



The Slip Trail

January 2014

*New Mexico Potters & Clay
Artists*

"..to promote excellence and creativity in the clay arts, and to further their understanding and appreciation throughout New Mexico...."

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New Years Resolution

Standing at the cusp of the new year, like the Roman god Janus, simultaneously looking back at the year past, and forward to the coming year, I pause to reflect on my accomplishments and aspirations vis-a-vis ceramic art.

November was an especially significant month for me, as it saw the culmination of two major projects which I helped shepherd to fruition: The Celebration of Clay exhibition and the Albuquerque Empty Bowls event. Each took an enormous amount of time and energy from all involved in their collective efforts. It was gratifying to see each project come together successfully.

Looking forward, the one thing I would change would be to increase my time spent in the studio. The benefits of fostering creativity are intrinsic: the gradual honing of one's senses and skills, the joy of discovery and surprise, the satisfaction of accomplishing one's vision. I anticipate the nourishing rewards from greater immersion in my creative work - from the process and the product alike.

This is also my wish for all who are creative at heart.

Cheers!

Michael Thornton
President

2014 Armstrong Grant Deadline Feb. 1

The 2014 Bill Armstrong Grant is coming up. The deadline for applications is Feb. 1, 2014. Please inform schools, organizations or project leaders that an award of up to \$1000 could be an asset to their programs.

Funds may be used for equipment, supplies, workshop instructors and special programs or projects that will help to provide ceramic art education. The annual award is a maximum of \$1000. Proposals for lesser amounts would also be welcome for consideration. Grants from previous years have been awarded to schools, after-school programs, community projects, programs for those with special needs, etc. Organizations must be designated 501(c)3.

A simple outline is described on our website www.nmpotters.org. Just click on "Programs/Grant" for the information. Clear directions are provided. The monies will be made available by June 30th after the applications are researched and the Board makes the final decision on the recipient. Site visits are made whenever possible as part of this process.

Send info for the Slip Trail to:

Christina Sullo, Slip Trail Editor
Sliptrail@nmpotters.org

The next issue comes out
April 1, the deadline for submissions is March 23.

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

Questions can be directed to Daisy Kates at 505 867-3790 or daisyklay@yahoo.com

New Board Member Pat Cohen

This December the NMPCA board elected Pat Cohen to fill one of the existing vacancies on the board.



We look forward to working with Pat and are excited to have her experience and perspective added to the board efforts. She has been a member of NMPCA since 2008. Here is a little background on Pat, she has made her home in and around Albuquerque for most of her life. She has created works in various media including oil, acrylic, watercolor, fiber, found object mixed media, and most recently ceramic sculpture. Patricia holds a BFA degree from Cranbrook Academy of Art in Michigan and a Masters Degree in Art Education from UNM. She taught art in middle and high school for APS and summer classes at Albuquerque Museum of Art and History. Her work may be seen in Visual Journeys: Art of the Twenty First Century and 500 Raku. She is a member of the NM Potters and Clay Artists, and the Society of Layerists in Multi-Media.

Happy New Year!

This is the time of year for annual membership renewal for many members. Please check your email for renewal notices and take action before the end of January if you haven't already renewed. We hope you will take advantage of the easiest way to renew online at <http://www.nmpotters.org>. Or if you prefer, you can send a check for renewal to Karin N. Bergh, the membership coordinator.

Send your renewal dues (\$25/year or \$10 student plus \$15 to include studio tour) to
NMPCA Membership
8 Calle Jacinta
Santa Fe, NM 87508

If you send a check, please include a note to let us know how you are doing and what kind of clay activities you are interested in for 2014.

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New Members to the NMPCA

We are happy to welcome 27 potters and clay artists who have joined or rejoined as members. Some joined to participate in the Ghost Ranch workshop with Jody Folwell. Several others joined to participate in the November Celebration of Clay. Many are interested in joining a community of like-minded people to learn and interact. What they say about their work and why they joined is very interesting.

Regular Members

Peggy Thompson, Elise Peixotto, Jacquita Beddo, and Jaye Buros who all joined for the 2013 Ghost Ranch workshop.

Jody Folwell from Espanola NM, who was our presenter at the 2013 Ghost Ranch Workshop

Sarah Treeson
joined in August from Albuquerque
Clay work Description: I work in ceramic sculpture
I am interested in meeting other New Mexican ceramists and supporting the ceramic community

Greta Ruiz
Returned as a member in August from Santa Fe
Clay work Description: I am a handbuilder. I use slabs, pinching, and coiling. I make slab built functional ware and coil built sculpture as well as pinch pots and small animals. I love clay and clay people! I am also a teacher. I teach children and adults at Santa Fe Clay and private lessons. I was a member of NMPC for many years and I let my membership go these last few years.
Interested in: I want to be more connected to the local clay community.

Susan Weir-Ancker
joined in August from Lincoln
Clay work Description: Handbuild and thrown altered.
Interested in: all information

Stella Miller
joined in September
Clay work Description: Southwest items, small sculptures, hand built items, coil pots, slumps, drapes.
Interested in: Participate in Clay Celebrations



Sue Copus
joined in September from Tijeras NM

Clay work Description: I currently do utilitarian slab and/or coil pieces. I hope to eventually get back to using a wheel.



Kristine Brockel
joined in October from Albuquerque NM
Clay work Description: Hand built and wheel thrown... The majority of my work is slab built, but at times I do incorporate coils and pinch features. My goal is to create simple, yet functional pieces.

Joanne Wells
joined in November from Albuquerque
Clay work Description: I work with clay by hand building and on the wheel. I like to make pottery that is unique and yet functional.
I'm interested in classes/workshops dealing with sculpting animals, making teapots, improving my skills and developing my style. I was inspired by the clay artists in your organization and would also like to participate in the next annual show.

Nancy Diehl
joined in December from Peralta
Clay work Description: Hand build & wheel

Timothy Knight
joined in December from Pottstown, Pennsylvania
Clay work Description: My work is wheel thrown, altered, and handbuilt pottery and sculpture using raku, stoneware and porcelain clays. They are bisque fired to Cone 04 (approx 1900F) and then brushed with white terra sigillata and burnished. Most of the pieces have one or more metallic compounds applied to produce colors ranging from reds to blues and greens. Wire, salt, copper sulfate crystals, iron filings and organic materials are added to the surface and the pot is sealed in aluminum foil and gas fired to 1200F. After cleaning, vases and flat slabs are hand waxed and buffed. Pieces that are carved and textured are finished with a clear polyacrylic coating.
Interested in: I am living in Pennsylvania but plan to retire in Placitas, New Mexico and establish a studio there. I am interested in exhibitions and sales as well as workshops.

New Student Members



Andrew McCollom joined in September
Clay work Description: I work primarily on the wheel, making hand-thrown functional ware. I do high fire (cone 10) gas fired reduction, with an interest in atmospheric firings. I am trying to focus on bridging a gap be-

tween utilitarian and decorative ceramics. My work emphasizes that they can be one and the same.
Interested in: I'm interested in the celebration of clay show, and joining a broader clay communitiy.

Teresa Larrabee joined in September from Albuquerque

Clay work Description: My work is split between whimsical cups that feature animals and trinkets, and figurative sculptures that relate parts of the human form to unrelated natural forms, like brains to coral for clown fish, or hands and feet to deer or moose antlers. I also like making more traditional figures like busts, but I give each figure a creepy or exaggerated facial expression.



Interested in: I really like workshops, especially if they are free! Also getting involved in events like wood or salt firings.

Jon Deyhle joined in October

Clay work Description: I make porcelain vessels on the wheel.
Interested in: I am interested in seeing work of and meeting other NMPCArtists, as well as to show my own work.



Nick Guzzardi joined in October from Albuquerque
Clay work Description: Arita porcelain method. Throwing on the potters wheel.
Interested in: Tours, demos, workshops, etc



Christina Rockwell Joined in October
Clay work Description: I am a student at the University of New Mexico. I throw functional pottery in both eastern style of throwing and western style of throwing.

Adalia Hughes joined in October from Albuquerque
Clay work Description: Arita porcelain method



Shih-Hsuan Huang joined in October from Albuquerque

Clay work Description: Wedging, throwing, trimming; glazing, kiln loading and firing of porcelain clay body. Experiment with Japanese aesthetic quality of simplicity and the unattainable spirit of nuance. This consciousness builds on the 'relationship' that exists between the form and the surface - including use in the intended how and for what? Most importantly, in addition to creating something and create it well.



Interested in: To come in contact with other aesthetics expressed by artists in New Mexico

Brittany Sundhiem
joined in October to participate in the
Celebration of Clay



Joining as Studio Tour Members

Margaret Braldis
joined in July fom Santa Fe
Clay work Description: Most of my work is coiled; I used
to throw a lot, loved it, and will do it again once I have a
larger workspace. I also am beginning to hand-build. I
have been doing a lot of sawdust firing, with interesting
results and finishing work. But my new thrust requires
high firing, as I want to make outdoor pieces that can hold
water.
Interested in: I want to apply for the COC show and have
a presence in the virtual studio tour. I'll always be inter-
ested in seeing what sort of activities and possible partici-
pation options are coming up.



Ashley Chapman
joined in October from Albuquerque
Clay work Description: I work with
porcelain on an electric wheel.
Interested in: I would like to par-
ticipate in your shows and use the
experiences to learn for my future
projects. Also, I would like to learn
from other artists.

Nanette Jurgensen
joined in August from Albuquerque
Clay work Description: I do just about everything there is
to do, I love working on the potter's wheel, creating func-
tional as well as sculptural pieces.
Interested in: learning more. Connecting with other clay
artist and begin to show my work.

Christopher Casey
Rejoined in October from Albu-
querque
Clay work Description: I've com-
bined my love of pottery with my
love of drawing. I currently work
with porcelain and glaze pencils to
create intriguing forms enveloped
by lines.



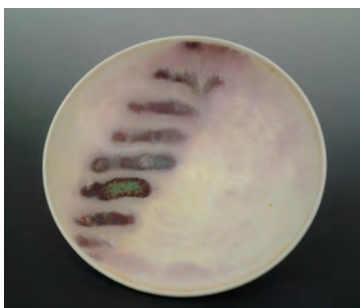
The Artist and Copyrights

As artists, we've all been faced with the individual that
diminishes the effort that it takes to create art or believes
that they can duplicate or reproduce our work. Some of us
have overheard visitors at our booth say, "I could do that."
Or, someone will take pictures of your work for refer-
ence. *(Editor's note: I remember my first big juried show
in New Mexico; I had someone come into my booth and do
both, in one felled swoop! She walked in the booth, pulled
out her camera and took a picture of a difficult handmade
paper piece and said, "I can do that, I just need a picture
for "reference" and walked away before I could respond!)*

According to an article on emptyeasel.com, "When a group
of artists were asked how to respond to this type of com-
ment (situation), there were just as many responses as art-
ists polled. But, basically, they were grouped into two
schools of thought.

"One group holds that no one can duplicate another per-
sons' work. They can take the same subject matter, transfer
it to a canvas, using the same medium as the original cre-
ator, but because the two individuals are entirely different
people, with different skill sets and experiences, no two
outcomes will be exactly alike. There may be similarities
but each stroke of the brush will have a different depth,
strength and length; color will vary and, most importantly,

Melissa Martinez
joined in October
Clay work Description: I create
functional vessels from porcelain
often experimenting with unique
forms and glaze combinations.
Interested in: I have worked in por-
celain ceramics for several years
and plan to continue to do so. By
joining NMPCA I can network with
other potters.



the soul of the art cannot be replicated. This group of artists, however, also acknowledges that there are professional craftsmen whose role is to duplicate masters' works—counterfeiters whose skills and abilities can fool even the most seasoned museum curator. But, we are not usually referring to this level of skilled individual. This group also holds that imitation is a form of flattery and they turn their heads the other way.

“The second school of thought, holds that it is copyright infringement, outright theft. The problem is how do you punish or stop the ‘thief,’ especially in this digital age? According to the copyright laws of the U.S., the moment you create anything visual—paintings, drawings, photographs, sculptures, etc., the work is automatically covered by copyright. While not required, you should get in the habit of putting the copyright symbol, your name and the year the art was produced somewhere on your art.”

Many artists put a copyright symbol, their name and the year the work was created on the art work; however, by law, it isn't necessary. The artist still owns the copyright, even without using the copyright symbol. If anyone copies your work and/or sells it without your written permission, you can take them to court and sue for damages; however, it is more difficult if you haven't registered your copyright with the U.S. Library of Congress Copyright Office. The benefit of taking this additional step is that it creates a public record of the copyright, which may be required to prove infringement in court.

What many artists do not realize is that they still hold the copyright to their work after it is sold. The buyer cannot make or sell copies of the art unless you've provided permission in writing. And, according to U.S. copyright laws, your family or legal heirs will continue to own the copyright to your work for 70 years after your death. Stay informed. For more information about copyright laws, visit www.copyright.gov or consult an attorney specializing in copyright laws.

Editors Note: Both www.artbusiness.com and www.emptyeasel.com have great articles and tips, including product reviews, and resource links for budding and professional artists on their respective websites. Be sure to check these sites out for more information on copyrights and other valuable topics.

Art, Photography and Copyright Guidelines

The law states that, “Copyright is a form of protection provided by the laws of the United States (Title 17, U.S. Code) to the authors of original works of authorship including literary, dramatic, musical, artistic, and certain other intellectual works.”

This protection includes authorship of photographs. When a photograph has been published it cannot be copied except with the express permission of the owner of the photograph. It is a violation of copyright law to prepare derivative works based upon the copyrighted work. It is also important to note that works do not have to bear the copyright symbol to be protected. “Copyright is secured automatically when the work is created, and a work is created when it is fixed in a copy or photo record for the first time.”

The copyright protection extends “from the moment of its creation, and is ordinarily given a term enduring for the author's life, plus an

additional 70 years after the author's death”... “for anonymous and pseudonymous works (unless the author's identity is revealed in Copyright Office records), the duration of copyright will be 75 years from publication or 100 years from creation, whichever is shorter.”

Transfers of copyright are normally done through contract. An artist or photographer may sell his or her copyright in various forms, including first use, one-time use, limited use, or unrestricted use. It is then legal to use the work, but only under the terms of the contract.

Here are the guidelines as most professional artists practice them:

- **DO NOT**— copy someone else's photograph to create a work of art.
- **DO NOT**— copy a picture that has been printed in any form including book, magazine, etc.
- **DO NOT**— copy a major part of a photograph (an animal, for instance) and place it in a different setting. This is a “grey” legal area, but it is still considered unethical by most professional artists.
- **OK** — to copy your own photograph to create a work of art.
- **OK** — to copy works that have exceeded the time limits for copyright protection.

References: Copyright Basics Circular 1, U.S. Government Printing Office, Washington, DC. 1995; www.artbusiness.com, www.emptyeasel.com, and www.deviantart.com.

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You may or may not agree with everything in the above article so we invite you to post comments and continue a discussion on our blog. Go to nmpca.wordpress.com to post your comments.

Friends,

I understand that when solstice-time comes, the sun "stands still", or actually, the tilt of our Great Planet pauses just a bit before beginning its "turning back", causing our longer days, once again.

I like thinking of this awesome pause; and feel we all need this time of rest and solstice or standing still, to see and to thank, in whatever ways we each do that.

And so I share with you here, from two of my favorite writers, below; and some images of this magical time, depicted on ancient rock art of the Southwest; a piece of mine that speaks to this Winter time; and a recent great snow storm here that left a blessing of WHITE to bring in what for many, is another time of new beginnings.

With gratitude, and all the best to you, **Lia**

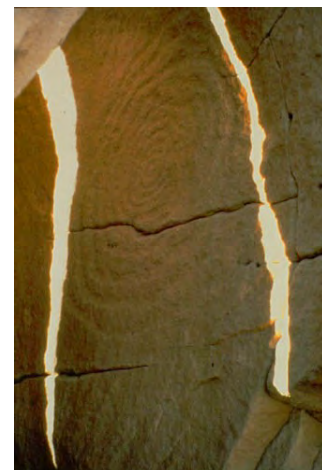
Tillie Olsen: *Dream-Vision; Mother to Daughter, Daughter to Mother*

"Perhaps, in her last consciousness, she *did* know that the year was drawing towards that solstice time of the shortest light, the longest dark, the cruelest cold, when-as she had explained to us as children - poorly sheltered ancient people in northern climes had summoned their resources to make out of song, light, and food, expressions of human love-festivals of courage, hope, warmth, belief."

Mary Oliver: *Poem of the One World*

This morning
the beautiful white heron
was floating along above the water
and then into the sky of this
the one world
we all belong to
where everything
sooner or later
is a part of everything else
which thought made me feel
for a little while
quite beautiful myself.

Lia Lynn Rosen, Yotzeret. יוצרת
Ceremonial Arts in Clay and Spirit
ClayKodesh.com
505-428-0668



ANNOUNCEMENTS AND SHOWS**Shared Studio Space Available**

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Pottery studio, very open and clean, great views of the mountains, south facing windows for great light, nice quiet space. Not open to the public. Have your own key and access to equipment, 4 wheels, cone 10 electric with controller, Raku. Space is also available for people wanting to teach. \$100.00 a month Call Irene @ 286-1145.

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