



# The Slip Trail

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

## October 2010

### 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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*One thing we can always count on is change. As you read the message from our President, Judy, you will find out the Slip Trail will be coming out on a quarterly basis from now on. As the new Editor (another change), I hope the Slip Trail will continue to inform, educate, inspire, and entertain all of the readers.*

Christina Sullo  
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## NMPCA President's Message

by our president, Judy Nelson-Moore

So many thoughts and ideas come to mind that I would like to share with NMPCA members. First, because this will be the last issue of The Slip Trail before Thanksgiving, I want to convey my thanks to all the NMPCA members who have contributed so much to the organization this year. Let's start with everyone who came to work in Pot Hollow at our volunteer camp in the Spring. It was apparent when we went to the September workshop that our efforts were well spent, as the place was looking great due to our efforts and the ongoing work of Barbara Campbell, the Ghost Ranch coordinator. Our efforts have been noted by Ghost Ranch management, evidenced by our mention in the Ghost Ranch annual report, and personal thanks from Debra Hepler, the Ghost Ranch Executive Director. Thanks also to all our local experts who donated their time and expertise to the New Mexico Connections workshop on September 10-12. You can read all about what we did at this workshop in a separate article, but I want to convey extra thanks to Barbara Campbell, Pete Girard, Liz Hunt, and Sharbani Das Gupta for your excellent and generous presentations, and to Teresa Tunick for coordinating this, your third NMPCA Ghost Ranch workshop. I also want to thank the hard working Contemporary Clay Fair steering committee who work hard to produce a show that is a credit to the NMPCA and all the participants. Some of the steering committee is not even participating in the show this fall, making their efforts especially worthy of extra thanks. I also want to thank the ongoing and incoming board members for your excellent work and continued dedication to keeping the NMPCA going. Particular thanks to Richard Mausolf, the outgoing president. All the names of the board members are

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## 2011 Bill Armstrong Grant

by Daisy Kates

This is an early reminder about the Bill Armstrong grant. The annual grant supports groups, institutions and projects which further education and experiences in clay arts. Funds may be used for equipment, supplies, workshop instructors, special programs, etc. that will help to provide ceramic art education. Unfortunately, last year, there were no applications for the grant submitted. I hope that this earlier notice will give members an opportunity to inform fellow ceramic artists, educators and program directors about this opportunity.

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## NMPCA President's Message *(..continued from page 1)*

included in this Newsletter and I know we all welcome your feedback about what you would like to see happening with the NMPCA.

Here's two of our thoughts from recent board discussions:

First, we're discussing the relative roles of the Slip Trail newsletter, eNews email, and website. In the past, the Slip Trail and eNews have been heavily overlapping in their content, and the website has been a static public display of the organization. We are discussing balancing trends, such as facebook, blogs and forums, with the concerns of email spam and quantity of email, and the wide range of techno-participating members. Picking our way through these sometimes prickly features of the communications landscape is tricky. Lately, we have decided that The Slip Trail and eNews are really serving two purposes: The enews is increasingly for time-sensitive announcements such as shows, workshops and classes, publications and events, market-place offers (buy, sell, barter, give-away), links of interest, and other short reminders and announcements. The Slip Trail contains more in-depth articles, reviews, pictures and a place to get to know fellow members better (with Christina's new member interview feature). Keep in mind that 90% of our members are now receiving electronic news (and our suspicion is that the remaining 10% could be encouraged to do so with our help). Many other organizations exist through electronic communication only. Many of you receive this Slip Trail through eNews only. So, we have pretty well decided to change the Slip Trail from a bi-monthly to a quarterly publication, emphasizing its in-depth articles and utilizing the enews for time-sensitive announcements. (This means those of you who are in the 10% who don't get eNews or those who don't read eNews will be missing out if you don't get yourself situated to take advantage of the eNews. Contact Lesley Mausolf or myself if you don't know how to do that!)

Another topic of many board discussions has been the heretofore annual Celebration of Clay member show. You may have noticed we didn't have one this year. The main reason for this is because the location of the show in Albuquerque for several previous years was the Albuquerque Arts Alliance, which is no longer open. In seeking other locations for a show, we haven't found just the right combination of timing, location, facility willing to accept a show where the artists self-jury their own work, and member-power to make the show happen. I used to call the Celebration of Clay a non-juried show, but I've decided to call it a show where the artists self-

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## NMPCA Officers, Task Leaders and Board Members

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jury their own work. I personally feel an all-member show is more consistent with the goals and organization health of the NMPCA than would be a juried show. Don't we have enough of evaluation by others in this world? Don't we have the greatest shows when we all submit only the work that we are proud to stand beside in a show? Haven't we seen organizations/shows destroyed by the divisiveness of a juried show? If you disagree, let one of us on the board know your thoughts. In the meantime, we will continue to seek a location and member-power for a future show, and your feedback toward this would also be appreciated.

Lots of other ideas are flying around the NMPCA board meetings. Come attend one to hear for yourself: Next one is Sunday, October 31, 2010, 12 noon at my house in Santa Fe. Come to hear what we do, tell us what you think we should know, or pitch in and contribute to the NMPCA activities. Or, call one of the board members and tell us what is on your mind or how you would like to participate. Pottery making may be a solitary activity for most people, but the NMPCA can provide a needed problem solving resource, a well of inspiration, and a chance at soul-sustaining camaraderie with people of similar interests. I encourage you to consider how participating on a committee or in an activity or role in the NMPCA can be fitted into your life: I guarantee this will result in enriching your life as well as others you want to help.

Judy Nelson-Moore  
NMPCA President  
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p.s. And...don't forget your dues for 2010 can be paid anytime between now and the end of the year!

#### 2011 Bill Armstrong Grant *(continued from page 1)*

The annual award is a minimum of \$500 and a maximum of up to \$1000, based on individual needs and to be determined by the Board. Proposals for lesser amounts would also be welcome for consideration. Individuals, educational institutions and 501(c)3 organizations in New Mexico are eligible to apply. The applications do not require extensive preparation, and site visits are made to assist in the decision-making process.

Applications are due by February 1<sup>st</sup>, 2011. A simple outline is described on our website ([www.nmpotters.org](http://www.nmpotters.org)). Just click on "Grant" for the information. Clear directions are provided. A decision will be made on or before June 30, 2011, when the funds will be distributed.

In the past many programs, schools and social service organizations have benefited from these monies. Please pass this information on to anyone you think could benefit from our assistance.

#### **NMPCA Announces Critical Santa Fe Symposium Scholarships**

The New Mexico Potters and Clay Artists is happily providing scholarships for attendance at the upcoming NCECA\* ceramic art criticism symposium, Critical Santa Fe, to two individuals: Receiving the student scholarship is Andres Payan from El Paso, Texas. Receiving the adult scholarship is Betsy Williams, Dixon, New Mexico. Andres is working on a Bachelor of Fine Arts degree at University of Texas at El Paso. Betsy has a studio in Dixon and a gallery at Rinconada, in Northern New Mexico. Both have promised to provide their impressions of the symposium to the entire membership in a future issue of the Slip Trail. Read more about the Critical Santa Fe symposium, an international event devoted to the discussion of art criticism particularly as applied to the ceramic arts on NCECA's website at [www.nceca.net](http://www.nceca.net).

\*NCECA stands for National Council on Education for the Ceramic Arts

## 2010 Ghost Ranch workshop



Loading the foil "saggars" into the kiln



Placing the Kiln God



starting the firing

## Recipe for Fume Firing

Notes from Ghost Ranch fume firing, 9/10/2010

1. Lightly coat bisque or green ware with terra sig.
2. Prepare crumpled and re-straightened aluminum foil with painted on oxides, swamp juice, salt and other liquid fuming agents. Some pieces spritzed with ferric chloride.
3. Lay a piece of newspaper on top of the aluminum foil to protect the piece from contact with the liquid materials.
4. Add any other combustibles that work well touching the piece at this time more salt, dried banana peels, brine soaked corn husks, copper wire, copper or other metal scrubbers, nut shells, excelsior, etc.
5. Put in the piece, wrap the bundle up into a burrito shape and seal the foil.
6. Prepare kiln with air channels of some sort or an air chamber at the bottom .
7. Put a layer of dried manure and other combustibles as well as a few shards painted with oxides, newspaper wadded up for helping get things going would be wise at this point.
8. Place a layer of pots with shards in and around.
9. Cover with more fuel, brine soaked corn husks, horse bedding materials other combustibles that are rich in uric acid.
10. Add more pot burritos, oxide covered shards, and fuel until kiln or pit or cauldron is full.
11. Light the fire...we lit it with a gas torch and added extra air with a 12 volt squirrel blower powered by a portable air compressor used for pumping tires.
12. We had the lid of the kiln propped open about four inches all the way around for half an hour or so, then we dropped it on one side due to wind. Within an hour or so we dropped the lid all the way around and added a ten inch mini stack (old stove pipe)
13. We continued to blow air into the bottom of the kiln until we got nearly to a temperature of 1400 degrees Fahrenheit. We added fuel during firing to help increase temperature.
14. Our firing was not even throughout, but the results were lovely even in the cooler parts.
15. My personal thoughts are that spritzing with ferric chloride this time around made the pots too dark.
16. Most of the pieces looked really pale when taken out of the ash, but color started emerging in air and washing water, and kept developing over time.

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## 2009 NCECA Conference in Phoenix

By Cristin Zimmer

It started as a series of nudges and then audience members turning to one another, rolling their eyes with that look, "where does this woman get off?" Finally, by the end there was audible booing. This was the scene about three-quarters of the way through Roberta Smith's keynote address, "Sometimes Craft Just Means Bad Art," at NCECA's 43rd annual conference in Phoenix, AZ. I myself felt quite deflated by the work this well respected, New York art critic had chosen to represent relevant ceramic work in the contemporary art world. The work she chose to highlight was in many cases not primarily ceramic, or was a ceramic piece that was created by an artist who does not normally work in clay. Other works she referred to by contemporary artists such as Jessica Jackson, Arlen Shecket and Sterling Ruby demonstrated an obvious deskilling and loose quality. These examples fit into the genre many ceramic artists refer to as "sloppy clay." This may have been forgivable if this was just one example that she referred to, however this was all she presented, and acted as if this "sloppy clay" was all that was relevant in contemporary ceramics.

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High density foam texture demonstration

End result...a slab pot that has surface textured from a foam slab



unloading the kiln on Saturday morning

### Getting to know you ...

A visit with Christina Sullo at her studio in Albuquerque.

### How did you first get interested in clay?

I first became interested in clay when I was in high school. I took every art class that was offered and especially loved clay. My mother still has a really ugly slab built pitcher that I made in high school. After high school my love for art was put on the back burner and getting married and making a living took me down a different path. I lived in Tulsa, OK for a couple of years and they offered wheel classes through their Parks & Rec Dept. The instructor was very positive and encouraging and I loved having my hands back in the clay. But again, life happens, I moved to the Atlanta area and clay was shelved once again (literally I had a 50 lb. bag of clay that I moved from Tulsa to Atlanta that sat on a shelf for several years). I had convinced myself to go back to school and get a degree in Library Science and become a Media Specialist. The first math class I had to take was excruciating and a friend of mine gave me a class schedule and application for Gwinnett Council for the Arts. I dropped out of college and enrolled in pottery classes at the art center and haven't looked back since. I took every pottery class they offered from every instructor. Gwinnett Council for the Arts has a wonderful facility with 2 raku kilns. Raku appealed to me because of the surprise factor. The same glaze will turn out entirely different depending on the thickness of the piece and the reduction time. A sculpture class taught by Greg Johnson was offered at Gwinnett and I knew after taking that class sculpture was the direction I needed to go.

### What is your basic approach to sculptures?

### What is the nature of your raku works?

My basic approach depends on the piece. I sometimes carve the figure out of a block of clay, cut it in

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## 2009 NCECA Conference *(continued from page 5)*

Smith did mention one contemporary Swedish ceramic artist, Ava Hild, whose work diverged from the others in terms of craftsmanship, and style, however she then added that Hild showed in a gallery in Chelsea that none of her friends would go into.

Fighting the urge to get up and leave, I hung on, more in a state of confusion as to why this woman, who didn't seem well versed in the medium of clay and even seemed to show a slight prejudice towards it, was chosen to kick off the biggest national ceramic event of the year. Yet as her talk went on and the audience was able to ask questions, the mood in the cavernous room changed. Lines formed at the audience microphones, lines longer than any I have ever seen and any other NCECA conference presentation. The ceramic artists, usually a pretty laid back bunch, were angry. They were ready to fight back. I was ready for a screaming match. But what came next surprised and encouraged me more than any epic battle scene. What I heard come from the audience was a stream of extremely articulate questions and counterpoints to Smith's address. These questions and comments intellectually challenged the paradigm Smith had just laid out for ceramics in contemporary art, pushing craft back in as a conceptual basis for art making—breathing life into a conversation that seemed closed off by Roberta's expert opinion.

I left that night from the keynote speech fired up. Instead of letting Roberta's criticism of contemporary ceramics beat me down, I felt inspired that meaningful criticism could come from within the ceramics community itself. I also realized that this pursuit is crucial. As a ceramics community we must critically interpret, judge, write and speak about our work if we want to define our own art and times rather than have someone else do it for us.

NCECA conferences are a great opportunity and step in this direction. However, The Critical Santa Fe Symposium is a venue for more intimate and focused dialogue to take place. Roberta Smith will be back as a speaker at the symposium and it will be interesting to see if her



Discussing the fuming results

opinions or depth of knowledge about contemporary ceramics has changed. In her initial address to NCECA, Roberta also briefly mentioned the fact that to be an authentic and ultimately original artist, one must have a keen grasp of where their work fits into a historical and contemporary art context. She admitted that this is much harder for ceramic artist. Our history is the history of humanity—long and vast. It is not something that is handed to us on a silver platter in university art history courses. Symposia such as Critical Santa Fe and the discussions they foster are essential if ceramic artists are to be well informed, articulate and passionate in order to push our students, our audience, our art and ourselves intellectually, conceptually, and technically—insisting on our medium's relevance in the 21st century and beyond.

## NMPCA Ghost Ranch Workshop

New Mexico Connections

September 10-12, 2010

By Teresa Tunick and Judy Nelson-Moore

The annual workshop weekend was held under ideal conditions: weather was perfect with sun, not too hot, no bugs, and no rain; food in the cafeteria was good; attendees were congenial; the sessions were fun and informative; and there was time in-between sessions to relax and enjoy the ranch. If you didn't get a chance to attend, here's a description of what took place:

Friday afternoon and Saturday morning were taken up with a fume firing in the newly renovated fume kiln (that was plastered during the volunteer camp in the Spring). This is a circular kiln about 3' in diameter, made of hard brick with refractory fiber blanket on the outside and plastered with micaceous clay. This was the 5<sup>th</sup> firing in this kiln, and we continued the practice of modifying the firing method to explore alternative fuming techniques. While the previous firings had used propane gas as the fuel, this firing was conducted similarly to a pit firing with wood as the fuel. The firing method is described in the sidebar "Recipe for Fume Firing". Preparation of the pieces and stacking of the kiln took the entire after-noon. Having lit the fire before dinner, we then returned and watched and enjoyed the firing with dessert and wine. While waiting for the kiln to rise to its highest temperature, we had an opportunity to introduce ourselves and see various participants' work they had brought for the evening social hour.

The next morning we opened the cooled, but still warm kiln and carefully removed the pieces, observing the positioning and comparing effects. Results were varied and exciting. Pink, wheat and black were predominant but purples and greens made a showing. Participants walked away with a sense of experienced adventure and thrill.

Friday afternoon, we had a demonstration of

transfer of textures onto wet clay slabs by Pete Gerard, from Espanola.

Pete's experiences in the movie industry made his stories interesting. The high-density foam he uses is a material he encountered while helping construct movie sets. He sells it himself and gives instruction in use, and you can also buy smaller pieces from Dick Blick art supplies ([www.dickblick.com](http://www.dickblick.com)) where it is called Balsa Foam. He showed us how he transfers textures and images onto wet clay using thick slabs of this rigid high-density block to create bas relief surface on the clay. Texture is created by various carved, found and modified stamps, rollers, wood and metal working tools that are pressed into the foam or the foam is carved or dug out. The image becomes a negative in the foam and becomes positive when pressed on the clay.



Pete prepares a slab for texturing on the foam by throwing it on a board

The easiest clay to work with has a little grog. Porcelain and smoother clays can be used but are more temperamental. Sculptural clay is too groggy. The clay is wetter than throwing clay. A slab is made and pressed onto the textured foam. Pressure is applied by placing a cloth over the clay and pressing (with hands or roller). The foam is turned over and the clay peeled from the foam. Obviously a large part of the fun is finding and shopping for items that will create an interesting image or texture. Pete sprinkles, rubs, or otherwise applies oxides to the surface for surface decorations. Pete frequently cuts the textured slabs into usable shapes to make vessels after they have become leather hard.

After dinner on Saturday, we were treated with a slide presentation and talk by Sharbani Das Gupta titled "Dust to Dust." This photo and narrative presentation of the work of Kumartuli, an Indian community of clay sculptors, was presented at the last NCECA conference in Philadelphia.

Sharbani showed us, with narration, a series of photos of the production of clay sculptures by a community of clay artists in Calcutta. The large tableaus depict scenes from the story of Durga, a heroine goddess who battles and overcomes a demon creating havoc on the earth. The sculptures are made from native clay and are not fired. They are finished with paint, clothing, jewelry,

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**Getting to know you** *(Continued from page 5)*

half, hollow it out and put the two halves back together. Other times I coil build the body. I always work on the head separately and attach it last. Native American artwork and Southwestern artwork are very appealing to me and influence my work. I think if you asked a therapist they would say that my fascination with mother/child sculptures helps me deal with unresolved childhood issues. Working in clay is cheaper than therapy and way more fun.

My raku kiln was home made out of a trashcan but I recently purchased a commercial raku kiln that I love. I typically use three or four glaze recipes, a couple of shiny lusters, one is a matte luster and clear crackle. These glazes help define the native, rustic look that I try to achieve.

**Describe your studio.**

My husband and I moved from Georgia to New Mexico to be closer to my parents. My mom is a clay artist also so she and I combined our equipment and tools and share studio space in her home. The space is cozy and well equipped and I am enjoying having someone else in the studio with me.

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

I love to read and visit galleries and museums.

**Do you play music in your studio?**

Yes, my favorites are Corinne Bailey Rae, Alisha Keys, Eric Clapton, Sting, Andrea Bocelli and Josh Grobin.

**What other pottery do you have in your home?**

I have several wonderful pieces that I love. A large vessel by Conrad Schneider, a small black pot by Marvin Martinez, a beautiful soda fired watering can by Christopher Bauman and a Koshari by Kathleen Wall. I also have lots of my mom's work and other pieces I have collected throughout the years.

**NMPCA Ghost Ranch Workshop** *(continued from page 7)*

and other decorations and placed in a shrine (built and decorated by another community of Indian artisans) for the religious festival. Finally, a procession delivers the sculptures to the river, where they are immersed, dissolve and return to the earth from where they came. These rituals are held annually and reflect a central belief of Hinduism, that all things in life are cyclical; birth and death, seasons, and the struggle between good and evil. The photos were instructive and colorful and Sharbani's explanation, with the photos, transported us to another particularly rich and lively culture and part of the world. We also enjoyed a few photos of Sharbani's and other contemporary Indian ceramic arts' work.

Forming the human head in clay with Elizabeth Hunt: On Sunday morning Liz coached the group through the construction of a human head. Liz teaches ceramics at Santa Fe Community College. It was immediately obvious that Liz has great skill in working the clay and is an observant and accomplished sculptor. We started with a fist-sized ball of clay and began by making a pinch pot. Liz discussed the basic proportions to work from, and showed us how she extends and indents the clay to form the foundation of the features of the face. She then took us through the details of adding clay in the indented eye sockets to make eyes that evoke realism, and similar details regarding the nose, mouth and ears. The project was engrossing and entertaining.

Teresa Tunick explained that this was her last year as Ghost Ranch Workshop coordinator. Next year's workshop will be coordinated by Barbara Campbell, who also works as the Ghost Ranch Pot Hollow liaison. Gloria Gilmore-House from Los Alamos volunteered to assist. Next year's workshop will be the alternate year presentation by a single nationally-known artist. All ideas, suggestions or offers of help should be addressed to Barbara Campbell.

## WELCOME NEW MEMBERS

**Elaine Bolz** of Corrales, who has Elaine Bolz/Claywork Studio, is “concentrating on clay sculpture and custom tile, usually working with earthenware clay, airbrushing and painting with underglazes and glaze.”

**Sarah Lott**, a handbuilder from San Saba, Texas, works out of a studio named Side Saddle.

**Andres Payan**, a senior at University of Texas at El Paso, is a ceramic artist who “often attempts to push the ideas of what a traditional ceramic piece is through presentation or aesthetic choices such as suspended installations or pieces that question the nature of the material.”

**Darla Graff Thompson**, Los Alamos, writes, “I work with clay and acrylics to create bright and expressive creatures that relate to the human head.” Member Gloria Gilmore-House recommended joining NMPCA.

Submitted by Layne Vickers Smith, Membership Coordinator



Example from the Virtual Studio Tour. Artwork by Phil Green

Be sure to check out Virtual Studio Tour updates on our website:  
[www.claystudiotours.com](http://www.claystudiotours.com)



Liz Hunt starts the head from a pinch pot



Sharbani Das Gupta



Liz adding detail to the eyes.

## **SHOWS, ANNOUNCEMENTS, CLASSES, WORKSHOPS**

### **New Mexico Clay**

We have classes for all levels of students. For the beginner who has never touched clay to the person who has been doing it for years. Come and learn something new.

#### **Beginning Throwing**

We offer a onetime 3 hour introduction workshop that meets once. This is great for people who would like to try their hand at the potter's wheel. This is a basic introduction to the wheel, how to center, open up a ball and pulling up the walls. We will provide the clay and bisque firing of your work created.

Every Tuesday at 9:30-12:30

Every Thursday at 1:30-4:30

\$35.00

**We also offer a 6-week course** that meets once a week for three hours. You can also come in on Fridays for open studio. This class will cover centering, forms and how to throw mugs, bowls, plates, lidded vessels, and trimming. We will provide 25lbs of clay, glazes and firings of pieces that have been made.

Classes start Monday September 20<sup>th</sup>, Wednesday 22<sup>nd</sup> and Tuesday October 18<sup>th</sup>.

Mondays 1:30-4:30 or Wednesdays 9:30-12:30

The Tuesday class will be at 1:30-4:30

\$175.00

#### **Intermediate Throwing**

We offer a onetime 3 hour Intermediate wheel throwing workshops that meets once. This is great for people who would like to learn how to center and throw with more clay for larger pieces. This is great for people who already throw, but would like to learn to throw larger pieces or new forms. We will provide the clay and bisque firing of your work created.

Every Thursday at 9:30-12:30

\$35.00

#### **Private throwing lessons**

Do you need some one on one to get to the next level of throwing? Or bring a friend and learn together with your own private instructor. \$40 an

hour for the first person and \$20 each additional person. Please contact Nik to discuss what you would like to work on or learn at 881-2350, 1-800-781-2529 or e-mail him at [nik@nmclay.com](mailto:nik@nmclay.com).

#### **Handbuilding /Slab Roller**

##### **Introduction to the slab roller**

In this workshop we will learn how to use the slab roller to make a wall hanging flower holder. We will use various stamps and textures to press into the clay and add some character to the clay. We will provide the clay and bisque firing of your work.

Every Wednesday at 1:30-4:30

\$35.00

#### **Other Opportunities**

Look online to see if we are going to have special workshops with guest instructors.

- We will be having a Mayco Colors Workshop that was rescheduled for January.
- Alternate Pottery classes may be arranged for six or more participants.
- Private instruction available

Classes taught by Nik Back Certified and licensed art educator.

Register today at [NMClay.com](http://NMClay.com) or call 881-2350 or 1-800-781-2529.

Brant Palley, President

New Mexico Clay

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*Shows, Announcements, Classes, Workshops*  
*(Continued from page 10)*

### **Juried Exhibition**

“From the Ground Up XXV”; Las Cruces Museum of Art; eligibility- Mountain Time Zone Region; deadline April 8, 2011; juror: Kurt Weiser; cash awards; Best of Show \$750; prospectus: [www.las-cruces.org/museums](http://www.las-cruces.org/museums). 575-541-2221.

#### Contact:

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 Las Cruces, NM 88004  
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 Jmiller@las-cruces.org  
 Fax: 575-541-2371

### **New Mexico Potters and Clay Artists Association (NMPCA)**

#### **Santa Fe Chapter**

#### **14th Contemporary Clay Fair**

Nov. 20 & 21, 2010, 10 a.m.—5 p.m.  
 Held within The Santa Fe Women’s Club  
 1616 Old Pecos Trail  
 Santa Fe, NM  
 Thirty-one clay artists will exhibit their work  
[www.comtemporaryclayfair.com](http://www.comtemporaryclayfair.com)

### **CLASSIFIEDS**

#### **Electric Kiln and Kick Wheel for sale.**

Kiln is a new Duncan model 820X-1 with kiln sitter and furniture kit. Cone 8/2345 degrees F. (240 volts). One-piece construction, 8-sided firing chamber. Dimensions: 17-1/2” wide x 19-7/8” deep (5,043 cubic inches or about 3 cubic feet). Collar can be added to increase depth by 9 inches. \$925 OBO. Pict not available because kiln is still in original box. Asking \$925.

Kick wheel has beautiful wood frame with heavy fly wheel. Frame dimensions are: 31” W x 32” H x 35” deep (front to back). Asking \$425. Contact Debby: 266-0769; [ker765dd@comcast.net](mailto:ker765dd@comcast.net)

#### **Giffin Grip Model 7**

\$85.00  
 Contact Christina 505-803-1675  
[Christinasullo@live.com](mailto:Christinasullo@live.com)

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Permit No. **1893**