



## **PRESIDENT'S MESSAGE**

**from Julie Jacques**



Could it be March already? Our first snowbirds to leave, Phil and Suzanne, are heading home to PEI. (Canadian for Prince Edward Island) Guess the further you need to fly the sooner you need to leave! We had not seen them since Covid, so it was a sign of normalcy to have them and many others back with us.

A huge shout out to Kay Eason, Ellen Wicai and our monitor training team! In the two years since we reopened, Kay, Ellen and their team have done the training needed by our new members to become monitors.(Sometimes training 4 and 5 times per month.) Our list of trainers has increased thanks to their tireless recruiting. We now have 13 trainers who are available to train “new” monitors. Trainers are listed on the calendar with a T and their

phone number. Find a time that works for you to get trained, text the trainer and ask to be put in that slot. R means you just need a refresher; same process (text them). Monitors are one of our most important jobs. If we do not have a monitor the studio cannot be open. Did you know our Studio is open MORE than any other GVR dedicated space club? Four days a week from 8 AM to 7 PM, Monday noon to 7, and weekends from 8 to 4 you can get your hands in the mud. And we do not decrease our hours in the summer!! Thank you to all our monitors and monitor trainers.

Bud Montgomery and Jerry Lowe jumped in to make some sculpture boards for two classes that were starting. Jerry Lowe built the bases for the two tables that were damaged in last summer's monsoon. Ron Jared and Gary Ballew came in to help with the table assembly. I understand there was lots of cheering when the tops went on and fit perfectly! Thanks, guys! Men with power tools...priceless!

Be sure and mark March 24th on your calendar. We will be having a Clay Studio Social. Sheridine Gardener and "friends" are planning a fun afternoon in the Anza Room and upper deck. Lots of great art will be raffled off and tickets are free!

I hope everyone was able to make it to the Canoa Hills Show. Lots of great art. Thanks to Sheryal Atkins and her team. Can always count on them to put together a great display.

This has been a busy month for all the new Board members learning the ins and outs of their new duties. And yes, it was like Groundhog Day for me!

Julie

## Monitors

**In order to give all monitors the opportunity to fulfill their service, we sometimes need to open two slots for a time period. If you have already filled a slot, please do not move to one of the two person slots, as we then end up with uncovered shifts and will have to close the studio. Our goal is always to keep the studio open!!**

### **Why not try wheel throwing with Deb?**

Explore the unlimited possibilities of wheel throwing. **Intro to wheel throwing** is a 4 session workshop designed to introduce participants to the skills and techniques to successfully become wheel throwers! Classes include but are not limited to: wedging and centering clay; opening the clay; pulling up the walls; and trimming their work, readying for bisque and glaze firing. My purpose is to teach



foundational skills and habits on which students may build and expand upon during their wheel throwing endeavors, yet I adapt and expand the planned curriculum to meet each session's student's abilities and goals so all may end on a positive note. Signup sheets will be posted on the bulletin board in the studio.

Article and photo by Deborah Goalby.



## WHO ARE THESE MASKED MEN?

Are you curious? Keep reading to find out all about Raku

### **Monitors & Members**

**If there is an accident or a situation that you need help with, you can always call the Center Operations Assistant at 520-343-2440. The yellow shirt team patrols the centers during hours of operation and are there to help you. They will help fill out accident forms and address any issues that you need help with. Obviously call 911 if someone is hurt or sick.**



## Clay Studio Annual Show at Desert Hills

Barbara Rydall is happy to show her *Gnome* and *Great Horned Owl*. She has been a member of the clay studio for 14 to 15 years



Pat Carlin created her Jazz band figures with such expressive motion, even the keyboardist's tie is dancing to the music.



Marilyn Montgomery exhibits her feminine statue called Stargazer. She has been a member since 2009.



Carol Randall is a potter with 25 years of experience. She uses B-mix for her delicate flowers and textural cactus.







Phil Hoy's wheel thrown pieces are intriguing to look at and touch. He uses underglazes and a sgraffito technique to create detailed nature scenes.





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LYNN MORGAN  
SOUTHWEST POT

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## **Snowbirds**

**When leaving for the season please remove all your art, tools, clay, and apron from the Studio. Please cross your name off the storage book and remove items from the windows. If items are found during the summer they will be considered abandoned. Sorry, but if we don't clean out once in a while we will look like a lost luggage room at the airport!**

## **Raku**

**Firing on First Wednesday of the Month during the cooler months.** Check for times on the Raku holding area near the front door.



First step: Bring your pot out to the firing area and prepare it for firing by finding a lidded roasting pan large enough and deep enough to accommodate combustible materials.



Step two: Load the gas fired kiln. Rob Altstaetter (L) and Doug Davis (R) load the pots out of the roasting pans onto the kiln shelves, keeping the roasters in line for later unloading. The pots need to fit just right.

Step three: Charlie Radebaugh (L), Ron Billingsley (ML), Rob Altstaetter (MR) and Doug Davis (R) are all suited up for protection. They carefully unload the red hot pots from the kiln to their corresponding roasting pans. The combustible paper and shavings burst into flame.







Charlie Radebaugh,  
(L) Doug Davis (M) and Melanie Fearon (R) wear respirators because the burning materials create dense smoke. Lids are placed on the roaster and the pots remain closed until they are cooled down.



Wearing heavy gloves, Rob Altstaetter unloads the somewhat cooled down Raku pieces onto kiln shelves to further cool down until safe to handle and clean up.





Did you guess the identity of the masked men? If you said Rob Altstaetter and Doug Davis, You were correct!

Jan Kochendorfer uses a propane torch to bring out the color in areas which are dull.





Deb Goalby is pleased with her pot. The extreme temperature shock can cause problems such as cracking. Raku pottery has such a distinct look it is worth the risk.

Doug Davis is pleased with his two Raku pieces.

Watch for next month's firing schedule which is posted next to the front door. Times may vary due to the weather.







Instructor, (L) Donna Herrera taught a class on creating Native American style Story Tellers. Sandy Thompson enjoys taking all sorts of classes. She enjoys many different challenges.



Carolyn Priborsky and Gail Decker work as a team to create their Shamans. They profess to be twin sisters by a different mother. Carolyn creates the body and cape, while Gail sculpts the head and hands (paws). Great work Ladies!



## WET CLEAN UP

**Please remember to always use “wet clean up” in the Studio.  
If you have dry chunks of clay on the floor, spritz them with  
water and use a sponge to slide them into a dustpan. We all  
need to work at keeping dust out of the air.**

### **DID YOU KNOW? by Lynn Morgan**

The number one health hazard while working with clay is the dust. Both clay and glaze create dust when dry. There are many ways to help you and the other members of the clay studio avoid excessive amounts of dust. Here are the top 10 tips to help control the spreading of dust.



If you use a canvas on your workspace, you should wipe the canvas down slightly with a damp sponge before working on it to prevent dust from getting stirred up as you work.

1. Daily workspace - prior to leaving the studio you are required to rinse all surfaces using a clean wet sponge. This includes your tools.
2. Your storage shelf is for your supplies, and you are required to clean it to control dust by rinsing all surfaces using a clean wet sponge. This includes all tools to be clean.
3. Drying shelves that you are using should be rinsed when you remove your work, by rinsing all surfaces using a clean wet sponge.
4. Never, dry sweep the floors, it must be cleaned with a wet mop or sponge. Then dried to avoid anyone slipping on the wet floor.

5. Properly and thoroughly clean glaze jars and containers after use to avoid buildup of caked dry glaze on the rim of the jar, the lid or the outside.
6. When sanding greenware or bisqueware you should be wearing a mask and working outside to prevent any clay dust from getting in the air. Properly wet clean the area prior to leaving.
7. Eating or drinking in the studio will greatly increase your chances of inhalation and ingestion exposure to hazardous materials.
8. When working with glaze materials, use latex or rubber gloves. Also clean up any glaze you've spilled and wash your hands thoroughly when you are done.
9. Wash your hands regularly.

Whenever you are using a sponge for cleanup it must be wrung out in clean water.

There are three ways potter materials can become a health hazard, Ingestion, inhalation and absorption through the skin or cuts. When you understand this, it becomes easier to properly handle ceramic materials and eliminate health risk.

Having a clean studio means you are taking care of your health. It is important to have fun, but to also act safe in the studio to ensure that we are not harming ourselves or others.

## **Beyond Basics**

Article and Pics from Teresa Turocy

This is a 4 week course offered thru GVR. Cost is \$75. We cover skill techniques for slab and hand building and lots of tricks of the trade thru-out the 4 classes. Classes are offered in March and April and still have a few spaces left: however, March is filled. I will also offer the class this summer in June and August. First week we make Drop Trays and Hump

Trays learning how to attach feet and handles as well as applying texture. Second Week we use a tar paper template and make a tapered mug, we pull the handle using a handle pulling tool. Third week is a lidded box. Using an Angle cutter to miter trim the joints to create solid seams. People get very creative with their designs. Fourth week we use the handheld extruder and make coils creating your choice of a berry bowl or bread bowl. We learn how to rehydrate clay so you can reuse your scraps, where things are located around the studio and have a great time. It always seems we have things happen which become teachable moments...like a foot falling off, a crack happens...Come and join us for some great fun in the clay.



Beyond Basics classmates show their completed trays from first week's class. Some glazed, all have been fired to bisque.

Lidded boxes are almost dry. Should be ready for bisque kiln Monday or so.





Mugs turned out great. Girls are ready for coffee.



Working on our coil bread/ fruit bowls. So much creativity.



If you have bookkeeping skills (Quickbooks) and would be interested in doing bookkeeping for the Studio, please see Julie or Laura for details.



So much for this month. If you have images and articles, please email them to me, Denise at [rurt2dede@gmail.com](mailto:rurt2dede@gmail.com). That is Are (R ) you (U) ARTy (RT) too (2)?.....I think you are.