



## **PRESIDENT'S MESSAGE**

**from Julie Jacques**



Marilynn Serra has been the Chairman of our Glaze Committee since March 2021. Marilynn has decided that it is time to hand the reins over to a new Chairman. This will be a very hard act to follow! Marilynn keeps a detailed spreadsheet of purchased glazes, test glazes and backorders. She tests all new glazes and coordinates testing with the kiln committee. She put together the syllabus for the low and high fire glaze workshops and teaches them when needed. Marilynn redid our old glaze boards and made a new glaze board for the low fire glazes. She oversees the maintenance of all glaze bottles and pails and maintains the MDS sheets on the computer. With over 200 glazes in the studio you can see that this has been a huge commitment. Thanks, Marilynn, for a job well done!

The Finance Committee oversees the finances of the Studio. They look

at our finances and make decisions based on those facts. The Finance Committee has recommended that we raise the price that we charge for clay. The Studio has to pay a 6% TPT tax to the state of Arizona on every clay purchase made by a member. We also have to pay a delivery cost for the clay. These items need to be built into the price of the clay that we sell. Currently, we are not charging enough to cover these costs. The good news is that we get a “one ton” price on our most used clays so the price members pay is still way below what they would pay if they bought directly from Marjon. For example, the new Speckled Buff price will be \$17.00; if purchased from Marjon’s, your price would be \$23.52 plus tax of \$2.04 for a total of \$25.56. B-mix with grog will be \$18.75 at the Studio and \$28.38 at Marjon’s.

Please help us keep the Studio secure. If you are outside and walk past either the Fiesta Room storage door or the classroom door, give them a little pull to make sure they are locked and notify the monitor if they are not locked. Those two doors should never be unlocked. The electrical room door will always be locked if it is shut, so if you walk past it, make sure it is shut.

September 15th at 9 am there will be a “special membership” meeting to vote on the proposed bylaw amendments. Please come in if you are

available so we can get these amendments passed. The regular Board meeting will follow at 9:30.

Kent Amerman, a long time member and wheel instructor, will be giving wheel tutoring and Strongarm workshops. Please watch the bulletin board and webpage for these workshops!

**Please mark your calendar for these studio events.**

Special Notice~~~the POS(cash register) will be closed on Monday, September 11~all day. Please plan accordingly and purchase firing slips and clay before the 11th. It will be back on Tuesday the 12th.

September 15, 9 AM-Special Membership Meeting-Classroom

September 15, 9:30 AM-Board Meeting-Classroom

October 20, 9 AM-Board Meeting-Classroom

November 2-Anza Room-Day of the Dead Party-

PM-Time will be on calendar

November 17, 9AM-Board Meeting-Classroom

December 8-Anza Room-Christmas Party-PM-Time will be on calendar

Until next month, Julie

## **Procedures for Using Library Materials**

### **1. How to check out Library Items:**

- Take the thin white notebook from the left-side, second shelf of library bookcase marked Check-Out Book.
- Enter the Item Number (example: PT01 – pottery). Print Title, enter GVR Number, Print Name and enter Date borrowed.
- Return notebook to the second shelf on the left side of library bookcase next to LIBRARY CHECK OUT BOOK sign.

### **2. How to return checked out Library Items:**

- Place items to be returned on the shelf marked Return. Do not put back on the shelves and do not mark returned in Check Out book.

### **3. How to return non checked out Library items:**

- Place items to be returned on the shelf marked Donations. Do not put back on the shelves.

### **4. How to donate Library items:**

- Place items to donate on the shelf marked Donations.

Any Library Item that does not have an item number (example: magazines) are to be used in the Clay Studio. Do not remove the magazines from the Studio and do not cut out any items or pages.

## **THESE PIECES ARE AWESOME!**

There are so many awesome pieces in progress. Then they're fired and out the door before we see them come to fruition. We miss seeing the results of hours of work. Share the excitement.

When we walk by the windows, we should take the time to appreciate the unique approaches. Also, they look great from the outside.



Katy Casey

I've been a studio member since 2010. After the Intro class, I took a wheel class and have been throwing since then. This piece was completed 6 or 7 years ago. I don't remember the glaze. The pine needles are from Madera Canyon and are attached with artificial sinew.



Kerry Boll explains his process to the Beyond Basics class. After oxidizing the Redstone, he used Stroke and Coat to spot glaze the comb, beak and eyes.

Kerry used to raise chickens, and at one time had over 500 hens of different breeds. He was quite involved in 4-H and showed his chickens at the Allenton Fair



in Pennsylvania. In fact, he judged steers. He also loves horses so these projects reflect his interests. Fun, huh?



## September Bits and Pieces

### POP UP CLASSES

~Our POP UP CLASSES are listed on our web-page and in the Studio on the Education Bulletin Board. They will not be found on GVR's website or on their eblast! You must call or visit a GVR service center to get signed up. These classes have been filling fast!

Marilynn Serra has been busy this summer. She calls her small bowls, deckle bowls, because they appear to have torn edges like deckle paper. She, like many studio members, have purchased the Tony Soares, (Toshua Tree, California), big hand building paddles, which she used to beat her clay edges to make them thinner. Sam has been teaching an ancient method of pinch pot construction using large flat paddles, which she was selling to members at cost.



Marilynn used porcelain on most of pieces, but some are B Mix. To create a perfect base color over the beige of the B Mix, she



covered the bowls with white Velvet underglaze. The colors are all achieved with Velvets as well. Once bisque fired, she used Zinc-free Clear glaze.

Her plates are a matching size and texture because she uses a G-R form. Check these out on line: <https://grpotteryforms.com/> Makes me want to make a set of matching plates.





This totem was created by me, Denise LeCount-OBrien and is about 40" tall. I love the look of the high fire Red Stone clay by itself. I used Coyote black, Laguna oatmeal. Rust brown, Cinnabar and Turquoise glazes.

Because I was unsure how the glazes would look coverage-wise or whether any would move, I glazed a decoration on the backside as well. She is two faced and her headress is different as well. The glazes all stayed put and covered well. So it is a matter of preference. She has embellishments for decoration: A necklace of Redstone and B Mix beads and a carved indented area for three polished agate flat stones.



Here is the flip side of her headdress. The ear of corn on top, her fennial, symbolizes her name, Corn Goddess. She really is just a totem and her design is not particular to any Native American deity. I come from corn country and just like corn.

### **September Bits and Pieces**

Please help us keep our Studio secure. The classroom door, and the Fiesta Room storage door to the outside should always be locked. They will always open when you press the bar so they will be an emergency exit in case of fire but when you just push the door anywhere else (not the bar), they should not open. Please check these if you are near them and notify the monitor if you find them

unlocked.....otherwise anyone can come in after hours.

**MONITORS.....do not unlock these two doors**

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## And now another friendly reminder...**Sign your work**

People remember to place your maker's mark/ID on ALL your pieces. This is being forgotten all too often....



a pencil works well as a tool to carve into leatherhard clay

These custom made chops/stamps are so fun and save time.

Etsy is a good source to find makers. Ask around the studio.

Many potters own their own. "Where did you get your chop?" Be proud of your work, sign it like a real artist...

and the kiln committee will thank you.



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**A new lock has been installed on the exterior electrical room door. If this door is shut then it is locked. People outside will need a key to open it. Like any emergency door, it will open from the inside even if it is locked.**

## Donna Herrera Story Teller Class

The class met for three weeks, with two sessions per week and was so much fun. This particular class was through GVR. Donna has a way of setting everyone at ease as she walks the class through the steps. Her knowledge and examples of native American clothing as well as her

sculptures help everyone get ideas. Check on the Info board for smaller, shorter inhouse workshops .



Day one: Build the support form. The height and size of the story teller is determined by the size of the shard that it is fired on. The artists build the form with coils and then determines where the legs should attach. Here, Donna is showing Carol Mossholder how to create boots. She discusses porportion throughout the stages.

Day two: The head and shoulders are formed. Day three: Clothing is starting to come together. Donna had lots of examples of different tribal clothing. Carol is working on arms for her figure. Kerry clothed his man in a deerhide in The Plains Indian style. Ellen and I used the over the shoulder dress style used by pueblo women. The women all have shawls of different sizes and treatments.





Ellen Wicai drew her inspiration of facial shapes from the Aztec figures and her pueblan over the shoulder dress from New Mexico. She used a sponge for support of her ladies' head during construction.

Jane Ercolani shows her techniques to the class. She tells the ladies about each one of the little children. Each child is

acting out their personalities, reminiscent of Jane's sons.

The class: Left to right: Ellen Wicai, Carol Mossholder, Dona Herrera, (the teacher), Jane Ercolani, Kerry Boll, Tess Janka, and Denise LeCount-O'Brien (lower right).





The class on the last day. Many of the sculptures are still a work in progress.



Did anyone see this picture in the Green Valley News? The Hula Sisters raised money for Maui. Look closely.... 3<sup>rd</sup> from the right is our class instructor, Donna.

## September Bits and Pieces

Check your email! Many of our monitors are not getting their SUG emails. SUG will send you an email to remind you of your scheduled monitor shift and also if an emergency monitor is needed. Please add [info@signupgenius.com](mailto:info@signupgenius.com) to your contacts.

### **THIS PIECE IS AWESOME:**



This piece was created by Sally McDermot. She has been a GV resident for ten years and joined the Clay Studio six years ago. Sally joined to make an Octillo, which was six feet tall and she fell in love with ceramics. She dipped her work in Desert Sage and then used Oolong Gloss on the tips.

## Jay Groothousen

has been a member of the Clay Studio for 14 years. We know Jay for his hard work in the Kiln firing room. He and Katie are in charge of making sure all of our pieces get fired. Coming soon to the newsletter will be a feature on all of the volunteers that fire our pieces. It is physically hard but yet requires a delicate touch when loading greenware. It is a service we all must be thankful for.

Jay grew up in Wauwautosa Wisconsin, a suburb of Milwaukee. He creates his love of ceramics to his Jr. High School art program, where he won awards two years in a row. He said, "it was an exceptional experience" that he remembers fondly.







Jay is a character. Did you know he also sculpted 500 lb. blocks of ice with picks and chisels at the Mayfair Mall Ice Sculpture contest?

Jay used B mix to create his tall vase but wouldn't give away his glaze combo. It is his secret.

Thank you Jay and all of the other members who load and unload and fire our tons of work.



Jeanne Carr is in love with Jena Bedson's ceramics so she has tried to emulate her work. Many of our studio members use her for inspiration, so here is a link.

<https://www.jenabedsonceramics.com/store>

The two pieces fit together well. She had intended it to go outside, but decided it should dwell in the house for awhile because it is so pretty. I think that is a good idea especially during hail storm season. Many of us have lost pieces from a direct hit from a hail stone.

The stand for the sun head piece.



This Piece is Awesome! After you have emailed the picture and information to Denise, play it forward and put the card on someone else's Awesome Piece!

Val Downs is well known in the sculpture room. She is patient and happy to assist others in their endeavors. Here is her laughing Buddah.



Look at this delightful fancy Quail Lynn Morgan has created. What a variety of decoration showing up from this new mold. Fun, fun, fun.

Lynn joined the studio 1 ½ years



ago and has put her life-time of being an artist to good use. She has worked in fushion glass, gourd decoration, acrylic paint, book making, alcohol inks, and now clay. She consideres her favorite medium to be watercolor and you can see by the way she uses velvets as a wash, that she understands how to achieve a watercolor techniqe in clay.

After being a self-employed artist in San Deigo, she is now retired and works for the fun of it.



Bob Lancaster has his style. You can always spot his work, which he calls Rough Pots. He works with a mold and B Mix clay. When he started seven or so years ago, he liked to create S. W. petroglyphs in his pottery. He is a master at mixing his glazes to come up with unique color designs that enhance his rough

pottery surfaces. Bob wants to thank all the other artists in the studio for letting him be creative.



Stan Balka is new to the studio but fits right in. Have you noticed we tend to collect characters here? He is from the upper Midwest and we recently had a fun conversation about Polka, (that's a dance not dots). He said he has tried to join the studio for three years and finally he is one of us. He loves oil painting, welding and woodworking. This piece

is to accompany an oil painting of the same subject. He plans to glaze it to match the painting.

Bonnie Lukska builds lovely intricate vases of all sizes. On this piece she used the following glazes:

Sky- aqua gemstone

Mountains- bamboo matt

Pueblo- deep sienna and cinnabar

Doors- peacock, Windows- wheat

Sand- winterwood

Foreground- mocha shino

She used speckled buff clay





Sue Peetoum has created 16 paw prints in memory of 3 cats and 13 dogs. She has had all kinds of dogs and still has a 14 year old service dog, Mina. She has a 19 ½ year old blind cat named Jade.

Sue is a fixture here at the studio. She works tirelessly to keep the glazes, clays, tools and all our supplies stocked, as well, as teaching classes.

She has a paw print mold that she is willing to loan studio members, just ask.

Here is a picture of her and her husband's memory garden in their backyard.





So much for this month. The studio is buzzing with activity as the Townies are beating the heat by hanging out in the clay studio.

Please send me images, names and captions to Denise at [rurt2dede@gmail.com](mailto:rurt2dede@gmail.com)

When you get a THIS PIECE IS AWESOME CARD, PASS IT ON. Walk around the studio and find a work and place that card on it. Share the kudos. I am especially seeking out members who have not had their work in the newsletter yet.