



March 2020

The Kiln Post



Clay Cafe

**Totems & Yard Art
Saturday, April 4
10:00 AM - 12:00 PM**

Back by popular demand! Kelly Frink & Linza Bethea will inspire you to make your own totems. Tour a garden that contains nine totems set into the ground with concrete; smaller ones hanging from trees and structures, and a few table top totems.

Linza and Kelly will go over various types of totems and ways of constructing them. Includes what tools to use for cutting large holes and how to make stable structures for all sizes of totems. Attendees should bring pictures, questions, technical tips and creative ideas for group discussion.

Kelly will host this Clay Café at her northwest home/studio near Oracle and Ina. This is an outdoor event, so dress appropriately; a handout will be available. This tour and discussion is open to ten (10) SACA members with a fee of \$15.

[REGISTER](#)

The Ceramics of Chanoyu

The Japanese Tradition of Tea Rikyu & Raku



Introduction to the Japanese Tea Ceremony and Raku

A traditional Japanese Tea Ceremony which all may observe. If you would like to participate and enjoy a bowl of tea & a sweet, please reserve a space in advance. The presentation will cover:

- Brief early evolution of Chanoyu & tea bowls
- Art and political climate of the early Momoyama Period
- Raku Chojiro and the birth of Raku ceramics
- Traditional Raku techniques of forming, glazing and firing
- Contemporary Raku

Presented by Don Kimon Lightner, Urasenke Tea Master and artist
Sunday, April 19, 2020
1:00 - 3:30 pm

Observing the tea ceremony and the presentation will be offered for FREE. Fee for participating in the tea ceremony is \$10.

Space is very limited. RSVP or Registration REQUIRED.

Please [RSVP](#) to **observe** the tea ceremony
Please [REGISTER](#) to **participate** in the tea ceremony



Member Program - Tour

**Behind the Scenes at the
Arizona State Museum**

Saturday, March 14, 2020

Once-A-Year Opportunity

RSVP



Member Program

Land Art Sculpture in Nature: Local & Beyond

Friday, March 27, 2020

RSVP



Workshop

The Land With No Name Desert Sculpture

Saturday, March 28, 2020

Register

Truly Glorious Beads

Susan Leonard Barzacchini



Exquisitely colorful glazed ceramic beads with etched lines of poppies, dragonflies, lotus flowers, daisies, paisleys and cranes lined the table of Golem Studio's booth at the To Bead True Blue (Colors of the Stone) show at Casino Del Sol Resort. Vladislav Ivanov and his daughter, Damyana from Veliko Tarnovo, Bulgaria greeted us warmly at their booth. I had met the bead artists Vladislav and his wife, Kremena Ivanova at the Milwaukee, Wisconsin Bead & Button Show five years prior. At that time, Vlad had described his beads as being hand formed and hand glazed since the year 2000. Each bead they create is precisely and artistically created with both symmetry and asymmetry in a process which seemed enigmatic.

When Vlad posted that he was going to be teaching his process for ceramic bead making in Tucson in February 2020, I knew that I had to learn. I am a wire weaver from the Chicago area and knew very little about creating ceramic pieces.

On February 10, six students gathered at the home of Denise Gullett for the

morning session. Each student was greeted with a bag of handmade tools as our gift to keep and to use during the class. Minute-by-minute, Vlad would demystify his process for making round beads out of the tools and B Mix Laguna clay & Cassius Basaltic ebony clay we were given. We would use car antennas and bullet casings to create ornamentation to each bead. Wooden knives were dragged across the clay to carve flowers and lines into 15-millimeter beads. Each hole was pierced using hand-filed electrodes. The process was intricate, and the teacher was patient and kind.

February 12, class resumed so that Vlad could teach each of the students how to carefully glaze their bisque beads with both underglaze and traditional glazing techniques, allowing both the glaze and the clay to play a role in creating dimensional and visually interesting beads.

February 13, the glazed beads were revealed in a bead-reveal party with both the morning and the afternoon sessions gathering together around Denise's kiln.

This class was a culmination of planning, testing clay in Bulgaria and communications by Vlad and Denise over the course of a year. Attention to every detail of the class, including glazed sample tiles, strategically juggling the 6 students in the morning session and the 10 students in the afternoon session, was beautifully executed. Denise was a fabulous hostess making everyone feel welcomed into her home. During each break, Chrissy Donovan, a friend and fellow SACA member, provided the students with a vegetarian gourmet meal complete with homemade cream puffs and bakery cookies that looked just like Golem Studio beads. Each meal was shared overlooking an oasis of majestic saguaro cacti and a striking desert garden. The experience was equal parts a feeling of resort-life and learning from one of the world's most incredible ceramic bead artists.

Rumor has it that Vlad may return again next year to further expand upon his techniques for sharing ceramic bead making. It is truly a class not to miss.

"Have fun and enjoy the magic of fire." ~Vladislav Ivanov's message to his students.

SACA Tours Member Studios

Karen Phillips



Warm, sunny weather showed off SACA members' studios opened for the January 25 tour led by Marilyn Cleavinger. The nine attendees gathered many ideas and inspiration from every studio on the tour.

Jan Bell's outdoor studio displayed eloquent solutions to working in a carport, storing tools and materials, and minimal resource use, such as water. Her collection of many sorts of molds is truly impressive. Jan says clay work in the open air may have its drawbacks when the weather is very hot or cold, but working outside with your dog for company is usually serene and inspiring.

Terry Slonaker's studio is a space he built expressly for his clay work, and includes many custom features to aid his sculpture and water fountain constructions. His recognizable artworks feature three different kinds of clay, and he explained how he keeps from contaminating one color with another. He also spent some time explaining his kiln and how he eliminates cracking of his closed forms.

Rebecca Pincus, new owner of Tucson Clay Art Center, runs a well-lit, spacious, organized studio, which encompasses a lovely gallery section. Her students help keep the space immaculate. Her furniture is sturdy and well placed, and many fixtures are on wheels to allow easy movement when necessary. She explained her outdoor kiln security, and demonstrated clean-up sinks and buckets.

Andy Iventosch has integrated several large tools into his studio, from a boat crank which opens his car kiln door, to a crane which lifts heavy glaze buckets up to table height. He demonstrated his glaze technique of pouring glaze on the outside of his pots while protecting the neck and lip. His ancient wheel is another favorite tool, where he throws

standing up to make his large signature style pots.

Lisa Agababian explained how her studio has grown over the years, and how she protects her outdoor kilns from the weather. The studio boasts a large worktable, a long slab roller, and tons of storage for materials and work in process. Her house interior displays many of her finished works, which creates a colorful gallery throughout her home.

Every host was very genial and welcoming, and generous in sharing their own tips to aid clay work. Thank you to all five hosts, and to Marilyn Cleavinger for arranging the tour again this year.

Tips & Tricks

We Want To Know . . .

your tips, tricks & techniques. Share them with EVERYONE. Submit them anytime to [The Kiln Post](#).

WHAT ARE YOU DOING?

LET US KNOW AND WE'LL LET OUR COMMUNITY KNOW

Send in your upcoming shows, exhibitions, studio tours.

Submit information to [The Kiln Post](#).

The newsletter is published the first week of every month.

Deadline for submitting information is the 25th of the month
prior to publication date.

Shows



Southern Arizona Clay Artists Spring Show & Sale



**Mother's Day Weekend
Friday & Saturday
May 8 & 9, 2020
Tucson Botanical Gardens
Register Now**



Open to all SACA Members

Juried & Non-Juried

**Spring Show at
Tucson Botanical Gardens**



**Space Still Available!
Register Soon!**

Friday & Saturday, May 8th & 9th! Join us on Mother's Day weekend for SACA's newest spring show and sale at the Tucson Botanical Gardens.

We are excited to offer a new show format, which is open to both juried and non-juried SACA members. Juried members may also volunteer to act as mentors.

[Register](#)

CALENDAR

Click on Underlined Date for more information

**Workshop
Clay Cafe
Member Program
Show**

2020

MARCH

**Now thru April 21
Artist Registration
Spring Show & Sale
Tucson Botanical Gardens**

April

**April 4
Totems & Yard Art
Kelly Frink & Linza Bethea**

April 19

March 14

Behind the Scenes

Arizona State Museum
Dana Drake Rosenstein

The Ceramics of Chanoyu

The Japanese Tradition of
Tea Rikyu & Raku
Don Kimon Lightner

March 27

Land Art

Sculpture in Nature:
Local and Beyond
Kate Hodges & Ted Springer

May

May 8 & 9

Spring Show & Sale

Tucson Botanical Gardens

March 28

Land With No Name

Desert Sculpture
Kate Hodges & Ted Springer



Karen's Korner

A message from the President

SOFT CLAY VERSUS HARD CLAY

I like soft clay, don't you? But for me it has less to do with moisture content and more to do with how difficult the process is from start to finish. I've seen those documentaries where people dig clay from hillsides, cart it to their workspace on their backs, and process it into a malleable substance free of gravel. That's all necessary before they can begin forming it into their wonderful pots. I get my already workable clay in 25-pound bags, available in many colors and grogs. When I learned to throw, my foot easily controlled the many speeds of my electric wheel. Those films show potters turning out massive pots on a kick-wheel or even just walking in circles adding coils around their stationary pots.

I'm fascinated and humbled by watching the amount of hard work that people around the world undertake to make their pots. The lure of making clay into beautiful functional ware must be incredibly strong as they dig it, tote it, and work it with primitive (some would say "classic") equipment into true works of art.

But closer to home, many potters do not take the "soft" way. Last week I met another clay artist who makes her own colored terra sigillata, and professes that it is really easy. She likes the process of start-to-finish control over her work, using natural products, and prefers its decorative look on her amazing pots. Other local artists work their magic on clay in studios where I would feel very challenged – no running

water, no sink, no air conditioning, no slab roller. That all seems very “hard” to me.

I know I’m soft. I’m spoiled by working in my clean, sunny classroom with good equipment, bagged clay, slab rollers, electric wheels, premixed glazes, and managed firing that turns out right every time. That’s my kind of clay, and I must say I love it. I love and respect the teachers who make my classroom experience rewarding through their own hard work and planning.

I honor the artists who take larger control, beginning to end. They are my heroes. Their work contains and exemplifies the high energy they devote to their art. I am satisfied with my soft approach. But just as I’m sure I couldn’t (and don’t want to) take on those start-to-finish tasks, those do-it-yourself folks know I am not playing in the same league.

What league are you in? Do you play soft clay or hard clay? Whichever it is, there is always clay magic to be found.

Empty Bowls



a fundraiser
to fight hunger and feed hope

March 7, 2020

[Tickets on Sale Now](#)

50-50 Drawing

The SACA 50-50 fundraiser is going great guns. So far we have raised more than \$1100, which means one lucky soul will receive at least \$550 for a small donation to the programs of Southern Arizona Clay Artists. The fundraiser is ongoing, so you still have a chance to get in on this opportunity to benefit our organization and to possibly enrich your own bank account when the last ticket has been sold. Tickets are \$5 each or five for \$20 and are available from



any Board member. They are also available at any SACA event.

Grand Prize
CASH (50% of total ticket sales)

2nd Prize - Pottery Jug donated by Andy Iventosch

3rd Prize - Relief Carved Ceramic Vase donated by
SACA President, Karen Phillips

[Contact Elaine Dow for more information](#)



SACA Participates in Jim Click's Millions for Tucson

This raffle is city wide and over 300 nonprofit charities are participating. The grand prize is a new 2020 Ford F-150 Platinum. The second prize is two round-trip, international, first-class plane tickets (some restrictions apply), and the third prize is \$5,000 in cash.

Tickets are \$25 each or five for \$100. The result of this raffle is that all the money from ticket sales by SACA will stay with SACA. Tickets can be purchased at any SACA event. If you have any questions about the raffle or just can't wait for an event to buy your tickets, contact [Karen Phillips or Elaine Dow](#).



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