

**April 2019**

# The Kiln Post



## **Central Tucson Studio Tour**

by Linza Bethea

Five ceramic artists with studios in the central Tucson area welcomed eleven SACA members to tour their studios on Saturday afternoon, March 30. Some of us were looking for ideas for setting up our own studios and others of us were just curious about how other artists work. All of us were interested in the problems of storage. From small to large, from rented space to pre-fab to custom-built, we saw a variety of

workspaces. Smallest space? Dan Granger. Most wheels? Barclay Dick. Closest to nature? Jan Bell. Most kilns? Galen Miller. Most elegant? Janet Burner.

We started our tour at the home/studio of Jan Bell in the Sam Hughes neighborhood. Her workspace is a covered semi-enclosed space that has grown organically over the years in the beautiful backyard. Impressions: industrial size rolling pin on her work table (no slab roller); oxide samples hanging on a wall; bird song; found objects (e.g., bicycle tire, springs) for texturing hanging from the ceiling; smell of orange blossoms; kiln posts shelved in a decorative concrete screen block; very very old (and small) throwing wheel.

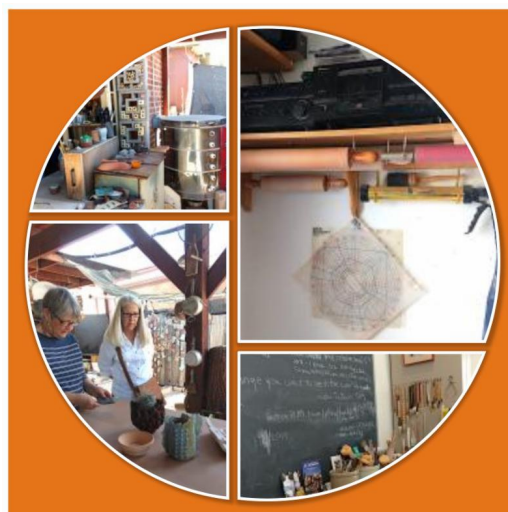
Dan Granger rents a space in a group studio on Dodge across from the Clay Co-op. His small room accommodates his wheel, some shelving for supplies and commercial glazes and a portable slab roller. Dan's wheel is stationed in front of a large mirror, which helps him spot irregularities and get a fully three-dimensional sense of the pot as he is throwing. The facility's large back yard houses spray booths, kilns and rolling covered shelves for communal use; a group calendar keeps everyone informed who is firing what when.

Barclay Dick acquired his studio as a Christmas gift several years ago when he was still commuting to Phoenix for work, coming home to find a 10'x12' prefab structure in his back yard. A few years ago he added an extension for a total 180 sq ft space, accommodating two electric wheels (one for throwing and the other for spin drying) and a kick wheel. His vented electric kiln and shelves for glazes and supplies are in the extension. He has a hanging system for his rolling pins and extruder, and the ceiling is high enough to accommodate shelves above head level to display his work. He commented to us that he wished he had used an epoxy coating on his concrete floors, as it would make clean up easier.

Galen Miller is a production potter who got his start many years ago at a ceramics class with Parks and Rec and who now sells through wholesalers only. His workshop alongside his house is long and narrow, lined with shelves holding drying work and a bisque kiln. In his large back yard he has two Olympic updraft gas kilns that run on propane; he fires about 100 loads a year. Galen touted the benefits of his lightweight Saint-Gobain advancer shelves; because they are so much thinner than standard kiln shelves, he is able to load seven levels instead of five, a big advantage for a production potter. When commenting on the cone 10 glazes he uses, he noted "Gerstley Borate is your friend."

Our tour ended at Janet Burner's home and custom-built studio in the West University historic district. This is Janet's third studio since starting in a small store front in Barrio Viejo in the 1970s. She designed and had built the studio and two large covered patio areas beside the house that serve as her gallery and work space, incorporating many pieces salvaged from her previous house, such as cabinets, stained glass, and saguaro ribs for the patio roof. In spite of the restrictions and delays in accomplishing new construction within an historic district, Janet has created a unique and elegant space to showcase her work.

We participants thank our five hosts for generously sharing their time, spaces and many helpful hints; there was truly something interesting and inspirational for each of us on this tour. And a special shout-out to Marilyn Cleavinger for organizing everythi ng.



# STEP UP & SERVE!

Jan Bell has agreed to head the 2019 Nominating Committee, joined by Marilyn Cleavinger and Jerry Bird. According to SACA Bylaws, this committee is responsible for recruiting potential nominees for officers and committee coordinators for the Board of Directors. They will be recruiting for board positions expected to become open in 2020. Board terms are for two years, from January 1, 2020 through December 31, 2021, and you must be a SACA member to serve.

Any current SACA member may volunteer themselves or another member (with their approval) as a nominee by contacting the Nominating Committee .

You can reach either Jan or Jerry at Nomminating Committee . Nominations may also be made from the floor at the Annual Meeting where the elections will be conducted. The Annual Meeting will be in September, 2019, but no date or venue has yet been set. In August, the Nominating Committee will present the slate of nominations to the Board, who will report the slate in the August newsletter.

If you are a newish member, please consider Board service to bring your fresh perspective to SACA activities. A number of current board members will stay on through 2020, providing a beneficial overlap to help give newcomers a good introduction and the benefit of their board experience. If you are a longer-term SACA member, please bring your experience, your demonstrated commitment to SACA and your skills to keep SACA strong.

## Su Washington Presentation



We were very happy when Su Washington agreed to do a member meeting on International Art to show her slides and late husband Bob's documentary. By April 7, the expected event had redefined itself into a spectacular pageant of momentous proportions. True to her artistic nature, Su brought many ideas to the fore — a silent auction of her unique handmade menorahs, a table display of many of her artworks including jewelry and felted clothing tattoos, a musician who played mood music on his keyboard as guests entered and left, a guest book to sign, bowls of fruit, cookies and cake, plus flowers on every table. By Friday April 5 we had over 50 RSVPs and needed to move to a larger room.

Su started with the documentary of her late husband R J Washington, which was an excellent film. It showed the progression of his artwork through several years, and his struggle to find galleries to represent him. After a Q&A session, Su showed slides of her work. Many people stayed on after the applause to mingle and browse the art pieces on the tables. It was a stellar event and seemed

appreciated by the crowd who attended. A big thank you to Su for making this a very memorable event.

## Attention Members

**Su needs your assistance. Please save your used cones, preferably singles, for her. When you get a stack of them, contact Su on her [website](#) and she will arrange to collect them from you.**

### Forming a Critique Group

By Elaine Dow

Each of us looks at our own work with a critical eye but occasionally we wish someone else would look at it and give us an unbiased judgement – how could it be improved, what's good about it, what detracts from its goal or message. Several of us SACA members have formed a group to do just that. It began when four of us reminisced about a past SACA activity of regular critiques. So...we decided to form our own group.

Each of us invited another person to join us and we meet regularly once a month. Each of us brings some work we have questions about, something we're proud of or a piece that we'd like to discuss in some other direction. Eight seems the ideal number for our group; smaller, the group wouldn't have the diversity it now enjoys and larger would be more difficult to manage as we meet in each other's homes. Our group comprises a long term ceramic artist, one who only makes bowls, another who hand builds and others who work in several different styles. We have lively discussions; everyone is generous but honest and we appreciate each other's comments and suggestions.

We feel extremely lucky to be part of this group — we talk about clay work and nurture valued personal bonds at the same time. We suggest that you may want to form such a group with

### ANOTHE CLAY CAFE SIGHTING IN VAIL



Far to the east, way out on Copper Cut Trail, the latest Clay Cafe sprang up from the desert at the home of Carol Teal. Guests arrived in time for a lunch of Carol's rich carrot soup, along with potluck items from others including crusty bread, quiche, and homemade lemon bars plus wine. After lunch renewing acquaintances and meeting new friends, everyone adjourned to Carol's spacious studio in the barn. She provided a huge work table, several kinds of clay, tools, aprons and even some printouts about fetishes to spark sculpture ideas. The small group of eight shared ideas, tools, tips and tricks as we created new bonds over our small clay sculptures. The sculptures themselves ranged from simple to elegant, invoking lively conversation and lots of laughter.

A big thank you to Carol Teal as our gracious host for another very successful Clay Cafe.

different parameters, perhaps, but encompassing your own criteria for membership and structure. Please contact me if you would like more information on forming a critique group, [Elaine Dow](#)



## Karen's Korner

**April** A message from the President

### **GROWING MEMBERSHIP IS A YEAR-LONG ENDEAVOR.**

#### **RIGHT NOW WE ASK, HOW WILL SACA ATTRACT YOUNG PEOPLE?**

We hear often that we need more young people, and truly, that is a need for almost any organization's longevity. Why would younger folks be interested in SACA when they have the internet? After all, the World is on the Net. We Google-it, surf YouTube, subscribe to blogs and newsfeeds and see how to do virtually anything. So how does SACA compete for new members against that pervasive technology? Why would young people need us? How do we encourage new artists and students to join?

By recognizing that we offer what Google and YouTube can't — the personal touch. We are a supportive community. We give hand-shakes and hugs and a hand-up. We issue personal invitations to meetings and offer to drive. We make the introductions to their eventual new best friend. We offer mentoring and one-on-one help. We know a guy who knows an expert who can help with just that problem. We give honest, helpful feedback and encouraging evaluations. We share tips and techniques because we are generous. We laugh and warmly engage in ways no small screen can approach.

## 2019 CALENDAR

Click on **UNDERLINED DATE** for more information.

### **APRIL**

April 27 - Curt Brill  
Studio Tour

### **MAY**

May 4  
Clay Cafe - Janet Burner  
Talking Teapots

May 18  
Critique - Simon Donovan et al  
Details TBA

### **JUNE**

TBA

### **JULY**

TBA

### **AUGUST**

August 10  
Presentation - Andy Iventosch  
Groundbreaking Potters  
Details TBA



You, every individual member, are a powerful ambassador for member growth. When you reach out to a potential newbie, expect some magic. You don't have to "sell," just share your own stories, feelings and experiences. After a newcomer attends a meeting, stay in touch until they are comfortable in our midst. Yours is the very personal face of connection and that means a lot. If we all stay involved in our support for SACA membership growth, it's those internet guys who can't compete.

[Karen Phillips](#)  
[SACA President](#)

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### Next SACA Jury Session Last One for 2019

Janet Burner, Jury Coordinator, has set the next jury session for April 28, 2019. If you earn SACA Juried Member status you have access to more show opportunities. This is the last jury for 2019. Take advantage of this upcoming session at the Romero House to be eligible for shows in the fall.

#### Tucson Botanical Gardens Show set for October

The Jury Guidelines on the website set out all the requirements, criteria and tips to successfully be "Accepted" by the jury panel. Registration fee is \$20.

The complete Jury Guidelines are there to read, download and print. We suggest you read them thoroughly to be as prepared as possible. The application form requires simple descriptions of all five pieces you will take.

The **application** deadline is April 24, 2019

For questions contact [Janet Burner](#), SACA Jury Coordinator.

#### August 14

Jan Bell  
Mt Lemmon - Coiled Vessels  
Details TBA

### SEPTEMBER

#### Annual Meeting - Pot Luck

Details TBA

### OCTOBER

#### October 19 & 20

Tucson Botanical Gardens  
Details TBA

#### Surface Decoration 2

Details TBA

### NOVEMBER

TBA

### DECEMBER

#### Annual Holiday Potluck

Details TBA

### WORKSHOP CLAY CAFE MEMBER MEETING SHOW

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## Congratulations! Bravo!

by Linda Baker

SACA's very own Christylyn Hess-Kretiv was a big winner at NCECA. She won first place in an Art Deco vase throwing competition sponsored by Amaco Brent. Her prize is a Black Brent CXC wheel. She is shown here holding the award winning vase and her certificate. Congratulations, Christylyn! We are so excited for you!

Christylyn has been doing pottery since high school, is an active studio potter in Marana, as well as a juried SACA member. She participates in



many art shows in the greater Tucson area with SACA and other organizations. She is the owner and operator of Rainbow Bull Studios, and maintains an active online presence with Instagram and her studio website, [Rainbow Bull Studios](#)



### Talking Teapots - May 4

Teapots — complex constructions

of body, lid, spout and handle. They seem to have limitless configurations and unlimited appeal. Besides the aesthetics, we ask: What makes it function well? Does the spout drip? What keeps the lid on? How big should the body be? Where is the best placement for the handle?

Janet Burner will host the next Clay Cafe small group gathering to answer these and more burning questions about teapots. She is inviting eight SACA members to bring a teapot, comments and questions on Saturday, May 4, from 10:00 am —12:30 pm at her home and studio near the University. A well known Tucson treasure and master potter, Janet will demonstrate spout and handle placement on a teapot in process, and will guide a conversation about all the complexities and appeal of teapots.

Fee: \$10. Register and receive full details about the day and directions.

[Registration](#)



### Remembering Betty Linnaus by Lynn Gringerich

Betty Linnaus, a long time SACA member and former art educator in Sunnyside School District, passed away recently in her Tucson home.

She was an accomplished and prolific potter, with boundless energy, determination and enthusiasm for all things clay.

Three weeks before her passing, Betty joined me in my clay studio. While throwing, she exclaimed, "It feels wonderful to have my hands in clay again."

Betty would have celebrated her 90th birthday this coming Mother's Day.



**In Memory of Betty Linnaus**



## Member Meetings

### **Curt Brill Studio Tour Coming Soon**

Ceramic and bronze artist Curt Brill has invited us to tour his home studio. He began drawing as an artist but soon developed a love and affinity for clay. Although we consider him a local, Curt is internationally known and collected both for his ceramics and his work in bronze. In the recent wood firing at Pima College, Curt extracted several tea bowls and larger serving vessels in his signature style. You can see examples of work on his website: [www.curtbrill.com](http://www.curtbrill.com)



To join us on this free tour of a working artist on Saturday, April 27, 10:00 a.m., click on the RSVP link below. Directions to Curt's studio will be sent to you a week before the event.

### [RSVP](#)

### **A CRITIQUE DOESN'T MEAN CRITICISM**

Over the years SACA has presented several meetings to which our potters would bring their pieces and get feedback from experienced artists. A well done critique by an informed professional usually concentrates on things like your original intent, positives of the piece, your own thoughts on its success or lack, and things to think about next time. It's helpful to know that no piece is a failure and if nothing else can be a valuable learning experience. An honest evaluation by knowledgeable leaders can help artists grow and become more confident in their work.

Several years ago well known public artist Simon Donovan led a panel of clay experts in a Critique session for SACA. He has graciously agreed to bring his expertise to us again on May 18 with a panel of SACA pros. Simon Donovan of Tucson snake bridge fame has led many well received talks and presentations in Tucson. He provides interesting comments and thoughtful appraisals. Joining Simon will be Janet Burner and Maureen Mackey, both long-time pottery teachers with sterling reputations for excellence in clay. This promises to be an outstanding session to provide our artists with individual appraisals.

This meeting is free and open to the public but we would like RSVPs from people who will bring one of their ceramic pieces to be critiqued, as well as from observers who do not plan to bring a piece. Please be specific on the RSVP form.

The meeting will be held on May 18, from 1:30-3:30. A venue is still being sought and we will update everyone very soon. In the meantime save the date on your calendars and seek out which of your art pieces to bring to the meeting.

### [RSVP](#)





## WELCOME TO NEW MEMBERS

The first quarter of 2019 has sped by in a blur. But during that blur SACA received new memberships from a lot of folks interested in our clay news and events. This includes the savvy people who joined for 2019 during the last quarter of 2018 to get those extra months in their membership. If you get the chance, please extend your own warm welcome to any of these new members you might run into at meetings. These newcomers will help keep SACA strong and we value them.

Kristie Callan  
Elizabeth Garber  
Roy Pearson  
Karyn Vampotic  
Dianna Williams  
Jaren Stroback  
Pam Sensky  
Leslie Hall  
Erich Healy  
Stuart Goldberg  
Jerry Turner  
Steven Gross

Lucy Norton  
Judy Mohr  
Melissa Henshaw  
Kathryn Devlin  
Rita Rasmussen  
Elizabeth Stanley  
Melanie Stinson  
Kit Horton  
Vivian MacKinnon  
Julie Edmonson  
Terry Moss  
Karina Knutzen



## EMPTY BOWLS 2019

## EMPTY BOWLS: SACA POTTERS ARE AWESOME!

by Karen Phillips

The 2019 Empty Bowls event on March 2 was a huge success, earning over \$82,000 for ICS Food Banks.

Ticket sales totaled about 1170, claiming over half of the nearly 2000 bowls donated by potters. This plethora of bowls also allowed ICS to give a bowl to the staff serving soup and all other volunteers as well, totaling maybe another 150 bowls.

In addition to ticket sales, ceramic items in the raffle earned \$608, and sales of extra bowls on Soup Day made another \$3060. ICS held a sale of all extra bowls from our bountiful potters at St. Andrews on April 13.

We had over 500 bowls arrive the last week before the event, after fearing a shortage. If we could start now making, finishing and turning in bowls, the last minute crunch could be minimized next time. Jada is already collecting for next year, and can get clay to anyone who wants to start now. Next year's event is March 2, 2020.

Jada also recommends all our artists follow this tip from Carol Teal and Frank Tomizuka — include a business card with your bowls. Plus, if groups or studios could supply the names of all their bowl makers, it would greatly assist Jada. Some buyers seek a particular artist wishing to get more bowls, and often Jada can't identify the maker. Don't be afraid to toot your own horn — it helps both you and SACA.

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