

SUMMER 2011

Annual Potluck Party



This year, our annual potluck dinner was held at **Dick White's** house in Annandale. It was a wonderful evening with a large crowd in attendance. In addition to the yummy food brought by attendees, we each made pizzas from scratch with our favorite toppings. Dick cooked the pizzas in his backyard pizza oven, which he and his son built from clay dug in their backyard. It was the best pizza ever!



During the get-together, we presented **Barbara Oksanen** with a Lifetime Membership Award for all her years of dedicated service to the Clay Connection (including her help with the newsletter!). In addition, she is providing storage space in her large backyard shed for all of the Clay Connection's stuff (signs and other paraphernalia). We are so grateful to have everything in one place!

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## Second Annual Spring Sale

The second spring sale was held on April 30 at John Calvin Presbyterian Church in Annandale. Eleven Clay Connection members participated in the show: **Dick White, Napapan Carpenter, Dennis Creamer, Wendy Zaidman, Virginia Ainslie,**

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Teresa and Martin Getz, Barbara Wagner, Graciela Testa Lynt, Linda Vroegindewey, and Chi Negin.

Total sales were \$2,333.80. Ninety-one items were sold, at an average price of \$25.65 and median price of \$25.00 (i.e., half the items sold cost more than \$25, half cost less than \$25). Two thirds of the sold items were priced between \$11 and \$39. The top 3 sellers this time were Dick White, Napapan Carpenter, and Dennis Creamer.



Because not enough people participated, the Clay Connection was not able to recoup the expenses of renting the venue and printing and mailing post-cards. The Board has decided to cancel future sales events and concentrate on our mission of promoting clay education.

~~ Barbara Wagner, Chair

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A Newbie at the Spring Sale



On April 30th, the Clay Connection held their annual Mother's Day Sale. It was a well-organized, cozy show that featured diverse work by both professional artists and enthusiastic newcomers. The Mother's Day show had an additional purpose this year -- it was the hands-on section of a two-part seminar given by Clay Connection on marketing and selling one's work. As one of those newcomers, the show was an educational experience that covered many aspects of what to expect from the hard business of being an artist.

First off, it's a lot harder work than it looks. Second, interacting with shoppers was more pleasant than I thought it would be. My husband and I received many encouraging words from visitors. Another lesson was that we weren't nearly as prepared as we thought we were. And, one thing we already knew was reconfirmed -- the local ceramics community is gracious and supportive of new artists, even ones not quite ready for show time.

The most important lesson from the class and show duo seminar: have patience and keep working at it.

~~ Teresa Getz

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High School Student Clay Competition and Exhibit

As a part of its charter to promote clay art in the Washington Metropolitan area, The Clay Connection began sponsoring an annual High School Student Clay Competition & Exhibit in 1998. The Competition has four main goals:

1. Recognize the best of student ceramics.
2. Allow students to see their work displayed in a professional setting.
3. Offer students the opportunity to have their own work reviewed.
4. Expand opportunities for student to see the work of others.



This spring the Clay Connection again sponsored a clay competition and exhibit, open to all high school students in Northern Virginia, to recognize the best of student ceramics in the area. The event was held at the *Durant Arts Center* (Cheryl Anne Colton, Regional Program Director, Office of the Arts, Alexandria Commission for the Arts). Business sponsors included *MAYCO* and *MKM Pottery Tools*.

Refreshments were provided by *Great Harvest* of Alexandria and *Heidelberg Pastry Shoppe* of Arlington.

One hundred and eleven pieces of student work were submitted. The number of participating high schools increased since the last show from 9 to 11. Each of the participating teachers was invited to join the Clay Connection, if they were not already members.

Volunteers from the Clay Connection photographed much of the student work to document it for publication and created posters for each of the participating schools. A smaller placard of selected student work was included with each of the winning student certificates.

Not every student can make the trip to the Awards Ceremony and so the thought was:
Maybe students can take away a piece of the Clay Connection as part of their participation in the show.



Belmin Rivera, a senior at South Lakes HS received the President's Award for his work, *Crab*.

In past years, we've given clay, supplies, and scholarships to art classes. Gift cards from PLAZA Artist Materials or a STARBUCKS card might do the trick for some teenagers, but a note of encouragement from a member and a small professional sample is something we thought a student could also take to heart. So, members of the Clay Connection had the opportunity to become sponsors for the high school show by providing one or more prizes for the students. All the Clay Connection members who participated in the Spring Sale donated one piece of pottery each to the students who participated in the competition.

We also invited Clay Connection members to help judge. The work was judged on quality, creativity, aesthetics, and the use of clay in the categories of wheel, hand building, mixed media and sculpture.

Four awards were given for **Best in Show**:

- **Al Hansen** Award (former chair of the HS show) : Taylor Fox, 12, *Flower*, Brentsville District High School
- President's Award (**Marianne Cordyack**) : Belmin Rivera, 12, *Crab*, South Lakes High School
- Jurors' Award (Clay Connection Members) :
 - Dana Raphael, 10, *Cancer*, Washington-Lee High School
 - Cara Glaser, 11, *Dragon Box*, West Potomac High School





In addition, awards were given in the areas of wheel-thrown ceramics, mixed media, sculpture, and hand-built ceramics. The winners were as follows:

Wheel Thrown Ceramics

1st Prize:

Mark Herzog, 12, *Blue Fish Teapot*, Episcopal High School

2nd Prize:

Will Cauthen, 12, *Tall Vase*, Episcopal High School

3rd Prize:

Santiago Rodriguez, 12, *Rain*, Robinson Secondary School

Honorable Mention:

Charlotte Cusano, 12, *Lattice Vase*, Episcopal High School

Mixed Media

1st Prize:

Abby Evans, 12, *Futility*, McLean High School

2nd Prize:

Manon Loustaunau, 11, *Clay Slides: Nubia, The Amazon, The Land My Grandfather Loved, From the Chambers of the Sea's Beginning, The Organ*, Washington-Lee High School



3rd Prize:

Sophie McGale, 12, *Soleil Brilliant*, West Potomac HS

Honorable Mention:

Meredith Sweeney, 9, *Bamboo Tile*, Washington-Lee HS

Sculptural Ceramics

1st Prize:

Adrian Yuriko Salmon, 12, *Man vs. Nature*, McLean High School

2nd Prize:

Kathleen McLean, 12, *Quartet*, Yorktown High School

3rd Prize:

Lea Burgess, 11, *Large Yellow Onion*, Episcopal High School

Honorable Mention:

Kelsey Ciarrocca, 11, *In Seeking Perfection*, Centreville High School

Hand Built Ceramics

1st Prize:

Taylor Fox, 12, *All Congested*, Brentsville District High School

2nd Prize:

Kelsey Kallapos, 12, *Honu*, Centreville High School

3rd Prize:

Virginia Coffield, 10, *Cupid in a Bottle*, St Stephens & St Agnes HS

Honorable Mention:

Jennifer Ouk, 11, *Burned Rose*, J.E.B. Stuart High School

PARTICIPATING SCHOOLS

Brentsville District High School
Centreville High School
Episcopal High School
J.E.B. Stuart High School
McLean High School
Robinson Secondary School
St Stephens & St Agnes High School
South Lakes High School
Washington-Lee High School
West Potomac High School
Yorktown High School

TEACHERS

Betsy Cary
Rory Marcaccio Schaffer
Elizabeth Vorlicek and Nathaniel Duffield
Jennifer Bruck
Christina Carroll
Joe Dailey
Terry de Bardelaben
Anne Sykes
Joan Bickelhaupt
Amy Stoll
Jeffery Pabotoy

~~ Joan Bickelhaupt, Chair

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## **Register Online for the 2011 Clay Conference in Front Royal**

By now we hope that you have already registered for the 2011 Clay Conference, which will take place the weekend of September 29 to October 2. If you haven't, we are pleased to announce that you can now register online in the Clay Connection's website:

<http://www.theclayconnection.org/events/clayconference.html>

On the website you can also see the promotional video created by [Jayne Shatz](#) for our conference. You can also watch the video on YouTube (<http://www.youtube.com/watch?v=8eI7nF6zbRE>). Please help us advertise the conference by posting this video to your web page, Facebook page, Twitter post, etc.

As usual, the conference will be held at the 4-H Center in Front Royal, Virginia. We will have a catered dinner on Friday night and our own [Curtis Haymore](#) will DJ the event. Dinner on Saturday will be on our own in town. Front Royal restaurants have been contacted for discounts.



Haynes Bayless teapot

Main presenters will be Haynes Bayless (hand-built, thrown and extruded forms), Posey Bacopolus (altered thrown forms and majolica decoration), and Susan Halls (clay animals). The Friday workshop presenters include Tracie Griffith Tso, Dana Lehrer Danze, Michael Hough, Joyce Michaud, Guy Zoller, Mike Swauger, Brett Thomas, Colleen O'Sullivan, Jayne Shatz, John Jensen, and Marianne Cordyack.

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Volunteers Needed for Nominating Committee

The term for current Clay Connection officers expires this fall. We need volunteers for a Nominating Committee to start putting together the slate of candidates for next year. Voting on that slate will take place during the Member Meeting at the Clay Conference on September 29, 2011.

Please contact [Ann Granger](#), our Volunteer Coordinator, at AnnThePotter@gmail.com or 703-470-3038.

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## DVD Library

Clay Connection DVDs will be available for borrowing at Clay Connection events such as monthly programs and Board meetings. A list of the titles available is attached at the end of this newsletter. To borrow a DVD contact [Dana Lehrer Danze](#) at [danaclay8@msn.com](mailto:danaclay8@msn.com).

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## Empty Bowls

We received the following message from Patty Gehring, Bowl Chair for the Giving Circle of HOPE:

*Dear Marianne,*

*The Giving Circle of Hope, and Food for Others can't thank you and all the potters in The Clay Connection enough for all the beautiful bowls you made and contributed to our Empty Bowl Supper. It was a huge success with 650 people attending. We finally had to put up a sign saying we were sold out. Without Clay Connections' help there wouldn't have been an Empty Bowls. We received help also from Vienna Community Center and a few from Reston Community Center, but with your help we made enough for everyone to receive at least one bowl.*

*Thank you, Thank you again for the lovely bowls. We are hoping that you will again join us for next year's Empty Bowls.*

~ ~ ~ ~ ~

## Calendar of Upcoming Events

❖ **September 29 – October 2, 2011 ~ ~ See you at the Clay Conference !!!**

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## Featured Artist: John Wear



Long-time Clay Connection (absentee) member, *John Wear*, from New Hope, PA, has decided to hang up his workday spurs as a manufacturer's independent sales representative and retire. But he is not really retiring... instead he is going to become a full-time potter and pottery teacher. About five years ago, he and his wife purchased 140 acres of land east of Albuquerque, New Mexico, with the thought that they'd eventually move out West, build a modest home and John would open up a pottery studio and school in the nearest town of Santa Rosa. However, with

the economy as it is, they have decided to keep their roots on the East Coast, and John has begun setting up a studio in the two-car garage of their home. John started "playing in the mud" in 1976 in Minneapolis, Minnesota. But multiple relocations for his job meant that he was never in one place for long enough to open his own studio. John has done clay in community colleges and studios (like Glen Echo) all over the country. The list includes: Kaw Valley Community College in Kansas City, MO; Philadelphia Community College; Mainline Center for the Arts; The Clay Studio, Philadelphia, PA; Glen Echo; Montgomery County (MD) Community College; Montgomery County (PA) Community College; Chester Springs Studio and Tyler Park Center for the Arts. It has been a rewarding and fun experience, but the time has finally come to "cut the apron strings" of working out of someone else's studio. He says that he is "petrified" to be totally on his own, but looks forward to the thrill of new discoveries and the added responsibility. In the past, John has been a confessed, "Workshop Junkie" and he thinks that now is a great time to review his massive amount of class notes from the 75 to 100 clay workshops that he has attended, and put some of those lessons into practice. He has already lined up several more advanced, serious clay students. He is thinking that he wants to have his studio be a "special place" for clay work and inspiration, and not just a place for hobby potters and/or a full-time production studio. He is also very much looking forward to seeing old "mud buddies" at his fifth (or sixth?) Mid-Atlantic Clay Conference this fall.

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Way to Go, Karen!!

Karen Lachow completed the Graduate Certificate in Ceramics program at Hood College with her senior show "Tripot Evolution".



The show at Hodson Gallery, Tatem Arts Center, Hood College, 401 Rosemont Avenue, Frederick, Maryland (www.hood.edu) ran from June 24 to July 4, 2011, with an Opening Reception and Gallery Talk on June 25.

Kevin Crowe made the following comment:

After closing down the workshop at Hood...up in the gallery, Karen Lachow opened her show of quiet grace...still thinking about that family of forms and support...reminding us all to dance, balanced, together....thanks Karen.

Congratulations!

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## Volunteer Opportunities

**PR/Marketing** ~ ~ The Clay Connection needs volunteers to assist with marketing and publicizing our events. This involves maintaining the media contacts mailing list, writing and sending out press releases, contacting media representatives to ensure that our events are properly publicized, making and posting signs, etc.

**Hospitality** ~ ~ Volunteers purchase and set up refreshments for events and act as hosts.

**High School Competition** ~ ~ We have a chairperson for this committee. We need a couple of volunteers to assist her.

**\*\*\*NOTE\*\*\*** We have easy-to-use guidelines for all of these volunteer jobs so you will not have to spend a lot of time figuring out how to carry out your duties. We are hoping to have 2 or 3 volunteers for each position so that the work does not all fall on one person.

If you can help in any of these areas, please contact **Ann Granger**, Clay Connection Volunteer Coordinator, at [AnnThePotter@gmail.com](mailto:AnnThePotter@gmail.com) or 703-470-3038.

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Member News and Achievements

Send your news and other information to Grace Lynt at graciela@glyntpottery.com . Information must be submitted by the 15th of each month that the newsletter is published; that is, March, June, September, and December.

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## Did you know that...

- ❖ **The Lee Art Center** provides a slide service to all area artists interested in having photographic images made of their work. Greg Staley, a professional photographer, is available once a month, usually the third Wednesday of each month, to take slides of your work. Please contact Steve Munoz at 703-228-0560 or [smunoz@arlingtonva.us](mailto:smunoz@arlingtonva.us) for more information. Or visit <http://www.arlingtonarts.org/venues/lee-arts-center.aspx> and fill out the Slide Services Form.
- ❖ **Clay Connection Board Meetings are open** to all members. Meetings are held the second Wednesday of every month at the Packard Center from 10am to noon. For more information, contact [marianne@cordyack.com](mailto:marianne@cordyack.com)

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Studio Tips and Shortcuts

Do you have a great time-saving tip, shortcut or interesting way of doing things? Please send your studio tip to the editor to share with the group. Have you tried any studio tips that have appeared in *The Cracked Pot*? Did it work for you? Are you using the new technique all the time? Or maybe you tried a studio tip and it didn't work out so well. Please let us know so we can share this feedback with other potters.

- ❖ **Making Multiples** ~ A quick way to measure for pottery sets is to put one rubber band around a ruler (or other stick) marking the height and another rubber band around the ruler to mark the width at the rim of the first pot you throw in the series, and then just hold the ruler up beside and then over the top of the subsequent pots. I also used a third rubber band to mark the height of the widest point of my mugs, where the curve changes direction. You could use different color rubber bands to help you keep track.



~ ~ Dana Lehrer Danze

- ❖ Summertime is a good time for scheduling or planning your own safety and maintenance check-ups on your kiln and other equipment before the mad rush of the holidays and heavy production.

~ ~ Mike Swauger, *The Kiln Doctor*

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## Workshop Reviews

We invite all readers to send in their reviews of workshops and/or classes that they have attended. You can also send the basic information about the workshop together with your impressions and recommendations, and let the newsletter editor develop the write-up for the newsletter. Please share your experiences with us!



❖ **Underglaze Decoration with Donna Downing (April 10, 2011) ~ ~**  
Among the wide-ranging review of techniques, Donna demonstrated blowing glaze through a sprayer to speckle patterns, various methods to transfer patterns to the item being decorated, sources of inspiration for patterns, and almost too much information to absorb in one sitting about underglazes themselves. Good thing she gave us handouts!

We learned about mixing underglazes like paints, what brush to choose for the particular effects, and how to select a design that's compatible with specific clay surfaces. My favorite tip was to paint the underglaze on bisque, then re-bisque before applying clear glaze and doing a final firing. After the teaching session, participants had time to practice. Donna brought underglazes, patterns, brushes and other bits to share. Mixing the underglazes to make different shades was a hoot, and I managed not to inhale underglaze when blowing through the sprayer.

The most important lesson from Donna's workshop that I came away with was simple, and truly applies to all aspects of ceramics: Play! Experiment! Have FUN.

The handouts from this workshop can be found at the end of this newsletter.

~~ *Teresa Getz*

- ❖ **Salt-Firing with Marianne Cordyack (June 4-5, 2011)** ~ ~ I thoroughly enjoyed attending Marianne's workshop. Salt-fired finishes are my favorite style of pottery and Marianne does a beautiful job of involving participants in all aspects of the firing. We had a gorgeous June weekend and the results were stunning. It is always fun to see other potters' work and the wide range of possibilities from a salt firing. I really appreciate that Marianne graciously shares her kiln for these workshops and hope to attend another one in the future!

~ ~ Sharon Fay



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## Upcoming Workshops & Events

Also, please check our website for lists of classes and workshops in Maryland, Virginia, and the District of Columbia. We encourage members who attend these workshops to share their experiences with us.

### ❖ **Nan Rothwell Workshops (Faber, VA)**

Nan is holding 2 workshops this summer: one on altering thrown forms and another one on making lamps.

**July 8-10, 2011 Altering Thrown Forms:** A three-day hands-on workshop. Starting with round wheel-thrown components, we'll work on squared and oval shapes, and on ways to texture and alter thrown pots while they are still on the wheel. The workshop fee of \$300 includes clay and lunch both days. Enrollment limited to eight students.

**August 6-7, 2011 All About Lamps:** A hands-on workshop on making and wiring lamps. During this two-day workshop, we'll make and finish wheel thrown lamp bases and have a quick lesson on wiring them and choosing harps and shades. The workshop fee of \$200 includes clay, lamp hardware for two lamps, and lunch both days. Enrollment limited to eight students.

For information, contact Nan Rothwell at 434-263-4023 or [www.nanrothwellpottery.com](http://www.nanrothwellpottery.com) ; [info@nanrothwellpottery.com](mailto:info@nanrothwellpottery.com)

## ❖ **Tye River Pottery Workshops**

Throwing workshops with Kevin Crowe at Tye River Pottery are scheduled for the fall and winter.

Sept. 28-30: Wednesday through Friday throwing workshop. Fee: \$450

Oct. 15-16: Saturday and Sunday throwing workshop. Fee: \$350

Dec. 10-11: Saturday and Sunday throwing workshop. Fee: \$350

All the workshops include lodging at the Crowe's home and meals and are limited to 4 people. For more information, contact Kevin Crowe at [tyeriverpottery@aol.com](mailto:tyeriverpottery@aol.com), or at 434-263-4056. Website: <http://www.kevincrowepottery.com>

## ❖ **Lee Arts Center (Arlington, VA)**

For information, check: <http://www.arlingtonarts.org/venues/lee-arts-center.aspx>

## ❖ **Creative Clay Studios (Alexandria, VA)**

For information, please visit <http://www.creativeclaypottery.com/> or contact Ed Bull at 703.750.9480 or by email at [oneibull@msn.com](mailto:oneibull@msn.com).

## ❖ **The Art League (Alexandria, VA)**

For information visit: <http://www.theartleague.org/>

## ❖ **Jayne Shatz Workshops (Arnold, MD)**

Jayne is having a **Ceramics and Internet Marketing Workshop on July 23, 2011** from 10am to 3 pm. The cost is \$75. You can register at [www.jayneshatzpottery.com](http://www.jayneshatzpottery.com) or contact Jayne at [jesclay@aol.com](mailto:jesclay@aol.com) Jayne also offers private sessions and workshops in her home studio year round. Check her website for information: <http://www.-jayneshatzpottery.com/>

## ❖ **Manassas Clay (Manassas, VA)**

For information, contact: 703-330-1040 or <http://www.manassasclay.com>

Raku and reduction firing opportunities available at Tin Barn Pottery in The Plains, Virginia. For information, call Fran Newquist at 703-330-1173.

## ❖ **Baltimore Clayworks (Baltimore, MD)**

Contact: <http://www.baltimoreclayworks.org/index.html>

## ❖ **Workhouse Art Center (Lorton, VA)**

For information contact: Dale Marhanka 703-584-2982, [dalemarhanka@lorton-arts.org](mailto:dalemarhanka@lorton-arts.org)

## ❖ **Audrey Moore RECenter Pottery Program**

Contact: <http://www.fairfaxcounty.gov/parks/rec/wakefield/wake-pottery.htm>

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## Classified Ads

If you have pottery equipment, tools or supplies that you wish to buy or sell, please send your information to the editor ([graciela@glyntpottery.com](mailto:graciela@glyntpottery.com)) before print dates: March 21, June 21, September 23 and December 21.

- ❖ **L&L Econ-Kiln with kiln sitter** ~ ~ The kiln is about 40 years old, but it works well. Depth of 18", outside dimensions 28 x28. Includes all furniture and exhaust material. Price: \$300. Contact Muriel Turner at [nunuglevum13@verizon.net](mailto:nunuglevum13@verizon.net)
- ❖ **The Kiln Doctor Store, the place for all your pottery needs with the largest stock!** Kilns, Wheels, Slab Rollers, Pug Mills, Clays in Stock: Amaco, Highwater, Laguna and Standard. Tools: Amaco, Kemper, Chinese Clay Art, Mud Tools, MECCA, MKM, Shimpo and more. Coming soon: Dirty Girls Tools, Dolan Tolls, Bamboo Tools, Xiem Tools. Glazes liquid and dry. Chemicals for mixing your own glazes. The Kiln Doctor Store, 202 East Main Street, Front Royal, VA 22630, 540-636-6016, Toll Free 1-877-545-6362, [www.thekilndoctor.com](http://www.thekilndoctor.com)

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## From the President

Hello All!

By the time the next *Cracked Pot* comes out at the end of September, it will be time for the 9th Biennial Mid-Atlantic Clay Conference in Front Royal. We on the planning committee are very excited about all the presenters that are coming and fun we all are going to have! If you don't have a registration form, you can print one from our website [www.theclayconnection.org/conference](http://www.theclayconnection.org/conference).

# The Clay Connection

P.O. Box 3214  
Merrifield, VA 22116-3214  
<http://www.theclayconnection.org>  
email: [potter@theclayconnection.org](mailto:potter@theclayconnection.org)

The Clay Connection is a nonprofit organization of potters mainly from the Washington D.C. metropolitan area. Members range from beginners to hobbyists to full time professionals who work in a broad range of styles. The organization offers programs designed to provide its members educational and networking opportunities.

### Board Members

#### President

Marianne Cordyack

#### Vice President for Programs

Dana Lehrer Danze

#### Vice President for Membership

Vacant

#### Recording Secretary

Laurie Erdman

#### Treasurer

Curtis Haymore

#### Conference Planning Team Leader

Marianne Cordyack

#### Volunteer Coordinator

Ann Granger

#### Past President

Roberta Couver

#### Hospitality

Vacant

#### Internet Resources

Jim Dunning

#### Lending Library

Dana Lehrer Danze

#### Email Coordinator

Twila Johnson

#### Database Coordinator

Dick White

#### Newsletter

Graciela Testa Lynt  
Teresa Getz

We had lots going on this spring. Our Spring Sale, the weekend before Mother's Day was successful for the potters, but with only 9 potters participating, the Clay Connection again lost money. At least for the near future, the Board has decided to suspend sales.

Our June program was a salt-firing at my kiln in West Virginia. We had a very full kiln with beautiful pots and great results!

On a personal note, my son got married on May 21 at their friend's farm in Leesburg. We had perfect weather, a beautiful setting, and a very happy crowd! I am so glad that he finally found "the right one"!!

Have a great summer!

*~ ~ Marianne Cordyack*



## Using Underglazes

Clay Connection Workshop April 10,  
2011  
by Donna Downing



## Clays and Glazes

- Underglaze will work on any clay body. Some general observations:
  - Colors are a bit brighter on porcelain than on white stoneware, and white stoneware brighter than darker clays. All will work, however, just differently. Experiment!
  - Porcelain offers the smoothest surface for detailed painting; clay with a lot of grog could work well for a looser design.
- Underglazes can be under a glaze or on top, depending on the nature of your design.
  - Precise lines and dots are possible under a clear glaze, while underglaze on top of a glaze will result in a much softer effect.
  - If developing an elaborate design, look for a recipe for a non-yellowing clear glaze. Examples of what works well: Shaner's Clear for cone 10, and the  $\Delta$ Mastering Cone Six Glazes® clear liner glaze recipe for cone 6. Both will get milky if applied too thick.
  - When applying underglazes on top of glazes, consider using a light-colored glaze if your design has much detail.

## Underglazes

- Commercial underglazes are readily available in a wide range of colors. You can also make your own using slip and mason stains.
- Underglazes can burn out, but if they're beneath a glaze they are usable at much higher cones than indicated on their container.
  - Generally, all colors seem OK at cone 6, while reds and yellows burn out at cone 10.
  - Blues, browns, and greens are excellent up to and possibly above cone 10. Purples become an interesting blue at cone 10 (as the red component burns out).
- Underglazes become more intense color when bisqued, and darker when under a clear glaze.
  - It's essential to pick an underglaze color for what it will look like when done, not what it looks like on bisqueware (unless you don't plan to glaze).
  - Test tiles are a very good idea. As a reference when decorating with underglazes, I have several 6x8" slabs with about thirty underglaze samples on each

(organized by color), showing what the underglaze will look like under the clear glaze I usually use. The slabs have a hole for hanging above my workbench.

- Colors can be mixed and matched as if they were paints B but unlike oils you need to anticipate what they will look like after firing.

### *Transferring ideas to pots*

- Sketching directly onto the pot with pencil
- Using paper template to sketch onto pot with pencil
- Using a stencil and a sprayer
- Using pottery A carbon paper@ (such as Saral transfer paper)
- Working it out as you paint
- Tracing light lines onto greenware

### *Miscellaneous Application Tips*

- Underglazes can be applied to either greenware or bisqueware.
  - I'd strongly recommend applying to bisqueware if you're doing a complicated design that involves a lot of handling of the pot.
  - Handling greenware a lot can create a crack that won't appear until the final glaze firing B wasting much work.
- The underglaze is easiest to apply when about as thick as (unwhipped) whipping cream.
- For regular underglazes, three thin coats of underglaze seem to work best, while two coats works best for "one coat" underglazes.
  - This is so even if applied one right after another.
  - Thinner creates weak color, and thicker can cause blistering, cracking, and other problems.
- A toothpick is good for erasing mistakes after the underglaze dries.
- Painting goes faster if you work all inside areas with one color at a time, ditto with outside. On the other hand, working from the inside of the pot to the outside reduces the changes of damaging painted areas. For the same reason, when decorating a bowl do the inside before the outside. Decide what works best for you.
- Unless in a major hurry, I typically paint underglazes on bisqueware, then re-bisque the piece to \*set\* the underglaze design.
  - That way if something goes wrong at the glazing stage (whoops, didn't expect those lumps!), I can rinse off the glaze without damaging the underlying design.
  - If your design involves applying underglaze to only part of the pot, re-bisquing is essential for even glaze application. Underglazed areas will absorb glaze more slowly than clay areas without underglaze. Re-bisquing makes both areas absorb glazes at the same rate.



**The Clay Connection  
DVD Library**

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| Video Catalogue of Burmese & Thai Art - The Konrad and Sarah Bekker Collection |
| Traditional Pottery of Thailand                                                |
| Variations on Raku with Gordon Hutchens                                        |
| Raku Ceramics with Jim Ronden                                                  |
| Making Marks Program 1 Surface Removal Processes - Robin Hopper                |
| Making Marks Program 2 Marks of Addition and Impression - Robin Hopper         |
| Making Marks Program 3 Liquid and Colored Clay - Robin Hopper                  |
| Making Marks Program 4 Pigment and Resist - Robin Hopper                       |
| Making Marks Program 5 Glazes and Glazing - Robin Hopper                       |
| Making Marks Program 6 Firing and Post-Firing Effects - Robin Hopper           |
| Beginning to Throw on the Potter's Wheel - Robin Hopper                        |
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| Soft Slab Techniques                                                           |
| Introduction to Handbuilding - Jepson                                          |
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| Pottery Decoration - Shafer                                                    |
| Making Larger and Compound Pieces - Davis                                      |
| Daughters of the Anasazi                                                       |
| Paperclay Workshop I with Rosette Gault                                        |
| Gifts from the Fire - the Ceramic Art of Brother Thomas                        |
| Successful Firing Practices - Loading the Kiln - The Orton Firing Institute    |

The DVDs are available to borrow at all Clay Connection meetings and workshops. You can also contact Dana Lehrer Danze at [danaclay8@msn.com](mailto:danaclay8@msn.com)