

An Interview with Richard Burkett

By Lyn Adelstein

When he switched majors in college from Physics to Art, his parents thought he'd stick it out for only five years. Fast forward about forty years later, and not only is Richard Burkett a highly respected ceramic artist, author and teacher, he is an accomplished photographer and musician, and involved in documenting the disappearing arts of South American pottery making by the indigenous people there.

If you go to one of his websites, <http://ecuadorpottery.com>, you will see some fascinating photos and video on local pottery from Ecuador, the Andes, and from the Amazon Basin. Definitely worth a visit!

Richard's own work is influenced by many things: his scientific background, going to the chemistry lab with his father and seeing glassware, porcelain lab equipment and industrial shapes/forms were always very interesting. As were rusty functional containers found on the farm where he grew up and had his first pottery in Indiana. Old tractor parts, oil cans and objects to make living easier that were tinkered together have translated into his ceramic forms that celebrate making do with what you have. Earlier he would incorporate found objects in his forms, now he's actually making them—cast bronze lids, cast glass, fabricated copper parts.

Richard loves looking at pots in museums and exploring how things were made in the past. His soda and atmospheric firings remind him of favorite old, chemical, rusty farm things, and as well provide "intentional randomness" in his glazing process. Richard's interest in photography has changed his ceramics, giving him an ability to see differently—recognizing details, profiles, edges, and shapes.

As an educator and a potter, one of Richard's biggest concerns is in understanding how to look at your work and move it forward. It's not an easy thing, but it is key to making better work. You need to look at what you're doing, and ask how could it be better, how it could be different, what are you doing just because you've always done it that way Take the things that are important to you and put them together in your own way. That is part of the beauty of human expression. Con't. on P.

Gift from Richard Burkett for attendees of his upcoming October 4-5th workshop—a free copy of his glazing software, HyperGlaze! There are a few seats available. See P. 7 for application.



Industrial Temple Jar
soda fired stoneware, bronze lid, copper handle, found parts, 2010

What's Inside

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Important Dates Coming Up this Month

Deadline for submissions for the Nov.-Dec. newsletter is October 10, 2014.

Please send articles, suggestions and tips to:

Lyn:
la@lynadelstein.com
Celeste:
ciida@earthlink.net

Announcements, Events, & Members in the News

Save the Date!!! Plan to participate in our ACS-DC Clay Festival & Gift Show on April 18th and 19th, 2015.

The Los Angeles County Arboretum and Botanic Garden has assigned our festival dates as April 18th and 19th, 2015. If you want to be part of our planning committee, please contact Celeste at ciida@earthlink.net or 818-599-4233. We could use some help with requesting raffle items and with publicity. The registration form will be in the January/February 2015 Newsletter.

Don't forget to send in your registration form for the workshop: Taking the Mystery of Making Glazes, October 4th and 5th at East Los Angeles College!!!!

Our much anticipated workshop with Richard Burkett, creator of the HyperGlaze software and Professor of Ceramics at San Diego State University is filling up fast!!! Don't delay and sign up for this exciting, and fact filled hands on glaze making workshop. You will be coming home with lots of ideas and goodies from this workshop. How can anyone resist getting more glaze recipes????

Renew your 2014 Membership fee now to get the discount on 2015 Membership.

We announced in the July/August newsletter that we will waive your 2015 membership fee if you send in your 2014 membership before December 2014. What a BARGAIN!!! Be one of 200 members in the time tested, oldest ceramic centric organization in California and the Western United States and send in your membership renewal now. If you need a copy of the 2014 membership form, contact Celeste at ciida@earthlink.net or call 818-599-4233. Please do not use the old form as the address on that form is no longer valid.

Officer Elections for 2015 – 2017

We are collecting nominations for the 2015 – 2017 Officer Elections. The offices are for two year terms. If you are interested in the office(s): President, Vice-President, Secretary, Treasurer, please send an email to Lyn Adelstein. The ballot will be published in the November/December newsletter. Your votes can be sent by regular mail or anonymous via a web polling software.

Community Center of La Canada Flintridge Ceramic Classes

Class curriculum includes hand building, slip work, throwing, and glazing. In addition to class time, students may work on projects individually during workshop hours. There is no experience necessary or required, so come join more than 100 adults getting their hands dirty and having fun! Firing and glazing of pieces produced in the studio is included in the class fee. Clay is sold separately.

For more information, contact the Community Center of La Cañada Flintridge at (818)790-4353 or check their classes information at http://cclcf.org/index.lasso?page=hits&program_category_id=90&active=4&nav_menu_parent_id=3



**Creative Arts Group
108 N. Baldwin Ave, Sierra Madre, CA 91024
626.355.8350**

Saturday
September 27

Art on Palm

2014



Hand-crafted, local and engaging artwork and artists await you at Art on Palm, Saturday, September 27, 2014, 9:30 – 5:00. Tunes by singer/songwriter Drew Gale and the folk/rock band BULLFISH and refreshments too! A portion of proceeds benefit the Creative Arts Group of Sierra Madre.

Wild Wood Park, 1421 East Palm Street, Altadena, CA 91001 ArtonPalm.com

Art on Palm Fall 2014: Saturday, September 27, 2014, 9:30-5:00; 1421 East Palm Street, Altadena, 91001. Ceramics, collage, fiber, glass, jewelry, leather, metal work, photography, soy candles, watercolor, wood-working; along with music and refreshments. Visit ArtonPalm.com.

<p>Charlotte Barnard Erica Batchelder Olivia Batchelder Evan Chambers Catherine & Ovie Cowles Sophia D'Auria Ellen Dinerman Jill Dufau Sandra Encinas Zazu Faure Elisa Goodman Constance Gunderson Celeste Chizuko Iida Darrell & Sara Janssen Beverly Jones Susan Kremka Loraine Ron Lawrenz Randy Meaney Betsy Miller Katherine Nakazono Joann Page Lucia Pasquini</p>	<p>Detra Prete Cathy Reichel-Clark Anne Sears Kathy Spear Susan Stocker & Jan Cowin Kathleen Swaydan Cecilia Torres Maryrose Smyth Naomi Tratar Chris Vanderhoof Anna Vosburg Louise Wannier Lys Wilcox Stephen Woodruff</p>
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Class Sessions:

Creative Arts Group offers classes for adults and children in a variety of medium: drawing and painting, ceramics, puppetry, watercolor, oil, jewelry, enameling and more. Our children's classes typically run for 8 weeks and adult classes for 10 weeks with new sessions starting four times a year. Fall session begins on September 22nd. Classes are designed to foster creative self-expression in a friendly and welcoming environment.

We have highly qualified instructors who are able to teach students of all different levels and abilities, and we keep our class sizes small to allow for individual attention. So whether you're a seasoned pro looking to fine tune your skills or a budding artist, looking to dip your pen in the ink for the first time, you'll fit right in here at Creative Arts Group! To register for classes, go to our website: www.creativearts-group.org. For more information, call (626) 355- 8350 or email info@creativeartsgroup.org.

Scarecrow Festival: September 13-October 31st

Scarecrows will be displayed throughout Sierra Madre at participating businesses as well as in the yards of any residents who would like to participate in the festival. Awards will be given in a variety of categories, including , Scariest, Funniest, Best use of Technology, Best Use of Recycling and the coveted People's Choice award, which is decided by whomever would like to vote. Creative Arts Group offers a free scarecrow building workshop, providing a variety of supplies to decorate your scarecrow however you'd like. The workshop is September 13th, and space is limited, so reserve your space early. To participate in the festival, scarecrow registrations are due by September 19th.



CLASSES
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FIRING

2909 Santa Monica Blvd.
Santa Monica, CA 90404
310-828-7071
theclayhousesantamonica.com

Classifieds

CERAMIC STUDIO ASSISTANT

Must have some clay experience.

BARTER POSITION:

Clayworks Studio seeks ceramic artist interested in being studio assistant.

The job includes working 10 hours per week, duties include:

Loading bisque and glaze kilns weekly

Mixing glazes

Help with various studio chores, organizing and keeping the studio clean

This is a barter position. In return for your work as a studio assistant, you will have access to Clayworks Pottery Studio for your own personal studio time. We are a very well stocked ceramic studio that focuses on both hand building and wheel throwing. You will be able to use our large supply of wonderful cone 5 glazes, plus we will give you a 20lb bag of clay every two weeks.

Contact:

Ellen Wohlstadter

Clayworks Studio

4130 Greenbush Avneue

Sherman Oaks, CA 91423

(818)905-8300 (studio)

(818)321-8786 (cell)

ellenwohlstadter@gmail.com

Patrick Crabb International Tours

Enrollment now underway.

Patrick Crabb will be hosting a small group of travelers to the Yucatan Peninsula, Jan. 13-20th. A fabulous way to start 2015 with exciting visits to several pottery studios/wood carving studio/museum/colonial architectures/private home collection/famous Mayan Puuc Trail/ great meal plan/shopping galore/a cooking class/free giveaway raffle valued at \$200.00. Cost: \$2135/person/double occupancy.

Contact/Registration: pscrabb@cox.net or dianafarrell@gmail.com

RAKU KILN FOR SALE

New ceramic fiber in garbage can kiln, new venturi burner, hose and regulator for propane, posts and shelf included. \$400 OBO

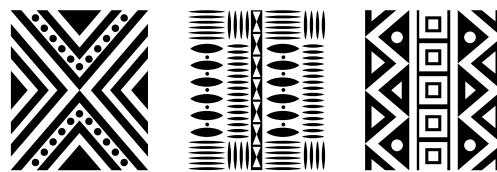
Digital pyrometer with thermocouple, new. \$95.00

2 pairs Dura-Kev gloves \$50 for both pairs

See it in Westchester by appointment

Bettye Barclay 310-393-7017

Janet Domino 310-266-8690



Use the ACS Membership form on the right to save money on your renewal. It is only valid through Oct. 31, 2014

AMERICAN CERAMIC SOCIETY, Design Chapter of Southern California (ACS-DC) Membership Form

MISSION STATEMENT

Established in 1945, ACS-DC is a not for profit organization consisting of studio and production potters, sculptors, teachers and ceramic designers and technicians whose mission is to share and increase knowledge of ceramics with each other, and to expand public awareness and appreciation of the many facets of clay.

WHO ARE OUR MEMBERS?

Some of our members, such as William Manker, Vivika and Otto Heino, Harrison McIntosh, Susan Peterson, Raul Coronel, Frank Matranga, Tom McMillan, Patrick Shia Crabb, Kevin Myers, John Hopkins and Stephen Horn are nationally and internationally renowned. They greatly contributed to the ceramic culture of Southern California, as well as the greater United States, Western Europe and Mexico. They influenced art and culture as well as current and future clay artists. They were faculty members of California State University at Dominguez Hills, California State University at Fullerton, California State University at Northridge, California State University at Pomona, Chouinard Art Institute, East Los Angeles College, Glendale Community College, Loyola Marymount University, Orange Coast College, Otis College of Art and Design, Pierce College, Riverside Community College, Santa Ana College, Scripps College, University of California at Los Angeles, and University of Southern California.

WHAT DOES AN ACS-DC MEMBERSHIP PROVIDE YOU?

These benefits and opportunities are included in your membership.

- Participate in our exhibitions and marketplace.
- Attend ACS-DC organized workshops with local and nationally known artists which are at reduced rates.
- Newsletters which will contain announcements and articles about ceramics.
- You can post as many as 3 free announcements annually in our newsletters; and submit your ceramic tips or your articles about ceramics to our newsletter.
- Access to our extensive ceramic video lending library.
- Annual Membership Directory.

WHAT CAN I DO TO HELP ACS-DC?

ACS-DC is a volunteer organization which depends upon its members to volunteer to maintain its function. If you are able to give us time on occasion or monthly, listed are some tasks for which we need your help. Please check those where you can help and when there is an opportunity, we will contact you.

- I would like to be more active and participate as a member at large board member.
 Publicity for exhibits
 Publicity for Clay Festival
 Telephone calls
 Other (fill in)

We need your opinion, in the space below, list events or workshops you would be interested in participating.

ACS-DC Membership Information (please print clearly)

Name _____

Email address _____

Mailing address _____

Telephone _____

Statement to accompany
your listing in the directory _____

Please check your Membership Level

Individual (\$25 annual)	<input type="checkbox"/> NEW	<input type="checkbox"/> RENEWAL
Individual with guest or couple (\$30 annual)	<input type="checkbox"/> NEW	<input type="checkbox"/> RENEWAL
Company or Organization (\$100 annual)	<input type="checkbox"/> NEW	<input type="checkbox"/> RENEWAL
Full Time Student (\$10 annual) Include your current class enrollment	<input type="checkbox"/> NEW	<input type="checkbox"/> RENEWAL

Send this form with your personal check made to **ACS-DC** and mail to **Celeste lida, PO Box 641374, Los Angeles, CA 90064**. When your membership form and check is received, you will receive an email acknowledgement. If you have any questions about ACS-DC email Celeste lida at ciida@earthlink.net or call 818-599-4233.

Calls for Entries

Application deadline: October 16, 2014

Entry Fee: \$30.00 USD

Location: ,

Show Title: Artisphere

Show Date: May 8 - May 10

Classification: fairs, festivals and sales

Slide / Digital: digital

16 Augusta St.

liz@greenvillearts.com

www.artisphere.us

Phone: 864-271-9355

Application deadline: November 15, 2014

Entry Fee: \$32

Location: Florida, Cedar Key

Show Title: Old Florida Celebration of the Arts

Show Date: March 28 - March 29, 2015

Open to: Fine Arts and Crafts. No country crafts, buy/sell or mass produced items. Applications accepted through Zapplication.org.

Classification: fairs, festivals and sales

Slide / Digital: digital

Contact details:

Cedar Key Arts Center

PO Box 949

cedarkeyartsfestival@gmail.com

www.cedarkeyartsfestival.com

Phone: 352-543-5400

Application deadline: January 1, 2015

Entry Fee: \$40

Location: Connecticut, Guilford

Show Title: Guilford Art Center's Craft Expo 2015

Show Date: July 17-July 19, 2015

Open to: Open to fine contemporary crafts made in the US or Canada by hand or with the use of appropriate tools, by an individual and/or with help from a limited number of assistants/apprentices.

Classification: fairs, festivals and sales

Slide / Digital: digital

Contact details:

Guilford Art Center

PO Box 589

amaltese@guilfordartcenter.org

www.guilfordartcenter.org

Phone: 203-453-5947



Richard Burkett from P. 1

Richard is a very contributive member of the pottery community, and we are in for a treat with his upcoming workshop. Here's why. Being a great cook himself (of course)—he's going to teach us what the ingredients do in glazes, so we can overcome the overwhelm with knowing what specific ceramic materials do. He's also going to help us understand efficient ways of testing glazes. So this will NOT be a dry, too-much-math-and-chemistry-for-me event. We'll get to mix and test some glazes, and learn how to convert recipes to your preferred firing temps. Very approachable and useful info. See you there!

“Glaze Formulation, Taking the Mystery out of Making Glazes”
A Two Day, Hands On Workshop with Richard Burkett
Saturday and Sunday, October 4 and 5, 2014 from 10am to 4pm at East Los Angeles College

On Day One: Basic glaze concepts: a brief overview of what makes glazes work, How to mix and test glazes, Hands on experimentation and wet blending with cone 5 glazes.

On Day Two: Creating a glaze from scratch using glaze recipes provided for this workshop, Looking at fired tests with discussion of results, Using Glaze Software to Change Glazes to Preferred Firing Temperature. AND MUCH MORE.



About Richard Burkett

Richard Burkett has made pottery for over 40 years, starting in 1970 with a summer job throwing ashtrays on the potter's wheel for the late Indiana potter Richard Peeler. Burkett established his own Wild Rose Pottery in 1973 on a farm near Bainbridge Indiana, where he made salt glazed pottery for about ten years. Returning to school in 1983, Richard completed a dual MFA in ceramics and photography at Indiana University-Bloomington in 1986. He has taught ceramics since that time, first at the University of Wisconsin-Madison, and since 1989 at San Diego State University, where he is currently a Professor of Art. Richard's work continues to include a range of ceramics objects, from functional stoneware and porcelain to clay and mixed-media sculpture.

Richard is the author of the noted glaze calculation software, **Hyperglaze** (for Macintosh and Windows), the **CeramicsWeb** website, and co-author, with Glenn Nelson, of **Ceramics: A Potter's Handbook** (Cengage Learning). Richard recently curated the work of the forty artists included in the new Lark Books publication "Porcelain Masters: major works by leading ceramists."

Working with Nan Coffin and Joe Molinaro (ceramics professor at Eastern Kentucky University), Richard has been traveling to the Amazon Basin of Ecuador for the last twenty years working to document the indigenous pottery cultures there in photographs and video. A book and videos on indigenous ceramics of the Ecuadorian Amazon are in the works.

Richard also plays bluegrass music with his band **Gone Tomorrow** whenever possible.

For more information about Richard, see his website: <http://richardburkett.com>.

Workshop Fees: \$200 for ACS-DC, CASD and VCPG members, \$250 for non-members, \$100 for student members with proof of current enrollment of 6 units. When your signed form and check is received, you will receive an email confirmation. If you want to use an ACS-DC workshop certificate, please check with Eileen Branda at outofthefire@mac.com to see if there is room. Expired workshop certificates will not be honored. The checks will not be cashed until after the workshop. If you have questions about the workshop, email Celeste at ciida@earthlink.net or call at 818-599-4233.

What is provided for this workshop: Included in the fees are the materials - such as the test tiles for cone 5 firing and the glaze materials, the glaze recipes and information about how to convert glazes to your preferred firing temperature. The directions and a list of tools needed will be emailed about a week before the workshop.

Pot Luck Lunch: If you want to participate in the pot luck lunch, please bring a dish to feed 8 people. If your last name ends with A to K, please bring your dish on Saturday; and if your name ends with L-Z, please bring your dish on Sunday.



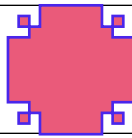
Make your checks to **ACS-DC** with **RBurkettWksp** in the note section and mail with this form to:
 Eileen Branda, 8945 McLennan Avenue, Northridge, CA 91343

Name _____

Address _____

Email _____

I agree that American Ceramic Society-Design Chapter and its board of directors, East Los Angeles College Campus and staff, and Richard Burkett in case of injury or damage to my person or my personal effects on October 4 and 5, 2014 on the East Los Angeles College Campus during the Richard Burkett Workshop.



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Jon Brooks,
President, Laguna Clay Company

Salku

**An experimental process.
Article by Rick Berman.**

Ironically, this was the title of my MFA Thesis at the University of Georgia in 1973. I'll try to explain as simply as possible where this research has taken me in the last 24 years.



Salku vessels by Rick Berman

From the very beginning of my clay life in 1968, I have felt this amazing affinity for those nasty wood-fired pots from the “Six Ancient Kilns” of Japan: Shigaraki, Tamba, Echizen, Tokoname, Seto, and Bizen. The whole idea of a pot being put into a kiln and allowing it to become nature itself just blows me away! I guess the things going on in the U.S. in the '60s and early '70s that were closest to these Japanese pots were what Don Reitz was doing with salt and Paul Soldner and Howard Shapiro were doing with raku.

I was experimenting with both of these techniques in graduate school and somehow had the idea to combine the two: thus SALKU. I built a small, hard brick updraft top-loading kiln and fired with a homemade venturi burner and propane.

The pots were stacked not touching and I used about five pounds of salt (but who's counting?) when the kiln got to cone 06. Salt will volatilize at cone 06 but obviously if the clay isn't vitrified, the salt just goes through the cross section of the pot wall until it “fills up.” The net result was a slight sheen, but no orange peel surface. I took the pots out of the kiln hot and smoked them in sawdust. The slight glaze sheen crazed because of the thermal shock, and a very subtle white crackle occurred. The key word here is “subtle.” Now you might say at this point, “What's the point?”—and that's pretty much what I said, too – but it was research and I did graduate.

Now fast forward to 1977 and a workshop at Tennessee State University in Johnson City. We packed the pots in a soft brick kiln, lit the burner, set it to what I thought was a slow, even flame, and went inside to look at slides. After probably an hour and a half or so, we went back

to the kiln to find the most beautiful white heat I've ever seen...at least cone 8. All I could think to do at this point was to throw in about ten pounds of salt, let it do its salt thing for about 20 minutes, and shut it down. We took the top off and started to unload the pots. It was without a doubt the biggest mess I've ever seen! Pulling the pots apart was kind of like pulling taffy—total disaster except for one pot that was in the bottom middle of the whole mess. To this day, it is probably the most beautiful pot I've ever seen. It was dry, wet, black, orange, grey, with beautiful scars and warps. Except for Marvin Tadlock, who made the pot, and me, people were not amused. (Too bad we live in such a product oriented society.)

Well, anyway, fast forward again to 1990 when I was doing a raku workshop for my dear friend Tom Zwierein at his studio in the country near Lexington, Kentucky. On the second day, he asked if I'd like to try a saggar salt technique he'd been working with. I'm always up for stealing other people's ideas, so of course I said yes. He took a saggar (a Lays potato chip can) and went to work. He lined the bottom of the can with charcoal and vermiculite, then pots, then salt, then charcoal, then pots, etc. until the can was full. We put the can in the fiber drum raku kiln, fired it to 1850 F degrees, opened the kiln, took out the saggar, and unloaded the pots and quenched them in water. Every pot was a killer! Orange, red, black, grey, white, spots, lines, etc.

After that, I started using the technique in my workshops and teaching. Then one day about two years later, a light bulb went on.

SALKU! 1973! Duh. There were some problems at this point. Number one, the salt was eating up the fiber drums, and if the pots were fired much below about cone 04, they turned into chia pets in about two weeks and totally disintegrated. This wasn't too good for public relations. I felt kind of like a traveling spot remover salesman who needs to keep moving.



Celeste Iida
ACS-DC
PO Box 641374
Los Angeles, CA 90064

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ACS-DC NEWSLETTER

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Salku con't from P. 9

At any rate, I built a small soft brick (scrap) updraft Salku kiln and corbled in the top with a 5-inch flue. The kiln measured 2-1/2 bricks across and about 15 courses high, roughly six or seven cubic feet. The whole kiln became a saggar, so we eliminated the potato chip cans. Now I'm tumble stacking tenmoku and ash-glazed pots with a half bag of charcoal all through the pots and I'm firing to approximately cone 10 in four or five hours. I use about 5 lbs. of salt and the pots are getting some beautiful black orange peel from the melting charcoal, and sometimes stick together so when they are pulled apart, some dramatic scarification is happening. Remember those nasty Japanese pots mentioned above? Well, with a lot of help from nature, I'm seeing surfaces now that I never thought were possible. Making pots is even more of a joy when you love the surface possibilities so much that you literally can't wait to see the next group of pots come out of the kiln. I am very grateful.

Rick Berman is a studio potter, workshop leader, and ceramic historian. He has served as associate editor of Clay Times and teaches ceramics and sculpture at Pace Academy in Atlanta, Georgia. Article and images reproduced by kind permission of Clay Times Magazine and Rick Berman. © Rick Berman.

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ACS-DC Newsletter, Sept-Oct
.2014 Volume Twenty-five, Issue
33, Published by American Ce-
ramic Society Design Chapter,
Southern CA, PO Box 641374
Los Angeles, CA 90064
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