

Greenville Local History Group Newsletter

April 1994

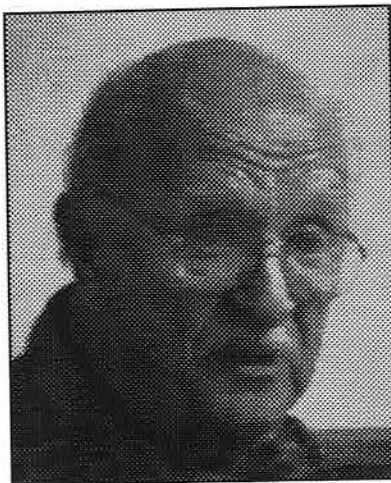
Artist Rudi Weinlich

Our first program meeting of the year brought out about twenty people - must have been the mention of Rudi Weinlich, the feature artist of this year's annual program on area artists. Just in case he forgot something, Rudi brought along his wife Eleanor, whom he blamed for getting him started in his artistic career.

Rudi claimed he got his start babysitting for his first child. Left alone to his devices, he produced his first painting, Constable's Hay Wagon, I believe he said, and knew he wasn't doing Constable's name much good. He took lessons at Fordham from a renowned Lithuanian instructor.

Again following the leads of his wife's and kids' "you can do that", Rudi started with pottery while on a Cape Cod vacation. He took lessons from the Brooklyn Museum of Art, beginning with the kick wheel. At Port Chester, he had a Japanese instructor and Rudi retold of the cause of the red color of pottery (blood). Rudi showed several examples of his pottery - a vase, tea pot, etc. One piece had an interesting blue shade, the result of using stained glass as a pigment. One other piece shown was slab work - several wedges of clay, each one rolled out and then formed together to create a cube or box. Rudi bemoaned his arthritis preventing him from using the wheel anymore.

And then Rudi started a glass demonstration. Taking two pieces of glass cut from the same batch, he took the first and oiled it lightly. Several humorous

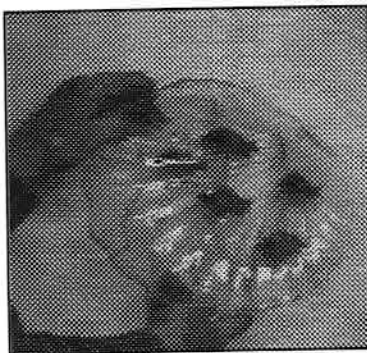


Rudi Weinlich

comments about baby oil circulated. Then a stencil was placed on the glass and different shades of powders were sprinkled in selected areas. For the demonstration for GLHG, Rudi created a glass with flowers and stems with several shades of greens and yellows. When finished, Rudi picked up the tabbed stencil (the tabs were the idea of friend Ed Heyward) and, voila, the design was quite obvious to all. The second piece of glass was placed on top of the first, the two pieces

waiting for the kiln. Rudi placed the glass on a sagger, a mold that will determine the shape of the glass plate. If a kiln had been available, Rudi would have put the sagger and glass in the kiln for 4.5 hours at 1500 degrees and would have to wait for 16 more hours before opening the kiln. If everything goes as planned, a sandwich of glass around the stencil produces a colorful plate. Rudi's goldfish plate caught everyone's attention. The shape of the glass is determined by the sagger, and the designed is determined by the stencil.

Questions followed at the end and, in no particular order, these were some of the last points made. Great care must be taken with glass splinters. Rudi says he must be inspired to work, unlike others who seem to work any-time. Rudi built a shop on Cedar Lane nearly twenty years ago. Claiming he enjoys all three mediums, Rudi stated he wished



Goldfish Plate

he had stayed with painting more. His total painting production numbers about 50-60. His

topics for painting have a great range, but a few common topics are water, local scenes, and photographs of places he's been.

Rudi also told his stories about his first plate which shattered (the glass were from different batches, had different tensions, and were incompatible) and about being told that a artist will often draw a crowd of people who want to look at what he's painting; instead, Rudi attracted some frolicking dogs who managed to unseat him into some nearby water.

The night was done and those attending were more knowledgeable of the talents of another local artist. Thank you, Rudi.

Other Business:

- * If you have the name of an area artist, let me know in time for next year's Artist Program.
- * A picture developed from a negative sent by John Donohue showed the names on the WWII Honor Roll erected by the pond in the 1940's. Checking John's list of names, we were able to

fill in a few blanks.

* The 4th graders's project is Life Before TV. GLHG agreed to spend up to \$50 for recognition as decided upon by the teachers. We could use a couple volunteers to read essays and judge. Give me a call by early May if you want some interesting reading.

* Next meeting is a share session, May 9th.

* Technology strikes again. The photos incorporated into this newsletter came from computerized images of four frames from the videotape I took. A thank you goes to a fellow teacher, Bill Reilly.

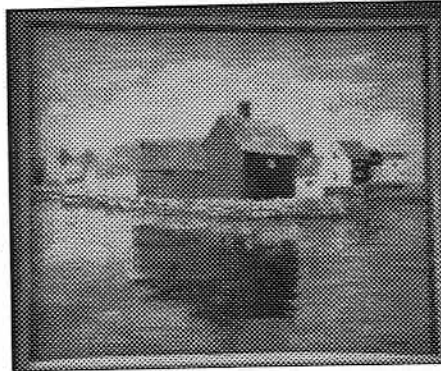
* Bunny Gundersen called and asked if I had any pictures of the structures that stood on Red Mill Road across from Baumann's ball field on the creek side of the road. The

foundations of two structures still remain. The photo file has no record of these buildings; should you know of someone who does, let me know.

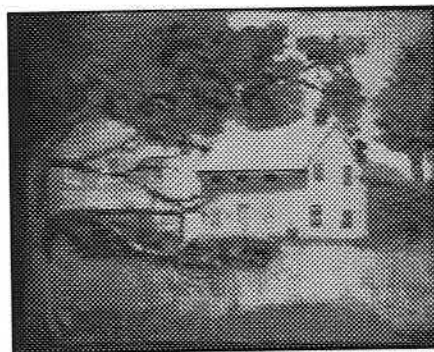
Till next time,

Take care,

Don Teator



Motif #1 - Rockport



Big Woods Road House