

OPA NEWSLETTER

Oregon Potters Association • 4614 SE Salmon Street • Portland, OR 97215

APRIL-MAY 2010

www.oregonpotters.org, www.ceramicshowcase.com, 503-222-0533

NEXT OPA GENERAL MEETING: Friday, May 14 at Multnomah Art Center, 7688 SW Capitol Hwy in Portland. The 2010 Meetings are currently scheduled for July 9, Sept Picnic (date tba) and Nov 12. We rent the meeting space from 6-9:30pm.

6:30pm General Meeting: If you have items for the agenda, contact OPA President Margaret Synan-Russell in advance, 503-775-1164, MargSynan@gmail.com. Bring items for the swap table and snacks to share.

7:30pm Program: To be announced. We will send an email with the program info.

NEXT OPA BOARD MEETING: June 3 at Kris Paul's home, 15868 SW Kimball St, Lake Oswego OR 97035. Potluck dinner at 6pm, meeting at 6:30. All OPA members are welcome to attend these meetings. Future Board meetings are scheduled for Aug 3 at Anne Stecker's, Oct 7 at Victoria Shaw's, Dec 9 at Janet Buskirk's

OPA BUSINESS

MESSAGE FROM THE PRESIDENT: Dear Potters, I began this year as president of OPA with great inspiration and direction from my predecessors and fellow OPA members. It is from my membership of this organization that I have tried new clay bodies, firing techniques and ways of seeing art. I have also enjoyed the friendship and professionalism of a very wide range of artists and business people.

It is these experiences that have helped me form my ideas and direction for OPA. I look to see not only this year, meeting to meeting, month to month, but OPA five years from now. This month while you are Soooo busy, take the time to talk to another member, look to our website, share your thoughts, and think about OPA five years from now.

In October the OPA Board will be meeting in a retreat where we will discuss and plan the direction of OPA five years from now and beyond. We cannot and should not do it without your input. This summer I will be sending out a short survey of questions. We need to hear from you all. You don't have to wait for the survey though. Please take a moment and jot down your thoughts of what you would like to see OPA doing, what will it look like. Send me your thoughts. margsynan@gmail.com.

I hope to bring us together as inspired artists and business people to formulate a plan of where we are going, how are we getting there and what will come next. I hope you are all busier than me working in your studios, either preparing for Showcase, your next sale or exhibit, learning something new, sharpening your strokes, sharing your great ideas and always growing.

I am looking forward to seeing you all at Ceramic Showcase, seeing you at monthly meetings, and hearing from you by email, blog or phone.

Take care and keep busy!

- Margaret Synan-Russell, OPA President

Goals are not targets at which you aim, but directions towards which to travel.

EMPTY BOWLS: It's not too soon to be thinking about our Portland Empty Bowls event to help support the Oregon Food Bank. There are a lot of needs this year. Dates are July 1-4, again in conjunction with the Waterfront Blues Festival. More details will be sent out after Showcase. Thanks, Bill Sanchez, Empty Bowls Chair. "...because no one should be hungry."

OPA COOKBOOK: We are taking pre-orders for the OPA cookbook. They are going fast. Please call or email Jenny Lakeman and tell her how many cookbooks you want, please include your name and phone number. They are \$16 each. The Cookbook includes a special dedication to Tom Rohr and 12 of his favorite recipes, 5 recipes from Portland's Caprial Pence, 130 recipes from 60 OPA members, as well as photos featuring some select recipes served on the pottery of OPA members. Contact Jenny at jennylakeman@gmail.com 503-413-0641

OPA EQUIPMENT INVENTORY: Do you have equipment that OPA owns? Skye Walker maintains the equipment inventory and tries to keep track of where our equipment lives and when it changes hands. It's the beginning of a new year with new people taking on many OPA positions. If you have OPA equipment, or have recently passed equipment on to another OPA member, please let Skye know. He needs a description of the item, and its serial number, and the make and model. Contact Skye at skyerif@yahoo.com or (207) 240-8250

CLAY IN EDUCATION HAS FUNDS FOR TEACHING: Please visit the website and click on "Clay in Education" and you will find forms and info. OPA pays 50% of the \$40 per contact hour of teaching to a classroom full of students and the school pays the other 50% or \$20 per hour. There is no additional payment for prep time. If your school is a Title I school OPA will pay 75% and the school is responsible for 25%. OPA members are limited to 20 hours per year or \$400. The last few years we have funded a larger low income school with a longer residency. This needs to be approved by the board, but we do not have a school for this year. If you are interested in this opportunity, or you have any additional questions please contact Anne Stecker at anniestecker@gmail.com. I have created a new email account with gmail for all my OPA related communications. Many Thanks. -Anne Stecker

CERAMIC SHOWCASE

DATES & LOCATION: April 30, May 1 & 2, 2010 at the Oregon Convention Center, 777 NE Martin Luther King Jr Blvd, Portland, OR 97232, exhibit halls A and A1 in the NW corner of the Convention Center.

HELP PUBLICIZE SHOWCASE: We can all help with PR. Do you have a lot of email contacts? Are you on Facebook? Send an invitation out to all of your friends. If you need a jpg or pdf of the Showcase poster or postcard to include in your PR, they are available at www.CeramicShowcase.com, click on "press."

LOAD IN/ LOAD OUT PASS: As a reminder, please don't forget your Load in/Load out pass from your Info Packs. Every vehicle going into the Commissioners lot behind Hall A must have this paper on their dash. NO EXCEPTIONS. If a friend is helping you, make sure they have a copy filled out and on their dash. If you received your info pack by email don't forget to print it. It is the last page in your Showcase Info Pack. Thank you all. Now go and make beautiful art. -Brenda Scott, 2010 Ceramic Showcase Chair

PHOTOS NEEDED FOR FLICKR SITE: We need photos from as many of you as possible for Showcase's Flickr site. There are three types of photos we want:

- Studio shot: you in your studio working, the cat on your slabroller, you in Raku gear pulling a pot etc.
- You and one of your pieces *or* a piece of yours being used if it's functional
- Pot shot: this can be a professional photo or a nice beauty shot of one of your pieces.

Please send only one photo per category (that's a total of 3). If you don't have all 3 photos, send what you do have. Low resolution is fine. These can be basic photos shot with your home camera, but please have them clear and nicely composed. Please have your name and description of the photo in the filename (example Murton_studio or Murton_sculpture). Thank you to those of you who already sent photos, and please encourage your friends to send theirs. -Kim Murton, kimmylin@comcast.net

WORKSHIFTS AT SHOWCASE & INFO PACK: The Showcase Info Packets were mailed in early April. If you are a Showcase participant (Booth or Gallery) and you did not receive a packet, contact Info-Pack Chair Karen Washburn karen.washburn@gmail.com (541-344-4686). If you received a packet and are unable to work the shifts listed on the schedule, or if you switch shifts with someone contact Workshifts Chair Mel Perrigo ASAP at 360-991-5910 (cell/voice) (Mel@MarkedDeparture.com) so that the final schedule can be kept accurate. Volunteers will receive their shift assignments directly from the Workshifts Chair. As a reminder: Showcase is a joint effort, requiring everyone to pull together for its success. As a courtesy to your fellow members, please see that your shifts are covered even if a last minute crisis prevents you from doing so personally. Gallery participants who decide not to bring in a piece at the last minute are still responsible for their assigned shifts. Note: a missed shift can result in a 5% commission penalty, loss of points & show eligibility in future years, at the discretion of the Steering Committee. Let's make this the smoothest year yet! See you at Showcase.

ARTISTS NEEDED FOR THEME DISPLAYS

AT SHOWCASE: Any OPA member may show in these areas if they have a booth in Showcase or follow the guidelines, fees and workshift requirements for Gallery-Only participation. These theme displays are a great opportunity for all of us. To have work displayed in these areas, you should contact the Chair person for the Theme Display that interests you.

INTERIORS DISPLAY: We need table settings, tea sets, wall pieces, bowls, vases, small to medium sized sculpture, you name it. This venue is an excellent opportunity for newer members, who may not have enough points to qualify for a booth to expand their exposure beyond the Gallery. Please send photos of your work to nberwick7@aol.com. It would be appreciated if photos could be reduced to facilitate faster downloading at my end. If you cannot email an image write a brief description of your work so that we can have an idea of what we have to work with and what we need more of. Thank you. -Emilio Berwick

SCULPTURE DISPLAY: Chaired by Michael Metz, this committee is making a 20x30' plaza to exhibit clay sculpture. Please send photos to metzstudio@comcast.net. Questions? Email him or phone 360-608-7968

INSTALLATION PROJECT: CERAMIC

SKETCH: Chaired by Colleene Little (360-274-4312, litcreations@kalama.com). We are looking for OPA Members who draw their work before they make it. We are going to be setting up a display with original sketches of pottery pieces and then raffle them off on Sunday. Your design can be a pot, a new form, a design from one of your pieces or a drawing that has been hanging around in your head. Sketches will be matted in an 11" x 14" mat with an 8" x 10" opening be sure to size your paper accordingly, it must be larger than an 8x10. The installation is that it will stay up until Sunday when we call the raffle winners to pick up their piece. If you need paper, have a different size in mind, or have any questions contact Colleene. To sign up, email littlecreations@cni.net or call 360-274-4312.

LOBBY DISPLAY: This year's theme is "Tea" and all things "Party"! This response has been wonderful and somewhat overwhelming, with a waiting list of over 20 members and still rising. I will be working on the theme for next year while working Showcase. Please stop by the Lobby and say "Hi" and let me know what you'd like to see in the Lobby for Showcase 2011. Thanks! Dawn Panttaja 503-285-6786 lostdolls@hotmail.com

POTTERY NEWS

BOOTH DESIGN TIPS: An article by Bruce Baker in the April 2010 *Crafts Report* has some useful tips about designing your booth. A few really good suggestions are:

Keep the opening of your booth at least six feet wide. A wide entrance is more inviting to customers.

Use lots of light. At most shows, you can purchase electricity. If you can't, a simple solution is to use inexpensive LED flashlights. These give very nice light and the LED bulbs use very little power. He mentions a vendor who re-wired a series of LED flashlights so that they all ran on a cordless drill battery that could be easily recharged.

Make your booth comfortable, both physically and mentally. Comfortable flooring helps customers stay longer, and having a booth that feels inviting is always helpful.

Have fun. Make it fun for others.

AMERICAN CRAFT WEEK: October 1-10, 2010. A new initiative organized by Craft Retailers and Artists for Tomorrow (CRAFT) and Craft in America, the hope is to improve craft's recognition across the country. The national celebration will bring together individuals, retailers and organizations in recognition of how handmade objects improve our daily lives and contribute to the national aesthetic and economy. The idea is that there is strength in numbers—if craft lovers join together, it's easy to improve the national visibility of handmade works.

Anyone (artists, retailers, collectors, etc.) is invited to participate in this 10-day celebration. Participation fees start at just \$25. How can you participate? Any manner you choose. Are you having an open studio in the fall? Schedule it for that week. Promote crafts and American Craft Week in any way you can, on Facebook or Twitter, develop a special promotional item to entice customers, write a letter to the editor of your local newspaper or display an American Craft Week banner. <http://www.americancraftweek.com>

TRAVEL OPPORTUNITY: Ceramic China-Tour and Exchanges. June 11-28, 2010: Shanghai, Yixing, Hangzhou, Yellow Mountain, Jingdezhen, Xi'an and Beijing, plus Shanghai World Expo. \$4,700 per person, (Scholarship is available for educators); \$1,500 deductible if you are going to buy your own international round trip air tickets. Contact: Guangzhen Zhou, 800-689-2529, www.ChineseClayArt.com, ChineseClayArt@hotmail.com.

TOM ROHR SCHOLARSHIP FUND: A scholarship fund has been established in Tom Rohr's memory. A series of online auctions, which include work by Tom and his friends, are funding this. For more information, go to <http://tomrohrmemorialauction.blogspot.com>

SCHOLARSHIP FUND LOOKING FOR DONATIONS: The National K-12 Ceramic Exhibition Foundation, who put on the exhibition at NCECA featuring work from schoolchildren throughout the US, now has a scholarship fund for high school students who would like to pursue a ceramics education. If you would like to contribute to this 501(c)3. For more info go to www.k12clay.org

SHUTOFF VALVES FOR GAS LINES: An article by Marc Ward in the Spring 2010 *Clay Times* explains all of the little initials that appear (or should appear) on the shutoff valves we all purchase for our gas lines. These are the things like "UL" (Underwriters Laboratory), "CSA" (Canadian Standards Agency), and many others. If you are building a kiln and plan to have it inspected, this is a great article to read. Your Newsletter Editor has had kilns fail inspection because the wrong agency had inspected the valves. The next issue of *Clay Times* will tell us what types of valves each of these markings will be found on.

THE STUDIO PROTECTOR is a resource guide for artists for disaster readiness. The Craft Emergency Relief Fund has produced this to help us all save our art, workspaces and careers in case of disaster. Cost \$16. www.StudioProtector.org

NORTHWEST WOODFIRE CERAMICS EXHIBIT: At the Art Center Gallery at Clatsop Community College, 1799 Lexington Ave in Astoria, exhibition includes Colleen Gallagher, John Harris, Chris Knapp, Susan Lochner, Reid Ozaki, Karen Mittet & John Benn. Gallery hours M-F 8am-8pm, Sat 9am-4pm.

TATTOED CLAY: New woodfired work by Washington artist Colleen Gallagher at the Eleven 0'49 Gallery, April 5-24, 11049 SE 21st, Milwaukie OR 97222, 503-786-5900

POTTERS FOR PEACE has expanded their work to include Rwanda and Somaliland, in addition to their central American projects. A very small organization, Potters for Peace began as an organization dedicated to helping potters in countries experiencing economic turmoil. They first worked in Nicaragua, helping potters to market their work in other parts of the world so that a stable, independent economic base could be established for potters. In recent years, most of their work has been in designing and establishing production of simple ceramic water filters. They train potters to make these inexpensive filters, then the potters produce them and sell them. Thus potters have work and their entire community has cleaner drinking water. They are currently experimenting with filters that could remove viruses or pesticides. Would you like to get involved or donate money? PO Box 1043, Bisbee AZ 85603, www.PottersForPeace.org

THE 21st CENTURY GLAZE PROJECT: This is a free service. You join and have access to glaze formulas, education resources, and many other ceramic-related suggestions. www.Glaze21.org

GLAZE, THE AMAZING GLASS

a poem by Chic Lotz:

Glaze, The Amazing Glass

When silica melts
it makes a glass.

"So what makes a glaze?"

you might ask.

Silica melts near

3000 degrees,

firing a kiln that hot
won't be a breeze.

So add a little flux
and you will see –

the silica melts sooner
and happy you'll be!

But molten silica

when it is hot

runs down the sides

and off of your pot!

So if you want

that silica to stick,

alumina is the one

that you should pick.

Alumina bonds

silica to clay.

"Very Important!"

most potters will say.

Silica plus alumina

add in some flux –

getting the right ratio

is really the crux.

Alter their ratios

and you will get

changes in glaze surface,

stability and fit.

To find the right ratio

for the glaze you desire,

mix a small test batch

and test in the fire.

Silica makes glass,

alumina helps bond,

flux is a melter,

of these we are fond.

These three things

make up a glaze

vary their ratios

and you'll be amazed!

*This is the first in a series of poems
by Chic Lotz that will be published in
the Newsletter.*

www.PotteryPoet.com
Chic@PotteryPoet.com

SPECIAL SECTION: REPAIRING GREENWARE, BISQUEWARE and

For each issue of the Newsletter, we choose a theme and ask our membership to send in their information about that theme. Feel free to suggest themes and send in any and all information that you can. We are hoping to have this be an informative "must read" section of your Newsletter. Got ideas? Send them to JanetBuskirk@gmail.com. The June Newsletter theme will be "Going Green." It will feature ways that ceramics studios can conserve energy, pollute less, or otherwise be ecologically conscious. Please start getting your ideas and techniques together.

Below are some formulas and ideas for repairing pesky cracks. Most of these are for greenware, although many of these can also be used to join seams in leatherhard or dry clay. Some of these are not explained thoroughly, but hopefully they give a general idea and you can experiment with them further. I apologize for not having the sources for many of these, some are from very old notes.

SPOOZE variation: Use to attach anything, leatherhard, bone dry or bisqueware. Keep applying until cracks disappear.

Liquid sugar: any kind, honey, corn syrup, etc 1 part
vinegar 1 part
slip of your choice, any thickness 1 part
(note: some of the "Spooze" recipes call for a few drops of peroxide, probably as a preservative. Others call for corn starch. Some call for dry clay, add it to the vinegar and corn syrup. They vary quite a bit)

GREENWARE REPAIR: No amounts listed

zircopax
calcined kaolin
water
a few drops sodium silicate

FIX-ALL (green or bisque repair): Mix dry, then add water

dry clay body 100
gum (CMC, arabic, etc) 2
neph sy 2
bentonite 2

LEATHERHARD CLAY or GREENWARE REPAIR (no amounts listed)

sugar
dry clay
water

BISQUEWARE REPAIR

Sairset 1 part
calcined clay body 1 part
glaze (as goopy as possible) 1 part

BISQUEWARE REPAIR

powdered bisqued clay
grog
vinegar
a few drops of sodium silicate

GREENWARE REPAIR

dry clay body 2 part
soda ash or frit 1 part
corn syrup or vinegar enough to make a paste

COLEMAN JOINING SLIP cone 6, *amounts are by weight*

Borax 5.26
talc 5.26
neph sy 15.79
OM 4 ball clay 26.32
EPK 26.32
silica (200 mesh) 21.05

MAGIC WATER from Lana Wilson: Use to repair greenware, use instead of a joining slip or add to bone dry clay for a deflocculated slip

water 1 gallon
sodium silicate (a liquid) 3 tablespoons (9.5 g)
soda ash 1.5 teaspoons (3 g)

SCORE-NO-MORE

Dry mix:

dry clay body 100g
custer feldspar 2 g
bentonite 2 g
gum arabic 2 g

add water to above mixture until it is a thick paste. Then add:

Darvan 1/8 to 1/4 teaspoon
Epsom salt solution 1/4 teaspoon

*Darvan is available at many ceramic suppliers.

*To make the Epsom salt solution, start with a small amount of water. Add Epsom salt until the water will dissolve no more salt.

Add water until you have a thick cream consistency. The gum arabic will rot if stored for a length of time, you may want to freeze Score No More when not in use.

HJALMARSON'S ADHERING SLIP "A" cone 10, *amounts are by weight*

kaolin 25
ball clay 30
feldspar 20
silica 15
zircopax 5
borax 3
bentonite 2

Mix the dry ingredients with a liquid consisting of:

water 70%
glycerin 30%

For each pint of slip, add one teaspoon of CMC gum in a gel form (add dry CMC gum to water to make a gel)

CRACKED BISQUE REPAIR *submitted by Michelle Gallagher*: Mix a bit of crushed soft brick into a thick slip paste of the same raw clay body as the bisque fired piece, filling the crack and smoothing it over before applying glaze. This works especially well in joining areas such as handles and seams. I have even repaired glazed pieces in the same way and re-firing a second glaze with some success. If the piece is cracked and heading for the seconds shelf anyway it's worth a try.

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SPECIAL SECTION: REPAIRING GREENWARE, BISQUEWARE and FINISHED WORK

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MARX MAGIC MENDER, *submitted by Veronica Hughes*: I like Marx Magic Mender for repairing greenware up to the bone dry state. However, depending on the clay, it may or may not match the clay color after bisque firing. It's also useful for filling in small surface cracks on bisqueware. It's been successful at temperatures as high as Cone 10.

SIMPLE GREENWARE REPAIR *submitted by Jan Edwards*: Sometimes I've been able to repair a crack on greenware, leather hard or dry, by making a "paperclay bandaid" by immersing a strip of toilet paper into slip from your clay body, or making a thick paste of T.P. & slip. Use it & discard the leftovers. Paper clay gets to stink when left around.

LEATHERHARD CLAY REPAIR: *submitted by Rhea Bohlin*. I have found success repairing small cracks in leather hard greenware with white vinegar. I imagine you can use any vinegar you have. I dampen a small area around the crack and gently work in the vinegar using finger tips and/or rubber rib, working toward the crack from each side. I have done this on the rim of pots and thin bottomed plates. This repair survives the fire!

REPAIRING BONE DRY and BISQUED WORK *submitted by Mark Chapman*: I do not have a studio at home, I take Adult Education classes at PCC SE Campus. It is by nature a dangerous environment to attempt serious sculpture. As an artist I must be resigned that a lot of things are completely out of my control. This is not an indictment of PCC, the staff takes their responsibilities very seriously and I am amazed at the consistently good results.

I use the most forgiving clay body available. This is commercial Paperclay which is available at Georgies. Paperclay is a cone 6-10 stoneware that is about 20% wood pulp. It is a whole new material as clay-bodies go. Several times items have broken while bone dry or at/after bisque fire. All have been successfully repaired.

When a bone dry item breaks the repair is fairly easy. The broken areas are soaked. I usually immerse as little as possible of the items along the break. For instance, if the arm breaks off of a figure, soak the stump and soak the end of the arm where it broke off. I like scalding hot water for this because it is quicker. Within a few minutes the Paperclay is soft and the arm can be reattached.

When a bisque fired item is broken the repair is just as easy but a little more time consuming. Soak all the pieces in a bucket of water for a few hours. Take Paperclay out of the bag and add a little water until it becomes sticky and somewhere between white glue and putty for thickness. Start with the biggest fragment. Build a cradle of any old clay to hold the fragment while you are working on it. I often use plasticine for a cradle. Use Paperclay putty to stick pieces onto the cradled fragment. At first do not worry about getting a tight fit. Assemble as many pieces as possible, preferably all of them. If there are holes because some pieces are missing, fill the holes with Paperclay straight out of the bag. When its all together again, squeeze the pieces to wring out as much of the putty as possible. Then smear a bead of Paperclay putty on both sides of all cracks. Air dry. Using a fan is OK but do not dry on a warm kiln especially if you plugged a lot of holes. If a crack opens up while drying, work some more putty into the crack. When its dry, bisque fire again. Sand or grind the excess bead of Paperclay off ONLY after bisque firing. Fix any remaining cracks by soaking and putting the crack and fire again as required.

I have used both methods to repair damaged sculptures and neither has ever failed for me. I am sure that Paperclay can do more complicated repairs that I have not needed to attempt yet. See photos of a repair at my Fan Site: <http://www.facebook.com/l.php?u=http%3A%2F%2Fwww.facebook.com%2F%3Fref%3Dhome%23%2Fpages%2FMark-Chapman-Figure-Sculpture%2F167629773276%3Fref%3Dts&h=46401e89409153ff5c9776fc6633a5a2>. The official Paperclay website is <http://www.paperclayart.com/>

REPAIRING BONE DRY WORK *submitted by Kim Murton*: APT* mixed with dried clay, ground with the wooden end of a fettling knife, works pretty well for cracks that appear after the piece is bone dry. I open up the crack with a needle tool or sharp wooden pointy tool and then fill the crack with the APT mixture. Then I smooth it all out with a rib. *No water!*

Cracks sometimes appear where I've attached noses to faces, usually as the piece is drying. I noticed that I can burnish the crack away using a conical wooden tool, pressing and rolling over the crack. This works surprisingly well if I catch the crack before the piece is *too* dry but just a tad dryer than leather hard.

Cracks that happen after the glaze fire I just fill with grout. I found a color that matches my clay body fairly well. The crack is repaired but not hidden so I feel that anyone buying the piece can see what's what. I also feel that grout has a good relationship with clay so it seems OK to use.

*APT-2 Ceramic Enhancer is available at many ceramic suppliers. The following are instructions for using APT-2 from their website:

Preparing Slip Mixture for Mending and Attaching: Pour fresh slip into container; Add APT-II Ceramic Enhancer into slip until it begins to thicken to a consistency of cake batter; If Slip Mixture becomes too thick for attaching or mending, thin back with slip - not water (Adding water will increase shrinkage); Unused Slip Mixture may be stored in an airtight sealed container for several days. Add more slip if it becomes too thick; If Slip Mixture is left open to air, it will dry and become greenware.

REPAIRING ALREADY-FIRED WORK *submitted by Penelope Dews*: Here are some ways for fixing cracks in sculpture, permanently bonding sculpture that was made in more than one piece and fixing broken sculpture:

Broken sculpture that has clean edges that fit well together can be fixed by using 5 minute epoxy, that kind that comes in two tubes that you mix together.

Then to cover the crack, and also to fix cracks in other sculpture, I use DAP pre-mixed cement. It comes in a quart container and is grey in color.

I use acrylic paints to color the cement to match the sculpture clay, or glaze. It can take a little practice. Work the cement into the crack and let sit 2-3 minutes, then sponge away so only the crack is filled. If it is a really wide crack, say 1/2 inch, the cement may shrink a bit. Let dry a couple of days then reapply.

I have also attached separate pieces of sculpture together using the cement. Let dry about a week. The pieces will be very well bonded!

REPAIRING FINISHED WORK *submitted by Richard Armstrong*: Use an epoxy putty stick to adhere the broken parts. These can be found at any hardware store. They are about 4 to 5 inches long and 3/4 of an inch in diameter. Typically they are a two-part epoxy product that is reddish with a gray center. Cut through with an industrial knife and kneed until a uniform color. It is moldable for a few minutes and sands well. The next challenge is to match the glaze with paint. You can either paint the whole object or go for the match. The last stage is to spray it with a clear or satin cover, homogenizing the whole piece.

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SPECIAL SECTION: REPAIRING GREENWARE, BISQUEWARE and FINISHED WORK

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BETH CAVENER STICHTER'S REPAIR TECHNIQUES *submitted by Roxanne Hunnicutt, reprinted with permission from Beth Cavener Stichter:*

Fired Materials: Soldate 60 from Aardvark Clay Co. This is an incredibly plastic clay body with a heavy amount of ball clay and 60 mesh sand instead of grog. You can get Soldate 60 from Aardvark Clay Co or Laguna, but the Laguna mix is slightly different and seems to have a greater penchant for cracking during the drying and firing of larger sculptural pieces. The Aardvark Soldate is better for building, but has a real problem with forming salty deposits on the surface of your drying work, making it problematic for glaze and slip applications. I have also noticed the Aardvark clay have a problem with lime-contamination- which is extremely annoying and can cause spontaneous tiny pieces of your clay to pop off weeks or months after it has been fired.

Beth's Cone 5- 6 Porcelain Slip:

50 Grolleg

40 Nepheline Syenite

10 Silica (350 Mesh is best)

add 3% to 12% Mason Stain for colored slips
1,000 g. of dry material will require 2 tsp. CMC gum mixed dry, and then 800g of Water mixed with two tsp. sodium silicate to deflocculated the mixture.

****Mix as a deflocculated casting slip and then add a drop or two of gum or glycerin to help with brushability. Apply to low-fired bisque ware with a white nylon watercolor brush for best results. Usually 3-5 coats applied in thin layers works best. Will crack or pop off if applied unevenly or thickly.**

Color: I add anywhere from 3%-12% Mason stain to color the slip. TEST, TEST, TEST! The color and amount of mason stain you add to the slip will change its firing temperature. After adding mason stain, the slip should be run wet through an 80 mesh sieve twice to make sure the color is distributed evenly. You may have to add a drop or two more Darvan (deflocculant) to keep the mixture from getting too thick.

For a fantastic article about making slips and applications, check out this article written by Pete Pinnell: <http://www.claytimes.com/articles/glazeadjusting.html>

For repairing non-structural cracks: My general advice is to leave the cracks or breaks for post-firing repair. However, as long as the crack is not structural, I have had great success in healing them by packing them with bisqued clay dust and some sort of flux. ***With every piece*** I place a small amount of sieved powdered clay next to it in the kiln. After the bisque firing, the clay powder may be mixed with the glaze or vitreous slip and packed into the crack. After it has dried, wipe smooth and apply the normal surface treatment over the whole piece. I also fire the remaining bisqued powder with the piece through the second firing and use it again to mix with epoxy for post-firing repairs.

Unfired Materials: For gluing joints together or strength bonds: Devcon 5- Minute Epoxie Gel. This is some of the toughest stuff I have used. There are tons of other high strength epoxies out there, but I like to use one that I can easily find locally. Check to make sure it hasn't been sitting on the shelf of the hardware store for more than a year. Most glues have a shelf life and should be purchased as needed. Stronger than your clay, little to no yellowing, and no dripping. Make sure you mix it to death! I use Popsicle sticks and squares of tinfoil for mixing.

If I need to join large sections together, I sometimes use the one hour slow setting epoxy mix on the inside edge of the seam, and then tack it in place with the five minute gel on the outside edge of the seam. The slow setting epoxy will have a bit more bonding strength since it penetrates the pores of the clay more thoroughly.

For filling seams or cracks: Apoxie Sculpt two part kneadable Epoxy. I usually purchase the white so that I am able to tint it myself by kneading in mason stains and fired clay powder. This stuff is great for mimicking texture and color. Long working time-sets in 2-3 hours, with full strength in 12-24 hours. I order it from WASCO taxidermy supply at: www.taxidermy.com

If I am in a hurry, I have two other faster setting kneadable epoxies: East Valley kneadable Epoxy. Just like the material above, this is a two part epoxy mixed with clay, so that it is less likely to yellow or change color over time. It sets rock-hard in one hour and can be sanded, drilled, or painted. The company who sells this, also sells pigments you may mix with the epoxy to change the color to match your clay, glaze, or slip surface: <http://www.eastvalleyepoxy.com/>. In an emergency, I also use the ACE Hardware Brand grey plumber's kneadable epoxy. It sets in five minutes, which is great, but it barely leaves me enough time to knead in the mason stains and mix thoroughly before applying it to my surface. I usually use this on the bottoms of my pieces as 'bumpers' to level them off. Wax paper on the table helps to keep it from sticking.

For painted finishes: Sherman Williams Superpaint Flat Interior Latex and PrepRiteBonding Primer. Although I use the Sherman Williams primer and base, I use Martha Stewart's Signature color line (you can pursue the display in any Sherman Williams store, or you can view it on the store's website). I like this paint because it is composed almost entirely of calcined clays and glaze materials... so it has the look and feel of a fired surface. It is basically an unfired slip with a bit of acrylic binder to hold it together. Both the paint and the primer should be watered down and applied by brush in many thin layers to the vitrified clay surface for best results. I sometimes use Trewax or a matte spray to seal the surface of these pieces, but they are still prone to being scratched or soiled from handling.

In order to add depth to these painted surfaces, I occasionally use pastel dust, rubbed into the surface and then gently wiped off. This treatment is then sealed with a matte spray fixative.

Beth Cavener Stichter's website has more information, <http://www.followtheblackrabbit.com/material.htm>. Glues are under "Other Materials"

Roxanne also remembers from Beth's workshop that she repairs cracks that are not structural by mixing glue with the actual clay she uses (in grog form)

OPPORTUNITIES

CALL FOR ENTRIES: Submissions sought for 3 artistically designed benches for downtown Forest Grove, OR. Deadline April 16, benches installed by Sept 18. Budget \$4000 per bench. Technical specs available at <http://www.forestgrove-or.gov/city-government/public-arts-commission-call-for-art.html>. Submissions should include: letter of interest; artist statement & resume; 5 examples of current work, including title, dimensions and medium. Mail or email to: City of Forest Grove Public Arts Commission, PO Box 1196, Forest Grove OR 97116, PublicArtsCommission@ForestGrove-or.gov

CALL FOR ENTRIES: "Digital Clay," deadline May 25, show July-Aug, open to ceramic work that incorporates digital technology, jurors Mark Burleson and K Rhynus Cesark, jury fee \$20-25, www.CarbondaleClay.org, 970-963-2529

CALL FOR ENTRIES: "Ceramics Biennial," deadline Sept 1, show Nov-Dec, juror Mark Shapiro, \$30 fee for 2 entries, juried from digital, 35% commission, artist pays shipping both ways, contact Andy Lucas, Gallery Director, New Hampshire Institute of Art, 148 Concord St, Manchester NH 03101, www.nhia.edu

CALL FOR ENTRIES: "Strictly Functional Pottery National," deadline June 1, show Oct-Nov, juror Bill VanGilder, \$30 fee for 3 digital submissions, work must be for sale, 35% commission, artist pays shipping both ways, Market House Craft Center, PO Box 204, East Petersburg PA 17520-0204, www.StrictlyFunctionalPotteryNational.net

CALL FOR ENTRIES: "Bowl Me Over," deadline June 20, show Aug-Sept, open to bowls, juried from digital, \$35 jury fee, Lillstreet Art Center, 4401 N Ravenswood Ave, Chicago IL 60640, www.lillstreet.com

CALL FOR ENTRY: "Contemporary Work in Clay," deadline May 7, show Sept-Oct, \$25 for 3 digital entries, juror Adrian Arleo, contact Whitney Forsyth, University of Tulsa School of Art, 800 S Tucker Dr, Tulsa OK 74104, www.utulsa.edu/art

CALL FOR ENTRY: "Soda Salt National," deadline May 28, show Aug, \$25-30 entry fee, digital or slide, juror Julia Galloway, contact Hannah Fisher, Clay Studio of Missoula Gallery, 1106 Hawthorne St Unit A, Missoula MT 59802, www.TheClayStudioofMissoula.org

CALL FOR ENTRIES: "History in the Making V: Ceramic Traditions Contemporary Pots," deadline June 4, show Sept-Oct, \$25-25 entry fee, juror Peter Beasecker, contact Genesee Pottery, 713 Monroe Ave, Rochester NY 14607, www.Geneseearts.org

CALL FOR ENTRY: "Wood Fired Pottery for the 21st Century," deadline June 15, show Sept, juried from actual work, \$35-55 jury fee, contact Peter Botting, New Fire, PO Box 814, Arroyo Seco NM 87514, NewFireToas@gmail.com

CALL FOR ENTRIES: "A New decade of Clay," deadline July 12, show Sept-Oct, \$25 jury fee, winner will be on cover of *Clay Times* magazine, Sierrra Nevada College, 999 Tahoe Blvd, Incline Village, NV 89451, www.sierranevada.edu

CALL FOR ENTRIES: "NCECA 2011 National Juried Student Exhibition," deadline Oct 1, show April 2011, jurors Neil Forrest and Ayumi Hori, www.nceca.net

CALL FOR ENTRIES: "NCECA 2011 Biennial," deadline Aug 30, show April 2011, jurors Julia Galloway, Glen R Brown, Arthur Gonzalez, www.nceca.net

CALL FOR EXHIBITION PROPOSALS: Genesee Center for the Arts, 713 Monroe Ave, Rochester NY 14607, proposals are reviewed quarterly, www.geneseearts.org

RESIDENCY AVAILABLE: in Vallauris, France, www.air-vallauris.org

RESIDENCY AVAILABLE: deadline May 1, 12 month residency, Genesee Center for the Arts, 713 Monroe Ave, Rochester NY 14607, www.geneseearts.org

RESIDENCY AVAILABLE: In Watershed, Maine. Deadline May 1 for Fall Residency and Heath Tile Residency. Deadline ongoing for Summer Artist-in-Residence applications. Watershed, 19 Brick Hill Rd, Newcastle, ME 04553, 207.882.6075, info@watershedceramics.org, <http://www.watershedceramics.org/residency.php>

RESIDENCY AVAILABLE: Deadline June 4. Artist in Residence Program, Headlands Center for the Arts, 44 Fort Barry, Sausalito, CA 94965. www.headlands.org. Notification in late Fall 2010

WORKSHOPS LECTURES CONFERENCES

NOBU KOUSAI: a potter from Hokkaido Japan, will be in Oregon for the month of April and part of May. He will give various workshops in the area.

Early April: Firing with Hiroshi Ogawa at Hikarigama Kiln south of Eugene.

May 3-5: Leading a wood firing of the Mount Hood Community College Nanangama kiln. Participation is limited. Email Stephen Mickey, stephen.mickey@mhcc.edu to sign up. Cost is \$125 with a few small pieces in the mix. There will be three 8 hour shifts on each day. Work needs to be bisqued. Nobu will be firing the kiln in his own style. He has a beautiful Shigaraki style kiln near Kuriyama near Sapporo.

He will be making pots in the MHCC studio the week before the firing with the students. The per day charge for watching him work at the MHCC studio is \$40/day-flat rate. This is a unique opportunity and I hope some OPA members want to participate.

The other locations for workshops are Lynn Benton College (Jay Widmer) April 16 and 17 and PCC (Donna Cole) April 22. Nobu is a fascinating demonstrator. I watched him in Sapporo this fall and was totally impressed with the ease with which he handled the clay. -Stephen Mickey

JAN EDWARDS: "Framing Food in Italy." Aug 29-Sept 12, 2010 at La Meridiana Ceramic Center in Tuscany. Designing, making and decorating pots, especially for the table. We will be using Terracotta Clay with Slips and Stains to embellish the pots. All levels. Cost \$2900 includes all workshop expenses, lodging, most food, cultural excursions. Not included are airfare, some food, incidentals. Info & photos at www.clayjan.com, contact Jan Edwards 503 245-1583 or clayjan@mac.com

The following workshops will be at Creative Arts Community at Menucha. For more information go to www.CreativeArtsCommunity.org. They also have workshops in a variety of other media including painting, basket making, collage, encaustic, writing, ukelele and pastels. One week workshop includes room & board, cost about \$680. 3 credits available through Portland State University:

DENNIS MEINERS: "Handbuilding with Textured Slabs," Aug 1-7

JOE BRECHA: "Traditional & Alternative Raku," Aug 8-14

The following workshops will be at Sitka Center near Lincoln City, Oregon. www.SitkaCenter.org, 541-994-5485. They also offer a wide variety of other workshops,, including many art medias as well as ecology workshops:

KICKI MASTHEM: "Ceramic Prints: Low-Tech Printing," Aug 9-11, \$280, ages 16-adult. Explore various processes for applying prints and color to fired and unfired clay, simple mono prints, how to create your own ceramic ink to transfer photocopied images, use terra sigillata, stain & engobes.

MJ ANDERSON: "Figurative Sculpture in Clay," Aug 18-20, \$330. Work from live nude model, learn to see the body's forms and angles. Simple geometric measurement techniques will help transform your clay to echo the anatomy.

KATY McFADDEN: "Earth & Fire Raku," Sept 4-8, \$445, ages 15-adult. Explore the raku technique. Works will be pulled from the kiln while glazes are molten. All basic handbuilding techniques will be demonstrated.

The following workshops are offered by the Regional Arts & Culture Council (RACC) in the Portland Metro area. For more info go to www.racc.org:

How'd You Get That Public Art Gig? RACC Public Art Team. Meet 3 artists who are successful with public art commissions. Learn about budgets, design processes, and what they would do differently. May 1

Digital Image Basics for Artists: Jimmy Thomas. Explain the first steps of acquiring images, explain file types, image size, resolution for printing, uploading, saving & submitting. Must have basic computer skills. June 5

Digital Photo Editing for Artists: Enhance your images using easy to understand features of Adobe Photoshop (CS4). Learn color correction, sharpening, repairing, touching up, straightening, cropping, editing, file compression. Also learn about alternatives to Photoshop. Must have basic computer skills and experience with digital images. June 12.

BRUCE BAKER: "Thrive! Not Just Survive as an Artist," \$50, May 15-16 at Holiday Inn at Gateway & Beltline Rd., Springfield, OR. This workshop will give artists the tools to create better businesses by building a brand and increasing sales, as well as create a good product, display and merchandise that product. For info contact Oregon Crafted at 541-687-8353, www.oregoncrafted.org.

The following workshops will be at Oregon College of Art & Craft, 8245 SW Barnes Rd in Portland, 503-297-5544, www.ocac.edu:

SUSANNAH LINTS: "Creating Ceramic Art with Majolica," May 17-19, \$210, hands on, experiment with variety of majolica colorants and application techniques. For ages 50+

DOUG BROWE: "Personal Intent and the Ceramic Object," July 14-18, \$389. Work to develop your own voice and intention, work with scale and techniques that are personally challenging.

DARA HARTMAN: "Making Multiples: Moldmaking and Slip Casting," Aug 2-6, \$370. Slip casting offers a means to reproduce an object quickly and efficiently. Make simple and multi-part molds, learn about plaster and slip formulation

DARA HARTMAN: "Cone 6 Glazes," Aug 9-13, \$370. Learn the basics of cone 6 glaze formulation. Learn how to calculate unity molecular formula by hand or with computer software. Learn about glaze stability, fit, faults and firing and cooling rates.

PRECIOUS METAL CLAY CERTIFICATION CLASS: May 29-31, \$425. Designed for serious Precious Metal Clay enthusiasts who already have some experience with this material.

KOWKIE DURST: "Salt & Soda," June-Aug, Monday evenings, \$428. Investigate sodium as an atmospheric glaze for utilitarian and sculptural work.

BRIAN JONES: "Making Pots Without a Wheel," June-Aug, Tues evenings, \$609. Explore coils and molds to make functional pottery.

WORKSHOPS LECTURES CONFERENCES
Continued on next page

WORKSHOPS LECTURES CONFERENCES continued from previous page

DENNIS MEINERS: June 4-5. "Handbuilding with Handmade Textured Slabs" will explore the textural image-making possibilities when slab making is done by hand rather than with slab rollers, then use those slabs to make objects. Also discussion of taking care of ourselves physically and artistically, and glazing approaches to highlight textured surfaces. All levels of experience. Slide lecture June 4, workshop June 5 at Central Oregon Community College. \$45, contact Helen Bommarito (206) 915-3655, hbomm@bendbroadband.com or visit www.clayguildofthecascades.com

DENNIS MEINERS: Workshop May 7-8 at Chemeketa Community College in Salem. Show opening May 7, 6-7pm. For info contact Chemeketa Pottery Club President, Jason Laney, laneyjb@gmail.com

The following workshops will be at Hipbone Studio, 1847 E Burnside St #104, Portland OR 97214. 503-358-0898
www.hipbonestudio.com:

MODEL MARATHON: 9 Models-9 hours. June 6th, 10am-7pm, \$40

FIELD GUIDE TO THE FIGURE: Explore the front and back of the torso and the neck and shoulders-the core of the Figure. All the more reason to get to know it and see it better. \$215 for all or \$40 per session. Saturdays 1:30-5pm. May 22, Front of Torso-skeletal influences, landmarks and geometry. June 5, Front of Torso-flow of muscular and fatty forms. June 19, Back of Torso-skeletal influences, landmarks and geometry. June 26, Back of Torso-flow of muscular forms. July 10, Neck and Shoulders, front. July 24, Neck and Shoulders, back.

The following workshop will be at Georgies Ceramic Supply. Contact them at 503-283-1353, www.georgies.com:

JIM GION: "Sculpting the Head," work from a live model, learning how to measure and create a life-sized clay bust from an actual person. Fee includes instruction from Jim, live model, clay, an armature to build the head, and bisque firing your work. May 14-15, \$200

WORKSHOPS IN CHILE: "Ceramic Safari," at Curaumilla Art Center. Ron Myers & Doug Casebeer, Jan 2011. Chris Gustin, Feb 2011. Contact marilurosenthal@yahoo.com

CERAMIC SCULPTURE CONFERENCE: 21st Annual, April 30- May 2, in Davis, CA. Host hotel: Hallmark Inn, 530-753-3600. www.natsoulas.com/html/ccaca

NCECA 2011 will be March 30-April 2 in Tampa, Florida. NCECA 2012 will be in Seattle.

INTERNATIONAL CERAMICS FESTIVAL: Sept 3-5 at the Pottery Skills & Design School, Thomastown, Co, Kilkenny, Ireland. Presenters include Richard Notkin, Walter Keeler, Etain Hickey, Brendan Hesmondhalgh, Sara Flynn. www.ceramicsireland.org

DEVELOPING CRITICISM IN CERAMICS: NCECA is sponsoring a symposium on ceramics criticism. October 27-30 in Santa Fe. For more info go to www.nceca.net

OBITUARY

RICHARD TONNESON, February 20, 1937-March 10, 2010. Richard Tonneson, the founder of Georgies Ceramic Supply, has passed away. He is survived by his children, Stan, Dick and Linda Mazer; seven grandchildren; and his sister, Trine Page. In addition to founding Georgies, he loved boating and developed Rocky Pointe Marina. Remembrances may be sent to Parkinson's Resources of Oregon.

MEMBER NEWS

HIROSHI OGAWA had a photo of woodfired jar in the March 2010 *Ceramics Monthly* article on the Shino Redux exhibition. **SAM HOFFMAN** had a photo of a plate in the Spring 2010 *Clay Times* article about the same show.

MICHELLE GALLAGHER and **VICTORIA SHAW** are among the artists in "Take it Outside," a show at Metalurges Gallery, 3601 SE Division St in Portland. Reception April 16, 5-8pm. Show runs through May 22

FAIRS

CONTEMPORARY CRAFTS MARKET: Three shows: Santa Monica Nov 5-7, 2010; San Francisco March 12-13, 2011; Santa Monica June 10-12, 2011. Deadline June 18. Booths \$400-1000. Roy Helms & Associates, www.CraftSource.org, 808-422-7362

WEST LINN ARTS FESTIVAL: Sept 11-12 in Willamette Park in west Linn. www.WestLinnArtsFestival.com

OREGON POTTERS ASSOCIATION NEWSLETTER: Established in 1980, this newsletter is sent to OPA members, educational institutions and ceramic-related businesses. It is published in February, April, June, August, October and December. Submissions should be sent, in writing, to Janet Buskirk, OPA Newsletter Editor, 4614 SE Salmon St, Portland OR 97215 or janet-buskirk@yahoo.com. Both editorial and advertising submissions are free of charge and will be published at the discretion of the editor. Submissions are due on the 10th of the month during which the Newsletter will be published. Changes of address or email address should be sent to Kris Paul, Membership Chair, Krispaul@vicbraden.com, 15868 SW Kimball Ave, Lake Oswego OR 97035. Membership in the OPA, a 501(c)(3) organization, is open to any serious studio potter, or two potters working as a 100% collaborative team, living in Oregon or southwest Washington. There is no jurying for membership, which costs \$45 per calendar year. Membership is not pro-rated, it is Jan-Dec, although you may join at any time. Membership includes 6 newsletters per year, 6 meetings per year, and the opportunity to apply for Ceramic Showcase. If you live over 100 miles from Portland and do not plan to use other membership benefits, you may subscribe to the newsletter only for \$12/year. Please send a check, name, address, email and phone number(s) to OPA Treasurer, Julie Asbury, PO Box 351, Woodburn OR 97071.

OPA President: Margaret Synan-Russell, 503-775-1164, MargSynan@gmail.com

OPA President-Elect: Anne Stecker, 503-399-0590, AnneStecker@comcast.net

OPA Secretary: Sarah Chenoweth, 503-558-8141, checowa77@gmail.com

Ceramic Showcase Chair: Brenda Scott, 503-658-7352, muddyyfishstudio@verizon.net

Ceramic Showcase Secretary: Kris Paul, 503-344-6213, krispaul@vicbraden.com

OPA & Showcase Treasurer: Julie Asbury, 503-982-6946, jasbury@ipns.com

Oregon Potters Association
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Portland OR 97215
503-222-0533
www.oregonpotters.org
www.ceramicshowcase.com



Oregon Potters Association

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Return service requested

DATES TO REMEMBER

April 30-May 2: Ceramic Showcase

May 14: OPA General Meeting

June 3: OPA Board Meeting

July 1-4: Empty Bowls