

OPA NEWSLETTER

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

JUNE-JULY 2011

www.OregonPotters.org, www.CeramicShowcase.com, 503-222-0533

NEXT OPA GENERAL MEETING: Friday, July 8 at the Multnomah Art Center, 7688 SW Capitol Hwy in Portland. The meeting dates for 2011 are Picnic on Sept 11, Meeting November 4. We rent the meeting space from 6-9:30pm.

6:30pm: General Meeting: If you have items for the agenda, contact OPA President Anne Stecker in advance, AnneStecker@comcast.net, 503-399-0590. Bring items for the swap table and snacks to share.

7:30pm Program: Showcase 2nd Place Award winner Donna Cole will give a handbuilding demonstration with molds and show images of work from the NCECA conference. Please join us for an exciting evening.

OPA BOARD MEETINGS for 2011 are scheduled as follows: Tues, Aug 2 at Annie Stecker's, 3395 Deer Lake Ct SE in Salem; Thurs, Oct 6 at Margaret Synan's in Portland; Thurs, Dec 8 at Kris Paul's in Lake Grove.

All meetings will follow this schedule: 6-7pm potluck dinner, committee meeting opportunities, work sessions. 7-8 pm business meeting, all board members will receive an agenda for this part of the meeting with detailed information from committees about items that need voting. 8-9pm tabled items that need discussion, new programs, projects, more committee meeting time if needed. All reports from members holding positions (treasurer, publicity, clay in ed, newsletter, showcase, empty bowls, Finance, hospitality, justice, manual, mentor, picnic, programs, video, videographer, voice mailbox, webmaster, workshops and members at large) should be submitted in writing to the secretary 2 weeks prior to the next board meeting. The Secretary will compile and send these reports out to the board for review.

OPA BUSINESS

MESSAGE FROM THE PRESIDENT, ANNE STECKER:

Many members are deeply entrenched in their summer show schedules and others are finished with school and finding time for our own work in the studio. May your summer be productive and the weather, sunny and warm. OPA will once again present Empty Bowls at the Waterfront Blues Festival. We have a lot to be proud of with Empty Bowls! Stop by the blues festival. <http://www.waterfrontbluesfest.com/>.

Since 1993, OPA's Empty Bowls has raised more than \$198,000 to help fight hunger in Oregon and Clark County, Wash. Last year, OPA's Empty Bowls fund-raiser raised more than \$12,994 for Oregon Food Bank.

We have a general meeting on July 8th at the Multnomah Arts Center with a demo by Donna Cole (Showcase 2nd place award winner) and our picnic is scheduled for September 11th at Champoege State Park.

Your board has been hard at work moving OPA forward and investigating new directions and opportunities. We have joined Business for Culture and the Arts. We are interested in participating in their Business Volunteers for the Arts program where they "recruit and place business professional with nonprofit arts organizations to accomplish specific projects. These volunteers help arts organizations get the most from what are often limited resources. In doing so, they build their personal and professional networks, hone their business skills, and become an integral part of the arts community." We hope to create a business plan and some long and short-term goals.

One of my goals this year is to make our board meetings shorter and more productive by sending out reports and information for members to read and be prepared to discuss and vote on as necessary. We are discussing the idea of having board members serve a 3-year term and stagger their service similar to our finance committee so our board can be more productive.

Remember NCECA is in Seattle in March 2012. OPA will have a presence and if you are interested in being involved let me know.

OPA GROUP BUYS: "Dear OPA Members: As Member At Large on your board, I am in charge of Bulk Material Buys for the organization. Please send me requests or ideas you have on what might be needed. I am researching a group buy of Cones. Usually we order the small, Bar, and large Orton cones. Also, if anyone needs a new wheel, I could investigate a price on four or five new wheels (same brand). You get the idea. New members, how this works is that we get a price from the supplier, see how many members are interested, order, and, at the end of the process, you pick up the order at an assigned location with a check to OPA. Historically, Group Buys were the bedrock of this organization. Thanks," -Victoria Shaw, 503-502-2993, vshawsculpture@mac.com.

OPA DISPLAY & DEMONSTRATIONS AT MoCC: The Museum of Contemporary Craft is offering each area craft guild a month for exhibiting in the "Lab" and demonstrations. OPA will be invited for September or November. If you are interested in demonstrating for a day, please contact Margaret Synan-Russell.

OPA WINS AWARD: "Congratulations! Oregon Art Education Association has selected the Oregon Potters Association for the OAEA Distinguished Service Outside the Profession Award. This award recognizes the contributions and support OPA has provided to promote and encourage arts education for students in the state of Oregon. OPA's involvement with the Oregon Scholastic Art Awards and student exhibits at Ceramic Showcase benefit the arts community in many ways. In October, OAEA will host their annual fall conference on the University of Oregon Campus at the Jordan Schnitzer Museum of Art, October 14-15. Friday, October 14th we will honor all our awardees at an awards reception. Please let your members know how much we appreciate the support of OPA." -Susan Parker, OAEA Past President

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EMPTY BOWLS IN PORTLAND: Our Empty Bowls Event is in full gear. The dates of the sale are July 1–4 at the Waterfront Blues Festival in Portland. We have over 40 volunteers this year. There is still an opportunity to donate pottery to sell at the event, drop off locations are Georgie's, Stark Street Studios, Oregon College of Arts and Craft and Multnomah Art Center (or you can bring your donations directly to the Blues Fest and join us for some great music and sunshine). Please consider attending the event and stopping by your Empty Bowls Booth to say hi.

The planning for this event began late last fall with a phenomenal Collaboration project held at Georgie's in December (organized by our new superstar Empty Bowls co-chair Renee Shearer). Over 400 pieces were collaboratively made to be sold at the Empty Bowls Event. From this event, we already raised \$508 for the Oregon Food Bank and were able to deliver that check in person at the last General Meeting. We are grateful to all of the OPA members who came to throw, trim, and glaze the pots. Big thanks goes to the Georgie's staff (owner Dick Tonneson, and

Manager Bob Logue) for providing the facilities to throw, trim, glaze and fire the pottery as well as a donation of 500 lbs of clay for the event.

Many local schools have been busy making bowls for the Empty Bowls project. Pat Brame at St. Helens High School, Margaret Synan-Russel and Andrea Roselle at the Oregon Episcopal School, Mark Warner at Parkrose Highschool, Greg Johnson at Tigard High School, Gay Lyon at PCC SE Center.

We can't tell you how grateful we are to everyone who has created, donated, and collected pottery for the Empty Bowls Event and the many generous volunteers that have signed up to help at this year's event. It is a real inspiration to observe how potters in our community have come together over so many years to help put the OPA Empty Bowls Program together. OPA has raised over \$220,000 for the Oregon Food Bank since we began this event.

Warm regards, Bill and Sandy Sanchez and Renee Shearer, Co-Chairs of OPA Empty Bowls

CERAMIC SHOWCASE

SHOWCASE POSITIONS AVAILABLE FOR 2012: There are some important Chair Positions needed for Showcase 2012. Please read the job descriptions and consider assuming one of these important jobs. We all work hard preparing for the show, and the people who chair these Committees help us to create one of the most successful shows in the nation.

The following is a list of Committee Chair and Steering Committee positions that are currently available. If you need more information, contact current chair and/or the OPA Manual (available in the "Members" section of the OPA website, www.OregonPotters.org). Send applications to: Georgine Longfellow c.longfellow@comcast.net.

SHOWCASE SECRETARY: 9 points. Consult current Secretary, Kris Paul for further information. Job Description: Attend all Showcase Steering Committee meetings and take minutes; Type minutes up and file them in a hard copy and an electronic copy; Distribute Minutes, agendas, special votes, and information via email and postal mail to members of the Steering Committee, Showcase Committee Chairs and the entire OPA membership via the Data Coordinator; Take care of any communications and documentation as needed by Showcase Chair and Steering Committee; Distribute information as needed from past meetings; Gather information from Showcase Committee Chairs before meetings and bring to meetings they can not attend. Education / Experience / Skills: Good computer and email skills; Organizational skills are very important, as well as the ability to summarize conversations and topics capturing the essence of the issue.

INTERIOR DISPLAY CHAIR: 6 Points. Contact outgoing Chair, Emilio Berwick for more information. Primary Responsibilities: Design, build if necessary, install, and decorate, a booth demonstrating the use of ceramics in various room situations in the home; Supervise maintenance of the booth during the show; Procure by sponsorship decorating material, furniture, and accessories and arrange delivery and pick up at the end of the show; Solicit ceramics from Showcase artists and restock the booth with replacements when pieces sell during the show.

FLYER POSTING: 6 points. Contact outgoing Chair, Victoria Shaw for further information. Job Description: Distribute posters and tear sheets (mini posters) to businesses within the greater Portland area and to Eugene, Salem, Corvallis and SW Washington; Establish a regional boundary for each poster route: Ashland, Bend, Oregon Coast; Target high exposure locations. Education / Experience / Skills: Excellent organizational, communication, and supervisory skills.

DISPLAY SCULPTURE: 6 points. Contact current Chair Michael Metz for further information. Job Description: Design an area for demonstrating the use of ceramic sculpture for indoor and outdoor use; Supervise maintenance of the booth during the show; Solicit ceramics from Showcase artists and restock the booth with replacements when pieces sell during the show.

LOBBY DISPLAY – TRAINEE: 2 points. Work with current Chair, Dawn Panttaja for one year before taking the Chair job. Job Description: Create a themed display in the lobby near the show entrance that attracts the attention of customers who are not aware of our show; Solicit work from OPA members; Plan the physical set up and finished look of the display; Oversee the area during hours the show is open.

TRAFFIC: 6 points. Contact current Chair, Nancy Adams for further information. Job Description: Direct a smooth unloading and loading of vehicles before and after the show; Make sure all vehicles in the parking lot have a Load in/ out Pass with the name of the potter, their cell phone number, and their booth number displayed on the driver's side dash on set up and show days; Provide the current Load in/ out Pass form to the Info Packet Chair to be included in the Info Packet; Verify that potters have everything in their booths completely packed and are ready for load out prior to allowing their vehicles in the parking lot.

HOLDING TABLE: 6 points. Contact current Chair, Patrick Noe for further information. Job Description: Set up, manage, and break down the holding table area where customers may leave pieces on hold while they continue shopping; This space is also used by the Gallery Registrar during set up as a collection area for the gallery submissions; Coordinate moving the shelving and shopping baskets to and from the storage space with the Gallery Physical Set Up Chair and the Group Booth Chair. Coordinate the use of a large cart for load out with the Equipment Rental Chair and access to the loading area with the Traffic Chair

PUBLICITY TEAM: The Publicity Team needs 2 new Co-Chairs. Kim Murton and Edward Kornbrath are currently on the team, which works with a PR firm to do all of the publicity for Showcase. The new volunteers would work with Kim and Ed to get this very important part of Showcase accomplished in the very best way. Good writing skills are helpful and candidates should have good computer skills and be willing to work from now until Showcase on the various areas of publicity. Since it is nearly a year around job, each team member receives 12 points. Contact Kim Murton, kimmylin@comcast.net for more information.

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CERAMIC SHOWCASE REPORT: submitted by Margaret Synan-Russell, 2010 Vice Chair & 2011 Co-Chair. This year's show drew approximately 14, 137 people, which is down by about 26% from 2010.

Total sales (before any expenses) \$414,030

2010 Sales \$421,304

2009 Sales \$402,000

After expenses are calculated, this year's show is expected to be in the red. We had two very successful fundraisers at Showcase 2011: Installation raised \$3156 (a new record); Mashiko benefit raised \$7558 (293 pots were donated by 120 potters)

INSTALLATION DISPLAY: We raised \$3200 for the OPA Clay in Education Fund. About 300 pieces were contributed by you. Thank you so much for your contributions! We feel tremendously blessed to have had our helpers Ana Quinn, Jason, Kirstin McNamera, Lon Jones, and Kevin Khari who were always in the spirit of fun - from set-up to greetings customers to tear-down. Thank you to the Chairs, Jen Tonneson, Chayo Wilson, Renee Shearer

AWARD WINNERS AT SHOWCASE 2011: Congratulations to all our winners at Showcase 2011

Best in Show: First Place: Babette Harvey, "Antelope Wishes She Could Sing Too"; Second Place: Donna Cole, "Regeneration"; Third place: Don Sprague, "Lidded Jar"; Runners Up: Rhoda Fleishman, Sara Swink, Dave & Boni Deal

Bennet Welsh Award: Donna Cole, "Regeneration"; Runners Up: Mark Heimann, Wally Schwab, Babette Harvey, Charles Gluskoter
New Member Award: Kelly Wu, "Twins"; Runners Up: Alison Hardin, Anne Shelley, Pamela Grow, Carolyn Drake, Brad McLemore
Poster Award: Babette Harvey, "Antelope Wishes She Could Sing Too"; Runners Up: Donna Cole, Sara Swink, Don Sprague, Mark Heimann
Best Booth Award: Jim Stephens; Runners Up: Kris Paul, Deb Shapiro, John Risley, Cynthia Spencer

High School Awards: First Place: Ales Ball, "Homer/Homer", Hillsboro HS; Second Place: Jack Mayer, "Raku Vase" Lakeridge HS; Third Place: Alyson Fluter, "Free Form" Newberg HS

Clarification of Awards: 1st Place is a \$500 purchase award; the piece goes into the Permanent Collection at the Museum of Contemporary Craft in Portland. 2nd Place is \$250. 3rd place is \$100. Bennett Welsh Award is \$100. Poster Award is showcased on next year's poster. New Member Award is given to new members of 3 years or less. Best Booth Award Winner has a choice of either \$100 or first pick at next year's Showcase. High School Award Winners receive Gift Certificates donated from Georgie's.

POTTERY NEWS

LONG BEACH PENINSULA: Peninsula Clay Artists 3rd Annual Clay Show, Aug 12-21 at Artisan in Ilwaco on the Long Beach Peninsula in Southwest Washington. This group of clay artists who live and work on the Long Beach Peninsula includes several OPA members. 2 week event includes show and sale, workshops, demonstrations, raku firings and the construction of a free-form mosaic at Artisan. Mary Hindman, OPA member from Eugene, presents 2 day clay and metal Jewelry workshop Aug 10-11 (fee & registration). Opening reception Aug 12, 4- 8pm. Sue Raymond will lead Raku firings with the public glazing & firing raku pots as well as kid and adult clay Aug 13-14. Variety of demonstrations. Mosaic workshops (fee & registration) begin Aug 15 and include personal projects in morning & participation in the afternoon on large free form community mosaic. Heather Richardson, mosaic artist from Florida & Renee O'Connor of Willapa Bay Tile will be working on the project. Mosaic unveiling during Ilwaco Art Walk Aug 20. For info contact Jan Richardson, 360-665-2603, Jan@windymeadowspottery.com.

INFORMATION ABOUT HEALTH HAZARDS: Some recent publications address our health and safety. One is *Pick Your Poison* by Monona Rossol, \$25.95. She is an industrial hygienist who writes and lectures extensively about health and safety for artists, craftspersons and actors. This book appears to be about toxins in the arts as well as toxins in our lives. In addition, www.CeramicArtsDaily.org had a recent post that gives a list of safe studio practices as well as a list of online resources for more information, see <http://ceramicartsdaily.org/ceramic-art-and-artists/open-studios/essential-guidelines-for-a-safe-and-healthy-pottery-studio/>. There is also an article in the May 2011 *Ceramics Monthly* about a ceramics studio which requested a Health Hazard Evaluation from National Institute for Occupational Safety and Health. Many of their recommendations should be adopted by all of us.

GLAZE SHARING BLOG: "Terri Watson Kennedy has a blog for all of us to post recipes on! Check it out. <http://www.glazesharing.wordpress.com>." from OPA member Roxanne Hunnicut

POTTERS COUNCIL: The Potters Council is a national organization, overseen by the folks at *Ceramics Monthly* magazine, which unites studio potters throughout the nation. Membership is \$52/ year and members receive 20% off books and CDs, access to health insurance, access to special conferences, you may enter Potters Council shows and calendars. <http://ceramicartsdaily.org/potters-council/>.

MASHIKO RELIEF FUND: OPA member Ruri wrote the following: "Dear OPA members, The executive comm. members of the TRF and the potters in Mashiko are so grateful and thankful for our support. So far they awarded 60 potters (36 in April and additional 24 at the end of May.) The recovery progress has been made, but very slowly and it will take many more months before getting back to normal. They truly appreciate our continued support and encouragement.

"Yoshiko Shimaoka Fudeya (TRF chair) donated OPA 3 books on Tatsuzo Shimaoka and his life. She chose these 3 since the texts are also in English. She is also offering residency at the Shimaoka Pottery. They can accept 2 potters at one time. The details will be set later, but this will be a great opportunity for our member who has not experienced making pottery in Japan, and also for those who would just love to work in Japan again.

Members who are interested in, please let Ruri know.

"The potters in Mashiko are going to organize a potters organization like ours. They were very impressed with what we do and how we help each other, newsletters, etc. This will open up another great exchange opportunity in the future. It is nice to see great team work with helping hands. Thank you, everybody." -Ruri, RuriClayWork@aol.com.

SPECIAL SECTION: SODA AND SALT FIRING: 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 for future themes? Send them to JanetBuskirk@gmail.com. The August Newsletter theme will be Pricing Your Work so we hope you will share what you charge for your work and why you charge that amount.

FLASHING submitted by Cynthia Spencer: With salt firing I'm mostly interested in how clays will "flash" with the firings rather than if they get good orange peel or not. I pay attention to the amounts of iron in the Kaolin, what kind of Kaolin is in the clay body, and often use a slip with a slightly higher iron-content kaolin or ball clay in it to get the best glowing flash. To get the best flash you want lower amount of salt (1-3 pounds), and slightly lower temps/shorter soak (cone 9 rather than hard cone 10).

My notes below are just my simple key so hopefully someone will send you better techie info about it all.

Kaolins:

McNamee: Soft, meaning a lot more water needed to make it mix in, thus increasing the shrinkage of the claybody. Known for "peach" blush when fired in fuel kilns.

No. 6 Tile Clay: One of the purest, whitest Kaolins
Sapphire: Fine grained, strong; good substitute for No. 6 tile.

Grollegg: was considered whitest before 6 Tile Clay.
EPK: Semi-plastic. Cheapest

Helmer: Nice blushing, not mined for potters so there are chunks; needs sieving or milling

Glomax: Calcined kaolin from Georgia; slightly higher silica content

Some of the clays we use at Linn-Benton Community College's Ceramic Studio. Recipe percentages are proprietary but kaolin info below came from their websites and/or yakking with the manufacturers.

AARDVARK: Coleman: Grollegg based, beautiful flashes with slips

LAGUNA: Soldates: heavy iron content but with right slips or mixed with other clays for larger pieces can be very nice

GEORGIES:

Umpqua White: beautiful Helmer Kaolin Base

Wallowa White: Based entirely on "Clean" ball clays, for whitest look, can give the best "old fashioned" salt ware look (orange peel)

Mt. Hood Porcelain: needs a slip or can be too white/grayish, Sapphire/Grollegg blend

White Salmon: "kissing cousin to porcelain" works beautifully

G-Mix: Georgies version of Laguna B-Mix

CLAY ART CENTER:

Mac 10: First copy of B Mix, Macnamee based, EPK/Desert Minerals, Custer & Neph Sy

Takamori: 1/2 Grollegg 1/2 6 Tile Kaolin, Custer Feldspar

Kleiber: A lot like Turner Porcelain, No. 6 Tile Clay, Kaopaque Kaolin - processed, highly pure kaolin

Slips I like are Simple ones like:

80 Ball

20 Neph Sy

Or

80 Grolleg

20 Neph sy

Blair's Red: apply to white stoneware greenware for best results, if applied to porcelain, apply slightly thicker, to iron bearing stonewares the red will turn darker buttery/leathery brown

Neph Sy 10

Grolleg 20

Helmer 70

Rhoda's Slip: nice on porcelain in soda firing

OM4 Ball Clay 70

Neph Sy 30

WOOD/ SODA: Submitted by Hiroshi Ogawa: I have been soda/wood firing for only 6-7 years, about 50 firings, and still in the learning process of how to do it. My soda chamber is a cantenary arch kiln that is 6' wide and 6' tall. It has a stacking space of about 80 cubic feet. I use about 36 silicon carbide 12" x 24" shelves. I use a thick kiln wash of Alumina hydrate, EPK, and lots of rice hulls. I use 9" and 4 1/2" silicon carbide posts. There are many clays that work: I don't use any of these but other potters have used them and had good results: Clay Art Center Welmar, and Helmar; Laguna B Mix and woodfire B Mix; Sam Hoffman alumina clay bodies; Georgies Umpqua white. I incorporate Bauer Slip on many of my pots, and use brush strokes of Iron Oxide and Manganese stain. I also use a number of glazes. They are Mark's temmoku, Peg's oribe, Jim's shino, and Jenny's celadon. I feel they all interact well with the soda. I introduce anywhere from 20 to 40 lbs of soda solution (light soda ash, sodium bicarbonate, and whitening) on wooden planks, and stoke the planks at cone 8, cone 9 and cone 10. After the last soda, we soak for one hour in hopes of getting the kiln even throughout at cone 11 or less. We then go into reduction cooling for 3 hours. This is the process we go through, but because of wood firing, we have variables every firing, and things change. Our firing is a lot different than gas firing, even though we do use gas in our firing, the wood adds another factor to the firing. We fire for approximately 30-34 hours. If you wish to see results, you might seek out work done by: Terry Inokuma, Natalie Warrens, Sam Hoffman, Jan Rentenaar, Jeff Gunn, or Hiroshi Ogawa.

SPECIAL SECTION: SODA & SALT *continued from previous page*

CLAYS AND SLIPS *submitted by Craig Martell:* When firing salt I use my domestic porcelain body which salts very well. If a clay body has a silica/alumina ratio of 5/1 or higher it will usually be very receptive to vapor glazing. If you want a drier look you can adjust the clay to have a lower Si/Al ratio but using slips that are higher in alumina will do the trick too. Flashing slips are a good example of this and the higher alumina helps push small percentages of iron oxide to nice reds and oranges. You can actually use thin applications of kiln wash to get some nice fire color. I've used 50 kaolin/50 alumina oxide on pots with nice results. Another slip is just 50 kaolin/50 ball clay and gives some very nice warm colors too. Different ball clays will be higher in silica so it's nice to try a lot of them. You can get some very dry slips and also some very nicely salted ones. Again, it depends on the Si/Al ratio.

Porcelain slips will give good true color and you can add mineral oxides for color or any kind of stain you want to try. Some stains don't work well in salt unless you really control the atmosphere of the kiln and oxidize mainly. One slip that I like is my porcelain body with 10% red iron and 10% rutile. Very nice reds and oranges. The porcelain slips can be used on stoneware clays if they fit well and don't flake off. I spray my slips on mostly and spraying lets you get away with a lot in terms of the slips adhering to the clay. Best to try all kinds of applications and see what works and what doesn't. Sometimes, if I'm going to use really thick slips, I will calcine half the slip to cut the raw shrinkage. When I calcine slips and clays I use large bisqued bowls and fire to 1500 F. The clays and slips are still nice and powdery at that temp and easy to mix and sieve.

For glaze liners I use my celadons and a tenmoku. Apply them fairly thin if they are going to interact with the vapor. If I'm glazing covered pots I apply the liners just as I would my not salted reduction fired porcelain.

If anyone would like more discussion of any of this email me at craigxmartell@gmail.com.

COMMERCIAL UNDERGLAZES *submitted by Cynthia Spencer:* For accents of color in vapor firings, a dab of commercial underglaze can be a simple way to do it. Below is a starter list of some underglazes that stay true to color in a low or residual salt firing. CCs are Duncans, Vs are Amaco Velvets. We fired them to cone 5-6:

CC132 - light blue
 CC146 - orchid color
 CC181 - purple
 V 308 - yellow
 V 309 - dark yellow
 V 322 - dark blue
 V 327 - teal blue
 V 332 - royal bluish
 V 345 - light green
 V 387 - Red

KILNS, SHELVES & SODA SPRAYING *Submitted by Rhoda Fleishman:* In 2004, we brought Ruthanne Tudball, author of *Soda Glazing*, to Eugene for a workshop. Who knew what a turn my pottery would take. I have not looked back and have fired with soda ever since. We took my sprung arch soft brick kiln, drilled holes in the sides and started spraying. While the kiln does have a hardbrick firebox, bagwall, flue and chimney, the body of the kiln and the roof are softbrick. The spray ports are now lined with mullite kiln shelves (the thinner ones used in bisque kilns) and I do wash the tops of shelves and where the roll-in floor keys into the walls. I do not, however, use a coating on the inside of the kiln. I did try a coating on my retro-fitted kiln and Ruthanne correctly said that it would start flaking by the seventh firing. When I rebuilt my kiln I did not coat it. It's approximately thirty firings later on the rebuilt kiln and the inside face of the soft bricks is flaking off. I now cover my stack with a top shelf and pick and vacuum the bricks between firings. I used new bricks in the arch and they have aged similarly to the used soft bricks I used in the walls. My kiln is three 12" x 24" shelves with a 48" tall stack. I fire for about 13 hours to ^11 (^12 soft) in a neutral to reducing atmosphere using 3 pounds of sodium bicarbonate. This is sprayed in over two hours near the end of the firing. The soda is sprayed with an agricultural sprayer that has been refitted with heavy duty brass fittings, using a flat fan nozzle. The soda is dissolved in boiling water that is sieved into the sprayer to minimize clogging. After a bit of a soak and shutting off burners, I leave the damper open for 15 minutes to quick cool for brighter colors and a glossier finish. I have used a number of different shelves and find that if it weren't for the weight I would stick with mullite shelves. I have used the nitide bonded shelves out of China (the ones with the slits) and though they work great in the beginning after they have a coat of soda on them the soda bubbles and boils right up the wads onto the pots leaving an off colored crust that has to ground off. The Advancer shelves do a bit better, but still there is some bubbling, though to a lesser degree. Grinding in between firings doesn't seem to affect this. The high alumina shelves do fine for several firings then flake badly and crack or break when grinding or chipping them clean. I'm trying the Corelite shelves now and after five or six firings they seem to be doing great. Time will tell. I do have some mullite shelves bought in the eighties that have seen too many firing to possibly count and though they are warping and look tired they are doing the best so far.

As Ruthanne says "More soda-more bleaching, less soda-more flashing". I have been able to get some fabulous colors and great flashing without a lot of culls. When Ruthanne comes out Feb. 25-26, 2012 I hope to tweek my kiln and firing schedule for even better results

SPECIAL SECTION: SODA & SALT *continued from previous page*

WHAT I'VE LEARNED THE HARD WAY ABOUT

SODA FIRING *submitted by Deb Shapiro:* At the risk of sounding ignorant, I will admit that I knew absolutely *nothing* about soda firing before the start of 2010. In fact, there was a magical mystery that surrounded the process, and it seemed to be the secret property of a select few. I was attracted to the energy that soda firing gave to slips, and it was the exact look that I wanted for my new work, so I gave myself the goal of demystifying soda and learning all that I could. I'd like to share the small window of knowledge that I have opened.

First, I read Gail Nichols's book, *Soda, Clay and Fire*. It was very informative, but had so much info that it left my head spinning. I decided to simplify my experiments by 1) working with the clay I was already using (S-Porcelain from Laguna) and 2) limiting my experiments to two slip recipes that I could vary (one from Gail Nichols, one from Robin Hopper.)

It helped that I had a small gas kiln that had been sitting, unused, for more than 10 years. I did not know that this was the worst design for a soda kiln, a very small (8 cubic-feet) flat-top, 4-burner up-draft with no bag walls, so the burners fill with soda crud every time I fire. Luckily, I have learned that pure bicarbonate of soda is easy to wash off burners after the firing. It dissolves in hot water. And luckily, I learned that soda firing does not require even reduction, which is a real challenge for this kiln. I'm making my "piece-o-shit kiln" work.

I learned that soda DOES eat soft kiln bricks! If you want to preserve your bricks, be sure that you coat the inside of the kiln *before* you do your first firing. I did not. I now have boxes of new bricks waiting to replace the bricks that have become paper-fragile and almost hollow. This time I will coat them with an ITC Coating, or something better I find in my research, or Gail Nichol's "Soda Resistant Coating for Insulating Bricks," Proportions by weight: Kaolin 33, Molochite 30/80# 33, Alumina 33. (A quick internet search shows that Molochite 30/80 is a calcined kaolin grog that is low in iron and alkalis and high in alumina.)

Janet and Jim have been very generous with their information, and from them I learned to introduce soda by spraying it with a garden sprayer. I bought a cheap one at Home Depot that has a metal tube for spraying. By altering/squeezing the tip of the metal tube, I'm able to make the spray fan out into a few streams and cover a wide area.

I mix 2 lbs of Bicarbonate of Soda (cheap at Costco) to 10 pints of boiling water. You can introduce much more soda than I'm using, but I'm not looking for the thick, "soda ice glaze" look that Gail Nichols achieves. I'm firing platters with drawings on them (using Amaco Underglaze Crayons) so I want to give the underlying slips some interest and give the whole surface some sheen without totally distorting the drawn lines.

Sometimes, when you let the hot soda/water solution cool too long before spraying it into the kiln, I learned the hard way that it can crystallize and settle to the bottom

of your sprayer. It will also *clog* your sprayer at the most inopportune time... just when you are ready to spray into the kiln. So, I tried a different way of introducing the soda: I took those chunks of crystallized soda, wrapped them in paper, and tossed them into the kiln. That *might* have been successful had I been looking for heavy soda results, but, alas, all I accomplished was creating splotchy areas of totally glassy, smudged and obliterated drawings where the paper packets had landed. Now, I wait to mix my solution when the kiln is getting near to cone 8. Then it is just cool enough to pour into my sprayer when cone 8 is down and cone 9 is tipping. That's when I start spraying.

I'm still learning about the timing of spraying. (Note here: I learned to remove my temperature thermocouple from the kiln *before* I start spraying, or it will also get caked with soda crud.) I let the kiln atmosphere clear between sprays, but even though I try to slow myself down I still seem to be finished spraying within about 20-30 minutes. Then I put the kiln into reduction for awhile before I start to fire down. (Yes, I fire down for the first few hours since I've had the experience of cracking all 4 large platters in the kiln because of too-quick cooling. Even with a p-o-s kiln, there is so much to learn!)

I'm still a novice at soda firing, and I'm still learning. My next experiments will be with adding "Light Soda Ash" to my Bicarbonate of Soda to see if I can get a slightly softer look with more sheen. People add all sorts of chemicals to their soda, including colorants. Hmm... lots of fun to look forward to. Because soda firing (and drawing nudes on platters) is new to me, and has not been production work necessary for my income, the whole process has been a stress-free joy. Even the frequent disasters have been positive because I've learned from them and tried to laugh about them. I think it's time to re-read Gail Nichols's book and absorb some more information. The finished platters you may have seen in my booth at Showcase were the winning ones that made it through the soda kiln successfully!

Here is a variation I created on a **Robin Hopper soda slip**:

Custer spar	5
OM4	65
Newman Red Clay	10
EPK	10
Silica (200 mesh)	10

It is a warm, light brown that varies greatly in color from the soda. I brush it or pour it on thick when the piece is just thrown.

LIGHT SODA ASH *submitted by Jim Koudelka:* I purchase light soda ash from swimming pool supply stores.

SPECIAL SECTION: SODA & SALT *continued from previous page***SODA FIRING FOR COLOR DEVELOPMENT + SOME KILN NOTES** *submitted by Chris Baskin:*

Soda firing is one tool I utilize in the process of making individualized expressive pottery. I chose to work with soda because firing this way provides elements that I love as an artist, and also produces results that many people who collect and utilize pots for their own environments can appreciate. There are myriad directions that soda fire offers and can be developed. Last summer a class I taught fired oxidation and reduction kilns at high - cone 9, mid range - cone 6, and low fire --cone 1. All of the 6 firings had really interesting surface results. There are forays into really heavy soda glaze with the WOW factor, as Gail Nichols has developed, and lighter soda glazes for more practical and utilitarian purposes.

Creating *bright rich glaze colors* is one direction soda firing can be taken. Many if not all of these colors are available in mid range soda, cone 5-7, (2200 degrees F), as well as higher fire, cone 9-11 (2300 degrees F). Sodium (from varied sources) in small amounts is one of the elements used to produce bright colors in glazes. These colors can be washed out with too much sodium and they can be dulled or grayed out with reduction, too much reduction or reduction at the wrong time. (This is not to say that reduction can't produce a wonderful pallet all its own but that is a different intent and needs to be prepared for in a different way.)

One way to look at atmospheric firing of which soda is a subset is to see it as making or *producing glazes in the kiln* in the midst of the firing process. The addition of sodium in vapor form connects with what is put in the kiln: clays, slips and glazes. This produces different glaze types in infinite variations that keep things interesting and engage ones curiosity. Here I'm using glaze to include: 1) clay and soda, 2) slip and soda and 3) "glaze" and soda. Brighter colors come when the right mix in the kiln is made, of A) carbon, from reduction, of B) sodium, from the introduced sodium vapor, and C) from how that all combines with what is in the clay, slips, and glazes applied.

It is exciting to engage the work in the firing process, and an important metaphor in making meaning. Soda offers possibilities from the very simple to more complex. *Warm colored clay bodies* with a soda glazed surface can be wonderful in their own right. Flashing slips produce softer varied surfaces, with their high alumina content resisting the orange peeled surface but still taking the sodium introduced to produce colors from pink to orange, to red, gold and opal. Both these techniques take only 1 or 2 steps! More complexity can be introduced with glazes and the relationships of layering clays, slips, then glazes.

**2 high fire bodies for Soda:
Toasty Orange Stoneware:**

Fireclay	37
Goldart	20
Helmar	15
XX Saggar Ball	13
G-200*	12

Kyanite 48 mesh	3
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Add grog to taste, for standard type smaller ware:

Grog 30/48	4
Grog 48-fine	10

Flashing Porcelain:

Grolleg	55
Silica 200 mesh	22
Kona (soda) Feldspar	23
Macaloid or Bentonite	2

Flashing slips are often just different kaolins or ball clays fluxed down enough to melt and connect with the clay body with neph sy or soda ash. I like to put flashing slips on bisqueware rather than on green or leather hard ware. Calcining about half of the clay in the slip and watering it down can adjust the slip to fit on bisque. Tile 6 slip recipe at the right thickness gives an interesting crackle pattern, in more neutral to oxidizing atmospheres, it produces rich creams and white's which are lovely to decorate on ... (see Michael Simon, Suze Lindsay, Sam Taylor... and Penland school). The Newman Red is a deep rich red to brighter orange in more oxidizing atmospheres.

Flashing Slips apply thin, 2% milk thickness, to bisque

6 Tile Slip:

6 Tile	35
Calcined 6 tile	35
Grolleg	15
Flint	5
Neph Sy	10
Bentonite	2

Newman Red for Bisque

EPK	10
Calcined 6 Tile	35
6 Tile	15
Neph Sy	30
Newman Red Clay*	10

*sieve out the coarse particles

Glazes: Many of the glazes that are used for cone 6 or cone 10 work in soda, but adding sodium vapor is adding a flux so they will melt sooner and run sooner when the sodium connects. Other glazes just don't seem to go together with sodium vapor and crawl or shrivel; many celadons are in this category (but amber Celadon works great). One that does seem to work really well over and over, but needs good reduction (as do all celadons by traditional definition) to develop nice color is this Blue Green Celadon. One glaze sensitive to oxidation/ reduction and goes a steely matt turquoise in oxidation and a purple in reduction is Nick's. I like this one in Oxidation.

SPECIAL SECTION: SODA & SALT *continued from previous page*

SODA FIRING FOR COLOR DEVELOPMENT + SOME KILN NOTES submitted by Chris Baskin...
continued from previous page:

Blue Green Celadon

G-200*	13
Cornwall Stone	10
Whiting	25
Grolleg	27
Flint	25
Talc	7

Nick's Misfire

Neph Sy	40
Whiting	15
Talc	10
Grolleg	15
Flint	10
On Oxide	10
Copper Carb	1

A few notes on kiln building for Soda Firing:

Building a soda kiln with soft brick rather than hard brick can save up to 50 percent or more on a fuel bill, the kiln will fire faster and is much easier to even out and move the temperature around in. I built a 65 cubic foot stacking area crossdraft soda kiln out of 2800 degree soft brick (K-28, G-28). Many of the soft brick kilns I've seen and used were out of 2300 degree brick and even with all kinds of different washes and brick surface glazes and treatments they deteriorate pretty quickly. The 2800 degree bricks were quite a bit denser and much more resilient. I fired every 6 weeks for 3 years with a simple kaolin alumina kiln wash on the walls and the kiln walls still looked relatively unmarked. I would highly recommend using a better quality soft brick if longevity of the kiln is a concern. Also hard brick around the door jam and soda ports is smart.

Having holes in the kiln to spray soda in makes sense too. You can always plug a hole but it's not always so easy to get the soda into the part of the kiln you need it to be. Many soda kilns leave dry areas because no forethought was given into how soda will be introduced. Stacking is still one of the most important aspects in the art of soda firing. Knowing what creates flashing and kissing and why the undersides of things often have the best colors are aspects of the process to understand and utilize for purpose and to advantage. There will always be the unknown and mystery and there are lovely gifts from the kiln, but paying attention and gaining insight and perspective into what is happening can be its own reward. As knowledge increases one has more tools and vocabulary to engage the work with.

*The G200 feldspar in these formulas is the old version. Many people recommend blending 30% soda spar (like Minspar 200) with 70% of new G200 to make it match the old stuff.

SODA SLIP: *submitted by Jerrold Martisak*

EPK	150
Helmer kaolin	150
neph sy	50
soda ash	50
petalite	50

Note: This can be mixed thick and sprayed on greenware. If you mix it in a blender start with 3-1/2 cups of water. Hot to breakdown the soda ash; then add enough extra water to make 4-5 cups depending on the thickness you desire. I have never had it flake off if sprayed on green. The only time it flaked was when I dipped it on bisque. This is a warm slip. I think Stephen Mickey called it Evening Glow. To make the slip cooler to the more grayish but still warm use Grolleg instead EPK. Works on both stoneware and porcelain. I like it best on porcelain.

THE SEARCH FOR FLASHING SLIP *submitted by Janet*

Buskirk: For no particularly good reason, I once bought a 50 lb bag of Avery kaolin. Years after the Avery mine closed, my husband (Jim Koudelka) and I at last realized what a great flashing slip Avery makes (75 Avery kaolin, 25 Neph Sy, apply very then to bisque). Avery flashes orange, brown and everything between. It looks good in every part of the kiln. As the bag slowly ran low, I began to run tests on other kaolins and ball clays to find a replacement. I have tested every clay that is readily available, using a basic clay 75% + Neph Sy 25% formula and the Bauer flashing slip formula (various versions of it float around, usually containing kaolin, ball clay, zircopax and boron), and nothing is close to Avery. Some clays flash well, but the color is dull, others have great color in some parts of the kiln but not in others. In general, Helmar kaolin flashes well, but gives somewhat brown flashing (Shane Blich uses 80 Helmar, 20 Neph Sy, mix to cream consistency and apply to leather hard clay). Old Hickory flashes ok, if you can find a really old bag of it, that will flash better. McNamee and Sapphire kaolins give good color, but not so much flashing. Dirtying the mixture helps, Newman red clay in amounts of 2-4% have helped. My suggestion is to take any promising flashing slip formula, and, in place of the clays in the formula, try Helmar, McNamee, Sapphire, Old Hickory and trace amounts of Newman.

SOME ONLINE REFERENCES: Ceramic Arts Daily (www.CeramicArtsDaily.org) has a booklet on salt firing and one on soda firing, compiled from *Ceramics Monthly* articles. Look in the "topics" column on the left side of their home page. Wikipedia has a reference for flashing slips at <http://wikiclay.com/wiki/soda-firing-slip-recipes>

WORKSHOPS LECTURES CONFERENCES

MICHELLE GALLAGHER: "Garden Art Workshop," create 2 stoneware garden art pieces! We will work outside under a canopy with the garden as our back drop & inspiration. Collect plant materials as needed for creating your one-of-a-kind mask or face planter, I'll also show you how to create your own Man-in-the-Moon Garden head! July 15th, 6-8pm, July 16th, 10am-2pm, plus 2 hrs btwn July 20-Aug 2 to glaze your pieces. Materials and supplies included, \$150. 503-232-9094, www.TheFunnyThing.com, in SE Portland

The following workshops will be at Georgies Ceramic & Clay Co, 756 NE Lombard, Portland OR 97211, 503.283.1353, 800.999.CLAY, www.Georgies.com, also check Georgies website for some of their inexpensive (\$20) two-hour workshops on Raku, Garden Lanterns, Tile Making, Decorative Stamps, Brushing Glaze, Clay Whistles, Slips, and various types of Vases

LYNN WOOD: "Texture," July 22 & 23. Lynn created the line of "Texture Queen" slab mats and she's here to share her process and the many ways she uses them creatively in her work. She makes functional and "funky" tableware with an eye for design on well-crafted objects. \$200

CHRISTY RUNYAN: "Build a Garden Totem," July 13, 20, 27, We had so much fun with this last year that we decided to do it again! Introduces you to handbuilding in a less structured way. You learn to creatively build a series of small forms that will ultimately be stacked on a wrought iron pole stand. \$200

JASON LEE STARIN: "Freeform Sculpture," Aug 10 & 17. Building solid with clay first and then hollowing out your sculpture after it has time to achieve a leather-hard state allows you to separate the considerations which are required of the handbuilding process. The class fee includes clay, instruction, armature, firing and open studio time (during store hours when another class is not meeting in the studio). \$100

JIM GION: "Portrait Sculpture," Aug 12-13, This very popular class features a remarkable local sculptor. Jim is a gifted artist and an equally gifted instructor as he shares the tips and techniques to create a likeness in clay. This two-day class works with a live model; with Jim's guidance each student finishes a life-size bust. Class fee includes clay, armature, bisque firing, and model fee. We have a complete supply list that we'll mail to you so you have all the necessary tools to complete your work of art! \$200

MARK BRODY: "Glass on Glass Mosaic" for mosaics to hang on a window, July 13 & 14 (eves), 16 & 17 (days), as well as "Outdoor Mosaic" for mosaic on cement board, Aug 10-11 (eves) & 13-14 (days). \$165 for 4 day session includes all materials. SE Portland, <http://www.markbrodyart.com/>, www.markbrodyart.com/Home.html, brodyarts@gmail.com, 503 481-5970

MARIA SIMON: *The following workshops will be at Maria's studio, 2216 SE 50th, Portland OR 97215, www.mariasimonstudio.com, 503-235-9403:*

"Surface Techniques with Terra Sigillata:" This is not as esoteric as it sounds for some of you... It is the fired material I use on my work that is quite different from glazing. It yields a soft, sensual gleam but is not glassy. Pre-requisite: previous ceramics experience or past/current enrollment in Bas-Relief Class. June 24-26, \$250 + \$30 "Children's Workshop:" for children ages 7-11 to discover the joy of working with clay, learn some new skills, and express their ideas. Think TOTAL FUN! July 11-15, 10am-noon, \$150 + \$15.

The following workshops will be at Creative Arts Community at Menucha. They also have workshops in a variety of other visual art, writing and music media. \$690 per week includes room & board. College credit available. www.CreativeArtsCommunity.org:

SARA SWINK: July 31-Aug 6

DENNIS MEINERS: Aug 7-13

The following workshops will be at Oregon College of Art & Craft in Portland, 503-297-5544, www.ocac.edu (click on "Community Programs" then "adult programs"):

DARA HARTMAN: "Molds for Slip Casting," August 1-5, \$305. Slip casting offers a means to reproduce an object quickly and efficiently. Make simple and multi-part molds, learn about plaster and slip formulation.

LISA REINERTSON: "Figurative Sculpture On The Wall," July 8-10, \$407. Learn techniques to create 3-D figurative wall pieces. Working with a model, each participant will create their own deep relief sculpture.

DEBORAH HORRELL: "From Page to Pedestal: Pate de Verre Vessels," (glass) July 18-22, \$550, develop forms to be made three dimensionally through pate de verre. Also work directly on a flat plaster/silica canvas for low-relief castings. Learn mold making techniques and firing schedules.

CATHARINE NEWELL: "Drawing from Experience: A Particulate Language," (glass), July 11-15, \$480. This course empowers the timid (but optimistic) among us to draw using native talent and life experience. Sketches lead to exercises that explore a range of materials for drawing with/ on glass, including powders, frit, stringers, stains, Glassline and more. Participants will expand their kiln-forming skills while acquiring a greater understanding of material, composition, line, spatial perspective, layering strategies and use of color.

FROM THE CENTER TO THE EDGE: 60 Years of Creativity & Innovation at the Archie Bray Foundation. June 23-25. Exhibitions, panel discussions, artist demonstrations. Keynote speaker: Jun Kaneko. Participating artists: John Balistreri, Robert Brady, Andy Brayman, John Buck, Deborah Butterfield, Bath Cavenar Stichter, Caroline Cheng, Chad Curtis, Josh DeWeese, Julia Galloway, Ayumi Hori, Sarah Jaeger, Kleinreid, Steven Young Lee, Richard Notkin, Don Reitz, Bobby Silverman, Sandy Simon, Linda Sormin, Chris Staley, Akio Takamori, Steven Thurston, Tip Toland, Jason Walker, Patti Warashina, Kurt Weiser, John Williams, Jennifer Woodin. 3 day pass \$250. www.60th.ArchieBray.org, 406-442-4141

OPPORTUNITIES

CALL TO ARTISTS: "Art in the City," Northwest artists sought by the City of Independence, OR, and River Gallery to exhibit in new Civic Center. <http://bit.ly/hGelha>, deadline July 7

CALL FOR ENTRIES: "NCECA Invitational: Push Play," deadline July 5, show Jan-June 2012, open to work with the theme of play, NCECA, 866-266-2322, www.nceca.net.

CALL FOR ENTRIES: "Potter's Council 2012 Juried Members Show," deadline: September 1, The Chromatic Edge, concurrently shown during NCECA 2012. Co-jurors, Jennifer Harnetty and Robbie Lobell. Submission form available May 16th at <http://ceramicartsdaily.org/potters-council/>.

CALL FOR ENTRIES: "Beyond the Brickyard: Fourth Annual Juried Exhibition," deadline: September 15, show January 2012, open to work not exceeding 36" in any direction, Archie Bray Foundation for the Ceramic Arts, 406-443-3502, www.archiebray.org.

CALL FOR ENTRIES: "2012 NICHE Awards Competition," deadline: September 30, show May 15-September 30, open to Canadian and US artists. NICHE Magazine, 410-889-2933, ext. 206, www.NICHEAwards.com, erinh@rosengrp.com.

CALL FOR ENTRIES: "The Chromatic Edge," show of Potters Council members, in conjunction with NCECA 2012. Jurors Jennifer Harnetty and Robbie Lobell. <http://ceramicartsdaily.org/potters-council/>.

CALL FOR ENTRIES: "All Oregon Art Annual," part of the 2011 Oregon State Fair. Deadline June 24. www.oregonstatefair.org. art.annual@state.or.us. Three categories: Professional, Amateur, Young Artists. \$15 entry fee (galleries may enter several artists for \$50 fee), enter by email or mailing CD. Accepted work delivered Aug 13 to exhibition

CALL TO ARTISTS: Artwork needed for fundraiser in late June. Ben Holtby, art teacher in Burns, OR, is raising funds for the currently non-existent arts program in Harney County's public schools. "I am starting to realize that I cannot bring back this art program singlehandedly and I am certain that the state will not fund this school district with enough to bring art back. Art was the only position or program cut this 2010-11 year. The number projected for the 2011-12 year however is anywhere from 6.5 to 16 teaching positions depending on what the final outcome of the districts budget is with many variables still in play..." Can you donate a bowl or other artwork to this event? "If someone (or art center) is willing to be to be a collection point so that I can pick work up that would be appreciated I will travel to pick work up. Any artist donating bowls or other art work please email an artist biography and/or artist statement with an image of your work and any web links so that I can display this information along with your work." -Ben Holtby, ben.holtby1@gmail.com.

CALL FOR ENTRIES: "NCECA National Juried Student Exhibition," deadline: September 29, show March 6-31, 2012, open to students, NCECA, 866-266-2322, www.nceca.net.

PROPOSALS SOUGHT: Walters Cultural Art Center in Hillsboro seeking submissions from local and regional artists and curators in all media for 2012. <http://bit.ly/ejuUsT>. Deadline July 31.

PROPOSALS SOUGHT: for Multnomah Art Center Gallery in SW Portland for monthly juried exhibits in 2012. Looking for established and emerging artists from Oregon & Washington. <http://bit.ly/eHiQFI>. Deadline Sept 1.

SUBMISSIONS SOUGHT: "500 Prints on Clay," a new book from Lark Books, juried by Paul Wandless. "We welcome outstanding ceramic works that feature image transfer techniques. Ceramic pieces may be created with any type of clay and employ techniques including: screening, monoprinting, stenciling, stamping, relief printing, lithography, kiln prints, decals and any combination of these or variations." www.LarkBooks.com,

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MEMBER NEWS

RHODA FLEISHMAN, DEBI NELSON, DEB SETHER & VICTORIA SHAW were juried into the Association of Northwest Landscape Designers 2011 Garden Tour. Besides showcasing their work in an individual garden on June 18th, the members name, contact information and link, will be included on ANLD's website for one year. Congratulations members.

JIM KOUDELKA will have an exhibition titled "Man Cans and Boy Toys 2" at Waterstone Gallery, 424 NW 12th Ave in Portland. July 6-31, opening preview Wed July 6, 5-8pm, opening reception first Thursday July 7, 6-9pm, artist talk July 16, 11am-noon

SUE RAYMOND & JAN RICHARDSON have pieces included in the Cannon Beach Art Association Annual Juried Show, Cannon Beach, Oregon. The show runs from June 4 thru 21.

STEVE MOELLERING, Suz Morrow and Fran Richards have an exhibition at the Valley Art Association in Forest Grove during May and June. **BARBARA HERTEL** also had an exhibition there in March.

KEN PINCUS, VICTORIA SHAW, RURI, NATALIE WARRENS, MICHELLE GALLAGHER, JEANNE HENRY, JAN RENTENAAR, DONNA COLE, STEPHEN MICKEY, JIM JOHNSTONE, MOTOKO HORI are in "Urban Green: Small Trees for Small Spaces Plant Design by Kenji Kobayashi, Sinajina Studio, Tokyo. At the Japanese Garden in Portland in June. www.japanesegarden.com.

JAMES TINGEY was awarded one of six *Studio Potter* magazine awards for his "Owl Platter" piece in the NCECA National Juried Student Exhibition.

SHAMELESS ADVERTISING

OCAC CERAMIC STUDENT LOOKING FOR WORK: My name is Amy Williams and I'm finishing my second of three semesters at Oregon College of Art & Craft as a post-baccalaureate student. Looking for ceramic-related work this summer. I have several yrs experience throwing & handbuilding & experience firing electric and gas kilns, formulating clays and glazes, and other typical studio maintenance work. I also have experience tutoring in ceramics and working with kids of all ages. If you know of any opportunities or connections, please feel free to email (williams.e.amy@gmail.com) or call (603)988-4424. You can also see some of my work on my website, www.amyewilliams.com. Thanks for your time!

INTERNSHIP SOUGHT for the summer by Daniel Williams, a 15 year old advanced ceramics student at Lake Oswego High school. He loves ceramics and is hard worker and eager to learn. He lives in Lake Oswego and with his Dad in St. Johns. Avail first two weeks of July and Aug. He looks forward to gaining valuable experience an accomplished ceramics artist would provide. Would you be interested in extra help this summer? Please contact Daniel's father, Alex, if at all interested in providing Daniel an internship: Alex Williams, 503-473-6237, alexhwiliams@gmail.com.

GET YOURSELF A WEBSITE: Are you looking for new ways to reach out to new customers and strengthen relationships with existing ones? Would you like a tool that would help you do that from home? A new website could be that tool you're looking for. And I'm the guy who knows how to build them. Let me build you a custom site that works for you. Call 503.926.2056 for free consultation. No job too big or small. Partial trades will be considered. <http://www.forrestburriss.com> (editor's note: Forrest Burriss is the son of OPA members Glen & Jean Burriss and is familiar with potters' needs)

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 janetbuskirk@gmail.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, Kris-paul@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: Anne Stecker, 503-399-0590, AnneStecker@comcast.net
OPA President-Elect: Sarah Chenoweth, 503-558-8141, checowa77@gmail.com
OPA Secretary: Sarah Chenoweth, 503-558-8141, checowa77@gmail.com
Ceramic Showcase Chair: Brenda Scott, 503-658-7352, muddyfishstudio@frontier.net
Ceramic Showcase Co-Chair: Margaret Synan-Russell, 503-775-1164, MargSynan@gmail.com
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
4614 SE Salmon St
Portland OR 97215
503-222-0533
www.oregonpotters.org
www.ceramicshowcase.com



Oregon Potters Association
4614 SE Salmon St
Portland, OR 97215
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DATES TO REMEMBER:
July 1-4: Empty Bowls
July 8: OPA General Meeting
Aug 2: OPA Board Meeting
Aug 10: Newsletter Deadline
Sept 11: OPA Picnic

