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The ACS-DC Clay Festival & Gift Show was held April 5th and 6th at the LA County Arboretum. Everyone enjoyed the demonstrations by Julie Hunter Bagish and T. Robert. Julie and T. presented the following awards as follows: Best Sculptural – Gina Lawson-Egan, Honorable Mention Sculptural – Sabine Bayless, Best Whimsical – Pete Gerard, Honorable Mention Whimsical – Tina McKenzie, Best High Fire – Cathy Reichel-Clark, Honorable Mention – Annie Aldrich, Best Low Fire – Deborah Jenkins, Honorable Low Fire – Eileen Motzkin. Congratulations to the winners and to the participants for another successful event!!! We raised \$1500 for our scholarship and workshop funds and will be donating \$1400 to the Arboretum Foundation.

## Important Dates Coming Up this Month

Deadline for submissions for the July-August newsletter is June 10, 2014.

Please send articles, suggestions and tips to:

*Lyn:*  
[la@lynadelstein.com](mailto:la@lynadelstein.com)  
*Celeste:*  
[ciida@earthlink.net](mailto:ciida@earthlink.net)



# Announcements, Events, & Members in the News

## Save the Date!!!

Plan to attend our workshop with Richard Burkett, the author of the glaze calculation program, Hyper-Glaze and professor of ceramics at San Diego State University. It is scheduled to be at East Los Angeles College on October 4th and 5th; the workshop will focus on glaze making. More details will be announced in the July/August newsletter.

"The 5th Biennial Contemporary Clay Invitational" will be held this May 16 to June 21 at the Art Center in Grand Junction, Colorado with Patrick Crabb as one of many guest artists

## Community Center of La Canada Flintridge Spring Ceramics Sale

Friday: June 13th, 3pm - 9pm and Saturday: June 14th, 11am - 5pm

4469 Chevy Chase Drive, La Canada Flintridge, CA 91011, (818)790-4353

Come shop for unique pieces of art at our Spring Ceramics Sale.

Our bi-annual Ceramics Sale features the art of over 50 CCLCF ceramic students! Thousands of ceramic pieces will be available for purchase at the CCLCF Ceramics Sale. For more information, contact the Community Center of La Cañada Flintridge at (818)790-4353.

## July 30-August 1: The annual Clay Festival in Silver City, N. Mexico

will be hosting guest artist Patrick Crabb for a 3-day workshop on both handbuilding and wheel work. The hands-on approach will involve raku/sawdust/low-salt firings on Day 3. An exhibition of Patrick's works will be on display at the Blue Dome Gallery in town. "

Registration: [jessie@clayfestival.com](mailto:jessie@clayfestival.com)

## For Sale:

Alpine HS-4 gas kiln (about 30 years old). \$300 or Best Offer.

Goes up to cone 10 (in reduction) in 6H. Has 2 pilots and 2 burners. Uses both gas and air. Small capacity: inside measurements 24" x 24" x 24". Bottom shelf measurement: 16" x 16". Comes with standard shelving. To be picked up in Venice, very heavy, needs at least 4 strong men and moving equipment. Also selling separately 6 Silicon carbide shelves (needed for cone 10 firing): 16" x 9" x 5/8th" for 1/2 price : \$35 each (\$200 for 6). If you are interested, contact Caroline Vidal at [carolinerouxel@gmail.com](mailto:carolinerouxel@gmail.com)

## Sebastopol Center for the Arts

282 S.High Street, Sebastopol, CA 95472

707-829-4797 [www.sebarts.org](http://www.sebarts.org)

## Big Ideas 1950-1970:

### Influences in modern Ceramics

This promises to be an exceptional exhibition of contemporary ceramics years. See the full prospectus at [www.sebarts.org](http://www.sebarts.org).

Curators/Jurors:

Robert Brent, Founder, Brent Equipment

Bill Geisinger, Emeritus Professor of Ceramics, De Anza College

Joel Bennett, Ceramics Instructor, Santa Rosa Junior College

Timeline:

**July 10, 2014 Entry deadline.**

July 14-29, 2014 Jury Process

August 1, 2014 Notifications to Artists

Awards: Best of Show \$500 Award of Excellence. \$300

Award of Merit \$200

**Mixed Media Mosaic Workshop June 14 and 21, 2014 with Patrick Crabb**  
at Ceramic Services, 530 S. Palmetto, Ontario

*Hands ON! Make a mosaic platter or tray. Learn best practices for mosaic work*

Time: 9 AM to 3 PM Sat. June 14th; 9 AM to 4 PM Sat. June 21st

Fee: \$175 for non-studio members; \$155 for studio members

Day 1: glazing/designing 6 x 6 factory tiles with low fire(c/06) glazes, raku some tiles, slab construction of platter as backing

Day 2: breaking tiles for mosaic pieces (sharing/exchange), installing a creative design using tile adhesive, grout (black color is best)

**Call Lenny at 909.986.1566 to reserve your spot!**

**Pottery West Summer 2014 with Tom Coleman**

All About Porcelain' June 9-15th. Fee: \$850.00 From Copper Reds to Shinos to Celadons. What makes a great glaze depends upon the material you're applying it to. This hands-on workshop focuses on porcelain: throwing, altering, sectional work, spray-glazing and firing gas reduction to cone 10. Includes two firings in a 27 cu. ft. Geil Kiln. Visit [potterywest.com/a/tom-coleman-workshops/](http://potterywest.com/a/tom-coleman-workshops/) for more information and call Ruth Kline at (702) 685-7573 to register. Onsite housing is available upon request.

**Pottery West Summer 2014 with Amy Kline**

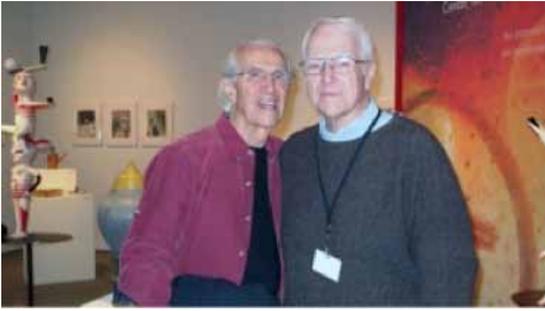
'Sculptural Porcelain' July 14-18th. Fee: \$630.00 Masking and blasting, textures and polishing. Compliment your glazes by adding a sculptural surface to your work. Throwing, altering and sculptural techniques will be covered in this hands-on workshop. Includes a bisque firing and techniques for masking and glazing. Visit [potterywest.com/a/amy-kline/](http://potterywest.com/a/amy-kline/) for more information and call Ruth Kline at (702) 685-7573 to register. Onsite housing is available upon request.

**Pottery West Summer 2014 with Tom Coleman**

Glaze Inspired Form August 11-17th. Fee: \$850.00 The glaze you use should inspire the forms you create. This workshop will focus on how to best showcase a glaze. Tom will focus on a few different types of glazes, how they are applied, and how they are best fired. This hands-on workshop will include throwing functional ware, altering, sectional work, spray glazing and firing gas reduction to cone 10. Includes two firings in a 27 cu. ft. Geil Kiln. Visit [potterywest.com/a/tom-coleman-workshops/](http://potterywest.com/a/tom-coleman-workshops/) for more information and call Ruth Kline at (702) 685-7573 to register. Onsite housing is available upon request.



## REMEMBERING DON REITZ



**Don Reitz (left) with Val Cushing at Watershed exhibition, SOFA- Chicago, 2011, photo courtesy of Paula Winokur**

There was a time when I wanted to be just like Don when I grew up. When I did grow up I found it took too much to just keep up.

The first time I met Don I was teaching in Texas and had driven up to Alfred to pick up a wheel on my way to visit family. I remember I was standing in the middle room talking to Val Cushing. Val said, "Here is someone I want you to meet." Reitz came by almost running. Val reached out to grab his arm...introduced us and went on to talk to Reitz about a firing. Don was all hands and arms in a constant motion, all while turning his head and pulling his mouth to his left in a kind of twitch. In a moment he was gone and it was silent... like after a tornado.  
~ Robert Winokur

Don Reitz, a force of nature, elation and perseverance within ceramic art and education for more than five decades, passed away on March 19, 2014 at 84 years of age. An extraordinary capstone to his long, creative life, his final day was shared walking the grounds of his Clarksdale, Arizona ranch, discussing new works and firings with dear friend Jun Kaneko.

Born November 7, 1929, in Sunbury, Pennsylvania, Reitz crafted a life of picaresque adventure, resilient creative renewal, and continual artistic exploration. In his youth, he enlisted in the Navy where he worked as a salvage diver working on oilrigs in Saudi Arabia. Upon release from service he lived for a year in the Canadian wilderness with a native trapper couple, an experience that deepened Reitz's appreciation for life's impermanence and the preciousness of time. He then worked as a truck driver, pulled fishing nets in Maine, worked for a time as a sign painter before settling into a trade as

a butcher. His restless spirit inspired him to enroll in an art education program at Kutztown State College in Pennsylvania where during his junior year, Professor Harold Mantz introduced Reitz to clay. Following graduation in 1957, he taught for a time in Dover, New Jersey public schools.

During this time, Reitz set up a wheel and built a kiln outside his house. Out front he constructed a roadside stand and soon filled it with pots and homegrown vegetables that he offered for sale. But Reitz was not happy with this life, and after developing stress-related health ailments a doctor encouraged him to change direction. Reitz found his way to graduate school at Alfred University's New York State College of Ceramics. It was there with David Leach that he encountered a transformative experience with a salt firing. The physical engagement with the firing process—alchemical transformation of solid salt crystals into fiery vapor and ultimately glaze—led Reitz to a rich and extended engagement of creation, research, exhibition, teaching, writing and publication.

After leaving Alfred, Reitz accepted a teaching position at the University of Wisconsin. In 1962, he purchased and established a studio and kilns on a 162-acre farm in Dodgeville, Wisconsin. He built a salt kiln and continued experimentation with engobes, glazes and fuming to expand the color palette of the process, which had historically been limited to gray to brown clay bodies with iron and cobalt oxide brushwork. Throughout the 1970s and into the early 80s, Reitz actively expanded the scope and scale of the field through extensive national involvement leading workshops. This platform enabled him to stretch his philosophical and performative capacities in both formal and informal settings, reflecting that these experiences involved as much teaching about life as they did ceramics. In speaking engagements he often wondered aloud "whether we centered the clay or the clay centered us". In 1982 he suffered nearly fatal injuries in a driving accident near Cincinnati, Ohio following a workshop at the Penland School of Crafts.

The long period of recuperation that followed this trauma was arduous, though uplifted through a deepening relationship with his niece Sarah, then 5 years old and battling cancer. They began a regular exchange of drawings and notes that encouraged Reitz to continue working creatively even throughout this extended period of physical incapacitation. "She's putting her emotions out into a visual form", he said, "I have to find out how to

do this.” His sensitivity to spontaneous figuration, mark making and color soon worked its way into a new body of work that extended Reitz’s expression in clay as a hybridized process of sculpture and painting. “All my heroes drew in the dirt”, he said, “Charlie the Indian, Yukio Yamamoto, my scoutmaster Mr. Hicks, my dad...” Reitz also connected this revitalized interest in mark making, imagery and ideation on clay, to humankind’s earliest ontological impulses in painting. “What we fear, we put on the wall,” he said. “Put it out there so you can see it.”

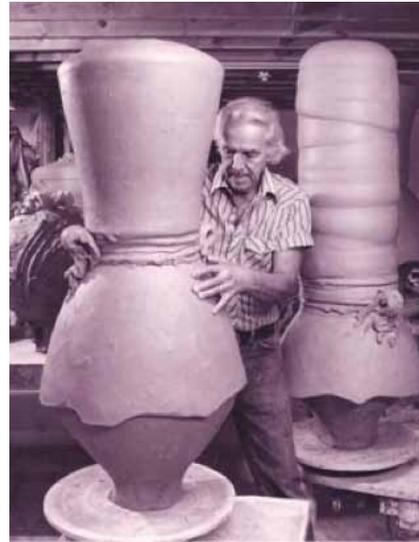
Don Reitz was a friend of mine for 40 years. The fact that he was a friend wasn’t unusual – he was a friend to many in the worldwide community of lovers of the ceramic arts. Don Reitz was an inspiration to me when I was studying, and working in ceramics, and eventually collecting works of his and others – Don’s energy, enthusiasm, knowledge, and expertise infused me and made me want to know even more and work even harder. The fact that he was an inspiration wasn’t unusual – he inspired people everywhere he taught, which was pretty much everywhere in the world. His teaching was brilliant, his art exceptional, his mark on the world indelible. I will miss him and I know that many others will too.

~ Leatrice Eagle, NCECA Fellow (2007)

In 1987, Reitz left Wisconsin to establish a full time studio practice beside the Verde River in Arizona. University of Northern Arizona Professor Don Bendel invited Japanese potter Yukio Yamamoto to Flagstaff and together they brought the Tozan Kilns to the United States. JoAnne DeKuester wrote in a 2006 lecture that, “Yukio planted the seed. Don Bendel made the seed flourish and grow. The presence of Reitz and Leedy at the firings gave the kilns an extra prestige.”

Reitz was present and involved at the time of NCECA’s founding in 1966. He recalls conversations with Dan Rhodes, Val Cushing, Ted Randall, Bob Turner, Rudy Autio and others in which they sat around a living room floor and dreamed of an organization where people from New York could share ideas and work with those from Montana. He served as NCECA’s President from 1973-74 during which time he led the development of conferences in Flagstaff, Arizona and Madison, Wisconsin. In 1976 he was

elected as a Fellow of the Council. In an inspiring closing lecture for NCECA’s 2003 conference in San Diego, California, Reitz detailed transformative experiences and expanded on philosophy about life, teaching and art. “The gift of time is the greatest one that we can give ourselves,” he proclaimed. “You have to have the passion to want to do it. The main thing is to start... Do something every day... make a pathway going towards your passion.”



Don Reitz with jars via Facebook.

Above article from NCECA



# INTERCONNECTED CRUETS & VASE SET

by Shana Salaff

At an intimate dinner party with family or friends, at the center of the table, a pair of cruets surround a small vase containing fresh flowers.

During the appetizer course, the cruets are passed around the table to gracefully pour olive oil and balsamic vinegar for each individual to create their own simple dipping sauce for warm bread. The cruets rejoin their vase at the center of the table, representing the diners' interconnectedness with each other and with the group. The act of mutually serving and sharing has brought people together.

I've been making cruets for as long as I can remember. A form that contains a complexity similar to that of a teapot, the cruet is less technically challenging because of its smaller stature. It doesn't need to hold a large amount of hot liquid and is easy to hold steady with one hand, thus easier to bring to balance. This gives me the leeway to be much more lighthearted in my design choices. While the weight of a teapot full of hot water requires a specific type of handle and spout to pour it out efficiently and lids must fit a certain way (there is pressure and steam to consider, etc.), I can create a cruet handle and spout free of these design limitations.

When I make cruet sets, I usually have three groupings in progress at once and work on one set at a time, keeping the rest well wrapped in plastic. After each step, I wrap the pieces

in plastic and allow the moisture content to even out and the seams to set up before adding additional parts. I finish the same step of the process with the additional sets on the same day to maximize efficiency.

## Thrown Components

Begin the construction of this grouping by throwing the basic forms, which are essentially convex cylinders. I use the same shape for the body of the cruets and the vase. Start out with a  $\frac{3}{4}$ -pound ball of clay for each piece. After opening and bellying out the cylinder, use a red Mudtools rib to smooth the sides as well as to create the decorative band at the bottom of each form.

Because there are quite a few components that need to match (height, width of both top, middle, and base, and location and size of the decorative band near the foot), small differences arise between forms. Rather than measure each of these points for each thrown piece, throw enough forms to seamlessly create groups of three. The two cruet bodies need to be very similar, while the vase in the middle can start with a form that's taller, narrower, or shorter than the other two as long as the decorative band near the bottom of all three line up (*figure 1*). While still quite wet, oval the rims of each cylinder with a finger pulling outward at either side.

Next, while the cruet bodies are setting up and losing their surface stickiness, create the other thrown elements of the set. The



**1**  
Create two identical vessels for cruetets and a similar central form for the vase. Make sure the banding height matches on all three feet.



**2**  
Throw a curved bottomless cylinder and cut it in half to create the domed top for each cruet.



**3**  
Mark the attachment point for the dome, then score, apply slip, and attach the two.



**4**  
Cut a section from a short thrown ring to create the rim of each cruet, place it on the body, cut it to size, and attach.



**5**  
Cut rim sections to fit onto the oval vase body. Cut the ends of each section at angles to create a strong seam.



**6**  
Make a handle by stacking and joining two sections of a cut ring, attach it to the rim of the vase and clean up using a wooden tool.

domed top for each cruet is made from one additional thrown convex cylinder, using just under  $\frac{3}{4}$  pound clay, which is cut in half lengthwise (*figure 2*). Make a number of different short, wide, rings that will be cut up into parts later for the rims of the cruetets and vases. These rings start as a small ball of clay that is opened all the way to the bat and then gradually widened out toward the edge of the bat. A  $\frac{1}{2}$ -pound ball of clay will open out to the width of a 14-inch bat. It can be fun to vary the profile shape of these rings so that the vases for each set will be different. Rather than using a cutting wire, use a thin, sharp Dolan knife to cut the cylinder off the bat without distorting it. Leave it on the bat until it can be transferred without leaving fingerprints.

Now that all of the parts are made, it's time to group and separate them into sets of three bases with the additional bisected cylinder. Keep the low, wide rings together on a bat, covered in plastic until needed.

### Assembling the Thrown Elements: Cruetets

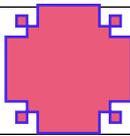
Once the thrown forms are set up to a soft leather hard, it's time to combine them. Position the half-cylinder at an angle across the side of one of the cruet bases. Mark along the edges with a needle tool (*figure 3*). Score and apply slip to the areas that will overlap. Attach the forms, using firm pressure both inside and outside. Move your hands in one direction so as to not create a hidden air pocket. Add small coils to reinforce the corner and inside seams.

Repeat with the second cruet, creating a visual match. Let the form set up.

Next, cut the strip that forms the back rim of the cruetets from one of your short cylinders. Place it on the cruet, then cut it to size (*figure 4*). Score and slip the edges, and attach. Run a small coil over the seam, then blend it in. Use wooden ribs and a sponge to refine the seams. Cover the two cruetets with plastic and let them set up.

### Assembling the Thrown Elements: Vase

The vase starts with the same base as the cruet. Cut a length of one of your short cylinders. Curve and cut it to fit on top of the vase base to make it taller, to change the direction of the body's curve, and to create a rim. Cut the ends at angles to maximize the surface area on the seam (*figure 5*). Score and slip to attach, reinforcing with small interior coils. Let set up and smooth out the seams once the piece is drier. For the basket-like handle, cut two shorter lengths of a curvier short cylinder to an equal length and curve them into semicircles. Score and apply slip to the edges, and stack these together to create a double handle. After they have set up, roll a neat, thin coil and reinforce the inside seam. Use your finger to create an evenly curved interior. Let it set up again. Cut this to fit evenly over the top of the vase. Score, apply slip, and attach, then reinforce the interior seam with a coil. Once the seam sets up a bit, clean up and add definition to the joints using a wooden



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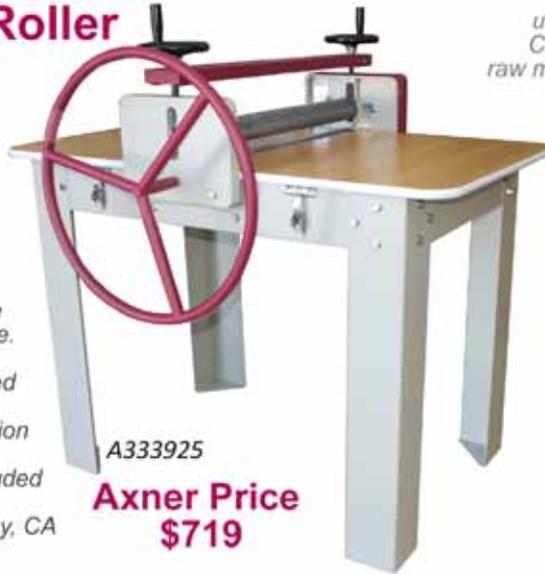
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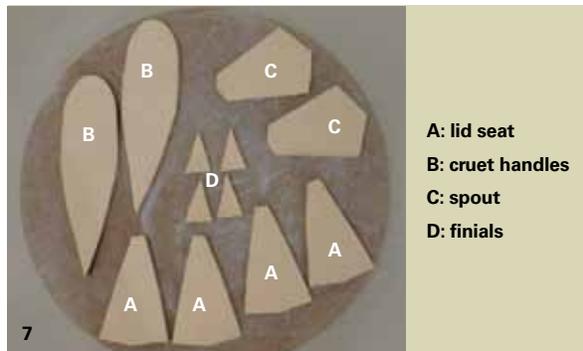
# Custom Blends

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Jon Brooks,  
President, Laguna Clay Company

## process | Interconnected Cruets and Vase Set | Shana Salaff



7  
Cut one complete set of parts from a slab for handbuilt elements, including the lid seats or collars for the cruets (A), the handles (B), spouts (C), and the finials for all three forms (D).



8  
Gently curve each of the four long slabs for the lid seat (A in figure 7) into a cone shape, then score the edges, add slip, and press them together.



9  
Compress the seams with a wet finger, then curve the four lid seat elements to make two sets, one for each cruet. The two pieces in a set should curve in opposite directions.



10  
Form both handles (B in figure 7) into cones, score, slip, and press the seams together, then compress them with a wet finger. Gently curve the hollow forms into semicircles.

rib (figure 6). Put the vase with the cruets under plastic until the handbuilt elements are ready to be added.

### Making the Handbuilt Elements

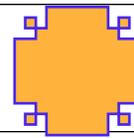
The other parts that you will need are all handbuilt from thin slabs (1/8-inch maximum). Because they are so thin, these parts don't stay soft for more than a day or two, even under plastic. Using a freshly rolled slab, cut the edges of all the elements first, but don't separate them from their slab until you are ready to work with them. That way, the edges stay damp enough to be workable. After cutting one complete set from paper templates (figure 7), form the pieces one at a time and keep the rest covered with thin plastic. With the exception of the spouts, all of these will be made into hollow forms with trapped air inside.

I start with the four pieces that will be the seat for the lid. These are the four pieces labeled A in figure 7. Gently curve each into a cone-like shape (figure 8). Score and slip the edges, press them together gently, and compress with a wet fingertip then a rib. Lastly, curve each gently, two to the left, and two to the right (figure 9).

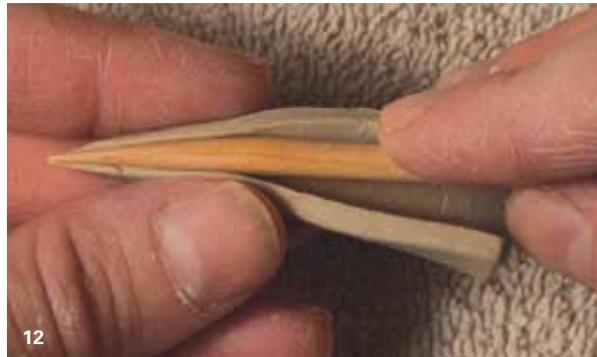
The hollow handles and the spouts are next. Forming the handles (labeled B in figure 7) requires the gentlest touch. To avoid cracking, curl the edges around toward each other in a series of

passes rather than simply folding from the bottom to bring them together. Attach and reinforce the edges, then smooth them into a tube-like shape. Next, gently, and with the seam on the top, round the entire handle into a semicircle (figure 10). The slower you go with this, the more even the roundness will be. The bottom spiral is created about halfway through this process, (when the air pressure is enough to add a small amount of volume, but not built up so much that making it distorts the rest of the form or pops the seams). If seams do pop open while being worked on, simply re-close with a damp finger. In order for the spiral to hold, first brush a small amount of joining slip along the point. Curl the spiral starting from the tip (figure 11). Finish creating the handle curve. Once the handle is made, brush a few thin coats of the joining slip around the spiral to keep it stuck together without uncurling and cracking.

The spout (labeled C in figure 7) begins with the thinning of the smaller edge using a scrap of newspaper. Repeat on both sides until the edge is almost sharp. Using newspaper keeps the clay smooth and gives a sharper, cleaner edge than a rib. Thinning the edge like this prior to rolling the slab into a tube means less cutting and finishing of this edge later. Bring the long edges together to create an open tube. Make sure that the bottom is a round shape and not an oval, then create a gentle curve, again with the seam at



**11**  
Dampen your fingers and the pointed end of the handle, then slowly curl the end around into a spiral. This adds an extra decorative element to the handle that echoes the finials added later.



**12**  
Curve the four finial slabs (labeled D in figure 7) around the end of a pointed wooden tool, then score, add slip, and join the seams. Close the short end seam as well.



**13**  
Score, add slip, and attach the two lid seat elements around the opening on each cruet, placed so they face in opposite directions.



**14**  
Form the spout (labeled B in figure 7) into a cone, attach the seams, score the end, cut a hole in the dome and attach.



**15**  
Press a soft oval slab into the opening on each cruet to create the bottom of each lid.

the top. Reinforce the seam at the tip with a tiny coil that is worked in with a small tool. Do the same with the bottom seam.

The last components to make are the finials for the vase (labeled D in figure 7). I also sometimes use the remaining small cut pieces from the narrow circular bands as decorative elements (as in figure 20). Curve two of the smallest triangle pieces in half so that they are rounded lengthwise, using a pointed wooden tool (figure 12). Attach the two sides together, trapping the air inside. Compress the edges the way you did the spout. Curve the spiral slowly and carefully, then curve the bottom edge slightly, in the opposite direction of the spiral. Now that all the handbuilt components are created, let them set up until they're firm enough to hold their shape.

### Putting It All Together

Once the pieces are ready, attach the collar elements, starting by attaching a pair to one cruet first (figure 13) and then creating a mirror image with the second. Score and slip well and attach, being careful not to crush the delicate hollow forms. Reinforce with coils on the interiors and where the two connect. While these are setting up, position the spout, then, prior to attaching, use a hole maker or knife to cut out a hole roughly  $\frac{3}{8}$ – $\frac{1}{2}$  inch in diameter in the center of where the spout will be, which should

be at the seam line between the domed top and the vertical side of the form. Score around the hole and on the end of the spout, apply slip, and attach (figure 14). Put a reinforcing coil around the spout, but don't work it in until the spout has set up. These reinforcing coils don't need to be slipped and scored into place as long as they are attached while the seam is fresh and plenty of joining slip has oozed from the seams.

Next, create the two cruet lids using two small, thin, oval-shaped slabs. Slump this down into the opening in the collar, first making sure that the bottom of the slab extends downward at least a bit below the collar (figure 15). Moving in a circular direction, fold over the extra edges on top to create a fairly flat surface with even edges and a hole in the center (see image 16). Take care not to push the newly created lid further down into the neck of the cruet. Leave it in place to set up while working on the handle.

Next, attach the cruet handles. Score, apply slip, and use firm pressure to connect both top and bottom, and prop each handle into place using a lump of clay. Run coils around both top and bottom seams (figure 16). Let the pieces set up under plastic.

When they have stiffened, take the lids out of the cruets and place them upside down on a small slab. Cut out ovals  $\frac{1}{4}$  inch wider than each part. In order to make these more similar, lay the

## process | Interconnected Cruets and Vase Set | Shana Salaff



**16**  
Fold the tops of the slabs over, leaving a hole, then attach the handle and reinforce the joint with a coil.



**17**  
Cut two oval shapes for the top of each lid, then form into a shallow dome prior to attaching to the shaped lid bottoms.



**18**  
Lay a thin sheet of plastic between the lid and body, then curl a small slab of clay into a semicircle to create the handle.



**19**  
Add the finials to the vase, and reinforce the joints with small soft coils of clay.



**20**  
A finished cruet and vase set that has a shorter central handle on the vase, and finials attached to make crescent shapes and added horizontally to the rim of the vase.

two cut parts on top of each other, and cut away the differences so that you have two pieces that are the same size and shape. This way, even though the bottom part of the lids will be different from each other, the visible parts will mirror each other on the two cruets.

Manipulate each piece into a small dome (*figure 17*). Score and slip the edges as well as the edges of the slumped bottom portion. After centering them, attach the long sides first, then the two short sides. You now have two small, hollow, puffy lids that are weighted to the bottom. Put a small piece of plastic on the collar opening, and then reinsert the lids into their seat for further setting up.

Create the knobs for the lids. Use two small extra pieces from your short cylinder. Make sure that these are still soft. Curl the piece around a small wooden tool to form a small tube. Attach these to the lids and press down gently but firmly, making sure you have some thick slip oozing out all around (*figure 18*). Once set, use a wooden tool and small paintbrush to compress and clean up the attachments.

Use a wooden rib to compress and define the seams that have already set up. Attach the two small spiral finials to the vase, and reinforce with a small coil all the way around the seams (*figure 19*).

### Final Cleanup and Drying

Use wooden ribs to create clean and reinforced seams. Brush a few thin coats of slip over the top of the spiral on the handle to keep it from drying too quickly. Thin the tip of the spout using a sharp

X-Acto knife, and clean it out with a brush. The secret to spouts that don't drip is to make the pouring edge of the tip sharp enough to literally cut the liquid before it drips. Use a soft sponge for final cleanup of all the pieces.

The last step is to create air holes for all the hollow components. Do this at the very end, as any holes made earlier will probably lose their shape or be closed by the making and sponging process.

Keep the plastic in place underneath the lids. Allow the set to dry as slowly as possible with lids in place. When dry, use a scrubby pad to remove any sharp parts and then bisque fire and glaze.

### Conclusion

With my cruet and vase sets (*figure 20*), I'm trying to push the visual aspect of artistic ceramic vessels while also incorporating the theme of togetherness. Pottery often gets put away in a cupboard in-between uses. A visually exciting grouping of forms, the cruets and vase can hold their own as objects worth looking at over and over, an incentive to the owner not to stash them away, out of sight.

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