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CERAMIC TRADE NEWS
AND CATALOG FILE

PROCLAMATION
National
Ceramic
Hobby Week
Sept. 18-23

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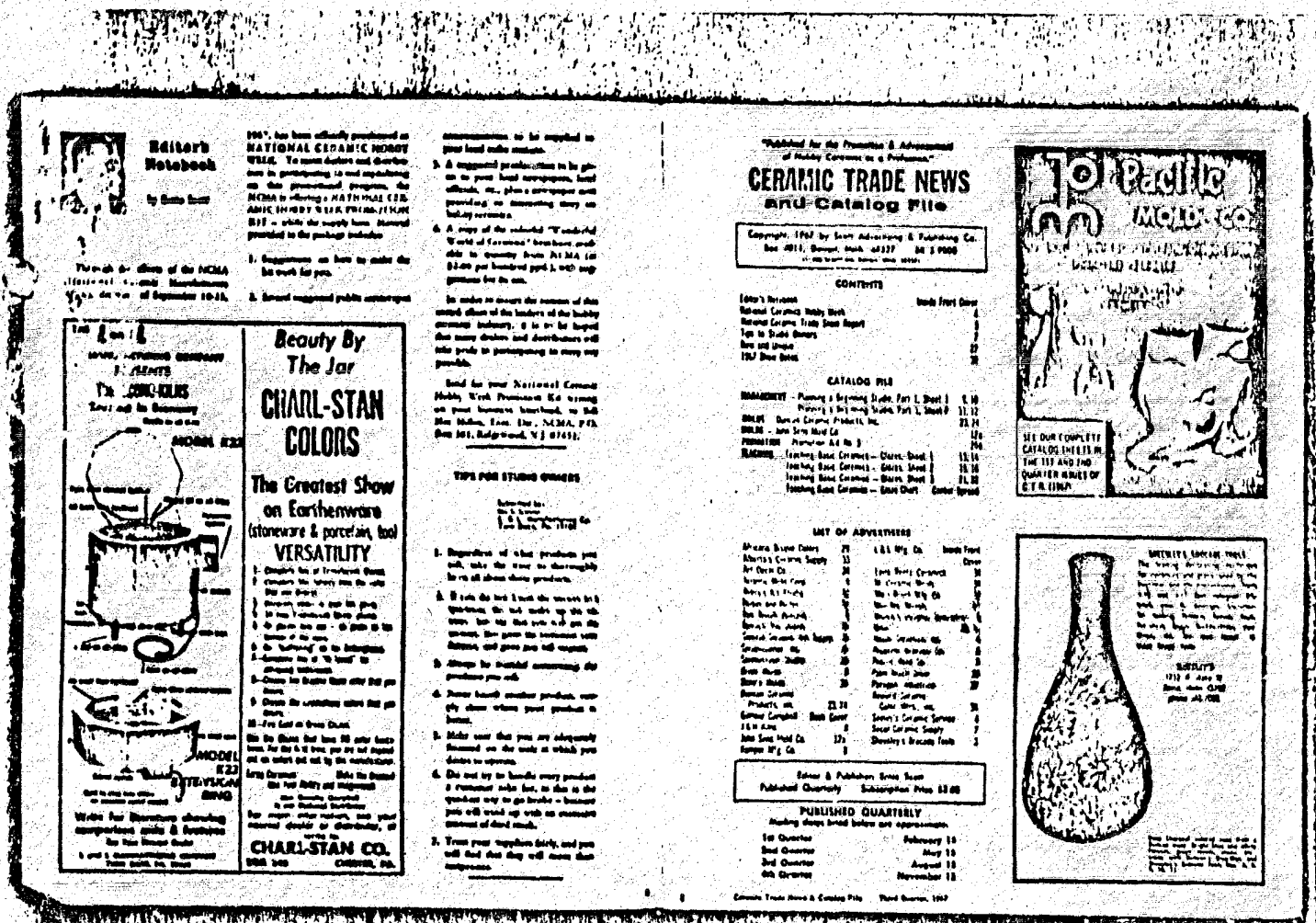

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...special report

NATIONAL CERAMIC TRADE SHOW AND N.C.A. CONFERENCE

Your Choice in Quality Ceramic Molds

atlantic mold

N.C.M.A. NEWS, Continued

Acting on the recommendation of the Executive Director, William L. McMillan, Jr., to the Board of Directors, the convention theme to schedule the 1966 Trade Show at the Jung Hotel in New Orleans during the week of July 17-20 or July 10-13.

Los Angeles, California, was confirmed as the site of the 1969 Trade Show, with Washington, D.C., as first choice, and Philadelphia as second choice for the location of the 1970 Show.

An appropriation was authorized in excess of $10,000 of the sales brochure "The Wonderful World of Ceramics."

It was decided to hold the 1966 Winter Meeting in Phoenix, Arizona in February, 1966, just prior to the Phoenix Ceramic Show sponsored by the Valley of the Sun Ceramic Association.

Phil Short (Short & Sons), Chairman, and H. Yahanda (Adv. Comm. Jr. Ceramic Foundation) reported for the Research Committee on the subject of manufacturers and simplification of billing procedures.

Mrs. Frances Darby (Penguin Industries), Chairman of the Nominating Committee, presented a slate of seven industry leaders for election as Directors.

Reelected to a one-year term was Alberta Gaskell (Alberta Ceramic Molds), and to a two-year term, George Kennedy (listed to complete term of Frank Hollenbeck (Holland Mold Co.) and Phil Short, John Bares (National Artcraft Supply Co.), Jack Kemper (Kemper Mfg. Co.) and Hermine Roberts (Hummel's Bavarian Products) were elected to three-year terms. Remaining on the Board for one year are Frances Darby and T. E. Gross (Gross Ceramic Service, Inc.).

Following the election, the meeting was recessed to permit the entire Board to meet and elect the Executive officers for the coming year. Chosen to serve for the balance of 1967 and until the meeting in July, 1968, were T. E. Gross as President, Phil Short, Vice President, Frances Darby, Secretary and Clarence Roberts, Treasurer.

Have you seen it?
Well here it is -
MICKIE'S STAIN KIT!



9 Opaques 3 Metallic
2 Translucents PRICE: $2.75

Buy it and try it; it's on sale now at your nearest Distributors and Dealers.

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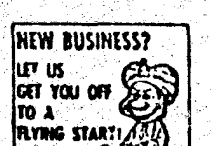

CERAMIC ARTS & CRAFTS

NEW N.C.M.A. BOARD MEETS

Newly elected President T. E. Gross (Gross Ceramic Service, Inc.) conducted a meeting of the NCMA Board with all directors in attendance following the Annual Business Meeting on July 23rd at the Sherman House, Chicago, Ill.

It was decided to have the President leave the NCA Board of Directors as a session of the NCMA Board Meeting in Phoenix, Arizona, in February, 1966. It was pointed out by all in attendance that NCMA and NCA have much in common, and that every effort should be made to obtain maximum cooperation between the two groups so that mutual goals can be obtained.

Reappointed as Chairman of the Membership Committee was Jack Kemper (Kemper Mfg. Co.). Also reappointed to the committee was Jules Bares (National Artcraft Supply Co.), along with Alberta Gaskell (Alberta's Ceramic Molds).

The President also appointed the entire Board of Directors as the 1966 Annual Trade Show Committee, with George Kennedy (Gare Ceramic Supply Co.) as Chairman.

Phil Short (Short & Sons) was reappointed to the chairmanship of the Research Committee.

The Directors adopted a resolution authorizing the purchase of ceramic tile plaques for distribution to members upon payment of two dues.

Following discussions on the Trade Show, advertising details and a review of the Annual Business meeting, the Board meeting was adjourned until February 11, 1966, in Phoenix, Ariz.

N.C.A. TEACHERS' DIVISION

At the Teachers' Division meeting of the NCA (National Ceramic Assn.) in Chicago, on July 31, 1967, the following recommendations were submitted to the NCA Board for approval.

1. That, in future, balloting for Teachers' Division Committee be by mail rather than by those members present at the meeting.
2. That the Teachers' Division Chairman, or proxy, be allowed to take an active part in the formulation of the annual NCA Educational

NEW TEACHERS' DIVISION OFFICERS

The new officers for 1967-68 are Chairman, Cleo Curtis, Co-chairman, Alberta Metin, Secretary, Dorothy Harper.

Alberta Metin has also been asked to serve as coordinator for the [illegible] Teachers' Exhibit.

Abby Ashby will again head the [illegible] Business Committee.

The following members were [illegible] to serve on the Executive Committee: Bernice Jahnke, New Orleans, Alice Hill, South Gate, [illegible], Ruth Fish, Lakeview, [illegible], Martha Kunzelmann, Wayne, New Jersey, and Lewis Dunn, Pittsburgh, [illegible] chairman. This committee will [illegible] recommendations for the betterment of NCA and the Teachers' Division.

Toledo's Friendly Ceramic Supply

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BIG SELECTION OF QUALITY GREENWARE

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SPECIAL!!!
ORIGINAL "HOBBYART APRON" – takeoff of carpenter's apron, adopted to men and women. Retail price, plain, $3.45 each – lettered with the word Ceramics, $7.00 each. Mail orders accompanied by check or money order, plus 25¢ ea. postage and handling.

Buy it and try it; it's the rule
your nearest Distributors and Dealers.

Mickie also announces her new books
Volume 2, "MICKIE'S CATALOG OF
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Ceramic Trade News & Catalog File — Third Quarter, 1967

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Bright Kiln
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Planning a Beginning Studio -- Part 1

R. Lamonth Chisholm
Box 4234, Sierra Vista, N.J. 07070

Decisions, decisions, decisions - you're going to have to make some decisions, and the privilege is all yours! Being kind and helpful by nature, Ken-Ton has decided to run this series of articles to help by the "facts of studio life" before you. We aren't going to really make any decisions, but let's suppose all the facts we can bring to you can better assist your eventual decisions.

The first decision must be that you want to expand your current hobby into some form of professional endeavor-pleasure. If you like working alone, think very seriously about private lessons. However, most serious hobbyists enjoy the companionship of the studio as much as the accomplishment. If you're like being in a class (and you're liked helping the new girls) then you should be happy with a teaching studio.

TEACHER VS. STUDENT

Sort now to correct your thinking. As a hobbyist and student, you had the privilege of tailoring everything to yourself as an individual. As a professional, you must allow your students to do the same - even when you feel they are making a mistake. Promise yourself, right now, that your studio will be a place where people can relax. The wonderful thing of "ring on your own" is that a studio can, at the 01 equinox, the sole reason the 100% ownership of the destiny of his or her customers, customers your students will need this more than anything else available from the ceramic studio.

Remember, the idea of a studio is to bring to students pleasure - and what pleases a student, need not necessarily please you. The colors, for example, the hobbyist selects don't have to be fashionable. Every class I ever taught had at least one "Jim Dandee" who enjoyed color combinations. Either we down compromise by looking to you for up-to-the-minute information on the latest interior decorating trends, the "in" colors, and which of the glaze combinations make the best running color patterns!

ESTABLISHING PRICES AND POLICY

Details soon to be successful. Shop around, and I admit the going minimum price on ceramic firing is $1 Keep an open mind, and don't undercharge. Check the other hobby lesson prices (piano lessons, art, singing, etc.), and set a price that is comparable. The professionals have a reason for establishing a price, and the reason will be increasingly clear as you mature in studio operation.

While you are shopping around, take note of who carries what brand, who has which specialties, and what each studio teaches especially well; this will help you to evaluate what you have to offer. Study at least one brand you aren't familiar with. As a professional, there will be times when knowing about other brands is very important; this recommended information will also be helpful much later, when you are considering opening someone for the other brands and dealerships.

If you are surrounded by studios that have a definite specialty, it will probably be wise to carry and teach something no one is featuring. This doesn't mean that you don't teach everything they are teaching; it does mean that if they show a certain technique on

kitchen counters you will look more chic showing the same technique on an Abrasa mosaic!

Take a candid look at the community. Will your potential students be the type to be happy with used by age art objects, even though they are expert duplicates, or will they be the type who want originals, even if each original is by an unknown? Plan your studio complex accordingly.

Avoid copying your competition. Teachers don't copy teachers - find your own copy teachers, and you want to look as professional as possible. Potential students, visiting you for the first time, will be impressed by a studio that looks different than its competition.

Above any and all gossip. Be pleasant and gracious, but limit your discussion to the operation you see. Judge operations by what you, personally, know of them - never by what you have heard about them.

SETTING UP SHOP

Where do you begin a studio? Best place to begin is with a business. Where are you going to put your studio? Let's begin our discussion with the order, where so many studios begin. If you aren't going to begin in the order, everything that is accomplished is rather haphazard.

Your first step is to take inventory of what has to be kept of what's now in the realm of studio area. The old sewing machine, mother in law chair? If you must keep a questionable item, you must find a location for it. As you plan your studio layout, keep your list handy by with you.

The next step is to see surrounding

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type (the most basic) and graph paper and make a working diagram of the general geography of your office. Indicate every wall, door, desk and every piece, comment, item, human, natural, source of noise, odors, traffic, meanings — everything, and anything that counts, and isn't mobile. If your office ceiling isn't very high, indicate low beams, pipes, etc., also on plans shown on graph tablet another sheet to present your full evaluation' basis. Be sure your measuring is accurate, and locate where every inch of space is located. The layout of the studio is going to be extremely important. Changing a bad layout after you're in business is an extremely difficult, expensive and inconvenient, so take care in planning this area.

LEGAL CONSIDERATIONS

When you plan a layout, remember that your insurance rate will be lower if you have two exits from the studio. If this isn't practical, see you study upon the windows for emergency exits. Be sure the other enclosed areas are easy to get out. Do you need basement exit the steps and lighted?

The fire inspector will be much happier if the title is a good distance from the stove. Remember, too, your title strong will open less if the title a closer to a heat box. Keep in mind also, a demonstration like techniques, the title must be inspected in the classroom.

Have your drinking fountain on the maximum number of people expected in the studio at any one time. Remember that it's easy to overgrow the amount of fountains or the floating groups. If you are planning a classroom for an audience of a class, it's very possible that you would have expensive helping in the work room and also have two or three students at the same time. If the parking was written with 15 possible people in mind, you would then have enough insurance.

Pursue the legal aspects of having a classroom in your home. You might find that you absolutely cannot have a business in your home. In any event, and in many of the residential areas in the nation (especially 'A' residential areas) it's unwise to plans the most pleasant meetings as a Lawyer, Doctor, or Lawyer.

I assume have a business as defined by local laws in my home, but I am stuck in my house, hold classes, and sell students, the proper instructional materials. I am even manufacturer who instructional materials and sell his wares the line. In short, I am do everything and anything that any college in the area does. What do the provisions of doing all this. I don't need another business license.

This is a very education-minded section, and there are great privileges offered to educational innovations. Send to your state board of education (usually located in the state capital) for information on educational enterprises. Explain all the laws governing classrooms and schools. There is much to be gained, in this direction, for security business. The laws are frequently very lenient (one regard as specially where does. If your studio is to be the main line use for the household (this applies mainly to customers bring shoes or an injured complete), there can be many benefits gained by incorporating as a school. The law encourages schools to own buildings and land (on real estate taxes on educational businesses). Schools can also own cars, send them mail at "third rates" (this may or perhaps you're always enough), and give scholarships, even your own children can qualify. Borrowing a school can also magically lengthening, whenever your license and taxes, and really help you make a profit.

I was speaking to Herman Cohn, an accountant from Somerville, N.J., who (it's studied only on a local operate studio. He pointed out that it is very important, therefore, to see how a studio classified as a hobby. He further said on that studio expenses for a use can be deducted, if studio enlarge a large part of the education I can get into can be deducted. Student can also deduct a portion of telephone expenses, electricity, heat, space and the depreciation which some studios formulate. It is possible that your studio will operate at a loss for a time, and this is also a legal means deduction.

ARRANGING THE STUDIO

Every studio should decide into three sections 1) the three rooms is' or supplies are kept, samples are displayed and assessments are granted, 2) the classroom where classes are taught, and 3) the workroom which is a private area for pouring molds, ceramic supplies, kilns, measurement materials and the open where special samples for the studio are created.

In these sections working articles we are going to explore each of these three areas in greater detail, but, before looking at each area individually, we must be sure they are placed well generally and in relation to each other. In order to establish these areas in the safest possible traffic patterns. Where are the people going to have to all? Where will they enter the studio? Can you arrange the entrance anywhere about rooms? This is the very best place for it. Thinking in these terms before the areas are actually developed may save major discussion later and will assure a more convenient studio.

Your workroom is your primary place for the "dirty work," and should be out of bounds to anyone else. You will need space for kilns, and since you sometimes share a kiln IV advise one kiln near the workroom door. Have your workroom be complete in itself of space. The workroom should be where the molds are poured and uniform small jobs are done, try to have this a bright, all silicone place. Lastly work should find storage here, and all work must be checked against inventory. If your workroom cannot be located near

PLANNING A BEGINNING STUDIO
Continued on Part 1, Sheet 2

PLANNING A BEGINNING STUDIO
Continued from Part 1, Sheet 1

an outside classroom, you may be able to design a work room from the cellar window. Clays and glazes are heavy, making them down is better than trying to carry them down. A general rule here is that workrooms need from 1/2 to 3/4 of the floor space of the studio — we have enough room.

Your classroom must be well lighted. How many students will you have room for? You will need files and shelves and a minimum of working area. Everyone will need to wash their hands and get water for their work. How can they reach the sink with the least possible problems?

If you have a new sink installed in the working area, do investigate the best possible drain. Clay and glaze are numerous sink stoppers. Your students won't be so careful as you are, so get the best possible arrangement and be as trouble free as possible. A little extra spent here will be worth it in the long run.

STUDYING TRAFFIC PATTERNS

Once your layout seems complete, try to study to efficiency. Use simple but realistic push-ed of studying traffic patterns can be done with two spools of colored thread and two groups of an eight pins each different colored heads. Let your floor plan flat. Visualize where you will need to stand to do the various jobs that a studio owner performs every day; plan a straight pin in each of these places. Now tie a loop of one color of thread and knot it over the pin nearest the door. Pass the thread from pin to pin as you imagine yourself walking from job to job. Take a careful look at your traffic patterns. Is there any way to shorten the distance between vital points and make it easier on yourself? For instance, there should be a place in the classroom for you to demonstrate. If it's in the back of the classroom, you'll have to travel the entire length of the room to answer the telephone, get supplies or check the kiln. If you demonstrate from the other end of the classroom, you may be only a step or two away from these other areas.

When you have completed the study of your traffic patterns, have them in place and use the other set of pins to study where your students will need to walk. Use the other colors of thread and then look to see if there is any conflict of patterns. For instance, the sink may be where you will have to pass it to get supplies at the beginning of class — here all the students might need to reach the sink at the beginning of class as well, you could have a storage area, sometimes you need only more something a few inches to eliminate the congestion. Wherever you have a choice of which pin to use for the end during the more walking, make it easiest for yourself. From the first step you'll in the morning until the last clean up night can be twelve or more hours your students will be passing in class, but you probably won't.

ADVERTISING

Displays and advertising are important to any studio, and even ... important to a new studio. Black and other printed material won't always serve you well. Finished ware tells the story best, but this can be expensive and time consuming unless you find a few "quickers" that are extremely effective but not little labor and inexpensive materials. Study the displays in local department stores. This will help you display your samples and supplies effectively.

LOOKING ON THE OUTSIDE

Take a look outside, especially in the areas where your students will meet and leave. Have you any chance of establishing a bit of parking space now? You could be very popular with your neighbors if they can't park near their home on your class night. If you decide to attempt to advance, you can privately save the grand oak and the flowers and move all shrubs into other luminous rather than destroy them when creating your parking area.

If your students are going to enter and leave by a side entrance in the cellar, is there any way you can decorate this? Can you tile the door frame, or paint it in some exciting way? This cellar door may be the only outside place you can put up a sign with your studio name on it. Make a showing.

There are ways other than signs to distinguish the outside of your house, introduce a conversation piece into your landscape. Hang colorful mobile from a tree out front. If there are people strolling by, add some amusing bells to today. Make the ceramic contact may be required in case of a storm.

Don't overlook all of those absolutely wonderful ceramic specimens for the garden. Examples will government, and there's no reason why you can't start your sales pitch outside. In New Jersey, if we are lucky, our gardens grow for four months of the year. Any piece can look good in the summer! The other eight months we are very barren and brown. The last gift show I saw had of textured, stone mounted flowers with dwarfing stems. These had been and were advertised as "people makers." What would "people makers" do to your winter garden? What can you use to basically, indestructible, as well as attract attention to your location?

Planning a Beginning Studio will be continued in next issue.

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Teaching Basic Ceramics - Glazes

by Alberta Hinks
Ottawa Teachers' Institute
Ontario Department of Education

GLAZING

One of the most exciting methods of using color on the surface of a piece of pottery is the application of a glaze. Glazing chemically is a fairly complex subject, and commercially the use of glazes is usually considered a job for specialists. However, there are many simple glazes that can be used successfully in the classroom. Although the chemistry of glazing is complex, the basic principles are not difficult to understand, and with a little practice and experimentation, the student can learn to control the results to a large degree.

Glazes are applied to pottery for a number of reasons. Primarily, they are used to make the pottery more durable and impervious to liquids. Glazes also add color and decoration to the surface of the pottery, and they can be used to control the texture of the surface. Glazes can be applied to pottery before or after the first firing, depending on the type of glaze and the kind of pottery. Most glazes are applied to bisque-fired pottery, and then the pottery is fired again to fuse the glaze to the surface.

HISTORY OF GLAZING

For centuries, glazes have been used by the potters of various civilizations to obtain colorful, decorative surfaces on clay. The oldest known pieces of glazed pottery are said to be an Egyptian tile found with a celadin color, dating from about 4000 B.C. Known as Egyptian Paste ware, this glaze was produced by mixing glass-forming materials directly into the clay so that they would melt and flow during firing. Another ancient glaze of Egyptian origin was produced by applying a powdered glaze to the surface of the pot and then firing it. Glazes of this type are recognized as being among the earliest glazed clay objects. Known as Egyptian Paste ware, these pieces were produced by mixing glass-forming materials directly into the clay so that they would melt and flow during firing. Another ancient glaze of Egyptian origin was produced by applying a powdered glaze to the surface of the pot and then firing it. Glazes of this type are recognized as being among the earliest glazed clay objects.

GLAZING TODAY

With each passing year, the art of glazing pottery has developed and improved. Today, ceramic engineers have developed many new and different glazes available to the clay worker, and many of these glazes are relatively simple to use. However, it becomes the responsibility of the student interested in ceramics to learn the basic principles of glazing and to develop a knowledge of the various glazes that are available. Only then can he or she successfully select and apply glazes that will produce the desired results.

CLASSIFIED GLAZES

Glazes may be classified according to several characteristics, primary of which is the recommended firing range. For this reason, pottery is usually classified by the glaze that is used on it. Low-fire glazes are those that mature at relatively low temperatures, usually between 1700° and 1900°F. Mid-range glazes mature at temperatures between 1900° and 2200°F. High-fire glazes require temperatures above 2200°F. Most glazes are made to mature within a specific temperature range, and they will not function properly if fired at temperatures above or below this range.

Glazes may also be classified according to their appearance, texture, and other characteristics. Glossy glazes have a smooth, shiny surface when fired properly. Matte glazes have a dull, nonreflective surface. Crystalline glazes are those in which crystals develop during the firing process, producing a surface which is rough, interesting, and usually colorful. Clear glazes are used to make the clay shine and, very often, to bring out the color of the clay body. Opaque glazes are used to cover the color of the clay body. It may be used to make the clay look white or to produce colors which are entirely different from the color of the clay body. Opaque glazes are also used to obtain certain textures.

GLAZING MATERIALS

Glazes are made from a variety of materials, including powdered glass, clays, and various chemicals. Each material contributes certain properties to the glaze. Some materials help the glaze to melt and flow smoothly over the surface of the pottery during firing. Others help to control the texture of the glaze, and still others are used to produce color. Most glazes are made from a combination of several materials, each of which performs a specific function in the glaze.

Glazes are usually applied to pottery by dipping the piece into a container of liquid glaze. Other methods of application include brushing, spraying, and pouring the glaze over the pottery. Whatever method is used, it is important that the glaze be applied evenly and that it be the proper thickness. If the glaze is too thin, it will not cover the clay properly. If it is too thick, it may run off the pottery during firing and ruin the piece.

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BASIC GLAZE CHART

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BASIC GLAZE CHART

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Glaze Type	Application on its Own	Application in Combination With Other Glazes	Special Notes
TRANSPARENT			
Clear Glaze	3 medium coats.	Can be used as overlay, usually on tile or bathroom glaze or on a tile glaze.	Use on wood over spaces or into bevel comparison colors. Two heavy applications will reduce bevels from appearance, and in fact, considerably in appearance.
Clear Matt or Clear Satin Matt	2 medium, smooth coats.	Not generally used as overlay.	Avoid excess spacings and excessive g to us.
Coloured Matt or Coloured Gloss	3 even coats, flowed on.	Not generally used as overlay.	Avoid excess pickup and uneven, splashy coverage.
BASIC GLOSS			
Standard Colours	3 full coats, flowed on.	Use as dipped with other glazes. Apply 1, 2 or 3 coats, as required for strength of color and flow-ability.	Some are known to be used only with specific or glazes, as most overlying specimen over one-word color glazes.
Premium Colours (reds, oranges, etc.)	4 or 5 full coats, flowed on.	Usually, 3 good coats are required to give really good color strength when used in combination with other colors.	Let each coat dry thoroughly before applying the next, to ensure correct thickness of application. When firing, allow good air circulation around each piece, using kiln shelf supports spaced at least 1" no less than the natural pieces. Application to groove areas should always be avoided, for best color strength and least firing problems. Do not over-fire and a range above 06.
MATT or SATIN MATT			
Standard Colours	3 smooth, full coverage coats.	Use as dipped with other glazes. Apply 1, 2 or 3 coats. Usually, most coats are used on smaller on overlaying than colors, rather than on base colors, since they flow very little or no flow-ability.	Avoid excess pickup. Allow good overlay when firing. Some strong colors may "bleed" into other glazed area of pieces are too close to one another, particularly in the case of reds.
Antique Colours	3 or 4 full coats.	Use as dipped with other glazes. 3 coats are often used for base color, since these glazes are very effective when used in combination, often making unusual changes with other colors.	Avoid excess pickup.
CRYSTAL			Applications can be either of these:
Glaze	2 coats, 2½ coats or 3 coats, depending upon the flow-ability of the glaze being used and the thickness of each application required.	In combination, 1 coat or smooth, sufficient – depending upon the flow-ability of the glazes being used and their relation to each other in application sequence.	A. Light application of 1st and 2nd coats, medium application of 3rd coat, all coats applied evenly, with just a slight covering on the last coat. B. Apply a full coat overall, apply a 2nd full coat applied up from the floor to a height from ½" to 1", apply a 3rd coat on upper areas only, avoiding excessive concentration on any areas that show over-density. After application has dried (before firing), remove all excess from bottoms and from underneath area of tiles.
Satin Glaze	3 medium coats, stopped back 1" from bottom on last coat.	Use as dipped with other glazes. Most crystal glazes will not flow on bottom of the glaze crystal glazes will.	
BREAK-UP		Known as spalls, patterns, blending, dripping and overlaying type glazes. In addition to these, most glaze glazes, shiny glaze glazes, crackle glazes and some all glazes with sufficient flow-ability can also be used. Usual applications are 2 or 3 medium coats for the overlaying, applied with brush, finger, sponge, etc. Can be applied between colors, between colors, and in some cases for backing effects. Can be applied overall or in limited areas for desired effect.	Avoid excess flow by learning to control the consistency and flow-ability of each type. This lowers the color-producing characteristics of spalls, as well as the overlaying materials, temporarily or opposite.
SPECIALTY			
Enamel Decorating etc.	The equivalent of 2, 3 or 4 coats, as needed to achieve specific effects. Most often applied in design areas over other, non-flowing glazes.	Use as dipped with other glazes. Most usual, as crackle and shiny, are usually applied on 1 or 2 glazes, rather than on a base glaze.	Can be applied with brush, sponge, finger, tool, rocking process, or any other method suitable to achieve the desired effect.
Metallic	2 full coats, or 1 light spray on one decorative side.	Usually 2 or smaller.	"Dull" should be base-covered during application. Applications should be in a well-ventilated area. To achieve best effect, apply with a soft brush, preferably a 1" or 2 1/2" flat nylon brush.
Crackle	3 even coats.	Usually 2 coats or smaller.	After firing, cover the glazed surface with confectioners sugar, brown ash, or any other powder or similar coloring agent, to display crackle lines.

NOTE: The above material is intended as a guide to the broadest uses of decorating glazing skills relating to what is considered to be the more widely used basic and specialty pottery glazes (some 60-80 being ranged more widely available on the hobby ceramics industry. Additional types of glazes may be available and the information contained here may be generally applied when specific instructions are not offered by the manufacturer.

(We suggest you remove this sheet and post it on a conspicuous place in your studio or work room.)

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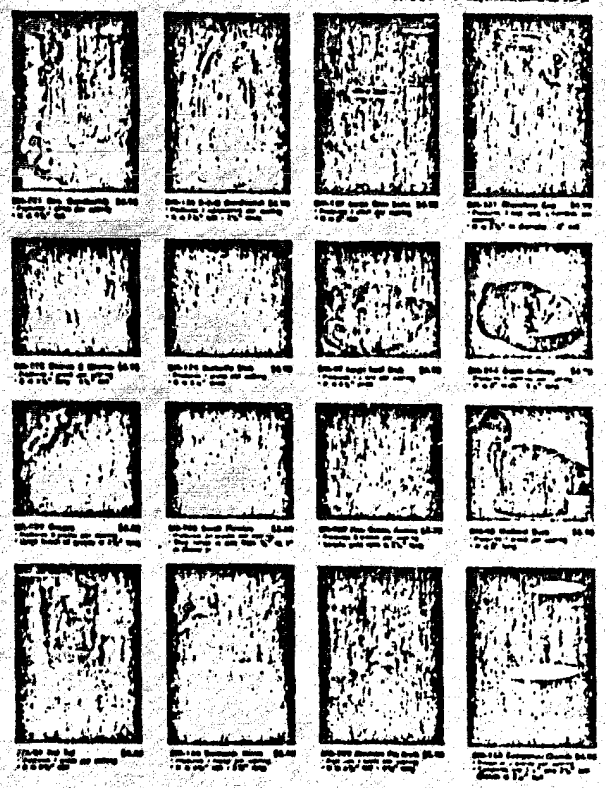

PROMOTION – Promotion Aid No. 3



CERAMICS...

a self-supporting hobby

"Is ceramics a very expensive hobby?" – now there's a question for you! It just can't be answered flatly "yes" or "no." The cost NEED NOT be prohibitive – on the other hand, it can more than balance the expenses of a golfing husband (including the 19th hole)!

This hobby can actually pay its own way (or at least materially cut costs) if you wish, with the Utopian-sounding possibility that it CAN really SAVE you money if you make many, if not all, of the gifts you will need this coming year. To convince yourself that you may be well paid for indulging in this favorite past me, try following a few of the suggestions I am about to make. Even if you have no set gift budget, I think you would be surprised at the amount you spend for this purpose each year.

The first thing to do is get out that current calendar that the milkman gave you last Christmas. Go through it, week by week, marking all occasions on which you anticipate giving a gift, mark ALL of them, because you'll find there is a suitable ceramic gift for any person at any time! Check birthdays, anniversaries, weddings and bridal showers, relatives occasions, Mother's Day, Father's Day, vacation time (when you need gifts for hosts, or for that nice neighbor who'll care for your pets or plants while you're gone). Don't forget any expected new babies and possible showers for them. Will there be a graduation coming up, or will you need prizes or favors for parties you'll be giving? And don't forget that the holiday season comes around at the end of every year! Now add up rough amounts of the amount of money you would reasonably spend for these gifts; then, with a slightly lavendous stock on the budget, can be your hobby fund!

The catch (isn't there always one?) is that it is no easy to plan to do this but procrastination – in work even the best of intentions. A good way to prevent all those dates from creeping up on you unexpectedly is to use a dairy type of notebook to keep you informed. Enter all of the "gifting" occasions in it, then, as a reminder, make a secondary entry three or four weeks ahead of each date. Keep it up to date, of course, by adding each new occasion as you learn of it. Keep this book with your ceramic supplies and refer to it each week. Have a special page for new ideas of "what to make," and add them as they come to you, if you have a problem in this way, I'm sure your local studio can be of great help to you.

It is a good idea, as soon as possible, to accumulate a few pieces (sort of a stockpile) to have on hand for the unexpected. One or two good looking ashtrays, some kind of a planter, a child's plate or mug, a handsome pitcher, a serving dish or tray, a pour or two of women's and men's jewelry – well, you see what I mean.

Entirely aside from the financial angle, you will find that because you have made your gifts (usually with the tastes and interests of the recipients in mind, and many times with personalized decoration), they will be more appreciated than usual. If you do careful work, you will be able to present things of value which may have been out of the question if you had had to purchase them.

Since I have stated so strongly that there is a ceramic gift suitable for anyone, perhaps I should make a few suggestions –

For women: dressing table accessories, jewelry, planters, etc. (you will have no difficulty, in most cases, with lack of ideas for women).

For men: ashtrays, lighters, cufflink sets, desk pen holders, beer mugs, wine bottles, bookends, cigarette or jewel boxes, etc.

For Mr. & Mrs.: any household item such as lamps, wall decorations, chip-and-dip or other serving pieces, ashtrays, etc.

For children: banks, jewelry, animals (to start or add to collections), doll tea sets, dolls or puppets, etc.

For babies: night lights, banks, wall plaques, spoonbury jars, baby dishes and mugs, etc.

If nothing else is accomplished by this "dail g," you'll find that it will give direction and purpose to your hobby and will eliminate that blank stage the most of us experience, occasionally, when we "don't know what to make now!" Besides which, you may well conclude that you can't really afford NOT to do ceramics.

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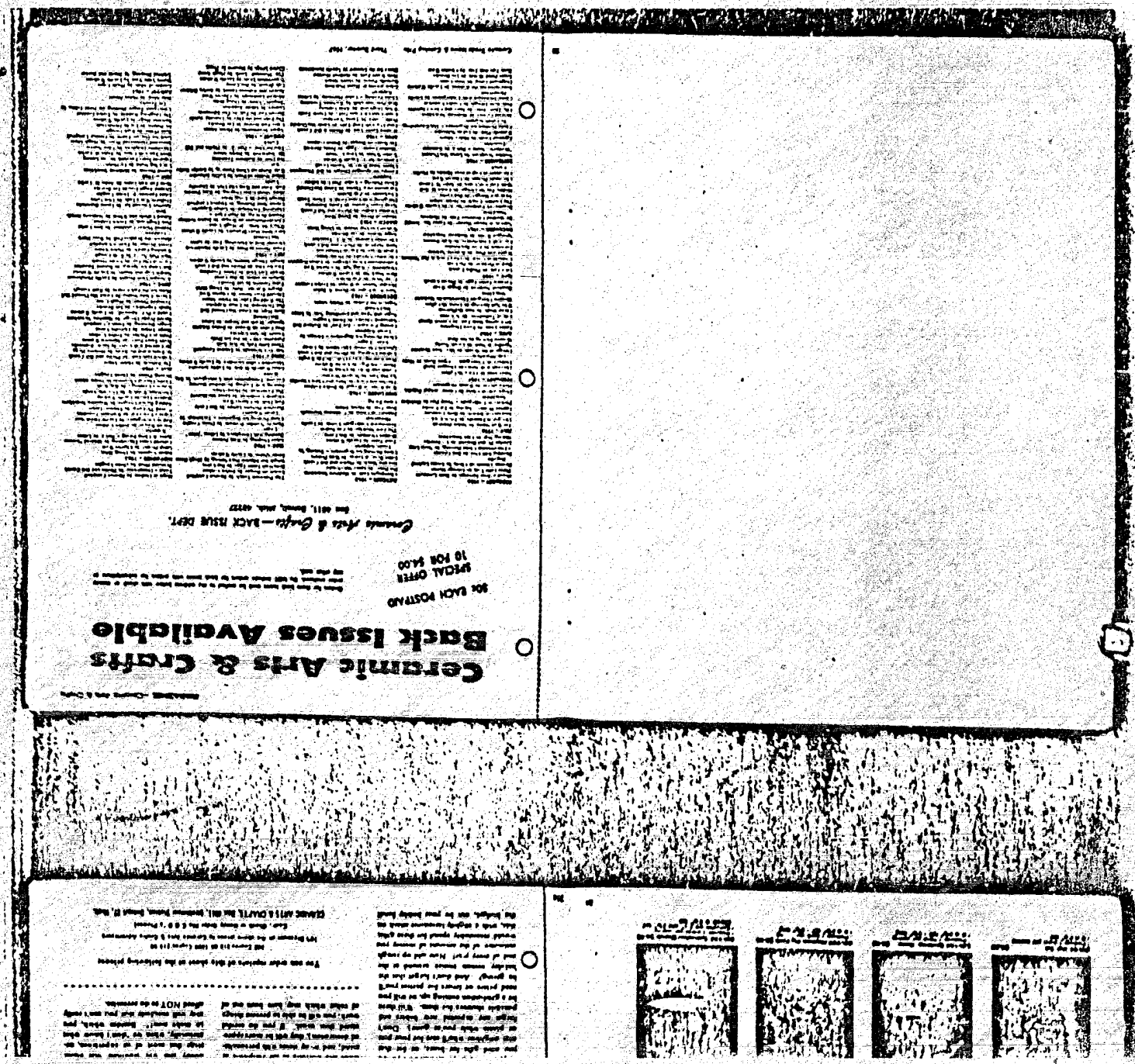

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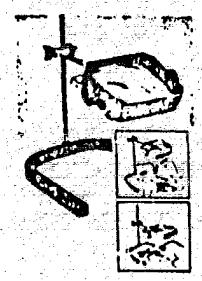

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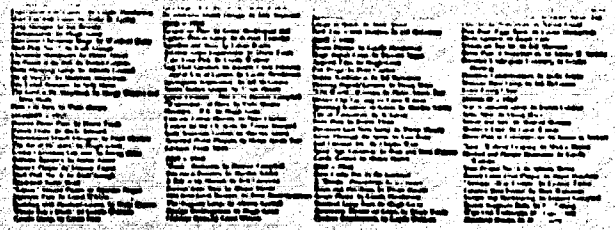



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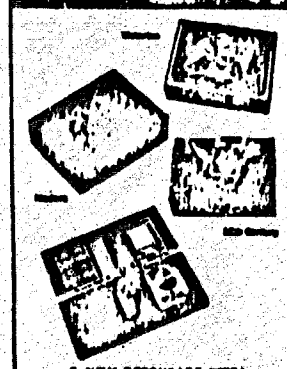

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Psychedelic Decal Designs — black and white ceramic decals, designed by Ann Avery. Small enough to fit on most objects as is, or can be cut in a variety of ways for unique uses. Write: Avery's Art Studio, 6607 N. New Braunfels Ave., San Antonio, Texas 78217

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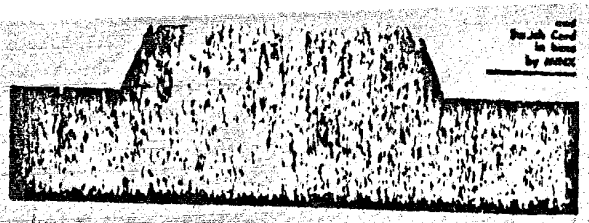

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1967 Show Dates

September 8-10 — in Columbus, Ohio, the Fifth Annual Ceramic Festival, sponsored by Covenant Assembly, will be held at the Youth Center. Chief Registration Copies, 1765 Arlington Court, Mrs. Geneva Cutlief, 1765 Bonfield Rd., Columbus, Ohio 43207.

September 8-10 — at Boston, Mass., The New England Ceramic Show, sponsored by the New England Ceramic League, Inc., will be held at the New Chapin Hering Conventions Hall. Contact Ceramic Show, 80 Brigham St., Boston, Mass. 02116.

September 16 & 17 — in Toledo, Ohio, the Toledo and Area Ceramists will sponsor the 6th Annual Ceramic Exhibit at the Sports Arena Exhibit Hall along Main St. Contact Mrs. Peter, 2660 - 117th St., Toledo, Ohio 43611.

September 16 & 17 — in Pittsburgh, Pennsylvania, the Fourth Annual Applied Art Show, sponsored by the Pennsylvania Ceramic Guild, will be held at the Park Roosevelt Hotel. Contact Laura Dunn, 1334 Seventh Ave. Beaver, Pittsburgh, Pa. 15226.

September 16 & 17 — in Tulsa, Oklahoma, the Tulsa Ceramic Show, sponsored by the Covenant Tulsa Ceramic Assoc., will be held at the Boy Cave Assembly Center (downtown). Contact Catherine Wald, 4923 East 66th St., Tulsa, Okla. 74133.

September 16 & 17 — in Holyoke, Mass., the 4th Annual Ceramic Show, sponsored by the Pioneer Valley Ceramic Assoc., will be held at the War Memorial Building. Contact: Kay Lefebvre, 910 Dwight St., Holyoke, Mass. 01040.

September 30 - Oct. 1 — in Palm Beach, Florida, the 2nd Annual Southeastern States Ceramic Show, will be held at the Palm Beach Towers on Contact Jerry Cooper, Convention Hall, Asbury Park, N. J. 07712.

September 30 & Oct. 1 — in Fort Worth, Texas, the Fort Worth Art Guild Ceramic Show, sponsored by the Fort Worth Ceramic Art Guild, will be held at Seminary S. Shopping Center Town Hall. Contact Jackie Bateman, 6615 E. Lancaster, Fort Worth, Texas 76112.

October 6-8 — at Gulfport, Mississippi, the Gulf South Ceramic Show sponsored by the Coast Ceramic Club, will be held on the mall at the Edgewater Plaza, Hwy. 90 between Gulfport and Biloxi. Contact: Mrs. Wayne Maxey, 1620 18th Ave., Gulfport, Miss.

October 6-8 — at Nashville, Tennessee, the 1967 Ceramic Show Contact J. C. Pendergrass, P. O. Box 3021, East Station, Nashville, Tenn.

October 12-15 — in New Orleans, Louisiana, the Notre Dame All-Season Ceramic Show will be held at the John P. Lyons Center, 624 Louisiana Ave. Contact Ceramic Show, John P. Lyons Center, 624 Louisiana Ave., New Orleans, La.

October 14 & 15 — in Houston, Texas, the Gulf Coast Ceramic Fall Show, sponsored by the Gulf Coast Ceramic Assoc., will be held at the Gulf Coast Auditorium. Contact Frank Sellers, 4444 Prue, Houston, Texas.

October 19-21 — in Winter Park, Florida, the Ninth Annual Central Florida Ceramic Show. Contact Mrs. Brue Bushes, 270 W. Reading Way, Winter Park, Florida 32789.

October 31 & 32 — in Memphis, Tennessee, the Memphis Ceramic Show will be held at the Holiday Inn Riverfront. Contact Margaret Lockard, 872 Heiser Rd., Memphis, Tenn. 38116.

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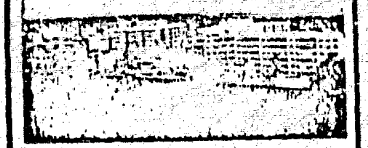

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