

Patterson works creatively with raku, an ancient pottery method

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as a potter today is Raku, a Japanese symbol meaning, "Enjoyment—a conscious return to the primitive treatment of clay." A typical piece "is hand made of thick clay, with remarkable richness of color and surface attained from painted

greens.

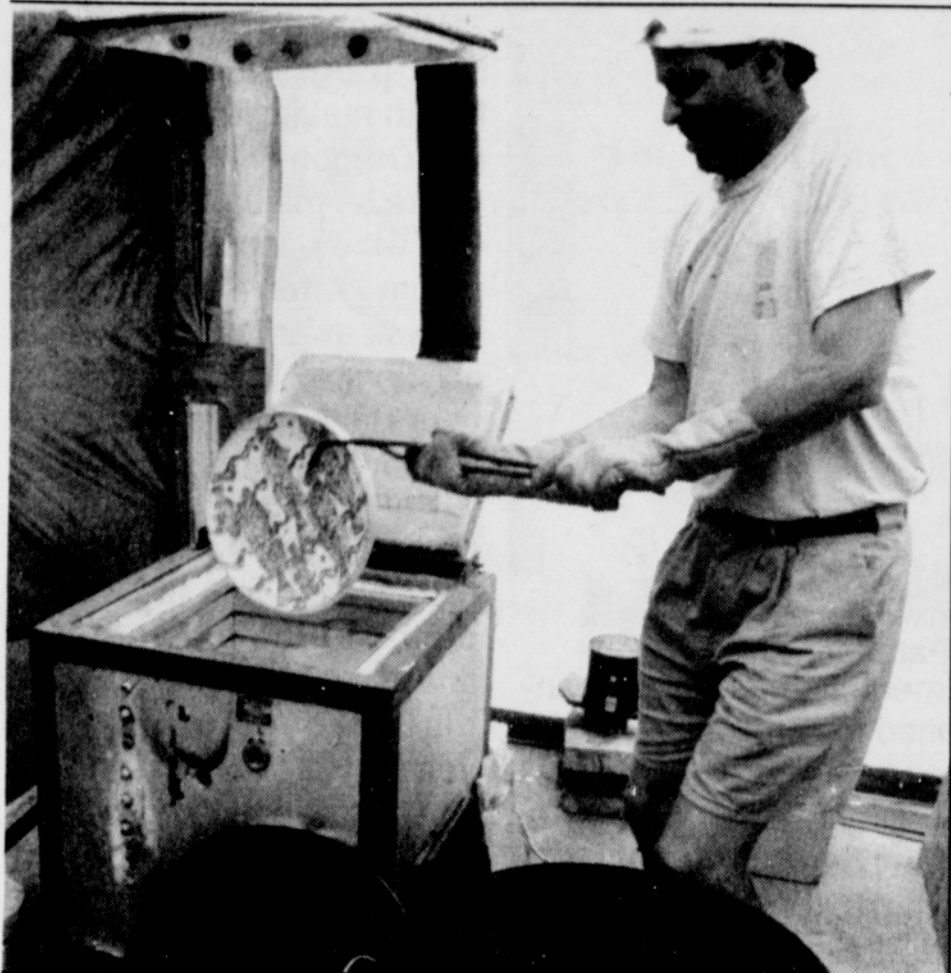
When bisqued, the surface is prepared for sketching the desired glazing designs, then painted with the glazing material. The pot is then ready for the kiln, fired to 1800 degrees Fahrenheit. It is baked at this tem-

from a visit to an up-scale flower and gift shop named Fleur de Lis, on Rodeo Drive in Beverly Hills, where their talents are being considered for the creation of exclusive gift items to be marketed by catalog. Of interest are Linda's paper and

bookbinding and Jeff's pottery. The shop is interested in dinnerware sets in a style known as Majolica, which combines terra cotta pottery with a white porcelain top surface. If these opportunities are realized, Patterson said, it could mean training

local people to assist in production.

In the meantime, they have built a 900 square foot studio and will soon be moving into a new house at the same site.



Patterson removed a plate from the kiln and plunged it into the reduction chamber.

glazes contrasting with the dark black or grays of the body in reduction."

His focus presently is on large pots which are four to six feet high and weigh up to 600 pounds while wet, 150 pounds when removed from the kiln. Pots of this size are usually purchased for corporate settings or large foyers.

The pots are shaped of clay 5/8 inches thick in plywood forms. When the forms are removed, they are covered with plastic and allowed to dry for nine weeks. They are checked periodically to moisturize uneven drying and work the surface to obtain a smooth texture. To complete the drying cycle, the pot is "candled", placed in a low temperature kiln, 50-200 degrees Fahrenheit, then bisque fired to 1800 de-

perature anywhere from 1/2 hour to eight hours, depending on size.

When the pot is removed from the kiln, it is plunged immediately into a "reduction chamber" containing newspapers, leaves, sawdust or other combustible materials, which are ignited by the heat of the pot. The fire removes the oxygen from the chamber and replaces it with carbon, changing the oxides back to stable metals.

On rare occasions, Patterson related, as a pot is removed from the kiln, for a fraction of a second it becomes translucent and the pattern on the opposite side can be seen.

Now Patterson determined to open a studio in Seattle. It was here that his 20 year odyssey ended as he married Linda, who had

been his high school sweetheart. Jeff, who had never married said, "I waited 20 years for her, and I'm glad I did!"

The Pattersons have a marriage in the true sense, but also a marriage of careers. Linda, in her own right, is a multi-talented artist—a paper maker, book binder, glass etcher and photographer, in addition to having professional status as an expanded-function dental assistant.

They recently returned



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*TO BE ANNOUNCED			

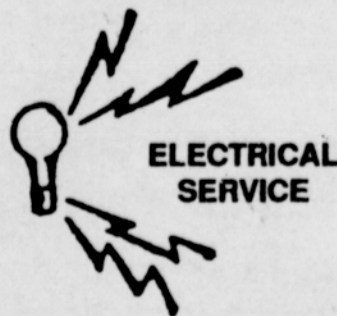
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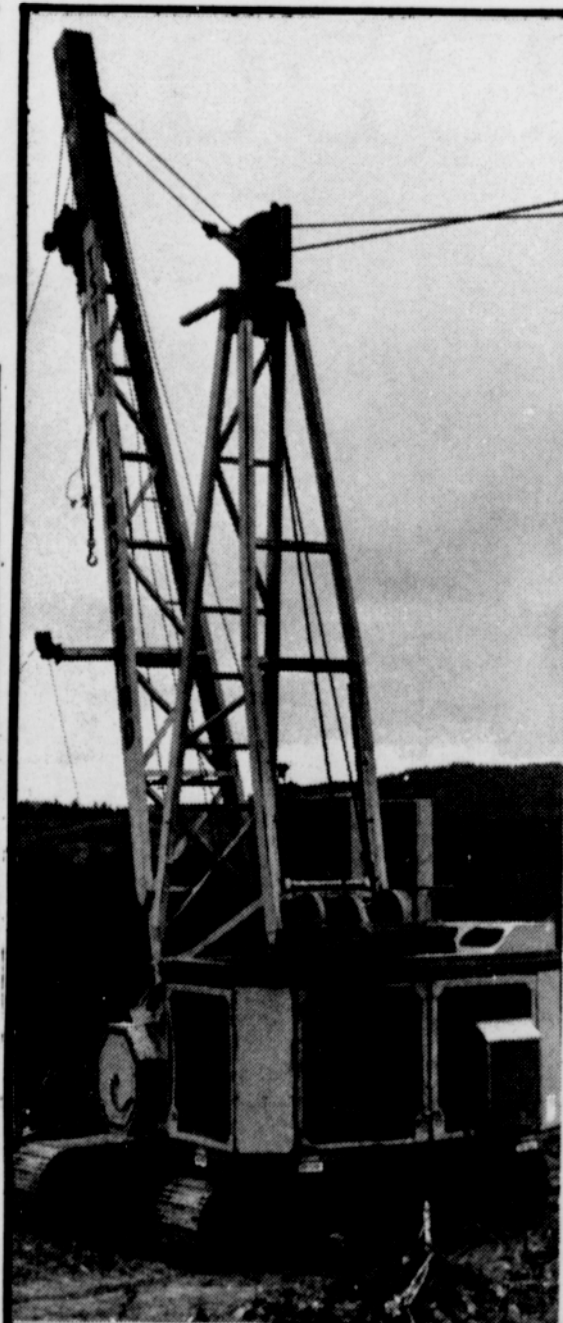
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