



Still River Crafter:

News from the Brookfield Craft Center

Volume 1, Edition 4

Fall, 2012



Enameled box by Joanne Conant, BCC Jewelry Faculty
(Photo Courtesy of Artist)

Artisan Studio Trail & BCC Open House October 6, 2012 10 am - 4 pm

The Artisan Studio Trail and Open House are events held in celebration of American Craft Week (Oct 5-14, 2012). Join the nation in recognizing that life's most essential tasks transform into enriching experiences when using and appreciating handmade works of art.

Brookfield Craft Center invites you to the Artisan Studio Trail on October 6, 2012, a unique opportunity to explore some of the region's finest craft artists' studios.

Begin by visiting the Craft Center to pick up a detailed map and directions to the studios open for the tour. While you are there, enjoy Brookfield Craft Center's Open House, with our six teaching studios. Meet talented faculty members who will provide live demonstrations of skills that are taught in the Craft Center's ongoing education programs. The demonstrations will include work in glass, ceramics, weaving, woodturning, blacksmithing, bladesmithing and jewelry

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Membership Matters! Renew Now!

Members of Brookfield Craft Center are a remarkable community of students, instructors, staff, volunteers and craft lovers, which recognizes the value of arts education and the creative experience. Your support helps us strengthen our curriculum, improve our studios, and assist in community building and creative support for artists. Our annual membership follows an academic calendar, **September 1, 2012 to August 31, 2013.**

Brookfield Craft Center membership benefits include:

- Invitation to a members' preview of the annual Holiday Sale
- Periodic member discounts in the gift shop and gallery
- Occasional free demonstrations and workshops specifically for members
- Joining a community that supports working artists (see additional artist benefits later in this article)
- Contribute to teaching and preserving the skills of fine craftsmanship, and enabling creativity and personal growth through

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There's Nothing Rigid About Weaving on This Loom

By Chris Wilkinson, Fiber Arts Faculty

In the fiber arts community there is growing interest in weaving, especially with the introduction of diverse fibers and new, portable looms. Weavers and would-be weavers now find affordable small looms that can create a wide range of textiles. A small loom called a *rigid heddle loom* is actually quite flexible. So it's not a surprise that there is increasing interest in uses of this loom, and almost every major loom manufacturer now markets a version of a rigid heddle loom. Now is really the time for artisans with an interest in fibers to explore this "anything but rigid" heddle loom.

Models of the loom range from 12" scarf looms up to 36" wide looms that can be used on a table or mounted on a portable stand. Costs for the looms range from around \$100 up to about \$400, so there is a rigid heddle loom model to match every weaver and would-be weaver. All rigid heddle looms use the same design principle of a basic frame with a "heddle" across the width of the frame that can raise and lower threads to allow the weaving to form. It's easy to carry this frame-shaped loom from room to room, out on the deck, down to the beach, on vacation and to BCC for a class or workshop.

For a beginning weaver, the rigid heddle loom provides a great introduction to all elements of traditional weaving. After mastering the basics of setting up the loom with the yarn or fiber of choice, a beginner can quickly develop facility with

weaving techniques and the language of the craft. First time weavers are soon creating scarves, placemats, table runners, shawls, pillow covers and fabrics for sewn items.

For the experienced weaver or fiber artist, this loom offers endless possibilities for exploring new weave structures, new materials and new colorways. Investigating diverse patterns on the rigid heddle loom can deepen the artist's understanding of traditional weaving and open up possibilities for new creativity. Because the loom is easy to warp, weavers use it for sampling before preparing their

larger loom for a project. The rigid heddle also allows for experimentation that can lead an artist to expand and enhance her craft.

Brookfield Craft Center has been offering Rigid Heddle Loom workshops, called "Weaving on the Go," for the past year and the next session will begin on October 10. The workshops run in 4-week cycles throughout the year. Workshop

participants can bring their own looms or buy or rent one from BCC. One day workshops will also take place this fall and winter in advanced weaving techniques on the rigid heddle loom. Some (but not all) of the ways to enhance your weaving on the loom are Lace Techniques, Finger Lace, Beading, Open Weave, Color and Weave patterns, and Tapestry Techniques. All classes take place in the light-filled fiber studio, the Lynn Tendler Bignell Studio, overlooking the Still River. Course details can be found on the BCC website.



Local Treasures Exhibition Series a Resounding Success!

By all accounts our summer "Local Treasures" gallery shows have been a rousing success. Beginning with a ceramics show, then a jewelry show and a forgeworks show, we round out the season with the currently running woodturning and fiber arts show (now through our Open House on October 6th). Each show has had a well-attended opening reception

on the first Saturday of the event with wine and food supplied by area vendors including nearby Casablanca (<http://www.casablancact.com/>) and RW's BBQ (<http://rwsbbq.com>). While the shows are running, the rest of the gallery is also still open for business with the usual exceptional array of handcrafted goods. Once the shows are concluded, we'll begin prep and installation of the annual Holiday show and sale which opens to the public on November 3rd.



Master Series: Intro to Blacksmithing



The focus of this workshop with Jonathan Nedbor will be on a variety of techniques used in blacksmithing that can be mastered by beginners. The course will introduce students to the history and science of forged iron, tools of the shop, fire

building and tending, simple hammer welding, tapers, upsets, and the basics of the heat treatment of steel. Discussions will include design and function as well as the tools of the blacksmith shop, including what to look for when buying and how to make some of your own. This is a comprehensive program that will give the participants a good working knowledge of hot forging steel as well the rare opportunity to work in a real blacksmith shop. A studio/materials fee of \$45 is due at time of registration. Under age 18, parents please call for details.

Weekend Pair: Turned Treasure Box & Mastering the Skew Chisel

Join contributing writer for American Woodturner, Joshua Friend, on Saturday, Nov. 17th, for a one-day class and learn to turn two beautiful wooden tubes with a tight fitting cap from Spanish cedar. This is an elegant, unique item with many potential uses, such as storing important papers, a cigar, or anything else you can imagine! The workshop is designed for students with some lathe experience (an introductory woodturning class/ equivalent). We will cover mounting the material on the lathe, roughing it down, making tenons and using a chuck, plus drilling with the tailstock and making the cap fit just right. Expect to leave the workshop with two tubes. These boxes make excellent holiday gifts.

Next, on Sunday, the 18th, join Joe Larese as he de-mystifies the skew chisel in a one-day workshop designed to develop confidence using this challenging tool for spindle turning. Starting with a peeling cut, then a long point down "V" cut, each exercise builds on the previous. Illustrated handouts detail each exercise and include tips on skew selection, tool geometry, presentation and sharpening. Following a logical progression, more advanced skills will be demonstrated including planing, shearing, parting and even cove cutting with a variety of different skews. Participants will make a grooved kitchen mallet with the skills they learn. Sunday's class is limited to 4 students for plenty of one-on-one instruction, so register early!

37th Annual Holiday Sale at BCC

The days are growing shorter, leaves are turning color, and fine craftspeople all over America are packing up their best work and shipping it to Brookfield Connecticut, where we are gearing up for our 37th annual Holiday Exhibition & Sale. The sale features an extraordinary collection of contemporary American-made fine craft, with work by more than 140 juried artists across a spectrum of traditional and modern craft media including jewelry, fiber, ceramics, glass, wood, metal, paper, and more.

The sale opens with a Members-Only preview on Friday, November 2nd, and then we will open to the public November 3rd through December 31st. When

you shop here you not only get beautiful handmade artwork but you enable these American masters to make a living doing the work they love

and you help Brookfield Craft Center as we continue to educate the craftspeople of tomorrow.

As our biggest fundraising event of the year, the show takes a community effort to make it shine. We are looking for volunteers to help with receiving, sale set-up, and in-shop sales, now through early January. If you are interested, please contact Barbara Drillick, BCC's Volunteer Coordinator at

bdrillick@brookfieldcraft.org.

Gallery hours are presently Monday – Saturday, 11 am - 5 pm, and Sunday 12 noon - 4 pm.



The Nutmeg Woodturners League & the Brookfield Craft Center

By Buster Shaw, Nutmegger & BCC Faculty

In 1989 Andy Barnum had an idea to “create a group where all people who had an interest in woodturning could meet and share with other turners.” He says “I envisioned a group where all people would be equally important: No VIPs, higher ups, or inner circle of cognoscenti. The idea was to share what you knew with others and get back what others might have shared with you. The interest in turning would be the great leveling force, making everybody equals.”



Andy brought the idea to Dee Wagner at the Brookfield Craft Center and credits her with establishing the values as well as the actual formation of the group. She persuaded BCC to allow us to try creating the group even though we had no idea of how to make the group succeed. “[Dee’s] generous spirit and goodwill inspired us to give it a try. To us it seemed like a perfect partner to the craft center that Nancy Hagmayer created: everyone was welcome: learning, growing and sharing were what mattered. Growing, not perfection was the point: and each individual was important.”

Dee Wagner, Dennis & Iona Elliot and Andy Barnum were the people involved in organizing the first meeting, and years later, common interests in developing individual craft skills continue to bind the Nutmeg Turners to Brookfield Craft Center, mutually beneficial to both organizations.

As a club, we have the opportunity to utilize BCC’s facilities and to benefit from the association with such a prestigious organization. We also have an obligation to continue to support the BCC in any way we can. Financial education grants, memorial

gifts, memberships, donations of equipment, and production of items for the BCC to use in their fund raising activities are just some of the ways we have supported the Craft Center.



Photo by Joe Lamm/The Journal News

Good News from the Good Forge

By Chris Doherty, Forge Studio Manager

It was once argued that the Blacksmith was the “King of Craftsman” because he made the tools used in every craft, including his own. These days it’s a rare carpenter who uses a



handmade ax or saw and an ever rarer weaver whose loom is held together by hand forged hardware. But blacksmiths still make their own tools all the time.

It is something we’ve been doing more of up at The Good Forge this summer during our “Open Forge” sessions on Friday nights (6:00 – 10:00). We now have a pair of Nail Headers hanging on the wall that can be used to form the heads on traditional square handmade nails. This can be done using a vise in a sort of haphazard way, but having the proper tools does make it easier and improves the finished product.

One of our Open Forge patrons, Greg AmEnde, was kind enough to donate the bottom fuller he not only formed but also case hardened in our shop this summer. The fuller is used to round the bottom of a work piece, sometimes in conjunction with a “Top Fuller” that forms the top. The case hardening process infuses the surface of the tool with carbon, effectively making a skin of high carbon steel, which can then be hardened, making a sturdy and long-wearing tool.



Upcoming Events at the GoodForge

Saturday, Oct. 6th - BCC Open House

The Forge will be open during the Open House, of course, with Matt Parkinson and Chris Doherty demonstrating throughout.

Saturday, Nov. 3rd - Fall Hammer-in

This will be our second hammer-in and we’re pretty excited. I can’t share all the details just yet but there’ll be demonstrations throughout the day by master blacksmiths, food, tailgate sales of blacksmith stuff and a grand Iron-in-the-Hat raffle to top it all off. This time we’re also adding a “Green Coal” area where aspiring blacksmiths can get some hands on experience hammering on hot iron, though in this case it may be more of a “Green Propane” area – we’ll see.

Faculty Spotlight: Buster Shaw (Woodturning)

Reprinted with Permission from Buster's 2012 AWW Presentation

My woodturning adventure started in 1989 when I purchased a Shopsmith MultiTool, wanting to make some turned legs for a table. Well, let me tell you what a disaster that was.

Not many books on woodturning were available at that time, so I became self-taught! After a lot of cussing and sanding, the table still stands proudly in a daughter's home. But I was hooked!

Questions kept going through my head. What am I doing wrong? What the heck is rubbing the bevel? How do you sharpen these tools? And more.

My wife, Christa, finally got tired of hearing foul language coming from the shop and presented me with a gift certificate for a woodturning class at the Brookfield Craft Center in Brookfield CT. The instructor was Andy Barnum, and I owe him, big time! Calling himself a lathe guy, he is a professional woodturner and teaches turning at Purchase College of SUNY.

Andy started the Nutmeg Woodturners in 1989, meeting at the Brookfield Craft Center, one of the oldest clubs in the AAW. I

joined Nutmeg right away, and at present I am the president ... and also a member of Central Connecticut Woodturners.

Well a few years went by, and I was asked to do a demo at a club meeting. I was scared to death, so I practiced at home for weeks. The demo must have gone over well because Andy asked, "Have you ever considered teaching?" Well, I started out easy, teaching pens at the Woodworker Club in Norwalk



CT. Soon I was asked to teach at the Brookfield Craft Center and for the past few years at Peters Valley Craft Center in New Jersey.

Teaching beginner and intermediate

classes has given me a great deal of satisfaction, and I would rather teach a class than work in my own shop. Have you ever seen the smile on a kid's face the first time they turn a pen? How about starting someone on a cottage industry of making salt and pepper mills or seeing one of your students featured in the New York Times newspaper? How about an 80-year-old-plus with arthritis makes a

cracker platter with cutting board insert that was on their bucket list?

Christa is a noted Nantucket basket maker, and she keeps me very busy making molds, bases, and lids with finials for her baskets. Of course, she keeps all the money from the sales – need you ask?! Anyway making jigs for the lathe to produce these products has

called upon my engineering background at times. It is demanding work because she insists on exact duplication.

Doing demonstrations and teaching have a lot in common. The first thing you must think about is safety. With the horrible accidents that have happened over the past few years, safety must be our first priority!

Wear your face mask at all times. I know it gets in the way when talking, but people will think that, if you don't wear it, they don't have to, either. It's the monkey see, monkey do syndrome.

Teaching woodturning is similar to performing demonstrations ... being well prepared is essential!

Ed. Note: Buster also believes firmly in giving back: He's joined Brookfield Craft Center's Board of Directors and can be seen working on various projects throughout the campus in any given week.



Highlights: East Coast Gem & Mineral Show

By Rachel Morris, Jewelry Studio Faculty



The East Coast Gem & Mineral Show, held annually in Springfield, MA, at the East Coast Expo Center (The "Big E"), is the largest in the region with an airplane hangar sized facility with hundreds of vendors. It's a place a rockhound or jeweler could spend days in and still not see everything. Any given booth could take an hour or more to pore over in detail, with tray upon tray of cut and rough stones.

At the front of the show is an amazing showcase of mineral specimens that will mesmerize you for an hour or two or until you realize that there are stones you can buy if you just keep going into the depths.

The back 1/3 of the venue is a wholesaler's section for which you need a tax ID though the promoters cleverly try to run the show on Massachusetts' tax-free weekend each year, so you won't be paying tax on either side of the show. Several vendors in the Wholesale section also have shops in the main hall, so it's a good idea to shop wholesale first if you can. It's also worth asking the non-wholesaler vendors if they have wholesale prices – they often will give you a deal, especially if you purchase more than one or two stones. In all cases, if you're buying multiples, it's always worth asking if they can "do any better." Ask it politely and cheerfully and don't assume they'll have further deals, but they might just consider it if you smile nicely and clearly respect their wares.

Many vendors specialize in a type – one may sell only opals, another all things cabochon, a third,

nothing but faceted stones of every grade. Interspersed are bead and pearl sellers – everything from cut crystal beads to blown glass and more. There are a few jewelers selling finished goods, but they are the exception, not the norm. In wholesale, there are also object vendors (stone carvings, bowls, goblets, findings, chains, etc.), and there's usually at least one displays and storage supplies vendor at the show.

For jewelers, if you're looking for project-specific stones, shop slowly and carefully, checking multiple vendors for the items you're seeking – prices, cuts, quality, and color can vary wildly from store to store. If you're just looking to expand your base inventory, there are several faceted stone suppliers that have bulk bins at great prices (often poorly calibrated, so caveat emptor). Some vendors also have a bargain bin or two of cabbed stones that weren't selling well in prior years. Buy enough of these miscellaneous bunches and you'll find sets to mix and match between them.

As always, your best bet is to go in with a fixed budget in mind. If you're not good at sticking to it, leave the credit cards behind and stick with cash. The big show is THE show to attend if you only hit one a year, this year's is already past (it's held in August each year, so keep an eye out). However, there are two smaller shows by a different company, held in the same venue. Sometimes they are just for wholesaler purchases (so check first and bring your tax ID). The next one at the Big E is being held this month, running October 12-13.

Check out <http://glwshows.com/shows.aspx> for a vendor list. Happy shopping!

Show Favorites

Wholesaler **Gem Center USA** (<http://www.gemcenterusa.com/>) – I get a good portion of the stones for **Silversmithing 102** from them. Sadly, they tell me they're doing so well back home in Texas that they may not attend the east coast shows any more!

Joe Jelks from **Horizon Mineral**, who is so busy with shows he doesn't need a website - Joe's a lapidarist of the top order, and his collection is amazing. We're in discussions with him to teach a set of lapidary classes and do a small gem show at BCC in the Spring (more details as we get them). In particular, he has one of the most spectacular collections of drusy I've ever seen at a gem show.

A personal favorite for low cost faceted stones is **Best in Gems** with booths in both wholesale and retail (start in the former if you have a tax ID – considerable markdowns for similar goods). They also have a great website with fast turnaround at <http://www.bestingems.com/>. Be aware of poor calibration.

Jeannie's Rock Shop (<http://jeannesrockshop.com/>) has numerous ways to store and display gems and finished jewelry. I've already had half a dozen requests for their name thanks to a container that organizes my stones in small closeable boxes with reversible black & white backgrounds, which snaps closed so the little boxes don't go flying.

Q&A With BCC Faculty

We recently asked Suzanne Pisano, a multi-discipline member of our Faculty who teaches both jewelry and glass work here, a couple questions about what inspires her work...here's what she had to say:

Q: What is your favorite studio tool and why?

A: "My favorite tool du jour is always the one I've most recently purchased. I'm fickle that way. Then there are tools I use all the time that I almost take for granted like my hammers, buffer, ring forming pliers, tumbler and Lindstrom super flush cutters – I could go on. But I have the most fun with my rolling mill. (*Ed. Note: See "Cool Tools" for a description of BCC's!*) I waited years to get one and finally settled on a Contenti economy

model. It is small but does everything I need. I use it to flatten round wire, I roll-

texture metal from purchased textured brass, brass I've etched, or anything else I think will leave an interesting impression like leaves,

screen, cut paper, etc. It was well worth the wait."

Q: What is the most unusual or exciting thing that has inspired your work in recent years?

A: "I've spent more time in my studio in the past few weeks than ever before. Why? I finally bought a bigger glass/ceramic kiln. Now, it's not a monster coffin-kiln which I wish I had the space for. It's only a 16" Jen Ken but I LOVE it. I've been making bowls and plates, and melting just about any piece of glass or bottle I can get my hands on. I melted a Colavita olive oil bottle (that I shamelessly rummaged from a friend's recycle bin) into a cheese platter. It came out awesome! I would share a picture but I've already sold it, practically still hot. Now I'm thinking of the bigger things that I can do with open studio time at BCC, using the big coffin! Is it weird that a piece of equipment is inspiring?" (*Learn more about what Suzanne is talking about at the Glass Open Studios – if interested, contact Deb Cooper, our registrar, for details.*)

ABOVE: Mill-Textured Earrings by Suzanne Pisano
(Photo Courtesy of Artist)

Cool Tools at the School: Pepe Rolling Mill

By Rachel Morris, Jewelry Studio Faculty

The rolling mills in the jewelry studio are pretty much just giant pasta machines for metal. They can be used to flatten metal out, changing a heavy gauge sheet into thinner gauge, much like how you'd roll out dough into ravioli or lasagna noodles. The mills can also create various gauges and types of wire – half round (flat on one side, round on the other, as the name implies), square, and round of various sizes.

They can even be used to impress patterns onto soft metals when a texture is layered between the rollers and the metal. While we have a series of brass sheet patterns with various textures such as vines, flowers, geometrics, and more, you can also use other items such as sandpaper, paper doilies, or burlap, or make your own texture by cutting patterns into heavy weight paper such as a manila folder. When designing a pendant, make the back textured to provide a little extra oomph behind the scenes. Perhaps layer a texture onto that banded ring you're making, or add something special to a pair of simple silver earrings.

In all cases, the metal being adjusted should be well annealed so it's as soft as possible. Steel should never be run through the mill, as it is hard enough to damage the rollers, but copper, silver, brass, gold, and other soft metals can be used. If you've never used the mill before, make sure you get someone to teach you the basics. Guaranteed it's simpler than making ravioli from scratch!

Jewelry Open Studio Update

Jewelry open studio (for those with Silversmithing 101 or equivalent) is held Wednesdays (7pm-10pm), Tuesdays (10am-1pm), and all-day "Second Fridays" (2nd Friday of the month from 10am to 7pm). Buy a 4 session pass good for 6 weeks at \$12/hr, or an 8 session pass good for 12 weeks at \$10/hr on our website, via phone, or in person. Session blocks are 3 hours each (you can use multiples on Second Fridays, but no splitting a 3 hour block up). You must be a BCC member or have free class studio sessions to participate. Note that we are now allowing drop-ins during these sessions on a first come, first served basis at a rate of \$15/hr (minimum 3 hour block).

Ceramics Skills: How Do I Get Better?

By Clare Lewis, BCC Ceramics Faculty

That is a question many of my students have. When speaking of throwing on the wheel the simple answer is practice, practice, practice – exactly what your mother said when you were learning how to play an instrument.

Well, it is absolutely true. The more you throw (clay on the wheel), the more your movements get into your “muscle memory” and each successive pot will get better and better.

When I first started, I didn’t like anything I made for at least the first few months. That’s partly because I am a perfectionist and also because there are some very good exercises and techniques for improving that I wasn’t aware of. Even though my final product was less than perfect, I loved the experience.

I loved the feel of the clay in my hands. The spinning of the wheel was almost hypnotic. And for me, clay became addictive. How amazing to make something out of a lump of clay! The throwing itself was relaxing and meditative. This was a place to get away from the crazy world and discover my inner creativity. Wow, I could make something that I could use!

So back to the question, how do I get better? Here’s the simplest of the exercises I use in class. All it takes is clay and time.

Start with ten balls of clay all the same size, an amount that you are comfortable throwing and not yet challenging. Choose a form you’d like to work on, such as a bowl or cylinder. Then grab ten bats (the disks that you use to throw on) and place a bat on the wheel head. Now take the first ball of clay and center it on the bat.

During this exercise I want you to observe yourself. Be aware of everything you do: your hand positions, your body positions and how you brace to center, and what the clay does in reaction to your movements. Stay quiet and happy – remember this is only clay and whatever happens it is a learning experience and will get you closer to your goal.

Spend less than five minutes (aim for a minute)

centering the ball of clay. Be forceful and get it done fast. Brace your arms against your body or splash pan for added strength.

Now watch as you pull up the clay. Focus on each pull as you pull up the ridge to move the clay higher. Take several pulls to move the clay up and thin out the walls. Do this gradually and the walls will get thinner and thinner. When you have thinned out the walls as much as possible, stop. Do not continue on to shape your form (you can do that later) but instead take the bat off the wheel and continue onto the next ball of clay on a new bat.

Do exactly what you did before. Center the clay fast and in the same way. Open up and pull up your walls in the same way. Make the same body movements you made before. This is the practice that will develop that muscle memory. And again, stop before the final shaping and take the bat off the wheel and go again.

Try to work on each practice pot no more than ten minutes. Focus and keep moving. When you have finished all ten balls of clay, line up the bats in order and compare the pots you just threw from the first to the last. Hopefully they will be similar with each progressive one getting taller and thinner. At the very least you will

see improvement and a job well done!

At this point, choose the pots you want to shape and finish and squash the pots you don’t want and reclaim the clay. Doing this exercise often, even if it is only three balls of clay each time, will improve your throwing immensely.

This is an exercise that production potters do in the course of their work every time they sit down to throw. They will start with the simplest and smallest of their forms and make 20 or 30 pieces before they move onto the next form. The first couple may be squashed because they’re not as good.

So make set of mugs or bowls and improve your technique. But remember to have fun while you practice. You will get better with each pot.



Ceramic Tools and Tips

Sometimes tools make all the difference. One of my favorite tools is the chamois. It is a simple tool, a strip of chamois cloth that finishes off rims, making them smooth and rounded as well as smoothing out all clay surfaces. The only problem is that I often lose it because it blends with the color of the clay slurry and it gets lost in my water bucket and ends up in the reclaim.

One way to fix that is to attach a floater to it, or a fishing bob. But if you don't have that here is what you need: a cork, a cotter pin and a safety pin. Take the cotter pin and push it almost all the way into the cork. Then you can use the safety pin to attach the chamois to the cork by threading the safety pin through the hole in the cotter pin and pinning it to the chamois. Now you have a cork attached to your chamois which will float in your water bucket and never get lost!

Nov. 4th - FAMILY WORKSHOP: Clay Birdhouses & Bird Feeders for Winter

This family workshop with Sarah Bernhardt enables parent and child to engage in the time-tested activity of making art together. Build imaginative structures out of clay to attract seasonal birds for endless bird watching fun when the weather gets cold. As a team, parent and child will make a bird feeder or birdhouse from stoneware clay and then decorate the work with colored slip. Plan to construct the project during class and leave it in the studio to be fired. Pieces will be ready to pick up by December, making this seasonal workshop a great opportunity to craft a holiday gift. This workshop is appropriate for children able to engage for the duration of the class with the help of an adult (generally ages 6-12). Limit 2 children per parent/caregiver.

Ceramics Open Studio

Wednesday afternoons, 1- 4 pm

Thursday evenings, 6 - 9 pm

Students currently enrolled in weekly ceramics classes are eligible to take part in open studio up to twice per week. The first session attended per week is free with enrollment, and the optional drop-in second session is \$15 at the door. During open studio sessions, the studio is open for artists to work at the wheel, slab roller and table workspace. Enjoy this time to work on class projects and practice techniques.

Faculty Spotlight: Lisa Scroggins (Ceramics)

Lisa attended the Rhode Island School of Design for two years, and received her BFA from Parsons School of Design. She also has studied ceramics and encaustics at Silvermine Guild of Art. Lisa has been a professional ceramic artist for 18 years.

Much of her work is thrown on the wheel with sculptural elements added, ranging from lizards, frogs, snakes and fish, to ivy, birds, and so on. (The lizard is often considered her signature element.) While she has lived in mostly urban areas, her themes are mostly from nature. Lisa's fascination with lizards and other tropical creatures points back to a trip to Mombasa beach in East Africa, which she took with her family when she was twelve. In the hotel room she shared with her sister, Laura, a little lizard lived in the bathroom behind the mirror. It would suddenly dart out and run across the ceiling, both startling and fascinating her. While there, she also snorkeled and saw her first tropical fish.

Since then, she's owned an array of Japanese fire belly newts, octopi, assorted seahorses and many incredible fish such as box, lion and trigger fish. A pair of Jackson Chameleons has been perhaps her strongest inspiration.

Her love of ceramics began in high school, leading to her attending the Rhode Island School of Design and Parsons School of Design in New York City. Though majoring in graphic design, she still kept in touch with clay. Later, she learned to throw on the wheel and soon after, bought a wheel and kiln. Shortly, she began showing and selling in area galleries.

She has participated in numerous group shows and has received several awards. Her work has been published in The New York Times, Danbury News Times, Ridgefield Press, American Style, Niche and Gourmet magazines. She maintains a private ceramic studio in Ridgefield, CT.



Art by Lisa Scroggins
Photo courtesy of the artist

Maker Movement Reintroduces Traditional Craft to Techies & Tots in CT, BCC Invited to Join the Fun

By Heather Lawless, Education Director

"The Information Age is over," says Bill Derry, Assistant Director for Innovation and User Experience at Westport Public Library. "We have the means to access and share all the information we will ever need. Now people crave using this information to innovate and create." While the Arts and Crafts Movement of the nineteenth century was a staunch rebellion against the Industrial Revolution, today's Maker Movement uniquely marries the act of crafting by hand with cutting edge technology.

Derry sees the need to foster this spirit in people of all ages, which is why he helped create Westport Public Library's Maker Space.

Maker Space is a modular shed-like structure situated amongst stacks of books on the library's main floor. The project was conceived shortly after the astounding success of Westport's first Mini Maker Faire last April.

Maker Faire, organized by Make Magazine, began as an annual showcase of creative innovators on the West Coast and quickly branched out to include smaller franchised events all over the United States. Last spring, robotics teams, new media artists and fine craftspeople alike shared their imaginative processes and artistic works on Westport's Jesup Green and inside the library.

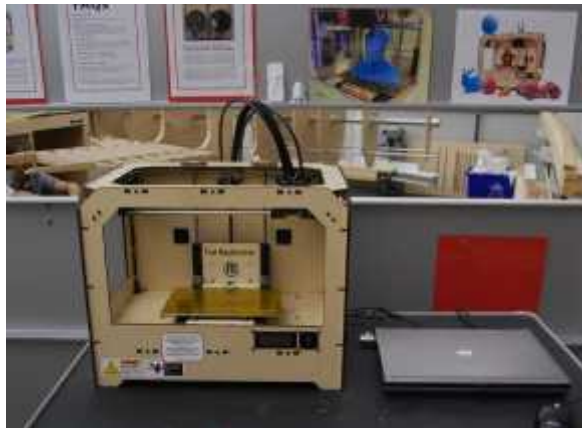
BCC instructor and board member Buster Shaw demonstrated woodturning at Westport Mini Maker Faire, and was so enamored with the integration of craft and technology that he invited fellow presenter David Heim to teach 3D design at BCC using free software called *SketchUp*. Participants in Heim's *Intro to SketchUp 3D Design* workshop manipulated detailed plans for woodworking, an insightful step for any craftsperson before hitting the lumber yard or table saw. Michael Neville, a young industrial designer from Bozrah, CT in New London County, came to BCC for the first time to brush up on SketchUp before leaving to pursue his MFA at Cranbrook Academy in Michigan. The workshop was so productive that Heim will return to teach another introductory SketchUp workshop on Saturday, October 27, and an advanced workshop

Saturday, January 26.

SketchUp is one of the many programs used at Maker Space in conjunction with a MakerBot Replicator to print 3D prototypes in plastic. However, 3D printing is only a portion of the program. Joseph Schott, Maker-In-Residence, is overseeing the construction of two flying wooden airplanes inspired by the Wright brothers' aircrafts. Before his residency, Schott's first community airplane project was with preschoolers, who heavily participated in fabrication. "I coached the children on body position and motion like you would a young athlete, and instructed them to keep hands exactly where they should be until the sounds of the power tools were gone," says Schott. "It took a while for parents to relax, but in the end, everyone loved making." The airplanes at the library will be finished soon, and Maker

Space is looking for Brookfield Craft Center makers of all media to demonstrate their craft to the public. Maker Space would be particularly interested in projects that integrate craft and technology. Interested in collaboration? Contact BCC Education Director Heather Lawless to see how you can get involved. Westport Mini Maker Faire is also looking for new members to join the planning committee. The 2013 event will take place Saturday, April 27 in downtown Westport:

<http://westportmakerfaire.org>



BCC Facilities Wish List

As a nonprofit organization, we're on a tight budget when it comes to new equipment for our facilities. We dream of expanding the resources available to our students. Perhaps you can help. We accept used equipment in good working order, or donations earmarked for specific studios or gear. If you'd like to donate or sponsor the purchase of a specific item, please select from the list below. If you'd like to help but aren't sure how, consider a cash donation earmarked for the appropriate studio:

Blacksmithing & Bladesmithing

- Blacksmithing Tongs
- Swage Block
- 2x72 Abrasive Belts
- Cone Mandrel
- Bader Grinder and accessories

Ceramics

- Talisman Rotary Sieve
- Good paint brushes for underglazes and glazes
- Exacto blades and knife handles
- Safety glasses/goggles
- Storage Shelving Units or Wood for Shelving (1x12's, 2x4's - new)
- Kiln renovation sponsorship



Glass

- Didymium Safety Glasses
- 10" Adjustable Tile Saw
- Repairs to Wet Grinder
- Assembly costs, electrical work and new control box for a 96" glass kiln (previously donated)

Jewelry

- Die form urethanes & Bracelet forms for Bonny Doon
- Necklace mandrel
- Y splitter and Work Surface for Smith Little Torch workstation
- Bezel forming punch sets (round, oval, square, pear, trillium)
- Set of Riveting Hammers (Various sm to med/lg heads) and Set of Texturing Hammers
- Flush cutters (2-4 pairs)
- 90 & 45 degree Hart Burr Sets, Setting Burr Set

Fiber

- Kit to convert 36" 4-shaft loom to 8-shaft loom
- 8" Dressmaker's Shears
- Serger Sewing Machine
- 36" stainless steel reeds in 10-dent and 12-dent size
- Warping Wheel

Woodturning

- Oneway Talon Chucks

Facilities

- Dehumidifiers
- Walkway Lighting



Membership Continued from page 1

craft education

Join or Renew

• **Online, via:**

<http://www.brookfieldcraft.org/member>

• **Phone** 203-775-4526

• **In person** Mon-Sat 11-5, Sun 12-4

• **Download a form and mail to:**

PO Box 122, Brookfield, CT 06804

Membership Levels

All membership benefits for one person:

INDIVIDUAL \$50

YOUTH \$35 *ages 16-21*

SENIOR \$35 *ages 65+*



All membership benefits for two adults and two dependents of one household:
FAMILY \$100

All membership benefits for two adults and two dependents of one household, plus complimentary time to work in BCC studios during Open Studio sessions*:

FRIEND \$250 *includes 6 sessions (18 hrs) Open Studio time*

SUPPORTER \$500 *includes 12 sessions (36 hrs) Open Studio time*

BENEFACTOR \$1000 *includes 24 sessions (72 hrs) Open Studio time*

Why Become a Member?

BCC is a non-profit craft school which remains open through the generosity of its members and donors. As a member, you can:

- * Show your support for the arts
- * Be invited to show openings at the gallery
- * Take members-only specialty classes in your choice of media
- * Receive special sale prices at the gallery during sales
- * Write off your tax deductible membership
- * Double your donation value with our Windgate matching grant

Join us online at:

<http://www.brookfieldcraft.org/>

Additional Benefits for Working Artists

When becoming a BCC member, working artists will be joining a supportive and inspirational community of peers. Artists join at the same levels and rates as all members, but enjoy additional special benefits.

Artist-oriented benefits for all members include:

• Ability to participate in Open Studio* programs

• Listing on BCC's website with link to your own website

• Partake in member-organized discussions, critiques and social gatherings

• Announcement of your art shows or events on BCC's Facebook page and Twitter feed

• Qualification to be featured in a quarterly Member Spotlight, which includes a feature article about you

and your art in BCC's blog and newsletter, and an artist talk or public demonstration on campus

• Opportunities to be featured on Brookfield Patch

• Submissions considered for a juried exhibition of members' work in 2013

• Complimentary Open Studio* hours if you become a member at a Friend, Supporter or Benefactor level

*Open Studios at Brookfield Craft Center are monitored sessions where members can take advantage of our studio facilities and work independently on personal or class projects. Open Studio guidelines are unique to each participating studio. Members must demonstrate to studio monitors working knowledge of studio procedures and equipment before participating.

Sessions are typically held in 3-hour increments, weekly (see our Open Studio registration page for more details). Friend, Supporter, and Benefactor members may share the total complimentary Open Studio hours between family members covered in membership.



We Need Your Ideas!

Heather Lawless, BCC's Education Director, is constantly on the lookout for new faculty for our programs. But she's one person, wearing a lot of hats, and she may not discover all the best artists in the field. If you've got an instructor you've studied with already, or one you've always wanted to, why not suggest the artist to us (along with ideas for classes you'd like to see)? If you don't know an instructor you want, but do have a technique you want to study, let us know that, too, and we'll try to find the right person to do the job. Email Heather at:

hlawless@brookfieldcraft.org

Don't forget to tell Heather why you think the artist is so amazing - if we can tell him or her why we want them here, it may help make it happen!

Professional Organizations, PR Opportunities and more?

Sad as it seems, not everyone in the world knows about our amazing programs here at Brookfield Craft Center. As such, we're looking for (ideally low or no cost to us) ways to get the word out. If you've got connections for us in professional organizations, on TV or radio, or in printed media, we want to know. Got a friend or colleague who would do an article about the school or a specific program, class, or instructor? Get them in touch with us! And even if you don't have ideas, you can help spread the word on a small scale by posting (or sharing our posts) on Facebook, Tweeting about us, and bringing friends along when you come to take a class. Don't forget, on October 6th we've got our Open House and Artisan Trail tour - two great ways to show someone you know about the power of craft without too much time commitment.

Artisan Trail Continued from page 1

making.

Family friendly activities on campus will encourage children to express themselves through craft. Once done, enjoy driving through beautiful Fairfield, Litchfield and New Haven counties to your chosen destinations.

In each studio, artists will demonstrate their mastery of a given medium, and immerse you in their experience in crafting a work of art. See the accomplishments of the artists' labor by viewing



finished fine craft pieces in their studio setting.

The artists participating in the Artisan Studio Trail are Joanne Conant (enamellist/silversmith), Jim

Degen (woodturner), Richard Hoblitzell (woodturner), Bob Keating (metal artist), Peter Kirkiles (sculptor), Danielle Langford (sculptor), Elizabeth

MacDonald (ceramic artist), Don Metz (wood artist), Alison Palmer (ceramic artist), Andy Peklo (wood artist) and Peter Petrochko (wood artist).

Private and Semi-Private Instruction

Many of BCC's instructors are available for one-on-one tutoring or for semi-private lessons (2 students). If you can't make a regularly scheduled class or want a little extra guidance on a specific skill set that you didn't quite get down, call to make an appointment. These sessions generally require a minimum of 3 hours and are \$50/hour for private or \$35/hour for semi-private lessons. Materials are not included.

BCC, Social Media, & You!

Did you know BCC has a Facebook page? Check us out and Like us at:

<https://www.facebook.com/BrookfieldCraft>

There's also a blog with periodic postings about goings on in the area art scene in general, and BCC in particular, available at:

<http://www.brookfieldcraft.org/blog/>

Matching Grant Helps Support Our Education Programs



Every gift made to Brookfield Craft Center is effectively doubled due to our generous matching grant from the Windgate Foundation. Contributions are immediately put to use to maintain and enhance the viability of the Craft Center. Because tuition and state funding do not cover the cost of our classes and

programs, the Craft Center relies on donations to pursue our mission to teach, preserve and advance the skills of fine craftsmanship. The financial support of our donors, students and friends allows us to maintain our fully-equipped studios, offer outstanding creative experiences to our students, and provide the tools and instruction necessary to provide quality craft education.

Your continued support is vital to a sound and stable future of creativity and enrichment for our students, our faculty and our community. We hope we can count on your contribution of any amount. To donate, please go to our website at:

<http://store.brookfieldcraftcenter.org/donate.asp>

Or mail checks to:

Brookfield Craft Center
PO Box 122
286 Whisconier Road
Brookfield, CT 06804

Special Giving Opportunities

Brookfield Craft Center is grateful to those donors who are able to make special gifts when we have needs beyond the operating budget, such as studio renovation or construction. In appreciation, we offer these benefactors the opportunity to link their names with special projects.

If you would like to support a particular program area at the Craft Center that has special meaning for you or a loved one, there are opportunities to name some of the existing studios, other buildings and areas such as the terrace and gardens.

Please contact us at 203-775-4526 or info@brookfieldcraft.org. We look forward to your ideas.

Contact Us

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To reach other faculty and staff,
please contact us at:

General Information

info@brookfieldcraft.org

The mission of Brookfield Craft Center is to teach and preserve the skills of fine craftsmanship and enable creativity and personal growth through craft education.

Want to write for our new quarterly newsletter?

Email Rachel Morris:

rmorris@brookfieldcraft.org

Brookfield Craft Center


286 Whisconier Road (Route 25 @ 202)
PO Box 122
Brookfield, CT 06804

203-775-4526

<http://brookfieldcraft.org>

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
SEPTEMBER 30	OCTOBER 1	2	3	4	5	6
10 Bladesmithing 102		10 Throwing + Handbuilding for All Levels 10 Jewelry Open Studio	10 Throwing + Handbuilding Clay for All Levels 7p Jewelry Open Studio	10 Weaving on the Loom	6p Forge Open Studio	
10 Fused Glass 101: Intro to Fused Glass		6p Floor Loom Weaving				
7	8	9	10	11	12	13
10 Bladesmithing Sampler Workshop		10 Throwing + Handbuilding for All Levels 10 Jewelry Open Studio	10 Throwing + Handbuilding Clay for All Levels	6p Weaving on the Loom	6p Forge Open Studio	10 Bladesmithing 101
12p Pens on Lathe		6p Clay After Hours	7p Jewelry Open Studio	6p Weaving on the Loom	10 All Day Jewelry Open Studio	10 Bowl Turning 101
2p Bladesmithing Sampler Workshop		6p Floor Loom Weaving				10 Glass Beads on the Torch
14	15	16	17	18	19	20
10 Bladesmithing 101		10 Throwing + Handbuilding for All Levels 10 Jewelry Open Studio	10 Throwing + Handbuilding Clay for All Levels	6p Weaving on the Loom	6p Forge Open Studio	10 Bud Vases
10 Bowl Turning 101		6p Clay After Hours 6p Floor Loom Weaving	7p Jewelry Open Studio	6p Weaving on the Loom		10 Silversmithing 101
21	22	23	24	25	26	27
10 Silversmithing 101		10 Throwing + Handbuilding for All Levels 10 Jewelry Open Studio	10 Throwing + Handbuilding Clay for All Levels	6p Weaving on the Loom	6p Forge Open Studio	10 Bladesmithing 102
10 Turned Wood Jewelry		6p Clay After Hours 6p Floor Loom Weaving	7p Jewelry Open Studio	6p Weaving on the Loom		10 Intro to the Lathe
28	29	30	31	NOVEMBER 1	2	3
10 Bladesmithing 102		10 Throwing + Handbuilding for All Levels 10 Jewelry Open Studio	10 Throwing + Handbuilding Clay for All Levels	6p Weaving on the Loom	6p Forge Open Studio	10 End Grain Hollowing
10 Intro to the Lathe		6p Clay After Hours 6p Floor Loom Weaving	7p Jewelry Open Studio	6p Weaving on the Loom		



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
4	5	6	7	8	9	10
9 Art of the Finial		9 Throwing + Handbuilding for All Levels 10 Jewelry Open Studio	9 Throwing + Handbuilding Clay for All Levels		5p Forge Open Studio	9 Enameling on Metal
9 Glass Beads on the Torch +2 more		5p Clay After Hours 5p Floor Loom Weaving	7p Jewelry Open Studio		10 All Day Jewelry Open Studio	9 Intro to Blacksmithing
11	12	13	14	15	16	17
10 Enameling on Metal		10 Throwing + Handbuilding for All Levels 10 Jewelry Open Studio	10 Throwing + Handbuilding Clay for All Levels		5p Forge Open Studio	10 Glass Beadmaking 101
10 Intro to Blacksmithing		5p Clay After Hours 5p Floor Loom Weaving	7p Jewelry Open Studio			10 Stonesetting Techniques 10 Turned Treasure Box
18	19	20	21	22	23	24
10 Glass Beadmaking 101		10 Throwing + Handbuilding for All Levels 10 Jewelry Open Studio	7p Jewelry Open Studio		10 Pens on Lathe (morning)	
10 Mastering the Skew Chisel 10 Stonesetting Techniques		5p Clay After Hours 5p Floor Loom Weaving			11 Quick + Easy Metal Rings 1p Pens on Lathe (afternoon)	
25	26	27	28	29	30	Dec 1
		5p Clay After Hours 10 Jewelry Open Studio	7p Jewelry Open Studio		5p Forge Open Studio	10 Non-Conforming Dies + Embossing w/ Hydraulic Press
2	3	4	5	6	7	8
9 Turning Spinning Tops		10 Jewelry Open Studio	7p Jewelry Open Studio			9 Fused Glass Jewelry + Holiday Ornaments 11 Make a Bottle Stopper (afternoon)
9	10	11	12	13	14	15
9 Fused Glass Jewelry + Holiday Ornaments		10 Jewelry Open Studio	7p Jewelry Open Studio		10 All Day Jewelry Open Studio	9 Make a Holiday Gift

