

THE FIRING LINE

2003/Volume 3

CLAY BODIES: Earthenware

In the last issue of the Firing Line (2003/Vol. 2), we focused on the history, characteristics and use of terra cotta clay bodies. While terra cotta is a type of earthenware clay, not all earthenware clays are terra cotta. This article will discuss the family of earthenware clays other than terra cotta.

Containing primarily sedimentary-based clays, earthenware bodies have a wide array of colors that are due to the degree of iron and mineral content. Most earthenware clays are in the buff to brown to red range, but some are white. Low-fire, high-intensity glazes can look particularly striking on a white earthenware body.

Earthenware clays from the U.S. are often from the Great Lakes area. Typically these deposits are in areas where lakes once existed, the decaying material falling to the lake's bed and through natural actions, forms shale. This shale, when crushed, sieved and blended, is the basis for many earthenware blends.

There are several characteristics of earthenware clays that make its use economical and practical. Earthenware is usually blended from readily available and abundant clay deposits and is often inexpensive.

Characteristic of all earthenware clay bodies is a high absorption capacity that prevents this ware from holding liquid unless glazed. Because of the porosity, another



Two examples of earthenware with a gloss glaze. The bottle at left has been glazed inside. The plate at right has a clear glaze outside of the marble center which reveals the color of the clay underneath.

commonality is earthenware is lighter in weight than other clays when fired.

Earthenware clays are fired at lower temperature range, from 1700°-2000°F or Cones 07-03. Because of the amount of iron oxide (which acts as a flux) the firing temperature of earthenware are low reducing fuel expenses. Additionally, low-fire clays typically do not warp or sag and have minimal shrinkage. The firing range of many earthenware blends is fairly generous and decent results can occur throughout.

On the flip side, fired earthenware never fully vitrifies, making the vessel relatively soft, easily broken and not impervious to liquids. The fired ware will be lighter but fragile. Because of these properties, a large percentage of earthenware is decorative rather than functional.

The earthenware body tends to be coarse and not easily modeled or thrown on the wheel unless sufficient minerals are added to achieve good working and firing properties. For example, grog may be added to increase strength and make clay that is too plastic more workable. Talc can be added as a flux and ball clays can be added to increase plasticity. Flint is often added to reduce shrinkage.

Earthenware clays are used for majolica ware and faience. Majolica refers to a technique where an opaque, tin-based white glaze is applied over a bisque fired body and designs are painted directly on the opaque glaze, often while still wet. The majolica technique was developed by Islamic cultures around the 8th century, using a lead or tin-based glaze. Sometimes this ware was glazed and fired a third time, creating a soft luster.

Paralleling the spread of Islam, this technique spread through Mesopotamia to Northern Africa and eventually reached Spain. The Spanish ware was known as Hispano-Moresque and eventually found its way to Italy during the Gothic era through the trading posts at Majorca, which is possibly the origin of the name.



This bowl is a traditional Mexican piece with a textured surface. The detail below shows the difference between the raw and glazed surface.



Faience is a similar technique using a tin-based glaze. Faience is a term taken from the Italian city of Faenza, and is a Renaissance era imitation of the original majolica. Delftware is a related style created by potters in northern Europe trying to replicate ancient Chinese high-fire ware that

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Your Firing Questions Answered

What is the purpose of putting kiln wash on the cone mount bars on the Kiln-Sitter® before firing? Will this cause overfiring? Also, I've been told I need to use witness cones too. This seems redundant so why would I need to do this?

Applying kiln wash to the cone mount bars on your KilnSitter® is to prevent the cone or bar from sticking to the mount bars, causing an overfire. You should remove the kiln wash after every firing and reapply beforehand. If a build up of kiln wash occurs, it can be removed using a hard bristle or metal brush.

Even the Kiln-Sitter Manual recommends using witness cones as a way to monitor your firings. The manual states, "Even though small cones are always used on the Kiln-Sitter, LARGE SIZE cones are recommended as witness cones for test firing your kiln and Kiln-Sitter, and periodically during normal firing, to help you determine whether firing shut-off is just right ... too soon (too low temperature) ... or too late (too high a temperature). During the test firing you will also learn your kiln's 'personality' or its heat distribution." ▲

Send your firing questions to CFF Editor, Orton Ceramic Foundation, P.O. Box 2760, Westerville, OH 43086-2760, or by email to cffeditor@ortonceramic.com along with any photos or drawings which would help us understand your question and we will attempt to answer it in an upcoming issue.



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Established via Edward Orton Jr.'s will, the Foundation's purpose is to advance the world of ceramics through educational firing programs and to provide quality products and services. The Center for Firing was created to develop broad-based educational programs for the worldwide ceramic community.

The Center offers memberships to anyone who fires a kiln, anyone who has ever experienced less than optimal results from a firing, or anyone who would like to know more about the process of firing. Its members include schoolteachers, professional potters, engineers, kiln firemen, hobbyists, doll makers, glass artists, studio owners and those who support these people.

As a leading source of information for firing technology, Orton has developed and improved many of the products used to monitor kiln and furnace firings. This includes controls and monitoring systems. Orton continually works to improve our understanding of firing times, temperatures and atmosphere.

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BRING NEW LIFE TO YOUR VENT WITH THE KILNVENT™ REFURBISHING KIT



Orton has introduced a KilnVent™ Refurbishing Kit to its product line. The economical and easy-to-install kit restores original performance to your vent.

The performance of a KilnVent™ depends on how often the kiln is fired, what types of materials are fired and how well the vent is maintained. Deposits and residues coming from the kiln may compromise performance of the blower motor unit. The amount of air moving through the kiln is decreased causing the vent to operate less effectively.

The KilnVent™ Refurbishing Kit includes a 110 or 208-240V blower motor, a motor gasket, screws, clamp, duct and silicone to adhere the motor gasket. Also included in the kit is a redesigned adapter that attaches the duct more easily to the blower motor.

An excellent alternative to buying a new vent, the KilnVent™ Refurbishing Kit will restore your vent to original performance. The kit retails for \$150 and is available through Orton or an Orton distributor. For more information on the kit or other pyrometric products, call Orton at 614-895-2663, extension 36.

STAGES OF CONE BENDING

Using pyrometric cones is one of the easiest and least expensive ways to monitor your firings. In this article, we will look at the appearance of cones in relation to three different firing results. From the appearance of the cone we can draw a good correlation to the quality of the fired ware. Once you are familiar with these visual clues, you will have a better understanding of your firings and will be on your way to more successful and repeatable results.

Cones and bars bend in a predictable manner. Through careful control of the cone composition and manufacturing process, these remarkable devices can tell you how much heatwork your ware has received and serve as indicators of the firing conditions in the kiln. By comparing cones to the fired ware from the three firings; under-fired, properly fired, and over-fired, we can tell much about the quality and condition of your fired ware.

Let us look first at the small cone or bar fired in the Dawson Kiln Sitter. The Kiln Sitter is a mechanical device that works as a shutoff switch for the kiln. It is dependent on the bending behavior of the cone or bar.

The cone is placed inside the kiln between two metallic supports and a weighted metallic rod. On the outside of the kiln, the metallic rod holds up a weight that will fall as the rod is lifted, tripping a shut-off switch to the kiln. As the kiln reaches the melting temperature of the cone, the weight of the rod will help cause the cone to bend downward.

When properly adjusted and maintained, the Kiln Sitter will work very well in conjunction with the cone or bar to shut off the kiln. Relying on the Kiln Sitter cone alone is not recommended in case the device is out of adjustment or needs maintenance. With a witness cone inside the kiln, one can verify the correct heatwork was achieved.

This photo shows you what a cone and bar look like when the ware is under-fired. The bar and cone are barely deformed. The ware in this firing will not have received enough heatwork to reach maturity. The glaze could look rough and cloudy. This may occur due to a power failure, electrical



malfunction, broken heating element, or a timer that was not set long enough.

The photo at right shows properly fired cones and bars. Note the 90-degree angle of the cone or bar.



In many kilns equipped with a Dawson Kiln Sitter, it is necessary to use a small cone or bar that is one number higher than the cone number specified by the glaze or clay manufacturer.

When firing to a self-supporting witness cone 04, many kilns need a cone 03 in the Kiln Sitter. Because the Kiln Sitter locates the cone close to the wall of the kiln and nearest to the heating elements it is often useful to place the higher number cone in the sitter to allow time for the heat to travel from the walls into the ware before it melts the cone and shuts off the kiln.

In the final series, the cone and bar have been over-fired. They have melted into a ball and show evidence of bloating. A worn out sensing rod or one that is not properly balanced or stuck can cause this.



Orton Self-Supporting cones are typically used in a three-cone system that has a guard cone, a firing cone and a guide cone. The firing cone represents the amount of heatwork desired, while the guard and guide are one cone number above and below your set point.

A Self-Supporting cone's tip, when properly fired, will bend to be even with the line in the bending face of the cone or at a 6 o'clock position. In the photos of Self-Supporting cones, the same problems are visible as in the Kiln-Sitter examples.

The photo following shows how cones will look if under-fired. The firing cone has



barely begun to bend and the guide cone (one cone lower in temperature) has only bent partially. These cones indicate a lack of heatwork was developed to fully mature the ware or glaze. This can be particularly critical since some glazes have a very short firing range.

Pictured below are properly fired Orton Self-Supporting cones. Notice how the tip of the firing cone points down at about the 6 o'clock position and is even with the line on the bending face of the cone. This indicates you have achieved the heatwork desired. The guide cone will have deformed beyond this amount and the guard cone (one cone higher than firing cone) may have bent slightly.



The cones below are over-fired. The guide and firing cone have deformed well beyond the proper amount and the guard cone's temperature has almost been reached. Often



over-fired ware lacks the properties desired in the final piece and is a loss. The firing has somehow continued beyond the desired shut-off and the cause should be identified.

Orton cones are excellent heatwork indicators and can alert the user to possible mechanical problems with their Kiln Sitter or kiln control unit. Cones are economical devices that should always be used to measure and track the progress of your firing and lead to better and more consistent results. 🔴

2002 Orton Cone Box Show Orton Purchase Award Winners




These are the 2002 Orton Cone Box Show - Orton Purchase Award winners. From left to right is "Give and Take," by Ingrid Hendrix of Portland, OR; "Oval Vase #1," by Richey Bellinger, Portland, OR; "Hidden Beauty Box," by Norell Fulwood, Gilmore ACT Canberra, Australia; "Ephemeral Image," Gerry Smith, Suisan, CA and from Jeff Downing of San Rafael, CA is "The Fire Master."

Entries for the 2004 Orton Cone Box Show are currently being accepted. Deadline for entering is February 20, 2004. For an application call us at 614-895-2663 or go to this website address, www.ortonceramic.com/Overview/conebox.html to download an entry form.

Clay Bodies... continued from page 1

was widely imported into the Netherlands in the 1500's. Spanish explorers brought the technique to the new world.

The art of majolica has enjoyed something of a rebirth but the glazes used today do not contain lead.

Earthenware clay is a great choice for beginning potters or seasoned ceramicists because of the wide range of firing temperatures and body colors. Economical and easily attainable, earthenware has many possible applications and advantages. 


TechTip

CONE PLACEMENT IN THE KILN

Using more than one set of three witness cones helps to determine the effect that loading and firing procedures have on kiln heating uniformity.

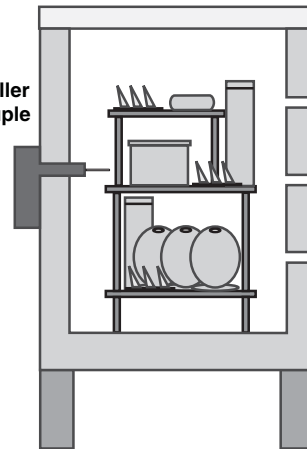
Shelves, forms, setter plates and stilts receive the same heat treatment as the ware and must be considered as part of the kiln load. In most cases, the kiln furniture will weigh more than the ware being fired.

A kiln that is loaded densely in some areas and lightly in others may fire unevenly. As a result, the heavily loaded areas will probably be under-fired. Sets of cones placed in these areas will indicate if under-firing has occurred.

Cones may be used in hidden areas as well as areas where they can be seen through a peephole. These hidden cones can then be reviewed after firing since they produce a permanent record indicating heatwork in a specific location. 

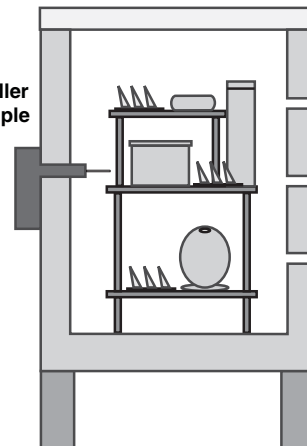
If you have a firing tip you would like to share with other readers, please send it to CFF Editor, Orton Ceramic Foundation, P.O. Box 2760, Westerville, OH 43086-2760 or email it to cfeditor@ortonceramic.com

Orton Controller
& Thermocouple



The kiln diagram on the left shows a kiln load that is bottom-heavy. The ware toward the center of the bottom shelf will not receive as much heatwork as the pieces on the other shelves.

Orton Controller
& Thermocouple



This kiln is loaded correctly and will fire more evenly. Notice the position of the witness cones. The witness cones will be easily seen through the peephole. The other witness cone sets will give you more information about the firing conditions in different areas of the kiln.

Architects for appetites
Form follows function ... and food
By Jacqui Krawetz/Business First

When it comes to designing restaurants, the Design Collective has a full plate. Thanks in part to the success of Cameron Mitchell and his ever-growing menu of dining destinations, the Design Collective's share of restaurant projects is definitely its bread and butter.

According to Design Collective principal Robert Valentine, the restaurant/hospitality end of the business has cooked up to 40 percent of the firm's total billings, up from less than 10 percent when the firm was founded in 1969.

So what is the recipe for designing a successful restaurant group? Pure and sweet, it comes from designing with form following function, according to Valentine.

"We design from the inside out where most architectural firms design from the outside in," said Valentine. "We believe in being functional first and that's why we've been successful with our various restaurant clients."

Valentine said most architecture firms are totally design-oriented and try to cram the function in later. Even with early Cameron Mitchell projects, functionality dictated design.

In the case of the first Mitchell offerings, Cameron's Contemporary Cuisine on Route 161 in Worthington (1993) and the Bexley restaurant of the same name (1994), functionality was defined by a budget of less than \$100 per square foot. Creating these two restaurants was a bit of a learning experience for the Design Collective, giving the firm something to chew on while creating the Mitchell restaurants yet to come.

With the growth of the two original Cameron restaurants, Mitchell had both the capital and vision to bring cosmopolitan cuisine to Columbus. With a goal of building the best restaurant company in Columbus, Mitchell started a flurry of projects in 1995, and the Design Collective was ready to help create his galaxy gourmand.

Mitchell has a tremendous amount of influence over the final design. His ideas most often come from other restaurants he has visited. Two restaurateurs in particular have dished out the fare to develop Mitchell's palette: Rich Melman's Lettuce Entertain You Enterprises out of Chicago and the Buckhead Life Restaurant Group of Atlanta, led by Pano Karatassoc.

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The Buckhead section of Atlanta is a trendy, upscale area with equally delightful taste treats and known in the city as an evening entertainment destination. The Buckhead Life Restaurant Group has served as a design and business model for Mitchell's notable dynamic duos, Cap City Diners and Columbus Fish Markets. Lettuce Entertain You Enterprises (as in Scuzzi) has influenced Mitchell's attitude on what the experience of dining should be like.

Atlanta's Buckhead Diner, which is billed as the "ritziest diner in the country" was used as an example for a hip, upscale diner Mitchell wanted to create here in Columbus in 1995. Converting the space of a circa 1960's motel/lodge on Olentangy River Road into a high-end diner was quite a challenge for Valentine and company. The diner feel is most evident in the center aisle booths and window stools to the left as you enter the restaurant. The stools on the opposite side face the open kitchen, a feature which also flavors later designs.

The Gahanna Cap City (1997) definitely succeeds as a diner where the original may fall a bit short. Decorated in heavy Art Deco, the Gahanna model has the look and feel of a classic diner, with stainless steel walls and zips of neon.

Both Columbus Fish Market locations are styled on the Buckhead Life Group's Atlanta Fish Market. In a traditional nautical motif, the New England streetscape design conveys the sense of providing seafood that is fresh off the boat. The design of the original Columbus Fish Market on Olentangy River Road (1998), has been retrofitted for the newest Mitchell restaurant, Fish Market at the Crosswoods.

While the two Fish Market restaurants cast their lines as traditional boardwalk fish houses, the Ocean Club at Easton is akin to spear-fishing in a coral reef. Designed for a cost of more than \$150 a square foot, the 1999 Disney-esque seafood restaurant is bathed in deep-sea blue, ornamented with mermaids, sea creatures, colorful shells and bubble-like windows, and even includes a Jonah-in-the-belly-of-the-whale bar. The place would certainly bring a smile to old Nemo's face.

The jewel of the restaurant group, in Valentine's opinion, is Mitchell's Steakhouse. Created in a former bank office in the 1927 Ohio State Federal Building at the corner of Gay and Third Street, the space has been described as 1920's art nouveau. Opened in 1998, the high ceilings, light tones and interior details all create what is a warm yet sophisticated dining area, which Valentine said is the "most cosmopolitan" of any of the Mitchell restaurants.

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According to Mitchell, to build a good restaurant, you need to be mindful of three things: design, operations and costs. “You end up with a restaurant that’s designed well, that operates well and that’s built inexpensively. A good design project has all three of those in place,” said Mitchell. Fall short on any one of those things, he cautioned, and your restaurant will fail.

Plans for new Mitchell eateries are in the works, but with a twist. Unlike the other establishments, which were designed into an existing space, the three newest restaurants the Design Collective is working on are all to be free-standing new construction. Still designing “from the inside out,” Valentine said plans for two Pittsburgh area ventures (Cap City Diner and Atlantic Fish Market) and a Martini’s at Polaris are in the works. Look for the Polaris location to be open in the summer of 2000.

Ice Machines Building renovation heats up Brewery District

By Jacqui Krawetz/Business First

There's certainly a lot of activity firing up the Brewery District as of late and one of the hottest projects to stoke the area is the recent renovation of the old Hoster Ice Machines Building by Columbus-based retail design standout Chute Gerdeman.

The design firm, which was founded in 1989 by Elle Chute and Dennis Gerdeman, had outgrown the warehouse space it occupied on East Chestnut Street and was looking for something bigger and better. While working with Arshot Investment Corporation in the spring of 1999, its principal Bill Schottenstein mentioned the Ice Machines Building as a possible location for a Chute Gerdeman move.

This wasn't the original idea for a place to move. The first idea was to relocate to the upper floor offices at Easton Town Center. The thought was that it would be like working in a lab because of all the retail there. The designers could take their clients out and show them examples of store concepts and layouts.

But Schottenstein made a good pitch for the Ice Machines Building. Built in 1885 as part of the Hoster Brewing Company's expansion into cutting edge brewing techniques, it was now one aspect of an ambitious Brewery District redevelopment plan which included new office buildings, Brewers Yard and residential development.

Time was running out on a tax abatement package that was part of a 1989 Brewery District Community Reinvestment Plan and Schottenstein knew he had to get someone to commit to the building to not only save it from the wrecking ball, but also to spur further growth in the area.

The building's location is a highly visible one, with almost 150,000 vehicles driving past each day, Schottenstein said. Because the building, particularly the smokestack, was such a recognizable landmark, people would definitely notice any redevelopment going on there, he said.

So armed with flashlights, Dennis Gerdeman, Elle Chute and Bill Schottenstein went on a tour of the building.

"It was the third floor space that sold us on this building," said Gerdeman. "Every window was totally boarded shut and there wasn't a piece of glass left. It was pitch black, but with flashlights we could see that it had a real sense of volume to it. It felt like a cathedral and we just had a vision of what we could turn it into."

The vision, said Elle Chute, was to turn the structure into a studio/loft space that would promote creative design thinking. "That's its reason for being. It's all about invention and imagination everyday. What we hope the space will do is to look great from outside and provide an environment meant to stimulate creativity," said Chute.

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By the end of the summer, a deal was made to share ownership with Arshot and construction began in October. The building was structurally sound as it was erected with Carnegie steel beams and 12-18 inch walls and floors. The building was constructed to be able to withstand the shifting weight of the 220 tons of ice blocks made there every day and used as part of the brewing process or to keep the beer cool during shipping.

To get the building up to code and ready to move in, it had to be thoroughly cleaned, new concrete floors were poured and power, plumbing and safety systems were upgraded or installed. After the ceilings, walls and beams were cleaned, a clear seal coat was applied to preserve the aged look. Chute and Gerdeman's vision was beginning to be realized. The renovation was completed in April of 2000 and the firm made the big move in July.

The entrance to the design firm is on the second floor of the building. As you step from the elevator, a wall of black and white photos of Chute Gerdeman employees greets you. Walking in, the reception desk is on the left and to the right is the main conference room which is walled in glass and has dual 4 x 12 foot brushed aluminum doors. Inside of the conference room, a gear which was used to move blocks of ice remains. Remnants of glazed porcelain brick which was used for antiseptic purposes can be seen on some walls.

In the hallway outside of the conference room, large wooden pulleys, which were part of the steam-powered engine system that ran the ice-making machines, hang from the ceiling. Beyond are displays from some of the numerous Chute Gerdeman projects. The principals' and other executive offices on this floor are highlighted by an exposed panned ceiling, steel I-beams and magnificent cast iron Ionic columns.

Gerdeman said, "As much of the original structure that we could possibly maintain, we did. We felt the old design of the building was so strong, it should be the character. I wanted the building to be the hero." Partner Chute said because there aren't many heritage buildings left in Columbus, the pair wanted to "make it sing."

The chorus of architectural highlights of the building includes two-story arched windows which flank the third and fourth floors, clerestory windows above the roof line and a cast iron staircase in the style of Louis Sullivan which features a five-point brewer's star on its gate.

The biggest change was the addition of a fourth floor and an eagle's nest above it which sits level with the clerestory windows which flood the space with light. "We added in the additional floors because it was there for the taking and it made the space feel better," said Gerdeman. "You still have the very open studio/loft feel but it is a good utilization of space."

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You are awed by the great space that you step into as you enter the third floor. The north portion of the floor is open the entire 41-foot rise to the clerestory. The arched windows on that side are the main architectural feature you see next. The light from these windows brightens both the third and fourth floors. Wall hangings, which extend from the top of the fourth floor area ceiling to the third floor, break up the expanse.

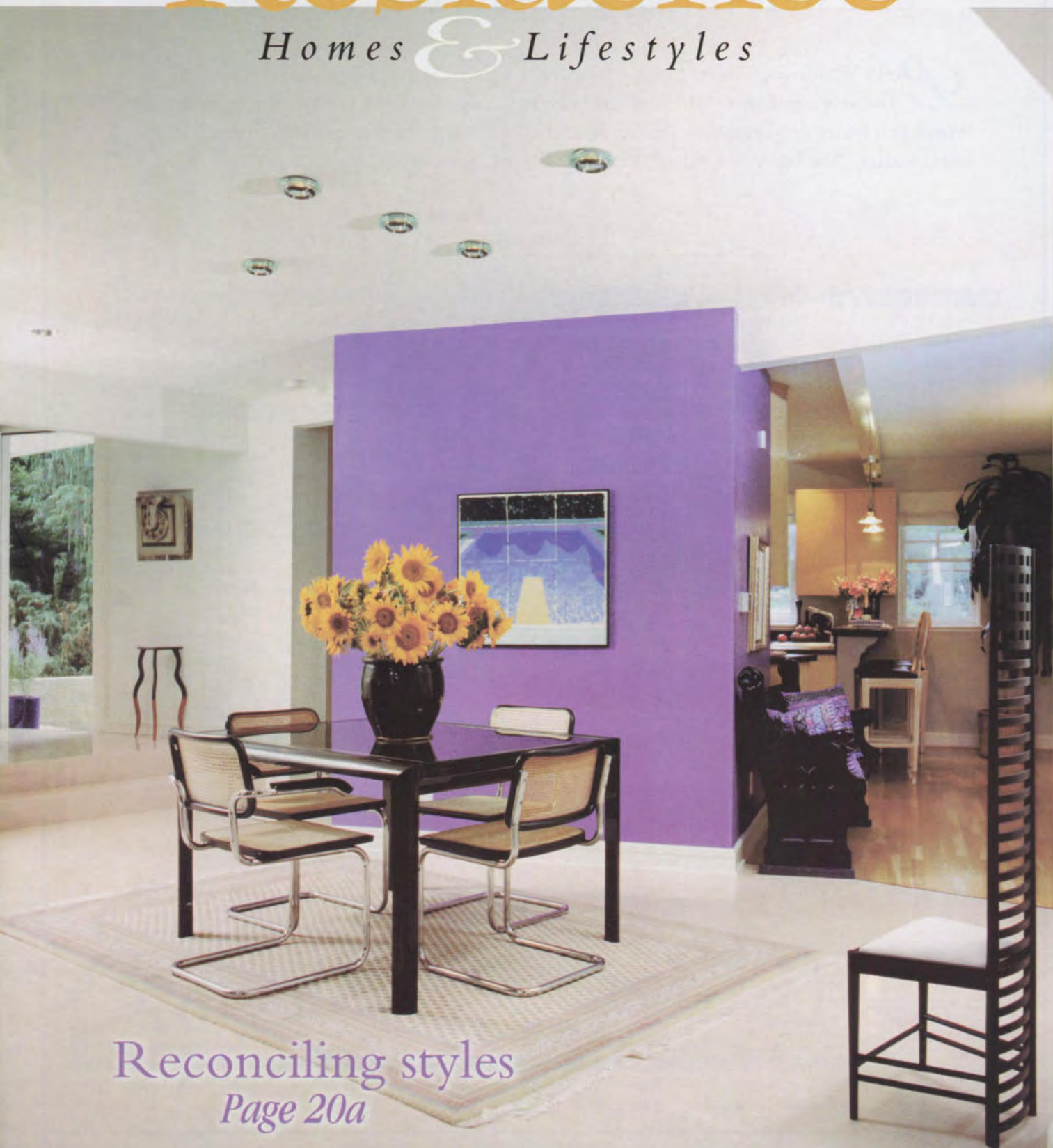
On the opposite side of the floor is design and production space which is walled in shades of orange, giving it an overall warmth. Above this is the added fourth floor which takes up half of the open space and looks like a balcony. The main design studio occupies this floor.

The north half of the fourth floor area is arranged with open desk spaces while enclosed offices are located in the south half. The floor of the offices which sit where there is an arched window were designed so the floor is level with the bottom of the arch.

In the center of this floor is a staircase that takes you to a raised platform of a room. The eagle's nest, as it is called, is a multi-purpose space that is used for client meetings, brainstorming sessions and company social functions. It is truly an inspiring place to be as the clerestory windows give you a 360 degree view of downtown Columbus. From this vantage, you can look down into the third and fourth floor space and really get a feel for the steel beam construction used in the building. Above you are five inch thick extruded terra cotta ceiling planks which add to the feeling that this structure was built to last a long, long time.

Executive Residence

Homes & Lifestyles



Reconciling styles
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The treehouse-like detached screen porch stands next to a Dawn redwood and a European Purple beech.

'2 looks & a twist'

Combining styles

Story and photos by Jacqui Krawetz



Kent Thompson took this picture of the old barn (above) before it was razed. The front view of Kent Thompson's home (above left) shows two distinct styles. Fountain grass sweeps along the drive.

The back deck (left) features the same angle as the tower. Stairs lead to the back yard which has been planted with lush groundcover.

The screen porch (below left) is a great place for relaxation.

When architect Kent Thompson saw the old barn on the Price-Van Schoyck property in Marble Cliff, he knew he had to buy the lot. He hoped to restore the barn and integrate it into a home he planned to build for himself and his wife.

Realizing that dream proved to be a challenge not easily conquered.

The circa-1890 barn was originally a carriage house to a country club which existed at the site. A caretaker's quarters were on the upper floor and the ground level held stalls for horses and space to park carriages. Although the history is somewhat obscure, the club ceased operation sometime in the early 1900s, perhaps because of its proximity to the Arlington (Aladdin) Country Club, built in 1895, or the 1915 opening of the Scioto Country Club.

Willits Sawyer, president of the East St. Louis Railroad, bought the property just after World War I. His rail line had offices in New York City and in St. Louis and Sawyer wanted to have a place to stay somewhere near the middle. The building that housed the country club became Sawyer's Columbus home and one of the many residences referred to as "gentleman's farms" owned by wealthy Marble Cliff area families. His groundskeeper 22a ➤



21a ➤ and some livestock shared the old barn.

According to the last owner, Ethel Van Schoyck, the property passed from Sawyer to his second wife, Eleanor and then to her sisters, Jane McAllister and Mame Van Schoyck, who willed it to Mame's son, John.

When John Van Schoyck and wife Ethel, decided to sell their property in 1989, it was divided into two lots to make it more marketable. The house that Sawyer lived in remains on the north half of the lot and is owned by Kim and William McDevitt. Thompson purchased the other portion in 1990, and again divided the land, saving the southernmost section (with barn) for himself.

"The barn needed close to \$30,000 in structural repairs and we could tear it down for three grand," said Thompson, who works for Sullivan Gray Bruck Architects Inc. "It broke my heart because it's what attracted me to it in the first place." The challenge of integrating the old barn became an impossibility so Thompson looked for another way to preserve that favored aspect of the property.

Much to his wife's dismay, Thompson tried to replicate the old barn in the design for their new house. "My wife (who asked to remain anonymous for this article) said, 'Time out. I don't want to live in a house that looks like a barn,'" said Thompson. So he redesigned the house in a different and more modern vernacular.

The first thing a visitor to the home notices is that it has two very vertical and distinct parts to it. The main section is sided with wood painted the warm gray of sunset. Four-over-one, shingle-style, double-hung windows peer out over the driveway. A cantilevered deck hangs out to the left. Slightly visible just beyond the deck is a screened porch. A double-door two-car garage framed in stone anchors the base.

The other section resembles a tower. The clean, fairly minimalist exterior is constructed of white masonite board subtly framed by thin slats of wood. Centered with windows and topped by a peaked roof, the bell-tower shape definitely stands out as a stopping point for the street to dead end.

As a visitor walks up the steps to the front door, the strange angle this portion is set at is pronounced. The angle is perpen-



While Thompson likes a traditional look, his wife wanted something more modern. The solution was to design a house that had what Thompson calls "two looks and a twist."

The main portion that runs east to west resembles the architecture of the old barn and elements within are more traditional. The tower section and everything on its axis is set perpendicular to Third Avenue and is more contemporary throughout.

"We really worked hard to create a house that marries to the site and to the personalities of people of interest. We both have a high degree of order in our lives so the plan is very ordered

although it's cranked," Thompson said.

One of the other considerations Thompson had to design in was to allow a lot of light into the home. "It's really an X-shaped plan and the beauty of that is you get windows in nearly three walls of every room. We love a lot of sunlight, a lot of ventilation and it works so well because of that," said Thompson. The screened porch located on the south side of the structure was detached for the same reason.

Walking into the limestone-tiled foyer, one is drawn to the bright great room. The two-story west wall is comprised of windows and french doors that look out over the ravine. Decorated by interior designer Tracie McGarity, the neutral beige tones are accented with blue, black and purple accessories.

The dining room is just within the foyer and picks up on the accent color of the great room

with a purple wall that divides it from the kitchen and powder room. The purple wall runs through the room at the same axis as the tower. Said Thompson, "It (the powder room and the wall) didn't fit entirely on either axis. So we just socked it with a lot of color and treated it as an object. It floats on both."

The powder room floor is comprised of both the foyer's limestone tile and the oak hardwood of the kitchen. A blue sconce light fixture above the sink illuminates wallpaper with Picasso-like drawings of male and female nudes.

Behind the purple wall and the powder room is the kitchen. The warm tones of the birch cabinets are complemented by a brown and gold toned granite island and oak hardwood floors. Maple barstools, fashioned by Grandview wood-worker Mike Lalli of All Kinds Of Wood Repair, flank



The Donghia barstools in the kitchen (top) complement the birch cabinets and granite top of the breakfast bar.

The bright bedroom (above) is illuminated by two skylights and has a walk-out deck.

dicular to West Third Street.

"It's the same geometry that Wexner Center picks up on," explained Thompson. "The grid picks up on Lucas Sullivan's survey of the Bottoms when Columbus was founded. It is not actually square with 40 degrees longitude and reconciles itself at 15th and High. You don't do this sort of a crank to a plan unless there is a good reason to do it."

The crank gave Thompson a way to create a design that suited the diametrically different tastes of his wife and himself.

The great room was decorated by interior designer Tracie McGarity. The neutral toned furnishings are accented with blue, purple and black accessories. The fireplace has a granite surround and the custom mantle is made from drywall that is crafted to look like stone.

the island. The four chairs have round backs decorated with a black diamond pattern based on a design by Donghia Furniture. French doors lead out to the cantilevered deck that looks out over the many trees in the yard.

A letter sent to Kim McDevitt from former owner Willits Sawyer's grandson enumerates his grandfathers' interests which include raising English bulldogs, judging angus cattle and arboriculture. The senior Sawyer planted many exotic varieties of trees including a dawn redwood and a European purple beech that can be seen from the deck. The grandson's letter claims that when Sawyer died in 1966, it was said that he had the largest collection of weeping trees, called pendulas, in the world.

The stairs leading to the right from the foyer go up the tower section to the second and third floors. "The windows in the stairway are used more 25a ➤



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23a ➤ quirkier. They are usually more ordered. These are more scattered about," said Thompson. "It makes for a more modern type fenestration treatment."

A small office filled with plans for home designs, architecture books, and a drawing table is on the third floor. The original 3D model for the home, complete with barn, is also found here. Unfinished space accessible from the office has been roughed in for a third and fourth bedroom to facilitate resale.

A small guest bedroom, a half bath and the master bedroom and bath are on the second floor. A catwalk hallway with a whimsical railing leads to the master bedroom and overlooks the great room. The master bedroom is on the tower axis, demanding a modern treatment.

Thompson said the master bedroom is a compromise of preferences. His wife prefers big spaces while Thompson likes it cozy. "I wanted to pull this roofline down. The roof bears at about 5 foot 8 inches instead of the normal 8 feet," said Thompson. "So it's vaulted yet it's not so enormous that it overwhelms you. It's a cozy vaulted ceiling, you might say."

The bedroom also has a deck with a view of the side and back yard.

The master bathroom is awash in brightness from a bank of windows near the ceiling. Horizontal beams run across the space, casting interesting shadows and squares of light on the carpeted floor. A granite counter runs along the right wall while the whirlpool bath and double shower stall encased in glass block occupy the opposite side. A hallway leads out and back to the tower stairs.

The remainder of Sawyer's arboretum and the new landscaping is a large part of Thompson's home. These features can be appreciated from any of the decks or screened porch. (Another large deck is accessible from either the porch or the great room.)

Thompson tried to preserve as much of Sawyer's collection of trees as possible. This was demonstrated by the measures he took to save the European Purple Beech that stood by the kitchen deck. Thompson feared its root system would either be damaged by the pressures and stresses associated with construction or end up in the way of the deck's foundation. He covered the ground near its base with 18 inches of mulch and designed a rail for the I-beam cantilever that allowed it to slide to another position if necessary. (It wasn't.)

Thompson couldn't save the old barn itself, but found a way to integrate it into his house by design. He found one other way to remember the barn. Comparing the white-barked trees to ghosts of the past, he plans to plant a stand of white birch trees on the area where the barn once stood. 🌲

36a ➤ "We were in bed, it was the middle of the night and my youngest daughter knocks on the door, saying, 'Dad, I think this may be important. There is a waterfall in the living room.' And there was, about five feet wide, pouring down the wall where the stairs are now," Reardon said.

For nearly four months, the family hauled buckets of water out of the house each time heavy rain hit. The ceilings no longer offered protection; not only did water come in, but heat went out.

Luckily for the family, the only major structural problems caused by the rain were in the ceilings. Once the second floor was in place, other contractors were used to bring the electric service up to code, put on the new roof and continue the vertical cedar siding to the second level.

From that point, the project belonged to the Reardons.

The two-car garage had been expanded to a three-car unit and the bay closest to the house became Reardon's workroom. It was there he built the kitchen cabinets, prepared trim and window housings, and did other interior construction for the house.

Reardon's next step was to bring the sunken living room up to floor level and lay Tennessee sawed sandstone tile on the floor – this would become a 10- by 14-foot entrance hall. Since the living room had been 14 by 14 feet, the remaining four feet would be the width of a staircase leading to the second story – the master suite and library.

The music room, Reardon's lifelong dream, is 20 by 30 feet and was added to the original first floor.

The second floor is the sanctuary of the adult Reardons. It was built over the 1,600 square feet of the original ranch. A sitting area and large bedroom, complete with hidden microwave and built-in pantry, take up most of the second floor.

It has taken almost seven years to put finishing touches on the house.

Katherine Reardon estimates the couple spent \$85,000 with contractors and blueprints, and \$35,000 on materials.

"It is exciting to see your dream come true. You have to be a little foolhardy and have a lot of mutual support. But it bonded the family more because we had a common enemy," she said. 🌲

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I've told Mom the same thing three times
...but she seems to keep forgetting.

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Mom has always been so patient, but now
when I ask her questions she gets angry.

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I found Dad's remote in the fridge again.
...I'm beginning to get worried.

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Member Benefits

New member wants others to know the value of membership

Corvallis behavior specialist says the union has his 'back'

Armando Arriaga Muñoz, a Corvallis middle school behavior specialist, once thought there was just one union and it was for everybody.

"I used to watch the movie 'Hoffa' and that's what I thought the union was like," he said. But he found out there are many unions, even one that represents classified employees like him.

Arriaga Muñoz signed up as a member of OSEA during the Corvallis membership drive held March 12 and 13.

"I didn't know I had to sign up," he said. "I was ignorant about it."

Arriaga Muñoz now has voting rights in his union to go along with the voting rights he got when he became a U.S. citizen on July 11, 2017.

Arriaga Muñoz came to the United States from Mexico more than 20 years ago. He worked labor-intensive jobs for most of his life, but decided to get a GED to earn more money.

After he got his GED, Arriaga Muñoz went to Chemeketa Community College for his associate degree and then to Western Oregon University where he earned a bachelor's degree in international studies.

Arriaga Muñoz spent a year with the Woodburn Americorps program helping youth apply for college. He credits getting the job he has now to his experience in Americorps and his ability to speak two languages.

Arriaga Muñoz learned how union membership can benefit employees when he got sick and missed work for an extended period of time.

"You pretty much have an angel on your back that really protects



Newly minted OSEA member Armando Arriaga Muñoz, a middle school behavior specialist, proudly shows off his academic degrees in his office.

you in case someone makes a bad judgment about you," Arriaga Muñoz said.

He thinks the protection one gets as a union member is a great value for the cost.

"You get so many benefits that it should be like \$150 or more a month," he said half-jokingly.

Arriaga Muñoz likes the idea there is a process that has to be followed when there is a disagreement between members and their employers.

"The union says, 'Let's do things

little by little, let's make sure it is done by the book, because this person has a lot of rights and has representation,'" he said.

Arriaga Muñoz wants to make sure new hires realize how important union membership is.

"There should be a reminder to make sure he knows he has the benefit, which is an amazing benefit," Arriaga Muñoz said. "If I could work (anywhere), I'm gonna work for a union.

"They have ethics, morals, principles; they have my back." ■

Two OSEA members to attend gun summit

Harvey and Gourley to choose students to go with them

Brad Harvey, a campus monitor from Beaverton Chapter 48 and Zone III Director Lisa Gourley have been selected to attend the Student Gun Violence Summit scheduled for Oct. 19-21 in Washington, D.C.

Both were nominated by OSEA President Tim Stoelb. Harvey and Gourley will be able to choose two students to accompany them to the summit.

Students from Marjory Stoneman Douglas High School in Parkland, Fla., began calling for students to come together to discuss and come to consensus on meaningful policy proposals and develop an action plan to make them law.

Through conversations with students from different areas and backgrounds, the forum aims to develop a “Students’ Bill of Rights.” The plan is to use the document to guide student-led action demanding that elected officials and candidates address important issues like preventing gun violence, mental health, community and school safety, and illegal guns.

Harvey has been at Beaverton High School since 1995.

“I’m eager to learn more about this subject so I can take it back to my school and keep the school, students and staff safer,” Harvey said.

Zone III Director Lisa Gourley’s interest in school safety is fueled by a 1994 shooting between two students at Sweet Home High School and when she later witnessed a stabbing as a special education assistant. Gourley knows there are differences in viewpoints between rural and urban residents on gun control and hopes to be able to share that perspective at the summit.

“Violence doesn’t belong in schools,” Gourley said. “We need to expand the conversation (beyond guns).” ■

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OSEA Vice President Ma'Lena Wirth shares a moment with labor and civil rights legend Dolores Huerta at the Congressional Hispanic Caucus Institute's (CHCI) Annual Public Policy Conference and Awards Gala.

OSEA’s VP attends public policy conference for Latino leaders

Wirth says meeting civil rights legend Huerta a highlight

OSEA Board of Directors Vice President Ma'Lena Wirth attended the Congressional Hispanic Caucus Institute's (CHCI) Annual Public Policy Conference and Awards Gala held Sept. 11-13 during Hispanic Heritage Month in Washington, D.C. Wirth was one of two AFT local leaders invited by Cesar Moreno Perez from AFT's human rights and community relations department.

Latino leaders and supporters participate in timely discussions of major policy issues affecting the Latino community and the nation that include education,

economy and workforce development, labor, health and immigration.

Wirth attended education workshops that discussed inclusiveness and what works to create equitable communities. Wirth shared insights into what has worked in Baker County. “It is about having respect and good communications with community members,” she said.

One session dealt with the citizenship question that may be included in the 2020 Census. Reluctance among the immigrant community to answer this question will likely cause them to decide not to participate in the census. The lack of participation could lead to seriously undercounting and “will have a dev-

astating effect on representation and funding,” said Wirth.

Confronting the Education Debt is a new report from the Alliance to Reclaim Our Schools which describes how school funding in communities of color deprives minority students of the educational opportunities they deserve. Wirth plans to confront district administration about how state school funds get distributed at the local level.

Wirth, who is also on OSEA's Civil and Human Rights Committee, said a highlight of the conference was getting to spend time with legendary labor and civil rights activist Dolores Huerta. “It was humbling,” said Wirth. “My father marched with her in Arizona.” ■

CHAPTER BRIEFS

Eugene Chapter 1 ratifies new contract

Eugene Chapter 1 members voted 122-8 on Sept. 4 to ratify a new four-year contract that will expire in 2022.

Members cast their votes throughout the day at the Education Center and the Bus Shop.

Among the big wins in this contract was a 2.2 percent raise. The chapter also won an increase in the HSA contribution from 1.25 to 1.75 percent. The required employee contribution would also increase from 0.625 to 0.75 percent.

In addition, the bargaining

team negotiated for guaranteed paid time for filling out necessary safety forms to report dangerous working conditions.

Two chapters get FirstBook grants

AFT Secretary-Treasurer Loretta Johnson was in Oregon on Sept. 6 and 7 to present two OSEA chapters with FirstBook grants.

Centennial Chapter 113 and Newberg Chapter 17 each received \$500 grants that can be used in FirstBook Marketplace.

OSEA President Tim Stoelb said the grants can be used for

anything the Marketplace sells, including back to school supplies.

“This can be a better use of money this time of the year,” he said, noting that many members pay for their student’s school supplies out-of-pocket.

Retired AFT PSRP Director Tom Moran created the connection between AFT and FirstBook. Stoelb said Moran understood the program was valuable in helping establish community relationships.

If your chapter is interested in participating in a FirstBook event, contact OSEA Director of Organizing Richard Ramirez at 800-252-6732 or richard@osea.org. ■



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Oregon's Talking Book and Braille Library celebrates 50 years in Salem

Salem, Ore. – The Talking Book and Braille Library, which provides books free of charge to any Oregonian with a visual, physical or reading impairment, is celebrating 50 years at the State Library of Oregon in Salem.

“I’ve always been a big reader,” said Nathaniel Monsour, a Portland resident who found Talking Books in 2016 through the Blind Commission. “When I lost my vision, I felt less connected,” said Mansour. But once he started using Talking Books, Mansour said he rediscovered his love of reading and was able feel connected again.

He enjoys the “amazing array of materials” that are available, especially Braille books, which he credits with helping him learn to read Braille, and Braille music scores, as Monsour plays keyboards. Monsour also likes the many practical and professional development resources he can get through Talking Books, such as learning how to find a job or how to use a guide dog.

Julie Glogau, a Salem-area resident who uses Talking Books due to a chronic illness, has been a patron since 1998. Glogau requests audiobooks by topic, which are sent to her through the mail. “I can get most anything I’m interested in. It’s fun!” said Glogau. She said Talking Books are a part of her day almost every day and she is thankful to be able to receive the service.

The first official library services for the blind began with passage of the Pratt-Smoot Act of 1931, which authorized the Library of Congress to provide books for blind adults. Eighteen regional distribution libraries were established with the Library Association of Portland chosen to circulate material in this area. The program would become the National Library Service for the Blind and Physically Handicapped.

Congress amended the Pratt-Smoot Act in 1952, expanding services to children. In 1966, Congress again expanded services to include all persons who could not read standard print because of visual or physical disability.

The State Library provides leadership and resources to continue growing vibrant library services for Oregonians with print disabilities, the Legislature and state government, and all Oregonians through local libraries.



State Library of Oregon

In 1969, the Oregon Legislature appropriated \$80,000 to relocate the library to Salem from its original home in Portland. The Talking Book and Braille Library began operation with seven staff members and was led by librarian Mary Jane Shamp.

Circulation at the time was averaging 11,000 items per month to 1,700 users, including record discs, two-track cassette tapes, Braille and large print books. Today Talking Books circulation averages 31,000 items per month to 5,200 users, but still has a staff of seven.

The types of materials available through Talking Books has changed as technology has advanced. The first talking books, developed in 1933 were phonograph records. The size and speed of these records evolved through the years so more material could be stored on a smaller disc.

Eventually talking books became available on audio cassette which were even smaller and cost less. The first four-track cassette book (“Roots” by Alex Haley) was recorded in 1977. By 2001, all talking books were produced on cassettes. This format was eventually replaced by digital players and books.

Digital players and books first became available for patrons in 2009. All patrons can get a free player to play specially formatted audiobooks.

The web-based Braille and Audio Reading Download system (BARD) from the National Library Service (NLS) was introduced in April 2009. BARD gave registered users unlimited and immediate access to the entire NLS digital audio and electronic Braille collection. The BARD app for iOS devices was added in 2013 and for Android in 2015.

The collection is ever-growing and currently has more than 80,000 titles available in audio, 19,000 titles in Braille, 95 audio and Braille magazines, and 150 descriptive videos.

To learn more, visit www.ORTalkingBooks.org. The public can access the collection anytime online or in-person from 9 a.m. to noon and from 1 to 4 p.m.

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