

fusion

The Journal of the International PMC Guild

invention



A teacher told Susan Ellenton, “Most people give up too soon.”

Ellenton, an artist from Victoria, British Columbia, Canada, considered that comment in the context of a recently discarded PMC experiment. Ellenton had been messing around with modifications of a PMC syringe, and she liked the results. The ability to make icicle-like shapes in the round appealed to her and inspired her to think about new possibilities. But the process of extracting clay from the syringe was messy and fussy, and Ellenton set it aside.

And then she heard her teacher talk about the relationship between process, accidents, and technique. Ellenton thought about her altered-syringe experiment and vowed to get back to it. Her motive was not result-oriented or design driven. She didn't know what she was after; she just knew she wanted something different.



Earrings by Susan Ellenton, made using the Extrusion/Intrusion process.

"It just started with playing around with the syringe to see what I could do. I wanted to make something that didn't have to lie down and dry. I wanted three-dimensional shapes and textures. I was not after a certain result, just enjoying the pleasure of experimentation."

Ellenton recently published a paper called "Extrusion Intrusion" about her joyful experiments in hopes of sharing her knowledge with the wider PMC community. "I hope somebody takes the idea and runs with it," she says.

Ellenton represents a kind of thinker who follows the mysteries of the unknown to new discoveries and opportunities. She had the gumption to stick a length of wire up the syringe and was willing to accept the results no matter how frustrating the process. "Part of being an inventor is developing a tolerance for failure," she said. "If I am more able to live with failure or even see possibilities in something that turned out not at all the way I wanted, then I become a better creator."

Too often artists settle for the accepted procedural norms, in their processes, their selection of tools, and in other everyday ways. But bold innovators are working diligently and somewhat anonymously to advance PMC through experimentation and guile.

Chris Darway is one of them. Darway, a PMC artist from Pennsylvania, has on his resume the distinction of serving as a professional inventor. Years ago, the school system in Princeton, New Jersey hired Darway as its



PMCGUILD
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The PMC Guild is a members organization with the mission of providing support, education, and exposure for artists working in Precious Metal Clay.

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Chris Darway, Necklace detail; fine silver, crystal, enamel.

inventor-in-residence. He encouraged kids to stretch their minds and taught them the old and absolute truism that necessity is the mother of invention. If what you need does not exist, make it yourself.

The PMC field has seen much evidence of that, including some from Darway himself. He got involved with PMC at the very beginning, when leaders in the field tapped him to develop and package the very first tool kit designed for PMC. Darway bundled existing tools and used his connections at a local school to farm out the construction of the bags to students in the textile department. He sold 15,000 tool kits, and soon after made the first PMC-specific, steel blade tool. One thing always led to another, down a path of evolution guided by a curious mind.



Throughout his career as an artist and inventor, Darway has used the skills necessary in both disciplines to improve his work processes. He has adapted and modified existing tools, made some of his own and improved others. His is a metacognitive process that requires him to take the time to think things through and challenge accepted norms.

A process or tool that doesn't work as well as it should creates opportunity for improvement. There is almost always a better way. The trick is allowing ones mind the freedom to imagine something different and then engineering a solution.

Darway says he does his best thinking when driving. While half his brain is focused on the task of navigating safely down the road, the other half—the creative side—is free to roam. He agrees with Ellenton that the best ideas often come from unlikely sources. "A lot of times it's just an accident, a spark—that a-ha moment," he says.

"I think the best inventors and most inventions piggyback on existing ideas. Now and again something comes along that had no father before it. But most of the time it's being familiar with what's needed and then figuring out how to achieve it."

Merlene Walker is a novice entrepreneur from Texas. She recently teamed with a manufacturing partner to create three new ceramic firing boxes for bronze, copper, and PMC PRO Clay, including most notably her trademark Square Head Ceramic Pots. She touts the ceramic pots for their thermal-resistant clay body.

Her motive for creating a ceramic firing vessel was her dissatisfaction with the metal firing pots that she had been using. As a PMC teacher and workshop leader, she does a lot of firing, using a kiln with coils and bricks. She can't afford to replace metal vessels after just a few firings.



Square Head Firing Pot

"As a metal pot oxidizes it creates flakes that would get onto the coils and cause problems. I found I had to vacuum the coils regularly," Walker said. "Also, the pot was breaking down. By the fifth firing, it looked terrible and I felt the durability was questionable."

Walker earned her college degree in ceramics. Because of her familiarity with clay, she's been thinking about ceramic pots for a long time. "I've never liked the metal pots," she said. "I always knew there was a better way, and I knew ceramic was viable. It was my dream."

Walker worked with a friend who had a potter's wheel, testing different shapes and sizes. She consulted with another friend about design ideas. Through trial and error, she came up with a design that now includes different-sized pots with handles on the sides and lids with knobs.

She did a lot of networking, too. She floated her ideas to industry insiders at the PMC Guild conference and sent prototypes to artists across the country. She was encouraged by a private conversation she had with Bill Struve, the inventor of BronzClay. "He was thinking about the same problem," Walker said. "He was working on the same thing."

That knowledge emboldened her to continue refining her pots. Finally, this winter, she introduced them in partnership with a Fort Worth manufacturer, sending out a media release and posting her news on metal clay discussion boards.

"My dream is becoming reality," Walker said. "We're taking orders and moving ahead."

Perhaps no one has better perspective on innovation in the field than Speedy Peacock, whose family has been in the manufacturing business for five generations. Peacock's company has done a little bit of everything over the years, including supplying all the 10- and 12-inch hanging flower baskets for every Kmart in America and making wooden baskets for shipping produce overseas to troops during the Korean War.

At some point along the way, Peacock became interested in metal clay. "We were in the manufacturing business, and were invited to manufacture a hot pot. We were asked to make a device."

The invitation quickly turned into opportunity. Peacock began a new division, now known as MetalClay Supply. It is a leading supplier of everything related to metal clay, including the clay itself.

Peacock sees innovation and invention as the bookends of a healthy business. "The clay itself is not where the money is made," he said. "You cannot make money in clay. You make money in razor blades. Since this thing started, we have taken every opportunity to give people reasons to work in metal clay by making things easier or faster or better. Quicker, faster, good."



The story of MetalClay Supply begins with the SpeedFire™ Cone System, which offers a bridge between a simple torch and an electric kiln, in cost and function. The Peacock innovation is remarkably simple, involving a Coleman propane fuel tank, a regulator and a cone that Peacock designed to concentrate the BTUs to achieve a desired firing temperature. The company introduced the SpeedFire™ Cone System in the early days of PMC and it remains popular, Peacock said. It gave the company a toehold into PMC, setting it apart.

"It set the tone for what we are doing. We saw the need and the opportunity. If there wasn't the opportunity, we would not have pursued the invention that evolved into a patent-pending product. It's a symbiotic thing," Peacock said.

Success led to specialization. The company followed its cone system with the SpeedFire™ SuperMini, designed for fast and economical firing of low-fire metal clay. The ClaySafe™ and ClayVault™ followed, both for clay storage.

In both instances, Peacock designers modified existing common-use products. The ClaySafe™ works and looks like a coin purse—pinch the ends and it opens. It's a short-term storage container for clay. "We've sold a gazillion of them," Peacock said.

The ClayVault™ is for long-term storage. It keeps the clay moist using the same powdery material found in baby diapers, only here it is formed into a solid ball that helps regulate humidity in the vault.

"We're just adapting something that's already out there. It's from my exposure during childhood and other things we've seen that you adapt and modify. Some of this is inventive, but a lot of it is adaptive. Our mission is to bring new people into metal clay by making it very simple," Peacock said.

These innovators are united by their own personal curiosity, an independent streak that enables them to work long hours alone on the same problem over and over again, and a desire to make it easier for artists to succeed.

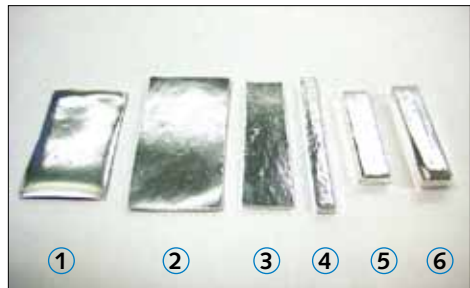


Tumble Hardening: Myth or Magic?

Some people maintain that all fine silver metal clay work should be tumbled to make it stronger, while others say they don't think tumbling makes much difference. To answer the question scientifically, we asked the technicians at the Mitsubishi Materials plant in Sanda, Japan to conduct research. Here is what they found out and how they got there.

Step One Make a series of bars of PMC of various thickness, two matching bars of each size. Fire according to the manufacturer's directions. Note: Since these are the guys who determined those directions, we can be pretty certain the bars were properly fired.

Step Two Tumble one of each pair of bars with steel shot in a magnetic tumbler for two hours. In a magnetic tumbler, work is placed in a beaker of solution along with steel shot. The beaker is set on a platform beneath which a group of magnets spins, agitating the shot to create thousands of burnishing collisions.



Approximate thickness in playing card measurements:

Sample 1 = 2 cards	Sample 4 = 7 cards
Sample 2 = 3 cards	Sample 5 = 11 cards
Sample 3 = 4 cards	Sample 6 = 14 cards

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Step Three Use sophisticated laboratory equipment to test the samples for *surface hardness* and *bend strength*. Map these findings on a graph.

Findings

Surface hardness was measured in something called a Vickers test in which a pointed tool is pressed into a sample with a known pressure and removed to leave a tiny puncture mark that is then measured. The harder the material, the fainter the mark.

All samples of untumbled fine silver show a Vickers Hardness of about 30. After tumbling, the surface hardness goes up to about 80. This is approximately the same, regardless of the thickness of the sample.

Samples were then put through a three-point bending test. Imagine setting two pencils parallel on a table about two inches apart. Lay something across the pencils and press down in the center of the sample until it starts to bend. That's pretty much how the bend test works.

Here the results get quite interesting. The untumbled samples all bent at about the same pressure (about 45 Newtons per cubic millimeter, if you're keeping track). The thin pieces were so malleable that they couldn't be measured. That is, they bent so easily the device couldn't register the force required. The tumbled samples were stronger but—and here's the interesting part—the thinner pieces showed the greatest response to tumbling hardness. Why would this be so?

Surface hardness (the first test) can penetrate only so deeply into the metal. Considered microscopically, a steel shot bumps into a crystal on the surface and that crystal bumps into its neighbor. A second bump pushes those crystals together and perhaps into a third neighbor, deeper in the material. Think of a crowd of people in a public event. Somebody pushes someone and that person falls against the next, and that person might also be pressed against someone nearby. But this series of bumps won't go on forever. A pushed fan at one side of the stadium won't disrupt everybody in the stands. We might say it peters out. This is what happens in a tumbler, with the effect that only a thin layer of the surface becomes harder.

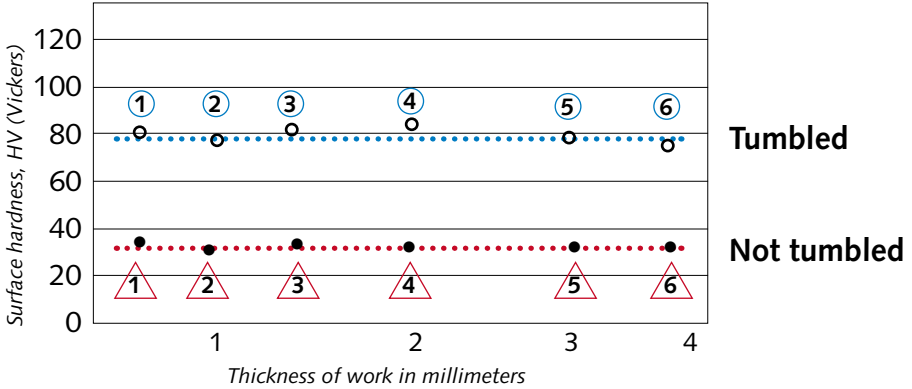


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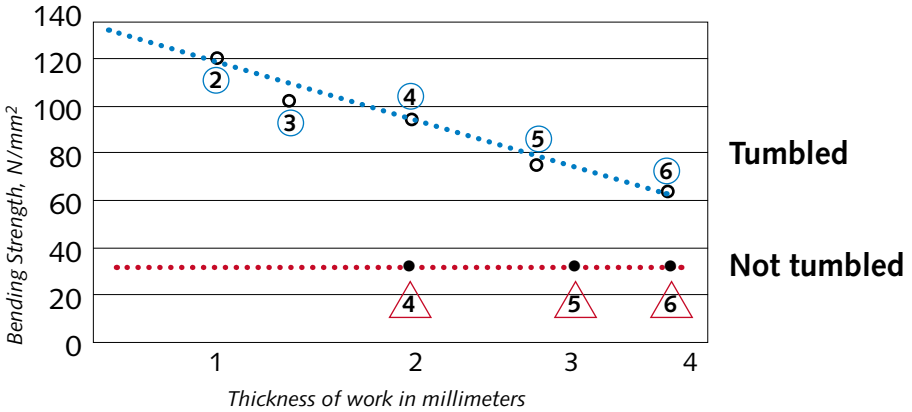
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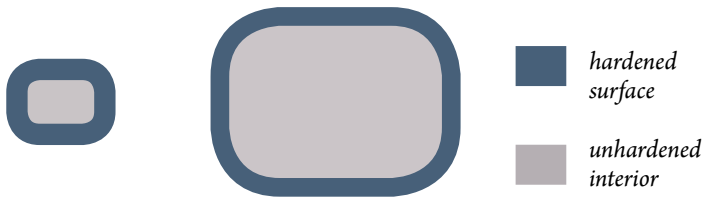
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For the sake of illustration, let's give the hardened thickness a hypothetical number. Let's say that two hours of tumbling fine silver bars develops a hardened layer that is five units thick. If the entire piece is, say, 20 of these units thick, the hardness runs halfway through the piece so the increase between hardened and not hardened will be considerable. This will show up as improved bend strength. If the thickness of a sample is 200 units thick, the 5-unit skin is relatively small and will accordingly not contribute much to bend strength.



Small pieces show a greater proportion of hardness. This means tumbling makes the most difference in small cross-section.

Conclusion

Tumbling hardness is neither myth nor magic but determining if tumbling will harden a piece is not as easy a question as it might appear. Thin pieces will benefit more from tumbling than thicker pieces, but because they are thin, they automatically have a lower bending strength.

When strength is desired, tumbling should be considered—with these two provisos: Areas that are one or two millimeters thick will show the most benefit, so don't count on tumbling to toughen a thick mass such as a bracelet. Further, two hours of tumbling is often enough to beat down delicate textures or round off crisp edges. Some designs can stand up to this treatment but not all. When extreme tumbling is not recommended, compensate by using thicker material or a stronger clay such as PMC PRO™.



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Mobility and the Crafts



Mobile devices have changed our lives. They have not only enhanced the quality of our lives by making it easier and more efficient to access information almost instantly. They also have changed how we live our lives by creating new habits and patterns of behavior.

Many would argue that those changes are not all for the better. There is much to say about social isolation caused by mobile devices and their inherently inward-focusing nature. As handy as they are, they also can be a bit narcissistic.

But for those who use them in moderation and do not allow them to take over our lives, they are far more than handy tools of convenience. They are a lifeline to the world, and not at all isolating. That is not something to be taken lightly if you are an artist accustomed to spending long hours, and sometimes days or weeks, alone in a studio on a project, plugging away barely cognizant of the outside world.

Regardless of how you feel about them, an argument can be made and won that mobile devices—iPads, iPhones, Androids and any number of other tablet-size or pocket-size computers—have changed for the better how artists live and work. They're good for communication, helpful for shopping (especially comparison shopping when money is an issue) and remarkably convenient for capturing a visual image or even sketching something quickly for reference later.

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When you finish a piece and want to share it with a buyer or dealer or even just show it off to friends, a smart phone allows you to take a picture and upload it to a social media site in a matter of minutes. In the time it takes to say, "I wonder if that photo uploaded correctly?" you will begin hearing from friends, who "Like" your latest creation and have something to say about it. The ease of sharing images and information seems to be the aspect of functionality that artists appreciate most about mobile devices. They enable artists to bundle many tools in one device, simplifying their professional lives.

A larger and important question has yet to be answered, but is something worth watching as mobile devices become even more commonplace: How has mobility affected the crafts? What, if any, is the influence of mobile devices on our aesthetics? We know that mobile devices have changed how we share our art and communicate with our peers about our art. But have they changed how we make our art?

It's probably too soon to answer that question with any certainty, but that topic will be a point of discussion going forward. Some of the early returns suggest that we might suffer a spell of unoriginality if we all have access to the same images and influences. The nature of copy-cat art is not new, but it could become pronounced given the ease of sharing. The devices may also affect our processes in the studio, either by drawing us away from our work or by changing our creative patterns.

Another question that lurks is more practical. What is the influence of these devices on our bodies? Less so in terms of any ill-health effects from cell phone radiation, although that certainly is a valid discussion and concern, but more in terms of our eyesight and the nimbleness of our fingers.

Until the iPad came out, mobile devices were difficult to read and the keyboards were, well, awfully small. Just as desktop computers ushered in an era of carpal tunnel syndrome, mobile devices may well spark a wave of ailments surrounding fingering and finger functions. The World Health Organization has studied health issues related to cell phones, but the research is young and largely inconclusive. These are issues worth watching and talking about going forward.



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Editorial: Bob Keyes

True confession: I craved an iPad. Literally, the first time I held a friend's, I imagined it in my possession. I was not alone. Since April 2010, Apple has sold an estimated 14 million of the super-clever tablets. Thanks to Santa I got my iPad—and I love it. I use it several times a day for many different purposes.

I was told it would change my life. I read somewhere that good things happen to people who buy iPads. They become smarter, better informed. In my 30-plus days of iPad ownership (as of this writing), I can affirm that the iPad has changed and perhaps improved my life. I am a news junkie, and having downloaded a bunch of news related Apps, I have better access to newspapers from around the country. An App called an aggregator assembles stories from various sources so I can access them all by tapping on the screen of my tablet.

When I want to hear the news, whether it's 5:30 in the morning or 2:00 in the afternoon, I can catch the hourly update on NPR at my convenience. Because of this, I am better informed.

I think maybe I'm also a better friend. I have found Facebook to be a more fulfilling experience on the iPad than my old iTouch, so I participate more and contribute what I hope is richer content. I think this is because I am more motivated and conscientious.

I'm not sure I'd go so far as to call it a miracle, but whatever is going on is significant. I haven't sent Christmas cards for years, but I will update on Facebook no problem.

If I have a frustration with my iPad, it's that I know I am not getting as much out of it as I could. I am using it as a web browser, to access email and as a portable video hub. I am using it as a tool of convenience, but I know that it should be so much more. And of course, Apple is about to launch the second generation of the iPad. That means there's going to be something new for me to covet.

– Comments welcome at Editor@PMCGuild.com

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Taxes and Crafts

This time of year should make artists squirm a little. Actually, it makes everybody squirm. And no, we are not talking about winter weather. It's tax time, folks, and that means it's time to start rounding up your receipts, travel logs, and all other pertinent financial data from 2010 in preparation for the I.R.S. filing deadline (for many of us, anyway) of April 15.

This question comes up frequently: What expenses are artists entitled to deduct against their income in order to lower their tax burden? In principal, that question is not difficult to answer. Here are some examples of what the I.R.S. will allow artists to deduct:

- Travel and meals for gallery visits, art shows, the delivery of work, and retreats, conferences, and classes.
- Auto expenses related to all that, including the standard mileage rate of 55¢ per mile.
- Home studio expenses, including storage, record keeping, and marketing.
- Most costs associated with the completion of your work, including materials and equipment.

The larger question, which sometimes humbles us, is simple but harder to answer: *Are you really an artist?* And we're not talking about taste and aesthetics.

Peter Dufour, an accountant with Macdonald Page & Company of Portland, Maine, said the I.R.S. has fairly rigid rules governing the definition of an artist, and the most important involves income and intent.

"The key is the person's intent. Is she really trying to make it into a trade or business? That's how the I.R.S. looks at it. Is it a business or a hobby? Are the person running it like a business? Does she have expertise? Training? How much time or effort does she put into it? Does the person have the expectation that assets from your art activity will increase in value over time?"

If so, then that person can probably safely deduct most if not all of the expenses related to the creation, sale and distribution of her art.



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But if you are a hobbyist who happens to sell a few pieces of work here and there, then probably not.

"The truth is, for a lot of people, art is just a hobby," Dufour said. "We sometimes see individuals who try to present their hobby as a full-fledged trade or business so they can deduct losses against their personal income, and that's where the I.R.S. gets concerned."


Perhaps the biggest clue an I.R.S. auditor will look for is a W-2 form from the current tax year showing income from another source. If you generate W-2s from jobs outside the art practice, then it's going to be harder to convince the I.R.S. that your hobby is a business. It's not impossible, DuFour said, especially if you meet some of the criteria, including your education and training. A lot of true artists take jobs outside their field out of necessity, he said.

But if the majority of your income comes from a non-art job, the I.R.S. might take a closer look at your return. If you claim a lot of deductions, that may be enough of a red flag to trigger an audit.

Another factor to keep in mind is past history. If you have been profitable as an artist in three or more of five consecutive years, then the I.R.S. considers that activity to be a for-profit enterprise. Congratulations.

A lot of it comes down to common sense and honesty, Dufour said. You probably know in your heart, let alone your bank account, if you are an artist or a hobbyist. Be honest with yourself and be honest with your accountant if you hire someone to prepare your taxes. Dufour, by the way, strongly encourages artists to hire an accountant for tax purposes because of the complexity of the laws and also because if they do happen to trigger an audit, it's good to have someone with expertise on your side.

Taxes and artists often do not mix, he noted. It's a personality issue. "Taxes are often the last thing artists worry about," he said. "Tax rules are fairly rigid and complex, (whereas) the world of art has no rules and is far from rigid. Ignoring the I.R.S. (might be) a strategy, but it is not the optimal strategy over the long term."



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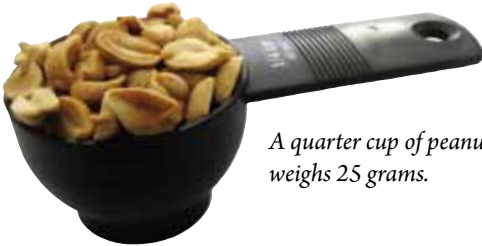
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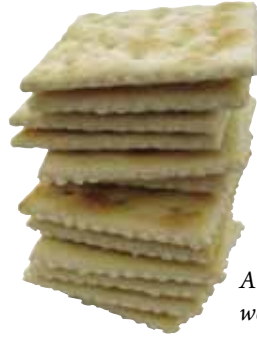


How much is 25 grams... really?

Fair question. Most of us don't think in terms of grams and even if we did, holding a putty-colored lump of clay in our hands doesn't tell us much about what we can do with it. Maybe this will help.



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Ask Sol

I know you don't give tax advice, but this is sort of a jewelry related marital issue about taxes and I hope you can help. I have a salaried day job but I have been making jewelry for several years and recently I started selling it. I'm in that in-between space where this is more than a hobby for me but much less than a business. I don't think I need to tell the IRS about this income but my husband thinks I should.

I always read your column with interest but I never thought I'd be writing to you. Thanks for your help,

— Perplexed in Pennsylvania

Dear Per (may I call you Per?),

Isn't it interesting when philosophy and finances bump into each other? Most of us (and I'm including you here) would describe ourselves as honest citizens who support our community. But when we see a possible loophole that might keep a little money in our pockets, we sometimes become a little devious. And it doesn't help when we hear about wealthy people who pay less in taxes than the rest of us, does it?

Technically I'm told that all income should be declared on a federal tax return. Someone who receives more than \$600 from a single source such as an agent should receive a Form 1099 from that person or company and perhaps because of that we sometimes mistakenly hear about a fixed threshold number. Bear in mind that a person declaring income can also offset that with associated expenses, and of course proper records would need to be kept to verify those expenses. But let's look at the big picture.

First, there is the unavoidable fact that this is the law. If you get caught there will be penalties. That speaks for itself.

Second, it might help to remember that our taxes support a lot of good things. I don't agree with every dollar the government spends (and I have some control over that by who I vote for) but rather than stew about areas where I disagree with national policy, I like to recall that taxes maintain the roads, support emergency services, keep my food and water safe, and accomplish thousands of other good things, most of which I only notice when they are not there.

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Third, and my main point, is that there might be a hidden but powerful benefit to you by declaring your income. It might sound trivial, but taking a clear position in this formal way can affect the way you see yourself. And that often affects the way others see you, which changes the way you see yourself, and on and on. When you pay taxes on your earnings, you rise to the level of professional and you might find yourself working to a higher standard—spending a little more time on designs, exploring new techniques, and generally looking at your work with a more critical eye.

I don't recall anyone I know thanking the IRS for improving their confidence but maybe you'll be the first to send them a thank you note.

— Sol

The Next Fusion Visual Trigger Challenge



As the name suggests, the images used for the challenge are selected because they offer an interesting visual experience. As always, we will select a first-place winner and runners-up to be included in the next issue of *Fusion*. In addition to this international exposure, the first-place winner will receive \$100 worth of PMC.

Submitted work can be wearable, sculptural, or functional, and can include additional materials along with PMC. The winners will demonstrate creativity, craftsmanship, and a clear reference to the target image. Send a

digital image to Tech@PMCGuild.com any time before January 12, 2011. A larger image appears on the back cover of this issue.

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Local Chapters of the PMC Guild

Happy New Year! Chapters all around the world are busy getting their groove on for a fantastic 2011. Groups form regionally, and we have Chapters operating in many states and countries. To see if there is already a group near you, go to the Local Chapters tab on www.pmcguild.com. If you'd like more information about starting your own group, please see the sidebar on our site for more details, or be in touch with Jobie McCreight Fagans, our Chapter Liaison, at chapters@pmcguild.com.

The **Western Pennsylvania Chapter** had plans for a "Clay Play Day" on January 29. Members would bring different kinds of kilns for a compare and contrast session; they would experiment with torch- and kiln-fired enameling; they would have the ever-popular Show & Tell Session; and there might still be time to play with their favorite clays. And then, on January 4, chapter member Michelle F. Glaeser announced her new ROSE GOLD clay product! What else could the group of creative clayers do but table the enameling session for the chance to be the first group in the world to explore this new product together?

Fourteen members split the cost so everyone would have a chance to experiment. They brought an assortment of already-fired silver pieces and dried greenware elements made from the entire range of silver clays. Each participant got a tiny piece, about 0.2 grams, of 14K Rose Gold Clay with which to embellish their creations.

As they eagerly waited for the treasures to fire in carbon for an hour, the group conducted the rest of the meeting. Once the kilns were opened, the boxes starting to cool, and the pieces sifted out of the hot carbon, they examined the superb results. The gold components showed the expected 15% shrinkage. Most embellishments were at least two cards thick and these did fine. Options for reattaching the few that came loose were discussed, along with strategies for connecting them more securely from the start next time. Though earlier trials had shown positive results with thick layers of paste, they discovered that the firing schedule was too hot

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Pendants by Carol Scheftic, fine silver and rose gold.

and/or too long for a very thin slip layer, which just alloyed down into the silver. Michelle plans to do more testing on that, but the majority of their pieces turned out wonderfully, and polished up beautifully.

Because they were so happy with their Rose Gold results and had such a good time together, they wanted to let other chapters know that sharing such an experience was a great way to let members try out this delightful new product at a relatively low cost per person.

Details at www.etsy.com/shop/mfglaeser.

Congratulations to **Bernadette Denoux**, a chapter leader from Miami, Florida. She was recognized with an honorable mention in the Jewelry Design Challenge, sponsored by Rio Grande and Lark Jewelry & Beading. To see her piece, *Suspended on the Bridge*, visit <http://www.larkcrafts.com/jewelry-beading/jewelry-design-challenge-winners>.

A new Chapter has recently launched in Louisiana. **L'esprit du Metal** is led by Paula McDowell, Simone Palmer, Kathy Prejean and Katherine Wadsworth. The group is based in Lafayette and will be holding meetings in locations around the state as more metal clay artists join. Their first meeting was held in Lafayette in mid-January with nine current members. The next meeting will be held at *A Bead Boutique* in Alexandria in late March, specific date and time pending. For more information, contact Paula at lapmcguild@gmail.com.



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Members' News

A chapter member from the Washington, D.C., area had an exciting end to 2010. **Connie Vickery** helped to decorate the White House for the holidays! The theme for the decorations was "Simple Gifts." Connie writes about her experience:

"Many of the rooms' colors dictate their themes. In the Green Room, trees, wreathes and angels were fashioned from recycled magazines, books, and newspapers. The Blue Room always features a tree decorated by a group of designers selected over the summer; this year it was a design school in Georgia. My first assignment was in the Red Room. We decorated the two trees, two wreathes and fireplace mantel in an elongated palette of reds which included pinks, reds, and purples in a wide variety of textures and finishes.

"In the East Room an artist from Michigan was commissioned over the summer to make three huge peacocks to top the trees, all from natural materials gathered throughout the year.

"The amount of recycling, both of previously used ornaments/decorations and materials such as magazines and newspapers, impressed all the volunteers. The respect for artists and craftsmanship was evident in all our interactions with the staff as well. And the food was great—especially at the thank-you party the day after we finished!"



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Visual Trigger Challenge



What was is, anyway?

- a) a snowdrift at sunset
 - b) a sign in a window
 - c) a shadow on a yellow wall
 - d) detail of a charcoal drawing
- (answers on the next page)*

First Place



*Delia Marsellos Traister
Pheonix Studio*

Other Responses to the Challenge



Phyllis Howard



Roger Parrish



Mary Dierks

ANSWER
c) a shadow on a yellow wall

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Fusion Visual Trigger Challenge
See inside for details