



**Artist Statement:**

Jaclyn Klassen

There is an importance to me in clay with its ability to speak of weight, human and geologic history, and stillness. These aspects of clay, which have grabbed my attention in such a way as demand inquiry, underpin much of my work.

Stillness, weight, and the gravity of things echo through my work and in my memory as a sunny afternoon when still quite a young child. I am sitting on the ground, alone in my sister's room playing with her necklace. This necklace is of the lightest silver, yet I recall its weight. I lift it and let it fall, over and over, curling into my palm. Never once does it fall the same. It is always revealing itself anew through movement, texture, and weight.

- *Jaclyn Klassen*

## Technical Statement

To make my pieces, I worked closely with digital fabrication processes as well as hand-building techniques in clay. The tiles were made by using molds created with the program called Rhino. After making the digital image of my tile surface on Rhino, the design was downloaded into a CNC (Computer Numerical Control) machine which cut them directly into my plaster blocks. After this milling process the tile molds were complete. These molds made up the front faces of my tiles. The sides of the tiles were created by constructing a box around the mold, achieved by using Cottle boards clamped together. For my smaller tiles, which make a 90-degree corner curve, I used a plaster block and two Cottle boards to create the walls. The other tiles simply used four Cottle boards for wall support.

The clay was applied by pressing clay slabs into the mold and side boards. Small coils were added to the inside joint points to add stability. The clay body I used for all my pieces was the DAM clay recipe with around 30% medium, coarse, and fine-grained silica grog.

Color was applied by spraying a stained vitreous slip first followed by a sprayed-on clear glaze. The vitreous slip recipe allowed for application on bisque-ware. After the bisque firing, a large batch of vitreous slip was created and subsequently divided to add different amounts of Vanadium Stain to each batch. The Vanadium Stain was added in differing percentages, from 0.5% to 9%, to create a gradient across the tiles on *Windswept*. Each tile was sprayed with a single batch of the slip developing the gradient by juxtaposition. On *Deposition*, each tile had an equal amount of stain, 6% of Vanadium Stain, applied to the slip. After slip application, the Lisa Orr clear glaze was then sprayed on the front of the tiles. Higher points on these tile faces received heavier spraying applications for a glossier appearance.

**Vitreous Slip (Cone  
04)**

<b>OM #4 Ball Clay</b>	25
<b>Epk</b>	25
<b>Frit 3110</b>	20
<b>Silica</b>	20
<b>Talc</b>	10
<u>ADDITIVES</u>	
<b>+Cmc Gum</b>	0.5%
<b>+Vanadium Stain</b>	0.5% - 9%

Notes: This is a very easy slip to work with. I had no problems with it at all. It fit nicely to my clay body with no flaking.

**Lisa Orr Glaze (Cone 05  
- 04)**

<b>Frit 3110</b>	6.3
<b>Gerstly Borate</b>	9.5

<b>Soda Ash</b>	16
<b>EPK</b>	4.5
<b>Silica</b>	7

Notes: I did not find this glaze ran although if it was brushed on it may. I also found that it crazed when applied thicker.

**Title****Original Format**

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Figure 1: *Windswept and Deposition*

Glazed Stoneware, 48 in x 14 in x 78 in, 36 in x 24 in x 48 in

Figure 2: *Windswept and Deposition* (Side View)

Glazed Stoneware, 48 in x 14 in x 78 in, 36 in x 24 in x 48 in

Figure 3: *Windswept and Deposition* (Front View)

Glazed Stoneware, 48 in x 14 in x 78 in, 36 in x 24 in x 48 in

Figure 4: *Deposition*

Glazed Stoneware, 36 in x 24 in x 48 in

Figure 5: *Deposition* (Detail)

Glazed Stoneware, 36 in x 24 in x 48 in

Figure 6: *Deposition* (Front View)

Glazed Stoneware, 36 in x 24 in x 48 in

Figure 7: *Windswept*

Glazed Stoneware, 48 in x 14 in x 78 in

Figure 8: *Windswept* (Detail)

Glazed Stoneware, 48 in x 14 in x 78 in

Figure 9: *Windswept* (Detail Back)

Glazed Stoneware, 48 in x 14 in x 78 in

Figure 10: *Windswept* (Back View)

Glazed Stoneware, 48 in x 14 in x 78 in



**Figure 1:** *Windswept* and *Deposition*



**Figure 2: *Windswept and Deposition* (Side View)**





Figure 3: *Windswept and Deposition* (Front View)



**Figure 4: *Deposition***



**Figure 5: *Deposition* (Detail)**



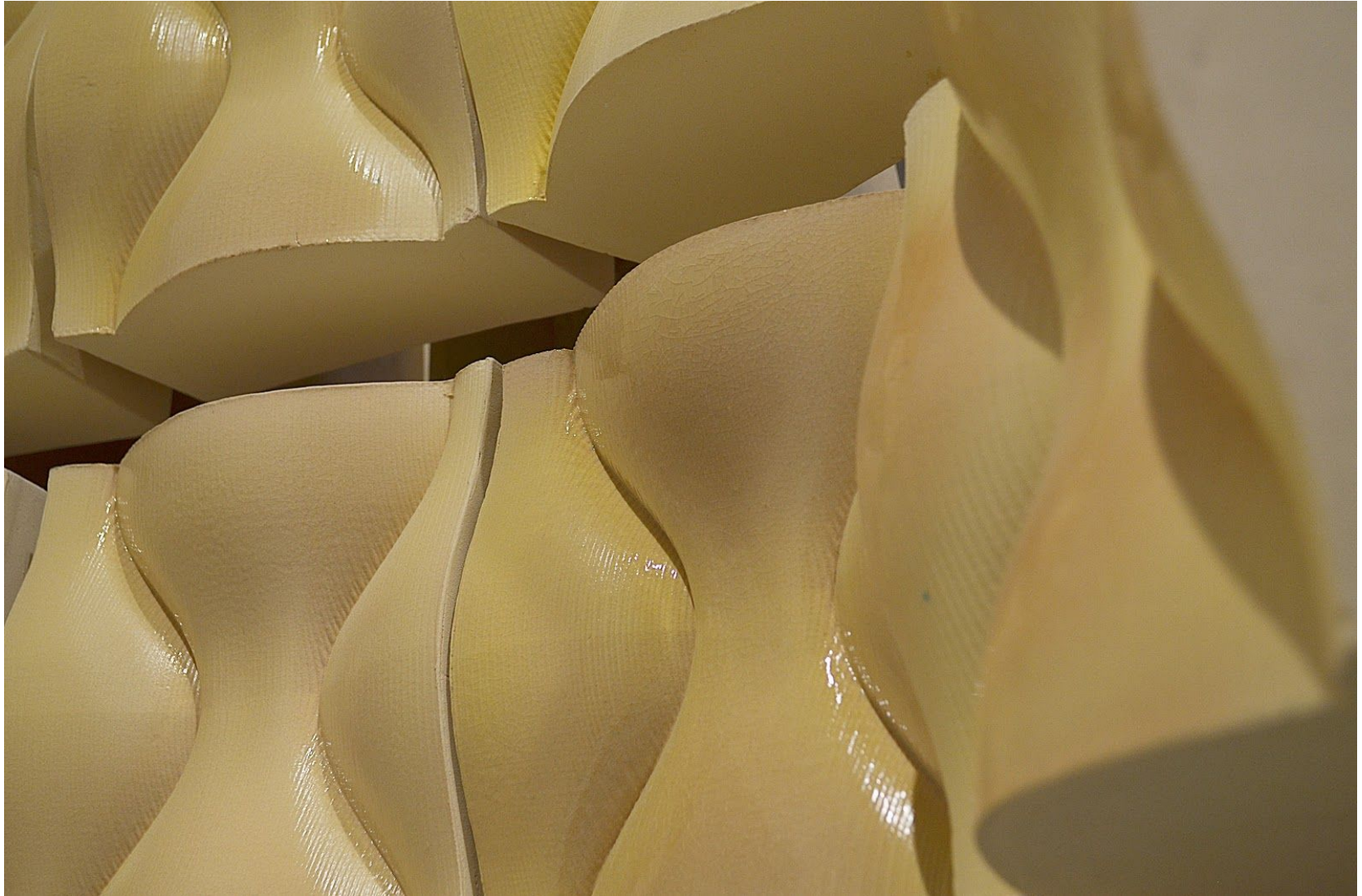
**Figure 6: *Deposition* (Front View)**



Figure 7: *Windswept*



Figure 8: *Windswept* (Detail)



**Figure 9: Deposition (Detail Back)**



**Figure 10: Windswept (Back View)**