

Interviewees: Robert “Bob” Blue (RB) and Susan Blue Galloway (SBG)

Interviewer: Meredith McGriff (MM)

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Note: This interview was recorded in both audio and video formats. Timestamps in the transcript are keyed to the audio files.

Audio File #1 (afc2018030_04440_sr01.wav)

SG 0:09

[talking about pottery sitting behind them and visible to the camera]...just between us so it doesn't look like it's coming out of our heads.

MM 0:13

Yes. Make sure no one has any silly hats or anything.

RB 0:19

We could bring our Halloween silly hats.

MM 0:26

So I'll start off. My name is Meredith McGriff, conducting the interview. Today is October first, 2018, so we remember when we listen to the recording. If you would each introduce yourselves, that will be great.

RB 0:43

Robert Blue, Woodstock, Illinois.

SG 0:49

And I am Susan Blue Galloway, also in Woodstock.

MM 0:54

And if one of you would tell us just a little bit about where we're sitting right now.

RB 0:58

Okay, this building was built probably in the 70s. And we moved to this location to set up our pottery studio and our house in 1982. When we first came here, the gallery upstairs that you see was more used for storage and there, the wall, the planks on the floor, had little air holes in them and the person who built this building, built everything with old barn wood. He would rip up old barns and bring over electrical, electrical stuff and he would bring over wood and he bring over everything and that's how he built the place. He built this place for two reasons that when he retired, he wanted to fix lawn mowers and so that's why he had a garage door downstairs. And that's what he did, as a kind of a hobby he would fix lawn mowers and small engine things. But he also made all the windows around the place because he had a garden, that was probably a half acre garden out there. And his wife loved canning, and they liked doing things, as a farmer. So they would can all their foods and stuff for the winter. And so they had two or three stoves down there. And she would be able to see out the windows as she was doing the canning and stuff. And so that's how this building was built.

So, and then when we came the two of us dry-walled the place. And it looks like we were white all the time because of the plaster and the dust. And I'm surprised we stayed married after that. But we did. And after we did that, we opened the studio downstairs. And two years later, we opened the gallery up here. And then 10 years later we built the addition to the studio for the glaze room.

MM 3:11

So it might actually make sense to step back a little bit and talk about how you became interested in clay. Is there, someone who came first or would one of you like to go...

RB 3:22

I'll let you go first, for that this time.

SG 3:26

I had gone to DePaul University in Greencastle, Indiana with the intention of becoming an English and French teacher. Because teaching seemed polite and, I was the first person in my family to go to college. So they had high hopes for me until I said I wanted to become a potter. But I had studied under Richard Peeler, who had turned out was a big deal. He had been president of NCECA, the National Council of Education on Ceramic Arts and he had done films about potters in Japan and potters in the United States. He's very soft spoken man and he and his wife Marge were a great influence on me.

So by the time I was a junior and I was contemplating a career in ceramics, my parents were quite upset that I had not known this two years later, they taken him out for coffee, and he and his wife ensured, were assuring my parents that they thought that I had the talent to go on. Went from there to graduate school at Wichita State University, got the job here and moved from Indiana to Illinois. I taught at McHenry County College for 33 years as their ceramics instructor and really, really, really enjoyed it, but retired at 57, so that I could be part of the studio. Our kids had left by then, we'd sent them off to college, and they tripped out, and have been working about half time in the studio ever since then.

Oh, and I picked up another master of fine arts degree at Vermont college when I was in my 40s. So I'm "bam fam fa," BA MFA MFA.

And I've just really always enjoyed clay. I have, because I had a craft class, done basket weaving and paper making and paper marbling and woodworking. I always come back to clay, because that's the one that's most fulfilling for me, and that's the one that I keep having new ideas for and that I get most interested in and stay most interested in. My family has reconciled to this.

MM 5:46

How about you, how did you get interested in clay?

RB 5:48

Oh, it was a fluke, it really was a fluke. When I was, when I finally got accepted to Northern, I wanted to be in art in some way or other. And I thought the best way to make a living at art was to be in advertising. Because then I could design things and I could use my art skills, but I could see I could also do the very practical things of designing, and furniture or, or packaging or whatever. So I went into the design department to get a degree. And after the first semester, I realized, and most of my friends who are in the arts, realized we had to do electives. And my roommate was also in advertising with me, which was another fluke. He said to me, I'll bet I can make better pottery than you can. And I said, "Okay, you're on." And we went into the pottery clay and I touched clay, and it was it. I didn't want to do design anymore. But I thought still practicality that I am, I wanted, I did the design thing. And I had two classes left before I could get my design degree. The head of the department came to me and said, you're no good at this, quit. And I said what? And so I started doing clay, and I've been happier ever since. I

spent more time in the clay department in the clay room than I did in any of my other classes, so it was obvious that that was what I wanted to do.

And, so then I went on to get my master's degree, still at Northern, both the bachelor's and master's degree at Northern. While I was working as a social worker and a craft therapist at Elton Mental Health Center. So for five years, I did that, while I was going through a master's degree.

MM 7:44

How did you get interested in doing that?

RB 7:47

I had to find a job. So I went in, and I interviewed with the head of the social work department. And I just, again, as a fluke said, I could also set up a craft department if you want. And she said okay, you're hired. So that's how that happened.

And, when I first started doing clay, I realized you could sell the pieces. And that's how I put my way through college, by making as many pieces as I possibly could during the semesters, and then selling them over the summer so that I'd have enough money for the, at least the following semester, if not the following year. So I didn't have to have a part time job while I was in college.

MM 8:38

Did that start when you were in undergrad?

RB 8:40

Yes. Now where am I going from there? So I was selling things through art fairs, but I actually started at art fairs when I was in high school, as a painter, because I did want to do art, even when I was 10 years old. And so I sold a couple of paintings and a couple of drawings at an art fair, in my hometown, back in the 60s. And I, I just, I liked the idea of being up in the, out in, talking to the public and selling my stuff so that it was a natural progression to go sell my pottery in art fairs over the summer to put my way through school. So for 48 years, I think I did art fairs, from the early 60s until 1999.

And then in the year 1999 and 2000, I decided that it was better to hire people to do the things that I didn't want to do anymore, which was sell the pieces. So I went to a couple of wholesale shows and kind of, plethora of galleries. At one time I had 70 galleries that I was selling through. Now I have 28. And the places, the 28 that sell the most, I tell you they keep ordering stuff. This is nice.

But I've been happier. I enjoyed doing the art fairs, but I now am really enjoying doing the wholesaling part of it. Because I don't have to concentrate on the selling part of it. I guess I can concentrate on making a lot more pottery than I can doing the art of business.

MM 10:37

Would you and I'm sorry to take you back over some things, but I think it would be nice to record, would you talk again about how your teacher felt when you were doing art fairs and what that response was?

SG 10:48

When you, when you...

RB 10:50

Oh. Because, because there's a lot of students and pottery to be fired, graduate students would do some of it, but the teacher had to do a lot of the firing because it was very, the gas kilns and stuff were quite sensitive and, uh, dangerous, I guess, is what you might call. So when I was doing a lot more pottery and being a production potter,

he came to me after the third semester and said, you're gonna have to do a lot more firing, you're going to take over some of the graduate students' jobs because you're making too many pieces. And he so he was okay with that, because, you know, he saw that I was so interested in it, he was okay with that. But, it also, that that then forced me also to learn how to fire, much quicker, and felt very comfortable doing it. During the undergraduate school, I actually built a couple of kilns, both electric and gas kilns, which was fun to hear and see and do. And where else, what else? Can we get some other?

MM 12:11

Sure, no, that's great to hear about your educational experiences. Susan, did you ever do art fairs?

SG 12:19

Yes, I did for several years. But it was never something I enjoyed doing. So as soon as I could, I found galleries, and in fact, that's how we take vacations. We have some dear friends up in northern Wisconsin at Fire Mouth Pottery. Every year, we take our work up there, spend a couple days on the road and spend a couple of days with Bill and Kathy, giving them their inventory for the year. And then we meander our way back. When the southern Illinois gallery was open, the Illinois Artist Craftsman Gallery, we would go down to southern Illinois around Grand Lake, and that was a lot of fun. We saw the Lincoln Library because we delivered in Springfield to the Springfield Art Museum gallery there. So we have planned vacations around delivering to galleries. This is a lot more fun than being at art fairs.

MM 13:21

So how did the two of you meet?

RB 13:23

Oo, that's a good question.

MM 13:25

...grad schools and ended up here, so tell me about how that happened?

SG 13:26

I was teaching at McHenry County College when Bob approached me, he had gotten a grant to do a, an exhibition of clay art from, and craft from... he and four friends, I think. They had to have it in four different locations in the state in order to get the grant, so I promised them that they could have it at MCC. And after that we were instrumental in starting the Clay Workers Guild of Illinois. I was a founding member and Bob was one of our first joiners. And then after being in the guild for about a year or two, suddenly, we were neither one of us dating anybody else and ended up dating each other. When he called on about the third or fourth date and said, I can't go to the movies tonight. I said okay. And...

RB 13:28

I thought that was all over, because...

SG 13:53

Yeah, you could tell in his voice. He was he was not expecting any...

RB 14:16

Canceling a date, oh my...

SG 14:27

And I said, "What, what's up?" And he said, "Well, I'm firing."

RB 14:40

And I have a lot of plates in the kiln.

SG 14:41

No, you just said, "I'm firing and the kiln is real slow." And I said, "Oh, do you have a lot of plates in there, or shelves?" And he said, "Yes! Yes, I do." And I said "You know, they go slow for me sometimes. We'll catch the movie next week." And he said, "All right!" And Marge and Richard, the potters that mentored me and were my undergraduate instructors always shook their head and said, potters marry potters because no one else'd have us. And when they found out I was marrying a potter, they laughed. But it's worked out well, because I had teaching and we had the insurance and steady income. And Bob was able to have the studio here. And then when the kids came along, he was able to do a lot more with kids because of that. So we've always worked in, I think complimentary careers, both within the world of pottery, but not a lot of competition. Because it took both of us to balance it out.

RB 15:45

And being part of the Clay Workers Guild of Illinois was a really wonderful organization to be part of, and to have started it. That's another, we got a couple of grants through that, through the state of Illinois, because of some of the shows and exhibitions that we did early on in the 70s and 80s. Through the Clay Workers Guild. The Clay Workers Guild gave us an opportunity to not just show clay and do clay. But also give back to the community. So in other words, not only did, were we able to gather a bunch of pieces to have a show that would travel to junior colleges, or to have exhibitions that we could give awards to, and monetary awards to, not just ribbons but monetary awards to. That brought wonderful creative work to the northern Illinois, part of McHenry County College.

But we were able to do Empty Bowls, where we could, you know, make a lot of bowls and give them away to for food pantries and stuff.

SG 17:03

And Potters for Peace, the Nicaraguan thing.

RB 17:06

Yes, exactly. And the workshops that Susan was, was instrumental in starting up a number of workshops through the guild. And

SG 17:19

The Clay Workers Guild, the pottery studio and the MCC Conference Center were able to go together and get some grants and sponsor workshops by famous potters, and we did that for about the last decade that I taught.

RB 17:35

But not just famous potters in the States, but Australia, Canada.

SG 17:39

Yes, we had Janet Mansfield, who did Ceramics Art and Perception, the Australian magazine, she came in, and we got John Glick to come in and do work, it was a big deal. Robin Hopper from Canada. Yeah. We had, we had a, Stephen Hill, between divorces. Tom and Elaine Coleman. We had potters who were very well known and were a draw, so we got a lot of people from surrounding states and it let the guild meet more potters and it also gave people a chance to see extremely well known, and extremely good, potters. And then I would take groups to NCECA every year. I think Tom has continued that tradition that he takes them to the Ohio show instead every year. So that we could expose the potters in the area and my students, to these artists, expose these artists to our area, and kind of spread pottery around so that people could see that it is a small community.

RB 18:49

But the Clay Workers Guild and having the workshops, and the workshops actually made money for the guild, which was, was able to have us afford to be able to do the shows and exhibitions and some of the teaching things that we wanted to spread it out to the community. Not just the potters in the community, but we had people who were just business people that were interested in seeing what the pottery and things was all about. Just to expose the community just as well as the potters in the community. So we were very proud to be part of Clay Workers Guild.

SG 19:33

With our cooperative equipment to, come together by five carts for the price of three or whatever, we would get them shipped to the local clay place or to MCC so we wouldn't have to pay shipping. So we did a lot of cooperative ventures in the early years.

MM 19:51

How many founding members did you have?

SG 19:56

Three, me and Lena and David. Lena Wells is the German-born potter who works on (?) road. She still pots. David Trumbull had a pottery in Richmond, Trumbull Pottery, for many, many, many, many years. In fact, they had a gallery upstairs where he sold mine and Bob's work. He has retired from that, he's in his 80s, he no longer does clay. But one of the big delights of my later years of teaching is that David decided he missed clay, and he came to me and he said, Would it be alright if I took your beginning class just to get back to clay? And so I had David, who was just the most amazing resource and so happy to be in pottery again, in in my beginning class, and he was a real senior statesman there. Then after he did that RB McAllister, who's a potter, was a potter at Woodstock, and then had done 20 years in real estate, said, you know, I'd like to come back to clay too. So suddenly, I had professional potters in my class, which was just a delight, because every time you see a different potter produce something in a different way, all of them have the things that they've learned in undergraduate school and graduate school and over the course of years of working in clay. And they were able to bring that and expose students to this. So that it was like having a little mini workshop. David had done a lot of extruding in his career. And I got to the point where somebody'd say, how do you... and if I saw them with extruding parts in their hands I'd go, go ask David, go ask David, he and he'd have, he actually made up a little booklet, and he hung it off the machine, and he was always thrilled to answer questions. So it was a lot of fun. So David and Lena, were already partners in the county when I came to work at MCC. But they came out to MCC to meet me, and then I worked with them, and it was wonderful to have that support in the community. So it was me and David and Lena.

RB 22:04

And then, on average there was probably 25 to 30 potters for many years. Now the guild has grown to almost 60, 60 potters in the three surrounding counties to DeKalb County. Lake County and McHenry County.

MM 22:24

So do the students become guild members too?

RB 22:27

Many of them.

SG 22:28

Many of them did.

RB 22:30

and still do. In fact that's probably the majority of the guild, is students.

MM 22:35

Do many of them stay local, or do they tend to get on from here?

RB 22:39

Yeah, no, they stay local. Some of them are, have been in 30 years almost.

SG 22:47

Someone like Trish Vollkommer, who's president of the Clay Workers Guild now, started out needing a part time job and she worked for you. And through working for Bob, weighing out his clay and doing liner glazes and putting wax resistor on the bottom of stuff - this is interesting. And so then she ended out at MCC taking pottery. And she is now 30 years into her pottery career, is president of the Clay Workers Guild currently, helped put on many of the workshop and now negotiates and does some of the workshops for MCC. So yes, the people who stayed here have stayed effective in clay.

MM 23:30

That's wonderful.

SG 23:31

It is.

RB 23:33

In the early years when I was in undergraduate school. We would occasionally go to different artists, different potters studios and see the potters, how they work and stuff. But also, we noticed that many patterns would have this annual kiln opening sale, that they would have. So they will do a couple of kilns, they would put a bunch of pops in, in an area or on a picnic table or whatever. And then they would open up the kiln, and that weekend, people could take things out of the kiln, as well as buy the things that were out of the previous kilns. And so, in those younger years, I always wanted to do that kind of thing as well, but I was so busy doing art fairs, I never really had the ability to organize them for myself. But one of my neighbors here in Franklin, well in Woodstock, was a painter. And his wife was also a watercolorist. And they, when we first moved here, came to us and said, Boy, we sure would be interesting to have a show and, showing off the talents. But not just the talents of the artists that are in here, because there were three or four different artists up and down the street here. But also the people who refinish antiques, the farmers selling Indian corn and pumpkins, anybody that had a talent for anything, to just show it off. And so she organized 12 neighbors to do a show which we call Autumn Drive. And that has become my annual once a year kiln opening, only it's now, it's the Autumn Drive. It's a different thing than an art fair, because it's very eclectic, because some neighbors their talent is garage sale, but some neighbors are, they finish the most outstanding antiques that there are, and there's some very creative people that participate. So from those 12 people in there now 30 neighbors that participate in this once a year, third weekend of October, Autumn Drive, and that is our home show that we invite other artists to participate on our property. So we have a mini art fair here. And then some other people have mini craft fairs. And some other people have mini business fairs. And the farmers are selling Indian corn, pumpkins, and garage sales are, abound everywhere. And we almost get, probably, almost 12,000 people in the weekend, three to 4000 people a day coming to the show, it has now become a very popular thing its our 31st year. And it's become a destination for, not just people in the county areas, surrounding county areas. But we have had checks from Minnesota and Iowa, Indiana,

SG 26:43

Colorado

RB 26:44

Colorado, and people, people who just hear about it come, which is wonderful.

So Fran, when Fran and I got together and did this with Henry Boyd who was the farmer. We never thought it was going to grow to that kind of a thing, but it has, and we are thrilled to have, doing that. So my dream had, did come true, in that I do have an annual kind of a kiln opening show every year, which is really nice.

MM 27:17

What kinds of other artists do you invite to come here, is it mostly local people?

RB 27:23

We have two other porters. We have two jewelers, a woodworker, a metal worker, and

SG 27:30

Honey, honey and gourds.

RB 27:32

Gourds, a gourd artist and a fiber artist. And then we give three or four booths to charities.

SG 27:40

Helping Paws is the biggest.

RB 27:41

Helping Paws is the one that we that we've been, is the most famous charity thing that we have here. And they have, they bring their pets out, they bring their cats and the dogs and everything, all the kids love to pet them. And it's a fun fun thing to do. And then they sell t shirts and sweatshirts and treats dog treats and stuff too to try to be a fundraiser for the shelter. And then

SG 28:07

And several adoptions have occurred because of them having the pets here, the puppies are a big magnet.

MM 28:15

That's wonderful.

RB 28:16

A bake sale for the dance group or the girls ... high school group and the Conservation District comes out and tells what they do. And we have had blood drives here before

SG 28:30

And the food Co Op.

RB 28:31

Food cart. So there's a whole bunch of different things that we have on our own property. And the advantage, another advantage of that is that right next door to us is a historical building called Perkins Hall. It was built in 18...67 or something. This is Rick Wheeler (?). And it was a town hall meeting, and is now a historical building. And so the Historical Society owns it. And they now have a fundraiser there as well. So it helps, that show has helped them for fundraising.

SG 29:11

Yeah, I'd say popcorn guy is probably the most sought after guy at the entire fair. I, there's 30 stops, and each stop has up to a dozen people who are vendors at that stop. But this, the Wisconsin kettle corn is wonderful. And the scent of it fills the area. And it's been very successful. It's great.

MM 29:37

What fun. I had not heard anything about that. That's really exciting.

RB 29:42

Well you'll have to come.

MM 29:43

I will have to try, when is it?

RB 29:45

Third weekend of October, 18th, 19th, and 20th. I'll give you brochures.

MM 29:50

Please do. I'm actually out of, I'm going to New York.

RB 29:54

Oh darn.

MM 29:54

I know, this year.

RB 29:56

Well this is our 31st.

MM 29:58

Hopefully there will be a 32nd. Sounds great. So that's obviously that's a big event for you. Would you talk more about what your yearly routine was like when you were doing art fairs?

RB 30:13

Okay. Once I became, once I actually graduated and decided to do pottery full time, the best way for me to, to make a living was to go to art fairs and sell my work directly to the customer. And just any art fair would not do because if you went to an art fair, and you made a couple hundred dollars, that would work, you needed to make \$1000 or \$2000 a day, at an art fair. So I had to jury too many of the art fairs. And I have done an art fair and every state of the union except Alaska and Hawaii.

In search of the perfect art fair. There never is such a thing, but there are many that are much better than others. And I would end up getting, there are probably they were probably in the 80s 90s and even at the beginning of the 2000s, about 30 to 35 really good shows in the country. And I was able to get into 6 or 7 of those. I could never get in the same one ever twice in a row, or very seldom twice in a row. But I would get into at least 6 or 7 of the really good ones. And I would get into about 15 good shows. And I would end up doing about 10 shows that were just okay. So I would end up doing between 24 and 30 shows a year, which means I was out of town for 30 weekends out of the year.

Sometimes I would end up putting the trailer on the back of my van and carrying enough pottery so that I could do three shows in a row. So I will be gone for three weeks in a row. So I would do the show, the show would be a Friday, Saturday and Sunday show, so you'd set up on Thursday, do the show for the three days, take down on Sunday, rest on Monday, travel to the next show. It's kind of like a carnival. I was a carnie guy. But I did enjoy entertaining the public at the shows. And I really did enjoy going back to some of the same shows over and over again, because customers would always come back, which was really fun. And then when I would not get into a really good show, but then I would get in two years later, they'd, "you're back, oh, you're so, oh, thank you for being coming back." And so that was always fun to hear those kinds of comments that people liked my work enough that they would want to buy more of it later. And I did that for more than 40 years.

SG 32:59

And then after the end of the summer, you would start immediately producing and then we would produce your Christmas and all spring to get everything so that all of your stuff was in the garage. And sometime in mid May, he would load his trailer. And then each time he'd come back from an art fair, he'd have to unload the trailer, fill in the empty areas, and then reload the trailer. What we did not realize for many years is that spending a day loading the trailer, spending a day on the road, spending a day setting up for the show, being at the show for two or usually three days, having that Monday where everything just sags and then getting back here Tuesday in order to do it again.

RB 33:44

That didn't leave much time for pottery.

SG 33:45

Yeah. Well that, and it cut into whatever profitability there was because you're talking about days on the road with gas, with meals, with hotels, as well as the art fair fees. It was about 20 years ago, when we figured it all up on paper and realized, yes, shipping is actually more cost effective. Shipping and selling wholesale is more cost effective in the vast majority of cases than it is to do retail sales at art fairs, to say nothing of less wear and tear on, on Bob's back.

RB 34:24

At the very beginning in the 70s and 80s, when art fairs were the new thing. And everybody wanted to go to an art fair. And I mean, the general public wanted, wanted to go to an art fair and see the art and buy the art and support the artists. It was the hippie days. And people wanted to decorate their houses in that venue as opposed to just having plain walls, I guess. Art fairs were very popular. Then the people who ran the art fairs realized oh, gosh, we could make some money. So they doubled the art fair fees. And then the hotels in the areas that oh my gosh, we have a popular art fair, we're going to double our room rates. And it just, you know, then it became a business as opposed to a fun thing to do. And so that's why in the 90s, it started to not be as lucrative as it was, and you really had to find the really good shows or not do a show because you'd almost lose money if you went to a show that wasn't a really really good show that was juried by a museum or an arts organization.

The local Chamber of Commerce did not do very well at promoting the good art here. And it was at that point that I realized that I was spending 50% or 60% of what I was making, to other people other than me. The hotels and the gas and the food and, and the promoters. And at that point, I said well, I might as well wholesale, if I'm gonna lose 50, 60%, I can wholesale and then the wholesalers would pay for the shipping. So I would actually make more money wholesaling at 50% off than I did actually doing art fairs. And I could make twice as many pots, because I wasn't gone so long, so on. So therefore that was a much more lucrative, and my accountant, when he saw me after the third year said, "Why didn't you think of that sooner?" I don't know!

MM 36:40

Did you do art fairs together? Did you sell your work together? Or? No?

RB 36:44

No.

SG 36:45

No.

RB 36:46

She did her own couple of shows a year. And, but mostly sold through shops, through galleries that she would do on consignment. I was, I was the art fair person. And it was very seldom that she would come with me unless I

needed someone to actually help like, there were a couple of, couple of really good shows that we would do where I would be there selling the work, and she would have to be my gopher, going back and forth from the, from the truck to the booth. Because, take the dolly and bring back six boxes because six boxes were selling. Those were the fun shows. And those were the... but we when we had kids, she would stay home with the kids.

We didn't bring the kids with the shows, to the shows with us very often. I started bringing Alex and Shannon with me to help with the shows. But then I realized Shannon was buying more jewelry, that was trading pottery for then... was worth her coming to the show

SG 37:56

She exceeded her minimum wage.

RB 37:57

Let's do that.

MM 38:02

She was having a good time.

RB 38:03

Well, she was, I was happy to have her there.

SG 38:05

And she got some beautiful handmade jewelry out of it. She has very good taste. But somebody shows up mid-afternoon, says oh, your daughter said you'd trade for that nice pair of silver earrings that she got. And we go yeah, start wrapping Bob.

RB 38:08

She did.

SG 38:22

But she, she enjoyed it for a few years.

MM 38:28

Good experience.

RB 38:33

And I guess my children's first jobs was being an apprentice of the studio, which is why they don't like clay.

SG 38:40

After Bob showed Shannon around and said this is how you make the clay and this is how you ball up the clay. This is how you weigh it and measure it and that sort of thing. The next day, she brought her brother out and said this is how you do it. Wouldn't you rather have this job than me? And we said no, no, it's got to be you.

RB 38:59

I paid Shannon, by the hour. And she would

SG 39:04

She would take the ball of clay and go over and sit down and shape it. And then sigh and then get up, take the ball back and set it down, get the next lump of clay and go to... Alex was a different story.

RB 39:18

Alex was just the opposite. I didn't pay him by the hour I paid, I paid him

SG 39:22
By the job.

RB 39:23
by the job. And when he, when I said make 200 balls of clay. He would zip right through it and in a half hour, 45 minutes, he he'd have all that clay done. And he didn't work for four hours doing 200 balls of clay.

SG 39:38
He wanted to get back to his friends and so he was very efficient at it

RB 39:43
Should have thought of that the first time too.

MM 39:45
Well, live and learn, right?

RB 39:46
Yup.

MM 39:51
You were both working, in different ways, full time in clay for quite a while. How did that, how did that balance work?

SG 40:01
There were a few years where we would pass the children back and forth like Olympic torches, "Here. I've got to go." We were working together but separately, you know that somebody always had had dibs on the kids and somebody always had, "I've got to go out in the studio and work now." It was, it was a very hectic time. But we wanted to be with our kids. What's the point of sending them off to daycare or whatever? Now, MCC had a wonderful child care center and sometimes when I'd go to work I'd take them in after they were about three or four and they loved that.

RB 40:37
Especially when I had to be out of town. Yeah, well, there's that.

SG 40:42
And Bob and I became scouting parents. So we went through Tigers and into Cub Scouts and then right on up through, Bob stayed with that. But when you make the transition from Cub Scouts, to Boy Scouts, they really prefer the dads to be the big thing. So Bob became a leader, and they did a lot of camping and Alex actually got his Eagle when he was in high school. And so they had a lot of time together with that. Shannon ended up going to 4-H and I was the mom that you know, one of the moms that participated in that so that we each had activities we did with the kids. Again, it was, I think around middle school, they could not yet drive. They were in different schools for a little while because they go from grade school to middle school to the high school and so there were always different hours, different buses sometimes and many more before school and after school activities. And that kind of, we will write down the schedule and we are crossing things off every day, lasted until Alex got his driver's license. And we helped, you know he had some money for a car we helped him a little bit with that and he had to pay his own insurance, but the day he turned 16 he was going, "So, can we go over today?" And things just eased up a great deal. Because an awful lot of what you do with your kids is hauling them around, in middle school, I don't know how old your son is.

MM 42:24

Two and a half.

RB 42:24

When he was a kid... spectacular.

SG 42:26

Oh, yeah, you have not gotten computer generated randomized holidays from the school system yet but you will, you will.

MM 42:35

Something to look forward to!

RB 42:36

But, it was a spectacular partnership, having had clay together, and having kids together, and being able to have all of that work, and every, each of us knew what the other one was going through at all times. That, it just was a wonderful life for

SG 42:57

Yeah.

And we had the cub scouts over to do their badges and, and make clay and we had the Boy Scouts over to do badges and have some clay and some craft stuff. And we had the 4-H kids over to have it, so we, we incorporated what our life was and the children were not... significantly appreciative at the time. But Shannon, who now, she became a librarian and technical services director, is in California and she said "Oh, I don't talk about my home life. I talked about you guys." Because it's, you know, my parents are cool. My parents are potters. They did this, they got, oh look dad's in a magazine, he got an award. So, she has found us to be very useful. And Alex has gone from, I don't know what they do, to, to, oh, it's a great place to bring a date. "Look, these are my parents, the potters, isn't that cool." So we finally achieved a status with our children.

RB 42:59

years and years here.

SG 44:06

It is real busy, running a studio because being in the studio is very full time. And teaching, if it's done right is very full time and parenting is very full time, and there were several layers of full time. I went back for a degree when Alex was in kindergarten and Shannon was in second grade, and I think that was probably the most hectic we were. It was a commuter degree, I would fly out to Vermont college once every six months, then I would have a mentor visit in the studio and talk me through things and I'd be writing my papers. I remember that as probably the most sleep deprived time of my life, compared to just, the children being little and waking up sometimes, that was, that was nothing compared to doing the school or the degree, the studio, the kids, the whole house thing. But we made it work because both of us understood what the other was going through a lot.

RB 45:13

And I guess it's, that the, if I had learned anything when I was in, going through college and I wanted to be an artist, I thought oh, I wanted to be an artist, I want to create things and I want to do stuff. I did not realize that being an artist was a business. And that I made a lot of mistakes at the very beginning of my company when I started it. Because I didn't know about business. And I didn't know how to ask for help. I didn't know what I had to ask for help. And boy, if I had any advice to any artist, or potter, who wants to be successful, take a few business classes when you're young, so that you know what you're doing and ask for professional help get an account, get a publicist, or somehow trade or you know, however, however you can afford it. Those kinds of

things do help tremendously. Being a potter, being an artist is actually a business as well. And you really need to know some of the ins and outs of how to become a business. When you're a potter.

MM 46:37

So you talked about having the kids work in the studio and having an occasional assistant, would you talk again a little bit about how that worked for you or didn't work for you to have somebody helping in the studio?

RB 46:54

For the many, many of the times when I had someone trying to work for me, I had a really hard time figuring out exactly what I wanted them to do. I tried having someone come in and just do things like clean the studio once a week, or to, weighing out clay so that I could make the mugs more efficiently, or waxing the bottoms of pieces that I wanted to glaze. And those little chores were fine. But it still didn't, didn't give me any more time with either the family or being able to make more pottery. So I tried having an apprentice once or twice, someone who was either just starting grad school or whatever. And it was, I ended up trying to be more of a teacher than I was... getting enough work from them that it was cost effective. It was actually costing me more of my time, than was worth having an apprentice. That was the one thing that I'm sad about, is that I wish I could have had more of a

SG 48:18

A mentorship?

RB 48:21

I wish I, wish I would have been able to figure out a way of being able to pass this on to someone else who, or give some advice to someone. But it just never seemed to work out, the pieces that they were making or never the quality that I could resell and the handles that they would put up mugs would not work very well. Because they were learning!

SG 48:43

Except for the one. [pause] I made, I made mugs for Bob.

RB 48:50

You still make things for me now!

SG 48:51

I still, there are still pieces that we do cooperatively where I will throw them and he will glaze them. There are certain things galleries want that it's just easier for me to do. So after the two graduate degrees I now do piecework.

RB 49:06

And actually that started out at the very beginning, from having the, this gallery that's here, and someone saying to me, "Do you do tea pots?" and tea pots are very hard to make because there's so many parts and so many pieces for a teapot. And I said "No, I don't. But Susan makes tea pots." "Well, I don't like her colors." So she would make the tea pot and I glaze it in my colors. Or, someone would like my pieces, but they didn't like my colors, they wanted Susan's colors, so we would be able to collaborate that way. And make pieces for each other and the other one would glaze it, so that we can do special orders. And that has now evolved into this whole wholesale thing where she will do three or four pieces for me that she can do them much more efficiently than I can.

SG 50:01

But then you do the glazing

RB 50:02

And I do the glazing.

SG 50:03

and they're your firing

RB 50:04

The gallery thinks that I made them, which is fine. I don't make very many pieces for her.

SG 50:11

Well that's because I don't do full time, and... We just retired from special orders. We've been in the process of retiring for the last decade, we still plan on working, but every once in awhile we'll look at, it's like Bob retired from art fairs. He still does full time pottery, but he doesn't do art fairs really anymore. And we just got in a series of special orders where people are going, "Well, can you do this? But can you do that? And you made this mug 20 years ago, can you reproduce the clay and the colors and the exact style?" Which of course you have to remember perfectly. Because, from 20 years, why would you not know? And

RB 50:52

The comment was, after we took pictures, "here it is, do you want it?" They said, "Yes, we want it." And then they got it. And they said "We really liked it, but it had more brown in it last, last time."

SG 51:01

And so we looked at each other, and went, were retiring from special orders, too. So we, and I think that's part of why we're still interested is, so much of what we do is, it's because it's what we want to do. It's not like, "Oh gosh, it's Monday morning, we have to go out and..." On Sunday, Bob was out here watching the game while he was glazing pots, it's just, it's not a job, it's part of our lives. And it

RB 51:32

And like I said at the very beginning, it's not, it's not the, what I make, it's not how good I make it or it's not the, the beauty of it, that isn't interesting enough to me. It is the dance that I'm doing with the clay day in and day out. That is what is, makes me get up in the morning is, is being able to sit at the wheel and make those pots and trim them and make them, and then have them come out of the process and you know, look at them and say good, I can sell that one, can make more. Because it's the process that is more important to me than the actual piece themselves.

MM 52:12

Would you, since we're recording, would you talk about the pieces of that dance and the, how that works for you a little bit more?

RB 52:20

Yeah. When I am making a piece of pottery, I've always liked doodling and drawing and that kind of thing. But when I can doodle and draw three dimensionally in the air, using the earth, and partnering with water to form the piece, and then having the air dry it, and after finishing and glazing the pieces, fire it, to harden it and make it a useful piece that the general public can use and enjoy. That dance that I, that is with the universe, earth, air, fire, and water, is the thing that is the most important thing to me, and is what has always got me up in the morning to do pottery. I don't know how else to say it other than that. It's that dance. It's the act of, rather than the piece that's finished, is more important to me.

MM 53:36

And you said, is it 30 different things now that you make, that you've narrowed it down to?

RB 53:40

Yeah, I've narrowed it down to about 30 pieces. I would always, I was experimenting with different things in different forms and the same form but different ways. And what would be interesting for someone to use, and have in the kitchen or to put on their wall, or to decorate their house with. And after refining all of those different ways of forming different forms, and different pieces of clay, decorating them in certain ways, I found the styles of 30 pieces that I really enjoyed making a lot. And the two colors that I relate to very well. The two colors, I'll show you...

This is my landscape design. It's a, the reason why I like it so much is because it reminds me of all of the traveling that I had done, it's a landscape feel to the pieces, it's Southwest, I just love that part of the country. My favorite stone in nature is, I can't remember the... picture agate. Picture agate has that kind of landscape thing, there's different colors. And sometimes it's orange, sometimes it's yellow, sometimes it's brown, sometimes it's red. But there's always layers to it. And that's what this is, it's layers. And it reminds me of traveling down the road and seeing the wheat fields, or the sand, or whatever it is with the sky at the top and the horizon line. So that's what this particular color scheme has related to. I started doing the blue ones, which is, see that one, that was the color that I did in the 90s and early 2000s. And then I developed this color, which gave me a different style.

And then the other color is oil spot blue, which is a, can the camera see? Oil spot blue, which was, again, one of those happy accidents that come. This glaze is made up of dipping the piece in black, and then dipping the piece again in black, so that this is a double layer of black, then dipping the piece in white, then dipping the piece in white again, so it's a double layer of white. In the kiln, that's when the magic happens. I could tell you that I take a brush and put every little dot in there myself, but that would take forever and ever for each individual piece. But what happens in the kiln, because of the chemistry that is involved, is that the black glaze, or the white glaze melts first. And then the black glaze melts underneath it. There's a gas that's created between those two layers of things and that gas has to, it bubbles, the white glaze and it has to escape so it pops. So the black glaze shows through where the little bubbles pop. Thin bubbles where there's a thin layer of glaze, where there's a double layer of glaze it's a thicker bubble, bigger bubble so it pops and gives that kind of design. So it's a, that was, when I found that technique, I refined it to the point where now it's pretty consistent. And I, just happy, lovey, wonderful thing. And the millennials like this color better than the landscape. Those people who are very much into nature, and into craft... what do you call the kind of crafts that... I can't remember the name of... anyway. They've enjoyed the landscape pieces, the ones that look like nature. The millennials like this, because it goes very well with the metal and glass top tables.

MM 58:12

Interesting. You know your audience then. Well Susan, would you talk more about your philosophy of making and your style of pottery and that sort of thing?

SG 58:29

Where Bob reproduces the same piece, and that gives him great joy and satisfaction to see 20 or 30 mugs sitting there, or 50 or 100 mugs because he does production pottery, I do what is called limited production pottery. And every piece is by design slightly different. I did years of doing sets, and now I think more in terms of coordinating rather than in terms of matching. And every year I try to bring into production, a new piece that I haven't done before. Over the last few years, there have been garlic pots and French butter dishes and cheese trays, something different every year that I'm interested in. But the first time I throw something or hand build something, it is not professional. There's a six month or a year arc of how does this get the design tightened, and the glaze adapted and get it to the point where I want to send it out into the world.

While I'm doing that, every one of them is going to be a little bit different. And I do a lot of stamping and a lot of altering on my work so that it is different then, because that gives me a great deal of joy to manipulate clay and to have that, not just a surface, but to have something into the surface and something past the surface, so that there is a depth, not just to the glaze, but to the clay itself. And I like it because it just emphasizes the three-dimensionality. And it also emphasizes the artists input. If you go to the Art Institute, and you look at their

collection of wonderful, wonderful ceramics, especially the Asian ones, the Japanese and the Chinese, you can see the grip that someone used to dunk that. And you can see the fingerprints of somebody who's been dead for 2 or 3000 years, and is doing the same kind of pottery and has the same traditions behind that person as I have. I love the continuity of that. So as much as I tried to do new things, I don't think there's a lot that is new in clay. The French butter crocks that I'm doing are back to a 17th or 18th century design, to keep butter when they didn't have refrigeration. The garlic jars are from the American Southwest to keep the garlic from growing green shoots on the counter.

RB 1:01:10

Yarn bowls are from early on when they were knitting and making your own clothes in the 17th century.

SG 1:01:18

So I love to work within that tradition of making practical, functional things, putting my twist on it, and just enjoying the process a lot.

MM 1:01:31

Did your students influence your work when you were teaching?

SG 1:01:34

Oh, enormously. It's the thing that I miss most about teaching, especially the advanced class, which met every Thursday morning for four hours. It was like having a mini workshop, and party, and gossip fest all at the same time, because all these women had known each other for a long time. And we would roll in and I would always have something collected to show them. This is a new technique. This is a new trick. This is how this other thing is done and they would

Audio File #2 (afc2018030_04440_sr02.wav)

SG 0:00

also, because some of them started going to NCECA, they started doing the Twenty Hands Pottery Tour up in Wisconsin, they started going to places and they'd bring things back. "How is this done? What is this? Why is this?" in some cases, and it was just so informative for me and so much fun. And I really enjoyed that collegiality. And that exposure. I do not miss large parts of teaching. I do not miss faculty meetings, I do not miss staff meetings. And in fact, when they were about six months ago, talking about arming teachers, one of the administrators says I have seen staff meetings, it's a good argument against giving them guns.

RB 0:50

And she doesn't miss that loading and unloading the kiln

SG 0:52

Yes

RB 0:52

for every student that's there.

SG 0:54

My work went in last it, it was point of professionalism that the student work goes in first. And first semester goes in first, second semester goes in the second, third semester, and then fourth, and it just meant I would have to fire more. But one of the joys of having my very own kiln, not even one that I share with Bob, but my very own kiln is, every single piece in that kiln goes where I want it to go, and every single piece is mine. I don't have, even make up, a little twinge of conscience that I am putting a lopsided pinch pot that I know the glaze is bad on,

instead of a mug that I'd really wanted to see a new glaze for. So on the whole, I am happy that I am retired from teaching but I do miss the collegiality of that large group of people because we worked quite well together. A lot of them are still in the Clay Workers Guild, so I still see them. And I've taught a couple of them to play mahjong.

MM 1:57

That's great.

SG 1:57

Yeah.

MM 1:58

That's really great.

SG 1:59

So yes, we all socialize together still.

MM 2:02

Wonderful. Would you tell the story of your kiln again?

SG 2:07

Okay. The last few years that I was working at MCC we had ordered a Geil kiln, which is just a wonderful kiln and I'd really enjoyed firing it and I joked around and nobody took me up on it, that I would really like that as a retirement gift. I didn't get that, I got a ring instead. But I had really enjoyed that kiln, and I did not enjoy firing the kiln that Bob had here at home. And he was full time. And so the kiln was full time. It was a sacrifice for him to let me use the kiln and take up five or six days of what could have been his production time. So I had told a friend of ours, at Great Lakes Clay, that I was looking for a Geil kiln and if he could find me a Geil kiln, I couldn't afford a new one but... and he came back and said, "I found a Geil kiln for you. It's in a little college town in central Indiana, you'd have to go pick it up, but she really wants to get rid of it because she's going low fire in the studio." And I said "That's fine. I'm, you know, I'm from Indiana, where is it?" "DePauw University." And I, it just, it touched me because I had graduated from DePauw University, Richard and Marge Peeler were not just faculty members, but my mentors. They had had me out to their house and I had gotten to see how a family in pottery had, could live. And it was a, very much

RB 3:46

They were both potters.

SG 3:47

Oh, yes, they were both potters, they worked very well together. And this kiln was in the Richard E Peeler Art Center, and I wrote a fawning, obnoxious, obsequious letter saying how much I wanted this kiln and what I was willing to pay for it and how this continued the tradition of pottery from Richard Peeler who had taught me my first pottery, and this was coming from his art center, and I really wanted to be able to produce pots with it. And they said yes. So we got down there got it picked up and got it back. And then about a year and a half after I retired from teaching I had a kiln that I could go much more full time, or much more intensely part time. Now my philosophy still is the opposite of Bob's, Bob has an online presence. You can go to Blue Eagle Pottery dot com. Bob has a wholesale crafts dot com presence. I have by design no presence at all on the internet. If you want my work, you go to one of the two small, three small galleries that I supply, or you come to the home show, because that's about as much work as I can produce in a year. And I like that. It's personal, it's local. And I get to play. I don't come out and think I've got to do 200 mugs. I come out and say, I think I'd like to do mugs today. And I do 20 or 30 of them, then I take the dog for a walk.

RB 5:32

And I do not come out to the studio and think I have to do 200 mugs today, I think I want to come out and play with clay and then end up doing 200 mugs.

MM 5:40

That's really great.

SG 5:44

We're still happy to be here. Yeah, we're still, we still come out every day. I'll take a few days off for this or that, and then I will get itchy. I will, I will be drawn back to it. And I've seen Bob do the same thing. We've taken off time this year because our daughter got married and there was five or six days in California, plus getting ready for it. And then the niece got married. And that was several days off. And by the time we had finished these, these two or three different events, we both could hardly wait to get back to the studio, because we have missed it. And that's one of the reasons clay is in our life is when it's not there, we miss it tremendously. We just like being out here.

MM 6:34

I feel like there's a partner kiln story that ought to be told, you've got two really interesting kilns out there. So Robert, would you talk about the history of your kiln?

RB 6:43

Okay. When I was in undergraduate school, Northern Illinois University had Alpine kilns. And so I, like Susan wasn't affiliated toward the Alpine brand of kiln instead of a Geil. And so when I was looking for a kiln to put in the studio, then when we came here in 1982, I was also looking for a used kiln because young potters cannot afford new kilns. And so, I asked Nick Nero, who was my clay supplier to find me a kiln, and he said that he had one in his, in his little shed there. And so I went out, I looked at it, and it looked like it was in pretty good shape. And so I said that I would take that kiln, and we brought it over here. And I looked at the serial number, and there wasn't. So I was curious, because I just didn't know where, how it came to be in his little shed anyway. And he said that that was the original kiln that was designed by the Alpine company, the first kiln that they ever built, that used to fire their baffles, didn't fire pottery, just fired baffles. But that after they refined it from that original kiln, then they just put it aside. And when Alpine was bought by Nick Nero the kiln was brought from California to Illinois, and then from his little shed to my studio. And it has been since 1982, which would be what, almost 50 years right? Maybe 60, 50 years, but the kiln was built in 1954. And that was four years after I was born. So six years after I was born. So it's almost as old as I am. And it's still in good shape, and it fires quite adequately for me. I think that I do between 40 and 48 firings a year in that kiln. Almost once a week, almost once a week.

MM 9:17

And you use electric kilns for bisque.

RB 9:19

Yes.

MM 9:21

Okay.

SG 9:24

And it has kept us from having a lot of problems that I am not using his kiln and complaining about the firing. And that he does not have to wait for me to get my things out of the kiln, in order to be able to fire it. We are two kiln family.

RB 9:42

But, but we have tried in an emergency situation. My kiln is very old. And it has been gerry rigged and fixed and re-fixed and new parts were put on old parts, and I always I feel that because I'm firing so much, one of these days it's just going to stop. You know, parts wear out. And so for a while, five years ago, I put a number of pieces in her kiln, see if it would fire with my glazes. And it took six or eight firings to actually get it to work to the point where my glazes would come up just like I wanted to in her kiln. Just in case my kiln gave up the ghost. So we can share the kiln if we had to, if the old kiln decides not to work for awhile.

MM 10:41

It's good to have a contingency plan

SG 10:44

Yes, it is.

MM 10:44

Good. So, but, you've talked about, you know, preferring different types of firings. Oxidation, reduction, so really you wouldn't ideally be firing pieces together, that...

RB 10:59

No.

SG 11:00

No, we do not. I do a lot more glaze testing than Bob, because I am still looking for different and, and unique. And I will always put the glaze tests in his kiln as well just to see what they will do. But he has no real interest in using any new colors. And I am always on the look out for just that. That next different thing to see how this could incorporate into my work. So when I do glaze testing, he fires politely for me, he fires to see what those glaze tests look like in his kiln as well. But no, separate kilns makes for a happier family.

MM 11:40

That's great. That's great. So, what's next for either of you? What are you looking forward to in the future? Or what do you think might change in the next few years? Do you have plans, or?

SG 11:56

This seems like a pinnacle that we've reached, you know, we have the time to be out here. We've worked together, we work separately. And we're producing about as many pots as we care to produce. We hope that this kind of lasts for a while.

MM 12:11

That's great.

SG 12:11

Took a long time to get here.

RB 12:15

Yeah, it is very comfortable, now to have this kind... I guess, in the future, I might allow the shops and galleries to slowly fade away to the point where I would go part time or three quarters time. This is my seventh decade. So I don't know how much longer I will be able to continue making pots. But I hope to do it for quite a while. So instead of doing full time, I may go down to three quarters time or halftime and do more of the mahjong and board games, and going out to dinner, instead of always coming out and doing clay. I do work about... right now, I do work about six hours a day, seven days a week. I might take an afternoon off or something. But that's my schedule. So it's still a 40 hour week.

MM 13:22

Do you feel like a lot of that's dictated by the clay needing attention all the time? Or is that...

RB 13:27

It's just what I want to do? Yeah.

SG 13:30

And yes, it is not unusual to be out here after dinner. It is not unusual to take off time in the mid afternoon to go see a movie. But then to, the next day be out here at 6:30 or 7 uncovering pots and then going to the grocery store and then coming back to the pottery. It, it gets to be not work, just part of your life. It's not a chore.

RB 14:01

So, no, I'm not looking to become more famous than I am. Or to add more galleries to the point where I want to have employees and expand the business. Because I'm feeling comfortable working the way I work in how many hours I work, and the way that I work. So there's not really any future plans to change anything. And I guess it's been almost, it's almost been eight, nine years now that I've felt this way.

MM 14:35

That's great. Well, and obviously your space and your routines have been through a number of changes, that you've gotten to a place that works well for you.

SG 14:45

It's wonderful. It's wonderful.

MM 14:49

Is there anything I've missed, or anything that I didn't ask about that you feel really passionate about or that you, is really important to your work? I always like to leave it a little open, at the end.

SG 15:01

I think it's a lot easier to be a partner, if you're part of a husband, wife, potter team, or a pottery duo for work or whatever. It's very lonely, if you're all by yourself, and most of us go into the arts because we can stand to be by ourselves a lot. But to have the support of another person to have somebody else you can talk over, is that handle a little short, why is this glaze not working? Do you think the kiln is doing this, that or the other thing?

RB 15:36

That's the hardest part. Why is this glaze not working? We have more discussions about that than almost anything else.

SG 15:45

We're not going to talk about problem child.

RB 15:48

Why did, why did my blue glaze all of a sudden decide not to do the big bubbles and just little bubbles? Whatever?

SG 15:56

Yeah, we have rousing conversations of interest to nobody else in world except us. But to have a partner, either a business partner or a life partner to play that off of who is also into pottery in either the same way or complimentary way is just wonderful. And it's why I loved teaching. It's why the guild has been so successful. It's why we've stayed together. Because you need that input, that, that feeling that somebody else is involved in it, as you are, and as interested in it as you are it's kind of like being parents nobody else is as interested in your kids as

you are. And this is our baby. This isn't, this is what we have been doing in complimentary but not the same ways for a while. What else?

RB 16:59

I'm in my 50th year doing pottery, 52 years now or something. And I started when I was 18 years old. Not going to do anything else.

MM 17:15

That's wonderful that you've been able to... What happened with your roommate who took the pottery class with you?

RB 17:23

Oh, he went on into advertising and

MM 17:26

of course

RB 17:29

Designed Cheerios boxes or something, I don't know.

MM 17:31

I guess that you won the bet.

RB 17:34

I guess.

MM 17:38

That's great. That's really great. Thank you both. I really appreciate it.

SG 17:41

Oh, you're so welcome. This was fun.