

slab roller

techniques and tips



A guide to selecting a slab roller
and making slab pottery

Slab Roller Techniques and Tips

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There is no limit to the interesting and beautiful ceramic forms that can be created with slabs. And there's nothing like slab rollers for making beautiful, consistent slabs. Sure, a rolling pin can do the job too, but if you are really serious about slab building, a slab roller might be right for you. In this guide, we've compiled three fun slab clay projects and a guide to choosing the right slab roller for your studio space and budget.

Soft Slab Clay Teapot Project

By Margaret Bohls

Margaret makes awesome work using a soft slab technique and her teapot sets are stunning examples of this process. Once you've created your own set following the step-by-step instructions, your mind will be buzzing with possibilities, so keep a sketchbook handy.



Making Slab Pottery with Tarpaper Forms

By Marcia Selsor

If you've ever tried handling large slabs, you know the challenges of construction. If you work with them too soon, they flop all over the place and if you wait until they're leather hard, your options for manipulation are limited. Marcia backs her slabs with tarpaper which adds rigidity to the slabs up until slipping and compressing seams.



Right Angle Jig: Make Square Slab Pots

By Marcia Selsor

If you've ever attempted making something with right angles, you understand the frustration of keeping the surfaces flat and square. Marcia shows you how to make a right angle jig that makes this problem disappear. This easy-to-construct jig cradles the clay while you seal the seams without the headache of trying to balance unwieldy slabs.



Choosing a Slab Roller

By Daryl Baird

If you're planning to roll out more than the occasional slab, slab rollers can really help. Daryl Baird, author of "The Extruder Book", guides you through a brief look at what you need to consider before you buy – certainly time well spent!





Building with soft slabs and accentuating seams gives this body of work by Margaret Bohls a fabric or pillow-like feel and a casual elegance.

Soft Slab Teapot

by Margaret Bohls

Process is a primary source of inspiration for me. A sense of inventive play while folding, cutting, and assembling clay slabs provides a stream of new information with which to work. My soft slab work is made simply and assembled relatively quickly, giving it a soft, casual simplicity. For me, each pot is like a three-dimensional gesture drawing. Each form is defined by the edges of the slabs from which it was created. These edges or lines create a drawing in space that defines each form. When making each piece, I'm conscious of the quality of each of these lines defined by its weight and direction. The form language is simple, and soft, satin and matte glazes allow one to see and feel the quiet nuances of shape and shadow.

Prepping the Slabs

I use porcelain slabs rolled out using a slab roller. Rather than canvas, I use SlabMat (www.slabmat.com), a dense smooth paper that doesn't leave a texture. I sandwich my

clay between two pieces cut to fit my slab roller, one for above and one for below the clay.

After rolling the slabs and compressing them with a large plastic rib to align the clay particles, I allow most of them to stiffen slightly, flipping them occasionally, until they are about halfway between wet and leather hard. I save one wet slab for making the handle and spout. The slabs range from about $\frac{1}{8}$ – $\frac{3}{16}$ of an inch—thicker for the main volume and thinner for the spout and handle.

Building the Teapot Body

Begin by creating the main body of the pot, which consists of a darted cylinder and a bottom slab. First, cut a rectangular shape from the thicker slab. The length of the rectangle will be the circumference of the body; the width will be the height. Since the edges of the slabs are an important visual element of the finished piece, carefully smooth and compress each edge with your finger, thinning it slightly and softening it.

Rather than beveling edges, use the small end of a pony roller to further thin the edges to be joined. They will overlap so that the edge of the slab will remain visible. Score and slip the edges to be joined and assemble the cylinder, carefully pressing the edges together first with your finger from the outside, and then with a small curved rib on the inside of the seam. To create a sense of volume and to soften the silhouette of the shape, roll the bottom edge of the cylinder on the tabletop (*figure 1*), pushing the bottom edge in and under, and then gently drop or tap the form onto the table once or twice, making it slouch a little.

To close the top, cut four darts (*figure 2*). Rather than measuring, simply cut out one dart and use it as a pattern for the other three. The depth and width of the darts can vary; however, the resulting opening should be roughly the size needed for the neck of the pot. The edges of these darts are also thinned and smoothed, then scored and slipped, overlapped and pressed together (*figure 3*).

Cut the bottom from a slab that is just a little thicker than the slab used for the walls. Loosely trace the bottom, cutting a soft rectangular shape to wrap up over the bottom of the cylinder, softening and thinning the edges as with the first slab. Wait a bit to join these two parts.

Creating the Spout

The pattern for the spout resembles a whale tail (*figure 4*). This shape creates a spout that has a bulb at the bottom and a soft outward curve. The spout is cut from a fresh, soft slab, thinner than that used for the main cylinder. Once the spout is cut out, thin the narrow end of it further using a pony roller, so that the slab is thicker where it will attach to the body of the pot and thinner where the liquid will pour out.

Thin and smooth the edges, score and slip them, then gently curve the spout into a cylinder (*figure 5*) and tack together the larger end. Hold the spout upside down and run your thumb down the inside along the length of it. This helps to emphasize the outward curve of the finished spout.

Set the spout down on the table and gently overlap and join the edges, starting at the bottom and working your way up to the top. Use your thumb again to push out the bottom end of the spout from the inside, making it fuller and more bulbous. Using your fingers, pinch the bottom edge inward, and then gently tap the bottom of the spout on the table as you did with the main volume, making it soften and slouch slightly.

Rolling a Slab Handle

Make the handle from a rolled up slab that's then flattened on one side. Begin with a very soft slab cut into a trapezoid (*figure 6*). Thin and soften the edges. Be careful to rib the outer surface well to help prevent cracking. Coat the inside surface with a thin layer of slip and fold the very edge over with your fingertips making sure not to trap air, then roll it up the rest of the way using the flats of your fingers in one smooth motion. Once you have this round roll, flatten it on one side and stretch it out by slapping it on the table (*figure 7*), pulling it toward yourself as it comes down, in the way one would stretch a slab. Bevel the wide end and cut the handle to the appropriate length. Bend the handle into shape and set it aside (*figure 8*).

Making the Neck and Lid

The lid of this teapot is a *cap* type lid that sits down over a neck that projects up from the mouth of the teapot body. This is a very snug lid, since you can make the neck and the flange of the lid at the same time. To ensure that the lid fits well, keep the two parts together as much as possible throughout the drying and firing process.

For aesthetic reasons, the neck is made similarly to the handle. Cut a long soft rectangle of clay, soften the edges, rib the outer surface, and slip the inner surface. The strip is rolled up lengthways and flattened. This time, hold both ends of the piece while you slap it onto the table. This ensures that the piece remains consistently thick rather than becoming tapered. Curve this flattened strip into a ring that's the same size, or slightly larger than the opening at the top of the teapot body. Then bevel the ends of the strip and score and slip them together.

Cut the flange of the lid from a slightly stiffer slab. When made into a ring, the flange should be slightly taller than the neck of the pot. Smooth the bottom edge and wrap the flange strip around the neck ring. The two should fit snugly together. **Note:** Make the inner ring from slightly softer clay, so it shrinks a little more than the outer ring. The ends of the flange strip are thinned and softened, scored and slipped together. Make sure that the two rings still fit together.

Finally, make the top of the lid from four overlapping triangles. This creates a visual continuity between the darted shoulder of the teapot and the lid that sits on top of it. To make the four triangles, first cut a rounded rectangle of clay, slightly



Espresso set, 7½ in. (19 cm) in length (teapot), porcelain, flat matte black glaze.

the process



1
Roll the bottom edge of the cylinder on the table top to create volume.



2
Cut darts out of the cylinder to close in the top.



3
Join the dart seams by slipping, scoring, and overlapping.



4
The template used to make the spout, shown with a finished spout.



5
Cut the shape from a slab, address the edges, then join the spout's seam.



6
Cut a tapered slab for the handle and smooth the surface with a rib.



7
Flatten one side of the handle and stretch it out as you would thin a slab.



8
Bend the handle into shape after beveling the wide end.



9
Cut a rounded rectangle for the lid (shown with rim and flange rings).

the recipes

These pots are fired in an electric kiln to cone 10.

PORCELAIN CLAY BODY

Cone 10

Grolleg	26 %
Tile 6	26
F-4 Feldspar	21
Silica	16
Pyrotrol	11
Total	100 %

Add:

Bentonite	2 %
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WHITE SATIN MATTE

Cone 10

Custer Feldspar	43 %
Gertsley Borate	12
Dolomite	7
Talc	14
Kaolin	5
Silica	19
Total	100 %

FLAT MATTE BLACK

Cone 10

Cornwall Stone	42 %
Dolomite	15
Whiting	10
EPK Kaolin	23
Silica	10
Total	100 %

Add:

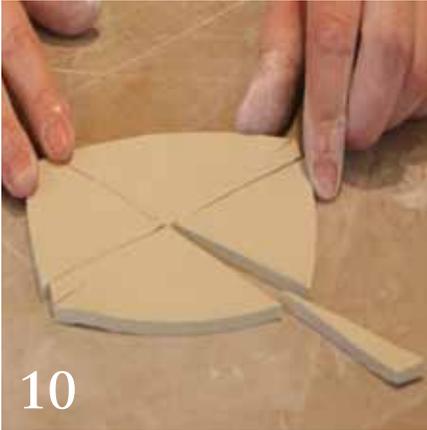
Yellow Ochre	6 %
Cobalt Carbonate	2 %
Chrome Oxide	1 %

ST. JOHN'S BLACK (SHINY)

Cone 10

Alberta Slip Clay	80 %
Nepheline Syenite	20
Total	100 %

Add: Cobalt Oxide	4 %
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10 Cut the rectangle diagonally into two X patterns to create even darts.



11 Assemble the top of the lid by overlapping the four triangles.



12 Make a print with slip on the slab for the bottom of the pot.



13 Attach the handle to the opposite side. Add a coil if needed.



14 Compress the seam on the lid. Add a coil if necessary.



15 Trim the spout, creating a sharp edge to prevent drips.

larger than the flange you have already made (*figure 9*). Cut the rectangle from corner to corner in an X, making four triangles. Then turn the rectangle slightly and cut a second X, removing the clay between each triangle (*figure 10*).

Smooth and thin the edges of the triangles, then score and slip them together, with each triangle slightly overlapping the one before it (*figure 11*). Once those seams have been allowed to cure a little, dome the top of the lid slightly by pushing out from the inside with your fingers or a small, curved plastic rib.

Assembling

Teapot body. Now that all of the separate parts have been made, they're ready to be assembled. It's best if all of the parts are at a soft leather hard stage. **Note:** Especially when using porcelain, avoid joining soft clay to stiff clay.

Begin by attaching the bottom slab to the cylinder. Score and slip the bottom edge of the darted cylinder to make a *print* on the bottom slab (*figure 12*). This mark tells you where to score, and helps to avoid creating superfluous score marks.

Score the slab just on the "printed" slip ring, then apply slip. Press the darted cylinder firmly onto the slab. Lifting the piece in one hand, use the thumb of your other hand to press and smooth the edge of the slab up over the bottom edge of the cylinder. The edge of the bottom slab is stretched and thinned slightly in this process. Go over this seam with a damp sponge to ensure that it's truly joined all the way around. Use your fingers or a damp sponge to press the seam together on the inside of the pot as well.

To add the neck, first trim a small amount off the edge of the top opening and score and slip that flat edge and the bottom of the neck-ring. The two are pushed firmly together and the seam is smoothed slightly on the outside using a sponge. Join the seam more thoroughly on the inside using a round wooden tool to smooth around the inside of the joint.

Spout and handle. First score and slip the bottom edge of the spout and press it against the pot to make a print. Cut a hole just inside the "printed" slip ring. Smooth and thin the edge of the hole, score and slip, and press the spout around the hole. Now score and slip the handle onto the other side of the pot (*figure 13*). To score critical areas like the handle joint, I use a scoring tool that creates deeper scoring than the serrated rib.

Lid. To join the two parts of the lid, first place the flange ring over the neck ring, already joined to the pot. Dust the surface of the neck ring with corn starch first so that the two parts do not stick together. The top edge of the flange ring should stick up higher than the neck. Slightly bevel the outer edge at the same time so that it is flush with the slanting angle of the inside of the lid. Score and slip the inside top of the lid and press it down onto the

flange. Lift the entire lid off of the pot. This process helps to ensure that the flange does not warp and the lid fits snugly.

Compress the seams of the lid inside and out using a round wooden tool (*figure 14*), then clean them up. Thin, smooth, and shape the edges of the lid. Sometimes it's necessary to smooth a soft, thin coil into the joint between the flange and the top of the lid on the inside. After dusting both the neck of the pot and the inside of the lid with corn starch,

place the lid back onto the pot and gently re-shape it to exactly fit the neck.

Finishing Touches

As a handle for the lid, make another tiny, rolled, flattened slab, then bend and attach it to the peak of the lid.

For the spout to pour well, it needs to have a sharp edge. Once the end of the spout is quite hard, but not yet bone dry, trim off the very end of the spout at an appropriate length and angle. Use a sponge to smooth and soften the outside of the spout tip, then ream out the inside of it with a very sharp knife, being sure to leave a sharp interior edge, which will help prevent drips (*figure 15*).

Wrap the finished pot in plastic and allow it to sit overnight before allowing it to dry completely. Lift the lid once or twice during the drying process to make certain it isn't sticking. ■

"This body of work is made simply and assembled relatively quickly, giving it a soft, casual simplicity."

Margaret Bohls is a studio potter and educator living and working in Minneapolis, Minnesota. She has been teaching ceramics at the University of Minnesota since 1998, during which time she has also been visiting faculty at Ohio University, Penn State University, and NSCAD University in Halifax. Bohls has also taught many community classes and workshops at art centers and universities across the country. In her studio, Margaret makes hand-built porcelain pottery, which she shows and sells both locally and nationally. See more of her work on her website www.margaretbohls.com.

TARPAPER FORMS



Vase, 27 in. (69 cm) in height, soda fired, 2008.

by Marcia Selsor

Discovering new forming methods for handbuilding is a motivational experience. A few years ago, Bill Daley came to Montana's Archie Bray Foundation to do a workshop on tarpaper molds. Well known for his large handbuilt vessels, he has used a variety of forming methods including using tarpaper as a molding material. The advantages to using tarpaper is that it's fairly stiff, waterproof, and it's relatively inexpensive. Most of all, using tarpaper as a form adds support to the slabs and relieves the natural stresses when constructing a large vessel.

When working with tarpaper, you should utilize and appreciate its properties. Curves work well but must be engineered to become a strong supportive structure. Angular shapes can also work but must be designed to avoid a weak wall that could slump. Molding clay with tarpaper can be approached in two ways. First, you can suspend tarpaper and create a cradle-like support, or you can drape slabs over an exterior form.

GETTING STARTED

Tarpaper can be found at any home center. The most common grades are 15 lb. and 30 lb. weight, which indicate the thickness. Neither is very expensive and a roll (about 200 sq. ft.) should last a long time. Use the sturdier 30 lb. grade for making large forms. Note: Tarpaper is also an excellent material for making cottles for pouring plaster molds.

To illustrate how tarpaper forms work, I've made a large four-sided vase-like vessel with a bottom. To construct a tarpaper form, cut manageable sheets of tarpaper from the roll and lay them flat so they can uncurl. Lay a sheet of tarpaper on a hard surface and use a utility knife to cut out the shapes (*figure 1*). The tarpaper is too thick to be cut cleanly with scissors and the tar gums up the blades.

The shapes for the vase I'm making have sweeping curves. If you want to

create a more geometric or architectural type form, straight cuts will do.

The sides of the form are fastened together with a series of tabs. Cut a generous amount of 1-inch wide by 4-inch long tabs and set aside.

PREPARING THE FORM

To construct the form, you'll need to first glue the tabs to the tarpaper sides using a hot glue gun. Be careful and wear leather gloves to avoid burning your skin. Use a heavy duty glue gun to get stronger bonds since good connections are needed to keep the form together under the weight of the clay slabs. Fold the tabs in half before attaching them to the sides, space them out evenly, then hot glue each tab in place (*figure 2*).

Glue the tabs to each of the larger sides, then glue adjoining sides together to form two halves (*figure 3*). Once the two halves are assembled, glue them together (*figure 4*).

Densely stuff the form with crumpled newspaper. Keep the newspaper from falling out by gluing several straps over the top (*figure 5*). The resulting form is rigid and strong enough to support slabs of clay.

FORMING THE VESSEL

The completed form needs to be positioned so you can lay slabs onto it. Since the shape I created has curves, a flat surface won't work so I created a cradle to rest the form in. The cradle is easily constructed from sections of six-inch tall corrugated cardboard banded together with duct tape to form an oval ring, then filled with crumpled newspaper. Place the form in the nest (*figure 6*).

Roll out four, $\frac{3}{8}$ -inch thick, rectangle clay slabs and a square base. Use the finished, constructed form as a template to trace over the slabs or make paper equivalents to cut exact shapes. Consistent thickness in the clay slabs promotes even drying and prevents cracking and warping in the drying and firing stages. Roll out the slabs ahead of time to keep them at a similar wet/dry consistency while working.



1 Cut out tarpaper sides.



2 Apply tabs to the edges with glue.



3 Assemble each half of the form.



4 The finished form standing upright.

Place two slabs on the form and attach them by slipping and scoring at the seams where there is no potential stress (*figure 7*). When constructing a large vessel with 90° angles, pay close attention to good joining at all the seams and corners. These are the places the vessel will want to pull apart when drying and firing.

After the clay firms up, but is not quite leather hard, rotate the form until all the slabs have been added. The advantage still exists in that the stress points from the shapes are overcome by the seams being located elsewhere.

As the piece firms up, rotate it in the nest to encourage even drying. A hair dryer can speed up the process.

You can leave the top open or seal it closed with another slab. If you completely cover the top, slice it open after the entire form has stiffened and can hold itself up, and remove the crumpled newspaper and tarpaper from the inside. After removing the form, reseal the seams. Note that the clay on the tarpaper side of the form is wetter since the tarpaper is waterproof. These forms are only good for one-time use but



5
 Stuff the form with crumpled paper.



6
 For complex shapes, rest the form in a nest of crumpled newspaper.



7
 Drape slabs over the form and attach the edges.



8
 Stand the leather hard piece up.



9
 Fill voids and define edges the with a Surform or rasp.



Vase, 22 in. (56 cm) in height, formed using tarpaper, by Marcia Selsor.

they also don't occupy space in a crowded studio.

FINISHING TOUCHES

After the clay is leather hard and the newspaper stuffing and tarpaper are removed, you can refine the form. Fill divots with small additions, and add definition to edges using a curved Surform tool (figure 8). Refine the surface to whatever extent you desire, even leaving some pieces with shaving marks. The curved blade cleans up edges with a clean consistent line that's visually strong. Add a lip to the rim to

give the form a more visually substantial presence and also to reinforce the rim area. After completing the form, place it on 2x4's to ensure even drying (figure 9).

The finished vases shown in this article were decorated with broad brush strokes and fired in a soda kiln. The resulting surface and shape reflect the same drawing movement that prompted the original tarpaper form. ■

Marcia Selsor is the President of the Potters Council and Professor Emerita at Montana State University. For comments and more information, go to www.marciaselsor.com.

MATERIALS LIST

- Tarpaper (30 lb.)
- Utility knife
- Leather gloves
- Hot-glue gun
- Sculpture clay
- Slab roller or rolling pin
- 6-in. wide cardboard for "nest"
- Hair dryer (optional)
- Newspaper
- Surform tool

Right Angle Jig

by Marcia Selsor

Many years ago while handbuilding a large form, I needed a support for the slabs while joining the edges, so I built a right angle jig to support the form in progress. Over the years, this has become an invaluable tool when building architectural forms. I use a simple structure that supports boards with slabs at a right angle while attaching them. This system is used for various architectural segments such as corbels, square tops of capitals or square vessels.

Making the Jig

Begin with two pieces of ½-inch plywood cut to 12×15 inches. Cut a right angle shape out of each piece. To connect these notched ends, cut two 15-inch-long braces and one 14-inch-long brace from 4-inch-wide plywood boards. Attach the braces to each side and the middle (*figure 1*). Two sheets of plywood complete the jig (*figure 2*).

Using the Jig

Cut out all the clay pieces during the same session and store overnight on sheetrock or gypsum board under plastic. **Tip:** Design tarpaper patterns then cut and press them onto the slab (*figure 3*). Use tarpaper patterns much like sewing patterns but plan for the thickness of the clay. Store and reuse tarpaper patterns.

Use a 45° bevel cutter to cut the edges of the shapes that will later be joined at right angles. You can also use a cut-off wire held tightly and pulled along the edge, or a fettling knife held at a 45° angle.



Photo by John Caltano

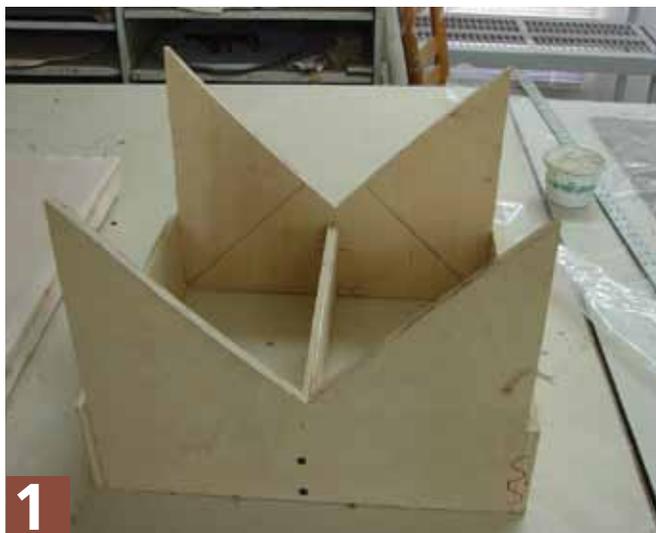
Terra cotta corbels constructed using the right angle jig.

On the second day, or after the slabs have stiffened, score and slip the edge of one and place in the plywood cradle. Score and slip a second slab and slide it down to meet the edge of the first slab (*figure 4*). Fill the seam with a coil and smooth with a rib.

To remove, tilt the whole works and slide the boards and slabs onto the table (*figure 5*). Gently pull the boards away from the clay, which should stand free.

After joining the remaining two sides, attach the bottom, then attach the other assembled sides to complete the basic form (*figure 6*).

Remove from the jig and finish the exterior seams the same as the interior seams. To work on the top and bottom, sandwich the form with bats and flip it over (*figure 7*). Finish the surface with ribs or a Surform tool (*figure 8*). ■



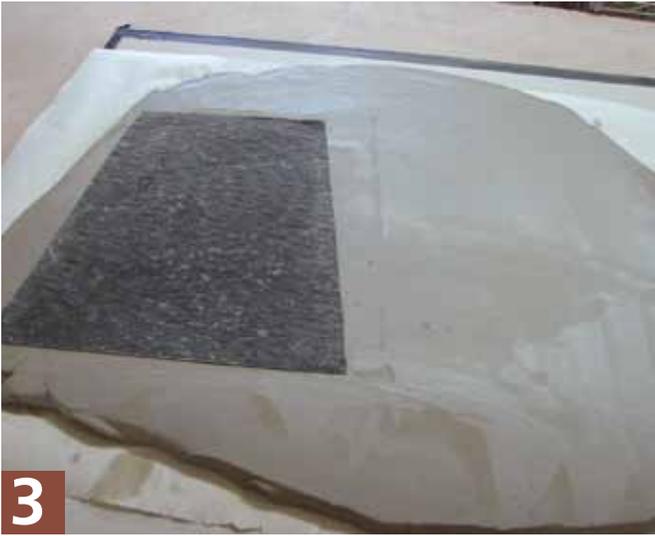
1

Create the form from ½-inch plywood.



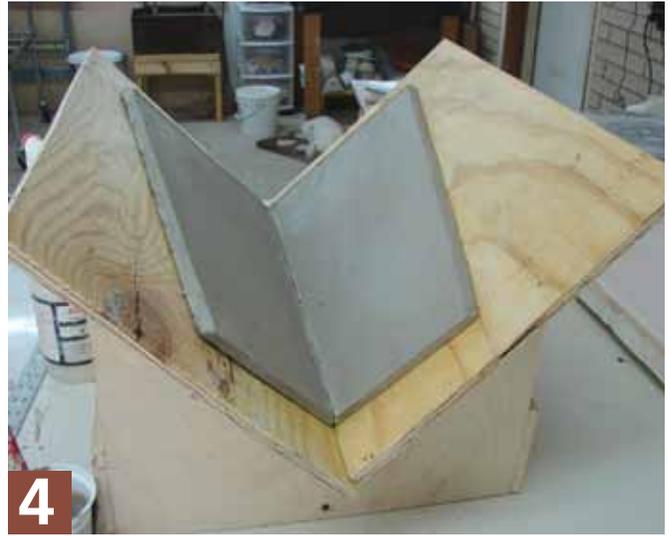
2

Two plywood boards complete the jig.



3

Tarpaper pattern on slab.



4

Butted slabs with 45° angles placed in jig.



5

Two joined slabs stand after coming out of the jig.



6

All four sides and the bottom are joined in the jig.



7

Place bats on the top and bottom to help flip the piece over.



8

Refine edges with a Surform tool.

Choosing a Slab Roller

by Daryl Baird



Bailey's Mini-Might 22-inch Table Roller with Mini Leg Set and Bailey 16-inch Mini-Might Table Top Roller both offer portability without giving up function and quality. Amaco/Brent also offers a portable model.

Currently, there are a handful of manufacturers and dozens of distributors who offer thirty models of a machine designed to help you do one thing: turn a mound of clay into a flat slab.

Slab rollers are sold alone or in a complete package with legs and a table. With some, the mechanism for moving clay under and past the drum is hand operated using anything from a simple hand crank up to a large “wagon wheel,” while others are motor driven. Some have one roller, others have two. They come in a variety of widths, from 16 inches up to 40 inches, and the tables are anywhere from a 18 inches all the way up to 7 feet length.

Some are designed for portability while the rest are floor models designed for use in a larger studio. Some are light-duty while others are “industrial-grade” and built to work under heavy demand, day in and day out. Prices range from under \$200 to more than \$2000.

What to Consider

WHO is going to use the slab roller?

Will the slab roller be used by one person, or a group of people? Answering this may help you determine whether or not you'll need a model designed to sustain heavy use. Some light-duty models carry limited warranty coverage, explicitly stating that they are not intended for commercial or institutional use. If several people are going to use the slab roller, get input from them as to what they want to do with it and how often they plan to use it. Also, consider if anyone has physical limitations that might interfere with his or her ability to operate the slab roller. If so, test the equipment before you buy it.

WHAT do you plan to do with the slab roller?

You're going to roll out slabs of clay, of course, but what will be the width and length of most of your slabs? Will most of your slabs be around one square foot and ¼-inch thick or will you be doing larger projects that require slabs two to three feet wide, several feet long and a ½-inch thick? Bigger isn't always better. If it looks like you're going to do mostly small-scale projects, requiring slabs no wider than



The Bailey DRD 30 Electric Dual Roller Drive with optional long or short table is Bailey's top of the line slab roller model.



Amaco/Brent's SR-36 Slab Roller, is a large floor model designed for heavy-duty use and comes with variable shims to roll slabs of different thicknesses.

sixteen inches, then a portable model or a light-duty floor model may fit the bill.

WHERE will the slab roller be used?

Space is precious in many studios so careful planning is required when adding a floor-model slab roller. It's sort of like deciding to put a billiard table in a guest room. The space has to be big enough to use the table, not just fit the table. Ideally, you should have an area in the studio equivalent to the dimensions of the slab roller's table plus an additional two feet of walking space all around. However, most of the floor models on the market can be located against a wall and still be conveniently operated. Some models come with locking casters and others can be outfitted with them



The heavy duty, two roller Shimpo Slab Roller, Rolling Thunder by Axner and the Slab Master by Clay-King are all manufactured by Friendly Manufacturing Corporation in Taiwan.



Basic models are available but packages can be tailored to your specific needs as illustrated by the North Star SR with add-on wing mounts and a bottom shelf for added functionality.

so the slab roller can be used in an open area, then moved aside when not in use.

Bear in mind that slab rollers equipped with tables also make excellent working surfaces for other studio projects. You may find that the table or bench you're using now can be replaced with a slab roller without losing work space.

If you need to travel with your slab roller, there are six portable models currently on the market.

WHEN will the slab roller be used?

This also relates to how often you'll use the slab roller. Will you use it on a daily basis or just occasionally? Your answer here will help you determine if you should invest in one of the heavy-duty models. These are often equipped with ultra-strong gearing and 4-inch rollers. Look for lifetime warranties when purchasing these types of machines.

HOW MUCH money are you planning to spend?

While this may be your dealer's opening question, it may not necessarily be the first question to ask yourself. By evaluating your needs before you budget, you can do a better job of getting the appropriate slab roller. ■

For more information

Amaco/Brent has five slab rollers in its product line, **Northstar Equipment** seven, and **Bailey Pottery Equipment** has thirteen. **Axner**, **Clay-King** and **Shimpo** offer similar models. Check out websites for more detailed information and check with your local supplier to see what they carry—it's worth checking them out in person.

Axner

www.axner.com

Bailey Pottery Equipment

www.baileypottery.com

Amaco/Brent

www.amaco.com

Clay-King

www.clay-king.com

North Star Equipment

www.northstarequipment.com

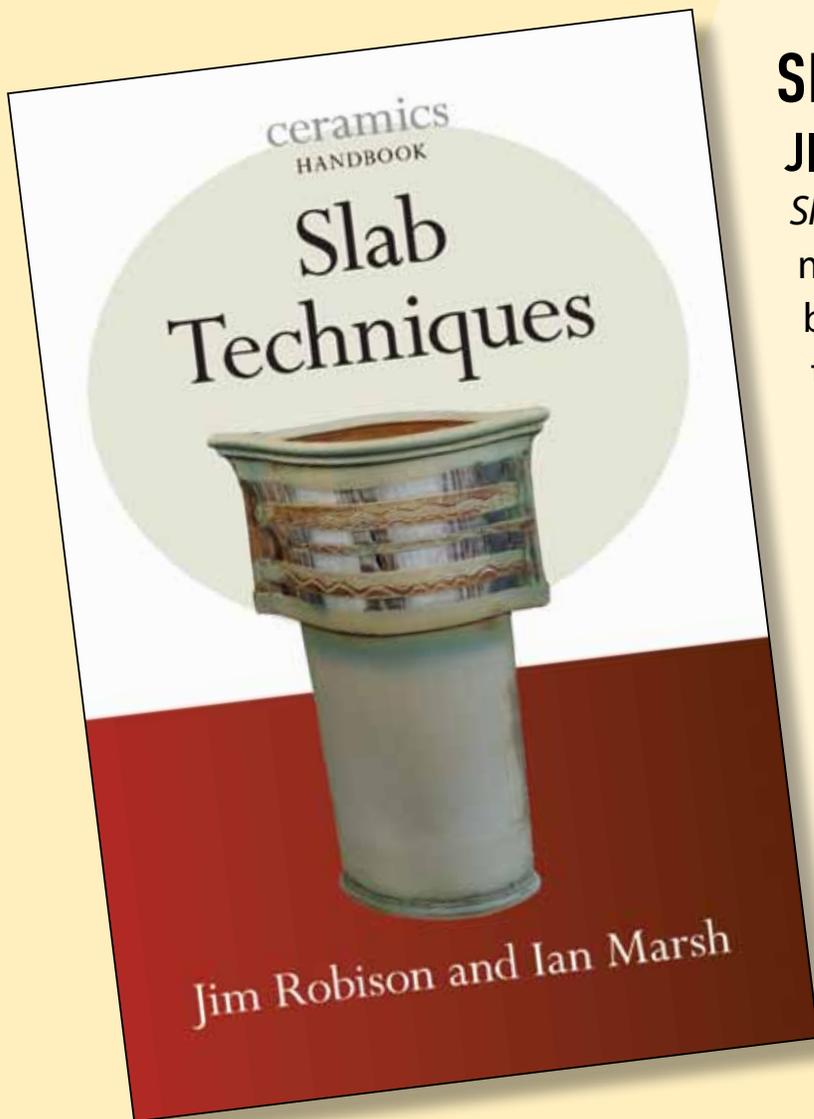
Shimpo

www.shimpo ceramics.com

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SLAB TECHNIQUES

JIM ROBISON AND IAN MARSH

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