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## Pottery making lessons near me

Everyone has a 9/11 story. Where they were, what they saw, how it affected them. I had just started working for Men's Health two months before the planes hit. After the shock and days later, we realised that the current MH issue we had gathered - December 2001 – had to be unravelled and re-worked to add a useful response to what had happened. It was a big challenge because all men's health means is solving problems. There was a problem that no one could solve. The planes came. Thousands died. What now? Enter Hugh O'Neill. At the time, he was an executive writer on staff, and he crafted what remains to this day my favorite piece of writing for Men's Health. What is so important - and perhaps even magical - about what he wrote is that it still resonates today. Why? Well, hope is still hard to find. We haven't had much good news in the last 10 years, especially in the last three years. On some levels, especially politically, it seems that different groups of Americans hate – genuinely hate – each other more than ever, and too many people are happy with it. That's why I say read Hugh O'Neill's essay on the anniversary of the 9/11 attacks. In so many ways, we are still recovering. And in so many ways, it's important that every one of us works to become the kind of man he describes. Man's Reach Hugh O'Neill Originally published as December 2001 Our Country is wounded. We're looking at the loss of attacks on the World Trade Center and the Pentagon and the deaths of travelers who picked up a terrorist group in midair and perished in a forest near Shanksville, Pennsylvania, rescuing other people the bad guys tried to kill. In the days that were immediately after the attack, like most Americans, we tried to salvage some lesson that may be a salve for pain. But obviously, if you spend too much time thinking about the NFC East, your brain may be overmatched in the brutal landscape of thousands of immolated without reason. We couldn't make a coherent point, forget to save a sustainable fragment of ruins. But then, as the whole extent of the tragedy became clear, the TV screen tableau formed an image that is worth clinging to, whatever happens in the future. Whether the dogs of war are loose, or wisdom and love can be found in the way around necessity, the memory of police officers, firefighters, ironworkers and emergency medical technicians moving methodically over vast piles of rubble remains inspiration for dealing with the crisis and ordinary old everyday life. With a stubborn mix of strength and care, these guys were just working. One piece, one bucket at a time, they set about moving the mountain l-beams and the concrete and glass that had entombed their compatriots. We were struck by their simple impreg back, the relentless simplicity of the lift, and the wearing and continuation. Faced with an undoable task, they did what people do best - they started. Their ambitions only extended to the ends of the weapons. Nothing fancy. Only men and muscles and their will at work. They looked at them, leaned over and carried the nearest load. Here's a lesson we've decided to learn. Men are most useful when, like these rescuers, we focus on a small circle around us. We dream of great possibilities – to dazzle the hordes of women, to invent capitalism to do it. But so many of us get lost in big plans, or trapped by vague anger and old regrets that we forget what these rescuers knew- that a man's work is right here, right now. There's no chance. They sleep upstairs wearing Spider-Man pajamas. They're in the supermarket buying things for dinner, and now, after the attack, they're a little scarier for the people they love. Last night's game is in the books. The task, Lieutenant, is to focus on the task at hand, to seize the opportunities right in front of you– within your arm. Word ambition has come to mean a drive to move up the AP rankings, achieve wealth or standing. But in fact, a man's ambit is nothing more or less than the ring in which he moves, the compass of his connections. We today decree that ambition is more modest, but more demanding, the urge to enrich the circle where you move, whether you're a Wall Street player or a firefighter from Bay Ridge who can die on the way to the stairs to hell. The attack on America has now done what all these sixth-grade teachers couldn't do- wipe that grin off our faces. It's a good thing we're smart men again. But we also hope that the theologian Thomas Moore is right that melancholy cuts out the space in the soul where wisdom can grow. And we've decided to shrink our circle, praise the attention that we can control. We use our love and energy in classrooms, ball fields, churches, bars, offices, backyards, throughout our lives. Don't make a mistake with us. We remain four squares behind the great achievements of the common world, including rebuilding whatever time shows to be right on the World Trade Center site. But in a few months of this tragedy, we find ourselves looking for masculinity a little more attentive, one that dreams of stewardship, not empire. In all the great men we know—fathers, teachers, brothers, friends—their strength came from a sense of duty. Left foot. Right foot. We're at war. And terrorism is just one of our enemies. The other is negligence. To honor the memory of the people who died and the service of those who dug, we will do our best to make ourselves useful. Back to Men's Health News This content was created and maintained by a third party and imported into this page to help users submit their email addresses. You may be able to find more information about this and similar content piano.io Spaces Images/Blend Images/Getty Images Checking the character, weight and clay type are some ways to identify ceramics. Each piece of ceramics has a unique which helps buyers understand its origin. All ceramics offer clues to its identification. Many ceramic items include a production company or ceramics sign at the bottom. Various websites such as Kovels offer lists of pottery signs through which owners can compare and identify their ceramics. Such marks are usually in two forms: Shapes: contains crowns, shields, birds and other words, letters or initials: contains the names or initials of the production establishment, or the potter or artist's name or initialsAdled weight also provides clues as to its origin. Many early-to-20th century items of American ceramics weigh more than items made in other countries during the same period. Clay type and glaze is another way to identify ceramics. Writing ceramics covers three areas of classification:Paste: the properties of clay from which the object was formed Surface processing: existence, absence and type of glazeDecoration: methods and types of imagery itemAdditaton to understand the physical characteristics of the ceramic item, writing also provides information on when and where the object was made, what the object was intended for and the approximate value of the item. There are no markings on my cobalt blue jar or bowl (9 1/2H x 7diam.). I'd like to know more about it. S.C., FT. MYERS, FLA. Imported European salt-glazed stone pottery items were common in some of the earliest settlements in the United States. German made on 17, 18 and 19 December 2004 Your example is the 19th century. Priced: \$250\* estimates are preliminary only and may change based on direct control and further research. Valuation prices refer to the fair market value of the commodity or to what you can expect to pay for an item of similar age, size, colour and condition at auction. This content is created and managed by a third party and is imported into this page to help users enter their e-mail addresses. You may be able to find more information about this and similar content piano.io Looking at a qualified potter may make you believe that using a ceramics wheel seems deceptively easy, but it's actually a process that takes skill, patience and a lot of practice as a master. Using a ceramics wheel is called throwing, and these wheels are specially designed to form evenly circular pieces such as tiles, cups and bowls. The first step before starting the wheel is to prepare the clay, which gets the air bubbles out. This is an important step because the air bubble can cause a piece during the shooting. Arson is a term used for baking clay in an oven that is like an oven. Two methods are used for clay making: wedge and spiral slinging. Wedging is a physical task, which means repeatedly banging your piece of clay onto the table in an effort to knock out like by air. Spiral kneading is much like kneading bread dough, where work with clay hands. Using your palm, you twist the clay into a spiral shape that compresses the clay to pop into the air bubbles. The next step is to choose your bat. Bats are metal plates attached to the wheel and provide a clay surface. Bats come in different sizes, and you would use a different bat to throw a plate than you would bowl. Wedged clay is placed in the middle of the bat. Before you start to design your piece, you need to get the clay centered on the wheel. To do this, vigorously plop the clay down the middle of the bat and start the wheel. You want to apply water to clay while pushing the mass down and pulling it up and you repeat these steps until you're sure there is no wobble. This process may take some time, but it is very important. If the clay is not focused, you may lose control of the piece. Centering is the most challenging part for beginners, but is something that can be mastered in practice. Once the clay is centered, the next step opens the clay. Similar to building a pinch pot, it is done by holding one hand outside the clay to stable it, and pressing the thumb of your other hand into the middle and pressing down into the clay. It creates a hole that becomes the center of the bank. When the clay is open to the desired width, the next step is to slowly pull it up to the shape you want. This requires slowing down the wheel to make it more accurate, and you should always use both hands. It is important to keep the clay lubricated so that the water is applied as needed for all molding. Excess water tends to pool the hole, and must be removed from the sponge so the piece can dry evenly. If you forget this step, it can cause your piece to crack. Excess clay can form around the base of the piece, so the next step is to remove what is made of the rib. Ribs are tools used to shape clay and come in a lot of shape and size. They can be made of wood, metal or plastic. When you are ready to take the piece off the wheel, you can use a long wire to remove it while the wheel is moving slowly. In our next part, we're talking about shooting and glazing. Glasses.

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