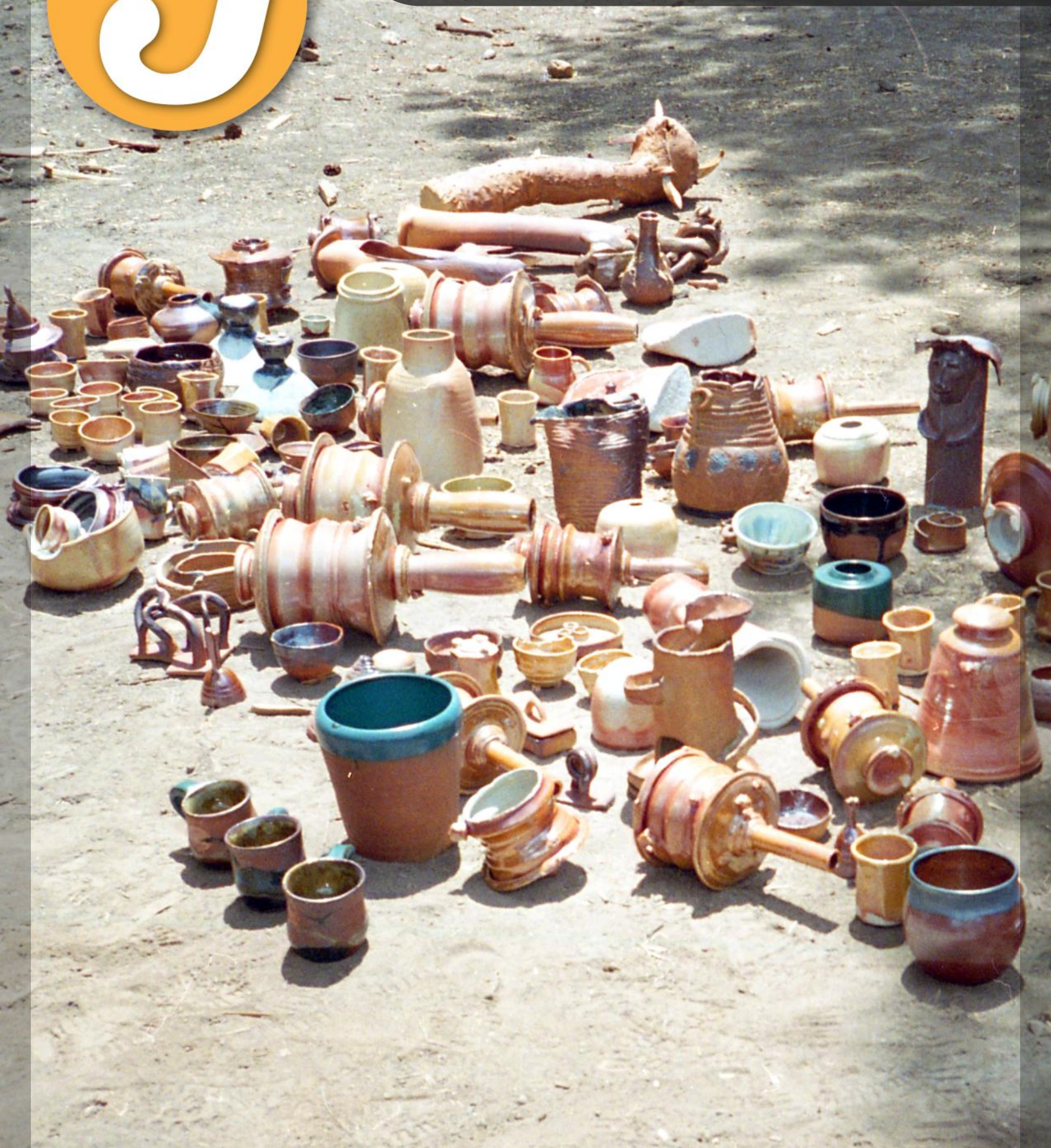




de Stolfe Journal  
14.SPECIAL : SECOND FLAGSTAFF TRIP 1995



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## 14.SPECIAL:SECOND FLAGSTAFF TRIP 1995

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## ON THE COVER



*After firing the kiln and letting it cool, we unloaded the kiln of our pottery and put it on the ground to do a critique. After that, everyone went looking for their own pottery to gather it together.*



We live in the 2020s, not the 1920s! Wherever there is a web link like below, click it to go to the webpage it references! (Click it now!)

[www.destolfe.com](http://www.destolfe.com)



*A view from the train going over a river in southwest Texas.*

# COMMENTS BY RG

## A Second Trip Remembered

One year ago, I put out a special issue for the 30 years ago that I went on an extended studies trip from Jacksonville, Florida to Flagstaff, Arizona. It turned out that I was able to go again to Flagstaff on another extended studies trip in 1995, and for that matter, again in 1996.

While the reason for going was similar, the trip itself was a little different and had some different details. The first major difference was that I travelled by myself taking an Amtrak train round trip. Another major difference was that I had much more restricted funding while on the trip. Another difference was that the class size in Jacksonville was minimal compared to the class size in 1994 and that there was only one professor instead of two, but still two classes, a ceramics class and a drawing class. I already had drawing classes several years earlier, so I only took the ceramics class, a part two so to speak of the ceramics class in 1994.

While in 1994, we fired the Anagama kiln, the 1995 summer included firing the Naborigama kiln. Here is a quick difference of the two. The Anagama kiln was a long continuous tube of sorts

where the firing affected the entire length of the kiln. The Naborigama kiln was designed as a series of connected chambers and the firing was really affected by how much wood went into each chamber even though the entire kiln was fired. The overall fire went up and down through each chamber, but the natural wood ash glaze was directly affected with how each chamber was treated.

Like the previous year, chopping, splitting, stacking, and feeding wood into the kiln was the daily chores for the duration of the actual firing. Once the kiln got to the desired temperature, a cone 12 temp, the kiln was sealed up and allowed several days to slowly cool down until the temp was at a safe temp to handle the pottery. Even then, the pottery would be hot to the touch but would quickly cool further after the kiln was opened and the pottery removed.

In my case, I was not able to do any sightseeing or any further explorations beyond the town proper this time around. But it was still an enjoyable trip that was further enhanced by taking a train. The only issue about the



Producer, RG de Stolfe

train was that a hurricane intercepted the route and caused another issue that I will explain later in this issue.

I am likely going to add a supplement down the road in that a few details and resources I could not readily find to include in this issue. Once I find those things I've been trying to find, I'll include them in that supplement.

This special issue is already quite long, so I will leave you to explore my second extended studies trip to Flagstaff, Arizona!

RG

# 1995 FLAGSTAFF TRIP

## Introduction

Despite thinking the contrary in 1994, I was able to return to Flagstaff the summer of 1995 for a near repeat of the FCCJ extended studies trip with my pottery class. The experience would be somewhat similar but with a much smaller class and only one professor instead of two. Having two professors the previous year did cause a few conflicts. In addition, there were no special trips to other

places, as that was organized mostly by the other professor the last year. I was also on a much tighter budget on this trip, and you will read about the problems that caused.

Apparently, I kept better records during the second and third trips to Flagstaff than I did during the first! By the point I knew I would be going to Flagstaff again in 1995, I kept a log of the things that

happened, making putting this issue together much easier! It turns out, however, that I cannot find the original writings for the FCCJ class daily log nor the log I wrote on the train trip. I do have the train trip writing I did months later about the train trip for another class that undoubtedly came from those train logs. I also found the train log for the 1996 trip that I'll use for the special journal issue next year.

In addition, I do have a formal kiln log writing I was required to have for the NAU class during the just under three weeks in Flagstaff documenting what we did during the loading, firing, cooling, and unloading of the kiln.

With these original writings, I will add modern commentary in brackets and a different color to show that they were added. So with that, enjoy!

---

## Saturday, March 18, 1995

We are going again to Flagstaff as part of a school sponsored extended studies trip (addition to the others). This year, we will fire the Naborigama kiln, which will need to fire longer. The classes this year are Drawing I and Handbuilding I & II. And the trip organizer is Mr. Weatherell; he is the only teacher going this year. Wednesday night at South Campus was the meeting for people interested in the trip. However, only Nancy, Linda, Donna Marie, and I showed up. As I understand it, there are only 5 or 6 people

who are definitely planning to go and several more iffys. If we don't get enough people, the class will cancel, and the trip will be independent. In other words, we would act as if we were just taking a class at NAU, and that's it. *[So in other words, there would be no FCCJ class, we would just go out to Flagstaff with pottery to take the NAU class by itself. How these extended studies programs worked that involved other universities is to basically have double enrollment, one class at the original college and*

*one at the host university. These were each separate classes having no direct association with each other. The students had to basically "apply for college" as the host university.]* As for making pottery, I would need to take his spring term class in order to fire for the summer term. I had an idea *[of]* what I could do if the class does not make. Mr. Weatherell is going to Flagstaff to take his pottery for a show in the Beasley Gallery during the summer. I think he said he was going to leave in the beginning

of the summer term. What I could do is go with him and stay in Flagstaff for the summer term. I would hope to get a student assistant job on the campus or one downtown to get some money. Even if the class makes, I might go with him to help with his pottery and come back then just take the plane when I go out there for the trip. The only thing that might stop that is if Mr. Weatherell takes his girlfriend with him; I would just feel in the way. Any way, I hope to find out soon since registration for the

# 1995 FLAGSTAFF TRIP

spring and cross terms start in two weeks. We will see!

*[You will read shortly that the theoretical situation described above was not an issue, and the class barely made providing for a normal class arrangement. Thus, you can ignore most of the ideas above.]*

*[I might have explained this last year, but it needs more explanation. FCCJ, or Florida Community College in Jacksonville, now called something else, had an interesting arrangement for how they described the class terms. The school year started in*

*late August with the Fall Term going to early December (and included the Thanksgiving break). Then, there was the Christmas/New Years break. By early January, the Winter Term started and ran to early May or even late April and included the spring break in mid March. These regular terms had classes with schedules that typically met two or three times a week or sometimes one long evening class a week. The rest of May through early August had a different arrangement from most other universities. FCCJ had two consecutive short terms and an overlapping longer third*

*term. The two short terms included a Spring Term that ran from early May through mid-late June, and a Summer Term that ran from late June to early August where during these terms the classes met every day. The third overlapping term covered the entire length from early May to early August and was called Cross Term, which was mostly similar to a regular term in structure. The Fall and Winter Terms were considered the regular school year, while the Spring, Summer, and Cross terms were like "summer school" classes for those who*

*wanted to get ahead or that might have to repeat a class.]*

*(After meeting, I went to the Russian restaurant for my Russian class.) [During the Winter 1995 term, I took an Introduction to Russian class. There was scheduled on March 15, not the date of the writing but of the meeting, to have a class dinner at a Russian restaurant in Jacksonville called Moscow Nights. Look elsewhere in this journal for a snippet of how that evening went. I will likely include a longer article about the class and activities later this year.]*

## Monday, April 17, 1995

Much has happened in the last month. I decided to take a train rather than fly. I made the reservation and paid for it Friday [4.14.94]. The train will leave Tuesday night [7.11.95] and go to Phoenix. Since I will get there Thursday night [7.13.95], I will stay in Phoenix until Saturday [7.15.95] when I think Mr. Weatherell will arrive, then go with him to Flagstaff. I have made a reservation for

the motel although it is not definite. The price is reasonable, \$42/night [and of course taxes and fees]. The train round trip only cost \$228! That saves me almost \$200 than the plane. Although part of that is made up with the motel cost. But it is still lower. As I understand, Linda and Nancy won't be going but two others are interested. So at this point, we have 7-8 people wanting to go.

We will definitely have a class, but unless we get more people, Mr. Weatherell will be going with partial pay rather than full. I have been going through my information and there are a lot of places I want to go. My only concern is transportation, which I have none. My other major concern is money. At this point, I don't have enough and really no way that I know of to get a lot more. Spending

money is one and the money Mom owes me as the other. At this point, only half of the total cost of the trip is what I have. I will need to do some other things to get more money. Anyway, there is a meeting tonight that I don't need to go to that hopefully will bring in a few more people. Well, that's all for now.

# 1995 FLAGSTAFF TRIP

Friday, May 19, 1995

It has been another month now, and the NAU class starts in about 2 months. At this point the train ticket, motel in Phoenix, and the [dorm] rent deposit have been paid and the FCCJ summer class, NAU class, and rest of [dorm] rent will be due soon. The program fees will be the only thing else due before the trip. The rest of the money I will need for the trip is for food and spending. It is this food and spending that I still need money for. I still don't know where I am going to get the rest of the money. It seems like no one needs any help right now. I figure that if I don't get at least another \$200-\$300 within the next month, I just may not go. I will not go out there without food and spending money. At this point, Mom has paid back most of the money she recently owes, so that will leave any money that I need left to me to get. [I think what I was trying to say here (since it was written a little strangely) is that since I have almost no more money left expected from Mom that I will have to find the rest of the money I need

by myself.] I don't know what I will do. Anyway, the number of people going is still low. Nancy is going as well as Donna Marie, Nathan, and James. There are 2-3 new people going as well. Right now, Mr. Weatherell is on a partly school business trip To the Yucatán Peninsula in Mexico.

[I had heard later from him and directly from Ms. Banas, who also went, that she had a heat fainting spell and had to immediately lay down in place and drink water and get cooled off (something like that). No doubt that it was hot and humid in mid May down in southern Mexico! Not to mention that Ms. Banas was a diabetic who occasionally had lows. Ms. Banas was another art teacher with FCCJ who I took art classes with. I think this was some sort of art professor excursion as many FCCJ art professors went.]

He said that when he gets back, he will make some clay which we can use to start making our pottery. [Just to note here, potters don't typically just buy clay to make pottery! They

make it! What is called "clay" is made up of various elements that requires a recipe of sorts to make.] I plan to make a whole bunch of pinch pots to give to people. Also, I want to make some beads and also some bell shaped windchimes [neither of which I ended up making]. I will hopefully get a sheet of the class projects when I get the clay so I can start figuring what I want to make.

Registration for the summer term starts Monday [May 22, 1995]. I hope to get some more money by the time the class starts. [Like with any college class, there are assignments to complete, even with studio art classes. The idea is to learn techniques, technical skills, creative thinking, and to develop a personal style.]

[I did not take a Spring Term class, but I did take two Cross Term classes and a Summer Term class, which was the ceramics class involved in the extended studies.

Cross Term (May 8 to August 8, 1995)  
CHM 1025 Intro General Chemistry (This was a foundations elective.)  
TAR 2120 Architectural Drafting (This was a repeated class for my degree.)

Summer Term (June 21 to August 8, 1995)  
ART 2111 Ceramic Handbuilding II (This is the second class. The first one was the previous summer.)

I had enough class requirements to go ahead and get my Associate in Art degree, which is basically just a transfer degree to a larger college that mainly consists of foundational courses. I got the degree officially on May 5, 1995. However, I still needed a few more classes to complete the requirements for the Associate in Science degree in Drafting and Design Technology. I got that degree officially on December 15, 1995.]

# 1995 FLAGSTAFF TRIP

Sunday, June 18, 1995

Well, class starts Wednesday!! and I leave in about three weeks. At this point there are seven of us and Mr. Weatherell. Two are new, the rest of us went last year. There are pottery and drawing classes [I did not sign up for the drawing class as I had already taken a drawing class]. Some who went last year but aren't taking the [FCCJ class nor the NAU] class this year, will be going out there for a few days [to visit]. As for my money, everything is paid except the rest of

the [dorm] rent money which is payable when we arrive. I got a job which pays \$7/hour, and so far, I have worked [to make] about a little over \$200. [I am blanking out as to what this job was. During the school year, I worked for Student Activities on the Kent Campus mostly in the Kent Gallery, but I don't recall that I was allowed to work summers there. I do seem to recall a very part time job, Saturday job actually, where I worked at a frame shop in Avondale on St.

*Johns Avenue, a few blocks down from the house. This was a high end frame shop owned by a lady originally from New Orleans. She did a lot of gilded framing for the rich folks of the area. You can read in a previous issue from a few years ago where I explained some of the history of Avondale.] I hope to keep working and get a few more hundred. Then, I will have enough spending money. For the past few weeks, I started making my pottery and so far I*

have a whole bunch of pinch pots. As a requirement, I need to make three sculptural forms. I'm still trying to get an idea. These writings will continue starting Wednesday and will be part of the daily pottery journal. Sooooo, I will write then.

*[As I mentioned earlier, I have not been able to find the daily pottery journal from before we left to Flagstaff. Whenever I do find them in the future, I'll make a special addendum issue to go with this one.]*

These two photos sum up my bisqueware for the class. I have the three minimum sculptural forms noted by the arrows and various other pieces. The photos are rather washed out and so makes it had to

see the work with any clarity. This shows all three foundational forms of handbuilding: pinchpot, slab, and coil. Can you determine which is which?



Cat paw prints  
of Gator

# RAKU FIRING

I want to say that we did a raku firing in 1994, but I could not find any reference to it in the 1994 papers and photos! So it might be that we only did the raku firing in 1995. Here is a short explanation of what a raku firing is.

According to Soul Ceramics, raku firing is...

*an ancient Japanese ceramics technique that has been used for many centuries to create a very unique finish to wares. The Raku technique dates back to the 16th century, traditionally crafted by hand...*

To be less vague... *the Raku technique is essentially when glazed ceramics are taken from the kiln while they are still glowing red hot and are then placed in a material that would be able to catch fire, such*

*as sawdust or newspaper. This technique is used to starve the piece of oxygen, which creates a myriad of colors within the glaze. Raku firing without glaze on them means that the oxygen is taken from the clay itself rather than a glaze, which results in some areas having a matte black coloring.*

Now, I saw on another site that how raku is done in the West, basically meaning not Asia, is more referred to as “American” or “Western” raku in that...

*work is removed from the kiln at bright red heat and subjected to post-firing reduction (or smoking) by being placed in containers of combustible materials, which blackens raw clay and causes crazing in the glaze surface.*

(Ceramic Arts Network)

Raku is a fast, less than refined firing method that creates unexpected and unpredictable, but often colorful, results.

Raku is a low fire method that gets the pottery to a pyrometric cone 06 heat, about 1830°F, often just using a propane torch in a handmade firebrick box with a lid.

The process requires special glazes to get these results, but also because it is a low temperature fire. Raku glazes specifically have copper in the mix which reacts violently with the carbon of burning vegetation.

The combustible material can be just about any vegetative matter, but note that the physical material will typically have a texture on the glaze. For American raku, this is

often sought after along with the unpredictable colors. Common materials used include as mentioned newspapers and sawdust, but dried leaves and pine needles work as well. We used pine needles as they were abundant on the campus.

The unglazed parts of the pottery can turn anywhere from white to black and about every shade of gray in between. The copper glaze will create just about any color in existence depending of the makeup of the glaze. Just like clay has an ingredient recipe to make, so does glaze have an ingredient receipt to make.

Raku ware is purely decorative and is poisonous if used for food or drink.



*This was most of our crew for the 1995 ceramics class. One of the guys is taking the photo. I think there is one more person not shown.*

*The guy with the blue Jacksonville shirt is Ron Wetherell, the professor.*

# RAKU FIRING



*Here is the kiln setup. It is basically fire bricks set up into a box with broken pieces of kiln shelves for the lid and a propane tank and torch to provide the heat. A piece of kiln shelf inside holds the piece being fired. While this type of firing goes fast as compared to normal firings, only one piece at a time is fired.*



*Once glowing red-orange, here I am using the tongs to move the piece to a trash can with combustible material.*



*The trash can of combustible materials can be just about anything. I think we used pine needles. The lid starves out the oxygen. After the smoke subsides, the tongs move the piece to a bucket of water to cool and lock in the colors.*

# TRAIN TRAVELING TO ARIZONA

*This writing was part of a class assignment for my desktop publishing class in 1996. We had to create a multi page layout that included text and photos and other*

*publishing type of information. Since I had gone on the trip to Flagstaff the year prior, this made a good source for creating a little booklet that was comb*

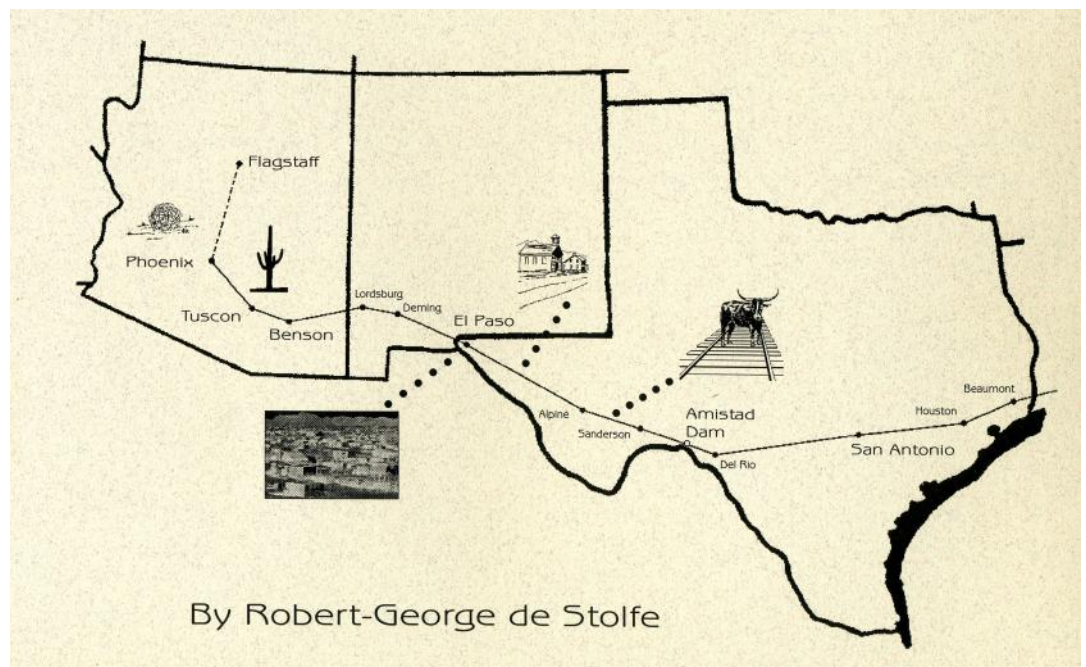
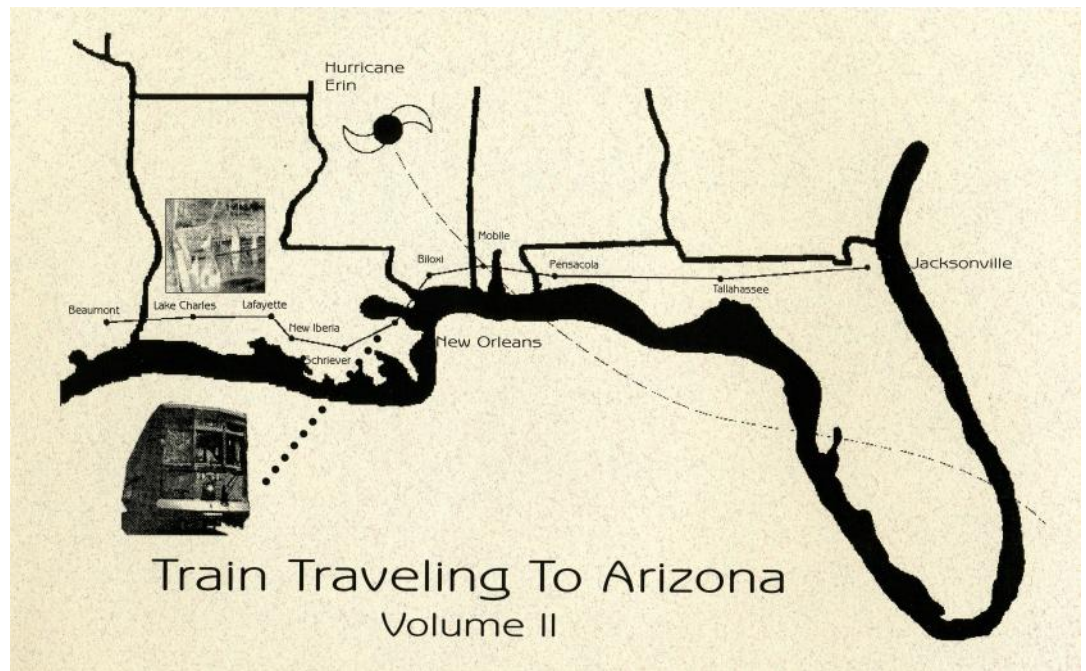
*bound. I wrote the text and assembled the graphics using Aldus Pagemaker 5.0 on a Macintosh Centris 650. I used Adobe Photoshop 3.0 to alter the graphics.*

*(This is not "Creative Cloud" 3.0, this is literally the third update from new software!) Instead of breaking the trip in two, the Flagstaff stuff will pick up after.*

## Introduction

*By Robert-George de Stolfe*

During the summer of 1995, I planned to go on a second trip to Flagstaff, Arizona. Nancy, Barbara, Donna Marie, Greg, and I, along with Ron, our professor, made pottery in Jacksonville for three weeks to fire in the Naborigama kiln located at the Mountain Campus of Northern Arizona University where we spent another three weeks. Since the bus I took last year was not very convenient or comfortable, I decided instead to take the train. I left Jacksonville on Tuesday, July 11, 1995 at 9:30 PM EST to start the second half of my Arizona trip. From this point on, taking the train to Flagstaff was my favorite part of my Arizona trip because of the many different landscapes I saw and the unusual events that occurred while I was on the train.



# TRAIN TRAVELING TO ARIZONA

## Starting Out

The Amtrak Superliner I was on was different from other Amtrak trains I had ridden in that the cars had two levels. Entrance doors, bathrooms, and storage areas were on the first level while the seats were on the second level; a set of narrow stairs connected the two. After about twenty minutes of confusion with the coach attendant, I finally got my correct seat. I sat behind four traditional Amish people who were going to El Paso.

During the night, I tried to sleep, but occasionally awoke to notice thick fog and a full moon. By the early morning, a round, orange sun peeked through the trees and leftover fog. While later in the morning, we crossed over a bridge where hundreds of huge dragonflies flew by. Around noon, we arrived in the New Orleans station, which happened to be the same station where my bus stopped at last year.



Old Amtrak logo, used until 2000.



This photo from 2001 shows the locomotive of the Sunset Limited Superliner line at the Phoenix station. The train from 1995 was likely the same as this.

Source: Wikipedia



This photo shows a different line from 2018, but the general structure of the double decker cars is pretty much the same.

Source: Wikipedia

## Prefacing the Amtrak Option

*I must make mention before continuing with the train travel writing that I had unknowingly predetermined taking the train several years earlier with two short articles in the de Stolfe Journal that highlighted Amtrak's extension of the Sunset Limited line from Jacksonville to New Orleans. While it was still two years after the line was reestablished, I found it interesting that I followed the progression ahead of actually using it!*

### AMTRACK

AMTRACK IS CONSIDERING A NEW EAST-WEST ROUTE THAT WOULD GO FROM JACKSONVILLE TO NEW ORLEANS. THIS PROJECT, WHICH SHOULD BE FINISHED IN ABOUT TWO YEARS, WILL ALLOW YOU TO GO FROM JACKSONVILLE TO LOS ANGELES FOR A FAIR COST. DOUBLE DECKER TRAIN CARS WILL TAKE YOU TO YOUR DESTINATION. THIS NEW SERVICE WILL BE A GREAT ALTERNATIVE TO THOSE WHO CAN'T AFFORD TO GO BY PLANE, AND DON'T WANT THE LONG AMOUNT OF TIME BY GOING BY CAR OR BUS. THIS TRULY WILL BE A GOOD INVESTMENT TO AMTRACK.  
-FLORIDA TIMES-UNION, 1991

### Go for the Sunset

The Gainesville Sun, 3-11-93

Passenger trains are back, specifically Amtrak's expanded Sunset Limited run that will extend rail service from Jacksonville to New Orleans.

The Sunset Limited now runs from Los Angeles to New Orleans. The extension into Jacksonville will be the first passenger rail service through North Florida in 22 years. Ceremonies were held on April 1 in towns that had stations. People are excited and people are realistic that it's not going to have a huge impact overnight, but it does have a lot of long-term implications.

Amtrak announced the extension in 1991 [and reported in the de Stolfe Journal, issue 14], spawning competition for stations among towns along the existing CSX Transportation tracks that will be shared by Amtrak. Full-service depots with ticket offices were awarded to Pensacola, Tallahassee, and Jacksonville. Lake City, Madison, Crestview, and Chipley will have self-service stations. Reservations can be made through the Jacksonville station or travel agents.

Preliminary discussions are under way to expand passenger rail service north through Georgia to Chicago.

*In the de Stolfe Journal #16 Winter 1993-1994, Page 4. Originally in The Gainesville Sun, March 11, 1993.*

*In the de Stolfe Journal, #14 Summer-Fall 1992, Page 5. Originally from the Florida Times-Union, 1991.*

# TRAIN TRAVELING TO ARIZONA

## New Orleans Rendez-Vous

Since we had two hours before the train was to leave again, I tried to explore what I could of downtown New Orleans. From the station, I walked down Howard Avenue to Lee Circle where I decided to catch a cable car. The clacky Saint Charles street car pushed its way down the street vibrating and making loud scraping noises. Occasionally, the conductor tapped a bell while customers also

signaled their stops. I got off on Canal Street where I walked around exploring the many shops and back alleys.

Because New Orleans was very hot and humid, I was really glad to get back to the air conditioning of the

train. At least I was able to see more of New Orleans this year than I was able to see from the bus last year!

### New Orleans Streetcar

By: Robert-George de Stolfe

Grinding, scraping  
Vibrating  
Ding, ding

Pushing, Moving  
Flickering  
Ding, ding

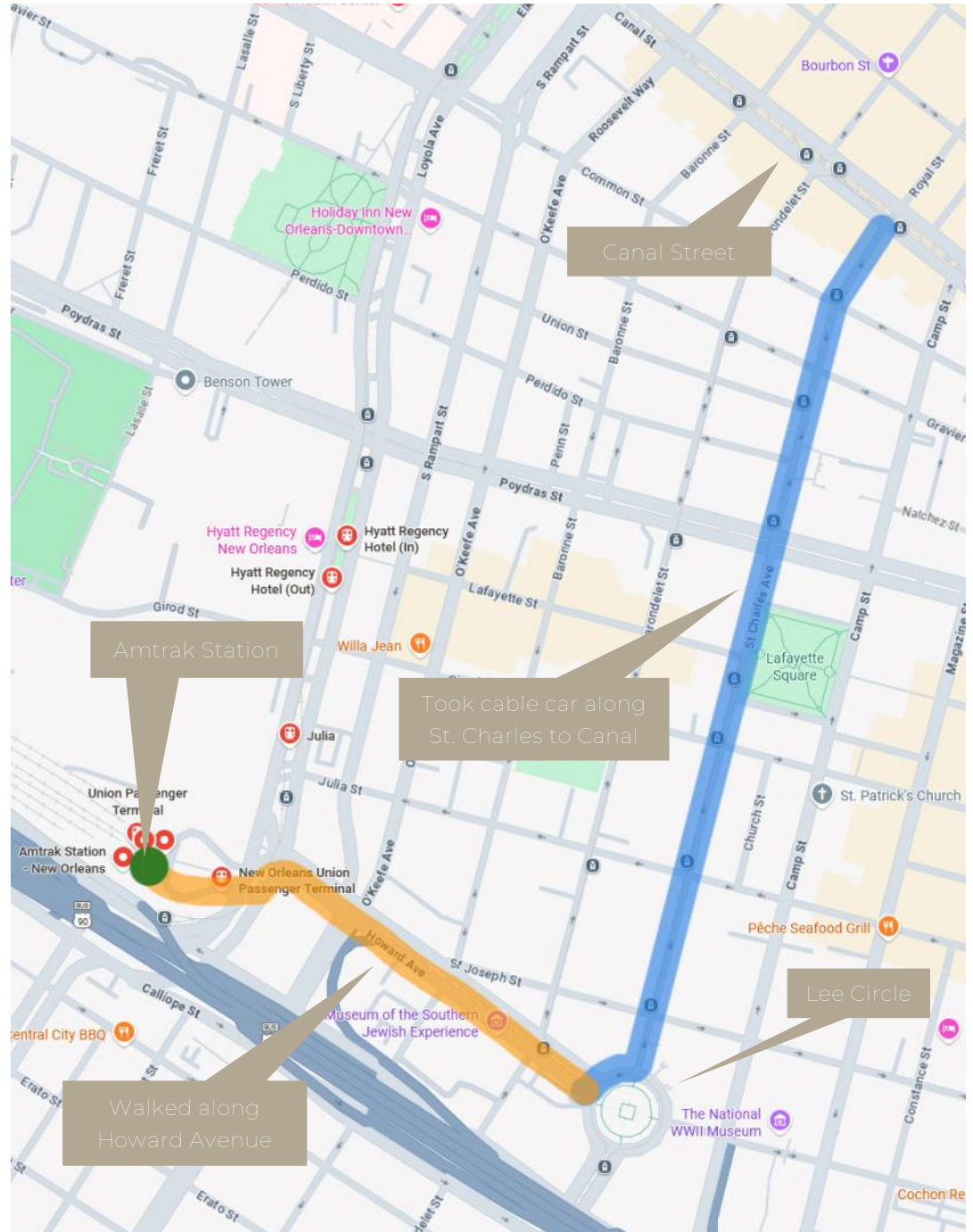
Almost there

Clacking, clicking  
Bumping  
Ding, ding

Rattling, jerking  
Shaking  
Ding, ding

I get off

*Keep your mind clean!  
Others in the past have  
twisted the meaning of this  
poem!*



Map of Downtown New Orleans  
Google Maps

# TRAIN TRAVELING TO ARIZONA

## Contrasting Terrains

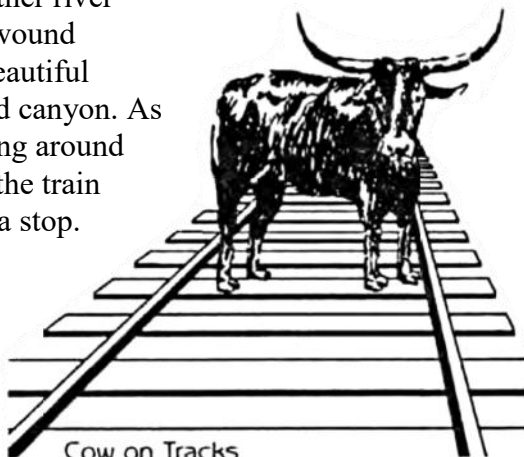
During the afternoon while riding through Louisiana, forest ranger volunteers broadcasted facts about the La Fitte Swamp, such as the effects of settling on the animals living in this region of the Mississippi River Delta. As we traveled through East Texas, the landscape turned to vast, flat land with trees found only in large clumps. The next day as the train clacked down the tracks through Southwest Texas, the landscape was flat with low scrub. Prickly Pear cactus later appeared when we crossed over the Amistad Dam. The Rio Grande, where this dam was located, was blue green in color and was thirty-five feet below its normal level. In the mid morning when we crossed the highest bridge in Texas, we saw another river below that wound through a beautiful water carved canyon. As we rode along around 11:00 AM, the train stuttered to a stop. After a few minutes, we moved again with the conductor

announcing, "Sorry about that; there was some wildlife on the tracks." I think the wildlife were cows since herds were nearby. The hilly landscape was covered with many kinds of cactus, lots of yuccas, colorful rocks, and scrub grass. In the early afternoon as we traveled by someone's sheep ranch, at least ten dust devils roamed around on the property. I liked noting how the landscape changed from Bayou swamps to flat scrubby plains to rolling hills full of desert vegetation.

### Texas Canyon

By: Robert-George de Stolfe

A Texas canyon  
Colorful and water carved  
Very beautiful



*A little further west is the Pecos River. Here is the view of the train going over the Pecos River High Bridge (only a train bridge).*



*This is another photo I took that shows the Amistad Reservoir near Del Rio, Texas. This photo is just before the tracks cross over the water looking at the Governor's Landing Bridge.*

*For 1996, this was the best I could come up with for a "cow on the tracks"! I created the ties and rails and modified clip art of a "cow".*

# TRAIN TRAVELING TO ARIZONA

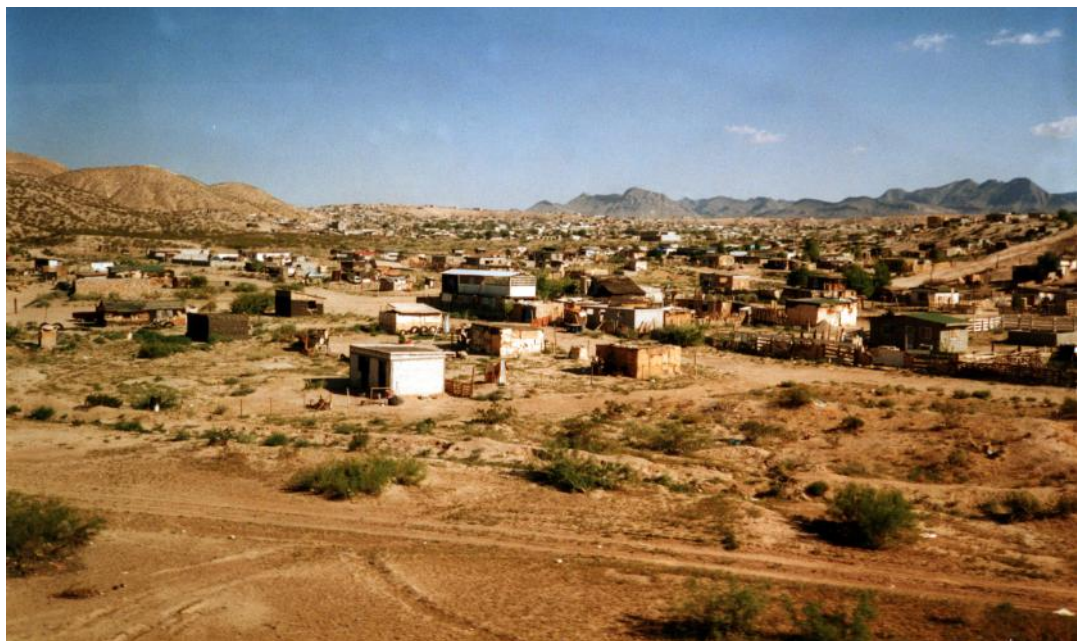
## Wrapping Up

As we neared Phoenix, my ride to Arizona was close to the end. We arrived in the mid afternoon in El Paso, which is where the Amish people got off and were going to Albuquerque. Just beyond the El Paso station near the Mexican border, we passed by a location nicknamed "Shanty Town" where Mexican people lived in wood and cardboard huts. Shortly thereafter, we again crossed the Rio Grande into New Mexico. At this point, the train was two hours behind schedule, and I had seven more stops until I was to arrive in Phoenix. By late evening, we passed Benson, Arizona, a station that is nothing more than a large bus bench, and Tucson, Arizona when I heard about a train derailment somewhere between Phoenix and Los Angeles. Once we arrived in Phoenix around midnight, the station became hectic because of the other passengers trying to get on the right buses. The baggage people, arriving thirty minutes later, pulled the bags off the cart and threw them on the ground. I hoped that

my pottery was not broken! I was glad to finally be able to sleep by 2:00 AM once I got to the Holiday Inn.



*Somewhere in far West Texas, I went from my seat all the way to the last train car (which were sleeper cars) to get a photo looking out the back window of the tracks we just travelled.*



*As the train neared El Paso, the tracks were right on the US/Mexico border where this view is of a "shanty town" in Mexico.*

# TRAIN TRAVELING TO ARIZONA

*For the purposes of the train travelling writing, I just had to gloss over*

*the nearly three weeks I spent in Flagstaff, as that part of the trip was*

*not the focus of the travel writing. I just stated enough to roll*

*from arriving to Flagstaff to about to leave Flagstaff.*

## Flagstaff Events

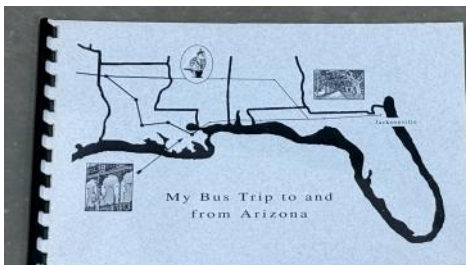
On Friday around noon, I checked out of my room. I then for the day until around 4:00 PM went to the Heard Museum. After going to this great museum, I later went to the airport where I waited for Ron and his fiancée, Lynn. Once we finally found each other, we loaded the car with our bags and drove up to Flagstaff. Generally for over two weeks while in Flagstaff, I helped to

fire the Naborigama kiln (I had no broken pottery), visited a few local sites, and walked a lot through old downtown as well as around campus. Unfortunately this year, I was not able to visit any attractions because of the lack of transportation. On Tuesday, August 1, 1995, I caught the 12:40 PM Nava-Hopi bus to Phoenix.



*Here I am about to pour glaze on the inside of a vessel I found.*

*These are the two little booklets I made about the bus trip in 1994 and the train trip in 1995. The blue booklet about the bus trip was a project for my desktop publishing class in 1995 using QuarkXPress on a Mac. The yellow booklet was also done on a Mac using*



*Train Traveling To Arizona Volume II*



*Aldus PageMaker, but not for a class, but in 1996 just because I wanted to. I had always wanted to make a third booklet about the train trip in 1996, but I had never gotten a writing together to make the third booklet. After next year's coverage of the third trip anniversary, I could possibly make a retroactive vintage style booklet to give a similar look and feel. I think I even still have a few sheets of that speckled paper that was so popular in the 1990s!*

# TRAIN TRAVELING TO ARIZONA

## Nava-Hopi Ride

Although I originally did not plan to take this bus, the ride to Phoenix was very scenic. From pine trees and rocks, the land started breaking into the terrain of Oak Creek Canyon with Sedona in the background. Then after dropping quite an elevation, the scenery changed to just scrub and piñon trees. Piles of tumbleweeds rested in the valleys between the many hills of this area. With the rest of the ride down, the scenery was more scrub with many kinds of cactus growing

including Saguaro, prickly pear, and a few barrel. Once I arrived in Phoenix, which was around 115 degrees, I again stayed the night at the Holiday Inn. To my surprise while watching TV, I heard that Hurricane Erin landed around Vero Beach then was expected to hit the Mississippi-Alabama area. I hoped that this would not cause me to stay overnight because, by this point on my trip, I had no money left. On Wednesday, August 2, 1995, I got to the train station to catch the 8:00

AM train. When I checked in my three bags, one of them was unfortunately over the weight limit of fifty pounds. Therefore, my last ten dollars I had disappeared for an overweight fee. I was

about to spend three days and two nights on the train with no money and only the snacks I had with me [*which was not very much*].

Foreshadowing!



## Navi-Hopi Tours

*This is the Navi-Hopi bus station. This was the only photo I could find as the company shut down after the 2001 terrorist attacks citing that they financially could not continue. They were a tour bus company since the 1950s that did tours to different places, but they also had excursions as a bus link to various places. The link I did here was between Phoenix and Flagstaff.*

*This bus line would be important for me in 1995, 1996, and 1997. Not only did I take this bus between Phoenix and Flagstaff several times, I also did their bus tours and excursions.*

*Source: Arizona Daily Sun*

*From article:*

*Nava-Hopi Bus Tours shuts down*

*By Jeff Tucker*

*October 25, 2001*

*Article: [https://azdailysun.com/nava-hopi-bus-tours-shuts-down/article\\_9f9d6183-18e3-5ecf-8065-09c24d054925.html](https://azdailysun.com/nava-hopi-bus-tours-shuts-down/article_9f9d6183-18e3-5ecf-8065-09c24d054925.html)*



# TRAIN TRAVELING TO ARIZONA

## Headin' Back

The train ride home was similar to coming out but with a few unplanned events. In East Arizona, we passed a lot of corn and cotton fields that I was really surprised to see since this was the semidesert. Once we got to El Paso, Texas, more Amish people who were

different from the ones coming out boarded the train. Because I did not have any real food, the people who sat in the seats next to me were really generous to give me some of their leftover chicken. While in Southwest Texas, I noticed that in order to keep the tracks level

through the hilly terrain, the hills were cut into as well as the valleys built up to provide a level surface. I saw this method used all through the Southwest states. Around 7:00 PM, we made an unscheduled stop in Fort Hancock, Texas, a blink-and-you-miss-it, one-stop-light

town. As I understood it, someone from the dining car got sick and needed medical help, which caused the train to stay in Fort Hancock for about forty-five minutes. To say the least, we became about an hour more behind.

## Continuing On

In the morning after leaving San Antonio, the conductor announced that Hurricane Erin was hitting the Florida panhandle near Alabama and that the train probably would

not get past New Orleans, in which case we would then finish traveling by bus to Jacksonville. Our coach attendant, Steve, was quite a character. He was a ham and occasionally

flamboyant; he even did crazy little things like singing movie tunes. [*Today, it's obvious that he was gay.*] On the way to New Iberia, Louisiana, in the evening, I saw many sugar cane fields, the

Bayou swamps, and above-ground tombs in the many graveyards. Once we got to the New Orleans station around 10:30 PM, we waited until about 1:00 AM before leaving on a bus to Jacksonville.

## Bussing Home

Although taking the bus was cramped, the crew was very considerate and even gave us soda and muffins to start out with as well as said that they would pay for our breakfast. On my particular bus, many foreign students including German, French, and Japanese were traveling. In the morning, we stopped at

Shoney's for breakfast. Then later, we arrived in the Jacksonville station around 11:45 AM, which was actually two hours earlier than if we arrived by train. Because my bags were not on my bus, I came back to the station several hours later after the other busses arrived. Two of my bags arrived; unfortunately my third

bag, which happened to be the overweight one, never did arrive. In the months following the trip, I did eventually get

some compensation from Amtrak. I still hope though to one day get my third bag back.



*This is the logo of Shoney's in the mid 1990s. They were a Southern staple at one time.*

# TRAIN TRAVELING TO ARIZONA

## Remembering My Trip

My train trip to and from Arizona was a great way for me to travel because of the many types of scenery I saw and the experience of the many quirks that occurred. From the fog during the night to the giant dragonflies on the bridge, my ride to New Orleans was one of adjustment. The ride on the old clacky streetcar was great despite the high humidity as well as seeing the wonders of La Fitte Swamp. As the land changed from bayous to flatland to semidesert, I liked seeing how each scene was different. The cow on the tracks was classic since I am sure that this event was rare. From

Shanty Town to the Benson bus stop, I was glad to finally get to Phoenix then Flagstaff where I spent over two weeks to basically fire my pottery in the Naborigama kiln. Though unexpected to take the bus back to Phoenix, I really liked the peaceful ride through the canyons then the desert. Despite not having any real food or money while on the train home, I still enjoyed the ride. The Fort Hancock emergency was interesting as was our coach attendant, Steve. Hurricane Erin may have stopped the train from continuing to Jacksonville, but not the

passengers from continuing on busses. Despite running late on the train, my bus arrived in the Jacksonville station a couple hours ahead of schedule. Although one of my bags remained missing,

that did not stop me from having good memories of my trip. All in all, I am glad I took the train, and I look forward to taking the train again when I go back to Flagstaff for a third visit!

## Stations Along Sunset Limited Route

### Florida

- Orlando\*
- Winter Park
- Deland
- Palatka
- Jacksonville
- Lake City
- Madison
- Tallahassee
- Chipley
- Crestview
- Pensacola

### Mississippi

- Pascagoula
- Biloxi
- Gulfport
- Bay St. Louis

### Louisiana

- New Orleans\*
- Schriever
- New Iberia
- Lafayette
- Lake Charles

### New Mexico

- Deming
- Lordsburg

### Arizona

- Benson
- Tucson\*
- Phoenix (Union Station, until 1996)\*
- Maricopa\*
- Yuma

### Alabama

- Atmore
- Mobile

### Texas

- Beaumont
- Houston\*
- San Antonio\*
- Del Rio
- Sanderson
- Alpine
- El Paso\*

### California

- Palm Springs
- Ontario
- Pomona
- Los Angeles\*

\*Major station stops  
Green: RG's route



# KILN LOG

Part of the class assignment for the pottery class at NAU called ART 398 Wood Fired Kilns was

to keep a log during the process of loading, firing, cooling, and unloading of the Naborigama

kiln. This was not only about firing the kiln, but for me more of a diary log for each day I was

there. So it only covers about two weeks, from July 17 through August 1, 1995.

## Monday, July 17, 1995

We started out today by going to the kiln site with our pottery. Shortly later, we gathered in the glaze room for Dr. Bendel to show some slides and give a short lecture; He basically talked about the kiln and the firing process. After his lecture, we started unpacking and glazing our pottery. We then started loading the kiln. Each team leader, or instructor, had the assignment of loading a chamber. Also, each leader had an assigned time to help with the firing process. Each student had to choose and sign up with one of the time slots.

time	leader
6:00 AM - Noon	Kevin
Noon - 6:00 PM	Jo
6:00 PM - Midnight	Vic
Midnight - 6:00 AM	Ron

I finally chose the 6:00 PM to midnight shift since I will get to have some sun and some dark. Not only that, it gives me the mornings and afternoons free. We took the rest of the morning and afternoon to load the kiln. By around 6:00-6:30 PM, we stopped and decided that tomorrow we would finish loading what pottery was left and light the kiln as well as get started cutting the wood.

## Tuesday, July 18, 1995

Today, we finished loading the kiln then bricked up the chambers and sealed them with a mud slurry. At the same time, we cleaned up around the kiln. By around 2:30 PM, we were ready to light the kiln, so we did. Later, we went to Mr. Wetherell's opening at

the Beasley Gallery and after went to June Beasley's house for a dinner. From now for the next 8 days or so, we will [be] in a regular routine of work. I changed my shift to noon to 6:00 PM, because I thought it might be a better shift for me.

## Wednesday, July 19, 1995

When I came on to work at Noon, the fire in the kiln was pretty full and hot, unlike the little campfire yesterday. During my six hours, we opened the flue a little and started adding more wood, more often. In addition to that, we kept the kiln area

sprinkled down [*with water*], chopped wood, sorted wood, stacked wood, and moved wood. That is basically what we did during our shift. I figure by tomorrow night of Friday morning, if not sooner, we will start on the side holes.

## Thursday, July 20, 1995

I arrived an hour late, so I stayed an hour later. During my time, I moved wood, stacked wood, chopped a little, and wetted down the kiln area. In midafternoon, three of us went to get some freshly cut wood (in other words, a lot of needlessly killed trees) for future firings. Dr. Bendel said that we will

fire the dogi for five days which would be by Sunday, then the sides would be stoked. He figured that we would unload Tuesday, August 1, 1995. Due to some unavoidable problems in attitude with a couple of the team leaders, I needed to change my shift to a less stressful shift.

## Friday-Saturday, July 21-22, 1995

I was able to change shifts today. Now I am a lot happier while doing the graveyard shift, Midnight to 6:00 AM. I think of all of the days we have fired, this night was the most productive

and informative for me, not to mention a lot less stressful. I did not do quite as much work as I was forced to by the previous team leader. Basically tonight, I cleaned up in front of

# KILN LOG

## *Friday-Saturday, July 21-22, 1995*

the Anagama to get it ready for the firing by Don Reitz. Then later, I watered down the sides of the kiln and moved large branch pieces of wood to the dogi. The rest of the time was spent talking about the current firing and about past firings.

Tomorrow's shift (7/23/95) will be like tonight's. Then sometime during the day Sunday, the side stoking will start and continue until sometime Tuesday. Tuesday will then be when we stop to let the kiln cool until probably Tuesday,

## *Sunday, July 23, 1995*

I came to work my shift, and I was assigned time keeper. So all night, I kept a record of when the kiln was raked, and when it was stoked. This night was really fun. I also did a front stoke, and was really

hot, of course. Most of the time, we raked, stoked, poked, as well as had interesting discussions. By morning, though, I was really cold and tired. Later today, the side stoking will start.

## *Monday, July 24, 1995*

I arrived early, around 11:30 PM, and assumed the job like last night of timekeeper. We are now side stoking the second. As I understand it, we should be finished by sometime in the afternoon and unload by the next Monday, which is good for me since I leave Tuesday. About 1:15 AM, Dr. Bendel came and around 1:30 AM, he climbed the kiln, regardless of how

hot it was to check the stoke holes. Most of the evening, I side stoked and timed the stokings. We started stoking every three minutes then went down to two minutes. Dr. Bendel was debating whether to unload the kiln Saturday, Sunday, or Monday. I think he decided Sunday, but I will need to check to make sure. This year, it does not seem likely

that we will have a dung firing I think because of the lack of time.

Actually, that works out fine with me since it will give me more time for other things. I understand that he may be giving a little party at his house, but I do not know the details yet. We started out with about 32 cords of wood. By the end, we will probably have used about 16 cords, 6 of which in splinter form. One cord of wood is about 4' x 4' x 4', solidly

packed. During my shift, we finished stoking the third chamber and started on the fourth chamber. All that is left now is to finish the fourth chamber and probably the spark box. We will then seal everything up and let the kiln cool. That means our shift work is now finished, and we can sleep normally again. We will not be doing anything else really with the kiln until we unload.

## *Sunday, July 30, 1995*

Today was "Christmas Day"! We started unloading the kiln around 10:00 AM. We all got in a line and unloaded each chamber making sure to keep the chambers separate. After the chambers were all unloaded, we critiqued the pottery to get an understanding of

what happened. Afterwards, we packed up our pottery. For the most part, my pottery came out fine except for one that was partly crushed from a fallen shelf and a few others that had some cracks possibly from too much heat.



*The firing of the kiln requires hoards of wood!*

# KILN LOG

*This is the writing I needed to submit for the NAU class. Recall that I had to sign up for a class with FCCJ, and I had to sign up for a class with NAU to meet the extended studies requirements between the two colleges.*

## Firing The Naborigama Kiln

By: Robert-George de Stolfe  
Part of Florida group  
With Ron Wetherell

I came with four other students and Ron Weatherell from Jacksonville, Florida to fire our pottery in the Naborigama kiln. The class started Monday, July 17, 1995 and continued until we unloaded the kiln Sunday, July 30, 1995. On that first day, we got a lecture from Dr. Bendel on firing the kiln. Then, we unloaded our pottery and glazed it if we wanted. Later, we started loading the chambers of the kiln. Each leader, or instructor, was assigned a chamber to load, then each student picked a time slot that each leader was assigned. The pottery was carefully placed on the shelves and raised from the shelf with clay called rods. The loading took most of the afternoon Monday and the morning Tuesday. By 2:30 PM, we were finished loading and sealed up the openings.

We then lit the kiln. For the afternoon and most of the evening, the kiln just had a campfire. But by Wednesday afternoon, the kiln had a nice roaring fire, for five days, we just stoked and poked the front of the kiln only. Starting Sunday, July 23, 1995, the side chambers were stoked with the front sealed off. As the side chambers were finished stoking, they were sealed off. During the whole process, we sorted, moved, chopped, split, and stacked wood. For the general part, our leaders were fine, except for a couple who left little to be desired. Anyway, we finished the firing on Monday, July 24, 1995, and sealed everything up. The kiln was then let cooled until we opened up the chambers on Sunday July 30, 1995. By 10:00 AM, we started unloading the kiln making sure that we kept the pottery [together from each chamber and handing them] from one person to another to the open area. Besides a couple

of problems with unstable shelves and walls, unloading went fairly smoothly. We then critiqued the pottery discussing the effect of the fire on the pottery. The dogi box, of course, what's the hottest part of the kiln, therefore creating much glaze and shininess. The first chamber was different though. The flame basically ran across the floor of the kiln, therefore making the bottom pottery glazed, but the top part rather dry. The second and third chambers were basically similar and had a pretty nice amount of glaze. The fourth chamber was mixed as

far as glaze and was also the chamber that had a melted therefore fallen shelf. Also, a little bit of pottery was put in the spark box/smoke chamber and had pottery much coated with glaze. As for me, I believe I had at least one piece of pottery in every chamber except the third. All except a couple of pieces came out fine. Those pieces were either in the fourth chamber under the fallen shelf or cracked from the heat. All in all, everyone generally agrees that this was a good firing. I am glad I was able to come out again to fire this kiln.



*This is the front of the Naborigama kiln in 1994.*

# AFTER THE FIRING

As I mentioned in my Kiln Log previously for Sunday, July 30, we started unloading the kiln around 10:00 AM. We all got in a line and unloaded each chamber of the kiln making sure to keep together the works from each chamber and separate from each of the other chambers. Once everything was unloaded, we spent some time to critique how the pottery looked

from the firing to get an understanding of what had happened within each chamber.

Most of my pieces came out fine. I took photos of the works laying on the ground. But, I either

I did not take very many photos or I could not find all of the photos I took to show all of the works removed from the kiln. I have assembled photos of some of my pieces, as I could not find them all in these

photos. If upon future searching through my stuff that I come across more photos of the trip, the pottery, or whatever else, I'll include them in an addendum special issue like I did for the 1994 trip.



*These are the only photos I did find of the post unload of the kiln.*



# WORKS SUMMARY

## List of Works Made During the Summer of 1995

In June and July prior to leaving to Flagstaff, I made many pieces for class requirements and to make sure to have enough for the firing in the Naborigama kiln, and this is besides the pieces made for the raku firing. Sometimes, I amaze myself to know that I put this much detail into creating these records even 30 years ago! Here are the pieces.

### Made in early June at home in Jacksonville

- Hexagonal pot
- 2 shallow pinch pots
- 2 rectangular pots, one with lid, one with side handles
- Coil pot with spiral center
- Pinch pot with shell imprints
- Small tart pan style pinch pot
- Small tile left from first sun (hole in center)
- 7.1.95, cat paw tiles
- 7.1.95, 2nd sun

### Made at South Campus in Jacksonville

- 6.22.95, maze pot
- 6.22.95, Funky Columns (was crushed in firing)
- 6.26.95, marble roller coaster
- 6.27.95, mini banana boat
- 6.27.95, square try with slanted sides
- 7.5.95, water fountain made in five pieces
- 7.5.95, small tile left from broken disk
- 7.5.95, small round tray from disk
- 6.27.95, rectangular tray
- “RG’s Place” tile

### Added in Flagstaff

- Fired vase found in 1994, glazed and fired in Naborigama in 1995



*These are paw prints of Gator, the cat we had in the 1980s and 1990s. They were clearly not together in the kiln!*



*Tray with a shino glaze. “Mini banana boat”*

*I found this bisqued vase in 1994 that someone else made sometime previously and was sitting on one of the kilns. I might have asked permission to have it, but knowing me at that time, I probably just claimed it as abandoned! In any case, I took it home in 1994. It had no glaze. I brought it back to Flagstaff in 1995. I then put several layers of glaze on it and fired it in the Naborigama kiln. Later, I created the leather holder and raffia tie.*



# WORKS SUMMARY



*This is a marble roller coaster with clay marbles. You put the marbles in the cup at the top, and they roll down to the bottom.*

*There's a story to this! Back in the early 1980s, I would take the paper towel tubes, cut them in half, and with a lot of tape make a type of "water slide" arrangement for glass marbles to roll down. There were straight runs, curved runs, and even an attempt at a loop. I would spend hours making these "roller coasters"! This is similar in concept to the plastic matchbox car race tracks they used to sell in the 1980s.*

Clay marbles



*"Funky Columns"*

*This piece of two pieces was partially crushed during the firing.*

*Technically, this would be considered a maquette for a larger piece*



*This is one of several waterfall assemblies I made during the three summers I did the extended studies classes. This version comprises of four separate pieces of the large tray, a lift ring, a flat ring, and the main coil pot sculptural form with a lip. Originally, there was supposed to be a coiled sculptural form at the top where the water would come out. It probably should have been built into the main form instead of a separate piece.*

# WORKS SUMMARY



*Maze pot*



*Rectangular pot with lid*



*Rectangular pot with handles*



*Pinch pot that I think is mine.*



*Coil pot (I think that is also mine.)*



*Piece originally to go on top of the waterfall assembly.*

# LETTER TO OTHER STUDENTS

## Sights To See

Since we were a smaller group with one professor, I sort of took it upon myself to create a resource letter for the group, as that sort of thing was great to have the previous year. That letter was six pages that included information about room numbers with phone numbers (the dorm rooms still had phones in them), dorm details, computer lab info, meal plan info, phone numbers and hours for different areas of campus, campus map, and some information about the two classes. I also made mention of the following:

*Mr. Wetherell's art exhibit at the Beasley Gallery (building 37) is open M-F from 9a-noon.*

*and  
We each need to write a thank you letter to June Beasley for giving us that great dinner last Tuesday. She made food for several days before so we could have a nice dinner.*

The last few pages included a list of sights to see, organized by direction.

### In Flagstaff

- Snow Bowl ski lift
- Lowell Observatory
- Riordan Mansion
- Flagstaff Arboretum
- Museum of Northern Arizona
- Walnut Canyon
- Coconino Center for the Arts
- The Art Barn (trading post)
- Pioneer museum
- NAU Campus observatory
- Elden Pueblo Excavation

### West of Flagstaff

- Grand Canyon Caverns
- City of Williams
  - Grand Canyon Deer Farm
  - Grand Canyon Railway
- Hoover Dam
- City of Peach Springs
- City of Kingman (where one kind of turquoise is found)
- City of Las Vegas
- Bryce Canyon
- Zion National Park

### East of Flagstaff

- Homolovi Ruins
- Meteor Crater
- City of Holbrook

- Petrified Forest/ Painted Desert
- Canyon de Chelly
- Window Rock
- Second Mesa

### North of Flagstaff

- Wupatki NM & Sunset Crater
- Cameron Trading Post
- Tuba City
- City of Page
- Glen Canyon
- Lake Powell
- Navajo National Monument
- Beautiful landscapes on Navajo and Hopi Indian Reservations
- North Rim Grand Canyon
- South Rim Grand Canyon
- Monument Valley
- Four Corners area

### South of Flagstaff

- City of Sedona
  - Oak Creek Canyon
  - Slide Rock
  - Red Rock State Park
  - Chapel of the Holy Cross
- City of Jerome
  - Jerome state historic park
  - Mine museum
- City of Cottonwood
  - Tuzigoot

- City of Prescott
  - Prescott National Forest
  - Granite Basin
  - Granite Dells
  - Thumb Butte
  - Prescott Phippen Museum of Western art
  - Smoki Museum
- Montezuma's Castle
- Montezuma's Well

### Closer to Phoenix

- Tonto Natural Bridge
- Tonto National Monument

### Items of Interest

- Jeep tour through Sedona (There are several options)
- Trolley tour through Sedona (I have info about, see me)
- Horseback riding through Faye Canyon (like last year, Hitchin' Post Stables)

I made this list as a resource, but I don't know if anyone went to any of these places. I do know that I was not able myself to go to any of these places on this trip.

# MORE PHOTOS FROM TRAIN

Here are some more photos of the trip that did not fit within the pages of the writings. Some of these are photos taken from the train, while some others are photos for context, even if they are not my own photos.



*This photo is likely of a sunrise somewhere west of San Antonio as the traveling through East Texas was at night and there are no trees!.*



*Somewhere in West Texas was a storm followed with a rainbow.*

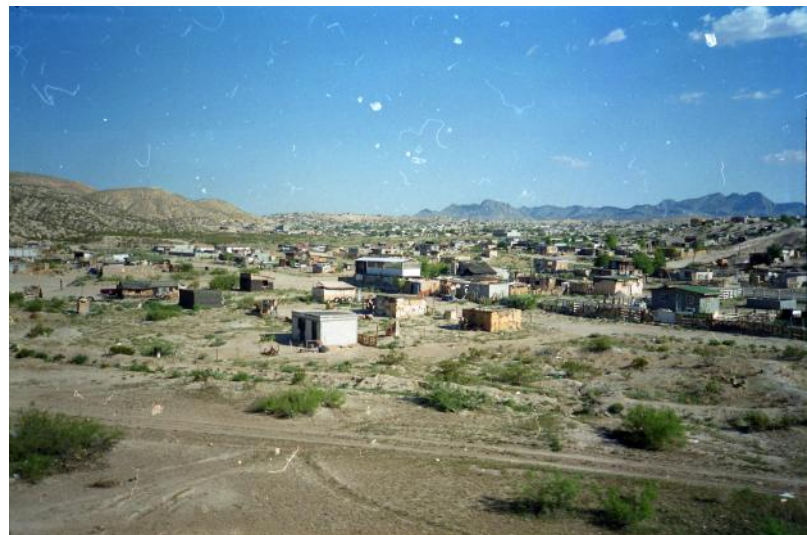


*These photos are likely from far West Texas, possibly the Davis Mountains area.*



# MORE PHOTOS FROM TRAIN

As we were nearing El Paso, the train paralleled along the border with Mexico. Here are a few photos I got from the train. These photos as well as the others from 1994, 1995, and 1996 were taken with an old Nikon F camera.



# MORE PHOTOS FROM TRAIN



*This photo is of a sunrise somewhere in the Alabama or Mississippi area.*



*This photo is of either a sunrise or of a sunset, and I have no clue where! (Could be same place as photo to the left.)*



*One of these two cows, or both, is likely the culprit of why the train had to stop! (Probably the dark one here on the right!)*



*This is a modern photo that shows the inside of the Superliner lounge, the upper deck with the viewing windows. The lower deck has the counter to purchase snacks. The dining car is a*

*separate car that has the dining room in the upper deck with the kitchen located in the lower deck. I think a dumb waiter type of system transfers the food to the dining room.*

# TRIP COSTS

As was my mindset at the time, I made lists and spreadsheets as records of my trip. It also helped that I was taking some Mac based computer classes that made it easy to make all of these records!

Just for cost comparison purposes as well as a summary of the trip, here are my expenses of the trip by type or location.

## Flagstaff Trip Cost Summary

Spring Term	\$270.60
Summer Term	\$132.40
Spring Books	\$85.89
NAU class	\$398.00
Dorm Rent	\$234.00
(single including \$75 deposit)	
cost/night	\$13.00
nights	18
total cost	\$234.00
Train	\$228.00
Overweight Bag	\$10.00
Program Fees	\$78.50
Nava-Hopi bus to Phoenix	\$21.50
Motel (2 nights)	\$92.92
Food	\$192.44
Souvenirs	\$324.02
Misc	\$33.25

**Total Trip Cost \$2101.52**

## Food

on train going out	\$28.75
in Phoenix going out	\$6.19
in Flagstaff- Flexi	\$100.00
-NAU non Flexi	\$5.28
-non NAU	\$40.79
in Phoenix coming back	\$5.88
on train coming back	\$5.55
	<b>\$192.44</b>

## Miscellaneous

entrance fees	
(parks & museums)	\$10.50
Photo copies (40 @ 5¢)	\$2.00
microfilm copies (12 @ 10¢)	\$1.20
laser printer copies (10 @ 25¢)	\$2.50
stamps	
(book of 10, 20¢ postcard)	\$2.00
laundry - washer (75¢)	\$4.50
laundry-dryer (50¢ & 25¢)	\$4.00
streetcar fare- New Orleans	\$1.00
Phoenix airport carts (2)	\$3.00
Clothes hangers	\$1.00
Sunday paper (7-16-95)	\$1.25
NAU copy shoppe - pads	\$0.30
	<b>\$33.25</b>

## Souvenirs

### Heard Museum

kokopelli t-shirt	\$11.99
field guide to cactus	\$1.25
cedar beads (2)	\$4.00
Arizona Highways magazine	\$2.50
	\$19.74

### NA Museum

set of 5 pamphlets, pueblo ruins	\$12.50
rubber stamp	\$6.50
cowboy's guide to life	\$5.95
NA museum	
summary of pueblo history	\$2.95
	\$27.90

### Hastings

Garfield book of cat names	\$5.36
Guide to Navajo Rugs	\$3.56
Cowboy's guide to hats	\$5.36
Old west sourcebook	\$18.00
Cowboy's guide to romance	\$5.35
Cow's guide to life	\$5.35
Pueblo pottery designs	\$8.96
Kliban cat book	\$7.16
Cousco CD	\$16.99
tax	\$4.95
	\$81.04

### Graywolf Traders/ Art Barn

silver ring	\$18.00
Indian design book	\$4.95
ebony bracelet	\$5.00
tax	\$1.27
	\$29.22

## Bookmans

Time-Life 49ers gold rush	\$6.00
tax	\$0.39
	\$6.39

## Seldom Seen

Saguaro cookie cutter	\$2.25
post card	\$0.25
tax	\$0.16
	\$2.66

## NAU Old Main Gallery

Beasley catalog	\$8.00
-----------------	--------

## 3 Cheers

50 t-shirt	\$3.74
tax	\$0.24
	\$3.98

## Coconino Center

terracotta pot	\$8.00
----------------	--------

## NAU Bookstore

Garfield book #27	\$6.95
dayrunner - pencil holders	\$3.29
postcards	\$2.00
tax	\$0.67
	\$12.91

## Target

markers	\$1.96
markers	\$1.96
dog chain	\$2.69
tax	\$0.42
	\$7.03

## Galaxy Sales

Lakota design blanket	\$90.00
tax	\$5.85
	\$95.85

## Other Places

bola leather cord	\$4.26
bola tips	\$4.26
nickel belt buckle	\$12.78

## Souvenirs Total

**\$324.02**

# TRIP COSTS

As if the itemized list of purchases wasn't detailed enough, here is a list of the traveler's checks I used! I think the value of each check was \$50. As I recall, I got back regular cash for the difference.

## Traveler's Checks Used

EC422•271• \_\_\_\_\_

Check	Date	Made out to	For
120	7/14/95	Holiday Inn	motel room
121	7/14/95	Holiday Inn	motel room
122	7/14/95	Heard Museum	gift shop
123	7/14/95	Holiday Inn	motel room
124	7/14/95	Holiday Inn	motel room
125	7/14/95	Holiday Inn	motel room
126	7/15/95	Galaxy Sales	blanket
127	7/15/95	Galaxy Sales	blanket
128	7/15/95	Galaxy Sales	blanket
129	7/15/95	August Moon	dinner
130	7/17/95	NAU Dining Services	Flexi card
131	7/17/95	NAU Dining Services	Flexi card
132	7/17/95	NAU Dining Services	Flexi card
133	7/17/95	NAU Dining Services	Flexi card
134	7/17/95	NAU Dining Services	Flexi card
135	7/25/95	NAU	dorm rent
136	7/25/95	NAU	dorm rent
137	7/25/95	NAU	dorm rent
138	7/25/95	NAU	dorm rent
139	7/25/95	NAU	dorm rent

## A few notes on the above

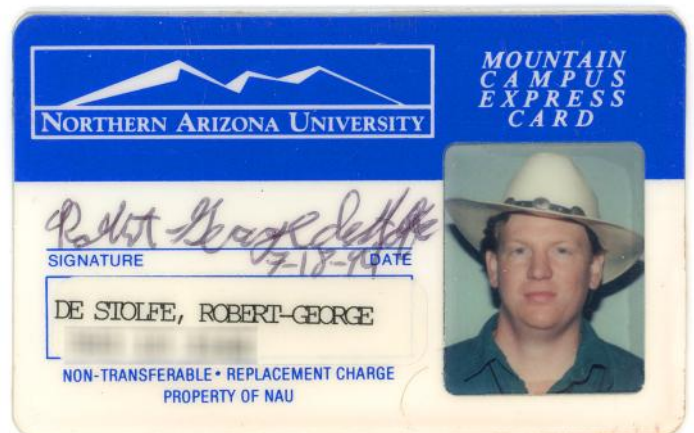
- Galaxy Sales was a saddle shop that sold Pendleton blankets. I bought my first blanket from them.
- August Moon was an old style Chinese restaurant typically found in the 1980s and early 1990s. I went here in 1994 and multiple times after I moved to Flagstaff. As I recall, they were quite good.
- the NAU dining services had two methods for food, either get a meal plan or get Flexi. Flexi was just their name for basically a debit system of cash. A meal plan—which might or might not have been available during the summer—was a specific number of meals per week, but the food was like a buffet style. It was only good in specific places. Either system was tied to the NAU ID Card.



*I found this photo from 2011 of the same Pendleton blanket on my bed. I still have the blanket, although it is a little misshapened and missed from the one time I washed it in the washer, as dry cleaning it was far too expensive! In 2021, I bought a second Pendleton blanket that looks completely different.*



*I was sad to find out that August Moon closed in 2022. I went there during our extended studies trips and ate there multiple times when I lived in Flagstaff between 1996 and 2001. I did go back one time in the late 2000s and it was still just as good.*



*This was my NAU ID card from 1994. I don't remember if I had to get a new one for 1995.*

# LOST BAG & AFTERMATH

There was a fiasco regarding the return trip from Phoenix to Jacksonville that involved a hurricane. I have already mentioned about this in the trail trip writing, but the result of the hurricane interception was a lost bag and correspondence with Amtrak over the following four months!

Let's recap a part of the trip.

*"On Wednesday, August 2, 1995, I got to the train station to catch the 8:00 AM train. When I checked in my three bags, one of them was unfortunately over the weight limit of fifty pounds. Therefore, my last ten dollars I had disappeared for an overweight fee."*

Then fast forward about 24 hours.

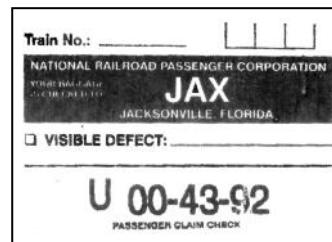
*"In the morning after leaving San Antonio [August 3], the conductor announced that Hurricane Erin was hitting the Florida*

*panhandle near Alabama and that the train probably would not get past New Orleans, in which case we would then finish traveling by bus to Jacksonville."*

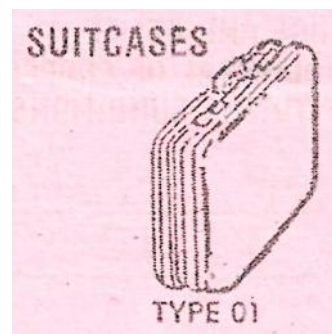
*"Once we got to the New Orleans station around 10:30 PM, we waited until about 1:00 AM before leaving on a bus to Jacksonville. [...] We arrived in the Jacksonville station around 11:45 AM, which was actually two hours earlier than if we arrived by train. Because my bags were not on my bus [there were multiple busses of people and baggage headed to Jacksonville], I came back to the station several hours later after the other busses arrived. Two of my bags arrived; unfortunately my third bag, which happened to be the overweight one, never did arrive."*

So once it was obvious that my missing bag was not going to arrive and that it was truly lost, we

(that is, Mom and I) checked with Amtrak in how to make a claim for lost baggage. On August 17, I filled out the Amtrak Baggage Claim Statement. I claimed a value of \$500.00 for the white Samsonite suitcase "tied with burlap cord" and provided a detailed list of the items, with prices, that I recalled were in the bag. Along with the claim, I had to submit the original checked bag receipt and the

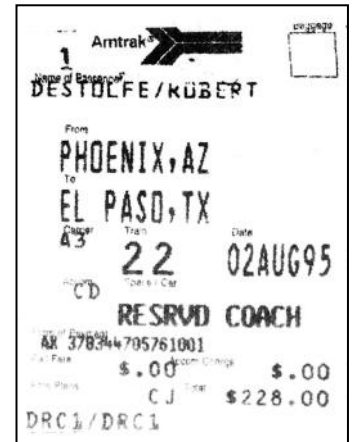


*This is the ticket for my checked bag that was lost.*

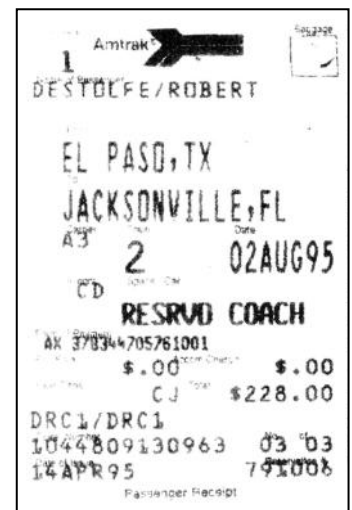


*The suitcase code for my bag was this Type 01.*

passenger tickets. We had made fax copies of these things. You know, that weird thermal paper from the old fax machines? That was all we had at home to make copies at the time.



*While I did not change trains, I was issued two tickets, I think because the train split into two routes in El Paso, or maybe the reverse.*



D. DESCRIPTION OF BAGGAGE/EXPRESS ITEMS: (Use codes on the reverse side)	
TYPE OF ARTICLE	<u>01</u>
IDENTIFYING MARKS	<u>tied with burlap cord, foot pads on bottom cracked</u>
MFR/BRAND	<u>Samsonite</u>
COLOR	<u>white</u>
DATE PURCHASED	<u>Unknown</u>
ORIGINAL COST	<u>                    </u>

*This section of the Baggage Claim Statement called for the description of the bag, in this case, a white Samsonite "tied with burlap cord".*

# LOST BAG & AFTERMATH

By mid September, I got a letter from Amtrak dated September 5, along with a copy of the Rules For Checking Baggage, that basically stated that they regret the bag was lost and further stated that they have rules about what is allowed in free checked bags and dismissed liability of owing anything for the damage or loss of those items citing that they were prohibited. They did say that they could pay for the other items not


prohibited and for the "depreciated value" of the bag, which totaled \$69.00! That was a far cry from the \$500.00 I claimed! The check issued on September 1 arrived postmarked September 12.

With that money, I did contact several of the places where I had bought items to get replacements and did get some of the items replaced, mostly souvenirs and books.

Once Mom read the letter, it sent her on a rampage to get Amtrak to do much better! She then sent a letter dated September 25 to Amtrak. She laid out the steps she took to resolve the missing bag and questioned the decisions made as noted in that Amtrak letter. In short, she said that the settlement check was unacceptable as a final solution and made additional demands for a complementary voucher for roundtrip

travel between Jacksonville and Phoenix, a refund of the \$10.00 overweight fee, and reimbursement of several other items that totaled \$162.14.

National Railroad Passenger Corporation, 60 Massachusetts Avenue, N.E., Washington, D.C. 20002 Telephone (202) 956-3000



September 5, 1995

Mr. Robert-George de Stolfe  
1363 Talbot Avenue  
Jacksonville, FL 32205

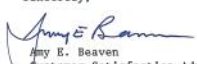
Dear Mr. de Stolfe:

Thank you for your recent claim.

We regret that your bag has not been located, and we apologize for this. Amtrak's posted rules and regulations prohibit certain items from being carried in our free checked baggage service. Furthermore, Amtrak does not accept liability for the loss of or damage to any of these articles. A large poster containing Amtrak's rules for checking baggage, which includes information on the articles that are not permitted, is prominently displayed in each station at the baggage counter. In addition, this information appears in our National Train Timetables and in The Official Railway Guide, which is available for inspection at each staffed station. Our practice of not allowing certain articles in checked baggage is consistent with that of the airlines and other carriers.

Some of the items you listed on your claim form are prohibited. Please notice those sections of the enclosed small copy of the poster, where these articles are enumerated. Therefore, we cannot pay that portion of your claim. However, we can pay you for the other items you are claiming. A check, in the amount of \$69.00, reimbursing you for the depreciated value of your bag and its contents will be provided shortly under separate cover.


We regret any inconvenience this unfortunate incident may have caused, and hope that you will allow Amtrak another opportunity to serve you.

Sincerely,  
  
Amy E. Reaven  
Customer Satisfaction Advisor

AEB:ov  
CSSC:306452

AN EQUAL OPPORTUNITY EMPLOYER

*Letter from Amtrak dated September 5, 1995.*



Ms. Amy E. Reaven  
Customer Satisfaction Advisor

Dear Ms. Reaven:

Thank you for your letter of 9/5/95 and \$69. check. We to regret that Amtrak has not found my son's missing suitcase.

My son and I have been calling since August 4th about his missing suitcase. Finally on August 8th I was given a number to call in Washington which I called and was told by Mark Callane I would have to pay for the long distance calls. Mr. Callane also told me he was Mr. Downs assistant and would look into this situation. A lady (Ms. Condrv) called me about an hour later to tell me she would look into this matter and promised to keep in touch.....I'm still waiting for her to call!

My son is a student who was going to a class at Northern Arizona University. How else was he supposed to get his supplies to Arizona if he didn't put them in his suitcase? He has lost so much from this lost bag!

Due to flooding he had to take a bus from New Orleans to Jacksonville but I paid for a train roundtrip ticket not a bus ticket!

My son was charged \$10. at the station in Phoenix for an overweight suitcase that is lost!

Your settlement check of \$69. is unacceptable. We are asking for:

A complimentary roundtrip voucher from Jacksonville, Florida to Phoenix, Arizona  
The \$10. overweight charge for the lost suitcase  
Hiking boots \$45.  
Noxzema \$4.  
Cost of tax and shipping to replace items \$75.  
Depreciated value of \$69.00  
Reimbursement of telephone inquiry calls to Washington Amtrak (copy of phone bill enclosed) \$3.14  
The \$69. check

Total \$162.14

Thank you for your time and prompt reply.

Miriam de Stolfe  
1363 Talbot Avenue  
Jacksonville, Florida  
32205  
CSSC:306452

*Mom's letter to Amtrak dated September 25, 1995.*

# LOST BAG & AFTERMATH

It was not until an envelope postmarked November 20 arrived that we had heard anything more, about two months later. That letter dated November 16 included a mention that the previous person who wrote the September letter and had handled the claim no longer worked for Amtrak. The new person handling the claim was more apologetic and courteous. As part of that settlement, she provided a

transportation credit in the amount of \$228.00 good for 18 months. She did say that the previous settlement was handled correctly regarding the prohibited items, but that she would issue another check for the depreciated value of the bag, the \$10.00 overweight fee, and the other reimbursements that totaled \$38.14. That check issued November 15 was postmarked November 28, nearly four months after my return train trip.

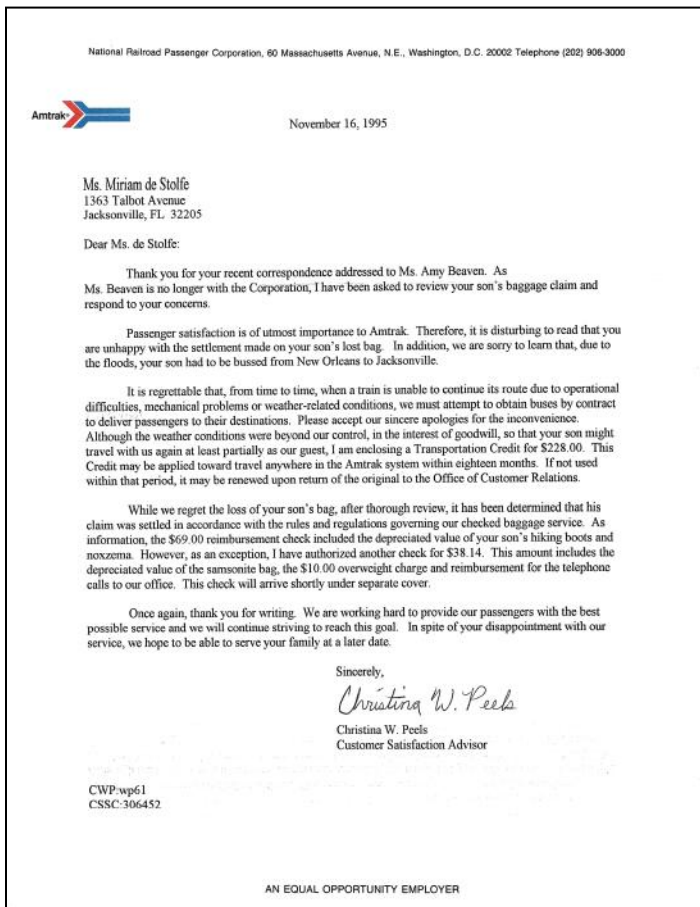
In total, the checks and voucher totaled \$335.14. Certainly, that was better than nothing, but here is some of what was lost in that bag that I would never be able to replace:

- Ten rolls of film (color and b/w) of photos I took, along with a Kodak FunSaver panorama camera
- Paperwork relating to the colleges and to the trip
- My technical records of making my pottery

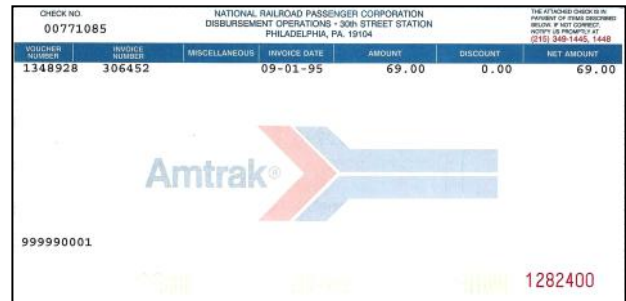
In addition, I lost some items that could be replaced but at a good cost that was not reimbursed:

- Drawing supplies for my class (and probably some drawings)
- Pottery supplies and some mixed clay I was bringing back
- Various books, pamphlets, museum literature, travel literature, and postcards

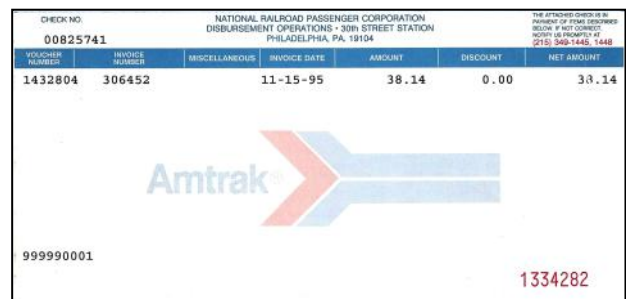
Most of the other items were souvenirs that either were replaced or not replaced at all.



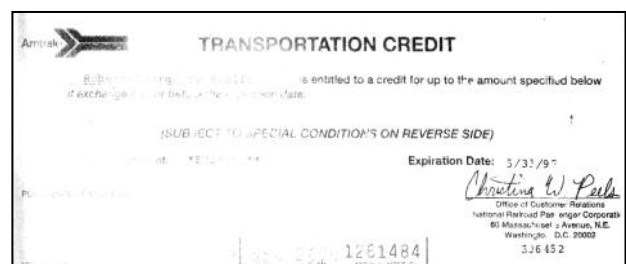
Letter from Amtrak dated November 16, 1995.



Check stub for \$69.00 issued September 1, 1995.



Check stub for \$38.14 issued November 15, 1995.



Transportation credit for the cost of the original ticket

# LOST BAG & AFTERMATH

Since I knew that I wanted to take the pottery class again the next summer in 1996 assuming that it would be offered, I eventually did get replacement pottery supplies and some of the drawing supplies. These and a few other items that were heavy obviously contributed to the extra heavy bag. To this day, I still have no clue what could have happened as to how the bag got lost.

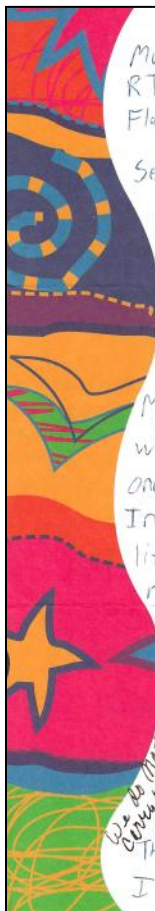
I do think it had something to do with the chaos in New Orleans. Also, after Hurricane Katrina hit New Orleans in 2005, I pretty much assumed that if my bag was still there somewhere, it was for sure lost or destroyed after that hurricane.

I do recall my professor making a comment before we left about shipping my clothes

back home and checking in the other bags. For my mindset at that time, that idea made no sense to me. Even today, I would be uncertain that I would want to go with that idea. Ever since that time, I have been very careful about what bags I allow to check versus carry on or even to travel some other way where I can always have my belongings near me. The last time I took a

passenger train was in 1996, and the last time I took a flight was in 2018. Except for a few times travelling by Greyhound, my travels have been by private car, and I foresee only travelling by private car in the future. However, I would like to take an Amtrak train again just to see how it's similar and different from when I travelled by train 30 years ago!

*I sent this letter to the Museum of Northern Arizona to get replacements of items I bought there. They were nice enough to send back the letter with notes along with the items I purchased.*



Museum of Northern Arizona  
RT 4 Box 720  
Flagstaff AZ 86001  
September 22, 1995  
Dear Sir or Madame  
About 2 months ago, I visited the NA museum as part of my extended Studies trip to Flagstaff from Florida. My transportation to and from Arizona was by Amtrak which unfortunately lost one of my bags somewhere on the way home. In my bag was all of my souvenirs and literature from my trip. The bag still has not been found. The following items I bought from the museum gift shop. I would like to have replacements sent to me.  
• NA museum summary of pueblo history 2.95  
• rubber stamp - gecto design 4.50 (or similar)  
• Set of 5 pamphlets of ancient Pueblo ruins \$12.50  
The above prices are what I paid on July 26, 1995. I hope they are still the same. →

*Was to meet  
Cory Calverley  
at the  
Museum*

Enclosed is a check for \$ 26.00 which covers the cost of these items and for shipping in whatever method best suited. I also would like a receipt.

Thank you for your time and understanding.


sincerely:

Robert-George de Stolfe  
1363 Talbot ave  
Jacksonville FL 32205

PS - I also would like the pamphlet of the walking tour in the canyon behind the museum.

→ Also we won't have these again until next summer.  
Sorry!

# LOST BAG & AFTERMATH



## RULES FOR CHECKING BAGGAGE

**Amtrak Baggage Service**

Amtrak provides free checked baggage service at many locations. Each ticketed passenger may check up to three (3) pieces of baggage, not exceeding a total weight of 150 pounds. Maximum weight for any single piece of baggage is 75 pounds. Maximum weight for boxes/cartons is 50 pounds. Consult Baggage Agent for Charges on Excess Pieces, Weight and Additional Insurance.

**Definition of Checked Baggage**

PERSONAL BELONGINGS — Wearing apparel, toilet articles (except liquids), and similar items necessary and appropriate for a passenger's journey.  
SPECIAL ITEMS — See list below.  
SUITABLE CONTAINERS — Any receptacle provided with handles or other suitable means for attaching checks and which is sufficiently strong to withstand necessary handling (i.e., suitcases, valises, rucksacks, duffel bags, backpacks, footlockers, cartons/boxes under 30 lbs.).

**Prohibited Articles\***

Below are examples of items prohibited in checked baggage service. Amtrak will not accept liability for loss or damage to or caused by such items when checked separately or included in other checked baggage:

<ul style="list-style-type: none"> <li>Animals</li> <li>Artworks (any type)</li> <li>All Wines</li> <li>Books</li> <li>Boxes (exceeding 30 lb. limit)</li> <li>Calculators</li> <li>C.B. Radios or Equipment</li> <li>Cameras, Photographic Accessories</li> <li>Carbide (exceeding 20 lb. limit)</li> <li>Clocks, Watches</li> <li>Compass</li> <li>Compress</li> <li>Electric Equipment (any type)</li> <li>Explosives</li> </ul>	<ul style="list-style-type: none"> <li>Flammable Liquids</li> <li>Flammable Solids</li> <li>Flammable Gases</li> <li>Flammable Liquids (any type)</li> <li>Fragile Articles</li> <li>Fuel</li> <li>Furniture (any type)</li> <li>Gambling Bags (pocket, dice, etc.)</li> <li>Guns (without handles)</li> <li>Gasoline/Gasoline Engines</li> <li>Hair Dryers (self-contained)</li> <li>Hand Guns</li> <li>Household Goods (any type)</li> <li>Internal Combustion Engines</li> <li>Jewelry (detachable or separate)</li> </ul>	<ul style="list-style-type: none"> <li>Liquids</li> <li>Machetes</li> <li>Mirrored Objects</li> <li>Motors, Motors, Motorbikes, Motorcycles</li> <li>Money (currency, coins, traveler's checks)</li> <li>Neoprene Pagers (beats, stocks)</li> <li>Parachute Articles</li> <li>Perishable Goods and/or Metals</li> <li>Radiocative Material</li> <li>Radios, Record Players, Records, Hi-Fi</li> <li>Stamps</li> <li>Suitcases (any type)</li> <li>Sawing Machines</li> <li>Shirazans</li> </ul>	<ul style="list-style-type: none"> <li>Stamps, Stamp Collectors</li> <li>Suit Bags (lightweight, without handles)</li> <li>Tackles</li> <li>Television Sets</li> <li>Telex Radios</li> <li>Tools (any type)</li> <li>Typewriters</li> <li>Valuable Papers and Documents (i.e., credit cards)</li> <li>Video Games</li> <li>Video Recorders</li> <li>Weight (any piece of baggage exceeding 75 lbs.)</li> <li>Winders</li> </ul>
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\* Some items that are prohibited on checked baggage are acceptable as Amtrak Express. For example, most sealed household goods up to 75 lbs. Please refer to the Amtrak Baggage Agent for details.

**Special Items**

The following items may be accepted in Baggage Service, in lieu of an allowable piece of baggage, with payment of \$5.00 handling charge and presentation of a valid ticket.

<ul style="list-style-type: none"> <li>Baby Car Seats (boxed)</li> <li>Baby Carriages (foldable and boxed)</li> <li>Baby Cribs (foldable and boxed)</li> <li>Baby Feeding Chairs (foldable and boxed)</li> <li>Baby High Chairs and Play Pens (foldable and boxed)</li> <li>Baby Strollers and Walkers (foldable and boxed)</li> </ul>	<ul style="list-style-type: none"> <li>Bicycles (in cartons)</li> <li>Folding Wheelchairs (except motorized)</li> <li>Golf Bags (with or without carts)</li> <li>Luggage Carts (must be checked separately)</li> <li>Medical Instruments (in suitable containers)</li> <li>Sports Cases</li> </ul>	<ul style="list-style-type: none"> <li>Scuba Diving Equipment (air tanks empty and cradled)</li> <li>Ski and Ski Poles (fold and in ski bags)</li> <li>Sports Guns and Shot Guns (unloaded and in case)</li> <li>Suit Board (unpacked and tied in protection)</li> <li>Tricycles (boxed)</li> </ul>
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\*These items are exempt from the \$5.00 special handling charge.

**Checking & Claiming Baggage**

Baggage will be accepted for checking up to 30 minutes before departure time and will be ready for claiming as soon as possible after train arrival. All baggage must be locked or securely tied. Free identification tags are available. All personal belongings must be labeled with passenger's name and address.

**Storage**

Each piece of inbound baggage will be held for forty-eight (48) hours without charge. After 48 hours, passenger will be charged \$1.00 per piece, per day. Amtrak reserves the right to dispose of baggage left unclaimed for a period exceeding 90 days.

**Liability Limit**

Amtrak liability shall not exceed \$500.00 per ticketed passenger, unless additional insurance\* is purchased. Consult Agent for details. Amtrak will not accept responsibility for any damage or concealed loss unless reported immediately upon receipt of baggage. \*NOTE: Insurance does not apply to prohibited articles.

Agents cannot make exceptions to the rules. NRPC 333 (12/89)

This is the copy of the Rules For Checking Baggage that came with the first letter from Amtrak. Note that some of my items in my bag are noted on the prohibited list.

These two pages show the items I recalled having in my suitcase. I find it amazing that I remembered so much detail of what I put into my bag! I also find it interesting what items cost 30 years ago and wonder what the equivalent costs would be today!

Items in missing bag

Robert-George de Stolfe  
1363 Talbot ave  
Jacksonville, FL 32205  
(904) 389-1723

Traveling from Phoenix, AZ to Jacksonville, FL on Sunset Limited

White Samsonite hard case, key locking suitcase tied with burlap cord, weighed around 65 pounds.

item	city bought	date (1995)	original & replacement cost
* boot polishing supplies (kit and added supplies)	1	various	\$11.00
* drawing supplies (pencils, oil pastels, erasers, charcoal, tape, brushes)	1	various	\$50.00
* pottery supplies (tools, sponges, & items from a kit)	1	various	\$40.00
* immersible pump (Dumb, hoses, and connectors (new))	1	June 30	\$25.00
* pair of hiking boots	1	June, 1994	\$45.00
* glass ash tray	1	-	-
* 10 rolls of film (B/W & Color - can replace film but can't replace pictures taken)	1	various	\$40.00
* panoramic camera (Kodak funsaver)	1	July 10	\$13.00
* about 20 various rocks	-	-	-
* bag of mixed clay	-	-	-
* 1995 Farside desk calendar	1	Dec, 1994?	\$5.00
* 2" bulldog clips	1	?	\$3.00
* travel literature (pamphlets and maps)	-	-	-
* various postcards	various	July	\$3.00
* pieces of wood	-	-	-
* college paperwork	-	-	-
* cedar beads (2)	2	July 14	\$4.00
* ebony bracelet	3	July 21	\$5.00
* belt buckle (nickel and turquoise)	3	July 25	\$13.00
* rubber stamp	3	July 21	\$7.00
* cactus cookie cutter	3	July 23	\$2.00
* 3 boxes of Crayola markers	various	various	\$10.00
* pack of pencil holders	3	July 15	\$2.00
* compact disk	3	July 20	\$17.00
* bottle of shampoo, conditioner, & jar of noxzema	-	-	\$7.00
* pottery records - technical records	-	-	-
* Flaustaff trip information	-	-	-
* class trip information	-	-	-
* Heard Museum literature	-	-	-
* Northern Arizona Museum literature	-	-	-

\* the following titled books - all books bought in July, most in 3

- Garfield - Book of Cat Names \$5.35
- Richard Beasley catalog of works \$8.00
- Guide to Havaio Ruos \$3.56
- Cowboy's Guide to Life \$5.95
- Cowboy's Guide to Romance \$5.35
- Cowboy's Guide to Hats \$5.36
- Cow's Guide to Life \$5.35
- Pueblo Pottery Designs \$8.96
- Kildan Cat Book \$7.15
- Time Life - \$er's - Gold Rush \$6.39
- set of 5 pamphlets of pueblo ruins \$12.50
- pueblo history summary pamphlet by NA museum \$2.95
- Field Guide to Cactus \$1.25
- Indian design book \$4.95
- magazine - Arizona Highways \$2.50

\* above nonpriced items of minor value and other items I've missed \$40.00

\* cost of tax and shipping to replace items \$75.00

about \$500.00

1 - Jacksonville, FL  
2 - Phoenix, AZ  
3 - Flaestaff, AZ

\* the following titled books - all books bought in July, most in 3

- Garfield - Book of Cat Names \$5.35
- Richard Beasley catalog of works \$8.00
- Guide to Havaio Ruos \$3.56
- Cowboy's Guide to Life \$5.95
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\* cost of tax and shipping to replace items \$75.00

about \$500.00

1 - Jacksonville, FL  
2 - Phoenix, AZ  
3 - Flaestaff, AZ

# LIBRARY EXHIBIT

In early 1996, sometime during the Winter term, my professor Ron Wetherell arranged to have small exhibits in the South Campus

Library of pottery fired in Arizona. He asked me and one other or two students who went, Nancy and I'm not sure who else, to display our

pottery. I gathered together my works and provided statements. These photos show my works on the two tables. They are a selection of

pieces from both the 1994 and 1995 trips to Flagstaff, Arizona fired in the wood kilns, along with some of the raku.



# LIBRARY EXHIBIT

Here is what someone wrote about me in the exhibit from the information I provided:

ROBERT-GEORGE de STOLFE

A Florida native who was born in Miami, Florida, Robert-George de Stolfe took many art classes in varying media through his elementary and junior-high school years. He moved to Jacksonville in 1989 and graduated in 1991 from Robert E. Lee Senior High. That fall he began taking classes at FCCJ. A full-time student since then, Robert-George has taken many studio classes and concept classes which have tremendously improved and enhanced his talent and skill, not only in art but also in everything he does. He earned an AA degree from FCCJ in early 1995 and is expecting his AS degree in CAD at the end of the Fall Term 1995.

In the coming years, he would like to work in a gallery doing what he does well and likes best, installing art exhibits. Eventually, he would like to move out west, possibly Arizona, as a result of the two trips he went on in 1994 and 1995 with a group from FCCJ.

His enthusiasm for these travel experiences is obvious when he says, "During the two summers I spent in Flagstaff, Arizona, I learned a lot about making pottery, Indian culture, long distance travel, hard work, kiln firing, social skills, spending money, eating, low humidity, high elevation, natural landscapes, famous landscapes, architecture, and gains and losses to name a few." He is especially thankful to Ron Wetherell, his teacher; Dorothy Groshell, a fellow traveler; and Sue Pine, who organized the first trip for the Extended-Studies Program at FCCJ.

Here is the information I specifically wrote:

## About The Artist

Robert-George de Stolfe was born and raised in Miami, Florida, where all through elementary and junior high school took many art classes in varying media. In 1989, he moved to Jacksonville, Florida to in a sense start over. He graduated in 1991 from Robert E. Lee Senior High and started taking classes at Florida Community College in Jacksonville that fall. A full time student since then, Robert-George has taken many studio classes and concept classes which has tremendously improved and enhanced his talent and skill, not only in art but also in everything he does. He earned an Associate of Art degree from FCCJ in early 1995 and is expecting his Associate of Science degree in CAD at the end of the Fall term 1995. In the coming years, he would like to work in a gallery doing what he does well and likes best, installing art exhibits and all other aspects of it. Eventually, he would like to move out west, possibly Arizona, as a result of the two trips he went on in 1994 and 1995

## Artist Statement

During the two summers I spent in Flagstaff, Arizona, I learned a lot about making pottery, Indian culture, long distance travel, hard work, kiln firing, social skills, spending money, eating, low humidity, high elevation, natural landscapes, famous landscapes, architecture, and gains and losses to name a few. I want to thank Ron Wetherell for being a great professor and mentor during both trips especially when I wasn't doing very well. Thanks also to Sue Pine for doing a great job organizing the first trip and having it run smoothly. To my mom who constantly had to hear my groans about 'I don't have enough money!' And finally, to everyone who went on the trips with me (you know who you are) and made a great support team. A special thanks to Dorothy Groshell who gave a little bit of fun and excitement to the first trip. May you rest in peace. I will never forget these two trips, and I actually hope that they are the first of many more to come. To everybody, Thank you!

# LIBRARY EXHIBIT

An additional sheet explained the trip:

## CERAMICS IN ARIZONA

FCCJ students have visited Flagstaff, Arizona, twice so far to share in a unique experience. They have taken work done in ceramics classes here to

be fired in a giant kiln, one of only two of its kind in the world.

Students from all over the United States gather at the Northern Arizona University for the annual firing of the huge kiln. They spend almost a week feeding load after load of wood into the kiln, checking the atmospheric pressure,

keeping records of the time between stoking and the use of pyrometric cones so they can estimate the temperature within. When the four chambers are finally opened, everyone waits with anticipation. What will the hundreds of pieces look like? What colors will result from the high

temperatures and the types of clay used? Two of the students whose work is featured in this exhibit, Robert-George de Stolte and Nancy Pieper, went to Arizona through the extended studies program at FCCJ and took part in this unforgettable experience.

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## Pottery Notes

### 3. Too Much Texture

I went crazy with this one and just tore it up and pressed everything I had on it

### 4. Dancing Shells

This pot reminded me of dancing shells or partying nautili.

### 5. Volute Krater

After writing a research report about ancient Greek pottery, I made this rough tribute.

### 6. Banana Boat

Simply a place to keep my bananas.

### 7. Mad Potter

A reflection of a late 1800s artist George E. Ohr, the mad pot of Biloxi.

### 9. Broken Columns (2 pieces)

This is an example of what happens when kiln shelves decide to rest someplace else.

### 12. Shell Cup

Though cracked, the glaze turned out very well.

### 13. Tray I

Another nicely glazed piece.

### 15. Water Fountain (4 pieces)

This was an idea for a very dynamic piece until certain pieces didn't fit and miscalculations became apparent as well as deformations caused by bringing a piece, almost too late to fit in the kiln.

### 16. Hanging Vase (glaze only)

I found this vase on top of the Naborigama kiln in 1994 and brought it back to fire in that kiln [in 1995]. The glaze is an excellent example of the range of colors you can get from the dogi, which is where the logs burn and can get up to 2500°C.

### 17. Roller Coaster (with 4 clay marbles)

This is another dynamic piece I made just for the heck of it. Go ahead, try it.

### 18. Raku Pot (1994)

This raku pot was actually made of three small pinch pots which were then put together.

### 20. Copper Tray (1995)

This tray has a nice copper glaze and shows the unpredictability of a raku firing. Notice that there are thin diagonal stripes.

# FINAL THOUGHT

## Moscow Nights

During the Winter Term 1995 while a student at Florida Community College in Jacksonville, I took a conversational Russian class, the first time offered. The professor was a lady who came from Russia, and they were trying to get her a teaching job to teach the Russian language. There was apparently a Russian restaurant in Jacksonville at the time called Moscow Nights and part of the class involved a field trip of sorts to the Russian restaurant. Mom and I went to the restaurant on Wednesday, March 15, 1995. I published a small feature about it in the de Stolfe Journal, #17 Summer-Fall 1995 issue. The graphic below is what was in that issue.

The below paragraph is in Russian with the translation next to it. Please note that the original is not in the best grammar since I only took conversational Russian.

### Русский Ресторан

На среда, пятнадцать март 1995, моя Русский класс ишли в Русский ресторан, Москва Ночи. Я проехал двадцать часов тридцат. За ужин, я ель салат, холодный чай, и курца Киев с жарини картофель, рис, и зелёный фасоии. Я не ель сладкое. Во ужин, мы говорили по-английски и по-русски. После вечерний, мы танцовали пока наше туфли упали! Мы имели великий ужин у Русский ресторан. ☺

### Russian Restaurant

On Wednesday, 15 March 1995, my Russian class went to a Russian Restaurant, Moscow Nights. I arrived at twenty hours thirty. For supper, I had salad, cold tea, and chicken Kiev with fried potatoes, rice, and green beans. I did not have dessert. After supper, we spoke in English and in Russian. Later in the evening, we danced until our shoes fell off! We had a great supper at the Russian Restaurant. ☺

On Wednesday, March 15, 1995, my Russian class went to a Russian restaurant called Moscow nights. I arrived at 8:30 PM. For dinner, I had salad, iced tea, and chicken Kiev with fried potatoes, rice, and green beans, but no dessert. After dinner, we spoke in English and in Russian. Later in the evening, we danced until our shoes fell off! We had a great time and dinner at the Russian restaurant.



The [de Stolfe Journal](#) is a publication made by Robert-George de Stolfe. The first issue was published in March 1986 as the de Stolfe Journal and published irregularly until 1998 (17 issues total). The *Candid* version of the Journal started in July 2012 through December 2018 (over 60 regular and special issues). Now back to the original name starting in 2019, archives of all issues—including the original ones (1980s-1990s)—are available on the website: [www.destolfe.com](http://www.destolfe.com)

#### **Publisher/Owner/Editor**

Robert-George de Stolfe

#### **Graphics/Layout\***

Robert-George de Stolfe

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# **Ceramics In the Museum**



**Robert-George de Stolfe**  
**March 26, 2002**

# Ceramics in the Museum

## I. Composition of clay and glazes

-Pottery is related to stone and glass

### A. Clay body

#### 1. Clay

- $\text{Al}_2\text{O}_3:2\text{SiO}_2:2\text{H}_2\text{O}$   
(alumina:silica:water)
- kaolin
- ball Clay
- fire Clay
- stoneware
- earthenware, etc

#### 2. Flux

- feldspar
- frit (ground glass)
- talc
- whiting
- dolomite
- bone ash, etc

#### 3. Filler

- sand
- grog (ground fired clay)
- flint
- vermiculite
- pearlite
- sawdust, etc

### B. Glaze

#### 1. Glass-former

- contains a majority of silica

#### 2. Flux

- simple oxides that enable fusion

#### 3. Stabilizer

- modifying oxide that stabilizes color

## II. Making Ceramic Works

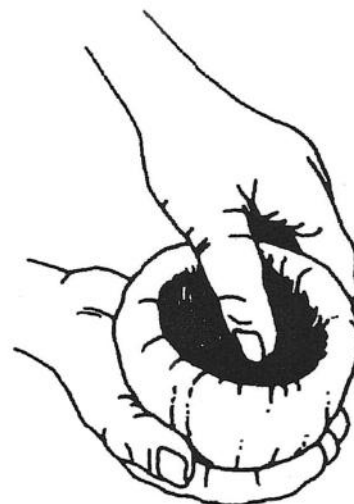
### A. Types of ceramic construction

#### 1. Handbuilding

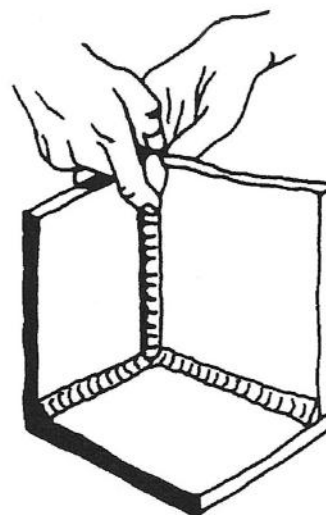
- Pinching
- Slabs
- Coiling
- Additive building

#### 2. Wheel throwing

#### 3. Casting (with slip into molds)



Pinching



Slabs



coiling

# Ceramics in the Museum

## B. Stages of drying and firing process

1. Drying
  - Wet
  - Leather hard
  - Bone dry
2. Firing
  - Bisque (cone 06)
  - Low fire (cone 1)
  - Mid fire (cone 5)
  - High fire (cone 10-12)

## C. Types of finish firings

1. Low fire
  - raku
  - low salt
  - pit
  - gas/electric
2. High fire
  - high salt
  - wood fire
  - gas/electric

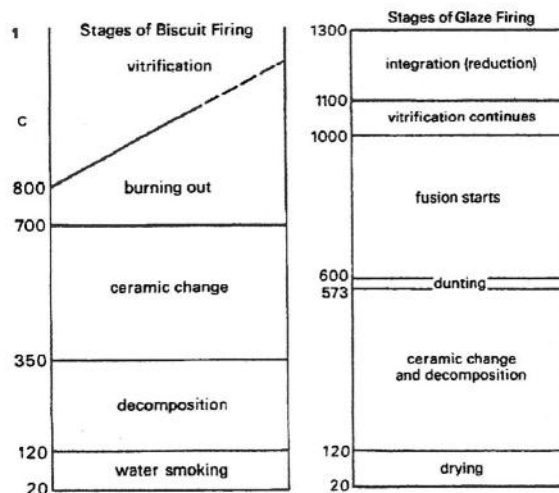
## D. Pyrometric Cones

- Specially formulated clay bodies made into elongated pyramids that melt at specific temperatures
- Used to accurately measure the temperature of a kiln. (especially useful for non-electric kilns)

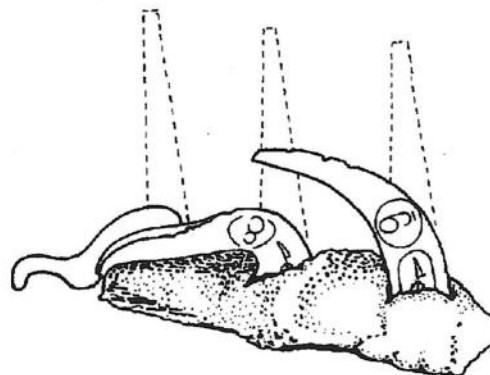
Small Cone	°C	°F
06 (bisque)	1023	1873
05	1062	1944
04	1098	2008
03	1131	2068
02	1148	2098
01 (low fire)	1178	2152
1	1179	2154
2	1179	2154
3	1196	2185
4	1209	2208
5 (mid fire)	1221	2230
6	1255	2291
7	1264	2307
8	1300	2372
9	1317	2403
10	1330	2426
11	1336	2437
12 (high fire)	1355	2471



Wheel Throwing



Bisquing and high fire temperature charts



Pyrometric Cones (shown cones 7, 8, 9)

# Ceramics in the Museum

## III. Characteristics of Pottery

- A. Before first drying and firing
  1. Opaque
  2. Soft, moldable, pliable
  3. Moist/wet, hygroscopic
  4. Heavy
  5. Tendency to give off moisture
  6. Soluble in water
- B. After final firing
  1. Opaque
  2. Hard, rigid, dense, breakable
  3. Dry but porous\*
  4. Lighter
  5. Shrinks from moisture release
  6. Chemically stable and altered

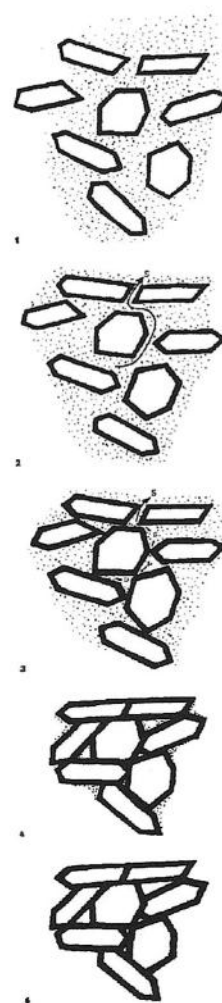
\*Depending on how high and long a firing

## IV. Sources of Ceramics in the Museum

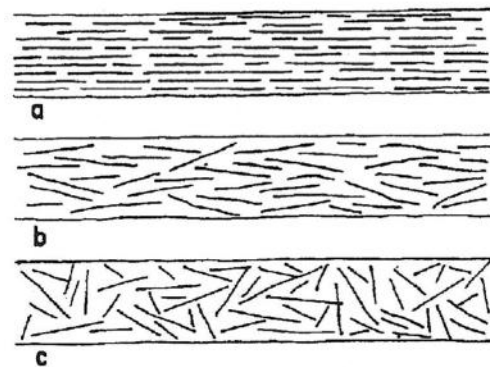
- A. Archaeology
  - Artifact dug from ground and used to understand and identify a culture
- B. History
  - Object that has some relevance to an event, a way of life, a time period, etc
- C. Ethnology
  - Cultural piece for use or ceremony, traditional purpose
- D. Fine Arts
  - An artist created a work for visual properties and expression

## V. Kinds of Ceramic Objects

- A. Utilitarian
  - bowls, cups, plates, vases, trays, pots, storage containers, etc
- B. Decorative
  - medallions, sculptures, tiles, etc
- C. Ceremonial
  - masks, fetishes, iconography, etc



Process of clay drying and shrinking



Schematic renditions of the principal orientations of inclusions in the cross sections of sherds. a, Perfect preferred orientation. b, Partial preferred orientation. c, Random orientation.

# Ceramics in the Museum

## VI. Deterioration Problems of Ceramics

- A. From creation, manufacture
  1. Cracking
  2. Explosion, break from air bubbles
  3. Glaze defects from firing
    - crazing, crawling, beading
    - dripping, running (glaze too thick)
  4. Lead (in clay, a hazard if used)
- B. From Age and Use
  1. Mechanical damage
    - impact
    - abrasion
    - thermal shock
    - plant roots
    - unintentional fire damage
    - crumbling
    - inappropriate & traditional repairs
  2. Glaze defects from age
    - chipping
    - cracking
    - staining
  3. Chemical damage
    - salt efflorescence (leaching)
    - encrustations (calcium deposits)
    - mold (more for unglazed pottery)

## VII. Handling

- A. Use cotton gloves
- B. Use physical support to hold
- C. If fragile, handle as little as possible
- D. Keep work area clean and uncluttered

## VIII. Storage

- A. Standard conditions
  - 70°C, 50% RH (or cooler)
- B. HVAC system
- C. Physical support
- D. Plenty of padding and cushion
- E. Standard no light conditions

## IX. Display Recommendations

- A. Light levels not to exceed 300 lux
- B. Full base support
- C. Stable, firm anchors if on wall
- D. Covered cases/vitrines recommended

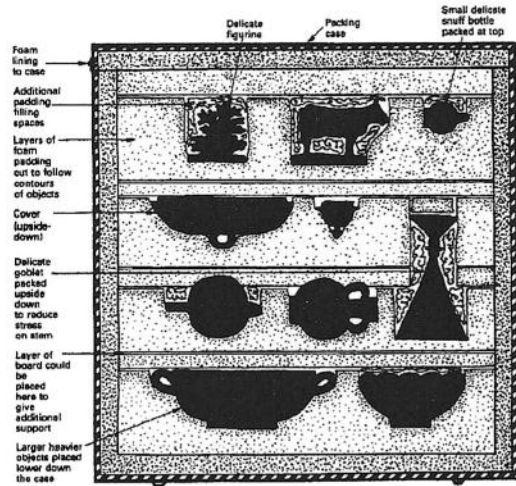
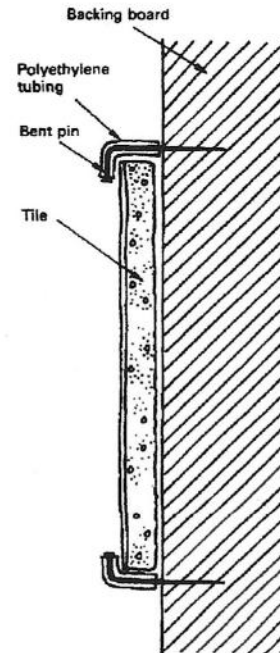
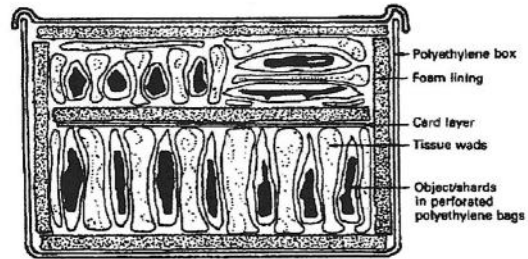


Figure 3.3B (General packing for all types of ceramic (in section). The diagram shows a range of different objects packed in layers of polyethylene foam that has been cut to fit the contours of the objects. Alternatively tissue wads could be used in a similar manner.



Example of a tile attached to wall for display

# Ceramics in the Museum

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