

*Ken Matsuzaki*

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*Tradition Today*



*Pucker Gallery, Boston*

➤ Ken Matsuzaki entered Tamagawa University as an art student and by 1972 had graduated as a ceramics major. After his graduation, he decided to enter an apprentice program and spent the next five years under my supervision, thus entering the world of "Mingei" with me here in Mashiko.

Before entering his five year apprenticeship, Ken Matsuzaki had already acquired many of the basic fundamental skills of ceramics in high school and at the university.

Upon finishing his apprenticeship, he decided to build his studio and settled in Mashiko to pursue his own style. Ken had studied and experimented with other traditional styles, mainly *yakishime* (high fired, unglazed ware), Shino and Oribe and incorporated its influences upon his new work.

I am sure that it was a great task since all three styles have long "deep rooted" traditions and "local history" and most of all, a deep connection with the Japanese "Tea Ceremony." To come close to capturing the essence of these three styles, much intelligence, knowledge, and courage would be needed.

His success is reflected in his work.

His use of a gas kiln (against the traditional wood firing of Shino and Oribe), and his use of glazes and "trial and error" to obtain the effects of the Oribe and Shino is quite remarkable.



**MK9**

Through designing his own wood burning kiln and the process of long firings, Ken has also successfully obtained the *yakishime* effect and solved the major problems encountered with it.

In the environment of Mingei, he has boldly integrated other styles, freed himself from traditional Mingei and created a new style of his own.

His new work reflects his devotion, creativity and originality.

Ken Matsuzaki has displayed in the yearly exhibition held at Keio Department store in Tokyo for the 25<sup>th</sup> time and has gained much admiration. He is also a leading member of the Kokugai-Kai (Art Group.)

It is my sincere wish and hope that the new works by Ken Matsuzaki will be seen and enjoyed by many at the coming exhibition at the Pucker Gallery. ➤

Front Cover:

**MK34** Natural Ash Glaze Yohen Vase  
11<sup>1/2</sup> x 14<sup>1/2</sup> x 14<sup>1/2</sup>"

Left:

**MK9**

Shino Glaze Vase with Lugs  
6<sup>1/2</sup> x 5<sup>1/2</sup> x 3<sup>1/2</sup>"

Below:

**MK1** Reverse View



**MK1**

*Ken  
Matsuzaki*

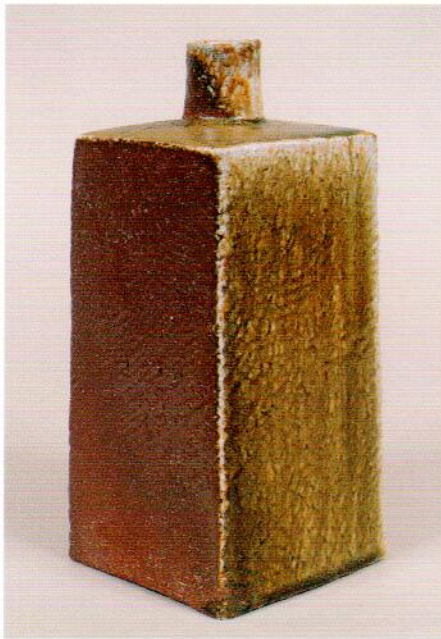
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*1 June - 6 July, 2002*



MK1

Natural Ash Glaze Vase  
15 x 8 x 4 1/8"



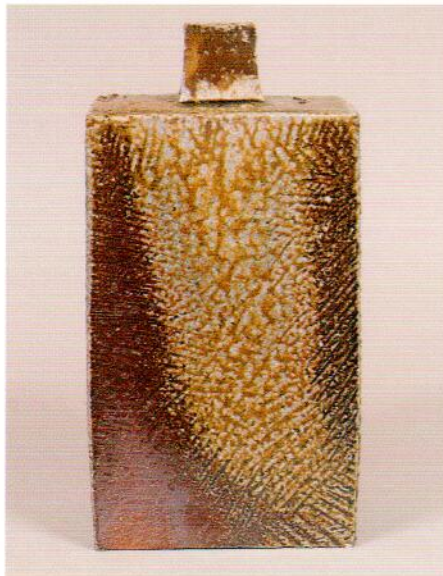
**MK42**

Natural Ash Glaze  
Yohen Rectangle Vase  
10 x 4 x 4 1/2"



**MK41**

Natural Ash Glaze  
Yohen Rectangle Vase  
9 x 6 x 4"



**MK40**

Natural Ash Glaze  
Yohen Vase  
11 1/2 x 5 3/4 x 3 3/4"



**MK39**

Natural Ash Glaze  
Yohen Vase  
10 3/4 x 9 1/2 x 4"

## Partner With Flame

*(Honoo no Tomo) - The Ceramics of Ken Matsuzaki*

### Andrew Maske

Curator of Japanese Art  
Peabody Essex Museum

Ken Matsuzaki's more than thirty years of experience in making, glazing and especially firing ceramics comes through clearly in his works. Although his output is diverse, commonalities are

evident that reflect his attitude toward ceramics and his approach to making them.

First, like his teachers, Matsuzaki is primarily concerned with ceramic clay as a medium for making vessels. While he uses a variety of techniques and forms, he generally remains true to his own vision of "good ceramics": solid, sturdy forms of restrained coloring, with emphases on silhouette, surface texture, and contrast. This view has its roots in the mingei (people's art) ideal of utilitarian wares, but Matsuzaki pushes the limits of tradi-



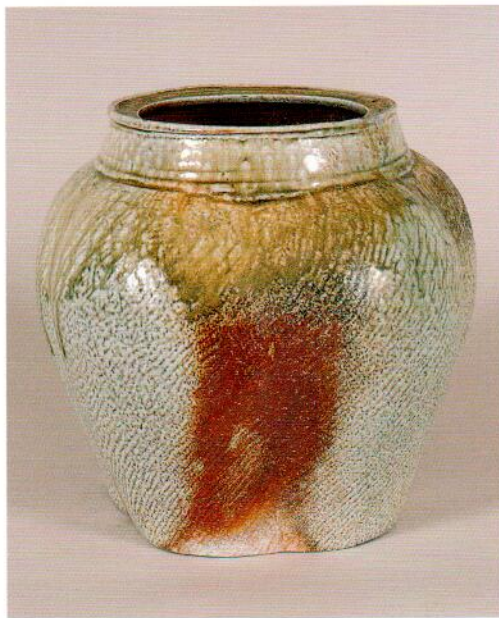
**MK16**

Natural Ash  
Glaze Vase  
11 x 7<sup>1</sup>/<sub>2</sub> x 7<sup>1</sup>/<sub>2</sub>"



**MK24**

Oribe Vase  
7<sup>3</sup>/<sub>4</sub> x 4<sup>1</sup>/<sub>4</sub> x 4<sup>1</sup>/<sub>4</sub>"



**MK14**

Natural Ash  
Glaze Vase  
10<sup>1</sup>/<sub>2</sub> x 11 x 11"



**MK21**

Shino Vase  
12 x 6<sup>2</sup>/<sub>3</sub> x 4"

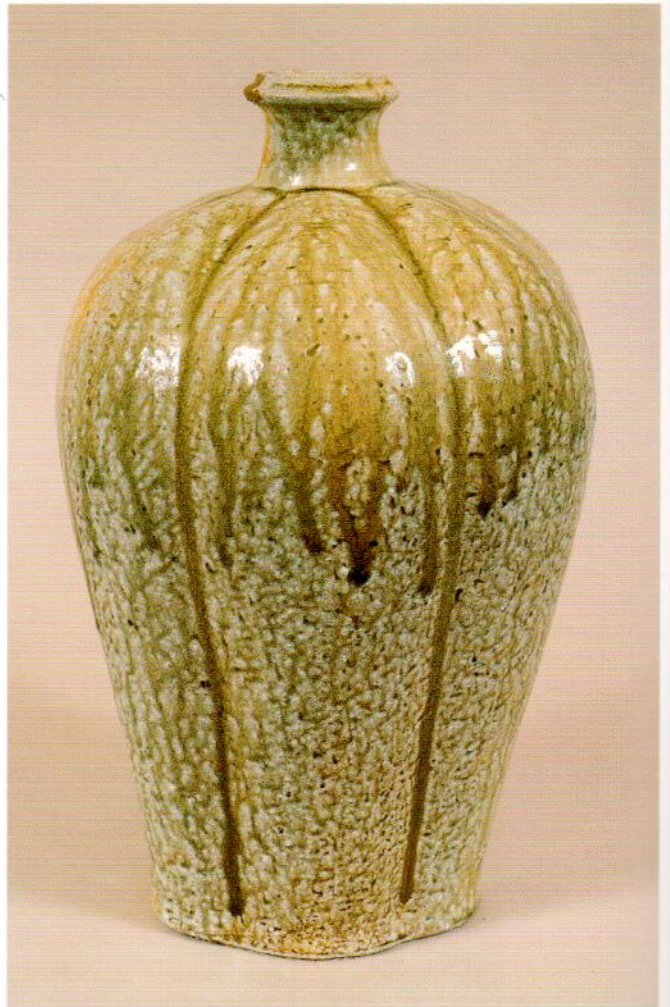
tional mingei aesthetics to include forms beyond those of his artistic forbears. Nonetheless, in common with the best Japanese potters, he demonstrates superior mastery of materials and techniques in his manipulation of clay, glazes and firing.

Second, Matsuzaki is interested in tradition and in traditional ceramics, but only as they suit his own aesthetic objectives. Some of the types that influence his works are the Japanese glazed wares of Shino, Oribe, Shigaraki, Hagi, and Shodai, as well as the proto-historical Sue ware, while he also utilizes

Korean-originated techniques such as kohiki (slip-dipping) and hakeme (brushed-slip). Inspiration has been found in Chinese stonewares of the Han dynasty as well. In some forms, he hearkens back to such ancient ceramics of East Asia, but the overall feel of his work is essentially modern. In his pieces he seeks to create a tension between tradition and innovation, using recognizable aspects of traditional ceramics, but incorporating them in innovative or unexpected ways. At the same time there is a further tension between careful technical control and the



**MK3** Natural Ash Glaze Vase  
13<sup>1</sup>/<sub>3</sub> x 6 x 3<sup>3</sup>/<sub>4</sub>"



**MK2** Natural Ash Glaze Vase  
14 x 8 x 8"

release of such control to the flame, the spin of the potters wheel, or the slice of a tool. This Matsuzaki shares with his teacher, Shimaoka, and with Shoji Hamada before him.

Third, Matsuzaki is very concerned with texture and the combination of color and texture. While many of Matsuzaki's forms appear sculptural, in many cases the "sculptural" elements are actually more closely related to texture rather than to sculptural (figural) forms. He also mostly eschews "clean" or smooth surfaces on his pots. Even in pieces that have no physically textured surface, Matsuzaki breaks up the uniformity through glaze manipulation.

In addition to the points above,

Matsuzaki's skill in firing is particularly worthy of mention. This skill is most evident in the glazes and the fired surfaces of his pots. Most striking are the incidental deposits of ash that accumulate and eventually vitrify into a "natural" glaze on the surfaces of his yakishime pieces. Yakishime literally means "fired to a waterproof state;" in other words, made impervious to leaking or dampness not by covering with glaze, but by firing the unglazed clay body to a temperature high enough to fuse the clay and result in a piece with surface as hard and watertight as a glazed ceramic. Although firing any unglazed piece to a high enough temperature will result in a yakishime ceramic, to do so in



**MK4** Natural Ash Glaze Vase  
14½ x 8½ x 6"



**MK5** Natural Ash Glaze Vase  
11¼ x 11½ x 2½"

a woodburning kiln in a manner that enhances the work's aesthetic appearance takes considerable skill. Examples that exhibit a striking variation in surface color due exclusively to the interaction of the flame with the unglazed clay body are known as *yôhen* (literally, "kiln change"). The *yakishime* and *yôhen* pieces in this collection demonstrate that Matsuzaki is a consummate master of woodfiring technique. Works such as MK18, MK33, MK38, and MK47 reveal deep understanding of the countless variables that make up *yakishime* firing. Firing a woodburning kiln offers the excitement of unexpected and uncontrollable effects, but carries with it a much higher risk that pieces may

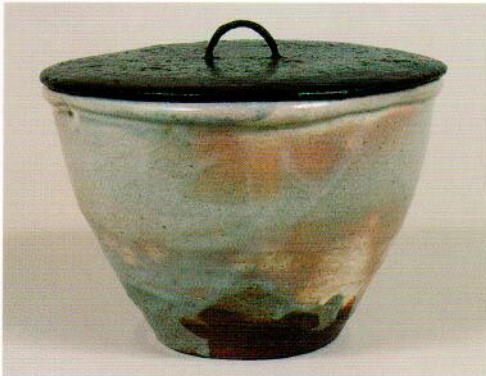
be damaged during the process, or otherwise turn out to be unsatisfactory. It is not uncommon for entire firings to fail. In some sense, the woodfiring potter transports himself back centuries, to the time when fuel was added by hand and the temperature was gauged by the color of the flame throbbing within the kiln.

Skillful firing technique is also evident in Matsuzaki's glazed pieces. His white Shino glaze has a depth reminiscent of the best Shino wares of the late sixteenth century (MK6, MK23). Likewise, his copper green Oribe glaze flows deep and dark, with subtle variations in color (*henka*) that can only come through an extended



MK32 Natural Ash Glaze Yohen Vase  
17 x 17 x 17"





**MK107**

White Water Container  
7 x 8<sup>1</sup>/<sub>3</sub> x 8<sup>1</sup>/<sub>3</sub>"



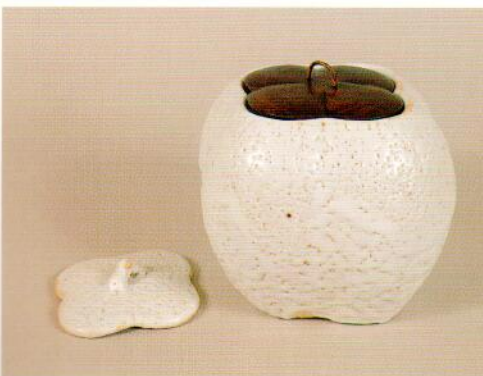
**MK45**

Natural Ash Glaze  
Yohen Water Container  
7 x 7 x 6"



**MK20**

Natural Ash Glaze  
Water Container  
7<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>2</sub> x 7"



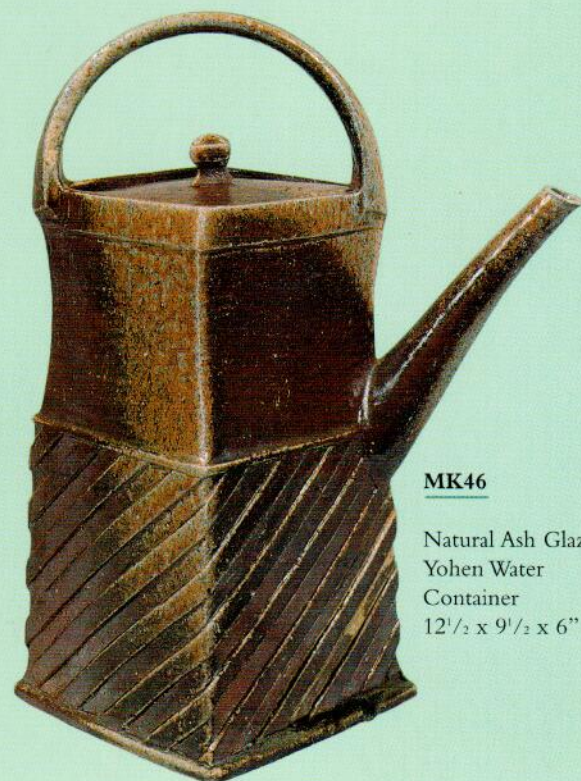
**MK6**

Shino Glaze  
Water Container  
7<sup>3</sup>/<sub>4</sub> x 7<sup>1</sup>/<sub>2</sub> x 7<sup>1</sup>/<sub>2</sub>"

period of wood firing (MK24, MK70). One need only see some of the many poor quality Shino and Oribe style imitations sold in Japan to appreciate how remarkable Matsuzaki's versions of these glazes are.

Glazes are only tools in the hand of an artist; it is the manner of their application that brings out their true beauty. Matsuzaki shows tremendous sensitivity and skill in the glaze application of much of his work. While some pieces are completely covered in gorgeous glaze, others have areas of unglazed reserve, creating a contrast that makes the glazed portions all the more striking (MK71, MK74). His choice of glaze and how to apply it to a particular piece seems to be determined, to some extent, by the clay body used for a specific work. Matsuzaki's clay bodies range from medium-fine to quite coarse and from white to dark gray, adding much to the variety of his oeuvre.

While that variety ensures that an exhibition of Ken Matsuzaki's work will be appealing to a broad range of viewers, it is the craftsman's attention to the individual piece that serves to forge a more intimate bond with a specific person. Matsuzaki's collaboration with the kiln's fire to create his ceramics makes him not only a partner with flame, but for those who appreciate his works, a partner in the search for beauty as well.



**MK46**

Natural Ash Glaze  
Yohen Water  
Container  
12<sup>1</sup>/<sub>2</sub> x 9<sup>1</sup>/<sub>2</sub> x 6"



MK70

Oribe Bowl  
6<sup>3</sup>/<sub>4</sub> x 13 x 13"



MK71

Oribe Bowl  
6<sup>1</sup>/<sub>2</sub> x 13<sup>1</sup>/<sub>2</sub> x 13"



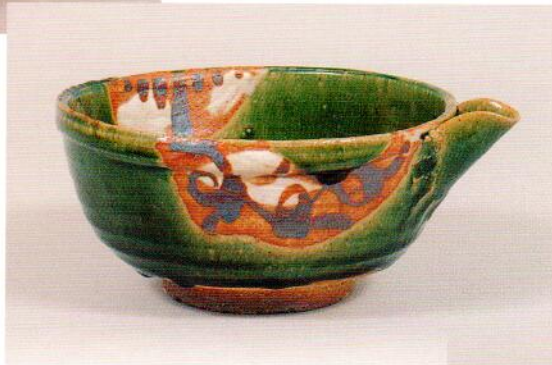
MK72

Oribe Bowl  
4<sup>1</sup>/<sub>4</sub> x 12<sup>1</sup>/<sub>2</sub> x 12<sup>1</sup>/<sub>2</sub>"



MK85

Oribe Spouted Bowl  
3 x 8 x 8"



MK86

Oribe Spouted Bowl  
3<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>4</sub> x 7<sup>1</sup>/<sub>8</sub>"



MK87

Oribe Spouted Bowl  
3<sup>1</sup>/<sub>2</sub> x 8 x 8"



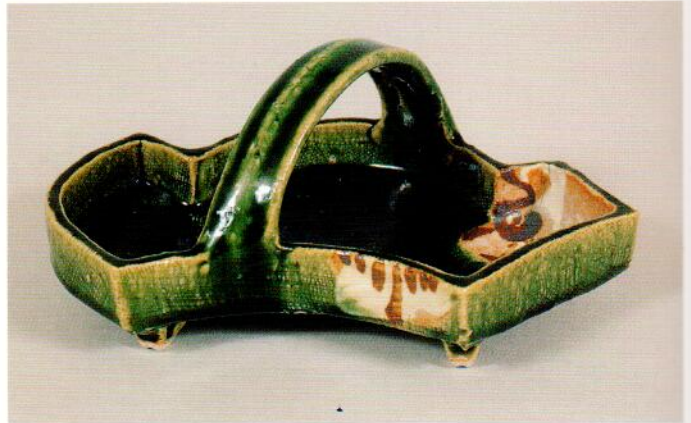
**MK88** Oribe Covered Box  
3 1/2 x 6 x 4 1/2"



**MK89** Oribe Covered Box  
3 1/2 x 6 x 4 1/2"



**MK90** Oribe Covered Box  
3 1/2 x 6 x 4 1/2"



**MK91** Oribe Bowl with Handle  
3 x 8 1/2 x 6"



**MK92** Oribe Bowl with Handle  
3 x 8 1/4 x 6"



**MK93** Oribe Bowl with Handle  
3 x 8 1/4 x 6"



MK73

Oribe Head Corner Plate  
1<sup>3</sup>/<sub>4</sub> x 19<sup>1</sup>/<sub>2</sub> x 10"



MK74

Oribe Square Plate  
3<sup>3</sup>/<sub>4</sub> x 15<sup>3</sup>/<sub>4</sub> x 14<sup>3</sup>/<sub>4</sub>"



MK59 Tetsu Shino Flower Pots  
6<sup>1</sup>/<sub>4</sub> x 4<sup>1</sup>/<sub>2</sub> x 4<sup>1</sup>/<sub>2</sub>"



MK75

Oribe Flower Pots  
8<sup>1</sup>/<sub>4</sub> x 4 x 4"



**MK33** Natural Ash Glaze Yohen Vase  
17 x 19 x 5 1/2"



MK37 Natural Ash Glaze Vase  
11 $\frac{1}{2}$  x 11 $\frac{1}{2}$  x 4 $\frac{1}{2}$ "

MK36 Natural Ash Glaze Yohen Vase  
12 $\frac{3}{4}$  x 12 x 4 $\frac{3}{4}$ "



MK38 Natural Ash Glaze Yohen Vase  
11 $\frac{1}{4}$  x 10 x 4"



**MK84** Oribe Spouted Bowl  
2<sup>3</sup>/<sub>4</sub> x 8<sup>1</sup>/<sub>4</sub> x 8<sup>5</sup>/<sub>8</sub>"



**MK82** Oribe Bowl  
3 x 9<sup>1</sup>/<sub>2</sub> x 9<sup>1</sup>/<sub>2</sub>"



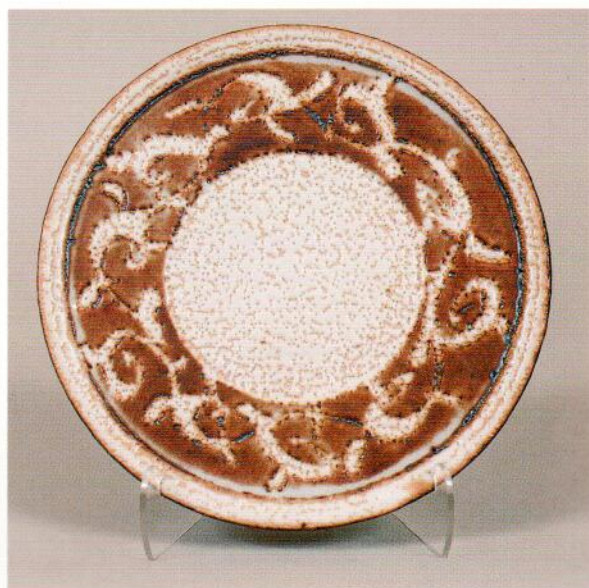
**MK83** Oribe Plate  
3<sup>1</sup>/<sub>4</sub> x 10<sup>1</sup>/<sub>4</sub> x 10<sup>1</sup>/<sub>2</sub>"



**MK67** Nezumi Shino Bowl  
3<sup>1</sup>/<sub>4</sub> x 10<sup>5</sup>/<sub>8</sub> x 10<sup>5</sup>/<sub>8</sub>"

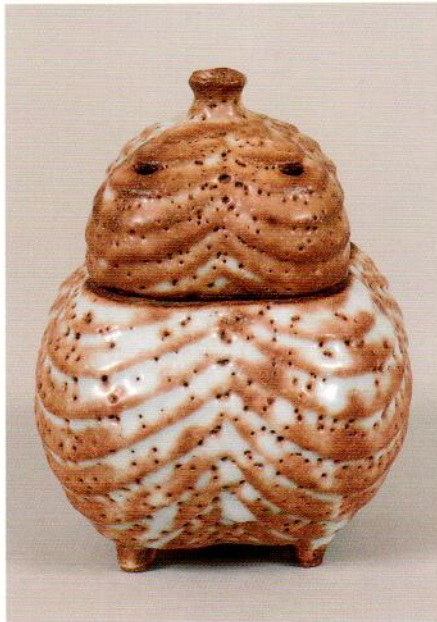


**MK69** Tetsu Shino Plate  
2 x 8<sup>3</sup>/<sub>4</sub> x 8<sup>3</sup>/<sub>4</sub>"



**MK68** Tetsu Shino Plate  
2 x 8<sup>3</sup>/<sub>4</sub> x 8<sup>3</sup>/<sub>4</sub>"





MK23

Shino Incense  
Burner  
6<sup>1</sup>/<sub>4</sub> x 5 x 5"



MK48

Natural Ash Glaze  
Yohen Incense Burner  
6<sup>1</sup>/<sub>2</sub> x 4<sup>3</sup>/<sub>4</sub> x 4<sup>3</sup>/<sub>4</sub>"



MK22

Natural Ash Glaze  
Incense Burner  
6<sup>1</sup>/<sub>2</sub> x 4 x 4"



MK47

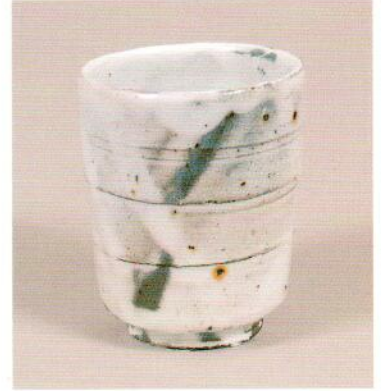
Natural Ash Glaze Yoh  
Incense Burner  
8 x 5<sup>1</sup>/<sub>2</sub> x 2<sup>3</sup>/<sub>4</sub>"



**MK102** Kohiki Sake Cup  
1 1/2 x 3 x 3"



**MK103** Kohiki Cup  
3 1/2 x 3 x 3"



**MK104** Kohiki Cup  
4 1/4 x 3 x 2 1/8"



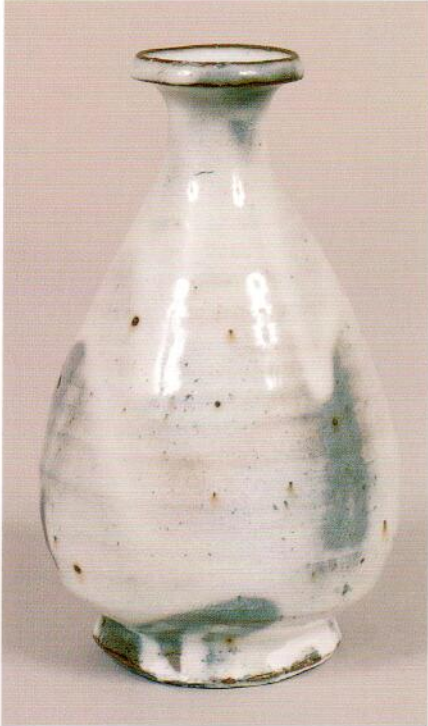
**MK95** Kohiki Vase  
8 1/4 x 4 x 4 1/2"



**MK96** Kohiki Vase  
8 x 4 x 4"



**MK94** Kohiki Vase  
7 1/2 x 4 1/4 x 4 1/2"



**MK99** Kohiki Sake Bottle  
5 3/4 x 3 3/4 x 3 3/4"



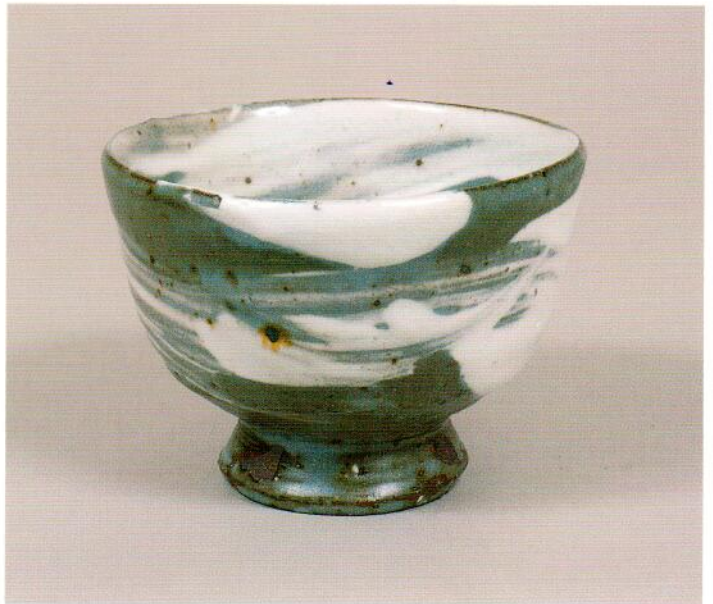
**MK100** Hakeme Sake Bottle  
5 3/4 x 3 3/4 x 3 3/4"



**MK101** Hakeme Sake Bottle  
6 x 3 3/4 x 3 3/4"



**MK97** Kohiki Tea Bowl  
4 x 4 1/3 x 4 1/3"



**MK98**  
Hakeme Tea Bowl  
3 3/4 x 5 x 5"

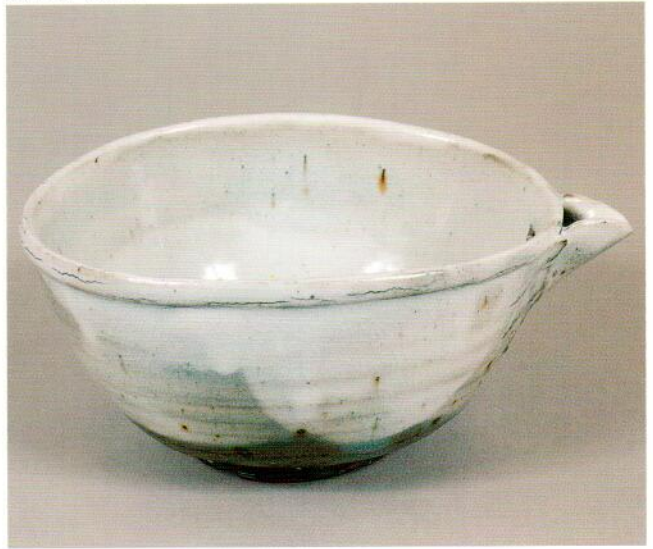
**MK105**

Kohiki Plate  
3/4 x 14 1/3 x 8"

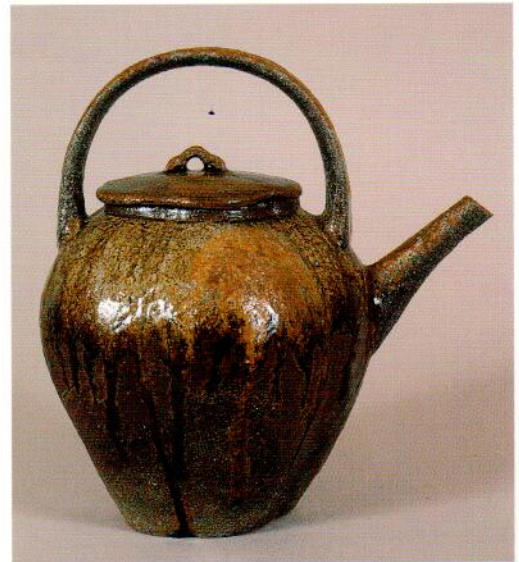


**MK106**

Kohiki Spouted Bowl  
3 3/4 x 7 x 6 1/4"



**MK58** Nezumi Shino Tea Pot  
8 x 7 1/2 x 7"



**MK19**  
Natural Ash Glaze Teapot  
10 3/4 x 10 x 7 1/2"

**MK109**

Yohen Tea Bowl  
3<sup>1</sup>/<sub>4</sub> x 4<sup>1</sup>/<sub>2</sub> x 4<sup>3</sup>/<sub>4</sub>"



**MK108**

Black Tea Bowl  
3<sup>3</sup>/<sub>4</sub> x 4<sup>3</sup>/<sub>4</sub> x 4<sup>1</sup>/<sub>2</sub>"



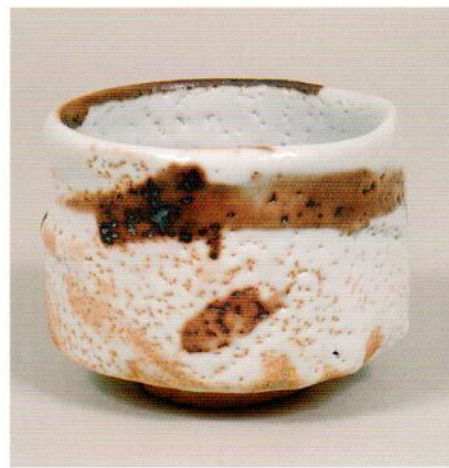
**MK76**

Oribe Tea Bowl  
3<sup>1</sup>/<sub>4</sub> x 4<sup>1</sup>/<sub>4</sub> x 4"



**MK60**

Tetsu Shino Tea Bowl  
3<sup>1</sup>/<sub>2</sub> x 4<sup>1</sup>/<sub>2</sub> x 4<sup>1</sup>/<sub>2</sub>"



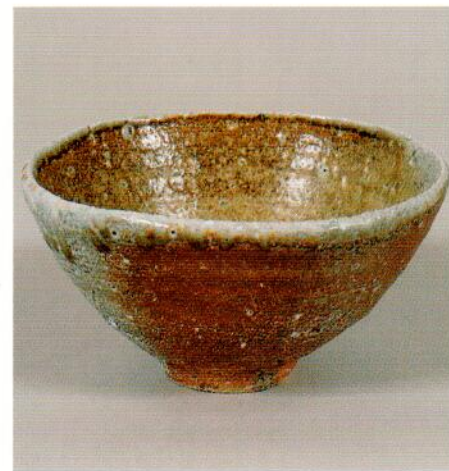
**MK51**

Natural Ash Glaze  
Yohen Tea Bowl  
3<sup>1</sup>/<sub>2</sub> x 4<sup>1</sup>/<sub>4</sub> x 4<sup>1</sup>/<sub>8</sub>"



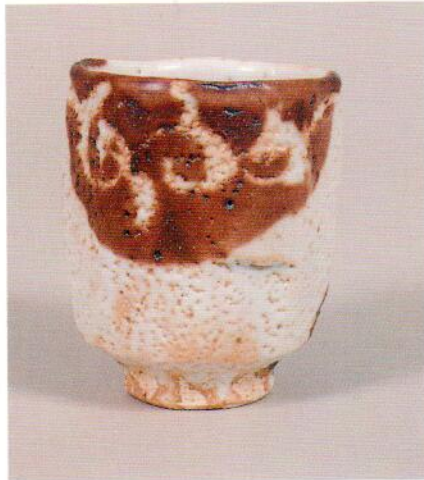
**MK25**

Natural Ash Glaze  
Tea Bowl  
3<sup>1</sup>/<sub>2</sub> x 6<sup>1</sup>/<sub>2</sub> x 6<sup>1</sup>/<sub>2</sub>"

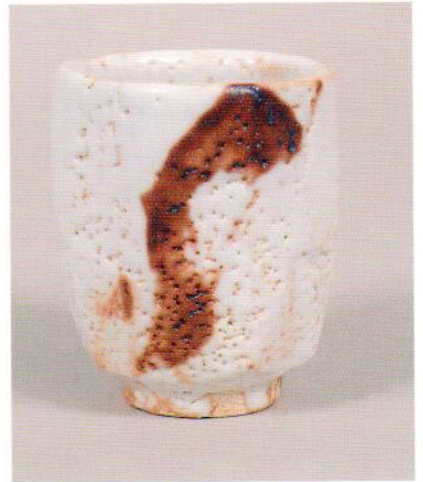




**MK81** Oribe Cup  
4 x 3<sup>1</sup>/<sub>4</sub> x 3<sup>1</sup>/<sub>4</sub>"



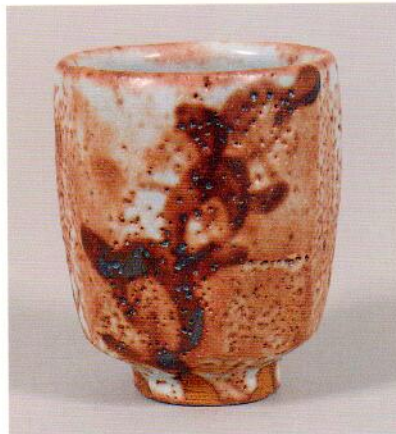
**MK66** Shino Cup  
4 x 3<sup>1</sup>/<sub>8</sub> x 3"



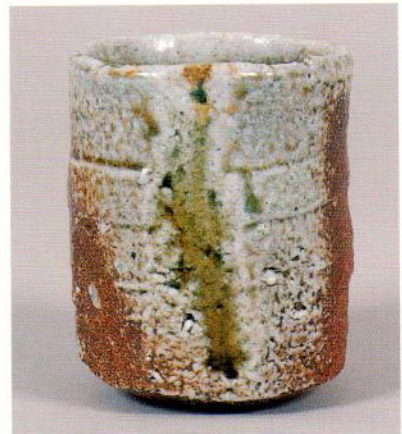
**MK65** Shino Cup  
3<sup>3</sup>/<sub>4</sub> x 3<sup>1</sup>/<sub>8</sub> x 3<sup>1</sup>/<sub>4</sub>"



**MK31** Oribe Cup  
3<sup>3</sup>/<sub>4</sub> x 3 x 3"



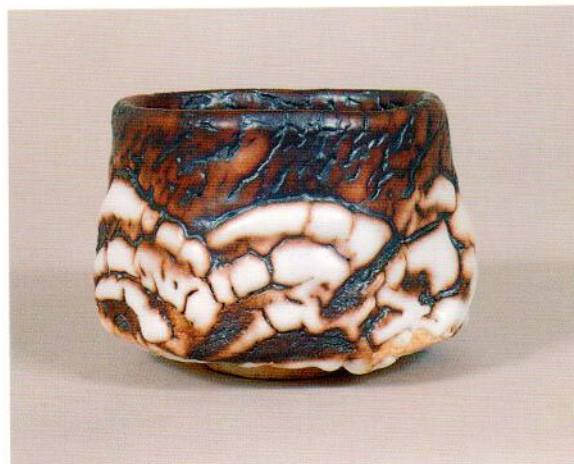
**MK30** Shino Cup  
3<sup>3</sup>/<sub>4</sub> x 3<sup>1</sup>/<sub>4</sub> x 3<sup>1</sup>/<sub>4</sub>"



**MK29** Natural Ash Glaze Cup  
3<sup>3</sup>/<sub>4</sub> x 3<sup>1</sup>/<sub>4</sub> x 3<sup>1</sup>/<sub>4</sub>"



**MK28** Natural Ash Glaze Cup  
3<sup>3</sup>/<sub>4</sub> x 3<sup>1</sup>/<sub>4</sub> x 3<sup>1</sup>/<sub>4</sub>"



**MK10** Shino Glaze Teabowl  
3<sup>3</sup>/<sub>4</sub> x 4<sup>1</sup>/<sub>2</sub> x 4<sup>1</sup>/<sub>3</sub>"

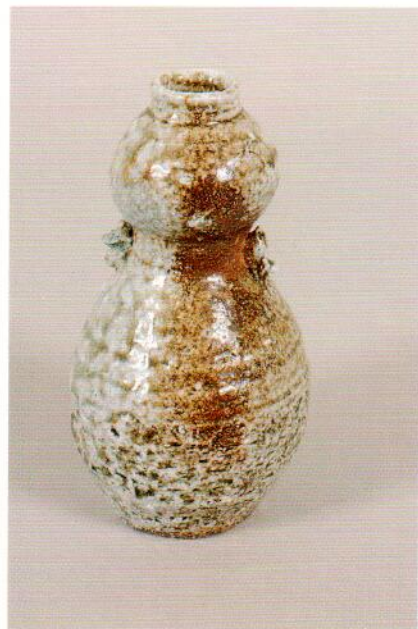
**MK62** Shino Sake Bottle  
5 1/2 x 3 1/2 x 3 1/2"



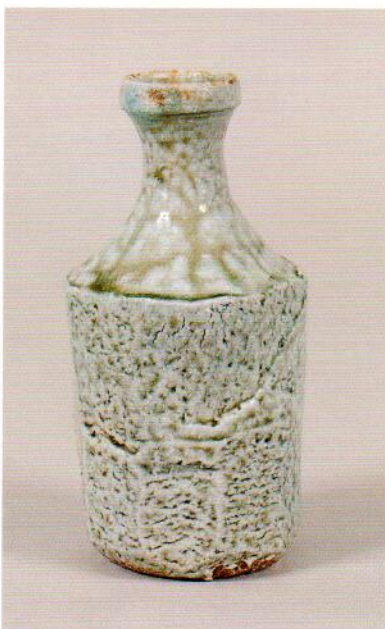
**MK61** Tetsu Shino Sake Bottle  
6 1/4 x 3 1/4 x 3 1/4"



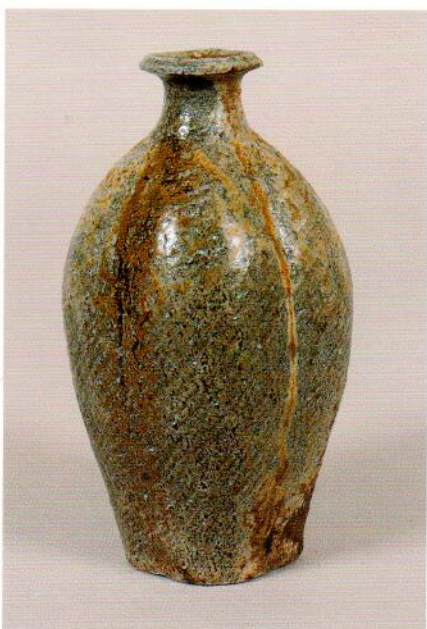
**MK53** Natural Ash Glaze Yohen Sake Bottle  
6 x 3 1/2 x 3 1/4"



**MK52** Natural Ash Glaze Yohen  
Sake Bottle  
5 7/8 x 3 1/3 x 3 1/2"



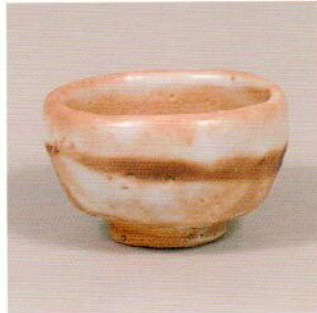
**MK27** Natural Ash Glaze  
Sake Bottle  
6 x 3 x 3"



**MK26** Natural Ash Glaze Sake Bottle  
6 1/4 x 3 1/4 x 3 1/4"



**MK80** Oribe Sake Cup  
1 1/2 x 2 1/2 x 2 1/2"



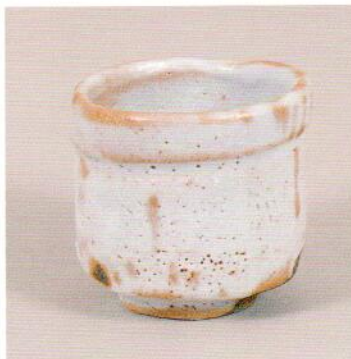
**MK64** Shino Sake Cup  
1 3/4 x 2 1/2 x 2 1/2"



**MK56** Natural Ash Glaze  
Yohen Sake Cup  
2 1/2 x 2 3/4 x 2 3/4"



**MK110** Yohen Sake Cup  
2 1/4 x 2 1/4 x 2 1/4"



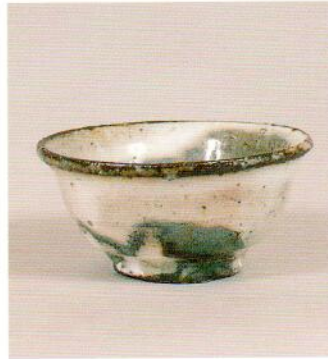
**MK63** Shino Sake Cup  
2 1/3 x 2 1/2 x 2 1/2"



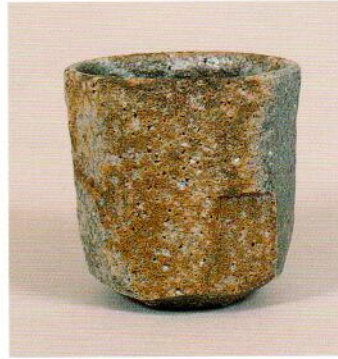
**MK57** Natural Ash Glaze Yohen  
Sake Cup  
3 3/4 x 3 x 3"



**MK12** Oribe Sake Cup  
2 x 2 1/8 x 2 1/8"

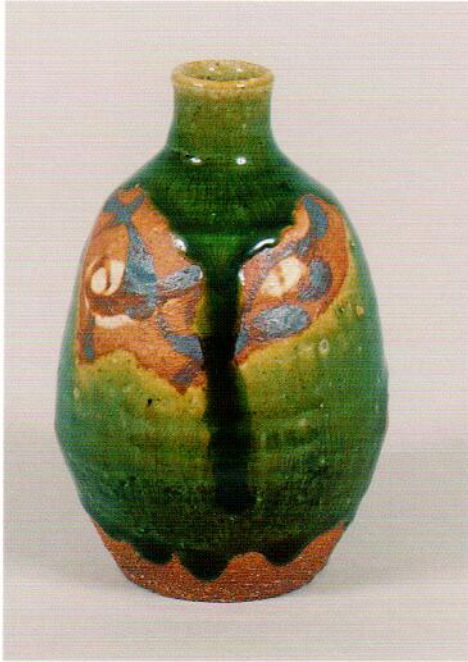


**MK13** White Slip Sake Cup  
1 1/2 x 2 3/4 x 2 3/4"



**MK11** Natural Ash Glaze Sake Cup  
2 1/2 x 2 1/4 x 2 1/3"

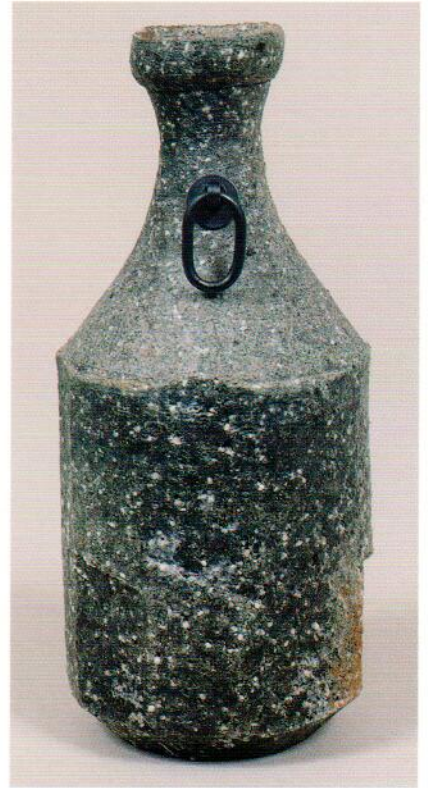




**MK79** Oribe Sake Bottle  
5 x 3<sup>1</sup>/<sub>4</sub> x 3<sup>1</sup>/<sub>4</sub>"



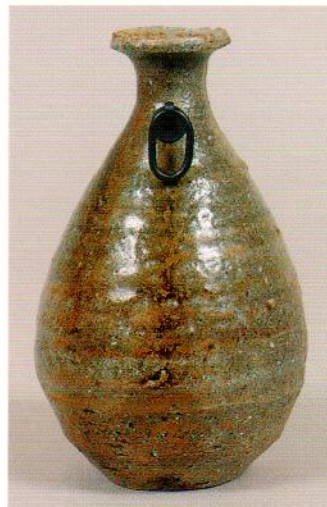
**MK77** Oribe Sake Bottle  
5<sup>1</sup>/<sub>2</sub> x 3<sup>1</sup>/<sub>4</sub> x 3<sup>1</sup>/<sub>4</sub>"



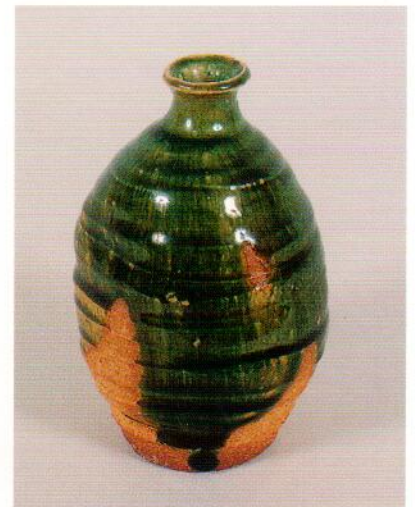
**MK50** Natural Ash Glaze  
Yohen Flower Pot  
6<sup>1</sup>/<sub>2</sub> x 2<sup>3</sup>/<sub>4</sub> x 2<sup>3</sup>/<sub>4</sub>"



**MK15** Natural Ash Glaze Vase  
10 x 9<sup>1</sup>/<sub>2</sub> x 4"



**MK49** Natural Ash Glaze  
Yohen Flower Pot  
5<sup>1</sup>/<sub>2</sub> x 3<sup>1</sup>/<sub>2</sub> x 3<sup>1</sup>/<sub>2</sub>"



**MK78** Oribe Sake Bottle  
5<sup>1</sup>/<sub>2</sub> x 3<sup>1</sup>/<sub>4</sub> x 3"



**MK18** Natural Ash Glaze Vase  
11 x 9 x 9"

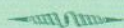


**MK44** Natural Ash Glaze Yohen Vase  
10 x 5<sup>1</sup>/<sub>4</sub> x 5<sup>1</sup>/<sub>2</sub>"



**MK111** Silver Enamel Decorated Plate  
1<sup>1</sup>/<sub>2</sub> x 9<sup>3</sup>/<sub>4</sub> x 9<sup>3</sup>/<sub>4</sub>"

# Ken Matsuzaki



- 1950 Born in Tokyo, the third son of Nihoga Painter Matsuzaki Shuki.
- 1972 Graduated from Tamagawa University, School of Fine Arts, Tokyo, Ceramic Art major. Began a pottery apprenticeship with Tatsuzo Shimaoka, Mashiko (Toshigi Prefecture).
- 1977 Built a kiln and established a workshop in Mashiko, where he presently lives.
- 1980 Received the Kokugakai Arts Association Nojima Award.
- 1982 Became an associate member of the Kokugakai Arts Association.
- 1984 Received the Associate Members Award from Kokugakai Arts Association, Prize of Excellence
- 1986 Became a full member of the Kokugakai Arts Association
- 1993 Modern Japanese Ceramics Exhibition, Elysium Art, New York
- 1995 Group Exhibition, Gallery Dai Ichi Arts, New York. Six Master Potters of the Modern Age Exhibition, Babcock Gallery, New York,
- 2002 Exhibition, Pucker Gallery, Boston, MA

*Ken Matsuzaki has traveled to America and Canada three times. His work is shown yearly at exhibitions in Canada, U.S.A., and China including:*

- Fukuya Department Store, Hiroshima
- Hankyu Department Store, Osaka
- Keio Department Store, Tokyo
- Takashimaya Department Store, Yokohama
- Group exhibitions with Tatsuzo Shimaoka
- Matsuzaki Family Exhibitions with father and brother (Painting, Ceramics, Lacquer Ware)



**MK35** Natural Ash Glaze Yohen Vase  
18 x 8 x 5"

## Credits

Design: Jennifer Bennett Editor: Jeanne Gressler

Photography: Max Coniglio

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# Ken Matsuzaki

## Tradition Today



Exhibition Dates:

**1 June – 6 July 2002**

Opening Reception:

1 June 2002, 3 to 6 PM

The public is invited  
to attend.

The artist will be present.

Gallery Hours:

Monday through Saturday 10:00 am to 5:30 pm;

Sundays 1:00 to 5:00 pm.

Member of the Boston Art Dealers Association.

One hour free validated parking is available in  
the lot on the corner of Newbury and  
Dartmouth Streets

*This exhibition is presented under the honorary  
patronage of Tadamichi Yamamoto, Consul General  
of Japan*

MK17 Natural Ash Glaze Vase  
14 x 8<sup>7</sup>/<sub>2</sub> x 6<sup>7</sup>/<sub>2</sub>"

### PUCKER GALLERY

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