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Ceramics

MONTHLY

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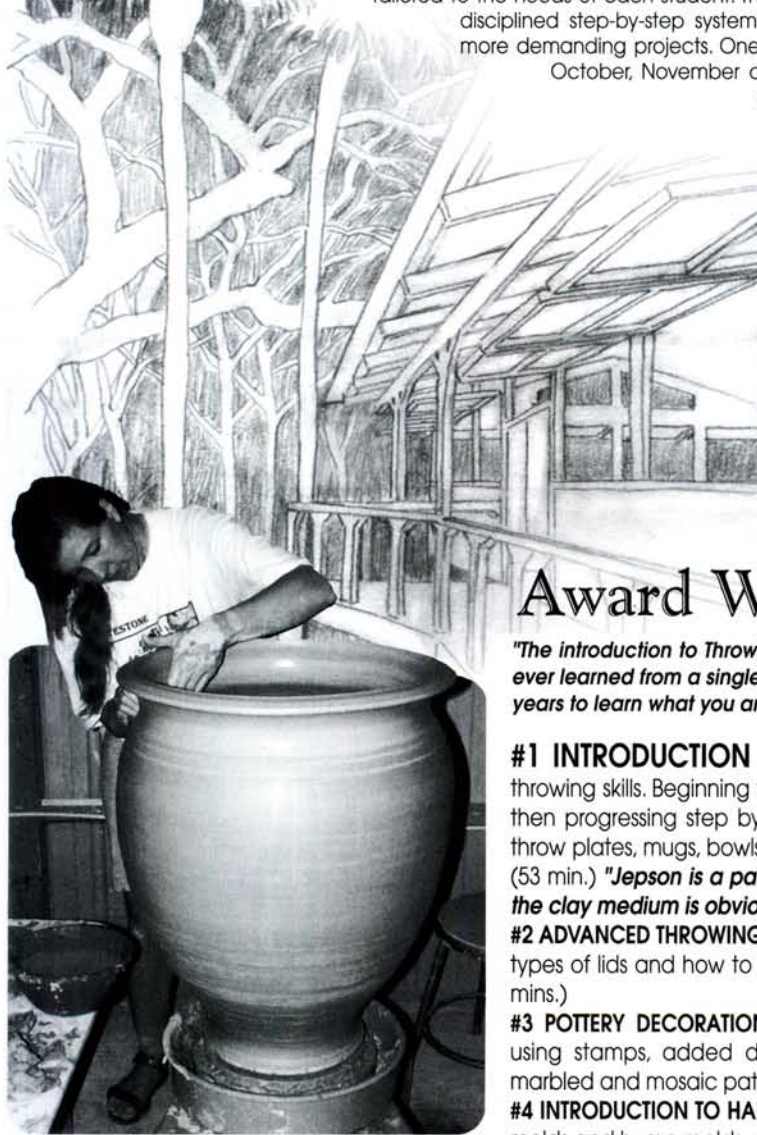
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#3 POTTERY DECORATION: TRADITIONAL TECHNIQUES... incising, carving, making & using stamps, added decoration, slip trailing, sgraffito, resist and stencils, inlay, marbled and mosaic patterns, brush decoration (74 mins.)

#4 INTRODUCTION TO HAND BUILDING... pinch pots, coil pots, slab construction, press molds and hump molds, making your own stamps. 80 mins.

#5 HOW TO THROW LARGE POTS... throwing large amounts of clay, assembling pre thrown sections, coil and throw method, jars up to 4' tall, plates to 48". (79 mins.)

#6 GLAZING AND FIRING... loading bisque and glaze kilns, electric and gas firing, waxing, glaze mixing, glaze application (drying, pouring, spraying, decorative glaze techniques. (106 mins.)

#7 SUCCESSFULLY MARKETING YOUR PRODUCTION... studio sales, art fairs, trade shows, galleries and shops, consignment, commissions, wholesale vs. retail, getting media coverage, advertising, copy writing, photography, packing and shipping. (90 mins.)

#8 KILN BUILDING ... follows construction of a 50 cu ft sprung arch, downdraft, car kiln from start to finish including the car and atmospheric burners. (60 mins.)

#9 CLAY COLLECTION... a selection of 120 beautiful and unusual pieces by famous and anonymous potters - earthenware, stoneware, porcelain, raku - functional and fanciful, elegant and funky - a resource and an inspiration. (60 mins.)

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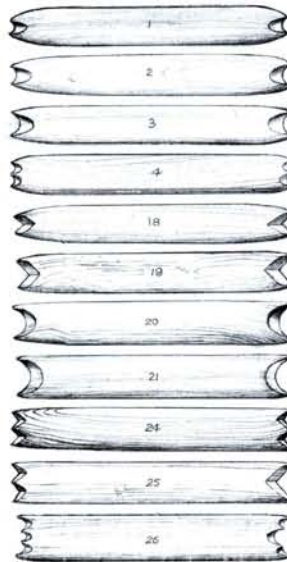


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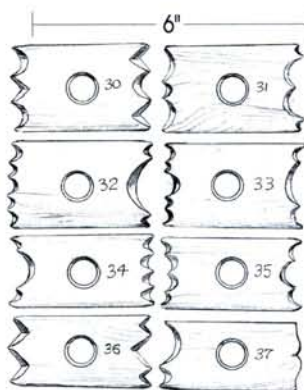
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Letters

What's New?

I really enjoyed reading Jeff Zamek's "Getting Stuck" article in the Comment section of the January issue. I can relate to his thoughts about the fear of failure and how the lack of failure does not always indicate success. I believe I have experienced every stuck spot he has mentioned.

I thought I had escaped the mentor's influences, as I did not have much exposure after high school. That is, until I dropped in on my high-school pottery teacher, Gregg Brantman, about seven years later and found we were working on the same "new shape." I had never seen him work on this shape during high school. It truly amazed me.

How does this kind of thing happen? Just coincidence? Some internal pattern set in motion that we carry with us? I guess it really does not matter, as Jeff Zamek said there are no "truly unique pots." That is a relief. Now I do not have to waste my time trying to make one. Thanks again for the article.

Kelly Pinet, Pomona, Kans.

Keeping the Fires Burning

It was a pleasure to see the article about David DonTigny (December 1999). He was one of my instructors in the B.F.A. program at Penn State. I still remember "SuperMud" and the encouragement to follow our creative instincts. Praise to those instructors stoking the creative fire and keeping their own fires burning brightly as well.

Laurie Lincoln, Kennett Square, Pa.

Public Tantrum

What in the world is John Britt on about [Comment, February 2000]? He has beaten this particular dead horse on a previous occasion [May 1999], and seems to be still wrapped up in some illusion that potters everywhere are basing their lives and work on the writings of Bernard Leach. These are of interest historically, perhaps, particularly to studio potters, but of all the potters I know, and I know a lot of them, none sits about fantasizing about being an unknown craftsman, nor bases behavior on Yanagi's or Leach's requirements.

And if someone did, why should Mr. Britt care? He's welcome to hoe his own

In keeping with our commitment to provide an open forum for the exchange of ideas and opinions, the editors welcome letters from all readers. All letters must be signed, but names will be withheld on request. Mail to *Ceramics Monthly*, PO Box 6102, Westerville, OH 43086-6102, e-mail to editorial@ceramicsmonthly.org or fax to (614) 891-8960.

garden, but why should he presume to tell others how to hoe theirs?

Worse, there is a flavor of hysteria in his writing that makes it far, far from a disinterested critical view. One is tempted to conclude that Mr. Britt has these public tantrums in order to garner the attention that is otherwise lacking in his own life and/or work. Most regrettable.

Clarendon Sanders, Gary, Ind.

All That Is Engendered

One can sympathize with John Britt's depressing regard for truth [Comment, February 2000]. His facts are incontrovertible, but has he considered why, when our names are long forgotten, Bernard Leach's will still be remembered? Could it be, not for what he was, but for all that he engendered?

Glyn Nicholas, Peterborough, Ont., Canada

Leached

Damn! I just mixed up a bucket of Leach celadon. Now what do I do with it, John Britt? The good news is I just traded my Leach wheel to Randy Johnston—sucker!

I talked/listened to Bernard Leach for the length of a cigarette in 1963. His mantra was the U.S.'s lack of ceramics history and standards, ignoring the Anasazi, Hopi and pioneer potters. I thought then that the emperor had no clothes—though he wore a necktie while throwing.

Recently, the University of Minnesota's Weisman Museum featured the "Mingei-sota Phenomenon." This month, the Phipps Center for the Arts in Hudson, Wisconsin, exhibits the work of Warren MacKenzie and Randy Johnston, two potters carrying on the Leach/Hamada tradition. Don't they know they're exhibiting anachronisms—fossils left over from a bygone era?

This morn, I felt guilty enjoying my Wheaties from a MacKenzie bowl and scooping my coffee from a Johnston covered jar.

Anyway, John, great job of cyber-sleuthing. Now go get Pete Voulkos.

Douglas L. Johnson, River Falls, Wis.

From Russia with Love

I've been getting CM for a year. This latest edition is the first of such a high professional level that I've seen in my more than 20 years' career in this business. In Russia there is no such issue, and we have no literature of this kind. There are no shops where we can buy clay or paints. All we need, we have to do ourselves. But in spite of all these problems, some of us achieve good results.

Thanks for the joy given us with the help of the magazine.

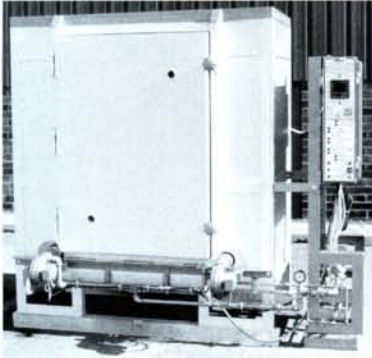
Nikolai Podrezov, Lomonosov, Russia

Public Turn-off

I feel strongly that much of the sculptural junk CM showcases is one of the reasons that

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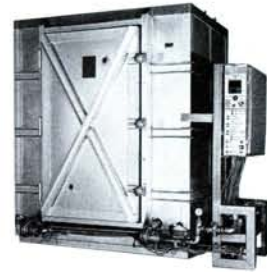
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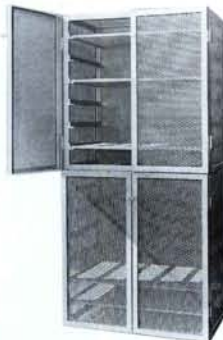
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Letters

the general public is so turned off to art. Art should be accessible to everyone and not described by pompous, overblown rhetoric. People think that this is what is meant by art, and since they don't understand it all, they vote for art to be removed from the schools.

Katherine Harris, Rockville, Md.

Casting a Vote

I must confess that I do not read all the letters and articles all the time, but waiting next to a roaring kiln for the last cone to move can sometimes be an incentive to read stuff that I overlooked the first time around. That is how I stumbled over the June/July/August 1999 letter entitled "Dismay and Disgust" from Elaine Burger. I was curious to find out which piece had upset her so much as to cancel her subscription. So I rushed out (I had to beat my last cone) to find the March 1999 issue. Imagine my surprise when I discovered that was exactly the issue that "got me by the throat." (For me, always a condition for good art.) I was excited and impressed that three jurors from such different backgrounds could eventually come up with this piece as a winner for the "Ceramics Monthly International Competition." How difficult it must have been to select!

Claire Curneen's "Standing Figure" to me is the epitome of humanity in all its shortcomings and fragilities, lovable in its effort to retain its balance. To me, a truly spiritually inspired artwork, although the artist might have tried to achieve something totally different. I already know from experience that that is of no consequence. It happens all the time. Our hands might be busy at work, but parts of our minds are floating around and in touch with things long forgotten and far away. In short: a wonderful choice for first prize for the CM competition.

Annemarie Han-Schooneveldt
Thousand Oaks, Calif.

Donate CM

No ceramics text for your classes? No fear! A large collection of CM keeps my high-school students digging for information—past, present and future. Local potters with a storage problem for their collection of CM should donate unwanted copies to local schools. What goes around, comes around. Just another way to help support the growing artist community.

Connie Zullo, Columbia, Mo.

Cover Thanks

To whoever decided to go with (go back to) only the pots on the cover: Thanks. The overly posed potters can be included with their work inside.

Kirby Smith, Casco, Mich.



International Competition

The 1st World Ceramic Biennale 2001 Korea

World Ceramic Exposition 2001 Korea (WOCEK) will be held in the cities of Ichon, Yoju, and Kwangju in Kyonggi Province for 80 days from August 10 to October 28, 2001. WOCEK, staged under the theme 'Shaping the Future with Earth', is an international cultural festival for the new millennium, sponsored by the Government of the Republic of Korea and the Kyonggi Provincial Government, with the official patronage and participation of the International Academy of Ceramics (IAC), the National Council on Education for the Ceramic Arts (NCECA) and the American Ceramic Society (ACerS). The 1st World Ceramic Biennale 2001 Korea (CEBIKO) - International Competition, will be the main event of WOCEK. The International Competition provides open opportunities to all potters/ceramists around the world.

Categories

- Part I : Ceramics for Use ; Function oriented
 - Part II : Ceramics as Expression ; Non-function oriented
- * Grand Prix will be awarded regardless of category.

Awards

Grand Prix	(1)	30 million won (approximately US \$ 27,000) in prize money plus a study trip scholarship valued at 10 million won (approximately US \$ 9,000)
Gold	(2)	10 million won in prize money each
Silver	(4)	5 million won in prize money each
Bronze	(8)	3 million won in prize money each
Special	(16)	2 million won in prize money each

Application Procedures

- Open to individuals and groups regardless of nationality, age, sex.
- No restrictions in the size of artworks and means of expression.
- Each individual or group may submit up to 5 entries.
- For each entry, a set of application form, description of work attached with one color photo (3" x 5") and two 35mm slides (taken from different angles) mounted on paper or plastic (50 x 50mm), should be submitted to the office of the WOCEK Organizing Committee **from Jan. 1, 2001 through Feb. 10, 2001.**
- Those who received the result of preliminary selection should submit their actual pieces for final selection from May 1 through May 31, 2001.
- No registration fee for entries from abroad.
- Application forms can be downloaded from the homepage of WOCEK Organizing Committee.

Notification of Results

- The result of preliminary selection will be announced on Feb. 22, 2001 and the final selection on June 21, 2001 by Korean daily newspapers, international ceramic publications, the homepages of the WOCEK Organizing Committee (www.worldceramic.or.kr), IAC (www.karaart.com/academy), NCECA (www.nceca.net) and ACerS (www.acers.org).
- Winning entries will be notified individually by mail.

Contact for Further Information

World Ceramic Exposition 2001 Korea Organizing Committee
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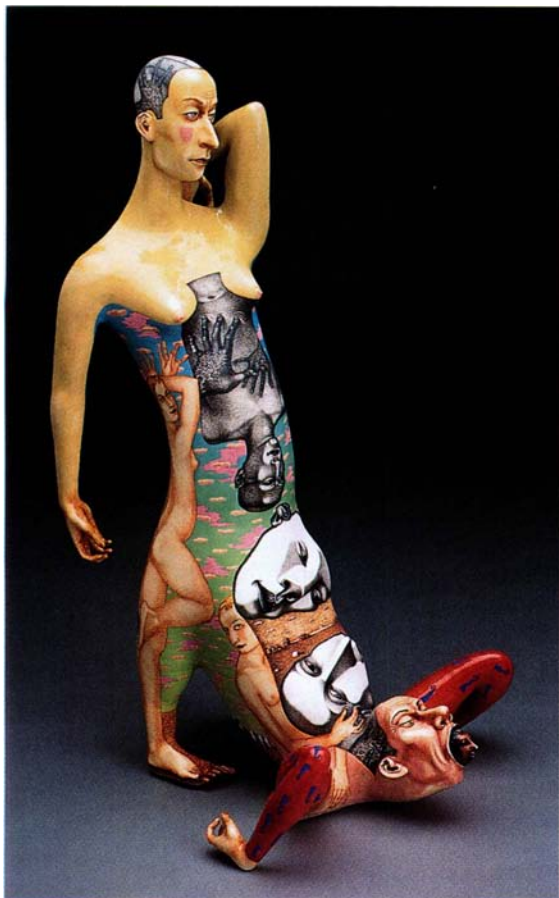
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Up Front

Erotic Clay

“Erotica in Ceramic Art: Sexual, Sensual and Suggestive,” a juried exhibition of work by 35 artists, was on view recently at Ferrin Gallery in Northampton, Massachusetts. Consisting of



Sergei Isupov's "Power," 15½ inches in height; at Ferrin Gallery, Northampton, Massachusetts.

functional vessels, decorative teapots and sculpture, the show featured work by artists who convey their ideas through narrative imagery, as well as by those who use sensual forms to suggest eroticism.

Sara Robertson and Vivienne Ross

Plates and bowls decorated with scenes evoking memories of summer holidays by Sara Robertson, London, and Vivienne Ross, Stoke-on-Trent, England, were featured in a recent exhibition at Oxford Gallery in Oxford, England. Robertsons influences are diverse, and include her love of comic books, Goyas etchings and drawings, and the ceramics of the della Robbias. She explores themes of identity and childhood, often producing ironic and humorous slip images.

The images are monoprinted by applying colored slips to slabs of white earthenware, and forming the slabs on plaster

Submissions are welcome. We would be pleased to consider press releases, artists' statements and photoslides in conjunction with exhibitions or other events of interest for publication in this column. Mail to *Ceramics Monthly*, Post Office Box 6102, Westerville, Ohio 43086-6102.



Sara Robertson's "Instructions....," approximately 21 inches in diameter, earthenware with monoprinted slips and clear glaze; at Oxford Gallery, Oxford, England.

molds. Robertson then adds to or cuts away from the form. This additive and subtractive approach develops subtle variations of depth and texture. After an initial firing, more color is sometimes added; then the process is completed with the application of a clear glaze.

Ross uses brushwork, stencils and sgraffito to decorate her red earthenware forms. “My interest lies in making pots that act as containers for both objects and ideas,” she explains. “The shapes are kept simple, made using hand processes, such as press molding, coiling and slabbing.” She works intuitively and



Vivienne Ross bowl, approximately 15 inches in diameter, red earthenware with sgraffito decoration.

spontaneously “with a restricted palette of colors and figures, allowing my everyday thoughts, preoccupations and sometimes anxieties to dictate the direction of the images created.”

Mark Goertzen

Wood-fired vessels by Indiana potter Mark Goertzen were featured recently at Lehman Gallery in Goshen, Indiana; the exhibition marked the tenth anniversary of his employment with ceramist Dick Lehman. “Maintaining a ten-year relation-

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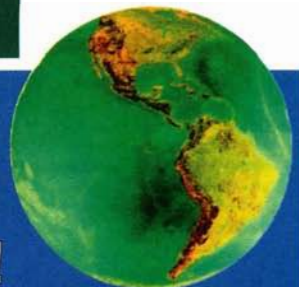


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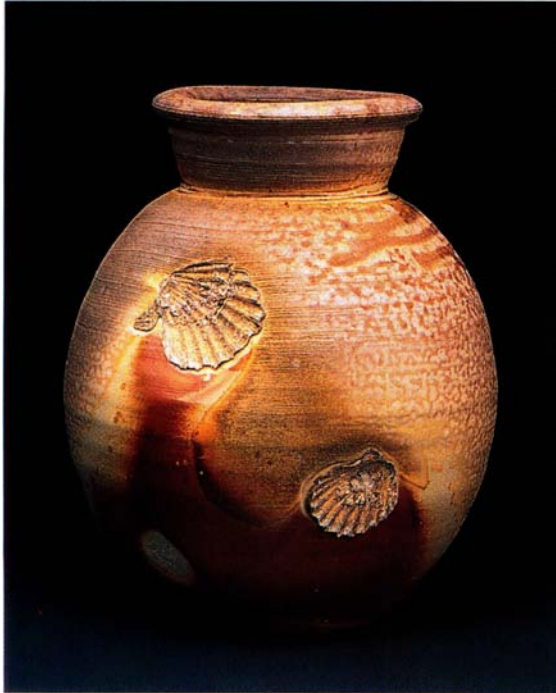
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Up Front

ship as employer and employee has a set of unique challenges, especially for the employee,” Lehman commented. “What does it take for the employee to successfully contribute to the studio aesthetic, yet still have the time and space to develop his own



Mark Goertzen jar, 11 inches in height, side fired on shells in an anagama; at Lehman Gallery, Goshen, Indiana.

personal aesthetic, and express his own visual literacy? What is required to nurture an employee’s career so that it doesn’t get lost or overshadowed by that of his employer?

“These are questions that we have been exploring together for the last ten years,” Lehman continued. “Marks quiet strength, sensitivity and security have been a key component in his ability to work in someone else’s studio environment, while at the same time maturing in his own career. His pots reflect and communicate that same strength and sensitivity.”

Salt and Pepper Shakers Show

“Season to Taste,” a juried exhibition of salt and pepper shakers, was on view recently at the Worcester Center for Crafts in Worcester, Massachusetts. Among the interpretations included in the show were salt and pepper shaker sets by Marlborough,



Marcia Misiorski’s “Beehive Shakers,” 6½ inches in height, wheel-thrown stoneware, soda fired, \$48; at the Worcester (Massachusetts) Center for Crafts.



Bertie Smith’s “Mabel and Tim,” 5 inches in height, porcelain, \$80.

Massachusetts, artist Marcia Misiorski and Bertie Smith of San Antonio, Texas.

While Misiorski combined throwing and handbuilding methods for her soda-fired stoneware pots, Smith handbuilt her porcelain figures, attaching the heads to the hollow bodies. Smith’s forms were then brushed with underglazes and clear glaze, and sometimes gold lustered.

Robert Glover

A retrospective exhibition of ceramic sculpture by Los Angeles artist Robert Glover was presented recently at LA Artcore

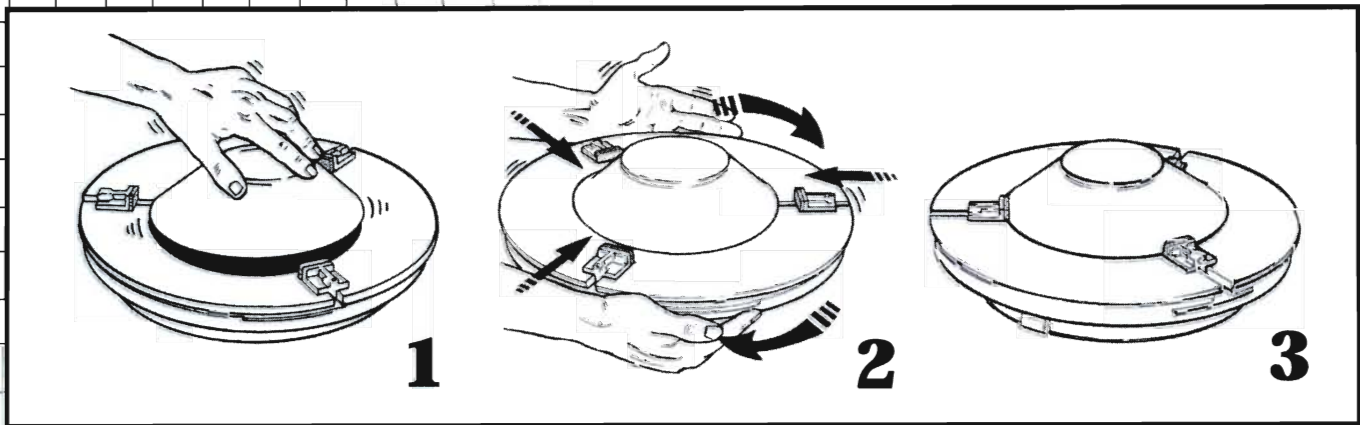


Robert Glover’s “Yesterday, Today & Tomorrow,” 22 inches in height, coil- and slab-built earthenware, sanded, surfaced with bronze metallic glaze, fired to Cone 04, \$2200; at LA Artcore Center, Los Angeles.

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Up Front

Center in Los Angeles. “In surveying several decades of work, I realize that clay as a medium of choice has helped me to clarify an expressive awareness in both touching and visual sensations,” Glover observed. “Texture is the primary conduit contributing to this awareness. Clay is responsive when wet, and concrete when dry or fired. Its inherent nature allows for a history of process and closure.

“My primary interest in sculptural form is its relationship to balance, contrast and proportion. Balance and proportion establish the ordering strategy of relationships. Contrast breaks the redundancy of sameness in the physical world. This is why I enjoy working in tandem. Forms rise upward to embrace the light. Forms lie horizontally in repose. Circular forms draw the tactile senses to inside and outside conceits, thus having no beginning and no end.

“Primarily, I am drawn to the puissant elegance of totems,” he concluded. “I use radically varied forms to create a visual syntax, bringing to mind stacked stone desert monoliths, at once precarious and potent.” The result “has the uneasy feeling of balance or imbalance that we experience while standing on one leg. Monopeds. By using the juxtaposition of the abstract and representation, sensuous and symbolic, my intention is to articulate the vanities of balance in reference to both the physical and nonphysical realms.”

Marlene Millers “Tribute”

by William Butler

An ordered calm, which warms with emotional and symbolic content after first encounter, characterizes Marlene Millers 9!/^x24-foot, low-relief ceramic mural “Tribute.” Two principal sources inspired the carefully plotted staging of Miller’s compo-



Marlene Miller’s “Tribute,” 24 feet in length, stoneware; installed at

Illinois Central College, East Peoria.

sition. First was the commission she received from Illinois Central College in East Peoria, Illinois, to portray the school’s spirit and values as it marked its 30th year in 1999.

To fulfill the commission, she looked to a second source—a masterpiece of design—Masaccio’s “Tribute Money,” the 15th-century Italian artist’s fresco in the Brancacci Chapel in Florence. “Tribute Money” provided a guide based upon classical ideals of clarity and rationalism for Miller to begin to arrange her figures.

A faculty member at Illinois Central College for more than 20 years, Miller cast many of the roles for the mural’s figures

from former students and fellow art teachers who personified for her the values the school promotes: learning, accepting responsibility within the community and a democratic embrace of students of all kinds.

Like much low-relief sculpture, “Tribute” is composed to emphasize the foreground. Five of the eleven figures, as well as a dog and cat, each about life size, stand just above the bottom frame of the mural on an undulating band of amber that resembles a roughly hewn cobblestone lane.

She sculpted in profile an African-American man, a former art professor at the school, in what seems a vivid likeness, using a pointed tool to scratch in a stubbly growth of beard. Facing this teacher across a space of about 6 feet, Roy Williams—a former student and popular life-drawing model at the school who died recently—leans on a cane, his suspenders reportedly as recognizable on campus as was his jowly, bald head.

Almost equidistant between these two, a woman presents a three-quarter profile of her back. Within the protective harbor of this mother’s touch stands a girl, also facing away from the viewer. To this group’s right, a young woman offers up a bird in a pose suggesting reverence for a higher power. In appearance and dreamlike attitude, this figure is related to Miller’s earlier “Girl” sculptures (see the November 1996 issue of CM).

The remaining characters inhabit a middleground and express ideal attributes of the academic community. Near the composition center stands the teacher—a noble-looking, conservatively attired middle-aged woman who offers the pages of a book to the viewer and to the little girl whose gaze falls directly on the “text”—a wordless space worked over with the scrapes and scorings that animate much of the mural’s surface.

All but the young man under a tree at the far left and the young woman with the bird gather around the central image of the teacher. Most closely linked to the teacher is a young man in a heroic pose, looking skyward with arms akimbo. His left arm

is joined almost seamlessly in the composition to the teacher’s right arm. This portrait of the essence of a school—teacher and pupil—places the former figure in front, leading, and the latter, set upon the future and a promise of accomplishment.

Three figures flank the teacher and pupil. A woman in a wheelchair, a man attending her and a dog standing alertly just below

them occupy the space to their left. Miller modeled the wheelchair boldly, fashion-

ing a relatively dark presence, discordant in the overall organic character of the work.

In distinct contrast, to the right of the teacher and the pupil, a beautiful young woman assumes a pose reminiscent of Greek antiquity, perhaps a muse. The flowing lines of her hair and robe echo her graceful attitude, which directs attention to the teacher and pupil with an open right-hand gesture and beckons others to join them with her left hand.

The landscape functions as backdrop as well as an element of personality. In the background in the treeline, a number of deer stand, and in the foreground below them, Miller has included a

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Up Front

Palissy-like turtle and frog, charming rewards for those who take the time to find them and, perhaps, playful additions that help retain for the artist some measure of the personal in a 24-foot-wide public mural.

The technical execution of a 220-square-foot ceramic mural that must withstand the rigors of central Illinois weather extremes is, needless to say, no small task. Miller found the appropriate clay body after consulting with Bruce Howdle, a Wisconsin-based artist who has completed ten such large-scale ceramic works. Composed of 20% perlite and sawdust with small amounts of nylon fibers worked into a stoneware body, the mixture, after firing, passed freeze-and-thaw and porosity tests to Miller's satisfaction (see the recipe in the September 1987 issue of CM).

Carpenters constructed a burlap-covered wooden easel, tilted back 6°, in Miller's studio to hold the 8 tons of clay needed for the mural. She began modeling and carving in September 1998. To slow the clays drying during the sculpting and hollowing-out phases, she and her assistants worked in a cold studio, warming themselves during the winter as best they could from a couple of space heaters.

After three months of sculpting, Miller sectioned the mural into pieces that could be fired. Using a variety of tools, including machetes, strong-armed assistants cut along contours and other dividing lines, ultimately segmenting "Tribute" into about 400 irregularly shaped pieces.

Before allowing the sections to dry, she hollowed them out, reducing the overall weight by about 4 tons, and ending up with individual pieces weighing between 8 and 50 pounds. After all the sections had dried and were bisque fired, the mural was reassembled on the floor and the entire surface was stained with a wash of red iron oxide and manganese dioxide to emphasize surface texture and detail, as well as to accentuate particular areas of the composition.

After spraying a commercial glaze over all, Miller fired the pieces in reduction. Last fall, under the artist's supervision, masons assembled "Tribute" on site using mortar tinted to harmonize with the mural's brown palette.

Marla Ziegler

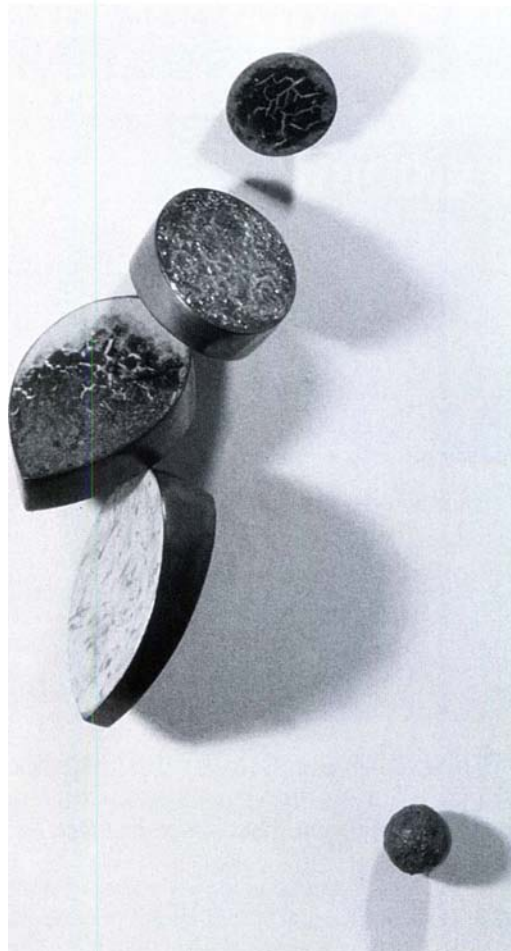
by Craig Mindrum

Texas artist Marla Ziegler's recent exhibition of daywork at Craighead-Green Gallery in Dallas offered a range of forms,



"Current," 6½ inches in height, slab-built earthenware and graphite, by Marla Ziegler, Dallas, Texas.

techniques and levels of seriousness. Viewers found themselves alternating between an appreciation of their aesthetic beauty, and a more complicated and wary engagement with what exactly one was seeing and why. Ziegler noted in her statement



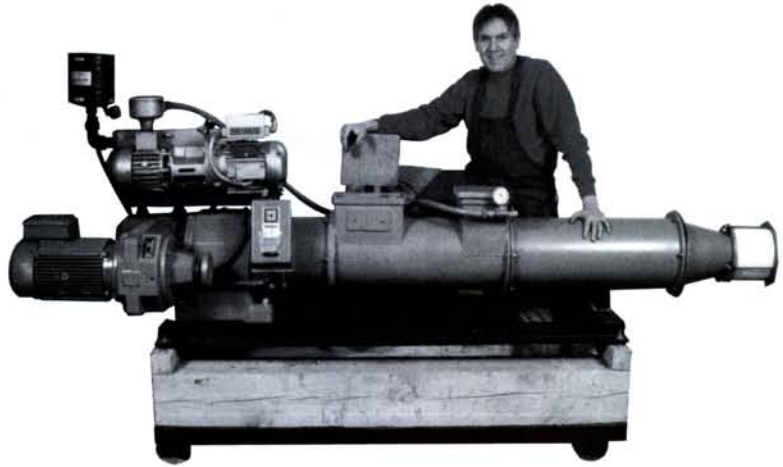
Marla Ziegler's "Fall," 28 inches in height, slab-built and mold-made earthenware, glazed, fired in an electric kiln; at Craighead-Green Gallery, Dallas.

that these works continue her "celebration of the geometric in nature." Actually, it seemed that the show was about the *relation* of these geometric shapes to nature—or a celebration of nature in the geometry.

The dominant themes of the exhibition were autumn and night. It's significant that Ziegler's idea of these two is not menacing. Her works do not suggest death so much as rest or hibernation. In what may have been the finest work in the show—simply titled "Fall"—Ziegler manages not only to avoid the trite, but actually to find new meaning. Imagine a single form—a cylinder or cone—that is sliced three or four times crosswise, then begins to topple from the wall to the ground. Captured at the beginning of the descent, the slices undergo a metamorphosis, one that alters perception of their very weight. No longer slices of a geometric shape, they are now leaves that are not plummeting but drifting—and that slower descent is contrasted or controlled by the faster fall of a small round piece at bottom right, perhaps a seedpod.

Ziegler's work is made from white earthenware and bisque fired to Cone 03. Surface texture and color are created with Cone 05 glazes. Occasionally, some worlds or elements are left unglazed. She also uses repeated glazings and multiple firings to

Venco Pugmills



Dear Venco

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Sincerely,

Scott Currie
Scott Currie & Staff
Christian Ridge Pottery

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Up Front

create surfaces that crack and bubble open to reveal even more details and complexities within.

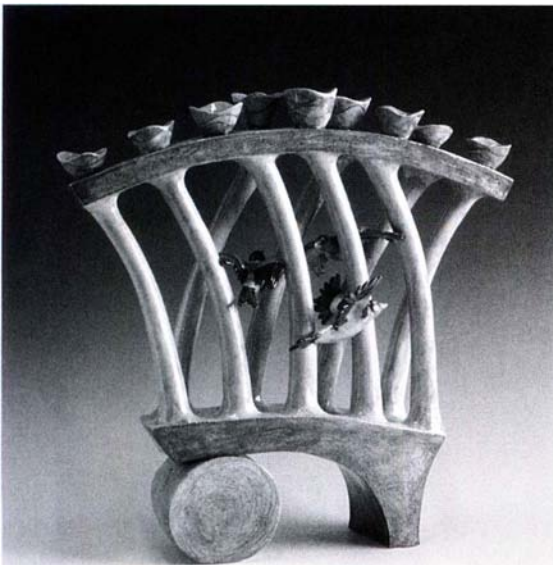
Many of her works appear to be made of carbonized metal. On closer inspection, one realizes that they are coated with a shiny gray glaze. In some cases, they are drawn on with pencil; in others, burnished with liquid and powdered graphite. Ziegler believes that engaging surfaces are vital to her work. Years ago, she actually celebrated the surface by writing stories that circled the form. Now, she lets the surfaces speak for themselves. “I consider the skin’ of each piece from inception,” she said, “consciously adjusting the finishes as the work is constructed.”

About five years ago, Ziegler—who had been making more traditional vessels—came across some discarded military molds in the parking lot of a casting company. She has been using them as a point of departure ever since. These shapes have clearly dominated her conscious and unconscious mind, and they form the underlying vocabulary of her work.

She finds that working within such self-imposed artistic limits—a relatively small studio, an electric kiln, commercial glazes and, above all, the forms themselves—liberating. “The forms present me with a boundary of sorts. But inside that boundary, anything goes.” It is often true that working with an apparently restricted universe allows one ultimately to find artistic freedom.

Anna Lambert

Handbuilt functional ceramics by Anna Lambert of Great Britain were exhibited recently at the Scottish Gallery in Edinburgh. “I aim to combine function with evocative and



Anna Lambert's "Landscape and Birds Candlestick," 16 inches in height, handbuilt earthenware with low-fired glazes; at the Scottish Gallery, Edinburgh.

observed images of country life to produce joyful individual pieces,” she noted. “I work on a domestic scale to produce pieces that can sit happily in a wide range of settings.

“Forms are influenced directly by the shapes of the local Airedale and Wharfedale landscape or fleeting impressions of Devon seascapes or French plateaus. Decorative modeling is

often inspired by the appropriate local wildlife or by the shape of the pot.”

Lambert's methods of handbuilding often determine the shape of a piece. She uses a combination of slabs and large flat coils to “build up, pinch out and scrape back the shape, working on the silhouette and cutting out sections, or assembling rolled, modeled and pinched parts when the clay is leather hard.”

After a bisque firing to 1085°C (1985°F), the works are inlaid with a black matt glaze, brushed thinly with underglaze, then dipped in or sprayed with a clear gloss glaze.

Michigan Instructors Exhibit Work

Vessels and sculpture by seven college and university ceramics instructors—David Bolton, Holly Hanessian, Central Michigan University, Mt. Pleasant; Sam Chung, Northern Michigan University, Marquette; Robert Beishline, Geoffrey Wheeler, Hope College, Holland; Sadashi Inuzuka, University of Michi-



David W. Bolton's "Locked Stacking Canister," 12 inches in height, stoneware and porcelain; at Buckham Gallery, Flint, Michigan.

gan, Ann Arbor; and Jan Won Lee, Michigan State University, East Lansing—were included in a recent exhibition at Buckham Gallery in Flint, Michigan. Featuring styles ranging from traditional functional ware to conceptual pieces, “Clay, New Michigan Artists” focused on the possibilities of future directions of Midwest ceramics.

Ceramic Sculpture in New Jersey

“Mud Like a Blessing: Elemental Clay Sculpture” was presented through January 9 at the Hunterdon Museum of Art in Clinton, New Jersey. For the exhibition, guest curator Michele Mercadal selected works by artists who take advantage of clays earthy sensuality and open-ended spiritual possibilities. The participating artists were Peter Callas, Belvidere, New Jersey; Sara D’Allesandro, Riverhead, Long Island; Shellie Jacobson, Skillman, New Jersey; Jim Jansma, Princeton, New Jersey; and Lauren Silver, West Allenhurst, New Jersey.

“The sculpture in this exhibit conveys the honoring of clay as a material and the organic process by which it becomes a

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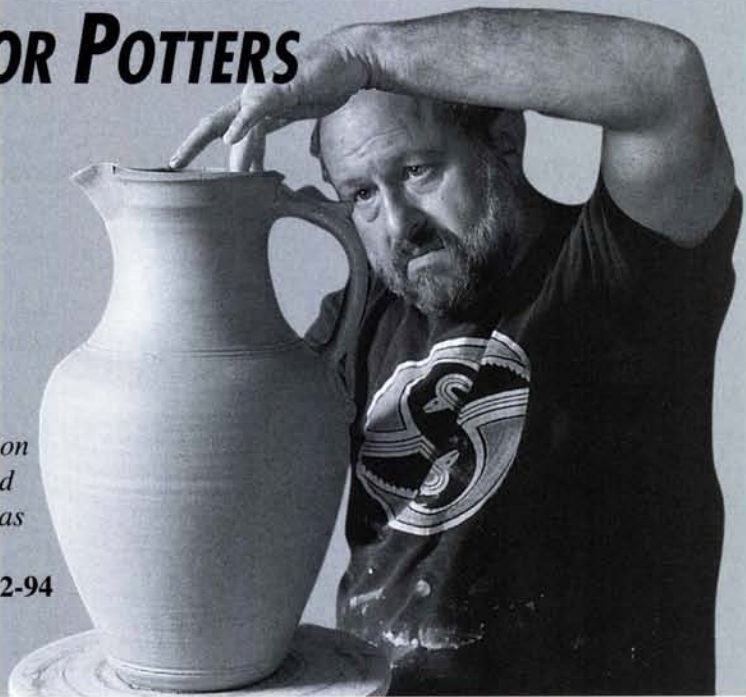
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Bill Hunt, Ceramics Monthly Editor, 1982-94



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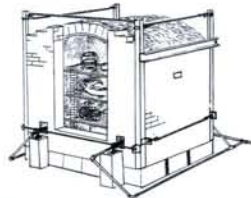
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Up Front



Shellie Jacobson's "Paths," 14¾ inches in height, handbuilt porcelain with glazes and stains, low fired; at Hunterdon Museum of Art, Clinton, New Jersey.

sculptural form," observed Mercadal. "The forms carry a contemplative feeling and convey the mysteries and secrets of combining earth and fire."

Jerry Austin

"Compass Deviations," an exhibition of ceramic sculpture by Denton, Texas, artist Jerry Austin, was on view recently at the Ceramics Gallery at Cedar Valley College in Lancaster, Texas. The show focused on Austin's latest forms—boats. "I've only recently been making boats, although I confess to a long-time



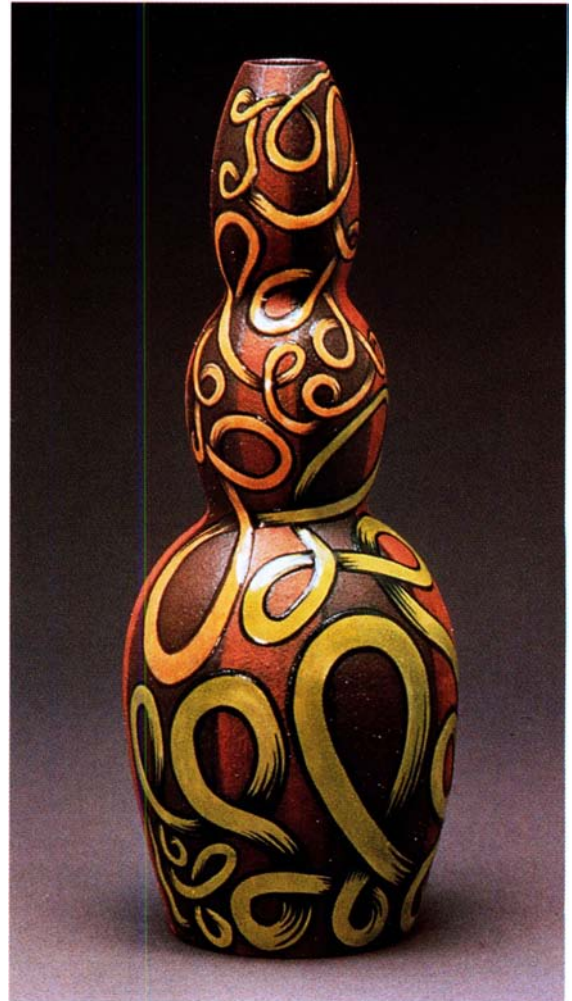
Jerry Austin's "...Gently Down the Stream," 16 inches in length, stoneware with iron oxide wash, \$300; at the Ceramics Gallery, Cedar Valley College, Lancaster, Texas.

fascination with them," he said. "I'm drawn to their lines and shapes. And, while there are a number of boat sculpture makers, most are quite abstract. My vessels cling a bit more tenuously to reality than most; a bit more modellike, perhaps, but, I hope, not perceived as models. There is a little model making in them, a suggestion to detail, but they are not very accurate. Like us, they are much too flawed, too incomplete.

"Boats are a wonderful metaphor for the human condition. They take long and short voyages, they age, they weather, they get beaten around, they get fixed, they are fragile yet resilient, buoyant and indomitable. Having no tiller, no oar, no stores of any kind only serves to remind us how we are often aimlessly adrift, without a paddle or a clue, somewhat unprepared for the next port of call."

Ohio Clay Artists

"Transcending Traditions: Ohio Artists in Clay and Fiber," a curated exhibition of more than 80 works, was on view through January 8 at the Riffe Gallery in Columbus, Ohio. The ceramists participating in the show were George Bowes, Kristen



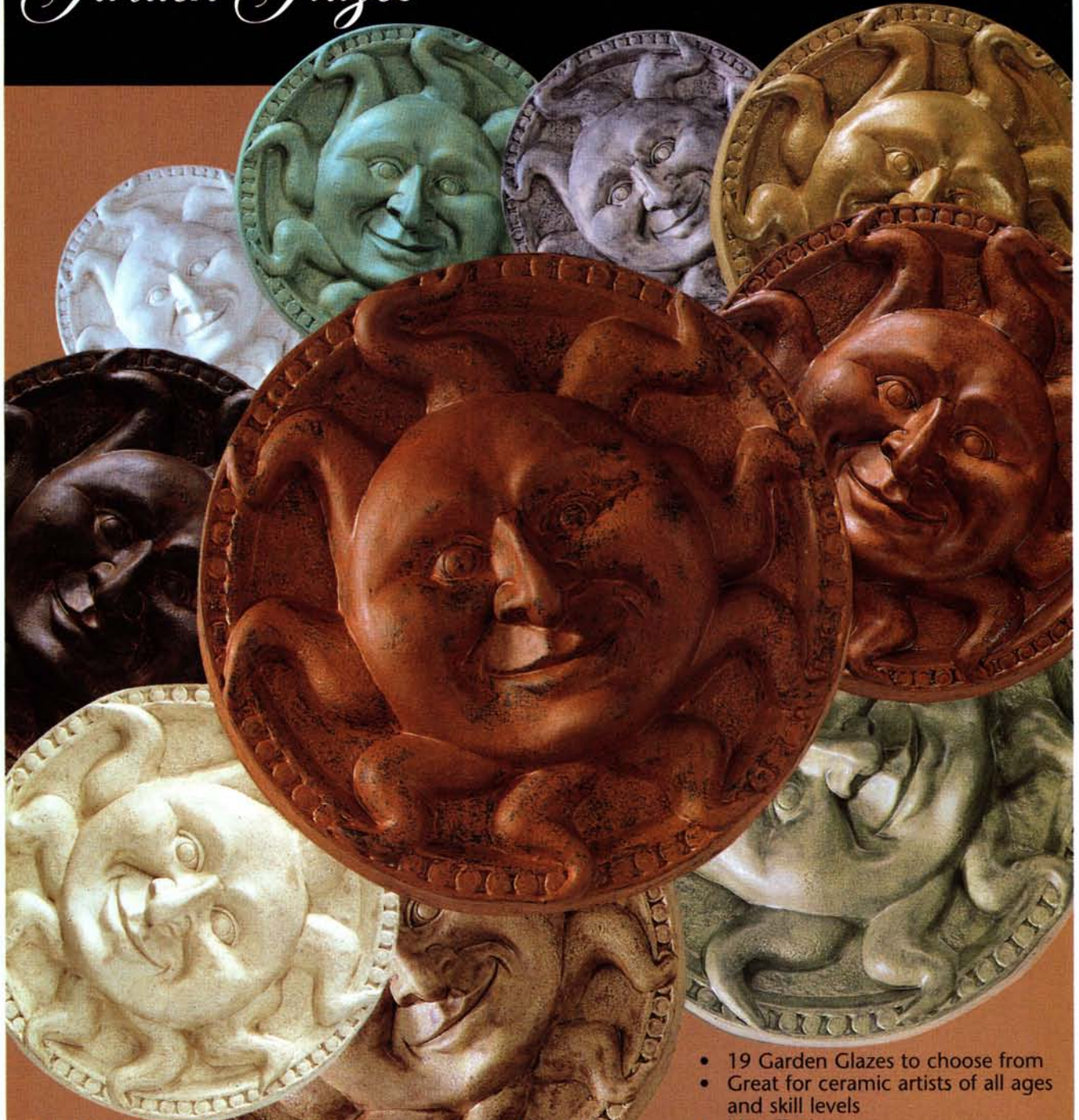
George Bowes' "Progression," 11 inches in height; at the Riffe Gallery, Columbus, Ohio.

Cliffel, Kelly Palmer, Cleveland; Rebecca Harvey, Columbus; Eva Kwong and Kirk Mangus, Kent.

Curators Janice Lessman-Moss, professor of art, Kent State University, and Judith Saloman, associate professor, Cleveland Institute of Art, invited artists who question the tradition of the

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Up Front

medium. All are interested in using their medium to address issues of form, volume, surface and personal interpretation.

Adriana Baarspul and Marja Hooft

Figurative ceramics by Dutch artists Adriana Baarspul and Marja Hooft were exhibited through March 19 at Galerie Amphora in Oosterbeek, Netherlands. Influenced by a nature

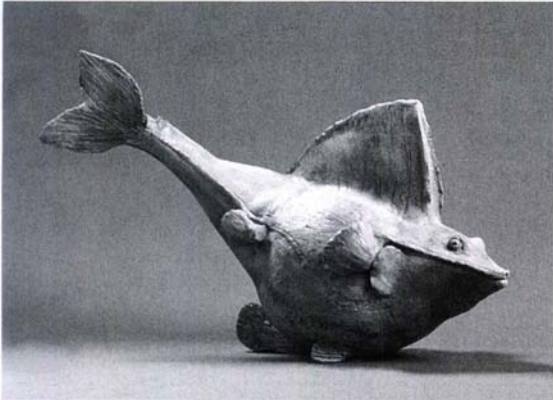


PHOTO: TAKE HENSTRA

Adriana Baarspul's "Blow Fish," approximately 18 inches in length, stoneware; at Galerie Amphora, Oosterbeek, Netherlands.

reserve near her home, Baarspul has added fish and grass tussocks to her series of handbuilt stoneware animal figures.

In contrast, Hooft's human figures are wafer-thin slabs. They were created during a three-month stay at the European Ce-

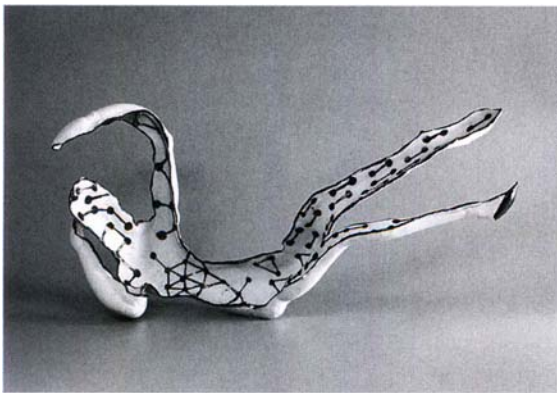


PHOTO: THEO LOE DE LEEDE

Marja Hooft porcelain figure, approximately 16 inches in length.

ramie Work Centre in s-Hertogenbosch—the first time she had worked with porcelain. Inspired by a computer printout, the cobalt decoration is patterned after stellar constellations and refers to our relationship with the cosmos.

Rebecca Hutchinson

Virginia artist Rebecca Hutchinson recently created a site-specific installation at the Penelec Gallery at Allegheny College in Meadville, Pennsylvania. "Ceiling Stretch" consisted of six adobe basket forms that were made from sisal baling twine; each was woven wet with a mixture of porcelain slip and cellulose fiber.

The forms, Hutchinson explained, "are made very much like coil building. Using collected fibrous materials combined with



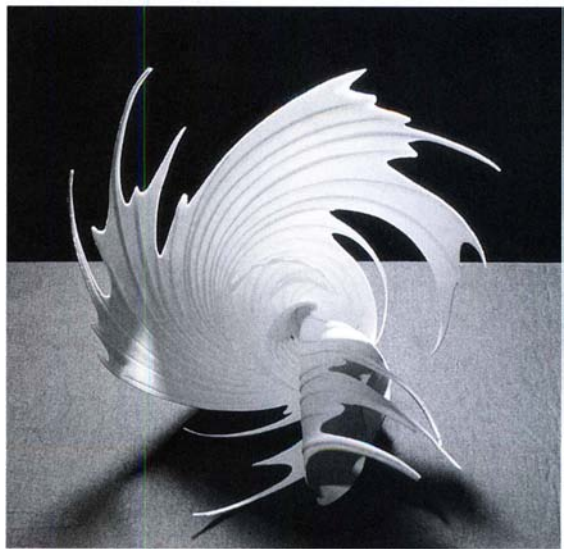
Rebecca Hutchinson's "Ceiling Stretch," site-specific installation, porcelain slip/cellulose fiber mixture on sisal baling twine; at Penelec Gallery, Allegheny College, Meadville, Pennsylvania.

clay, they are woven on traditional warp structures that guide the directional flow of the piece."

The installation was "about the investigation of place, the nature of site and how an object is incorporated or functions within the parameters of space," she noted. "I find it important to work with the physical realities of the space as well as investigate the site's cultural and environmental history."

Paula Bastiaansen

Porcelain sculpture by Paula Bastiaansen, Roosendaal, Netherlands, was exhibited recently at Galerie Carla Koch in Amsterdam. Bastiaansen begins her work with a drawing, then



Porcelain sculpture, approximately 9 inches in diameter, fl 2250 (approximately US\$1000); at Galerie Carla Koch, Amsterdam.

rolls porcelain into very thin slabs. These are cut into narrow strips, which are assembled to resemble the drawing. Before drying, this flat piece of porcelain is placed into a bowl-shaped mold to create the final form.

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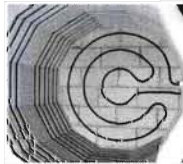
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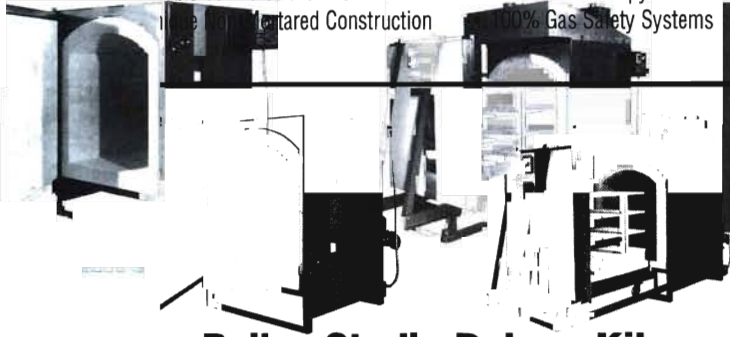


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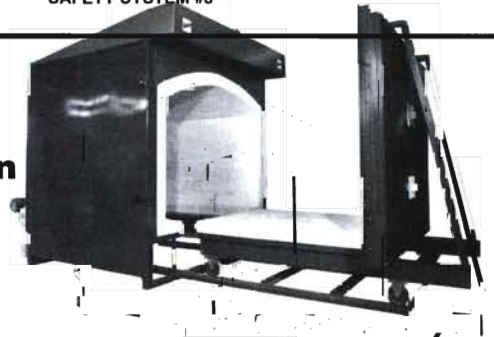
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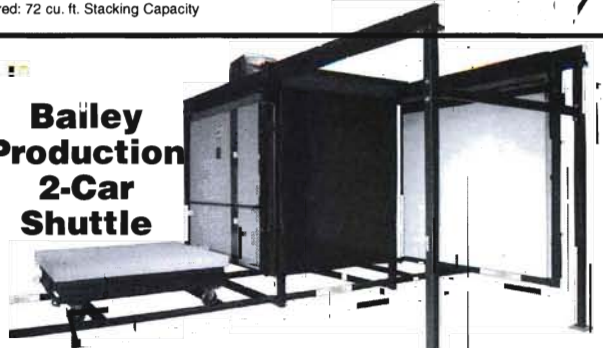


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New Books

Talavera Poblana

Four Centuries of a Mexican Ceramic Tradition

Published in conjunction with the exhibition of the same name at Museo Amparo in Puebla, Mexico, this catalog/book (written in English and Spanish) details the history of the tin-glazed earthenware produced by Puebla potters using techniques brought to the New World by immigrants from the town of Talavera de la Reina in Spain. "At its



height, Puebla ware became the most widely distributed ceramic throughout the Spanish colonies," notes exhibition curator Margaret Connors McQuade.

Today's potters continue the tradition. "Although some modifications have been made to the original process, such as a reduction of the amount of lead and tin oxides added to the glaze mixture, and the introduction of electric kilns, *Talavera Poblana* ceramics continue to employ the same methods as their predecessors centuries ago."

After the clay has "ripened" for at least two months, it is worked with bare feet until excess water is removed and the consistency is even. It is then cut into blocks and stored for up to one year before use. Wheel-thrown or press-molded vessels are left to dry for one to three months, then fired in a wood-burning kiln for up to 12 hours.

"After this first firing, the vessels are dipped into a tin- and lead-based glaze and left to dry," explains McQuade. "Decorations are then applied either freehand or sketched with powdered carbon...then painted—a technique known as *estarcido*. Once dried, the decorated vessels are returned to the kiln for the final firing, the *fundacion de colores*, which lasts up to 40 hours." 112 pages, including selected bibliography. 44 color and 22 black-and-white photographs. \$30. *University of New Mexico Press, 1720 Lomas Boulevard, Northeast, Albuquerque, New Mexico 87131-1591; or telephone (800) 249-7737.*

The Magic of Ceramics

by David W. Richerson

"It's hard to imagine the tremendous role that ceramics play in our everyday lives," observes the author of this overview on ceramic products, ranging from common bricks to superconductors. "Ceramics come in nearly

infinite forms and behave in equally diverse ways. Nearly everything we do brings us in contact with either ceramics or something that was made using ceramics. In fact, ceramics are virtually our constant companions; they affect our daily lives in ways that border on the magical."

Richerson begins by looking at the everyday objects in our lives that consist of ceramic components, from clock radios and the sensors in carbon-monoxide detectors to automobile engine parts. Next, pottery, brick and tile, as well as the development of ceramic materials used in engineering, chemistry, etc., are discussed.

A chapter on the interaction of ceramics and light is followed by a look at ceramics' strength and stability, ceramics in electronics, and piezoelectric ceramics used in microphones, underwater sound-detection hydrophones, quartz watches and medical ultrasound images.

Succeeding chapters describe the use of ceramics in the medical and dental fields. "One of the most exciting areas of medical advancement...has been the repair or complete replacement of damaged parts of our bodies," the author notes. "For a replacement to be successful, the material must be able to perform the same function as the original body part, and also must be compatible with the surrounding tissue."

"Many materials are toxic to tissue. Most others that aren't toxic instead are attacked by the body and either destroyed or encapsulated in special fibrous tissue (similar to scar tissue) that our body builds up in an effort to isolate the foreign part that has been implanted. Some crystalline ceramics and glass, however, mimic the composition of bone



(which is mostly ceramic) and have proved to be body-compatible materials."

The final chapters describe the ability of ceramics to withstand heat, as on the space shuttles, and use in energy conservation and pollution control. 290 pages, including foreword by NASA astronaut Bonnie J. Dunbar, and index. Ill color and 53 black-and-white photographs; 15 sketches. \$45; plus \$3 shipping and handling for North American orders, \$6 for international. *The American Ceramic Society, 735 Ceramic Place, Westerville, Ohio 43081; see website at www.ceramics.org* by Susan Peterson

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New Books

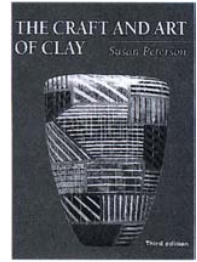
and the like have caused an explosion in clayworking that seems to encompass the earth," comments Peterson in this revised and updated third edition (the first was published in 1992, the second in 1996). "We are even beginning to care about the past millennia of ceramic art history, and we research to increase our knowledge. We have grown up and we are still growing."

Intended as a guide to all aspects of studio ceramics, the book now includes a section on

marketing, as well as new information on computer and Internet use. "It pays off in the long run to have excellent color transparencies, regardless of the expense, and perhaps you can arrange a trade-off for your work," Peterson suggests. "For best-quality book production, publishers are insisting on 2½-inch or 4x5-inch transparencies rather than slides for half- or full-page reproductions."

Other sections provide practical information on forming methods; design, decoration and glazing; clays and glazes; and firing methods. Safety icons have been added to caution beginners of possible hazards.

How-to photos, as well as images of clayworks by individual artists, illustrate the text. The portfolio section of works by individual artists also was updated with more international works. 416 pages, including list of artists, museum collections, glossary, annotated bibliography, list of magazines and available residencies, and index. 566 color and 564 black-and-white photographs; 32 sketches. \$65. *The Overlook Press, 2568 Route 212, Woodstock, New York, 12498; telephone (800) 473-1312.*

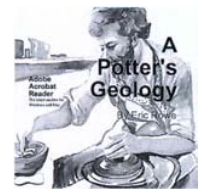


A Potter's Geology

by Eric Rowe

For the industrious "plugged-in" potter with computer access, this book on CD provides guidelines for finding and formulating "unplugged" clay and glazes. It is intended to show how a potter can use a little geological knowledge to help find materials, plus deepen understanding of commercially processed materials and possibly cure current problems.

Part I covers locating deposits, and how to test the gathered samples, while Part II "is all about what these earthy-looking materials are made up of and just how simple a high-temperature glaze can be when made from them."



For instance, says Rowe, "to relate granite more closely to glaze and why an apparently hard rock will melt when suitably prepared and mixed, we must go a little deeper into the chemical and mineral makeup of granite." He includes analyses of eight granites from around the world, followed by an explanation of the component parts.

In Part III, Rowe looks at firing problems, why they happen and the possible solutions, plus offers some advice on rock recognition. "Of course, geology is not simple, and the more one goes into it, the less simple it gets. I recommend you buy a beginner's book on geology and one on petrology (the study of rocks), if the subject is completely new."

He also gives reasons in potters' terms, as well as geologic terms, as to why clay and glaze materials act the way they do in your hands as well as in the kiln. 91 pages (which can be printed individually or in total), including appendixes, bibliography and glossary. 17 color photographs; 2 illustrations. Acrobat reader format (PDF) for Windows and Macintosh. *Digitalfire Corporation, 134 Up-*

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Ceramic artist Ron Korczynski, Natrona Heights, PA, says his creations are "for people to enjoy functionally, visually, and tactually."

Photo by Nicole Baker.



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All That Glitters

The Emergence of Native American Micaceous Art Pottery in Northern New Mexico

by Duane Anderson

This book examines “not only the process by which a utility ware that was used in

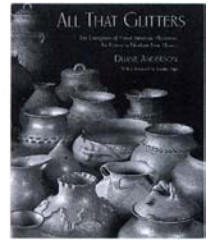
Native American households for centuries is now being transformed into an art form made for consumption by the non-Indian art market, but also the philosophical struggles of contemporary practitioners... as they try to maintain the integrity of their tradition in the face of Euroamerican market influences.”

After a look at the origins of micaceous pottery in New Mexico, the author discusses the transition from functional ware to art. “As micaceous pottery came into its own, it brought with it a new era of communication and interaction. In the current period of competition (1992 to the present), Indian

micaceous potters are vying more than ever for recognition, gallery opportunities, fellowships, publicity and patrons. Like their Euroamerican counterparts, they engage in slick advertising campaigns, hold special showings and seek coverage in magazines.”

In 1994, ten artists who create micaceous pottery were asked to participate in the “Micaceous Pottery Artists Convocation” at the School of American Research in Santa Fe. Each was asked to make two worlds for the project: one was “traditional,” the other “explored new horizons.” They then gathered to discuss the future of micaceous pottery.

The final chapter addresses the tensions between traditional micaceous potters and those experimenting with new art forms. “In the view of some traditional micaceous potters,...the changes are painful and demoralizing. Some resent Indians from other communities using clay they regard as their own. They may also resist the developing art pottery tradition and the prospect of becoming involved in an atmosphere of competition, status, money and outside influence.” 213 pages, including appendixes on the catalog of micaceous pottery in the School of American Research collections, documented micaceous ceramics in museums worldwide, micaceous ceramics in museum collections identified by maker, Native American micaceous potters in the northern Rio Grande; bibliography; and index. 260 color and 5 black-and-white photographs. \$55; or \$27.50, softcover. SAR Press, Post Office Box 2188, Santa Fe, New Mexico 87504; see website at www.sarweb.org.



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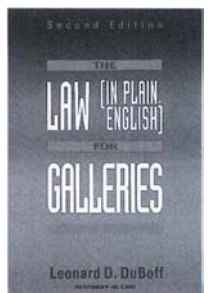
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The Law (in Plain English) for Galleries

by Leonard D. DuBoff

Although intended for gallery owners, this book includes enough general information about business law to be of interest to artists as well. Useful subjects include organizing a business, borrowing from banks, contracts, dealing with artists and craftspeople, copyright issues, websites and insurance. 224 pages, including appendixes on gallery consignment agreement and state multiples laws, and index. \$18.95, softcover. *Allworth Press*, 10 East 23rd Street, Suite 210, New York, New York 10010.



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Video

New Life

The Cole Family Potters
of Sanford, North Carolina

The story of the A. R. Cole Pottery unfolds in this video visit with his daughters Neolia and Celia, and Celia's grandson Kenneth George. As the two women go about making pots today, they reminisce about working with their father. A. R. Cole built his first kiln from bricks he had made himself in 1927. The first firing was completed the very morning Neolia was born. In 1934, the family moved from Seagrove to Sanford, where their pottery attracted many customers from along the East Coast.

Kiln openings would occur on Saturdays. "People were there just by the swarms," remembers Celia. "Cars would be pulling up in the yard, all up and down the highway. I packed pottery in guitar cases, baskets, you name it. They'd come in that door, and in 30 minutes, there wouldn't be a piece of pottery on that shelf."

Over the years, both sisters have talked to customers who were surprised that they were the potters. In fact, Celia once encountered a man who didn't approve of women potters: "He said 'I don't believe a woman was ever intended to turn pottery.' I said, 'Well, this woman is....And whether you like it or not, I'm gonna continue.'" 55 minutes. Available as VHS videocassette. \$35, plus 6% tax, and shipping and handling. *Jim Sharkey, 1025 Viewmont Drive, Asheboro, North Carolina 27203; telephone (336) 625-6157.*

Crawdad Slip

The Luck Family Potters
of Seagrove, North Carolina

This video tells the story of fifth-generation North Carolina potter Sid Luck, as well as the history of pottery in the Seagrove area. Luck started "turning" pots when he was 10 years old, although he didn't become a full-time potter until the late 1980s, when he left a high-school teaching career. "I can't imagine anybody—even today—going right into pottery as a young person without some financial backing," he says, "because it takes a while to build up a following."

While the camera follows him as he performs various tasks around the studio, Luck talks about his current work and his pottery roots. His father, he says, made pottery during the Depression and regards it only as hard work for nothing. He quit making pottery altogether to raise hogs and chickens, but not before building a wheel for Sid and teaching him the fundamentals.

Sid Luck continued to make pots as an adult, but only part time. It was the growing interest in pottery in the area that allowed him to start potting full time.

The camera also follows Luck to the pit where he digs his clay and to the stream bed where he stumbled across his favorite glaze while watching his sons catch crawdads—a glaze he calls Crawdad Slip. 45 minutes. Available as VHS videocassette. \$35, plus 6% tax, and shipping and handling. *Jim Sharkey, 1025 Viewmont Drive, Asheboro, North Carolina 27203; telephone (336) 625-6157.*

Luck's Legacy

In 1996, several potters who had worked with Sid Luck at his studio in Seagrove, North Carolina, gathered there to sell their wares. This video takes place at the sale, during which the participants talk about their time spent with Luck, as well as their current work and goals.

One man credits Luck with teaching him far more about making pots than he learned during two years in a university program.

A couple, who left full-time jobs to become full-time potters, appreciate Luck's business advice. "It's hard to make the things that sell, to try to figure out what to make, how to present it, what colors, what shapes. There's a lot of stress behind that because you have to pay your own way." 30 minutes. Available as VHS videocassette. \$30, plus 6% tax and shipping. *Jim Sharkey, 1025 Viewmont Drive, Asheboro, North Carolina 27203; telephone (336) 625-6157.*

Jolyon Hofsted

One Man's Voice in Clay

In this studio visit, Shady, New York, artist Jolyon Hofsted makes and alters several large forms on the wheel while discussing the thought processes behind the act of creating. "I know 80%, probably, where I'm going, but I'm definitely going to let the material lead me," he comments. "If something happens and [the clay] starts to flip around in an interesting way, and I was going for a salad bowl, I would drop the salad bowl idea and go with what's happening."

This type of change in direction "might happen 10 to 15 times, if you're lucky, on the way to your ultimate destination," he says. "And when you get to your destination, maybe there was nothing there worth looking for."

During the video, Hofsted throws several forms, then alters them by cutting off sections, adding clay, tearing holes and throwing on clay "bullets." 45 minutes. Available as VHS videocassette. \$24, includes postage in the United States. *Jolyon Hofsted, Post Office Box 506, Shady, New York 12409.*

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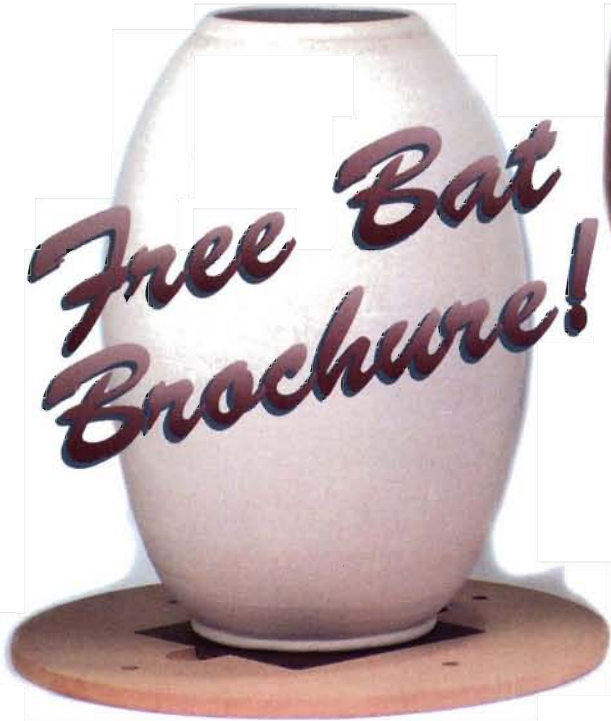
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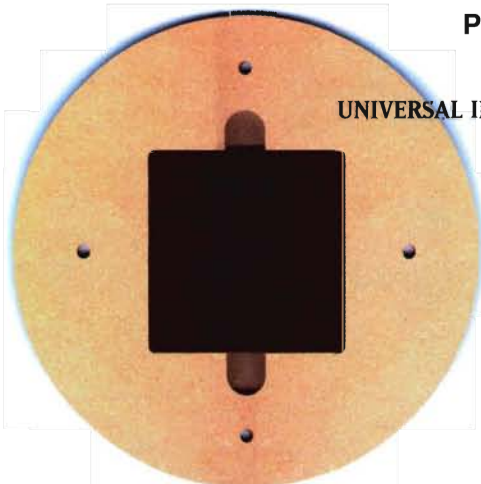
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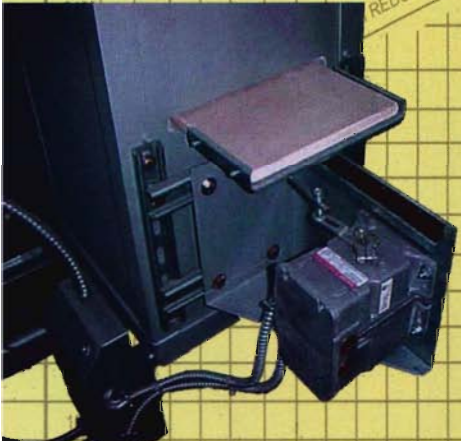
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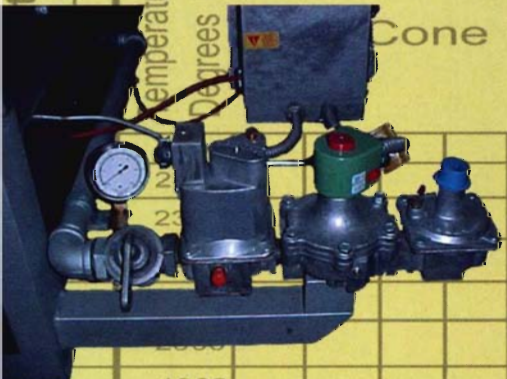
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Clay Today



"Three Bottles," to 13½ inches
in height, by Harriet E. Ross,
Hartsdale, New York.

For “Clay Today,” a recent exhibition at Dowling College in Oakdale, New York, curators Woody Hughes and Catherine Valenza asked 16 artists who will be, or have been, workshop presenters at the school to participate. “It was during a departmental faculty meeting that the idea for a workshop series began to take shape,” Hughes and Valenza explained. “As the meeting drew to a close, the question of whether or not such a program was viable was brought forth. That was three years ago. To date, nine workshops have been completed, three are scheduled for 2000 and plans for 2001 are in the works.

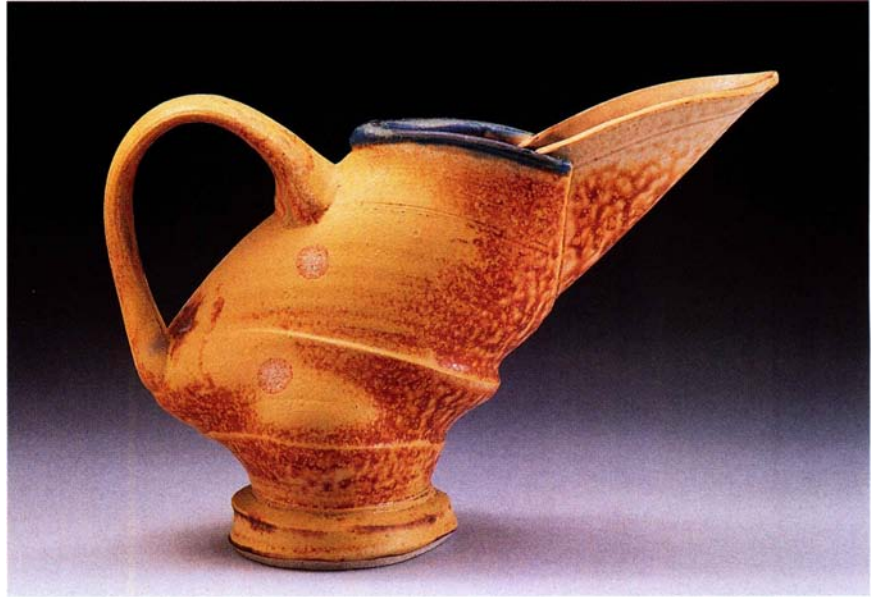
“The premise for the workshops was simple: bring together a diverse group of clay artists whose work and personal vision are unique and the processes they employ broad. The group should also represent individuals who are professionally employed in many areas in the ceramics field. So, the workshop instructors are also college professors, workshop coordinators, program directors and practicing studio artists. It was important to illustrate the many paths available for exploration in terms of not only the creative process, but

also to highlight the opportunities available to learn, work and teach within the field.”

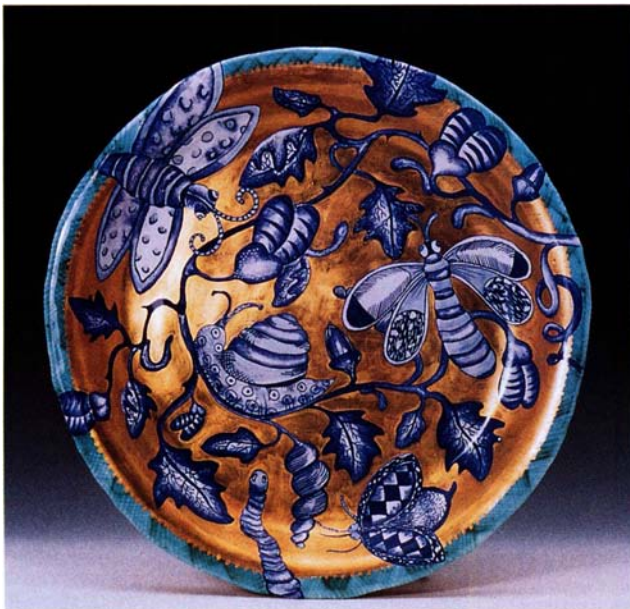
As are the workshops, the exhibition “Clay Today” is a collaborative effort between the college and the Islip Art Museum. While focusing on these 16 artists, the show also highlighted “the remarkable work currently being produced with clay,” the two added, “from

traditional interpretations to historically inspired forms, to work with symbolic or narrative qualities, to purely functional objects.

“The total collaborative effort—the exhibition and the ceramic workshop series—provides a selective glimpse, a snapshot, of not only contemporary ceramics, but also insight into how and why this work has been made.” ▲



“Gravy Boat,” 6 inches in height, wheel-thrown and altered stoneware, by Nick Joerling, Penland, North Carolina.



“Insect Platter,” 22 inches in diameter, press-molded earthenware with majolica and gold luster decoration, by Liz Quackenbush, University Park, Pennsylvania.



“Stupa Jar,” 15 inches in height, soda-fired stoneware, by Doug Casebeer, Snowmass Village, Colorado.



Three earthenware water jars, shaded from the sun by a water house,

Reflections from the Depths of a Water Jar

by Mick Shippen

For as long as anyone can remember, the earthenware water jar, or *maaw nam*, has been placed outside houses in Thailand as a welcome for the weary traveler and passerby. Once common throughout the country, it now seems to be on the decline in most regions. As the poorer and more remote areas gain access to water mains, the need for the jar is decreasing. In the north, however, the water jar has (so far) survived the changes, is still a common sight and is widely used.

A true cultural icon, this simple clay vessel provides cool, clear water for all in need of refreshment, and extends a

welcome for those who wish to stay. It is a pure expression of *namjai*, literally translated as “water heart,” a phrase used to compliment those who give without expecting anything in return. It speaks of the kindheartedness and benevolence that reside within the home, a gesture of goodwill. It is an image of the past enduring in our ever-evolving present, a distillation of the people’s inextricable link to the water that flows to the heart of Thai culture. It is a bond to the water that stands silently in the radiant green rice fields. It is a connection to the water that is, at the annual Loi Kratong festival, given thanks for providing an

endless bounty and also requested forgiveness for the pollution that we so carelessly bestow upon it. It is the reminder of the water so joyously cast upon the population at the Songkran New Year celebrations. It is a container for water that can cleanse us, physically and spiritually. All this and more is embodied in the humble water jars made in villages around Chiang Mai.

A stones throw from the city is Muang Goong, a collection of houses and workshops where these bold forms that will grace stalls in the local market and eventually a shopfront or garden are produced. Unfortunately, other all-

too-familiar forms are also made here. Many of the potters have yielded to the pressures put on them by local businessmen to produce a variety of pots primarily aimed at the tourist trade and export market. A village that at one time produced only water jars now turns out anything that is requested, usually with very little understanding of form or function. Such hastily conceived whims should not be able to compete with the subtlety of change that has respectfully advanced over the generations and arrived at pots of real significance and integrity; however, the craft in its purest form is clearly under threat. My hope is that the strength and character these pots exhibit will endure any further change.

The traditional method of making the pots is as follows: First, a metal rod is knocked into the ground. A bamboo tube with a wooden disk attached is then placed over the rod to act as the "wheel." As coils of clay are added to a base, the potter can spin the disk with the left hand while shaping the pot with the right. When the pot is half formed, it is placed on another spike near the potter to allow the clay to stiffen, and a second pot is started. By mid morning, the maker is surrounded by half-made pots that will be completed during the afternoon. Lids are fashioned in the same way. The finished pieces are then covered with a red slip that contains a small amount of diesel fuel, which helps bring forth an incredible shine when the surface is burnished with a smooth stone or piece of a plastic bag.

In other nearby villages, under the shade of stilted houses, old women quietly make jars that display a rustic simplicity still popular with the locals. The technique used here is similar to that described in the February 1999 CM article about potters in Laos, in that the potter walks swiftly around the pot that stands on a wooden post, joining and smearing coils. It is difficult to put a value on such things, but between 10 and 30 baht (\$0.30 and \$1.00) seems a



Carved figures shoulder the weight of a jar full of water,



The porous walls of these classic northern-style water jars have become totally moss covered over time, while the dry lids have resisted moss growth.



A water jar with an intricate incised decoration from the village of Muang Goong.

ridiculously small price to pay for what is essentially unadulterated and unpretentious craft skill.

The water jars that these potters make with such humility continue to adorn both city and village. They are given a prominent, yet shady situation outside dwellings and shops, and in many cases even given their own house or *bahn nahm*. The “water house” is usually about 30 to 38 inches off the ground and can be anything from a simple platform to a more decorative miniature of a northern-style house. The owner of the house will ensure that there is always a plentiful supply of clean drinking water in the pot. As the wall of the pot is porous, the water constantly seeps through and evaporates from the surface, thus ensuring that the liquid inside remains cool, even on the hottest summer afternoons.

The combination of shade and moisture also encourages the growth of moss

and lichens, often covering the surface with a thick luminescent green carpet. Evolving with the advance of time, the jars become living organisms, sustainers of other life. Look closely and you can see an array of colors and textures. Touch one and you feel the soft velvety texture, almost furlike. They seem to gently breathe as you walk by.

To lift the lid and dip a coconut shell ladle into the cool, clear water for a drink on a sweltering hot day is to understand what Thais mean when they exclaim *churn jai*—literally “fresh heart”—upon sipping the water. There is no doubt that the earthy aroma of the wet clay, along with the smell of the coconut, produces an infusion that is altogether different than water from a plastic bottle.

Strolling around the grounds of old village temples, I often see an array of water jars in the shady areas of the main courtyard. So many, in some cases, that

it seems the effort required to cross from one side of the yard to the other at the height of summer must be so great that it is impossible to do so without stopping for refreshment.

The peace and quiet to be found in such places is clearly conducive to a little musing and contemplation. Verses proclaiming Buddhist wisdom and counsel on every conceivable subject have been fastidiously painted on small wooden boards and posted on the trees and temple walls to aid the way to many hours of rumination.

On or around the “water house” may be quotes from Buddhist scriptures or simply the thoughts of a local abbot that make reference to the water within the jar:

“If you let cloudy water settle, it will become clear. If you let your upset mind settle, your course will become clear.”

“Use this water for drinking and for cleaning your body, but know that it

can only cleanse you on the outside. Your heart you must clean yourself.”

The suggestion that the act of giving water to others can somehow atone for a past wrong is evident. Specifically, the practice of giving water to guests upon arrival at a house, whether taken from a jar or from a bottle in the refrigerator, is so deeply ingrained in Thai society and considered of such importance that fail-

ure to do so may warrant the host being described as having “no water heart,” or *mai mee namjai*.

It is a testament to the spirit of the water jar that it has endured the changes that have swept through Thailand. The fact that it remains in use even in a bustling city like Chiang Mai seems almost miraculous. It continues to stand outside shops and houses, is ever present

inside temple grounds and village homes, and a welcome sight by the side of a deserted road. For northern people to continue to care for the pot and replenish its supply seems as natural as our need to drink the water itself. Maybe the secret of its longevity is the fact that water, given so freely and with no expectation of a return, is indeed water from the heart. *A*



This jar sits on a piece of wood fixed between two trees, and is shaded by a piece of corrugated tin.

CUATRO

Fourth Manises Biennial



“Homenaje a Basho,” approximately 80 inches in height, mixed media (refractory clay, metal mesh and cement), reduced with sawdust, by Eukeni Callejo Eizmendi, Navaz, Spain, winner of the President of the Generalitat Valenciana Prize of 1,000,000 pta (approximately US\$6200).

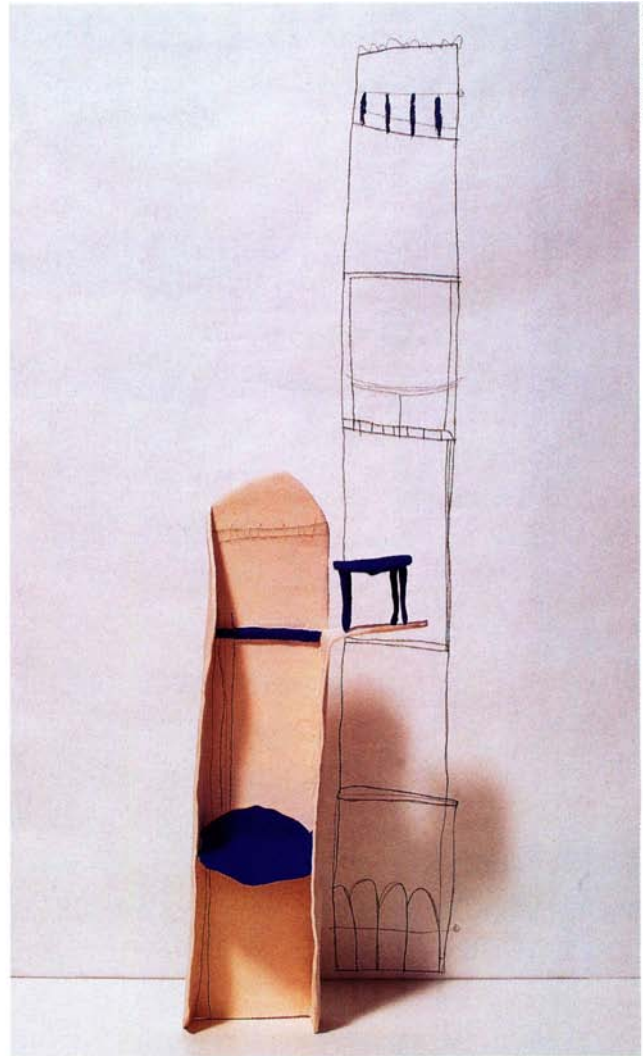
The Ceramics Museum of Manises in Manises, Spain, recently hosted the “Fourth European Biennial of Ceramics.” From 201 entries, works by 39 artists were chosen for exhibition by the competitions organizing committee. Six award winners were then selected by jurors Philippe Barde, ceramist; Arcadio Blasco, ceramist; Juan Manuel Bonet, director of the Institute Valencia d’Art Modern; Roman de la Calle, professor of aesthetics in the philosophy faculty of Valencia; Enrique Sanisidro, ceramist; and Josep Perez Camps, director of the Ceramics Museum of Manises.

Eukeni Callejo Eizmendi of Navaz, Spain, won the President of the Generalitat Valenciana Prize of 1,000,000 pta (approximately US\$6200) for “Homenaje a Basho,” a sculpture made of clay and mixed media. For her work “Vines along the Po,” Roma Babuniak of Gmund am Tegernsee, Germany, received the Provincial Council of Valencia Prize worth 500,000 pta (approximately US\$3100); while Manuela Navarro Torregrosa, Valencia, Spain, won the Bancaixa Prize of 300,000 pta (approximately US\$ 1900) for “Que hace tu mesa en mi casa?”

The Venissieux City Prize of 300,000 pta was awarded to London artist Regina Heinz for “Inflating”; and honorable mentions went to Anna Pastor Asensi, Canet d’en Berenguer, Spain, for “Embaras,” and to Arlette Simon, Chambon/Lignon, France, for “Et pourtant, elle tourne...” ▲

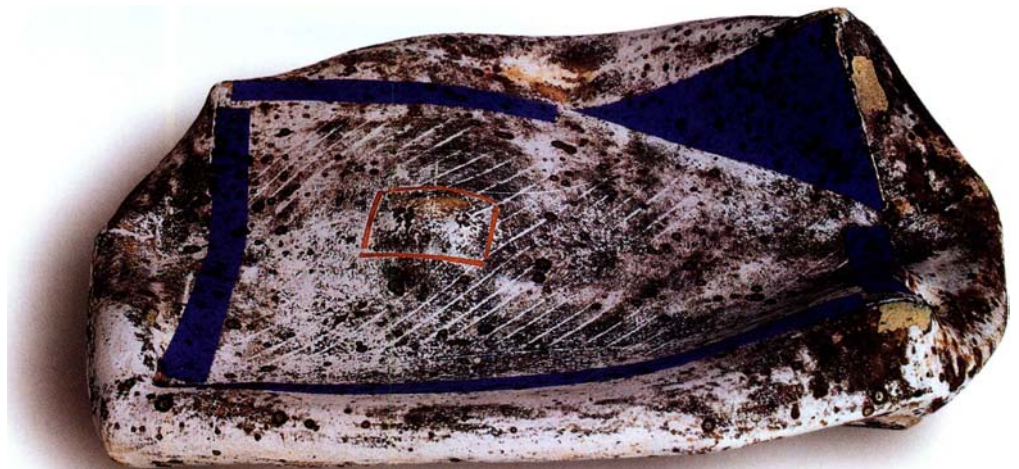


"Vines along the Po," approximately 24 inches in height, porcelain, wire, glass and wood, by Roma Babuniak, Gmund am Tegernsee, Germany, winner of the Provincial Council of Valencia Prize of 500,000 pta (approximately US\$3100).



PHOTOS: GIL CARLES

"Que hace tu mesa en mi casa?" approximately 45 inches in height, majolica sculpture and drawing, by Manuela Navarro Torregrosa, Valencia, Spain, winner of the Bancaixa Prize of 300,000 pta (approximately US\$1900).

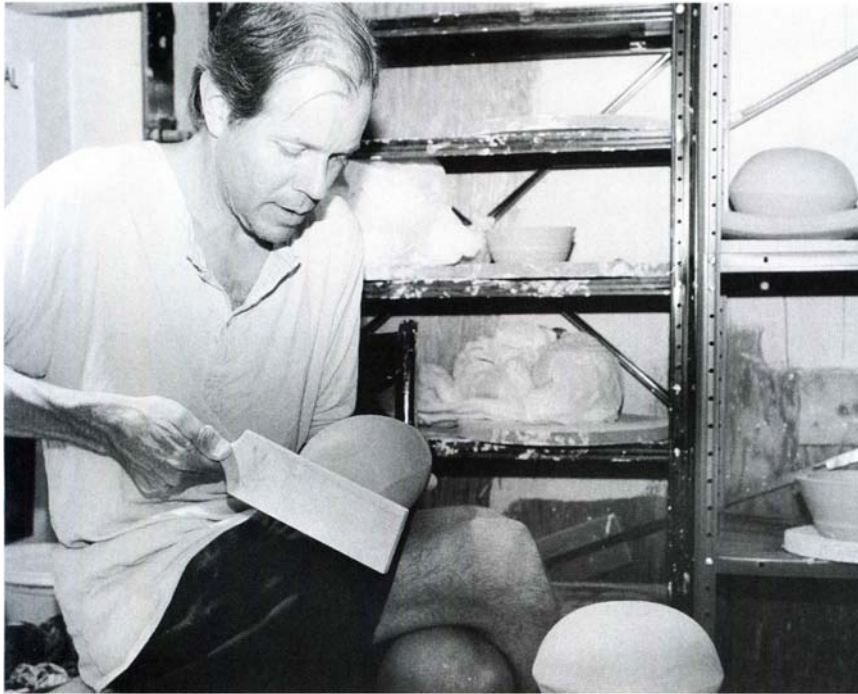


"Inflating," approximately 12 inches in length, stoneware with oxides and slips, by Regina Heinz, London, England, winner of the Venissieux City Prize of 300,000 pta (approximately US\$1900).

An Ecological Aesthetic

THE POTS OF KARL YOST

by Steve Miles



After two thrown parts are joined, the piece is paddled to create angularity,



Then edges are accentuated and further defined using a fettling knife,

You have probably walked through a woods or along a beach and come across some striking object—a bit of driftwood, a wasp’s nest, an eroded shell—something so perfectly designed, it seems to have been created for the sole purpose of beauty. The pots of Karl Yost have that kind of impact; they appear to have been shaped by nature over a period of time, as a boulder lodged in a river bed is shaped by water and wind, and yet they are clearly made by human hands. Working in a garage studio in northern Colorado, Yost carefully develops this aesthetic, embodying influences from the natural world.

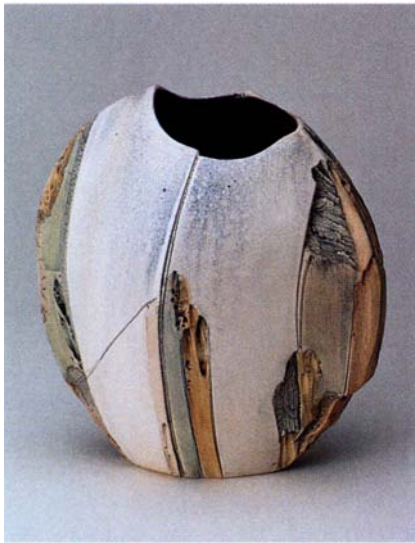
A collector of “found objects” himself, Yost explains their relationship to his work: “One day, a friend looked around at all the rocks and bones I had cluttering up my house, and said, ‘You shouldn’t be collecting these things—you should be working within the metaphor they create.’”

For Yost, that metaphor is oppositional: the objects themselves are transient, but nature isn’t. “My art draws ecological parallels, since we’re destroying things faster than they can be created. I’m asking people to take a moment and really look at that soft green color in that stone.”

Indeed, his pots have stonelike qualities, but their fragility involves them in the same metaphor as the found object. They are fleeting, yet, as Yost points out, “Once you fire clay, it basically becomes a rock. Even if a pot gets broken, there will be pieces in the ground that someone might someday come across...an archaeological reference to what I feel and do.”

He begins by throwing, then joining two halves to form a sphere. Next, he shapes the sphere, usually with a paddle. “It stretches the clay and establishes more angularity,” Yost explains.

The lateral lines rise in a familiar, spherical manner, while the front and back surfaces flatten into intersecting



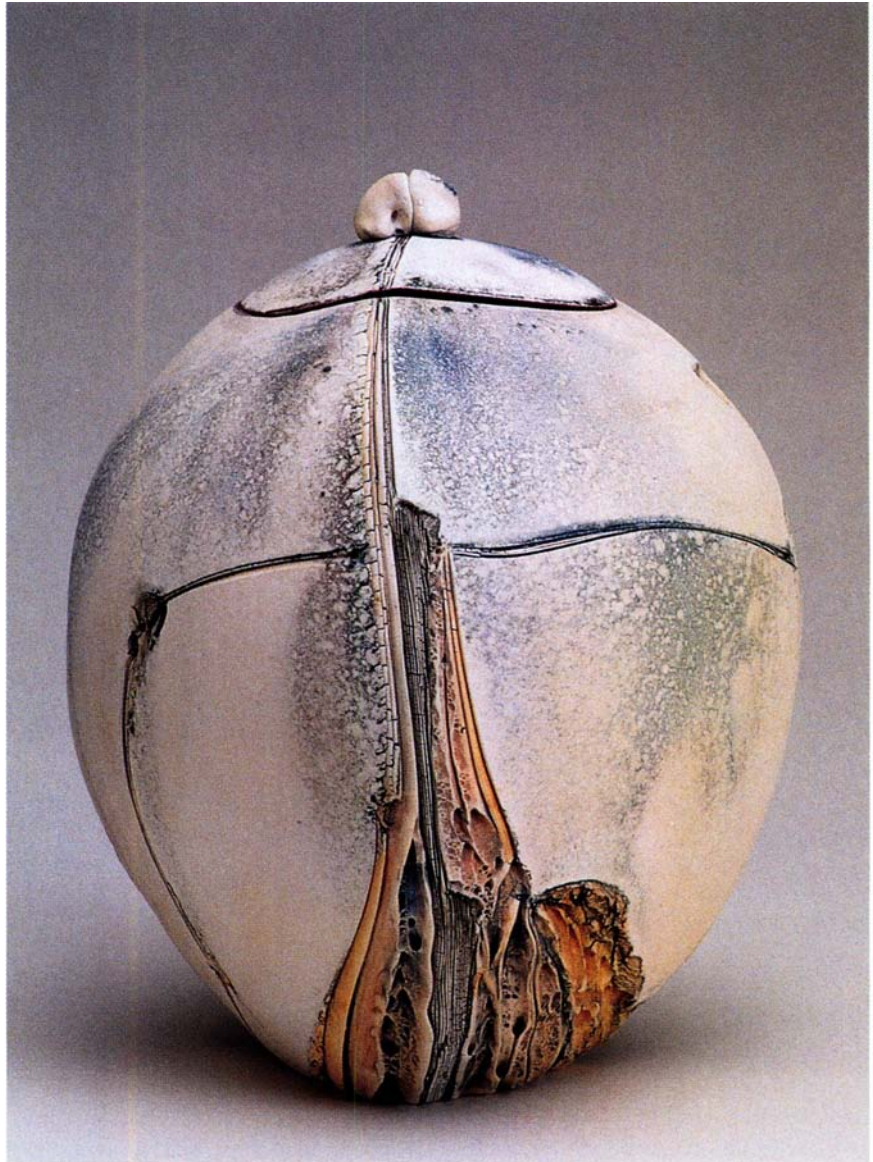
Vase, 8½ inches in height, bisqued to Cone 5, glaze fired to Cone 04.

planes. These planes are then scored and divided by fractures, wounds, rivers, which call attention to the duality of all living things: we are at once whole yet fragmented, scarred but beautiful.

Yost's ability to attain unity in these complex forms is the culmination of years of rigorous work. After earning a B.A. in art from Northern Illinois University, he moved to Ft. Collins, Colorado. There he spent five years studying with the two artists who have had the greatest impact on his work—Ken Hendry and Richard DeVore.

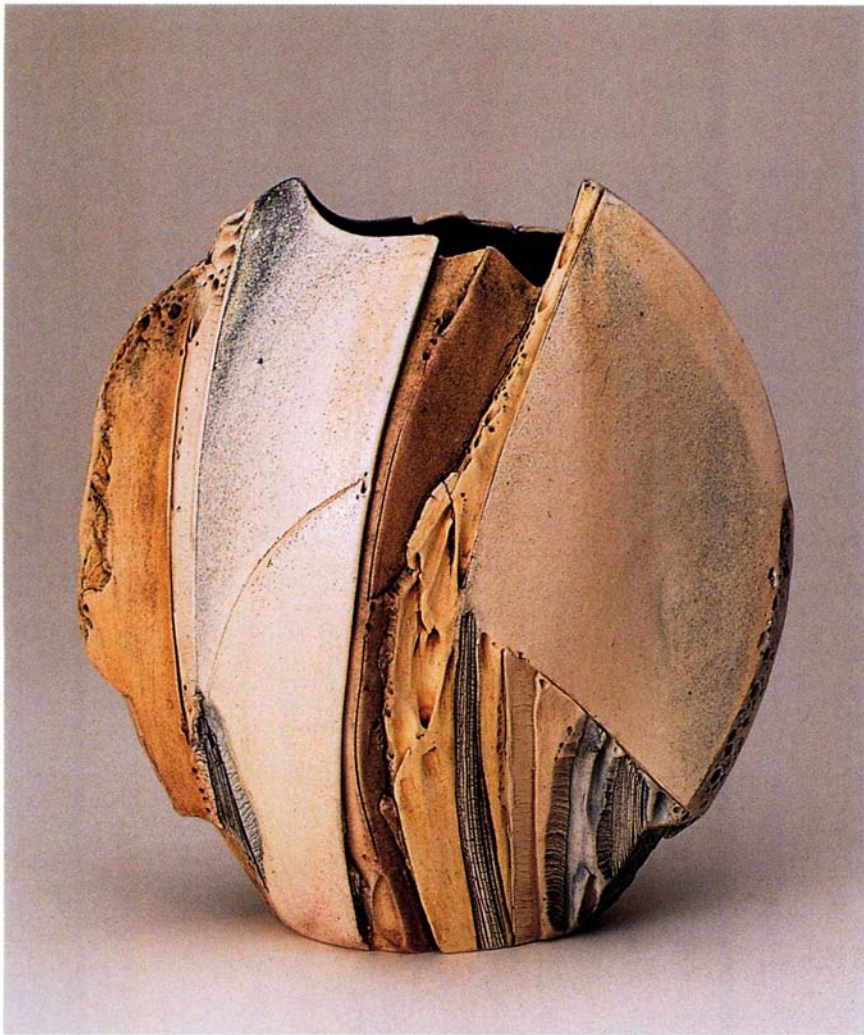
“Ken Hendry gave me some crucial intellectual tools to establish what I wanted to do with ceramics,” recalls Yost. “He taught me how to focus.

“DeVore taught me how to scrutinize and analyze pots—to recognize how certain visual elements elicit a certain response from the viewer. A particular color or shape can make a viewer feel a certain way. He taught me how potters utilize those elements effectively.”



Lidded jar, 11 inches in height, wheel thrown, assembled and altered, bisqued to Cone 5, brushed with stains and matt glaze, fired to Cone 04.

PHOTOS: JOHN BUINGTON, EVA VANDERWEIT



Vessel, 7½ inches in height, stoneware, with stains and Cone 04 matt glaze, by Karl Yost, Ft. Collins, Colorado.

One intriguing element Yost employs is the illusion of scale. Just as a Japanese bonsai or a Zen rock garden can create enormity in a small space, a 5-inch Yost pot can evoke massive cliff walls, rock faces, mud flats cracked in sun or the surface of the moon. One can imagine plate tectonics, uplifts of sedimentary rock, schisms and spalls, watersheds, alluvial deltas, continental drift.

“These pots are about what weather does to things,” says Yost. He uses clays tendency to crack and peel to express the dualistic nature of aging and entropy in the larger world—while it can be painful, it can also be beautiful.

Unlike the “abstract-expressive throwing” he did while working with DeVore and Hendry, Yost now does

“the yang of that yin. These are very controlled, though I don’t go so far as to graph my pots. I’m comfortable approaching it morphically, letting things happen in a more spontaneous way, though I scrutinize all the elements before including them in a pot.”

He uses standard pottery tools for his incising, but invents his own tools for texturing. “This isn’t like throwing. The process of removing clay is more sculptural.”

The result often looks like weathered stone, which Yost reveres. An avid kayaker and cross-country runner, he spends most of his time out of the studio in the rivers and foothills of northern Colorado, enjoying an intimate relationship with the local geo-

logy. “While a rock doesn’t have blood, it has lifelike properties. You can see connections in how it was created, plasmonic entities sparked by an electric charge, a spiritual spark. We might relegate a rock to insignificance if we consider it inanimate, but its not insignificant—its processes are cosmological.”

Though his forms embody this complex aesthetic, the finishes are deceptively simple. Yost isn’t the kind of potter who will experiment endlessly with glazes. He enjoys the wide palette of color available in commercial stains, which he mixes with a basic matt glaze.

Bisque firing is done at Cone 5 to soften the chalky brightness of the white stoneware. “At that temperature,” he says, “it warms up, [becoming] almost a bone color.”

While he uses a number of traditional glaze application techniques (brushing, spraying, pouring), his approach to glazing is that of a watercolorist. Parts of the pot may be left entirely unglazed, while the interior is usually glazed black, which has a certain gravitational effect, like a black hole. This technique also draws attention to the opening as a place where inner and outer meet, and emphasizes the fact that we’re looking at a pot. The final firing is to Cone 04 in an electric kiln.

True to his “morphic” approach, Yost will occasionally allow throwing marks to remain. As the rings on the surface of a lake indicate deeper, unseen activity, so these rings hint at what lies below the surface: a deep motivation to create from a deeply personal ecological gestalt. It is a constant urge. “I can’t go a week without making something. I like the overwhelming urge to create.”

Asking someone like Karl Yost why he makes pots is like asking an ocean why it makes waves. Still, with the question before him, he replies without guile, “Making pots makes life seem a little more realistic.”

The author *A free-lance writer and poet, Steve Miles teaches at the University of Northern Colorado.*

Cynthia Bringle

A Fiery Influence

by Phyllis Blair Clark



Wood-fired, salt-glazed candlesticks, to 10 inches in height, wheel-thrown and faceted stoneware, 1999, by Cynthia Bringle.

“Its about time” were the first words that came to mind upon hearing of “Cynthia Bringle: A Fiery Influence,” the retrospective exhibition recognizing her 30+ years as a potter and mentor. Conceived by North Carolina ceramists Gay Smith and Michael Sherrill, and organized by the Southern Highland Crafts Guild, the show also featured works by 23 potters whose careers were

influenced by Bringle. It opened at the Folk Art Center on the Blue Ridge Parkway near Asheville, North Carolina, then traveled to North Carolina State University at Raleigh.

Mention the name Cynthia Bringle to any group of potters, and other words will soon fill ones ears. Stories about this unassuming, but dynamic and influential woman, who many refer



North Carolina potter Cynthia Bringle brushing oxide decoration on bisqueware in her Penland studio.



Wheel-thrown stoneware place setting, 1977, by Cynthia Bringle; used in the White House by Rosalyn Carter when entertaining Senate spouses.

to simply as C.B., are as varied as the speakers themselves. Her guidance, quiet words of encouragement and insightful critiques have shown more than one potter the path for which he or she had searched, but had been unable to find. In fact, Michael Sherrill calls Bringle the “patron saint of clay, because her door has always been open to those who sought help or understanding.”

A consistent theme in everyone’s story is her devotion to clay and willingness to share. There are memories of blueberries, pepper jelly and homemade bread, lighthearted fun, and serious conversations regarding clay and life.

Bringle began working with clay at the Memphis College of Art, where she had enrolled as a painting student. A required ceramics class changed her interest in painting to an in-depth study of and devotion to clay. With a B.F.A. in hand, she went on to a summer program at Haystack Mountain School of Crafts in Deer Isle, Maine; while there, she met Daniel Rhodes, who inspired her to further her education at the New York State College of Ceramics at Alfred.

Upon completion of an M.F.A. from Alfred, Bringle was determined to have a career as a studio potter. It was the early 1960s, and very few women were encouraged to make this choice, but she was not one to be intimidated by the preconceived ideas of others. She started a pottery from scratch, gathering up bits and pieces of materials to create a studio and a rustic living space. During what she referred to as her “vacations,” she taught workshops at Penland, Haystack and Arrowmont. In 1970, encouraged by Bill Brown, director of Penland School of Crafts for 20 years, she became part of this community of talented craftspeople.

Near the school, Bringle constructed a new home and studio—from the ground up. The large studio with window walls looking out over mountain meadows is truly extraordinary, one that would incite envy in the hearts of many craftspeople. Pieces in various stages of production, from just thrown to fresh from the kiln, are everywhere. The latter sit quietly on the shelves and tables, waiting to be critiqued by their creator. Although produced from several different clay bodies, using various methods of forming and firing, all of her works display the elegance and competence with which they are made—be

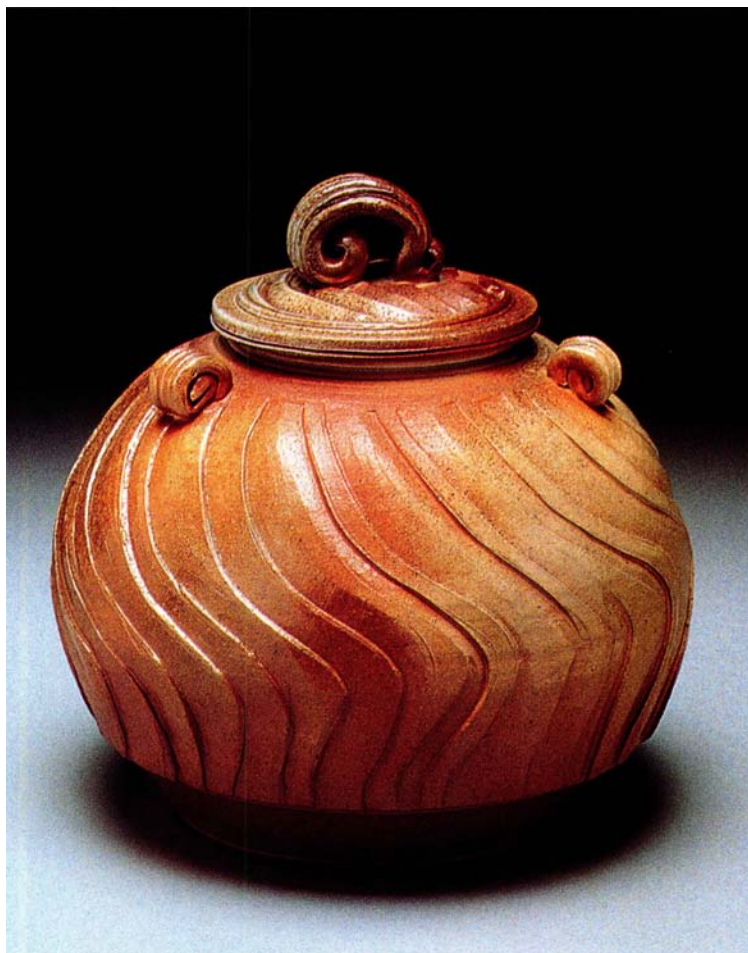
they wheel-thrown stoneware to be used daily in the kitchen or slab-built raku murals.

Through sessions at Penland School of Crafts and workshops around the country, she has shared her knowledge with many students, guiding and encouraging those who despaired, reveling in the accomplishment of those who reached their goals. As Gay Smith noted in the exhibition catalog, “Cynthia has taught, propelled, nourished and advised me in my work more than ten years. The value of this is incalculable.”

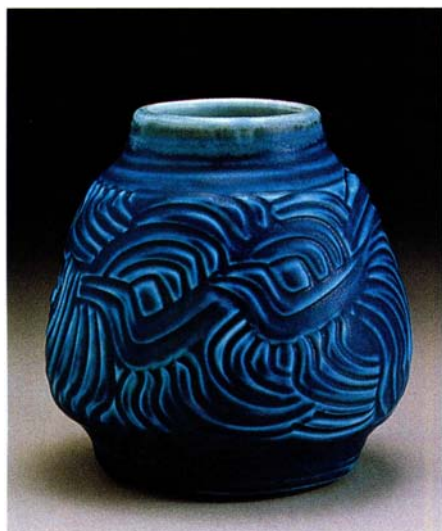
Similarly, Lenore Vanderkooi of Nashville, Tennessee, recalled studying pottery “in the mid ’70s when Reitz, Voulkos and Soldner were kings. In this beer-drinking, macho world of clay, Cynthia became my much-needed model and mentor. Her stories empowered me. She continues to be an inspiration each time our paths cross.”

McKenzie Smith, Atlantic Beach, Florida, was a work-study student at Penland in 1985-86. One of his fondest memories is of watching Bringle throw. “Cynthia is an amazing thrower—one of the best in America. The way she moves clay is magical. She has an assured touch that has inspired me every time I have watched her work.”

Maine potter Mark Bell concurred, recalling that when he first saw her work, he “was instantly



Covered jar, 13 inches in height, wheel-thrown and carved stoneware, wood fired, salt glazed, 1997, by Cynthia Bringle.

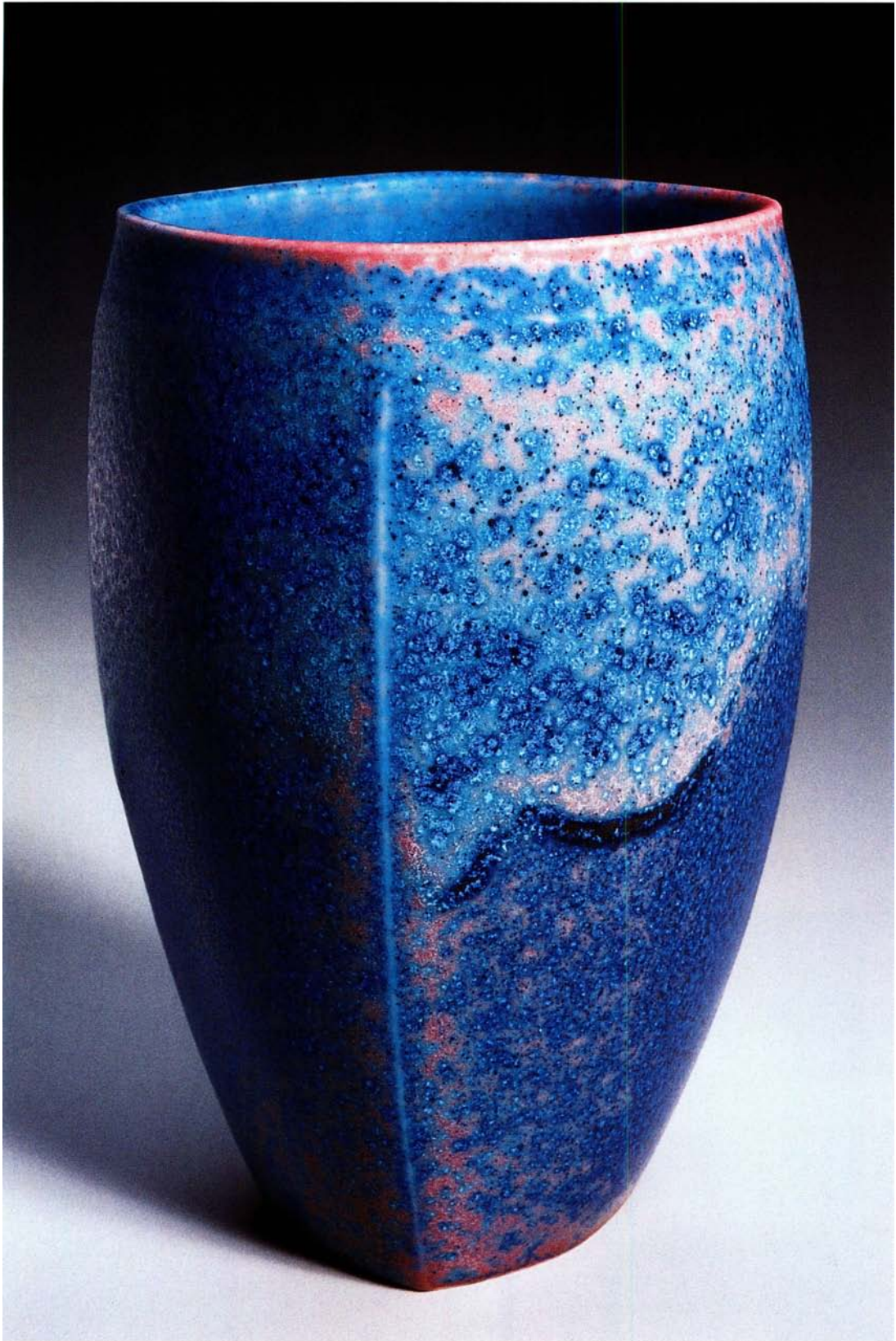


Carved vase, approximately 6 inches high, porcelain, 1999, by Cynthia Bringle.



Fluted bowl, 12 inches in diameter, glazed stoneware, with iron brushwork, 1995, by Cynthia Bringle.

PHOTOS: TIM BARNWELL, CRAIG JAY CLARK, A. HAWTHORNE



Vase, approximately 6 inches in height, wheel-thrown and altered porcelain, by Mark Bell, Blue Hill, Maine.



Glazed stoneware covered jar, 6 inches in height, wheel thrown and altered, by Neil Patterson, Philadelphia.



Bottle, 11 inches high, by McKenzie Smith, Atlantic Beach, Florida.



"Tripod Basket Vase," 24 inches in height, stoneware and willow, by Lenore Vanderkooi, Nashville, Tennessee.

mesmerized watching her throw with such ease and confidence. Her pots were full of spirit."

Neil Patterson, Philadelphia, wrote that while attending the Cleveland Institute of Art, he heard of this "great potter" named Cynthia Bringle. Then he became a core student at Penland, and was her neighbor for two years. "I always admired her willingness to experiment, her incredible facility working with clay, and her integrity. Cynthia was also very supportive of the young potters who would come to Penland. I will never forget the little jar that she bought of mine at my first show; it meant more to me than if I had just received an NEA [National Endowment for the Arts] grant!"

These are just a few of the people reflecting Bringles "fiery influence" over the past 30 years. There are innumerable others who have been affected by her teaching, and benefited from her advice. "I like to teach the way I wished someone had taught me" is her simple response to comments about the success of her teaching style.

Andrew Glasgow, director of programs and collections at the Southern Highland Craft: Guild, sums up the impact of Cynthia Bringle's accomplishments well: "One can only surmise that if a person follows her dream and works hard, is kind, good and talented, she will make a difference in a few lives....The fact that you see strong individual potters making their own statements is the greatest testament to her abilities as a teacher. To empower without overwhelming, to teach and enable a student to retain his or her individualism.. this is the legacy illustrated by these works." ▲

Metaphors of Geometric Proportion

by Bobby Jaber with Bonnie De Varco

PHOTOS: MARK HUDSON



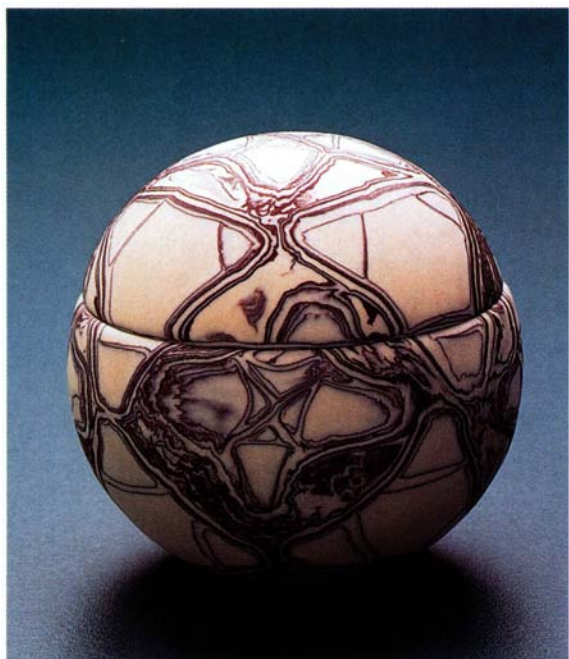
"Hildegard de Bingen," approximately 5 inches in diameter, carved porcelain, fired to Cone 8.

After 25 years as a high-school chemistry and physics teacher and 5 years teaching mathematics, I returned to my first love—art. Although for many years I was not aware of it, I eventually realized that my Arabic heritage has always informed my art, and imbues my aesthetic with a classical, traditional approach. To me, symmetry

and classic lines display an exceptional grace and perfection, so I chose to focus on sculpting spherical porcelain vessels. Could I attempt to make the perfect spherical vessel—as perfect as what can be found in an ideal natural world: the planets, a bubble, a drop of water in a gravitation-free environment? This question served as a compelling proving

ground for my background in both art and science, a place where I could combine the exactitude of measurement, the mathematics of the sphere and exercises in geometry with the unique aesthetics of embedded design.

My work brings together in three dimensions the same rhythmic, symmetrical elements that define the beau-



“Solemnity,” approximately 3 inches in height, handbuilt porcelain with iron oxide, fired to Cone 8.



Open view of “Solemnity”: the method of construction allows the pattern to continue inside the form.

tiful work of Islamic art. Historically, Islamic artists applied mathematics to tile patterning because their work could contain no graven images. I wanted my finished works—vessels that introduced curvature to the embedded design—to bring a new dimension to the geometric art experience, one that was both natural and abstract at the same time. But unlike traditional Islamic design, and as an homage to the latter half of 20th-century science, I also wanted to combine chaos with order into a symmetrically unified “whole.”

Drawing from my experiences with science, I injected rigor and documentation into the artistic process. Using color-coded graphs and information logged into a journal, I recorded the evolution of each design (<http://www.porcelainia.com>). The early days were filled with experimentation as I tried many different approaches. Working out most of the technical problems allowed these spherical forms to become larger, more complex and intricate.

The Octahedral Process

In the art of pottery making, the standard approaches to shaping vessels include coiling, slab-building, slip-cast-

ing and wheel-throwing methods. Although my octahedral process uses some elements of these methods, it draws more from sculpting techniques.

The process has eight stages (hence, the name “octa,” meaning eight, and “hedral,” meaning faces): conceptualization, fabrication, equilibration, sphericalization, sculpting, lid fitting, drying and firing. Along with standard tools, I use a variety of other tools adapted from ordinary household utensils, such as wineglass rims, Mason jar lids and copper tubing, or constructed from porcelain, wood or metal.

All of my forms are made as solids, then hollowed. “Solemnity,” for example, began as a solid cube made from gradually evaporated white porcelain slip with embedded colored porcelain pieces. The cube was carefully truncated to a more symmetrical polyhedral shape whose angles and edges were compressed into the smooth curves of a sphere; then the interior was carefully hollowed to form a vessel with a nearly perfectly fitted lid. Careful monitoring ensures the balanced distribution of moisture during every stage.

Although all of my work draws from geometry, I call the one style in which I

explore it fully Geometrica; it alludes to nature’s design on a micro scale. Spherical shapes always embody fivefold symmetry, the same symmetry as seen in the 20-sided icosahedron, one of the five Platonic solids that have been known for well over 2500 years. As I defined the Geometrica style, I took a dramatic departure from solid vessels and began to create open latticeworks, such as “Hildegard de Bingen.”

These open lattice forms were inspired by my explorations into carbon chemistry. They also stemmed from my appreciation for the “synergetic geometry” of the work by R. Buckminster Fuller, who is best known as the inventor of the geodesic dome. In 1995, when I was spending time volunteering in Buckminster Fullers archives in Santa Barbara, California, the newest form of carbon, buckminsterfullerene, was becoming internationally recognized as one of the most important recent discoveries in chemistry.

Chemists Richard Smalley, Harold Kroto and Robert Curl had discovered the existence of this third form of carbon in 1985. Unlike the two other forms of carbon, diamond and graphite, this amazing 60-atom cage molecule had



Cylinders (representing 20 hexagons and 12 pentagons) were attached around a solid porcelain sphere.



The edges of the cylinders were then coated with red iron oxide and 60 "carbon" cones inserted.

the surface configuration of a soccer ball. (Note: Diamond is a molecular network crystal with each carbon bonded to four others in a tetrahedral configuration. Graphite is formed in flat sheets with each carbon bonded to three others in a hexagonal configuration.) Both Kroto and Smalley felt it most appropriate to name the discovery "buckminsterfullerene" for its striking resemblance to a geodesic dome. A new family of these molecules, called "fullerenes," has since been found.

One of the most exciting chapters in the history of the discovery of buckminsterfullerene came when Smalley and Kroto were trying to figure out the "shape" of this extraordinary molecule. What was the geometric configuration of 60 atoms of carbon that would allow it to become a strong, hollow, but flexible shape? Smalley talks about staying up late one evening, pasting hexagons together and finally realizing that what allowed the hexagons to curl into three dimensions was when the hexes formed pentagonal cavities. Both Smalley and Kroto also saw that Fullers geodesic dome, latticeworks of hexagons and triangles, introduced pentagons as well.

I was compelled to find a way to create forms that embodied the unique symmetry of this 60-atom molecule of carbon. My porcelain "Buckyballs" involve the union of 20 hexagonal and 12 pentagonal cylinders. These are attached to a solid white porcelain sphere with slip. An additional 60 cones are prepared to fill the spaces where two hexa-

gons and a pentagon meet. (This is where the 60 carbon atoms are located.)

Once attached, the edges of each piece are coated with red iron oxide slip, then the spaces between the pieces are filled with thick white slip. During the equilibration stage, the piece is enclosed in an airtight system, and the water distributes itself evenly. During the sphericalization stage, the firm yet plastic piece is compressed into a sphere.

To begin the sculpting stage, the lid section is cut away from the sphere, and the interiors of both carved out.

During the lid-fitting stage, the preformed lid is fitted by gently rotating it in its opening and removing clay from the smudged high points.

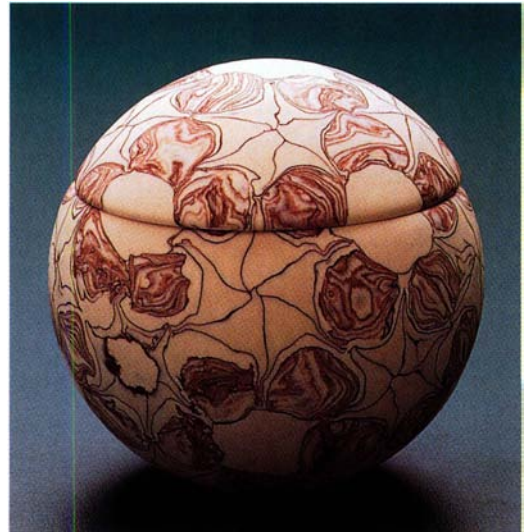
The last two stages, drying and firing, proceed in the traditional manner.

The Balance of Chaos and Order

During the process of combining geometry, science and art, I have discovered how each can contribute to the other, how each is dependent on the other and how the line between each is difficult to identify. My experience with ceramics has reinforced the belief that mathematics and science can give beauty and order to Nature's chaos. With Nature as guide, themes of simplicity and universality are developed. Imagination

produces patterns of ordered chaos. There is no compromise in the integrity of the work.

The challenge for me is to express as accurately as possible an idea whose perfection exists only in the mind. While each work reflects those attributes of the ideal, it has its own unique personality. I continue to search for ways to improve on the process; yet, at any given time, the evolving work represents the best that it can be. With intensity tempered by experience, the mind is focused at the physical point in space/time where artist and work meet. Here,



"Erwin Schrodinger," approximately 3 inches in diameter, based on the carbon 60 (Buckyball) design, handbuilt porcelain, fired to Cone 8.

the mind's eye gives direction to the energy-shaping form from matter.

Each piece is the result of this ongoing interactive process, and the measure of its success is the extent to which it communicates the ideal.

Each piece is also the consequence of all that came before; it is a statement summarizing one's total life experience.

Each piece approaches but never reaches the perfection defined by the artist, but is an expression unique unto itself and is a step in the never-ending journey toward the elusive ideal. ▲

On the BIG SCREEN

Replicating Mayan Gods for a Movie

by Dean K. McRaine

This is the story of how I came to create replicas of two ancient Mayan sculptures for the movie *Legacy 11*.

Just over two years ago, my wife, Malone, and I moved to our current home in the country near Kilauea, Hawaii, on the north shore of Kauai. My original workspace was an 8x8-foot building that had been used as a builders office.

Although it was tiny, I knew it had been blessed by the gods of pottery when I found that the 100-amp, 200-volt wiring was perfect for my electric kiln.

I was able to work on a modest scale, generating enough income to cover expenses and to improve the studio. I spent some cramped, hot, sweaty summer days in that stuffy little room with a kiln firing at my elbow, taking periodic breaks to hose myself down, but I loved it!

For the next 18 months, I alternated periods of potting with construction cycles, adding a 22x24-foot dirt-floored space. Construction (and everything else) is very expensive on Kauai, but I was able to scavenge some materials and had the help of a carpenter friend. Eventually, the former office became a showroom, with bouquets inside and flower beds outside.

We also built a shed for my gas kiln, which we dubbed Puff for its fiery breath and our proximity to the town of Hanalei. If you're not old enough to remember "Puff, the Magic Dragon," a



McRaine's improved studio, complete with Puff the magic kiln.

song made popular by folksingers Peter, Paul and Mary, it goes like this: "Puff, the magic dragon, lived by the sea, and frolicked in the autumn mist in a land called Hanalei."

My last project was to refurbish Puff's interior. I had not fired it since 1992, when Hurricane Iniki blew our previous house to pieces. The ensuing housing crisis on Kauai kept us moving for 18 months. The house we eventually settled in didn't provide a suitable location for Puff. He hibernated for 7 years, while I worked in the garage, firing to Cone 10 in my electric kiln.

The Call

Over lunch one Friday, I said to Malone, "I've finished the last building job on the studio. Now I can just focus on making pots."

Shortly thereafter, the phone rang. Synchronicity was on the line.

"Is Dean there?"

"This is Dean."

"My names Steve. I'm with a movie company working on a project here on

the island. I'd like to talk to you about making some ceramics for our film."

After a meeting was arranged at the production office for the next day, I turned to Malone and said, "I guess I finished the studio right on time."

Movie production companies seem to love Kauai. *South Pacific*; *Jurassic Park*; *Raiders of the Lost Ark*; *King Kong*; *Honeymoon in Vegas*;

Six Days, Seven Nights; and countless others have been shot here.

Locals are often employed as gofers and extras. It's fun to have a little movie glamour rub off on us once in a while. The juxtaposition of the high-energy movie people and the tropical torpor of the locals can be amusing. Little did I realize how completely my own torpor was about to end. I fell asleep wondering what this movie was about and what my part in it would be.

The Kapa'a Armory, the site of our meeting, was a two-faced construction zone, ancient Mayan on one side, American flimsy on the other. Squads of workmen swarmed over a set that resembled false-front buildings, except that the front sides looked like solid stone walls, while the backs were light timber and cardboard. Twenty-five-foot Styrofoam blocks had been turned into huge stone pillars intricately carved with Mayan designs.

The production office for *Legacy LL*, the film's working title, was a beehive of activity. People consulted constantly,

PHOTOS: DEAN MCRRAINE, STEVE READ/KAUAI PHOTO

large and small decisions were rendered with machine-gun speed. Dozens of books and photos of Mayan buildings and artifacts were strewn across a big conference table. Large calendars of con-



"Chac" on the movie set.

struction and shooting schedules were pinned to the walls. Cell phones were everywhere and rang continually. They were re-creating the pre-Columbian world of the Maya, and they were doing it at break-neck speed.

The meeting was brief, time precious. Steve showed me photos of two Mayan sculptures. "We need this one to be about so tall."

The photo showed an intricate standing figure with ornate ceremonial head-dress and costume.

"Thirty inches," I said, measuring up to his hand. Having had the foresight to bring a tape measure made me feel unreasonably hip. I belonged. Anxiety didn't set in until later.

"And this one a little bigger." Another figure, this one seated, simpler but more massive.

"Thirty-six inches." I realized at that point that we weren't going to discuss my qualifications. The samples of my work I had brought to demonstrate my skill stood unnoticed on a side table. These guys cut to the chase.

"And we need 50 bowls like this, various sizes, and colors from red to brown."

A *National Geographic* photo showed an archaeologist excavating a Mayan grave, containing a number of earthenware bowls and a fragmented skeleton. I hoped I didn't end up like that guy before this job was over.

"No problem," I said. Optimism seemed like my only option.

"Also a thousand beads. Mixed colors."

"Of course."

"We need the sculptures in three weeks and the bowls and beads in four."

He didn't say "if possible." I knew it

wasn't. I also knew I'd do it anyway. My vision blurred for a moment, but I managed to remain standing and conscious. It occurred to me, fleetingly, that I mostly did small to medium wheel-thrown work and had little experience in doing largish sculpture. I promised to come up with a bid on the morrow.

Preparations

Monday morning we agreed on a price, and I went immediately to the studio. As I thought about how to proceed, I cleaned up and organized things. An inventory of supplies revealed my first challenge. I work with white stoneware and porcelain, but I needed sculp-



"Chac," the Mayan god of rain, approximately 30 inches in height.

ture clay for the figures and terra cotta for the bowls. I had some sculpture clay, but probably not enough, and very little red clay of any kind.

There is no ceramics supplier here on Kauai. I usually order materials from a supplier in Los Angeles, but it takes 14 days from the Friday following an order for a shipment to arrive. Too long. I needed it now.

I called the only supplier of any size in Honolulu. I could get sculpture mix, but no red clay at all. It was ironic. Here I was sitting on an island of mostly red dirt and clay, and I couldn't find any I could use (Kauai's clay is a volcanic montmorillonite, akin to bentonite,

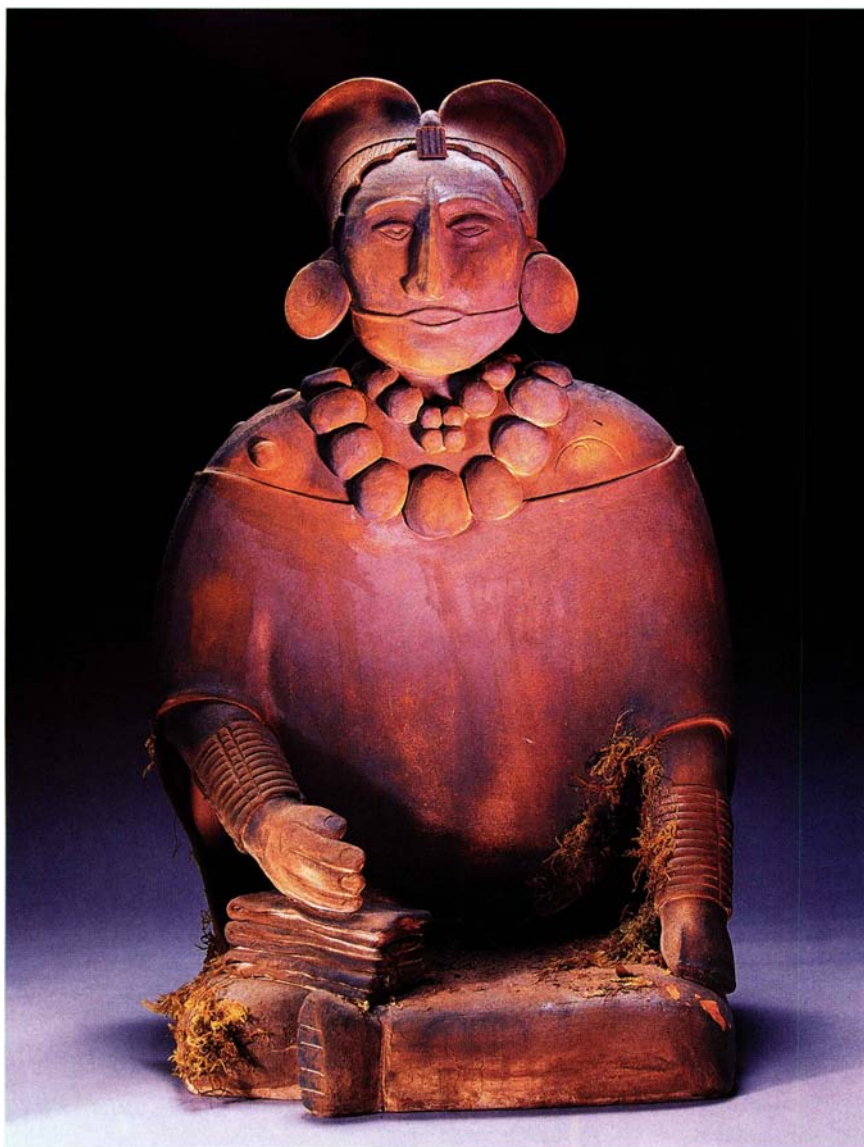
and it shrinks about 45% from making through firing).

I ordered the sculpture mix, reeling from the extra shipping and handling charges to Kauai. It was the most I'd ever paid for a bag of clay. Everyone in Hawaii is sensitized to the expenses of trans-Pacific shipping. Being caught in a deadline situation, such as the one I faced, can raise costs exponentially. Terrified of having to ship 300 pounds of red clay from the mainland via air-freight, I hit the phones.

I called everyone I knew who did or had ever done ceramics on Kauai. It seemed no one had any red clay. Then, behind a friend's now rarely used stu-

dio, I found some abandoned terra cotta and other red clay. Bone dry, in shredded bags, it looked like gold to me.

Another friend let me dig some clay out of his reclaim bathtub. There was



"Grandmother Knowledge," approximately 36 inches in height.



"Grandmother Knowledge" on the set.

enough iron in the mix to make the clay fire buff. I breathed a sigh of relief. I had enough clay.

Chac

I began the next day, Tuesday, by propitiating the gods. Asking for their blessings and burning some incense seemed wise, as I was about to re-create their images. (It was, in fact, a very good idea, as I later learned while visiting one of the movie company's sets.)

Chac, the ancient (and modern-day) Mayan god of rain, was first. He was to be an accurate copy of a piece currently in a Guatemala museum. I blew up the color Xerox to about 18 inches in height, and devised a proportional ruler so that I could take exact measurements from the image.

I carved Chac's feet and hands, then used rolled slabs for the legs and arms, slab built the body and head, and added coils for the ornamental decorations. The work was slow and meticulous. I pored over the photo, intent on capturing every detail.

The heavily grogged sculpture clay gave just the right texture, and gave me some confidence that Chac would come through the firing. When completed, I set him in a protected corner under perforated plastic for slow, even drying.

Eight days gone, and counting down to the deadline.

The weather had been dry, but on the day I finished sculpting Chac, it started to rain. Slow, gentle, nurturing rain continued on and off for a week.

Grandmother Knowledge

The larger, seated statue with the books, whom I'd come to think of as Grandmother Knowledge, was next. Engineering the mass of the body was a challenge. How could I get her to support herself until she dried? I thought briefly about coil building, letting the base stiffen as I worked upward, but I didn't have enough time. She had to be finished, dried, glazed, fired and delivered in less than two weeks. There was a large, expensive movie set with two rooms in which these sculptures were to serve as centerpieces.

On the appointed days, cameras, actors, extras, director and crew would converge and start shooting, using film stock that cost \$12,000 an hour. Time was money—big money.

You could say I was nervous about missing the deadline. In a moment of panic, I checked with the movie guys to see if there was any give at all in the schedule. I figured I would need a bit more time to make sure everything was properly dried before firing. Reprieve! I got two more days.

Breathing again, I rolled out 3x3-foot slabs for Grandmothers front and back. I supported the slabs with tar paper, so they could be assembled while the clay was soft. Internal braces were added to strengthen the base and body. Even though hollow, she was still a heavyweight at over 75 pounds.

I threw her head on the wheel and worked on the details of her features until 4:00 A.M. Another week was gone.

Firing

With some relief, I settled into the routine of throwing bowls for the next three days while the sculptures dried. I then sprayed and brushed the sculp-

tures with low-fire glazes. The scariest moment came when a friend and I carried Grandmother Knowledge to the kiln. I knew that because of her weight she could break very easily, but we got her into the kiln undamaged.

On Friday (exactly three weeks from the initial phone call), I fired both statues and a stack of bowls, all of which were needed for Monday's filming. Miraculously, the figures were made, dried, fired and ready by the original Saturday deadline. I hadn't needed the extra two days after all.

One of the happiest moments of my artistic life came on Saturday when I opened the kiln and saw both pieces intact. They were still warm from the firing when Matt, one of the movie guys, picked them up. Chac lay in the back of the van snug and well protected in a bed of blankets, but Grandmother Knowledge rode in the passengers seat, properly seat-belted in.

We wished Matt a safe journey to the set, about 30 miles away, and with an easy smile and laugh, he told us that if it wasn't a safe journey and something happened to the sculptures, he thought he'd just keep on going and not even bother to show up. We knew he was joking. (Wasn't he?)

Matt and the sculptures did arrive safely. The only incident we heard about was at a stop sign in the heart of Lihue, where three young hitchhikers asked for a ride. Jerking his thumb in Grandmothers direction, Matt said, "I've already got a passenger." They gaped as Matt pulled away.

All the feedback from the production staff, including the director and the set designer, was good. They liked the sculptures, and I was very relieved.

Chac's altar wasn't ready when he arrived, so he was temporarily relegated to an out-of-the-way corner for his own safety. Perhaps it's not a good idea to "dis" the god of rain, especially as the center of Kauai is the wettest spot on earth with an annual average rainfall of 450 inches. Ten minutes after Chac was set aside, it started to rain, very hard. The downpour continued for hours. The little creek became a swollen river, and the set flooded.

Late in the day, Chac's altar was finished, and he was placed in his posi-

tion of honor. As soon as he was surrounded by the appropriate offerings, the rain stopped and the sun came out.

Visiting the Set

Malone and I were invited to observe some of the shooting of *Legacy II*, which is an IMAX film. Because of the large-screen format, the scenery had to be extensive and detailed and, in fact, most of the budget went into building and decorating the sets for this movie.

It was an amazing experience to walk around in that world of the Maya. Never mind that the towering, elaborately carved "stone" pillars were Styrofoam. They looked real, and we felt as though we had been transported back in time. Pottery, baskets, weavings, plants, flowers and furniture of that time and place were everywhere. Elaborately costumed actors and extras, fresh from the makeup trailer, completed the scene.

The set was your veritable beehive of activity, with everyone bustling, busy and focused, yet taking the time to be kind and helpful to us—especially when they discovered that I had made the statues. We were proudly directed to Chac, who stood on his altar in a small, richly decorated room. A bit later, we found Grandmother in a large anteroom. She had been placed on a broad, flat stone base about 30 inches high, filled with blooming plants. Lush green vines wound up the wall (we watched the decorator on a ladder with his staple gun creating this effect). The walls were deep red; the floor, slate.

Final Thoughts

The project was both exhausting and exhilarating. It was difficult for me to find my way into the ancient energies of these figures, and to accurately represent them in 1999. It was over a month after we saw them on set before I started to feel like myself again. I realized that I had been deeply affected. My creative self had been cracked open in a most wonderful way. New ideas and energy filled me. I now look forward to doing more pieces in the same vein. I feel ready. Is that the phone ringing? ▲

Legacy II was filmed by Deseret Productions for the Church of Jesus Christ of Latter-Day Saints.—Ed.

Summer Workshops 2000

Various types of workshops are offered each summer. Most are hands-on experiences; however, sessions of one-half to two days may be demonstration only—a few are strictly lectures or discussions. Skill levels are usually ranked beginning, intermediate, advanced and/or professional. While nearly all workshops are good experiences, the quality of presentation varies widely. If possible, ask others who have attended previous sessions for their feedback, then contact the organizers for specifics.

Alaska, Fairbanks

“Vapor Glazing” with Jim Brashear (June 1-July 10); fee: \$364, includes materials and firing, Intermediate through professional. Living accommodations available. For further information, contact Jim Brashear, Art Dept., University of Alaska Fairbanks, PO Box 755640, Fairbanks 99775; e-mail fjbl@uaf.edu; see website www.uaf.edu/summer/; telephone (907) 474-7530 or (907) 479-8542; or fax (907) 574-5853.

Alaska, Juneau

Handbuilding and throwing with Robert Brady and Sandy Simon (May 30-June 3); fee: \$328, includes materials; may be taken for 2 college/university credits. Beginning to advanced. Lodging is available. Contact Todd Turek, University of Alaska Southeast, 11120 Glacier Hwy., Juneau 99801; or telephone (907) 465-6523.

Arizona, Flagstaff

“Salt-glaze Workshop” with Ellen Tibbetts (July 10-24). “Noborigama Wood-fire Workshop” with Victor Bassman (July 17-28). “Raku Workshop” with Ellen Tibbetts (July 26-August 9). Skill requirements vary. Contact Ellen Tibbetts, Northern Arizona University, Box 6020, Flagstaff 86011; e-mail ellen.tibbetts@nau.edu; see website www.nau.edu/summer; telephone (520) 523-1027; fax (520) 523-3333. For information about fees, telephone (800) 426-8315.

California, Chico

“Wood-fire Workshop” with Nolan Babin, firing a 200-cubic-foot kiln; participants must bring bisqueware (July 1-7); fee: \$350, includes firing, lodging. All skill levels. Contact Nolan Babin, 1006 Gateway Ln., Chico 95926; telephone (530) 894-4091.

California, De Anza Springs

Throwing, figurative sculpture and “naked raku” with Dominic Greco and Efrain Novelo; session conducted in the nude (August 2—5, during AANR Convention). Beginning and intermediate. Contact Dominic Greco, 210 Cypress St., Chula Vista, CA 91910; e-mail dnakedraku@hotmail.com; telephone (619) 585-3818.

California, Gualala

“Spirit Houses/Earth Altars and Shrines,” handbuilding houses, decorating, slipping, burnishing, pit firing with Kaye Like (July 10-14); fee: \$300, includes materials, firing and 1 meal. Camping is free. All skill levels. Contact Kaye Like, Brandybuck Ranch Studio, PO Box 266, Point Arena, CA 95468; e-mail kimart@mcn.org; telephone/fax (707) 882-2269.

California, Idyllwild

Hopi-Tewa pottery with Mark Tahbo; or Southwestern Pueblo micaceous pottery techniques with Diane Calabaza (July 9-15). Intensive two-week program expanding on experience in clay and glaze mixing, kiln loading and unloading; plus beginning instruction on potter’s wheel, with Greg Kennedy (July 9—22); fee: \$415 per week, includes materials and firing. Traditional Zuni techniques with Milford and Josephine Nahohai; or Mata Ortiz-style pottery with Cesar and Gabby Dominguez (July 16—22). Two-week session for 14- to 18-year-olds with Greg



Eva Kwong applying slip decoration to a sculpture during her workshop at the Rhode Island School of Design in Providence.

Kennedy: first week will focus on working with clay; second week on glazing and various firing methods (July 23-August 5); fee: \$765 per week, includes materials, firing, lodging and meals. “Junior Artist Ceramic Program” for 11 - to 13-year-olds with Nancy Bulkley, throwing, some handbuilding, glazing, firing (August 6-19); fee: \$765 per week, includes materials, firing, lodging and meals. Skill requirements vary. Fee (unless noted above): \$430, includes materials and firing. For further information, contact Diane Dennis, Idyllwild Arts, PO Box 38, Idyllwild 92549-0038; e-mail iasumcat@aol.com; see website www.idyllwildarts.org; telephone (909) 659-2171, ext. 365; or fax (909) 659-5463.

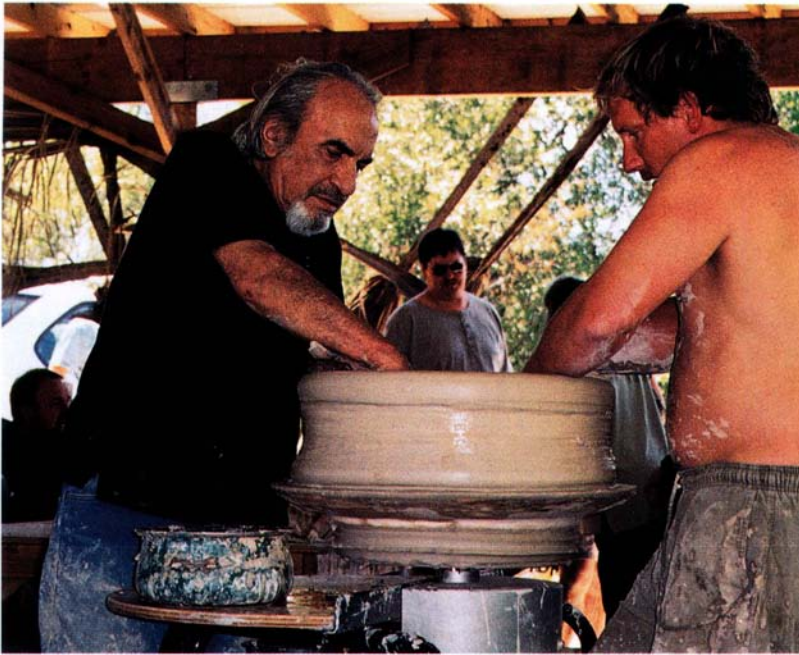
California, near Lake Elsinore

Throwing, figurative sculpture and “naked raku” with Dominic Greco and Efrain Novelo; session

conducted in the nude (July 1-4). Beginning and intermediate. Location: Mystic Oaks Nudist Resort. Contact Dominic Greco, 210 Cypress St., Chula Vista, CA 91910; e-mail dnakedraku@hotmail.com; telephone (619) 585-3818.

California, Mendocino

“Bits and Pieces: The Art of Mosaic” with Donna Billick (June 19-24). “Tiles Right Side Up” with Jim Melchert (June 26-July 1). “Functional Pots: Searching for Beauty” with Sam Clarkson and Alleghany Meadows (July 3-8). “Mystic Chords of Memory” with Neil Moss; or “Ceramics and Sound” with Brian Ransom (July 10-15). “More Sculptural Possibilities of Thrown Clay” with Bob Kinzie (July 17-22). “Parts into Pots: Terra-cotta Constructions” with Jane Dillon; or “Raku—Fired Metal and Clay” with Andree Singer Thompson (July 24-29). “From Mo-



Peter Voulkos and John Manley throwing a large form during "Woodstoke '99," a workshop in Penryn, California.

saic to Wall Sculpture" with Kent Rothman; or "Containers" with Gil Harrison (July 31-August 5). "The Metaphysical Vessel" with Chris Bates; or "Sculpture with Clay and Fire" with Glenn Husted (August 7-12). "Functional Forms: Pottery Making with a Historical Context" with Doug Browe and Jan Hoyman; "Sculptural Forms" from industrial extrusions with Jerry Caplan (August 14-19). "Figurative Ceramics" with Margaret Keelan; or "The Magic of Wood Firing" with Catharine Hiersoux (August 21-26). Contact Mendocino Art Center, 45200 Little Lake St., PO Box 765, Mendocino 95460; e-mail mendoart@mcn.org; see website at <http://www.mcn.org/a/menaort/>. Telephone (707) 937-5818; fax (707) 937-1764.

California, Newark

"Cast Cement and Mosaic" with Dmitry Grudsky (August 20-25). Contact the Tile Heritage Foundation, PO Box 1850, Healdsburg, CA 95448; e-mail foundation@tileheritage.org; or fax (707) 431-8455.

California, Penryn

"Woodstoke 2000" with Rudy Autio, John Manley, Janet Mansfield, Don Reitz, Paul Soldner and Peter Voulkos, constructing a multichambered wood-fired kiln, firing, plus demonstrations, slide presentations (June 11-17); fee: \$375 for full week; \$100 per day. Contact Rodney Mott: e-mail penrynwrkshp@jps.net; see website at jps.net/penrynwrkshp; or telephone (916) 663-2815. Or telephone Morgan Britt, (916) 988-9330.

California, Pt. Reyes

Handbuilding, burnishing and beach pit firing with Carol Molly Prier (July 22-29); fee: \$425, includes materials and firing. All skill levels. Some scholarships available. For further information, contact Carol Molly Prier, PO Box 337, Pt. Reyes Station, CA 94956; telephone (415) 663-9230, days, or (415) 669-7337, eves.

California, San Marcos

"Ancient Clays and Firing" with Vince Pitelka (June 12-16); fee: \$245, includes materials and firing. "Celebrate the Fire" with Marc Lancet, Terry Sullivan and guest artists, exploring various types of firings, including bisque, Cone 10 reduction, high and low salt, earthenware, raku, Louis Katz' stacked-pot kiln, iant pit fire and Cone 11 charcoal (July 1-4); fee: 125; or \$45 for the 4th only. Participants should bring a lot of bisqued pieces. "Throwin' and Playin'" with Steven Horn, demonstrations, slide presenta-

tion, some hands-on; participants should bring bisqueware (August 4-6); fee: \$95. Contact the Nottingham Center for the Arts: e-mail CaraMoczygemba@nottinghamarts.org; see website at www.nottinghamarts.org; or telephone (760) 752-1020.

California, Santa Cruz

"Acoma Pottery: Traditional Hand Forming" with Mary Dolores Garcia and Emma Lewis Mitchell (June 5-10); fee: \$445, includes materials and firing. For further information, contact Stephanie Dekking, University of California, Santa Cruz Extension, 1101 Pacific Ave., Ste. 200, Santa Cruz 95060; e-mail sdekking@ucsc-extension.edu; see website at www.ucsc-extension.edu; telephone (831) 427-6620; or fax (831) 427-1827.

Colorado, Arvada

"Wood Fire" with Vicky Hansen (June 10-11); fee: \$105, includes firing. "Sculpture, Texture and Mosaic" with Margaret Josey (June 14-July 12, Wed. eves.); fee: \$75. "Salt/Making Salt-glazed Pots" with Blair Meerfeld (June 24-25); fee: \$95, includes firing. "Visually Speaking," narrative clayworks with Marie EVB Gibbons (July 8-9 and 15); fee: \$120, includes firing. "Tile Making, Painting and Marketing" with Paul Lewing (July 22-23); fee: \$95. "Thrown, Handbuilt and Touched" with David G. Wright (August 5-7); fee: \$120. Contact Bebe Alexander, Arvada Center, 6901 Wadsworth Blvd., Arvada 80003; e-mail Bebe@arvadacenter.org; or telephone (303) 431-3080, ext. 3109.

Colorado, Carbondale

"Pottery from Pueblo and Mexican Traditions" with Michael Wisner (August 2-6); fee: \$300, includes materials and firing. All skill levels. Send SASE to AdeleHause, Valley Folk Arts, 1493 County Rd. 106, Carbondale 81623; e-mail ahause@crms.org; see website at www.valleyfolkarts.org; telephone (970) 963-2562; or fax (970) 963-9865.

"Clay Camp," unstructured 24-hour studio access, with a focus on wheel-thrown functional pottery, working alongside Blair Meerfeld and artist-in-residence Charity Davis (August 14-25); fee: \$550, includes 50 lb of clay, materials and firing. Instruction in English with some Spanish. Intermediate through professional. Contact Diane Kenney, Carbondale Clay Center, 135 Main St., Carbondale 81623; e-mail carbondaleclay@aspeninfo.com; telephone (970) 963-2529; or fax (970) 963-4492.

Colorado, Cortez

"16th Annual Pottery Workshop" with Leander Gridley and John Olsen, replicating traditional Native American pottery, visiting area pueblos and Mesa Verde National Park (July 15-22); fee: \$895, includes materials, firing, lodging and meals. All skill levels. Contact Kristie Carriker, Kelly Place, 14663 Rd. G, Cortez 81321; e-mail kellypl@fone.net; see website at www.kellyplace.com; telephone (800) 745-4885; or fax (970) 565-3540.

Colorado, Grand Junction

"Southwest Pottery Workshop" with Michael Wisner; instruction in English and Spanish (June 16-18); fee: \$210; members, \$195; includes materials and firing. "Thrown and Touched" with David Wright (July 28-30); fee: \$250, includes materials and firing. All skill levels. Contact Terry Shepherd, The Western Colorado Center for the Arts, 1803 N. Seventh St., Grand Junction 81501; e-mail arts@gjct.net; telephone (970) 243-7337; or fax (970) 243-2482.

Colorado, Mesa Verde

"Anasazi Pottery at Mesa Verde" with Gregory S. Wood, prehistoric approach to clay processing, tool making, hand forming, burnishing, painting, decorating and trench kiln firing (July 9-15); fee: \$350, includes materials, firing, group campsite and archaeological field trips. All skill levels. Contact Ancient Arts™, PO Box 27, Masonville, CO 80541; e-mail info@AncientArts.org; see website at www.AncientArts.org; telephone/fax (970) 223-9081.

Colorado, Snowmass Village

"Functional Pottery" with Peter Beasecker; or "The Figurative Object: Intersection of Form and Idea" with Indra Freitas Johnson (June 5-16). "Basic Pottery: The Beginning" with William Hinton and David Pinto; or "Transforming the Figure" with Gina Bobrowski (June 19-30). "Midwestern Icons: Making Pottery" with Dan Anderson; or "Referring to the Landscape: Large Clay Sculpture" with Stephen De Staebler and Danae Mattes (July 3-14). "Poems, Prose and Pottery" with Irma Starr (July 17-28). "The Language of Tea: Dissecting the Teapot" with Ah Leon (July 24-August 4). "Round and Beyond: Exploring Useful Pots" with Ellen Shankin (July 31-August 11). "Handbuilt Constructions: Form and Surface" with Andrea Gill (August 7-18). "Terracotta Pottery: Handbuilding with the Wheel" with Woody Hughes (August 14-25). "Making Stuff in Clay" with Chuck Hinds and Ron Meyers (August 21-September 1). "A Lifetime of Clay" with Paul Soldner and Peter Voulkos (August 28-September 1). Contact Anderson Ranch Arts Center, PO Box 5598, Snowmass Village 81615; telephone (970) 923-3181; or fax (970) 923-3871.

Colorado, Steamboat Springs

"Still Single Firing After All These Years" with Steven Hill (June 19-27). "The Art of Bizwacking Clay" with Biz Littell (July 3-14). "Clay Plus...Steel, Wood, Fiber and a Piece of the Rock" with Jerry Caplan (July 17-29). "Creative Raku: Feeding the Head, Heart and Hands" with Robert and Gail Piepenburg (July 31-August 11). "Bewitched, Bothered and Betiled" with Ro Mead (August 14-25). "Porcelain Loves Shino, Ashk Anyone" with Tom Coleman (August 28-September 4). All skill levels. Contact Laloba Ranch Clay Center, PO Box 770226, Steamboat Springs 80477; e-mail LalobaRanch@compuserve.com; see website at <http://cmn.net/Maloba>; telephone (970) 870-6423; or fax (970) 870-6452.

Connecticut, Avon

"Teapots" with Angela Fina (August 19); fee: \$90, includes materials. Contact Pat Parker, Farmington Valley Arts Center, 25 Arts Center Ln., Avon 06001; e-mail pvp54@aol.com; telephone (860) 678-1867, ext. 121; or fax (860) 674-1877.

Connecticut, Brookfield

"Throwing Porcelain" with Angela Fina (June 3-4). "Electric Kiln Firing and Maintenance" with Kristin Muller (June 11); fee: \$140; members, \$115. Hands-on session on throwing and handbuilding, plus discussion of anagama firings, with Peter Callas (June

17-18). "Wood Firing" with Roger Bauman; or "Mold Making" with Lynn Peters July 1-2). Lecture and demonstration of throwing and altering techniques with Byron Temple (July 8); fee: \$140; members, \$ 115. "Teapots" with Ron Meyers (July 29-30). Skill requirements vary. Fee (unless noted above): \$220; members, \$195. Contact the Registrar, Brookfield Craft Center, PO Box 122, Brookfield 06804; e-mail info@brookfieldcraftcenter.org; telephone (203) 775-4526; or fax (203) 740-7815.

Connecticut, Guilford

"Ceramics on and off the Wheel" with John Chalke (June 22-23); fee: \$120, plus materials and firing. Intermediate through professional. Contact Lisa Wolkow, Guilford Handcraft Center, PO Box 589, Guilford 06437; e-mail handcraft.center@snet.net; see website at <http://pages.cthome.net/guilfordhandcraftctr/>; telephone (203) 453-5947 or (203) 458-0091; or fax (203) 453-6237.

Connecticut, Middletown

"Covered Clay Containers" with Betsy Tanzer (August 14-16); fee: \$200. "Pots for Pouring and Drinking" with Mark Shapiro (August 18-20); fee: \$230. Intermediate and advanced. For further information, contact Melissa Schilke, Wesleyan Potters, 350 S. Main St. (Rte. 17), Middletown 06457; e-mail wesleyan.potters@snet.net; telephone (860) 347-9869; or fax (860) 343-1096.

Delaware, Rehoboth Beach

"Sculpture with Clay" with Ray Chen (June 5-7). "Wheel-thrown Pottery" with Ray Chen (June 19-21). "Beginning Wheel-thrown Pottery for Kids" with Janet Statuti, for ages 9-12 (July 5, 12, 19 and 26; 2-4 P.M.). "Ceramic Surface: Decorating Clay" with Deborah Bedwell (July 10-11). "Pottery 101" for teenagers, with Sue Weber (July 18,25, August 8, 15 and 22; 9:30 A.M.-12:30 P.M.). "Wheel-thrown Pottery" with Alan Burslem (July 31-August 1 and 3-4). "Clay Monoprints" with Mitch Lyons (demonstration, August 23; workshop, August 25-26). Contact the Rehoboth Art League, 12 Dodds Ln., Henlopen Acres, Rehoboth Beach 19971; telephone (302) 227-8408; or fax (302) 227-4121.

Florida, Sopchoppy

"A Spirited Approach to Clay" with George Griffin, individualizing functional stoneware, single-fire oxidation, fast-fire wood, business as an art form (June 18-24); fee: \$400, includes materials, firing, lodging. Beginning/intermediate. Limited to 4 participants. Contact George Griffin Pottery, 1 Suncat's Ridge, Sopchoppy 32358; or telephone (850) 962-9311.

Hawaii, Maui, Makawao

"A Clay Odyssey in Hawaii" with George Kokis (August 19-20 and 26-27). Contact Hui No'eau Visual Arts Center, 2841 Baldwin Ave., Makawao, Maui 96768; e-mail hui@maui.net; see website at www.maui.net/~hui/; telephone (808) 572-6560.

Illinois, Kampsville

Placing prehistoric ceramic technology within cultural contexts, including digging for clay and preparing resources, with Brenda Hill (June 19-23); fee: \$450, includes materials, firing, lodging and meals. All skill levels. Registration deadline: 2 weeks prior to start of workshop. Contact Brenda Nord, Registrar, Center for American Archeology, PO Box 366, Kampsville 62053; e-mail CAA@caa-archeology.org; see website at www.caa-archeology.org; telephone (618) 653-4316; or fax (618) 653-4232.

Indiana, Indianapolis

Handbuilding, low-fire glazing, decorating wet clay with engobes and underglazes with David L. Gamble (June 19-24); fee: \$696, includes materials, firing, lodging and meals. Beginning through advanced. Scholarships available. Contact Kathy Andry, University of Indianapolis, 1400 E. Hanna Ave., Indianapolis 46227; e-mail Andry@uindy.edu; telephone (317) 788-3253; or fax (317) 788-6105.

Indiana, New Harmony

Handbuilding and throwing with Les Miley (June 12-July 14). Intermediate and advanced. Contact Les

Miley, University of Evansville, 1800 Lincoln Ave., Evansville, IN 47714; e-mail lm23@evansville.edu; telephone (812) 479-2043; or fax (812) 479-2101.

Iowa, Iowa City

Anagama-firing workshop with Donna Gillis, 2-3 days loading, 7-10 days firing; participants must bring own pots (May 15-June 2); fee: \$750, includes firing. All skill levels. Contact Chuck Hindes, University of Iowa, School of Art/Ceramics, Iowa City 52242; e-mail chuck-hindes@uiowa.edu; telephone (319) 335-0287 (voice mail); or fax (319) 335-1774.

Kentucky, Louisville

A session with Byron Temple (June 3); fee: \$25; students, \$5. Limited space. For further information, contact Ceramics Studio Supply, 13030 Middletown Industrial Blvd., Louisville 40223; telephone (800) 969-4627.

Louisiana, Monroe

Crystalline workshop with Donald Holloway, making, glazing and firing (July 17-21); fee: \$200, includes materials. Participants should bring own tools. Intermediate and advanced. Limited to 6-8 participants. Contact Donald R. Holloway, Crosscraft Originals, 18 Jana Dr., Monroe 71203; telephone (318) 343-9220 or 343-7658.

Maine, Deer Isle

"Pots: Beyond Process" with Bobby Silverman (June 4-16). "Establishing a Sense of Place" with Martha Jackson Jarvis (June 18-30). Thrown and altered utilitarian pottery with Nick Joerling (July 2-14). Exploring functional and sculptural concerns with



David MacDonald throwing the knob on a lid during a session at the ILE AMO Research Center, Gainesville, Virginia.

Chris Gustin (July 16-28). Throwing and altering functional forms with Douglass Rankin and Will Ruggles (July 30-August 18). "Sculptural Vessels: Form from Function" with Anne Hirondelle (August 20-September 1). Skill requirements vary. Fee: \$560-\$740. Contact Stuart Kestenbaum, Haystack Mountain School of Crafts, PO Box 518, Deer Isle 04627; e-mail haystack@haystack-mtn.org; see website at www.haystack-mtn.org; telephone (207) 348-2306; or fax (207) 348-2307.

Maine, Monroe

"Mold Making" with Joe Ascrissi and Squidge Liljebled Davis, with emphasis on sculpture (June 18-24). "On the Wheel: Throwing Intensive" (June 30-July 2); fee: \$325, includes firing, lodging and meals. "Side by Side," adult-and-child workshop (July 9-15). "Women's Retreat Week" (July 23-29). "Women's Wilderness Adventure," handbuilding, primitive firing, canoe trip (August 6-12). "Clay Intensive,"

handbuilding, throwing, raku and stoneware firings (August 20-26). Instructor (unless noted above): Squidge Liljebled Davis. All skill levels. Fee (unless noted above): \$640, includes firing, lodging, meals. Contact Starflower Farm and Studios, 941 Jackson Rd., Monroe 04951; or telephone (207) 525-3593.

Maine, Rockport

"Bas Relief Tile Making" with Randy Fein (July 7-9). For further information, contact the Tile Heritage Foundation, PO Box 1850, Healdsburg, CA 95448; e-mail foundation@tileheritage.org; fax (707) 431-8455.

Maryland, Baltimore

"Wood-fire Workshop" with Bill Van Gilder (June 12-16 and 24); fee: \$260; members, \$240; includes firing and breakfast. "What's Behind the Mask?" handbuilding masks with Sammie Nicely (July 15-16); fee: \$160; members, \$140; includes materials, firing and breakfast. Designing and building a wood-fired kiln with Ken Bichelle and Jane G. Miller (mid August); fee: \$140; members, \$120; includes breakfast. Skill requirements vary. For further information, contact Leigh Taylor Mickelson, Baltimore Clayworks, 5706 Smith Ave., Baltimore 21209; e-mail baltimoreclayworks@earthlink.net; see website at www.baltimoreclayworks.org; telephone (410) 578-1919; or fax (410) 578-0058.

Maryland, Frederick

"Where Do We Go with What We Know?" with Jack Troy (June 10-11, with slide lecture on June 9); fee: \$ 145. "Eastern Coil Workshop" with Joyce Michaud (June 24-25); fee: \$120. "Glaze Application Workshop" with Joyce Michaud (July 8-9); fee: \$120. "Masters Throwing Workshop" with Joyce Michaud (August 3-6); fee: \$195. "Kilnbuilding Workshop" with Svend Bayer (August 11-17); fee: \$530. Contact Ceramics Program, Hood College Art Dept., 401 Rosemont Ave., Frederick 21701; telephone Joyce Michaud, (301) 696-3456 or 696-3526.

Massachusetts, Housatonic

One-month workshops on Japanese throwing and trimming techniques, with emphasis on production; each session includes firing a wood-burning kiln (June-August). All skill levels. Contact the Great Barrington Pottery, Rte. 41, Housatonic 01236; telephone (413) 274-6259; or fax (413) 274-6260.

Massachusetts, Stockbridge

"Traditional Methods of Southwest Pottery" with Michael Wisner Qune 22-25). "Coaxing the Accident...Saggar Firing and Flame Painting" with Judy Motzkin (July 14-16); fee: \$195. "Japanese Throwing Techniques" with Malcolm Wright (August 26-27); fee: \$175. Contact Interlaken School of Art, PO Box 1400, Stockbridge 01262; e-mail makeart@bcn.net; telephone (413) 298-5252; or fax (413) 298-0274.

Massachusetts, Truro

"Handbuilt Tableware" with Bruce Winn (July 3-7). "Throwing" with Chris Parris (July 10-14). "Hollow-form Sculpture/Fountains" with T om McCanna (July 17-21). "Large Constructed Pots" with Andrea Gill (July 22); fee: \$100, includes materials. "Tile Workshop" with Adam Zayas (July 24-28). "Altered Vessels" with Susan Beecher (July 31-August 4). "Pots for Pouring and Drinking" with Mark Shapiro (August 7-11). "Raku—Wet to Fire" with Chris Parris (August 14-18); fee: \$230, includes materials and firing. "Shape Changing" with Leslie Ferst (August 21-25). "Saggar and Pit Firing" with Jill Solomon (August 29-September 1, 9 A.M.-2 P.M.); fee: \$230, includes materials and firing. Skill requirements vary. Fee (unless noted above): \$210, includes materials and firing. Weekly sessions run 9 A.M.-1 P.M. For further information, contact Mary Stackhouse, Castle Hill/Truro Center for the Arts, Box 756, Truro 02666; e-mail castlehill@capecod.net; see website at www.castlehill.org; telephone (508) 349-7511; or fax (508) 349-7513.

Massachusetts, Williamsburg

"Get Hot! Alternative Firing and Decorating Techniques" with Bob Green; or "Portraits and Self-

Portraits in Clay: Life Sculpture” with Harriet Diamond (June 9-11); fee: \$245. “High School Program,” ceramics is 1 of 8 courses offered (June 25-July 14 and/or July 16-August 3); fee: \$2045 per 3-week session; \$3965 for 6-week session; includes lodging and meals. “Cast, Molded and Slipped! Clay!” with Amy Schusser; or “Ceramic Totem Poles: A Mythical and Magical Experience” with Anita Griffith (August 10-13); fee: \$275. Living accommodations available. Contact Horizons, 108 N. Main St., Sunderland, MA 01375; e-mail horizons@horizons-art.org; see website at www.horizons-art.org; telephone (413) 665-0300; or fax (413) 665-4141.

Minnesota, Duluth

“Ceramics: Handbuilding with Soul” with Thomas Kerrigan (July 16-22); fee: \$480, includes materials and firing. Beginning through advanced. Contact Naomi Patschke, Split Rock Arts Program, University of Minnesota, 360 Coffey Hall, 1420 Eckles Ave., St. Paul, MN 55108-6084; e-mail srap@cce.umn.edu; see website at www.cce.umn.edu/splitrockarts/; telephone (612) 625-8100; or fax (612) 624-6210.

Mississippi, Tougaloo

“Tougaloo Art Colony,” handbuilding, pit firing (August 4–11). Contact Tougaloo College: e-mail art@Tougaloo.edu; see website at www.Tougaloo.edu; or telephone (601) 977-7839.

Missouri, Ellsinore

“Advanced Throwing, Design and Form” with David Porter and Claudia George (June 11-16); fee: \$600, includes supplies, lodging and meals. “Handbuilding and Pit-firing Techniques” with Michael Wisner (July 26-29); fee: \$550, includes supplies, lodging and meals. Contact Raven Center for the Arts, Claudia George, Rte. 3 Box 180, Ellsinore 63937; or telephone (573) 998-3118.

Missouri, Kansas City

“Functional Stoneware/Single Firing” with Steven Hill (June 5-10); fee: \$360. Contact Red Star Studios, 821 W. 17th St., Kansas City 64108; e-mail RStarHill@aol.com; or telephone (816) 474-7316.

Missouri, Kirkwood (St. Louis)

Workshop on mold making using found objects with Tim Mather (June 26-30); fee: \$300, includes materials and firing. Beginning through advanced. Contact Bob Allen, St. Louis Community College at Meramec, 11333 Big Bend Blvd., St. Louis, MO 63122; see website at www.stlcc.cc.mo.us/mc/dept/art; telephone (314) 984-7930; fax (314) 984-7920.

Missouri, Mexico

“Weber Ware Party,” hands-on workshop covering pinching, coiling and slab building, burnishing, terra sigillata, firing in a Weber grill (June 22-23); fee: \$ 15. For further information, contact Sandy Benn, City of Mexico, 300 N. Coal, Mexico 65265; telephone (573) 581-2100, ext. 49.

Montana, Bozeman

Sculptural techniques with Patti Warashina (June 11–16); fee: \$200, no credits. Participants may register for 2 credits. Beginning through advanced. Contact Montana State University, Ken Bova, School of Art, Haynes Hall, Bozeman 59717; see website at www.montana.edu/wwwart/; telephone (406) 994-4501; or fax (406) 994-3680.

“Indigenous Ceramics” with Michael Peed, locating natural clay deposits, processing clay, making pots and firing in bonfires and clay banks (July 17-22). All skill levels. Contact Michael Peed, Montana State University-Bozeman, School of Art, 213 Haynes Hall, Bozeman 59717; e-mail zar7009@montana.edu; see website at www.montana.edu/wwwart/; telephone (406) 994-4283; or fax (406) 994-3680.

Montana, Helena

“Common Ground: Large-scale Site Work, Ceramic Sculpture” with Tre Arenz and Robert Harrison (June 19-30); fee: \$550, includes materials and firing. All skill levels. Contact Josh DeWeese, Resident Director, Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Ave., Helena 59602; e-mail

archiebray@archiebray.org; see website at www.archiebray.org; telephone (406) 443-3502; or fax (406) 443-0934.

Nevada, Incline Village

“Neo-primordial Pit Firing” with Marc Lancet, participants should bring bisqueware (June 16-18); fee: \$215, includes materials, firing and some meals. “Ceramic Decals” with Rimias VisGirda (June 23-25); fee: \$215, includes materials, firing and some meals. “If You Have Something to Say, Say It in Clay” with Wesley Anderegg (June 19-23). Low-fire layering, throwing and altering, and glaze decorating with Lisa Orr (June 26-30). “Expressive Handbuilt Figures” with Janis Mars Wunderlich July 17-21). “The Art of Creating Handmade Brushes” with Glenn Grishkoff (July 21-23); fee: \$215. “Living on the Clay Edge—Raku” with Robert Piepenburg (July 24-28). “Thrown and Altered, Dare to Be Square” with Tom Coleman and Patrick Horsley (July 31—August 11); fee: \$805, includes materials, firing and meals. All skill levels. Fee (unless noted above): \$415, includes materials, firing and lunches. For further information, contact Sheri Sweigard, Sierra Nevada College, PO Box 4269, Incline Village 89450; e-mail ssweigard@sierranevada.edu; see website at www.sierranevada.edu/workshops; telephone (775) 831-7799, ext. 3139; or fax (775) 831-1347.

Nevada, Tuscarora

Two-week sessions on functional pottery, oil firing and raku with Ben Parks, Elaine Parks and Dennis Parks (July 1-August 20); fee/session: \$900, includes materials, firing, lodging and meals. All skill levels. Contact Ben Parks, Tuscarora Pottery School, PO Box 6, Tuscarora 89834; telephone (775) 756-5526; or fax (775) 756-6598.

New Hampshire, Plymouth

Large-scale figurative/animal sculpture with Adrian Arleo (June 26—30); fee: \$375, includes materials; or \$608, includes college credit. Advanced. Contact Susan Bennett Tucker, Plymouth State College, Art Dept., MSC #21, Plymouth 03264; e-mail tucker@mail.plymouth.edu; see website at www.plymouth.edu/psc/artdept; telephone (603) 535-2547; or fax (603) 535-2938.

New Hampshire, Wilton

“Earth, Water and Fire,” making and firing pots in a 4-chamber noborigama with John Baymore (August 18-27); fee: \$395, includes materials and firing. Intermediate through professional. For further information, contact John Baymore, River Bend Pottery, 22 Riverbend Way, Wilton 03086; e-mail jbaymore@compuserve.com; telephone (800) 900-1110 or (603) 654-2752.

New Jersey, Belvidere

Demonstration and lecture with Rudy Autio, Don Reitz and Peter Vouklos July 8-9); fee: \$300; or \$175 for one day only. All skill levels. For further information, contact Peter Callas Studio, 1 Orchard St., Belvidere 07823; e-mail callas@interpow.net; see website at www.ceramicsculpture.com; telephone (908) 475-8907; or fax (908) 475-8956.

New Jersey, Layton

“Narrative Imagery in Clay” with Richard Notkin (June 2-6). “Innovative Handbuilding” with Lana Wilson (June 9-13). “Looking at Pots and Making Them Better” with John Chalke (June 16-20). “Pattern and Form” with Andrea Gill (June 23-27). “Pots with Character” with John Neely (June 30-July 5); fee: \$485, includes firing, lab and application fees. “Porcelain and Shino: Mastering the Materials” with Malcolm Davis (July 7-11). “Elegant and Sturdy” with Takeshi Yasuda July 14–18). “Site Installation” with Lynda Benglis (July 21-30); fee: \$685, includes firing, lab and application fees. “Pottery: A Guide Through Simplicity” with Lynn Munns (August 4–9); fee: \$485, includes firing, lab and application fees. “A Meeting of Fire and Earth: Preparing Pots for the Anagama” with Bill Shillalies (August 11-15). “Firing the Anagama” (August 16-22); fee: \$550, includes firing, lab and application fees. “Constructing a Universe” with Bennett Bean (August 25-27); fee: \$294, includes firing, lab and application fees. Skill requirements vary. Fee (unless noted above): \$445, includes firing, lab and application fees. Contact Jennifer Brooks, Peters Valley Craft Education, 19 Kuhn Rd., Layton 07851; e-mail pv@warwick.net; see website at www.pvcrafts.org; telephone (973) 948-5200; or fax (973) 948-0011.

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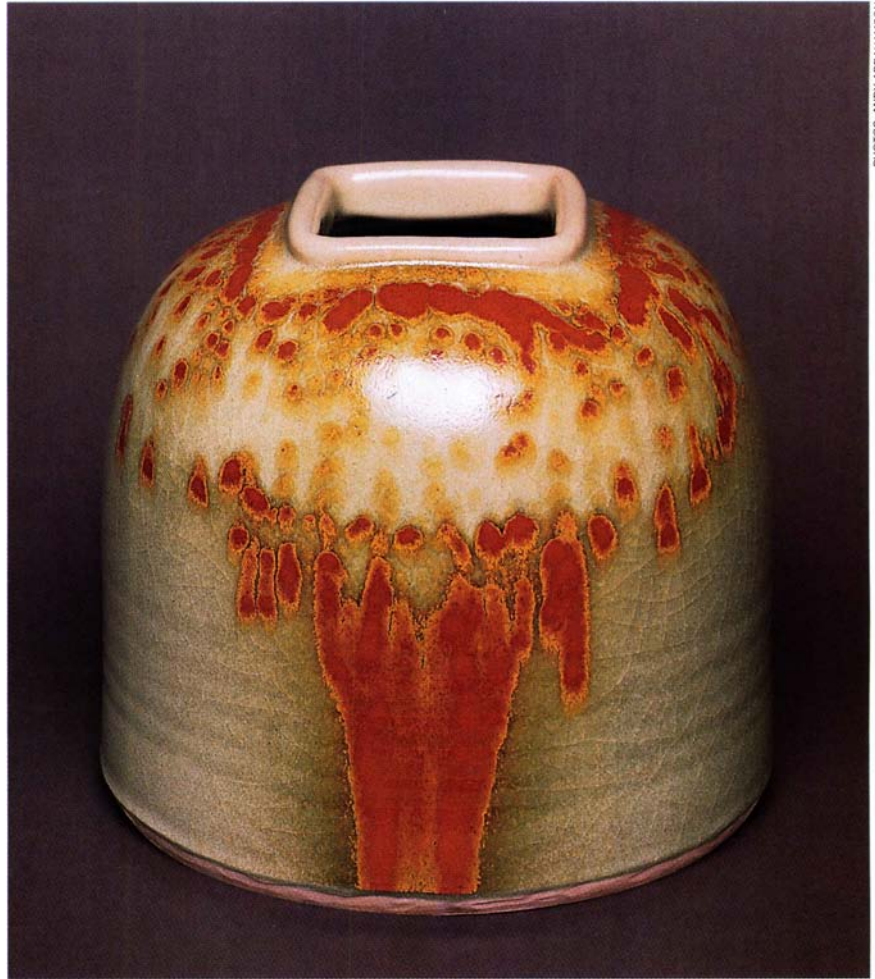
Participants firing the wood kiln during a workshop with Hiroshi Ogawa at his studio in Elkton, Oregon; the “scorpion” on top of the kiln was made of found metals by Ogawa’s son, Kohki.

Brother Thomas Bezanson

“Creation Out of Clay,” an exhibition of porcelain vessels by Brother Thomas Bezanson, was presented recently at Pucker Gallery in Boston, Massachusetts. These pots have a “timeless, universal appeal,” observes arts writer Ellin Anderson in the accompanying catalog. “While most of the classic forms he uses come from the Far East, his work reminds us that making ceramics is something that most civilizations have in common. As Brother Thomas has said: ‘It is a world culture. It belongs to all of us.’”

A former Benedictine monk, he “spent years experimenting with natural substances gathered from many parts of the world” to develop his glaze repertoire. “This process of discovery has produced patterns that suggest Nature’s delicate side—partridge feathers, chrysanthemum petals, hares fur—and colors that reflect Earth’s dramatic beauty.

“Taking a painterly approach to decoration, Brother Thomas treats the ceramic surface as a canvas on which colors are blended and poured in bold patterns,” Anderson continues. “These bowls, plates and cups resemble glorious abstract paintings that can be held, touched, sipped from and made intimate with the poetry of living things.” ▲



PHOTOS: ANDY ABRHAMSON

“Square Top Vase,” 8½ inches in height, porcelain with celadon and orange glaze.



“Flask Form Vase,” 14½ inches in height, porcelain with Honan temmoku glaze.

Santa Fe Clay

by Cindy Bellinger

Is location couldn't be better—near several shops and cafes, as well as other galleries and art spaces, and within walking distance of the historic plaza. Founded in 1979 in a 10,000-square-foot, low-profile warehouse, Santa Fe Clay began as a retail supply business, selling ceramic materials and tools to the potters of northern New Mexico. In 1993, a modest studio program was added, which has since grown dramatically in scope. Currently, it is the only facility of its kind in the Southwest operating a retail supply business, along with studio space for ceramics artists at all levels, as well as year-round educational programming.

“From the beginning, I wanted to create an inspirational and creative environment for all ages, children through adults, beginners through professionals,” says Avra Leodas, who managed the studio for five years before purchasing the business from her employer two years ago.

The initial steps toward her vision were taken when she organized a 1994 summer workshop program. “We had mostly local artists that summer,” Leodas recalls. “We were cautious at first, not knowing if this kind of workshop program would be viable in Santa Fe.” Today, she recruits nationwide to bring in top artists for workshops.

Inspired by the well-known crafts centers around the country, such as Penland, Haystack, Arrowmont and Anderson Ranch, Leodas wanted to create a similar space for in-depth study. The wide range of classes now includes throwing and handbuilding for all skill levels, tile making, figurative sculpture, glaze chemistry and raku firing. The center is open daily from nine to nine, and students have unlimited access to wheels, kilns and other equipment.

The layout of the facility emerged from practicality. A bright classroom area, equipped with wheels and worktables, provides plenty of space for stu-



An exhibition of works by artists who have taught in the summer workshops program was featured in the Warehouse Exhibition Space.

dents to spread out. The building houses a separate glazing area, a lab for mixing glazes and an electric kiln room as well. The gas and raku kilns are in an adjoining shed.

During the summer, a large tent provides for studio overflow. Students and studio members are also able to sell their work from the tent during the Santa Fe Farmers' Market, which shares the yard from May through October.

A ceramics artist herself for 25 years, Leodas was attracted to the "warehouse feel" of the building. Knowing how scarce private working space was in Santa Fe, she started building individual studios during her first year as manager. There are currently 15 studios housing 25 resident artists. Set back from the main room, these spaces offer the artists a quiet working environment within a community of shared interests.

Another recent feature at Santa Fe Clay is the Warehouse Exhibition Space, which connects the studio area to the retail operation. Along with providing a venue for statewide juried shows, it is also used for one- or two-person shows by studio members.

Together with Triesch Voelker, her right-hand man in the operation of the center, Leodas recently curated an exhibition of works by artists who have taught in the summer workshops program at Santa Fe Clay between 1994 and 1999. "It was very exciting and rewarding to put this show together," says Leodas. "We were able to generate a lot of publicity in the local press, attracting many local and out-of-town collectors. This kind of exhibit is the direction we'd like to pursue."

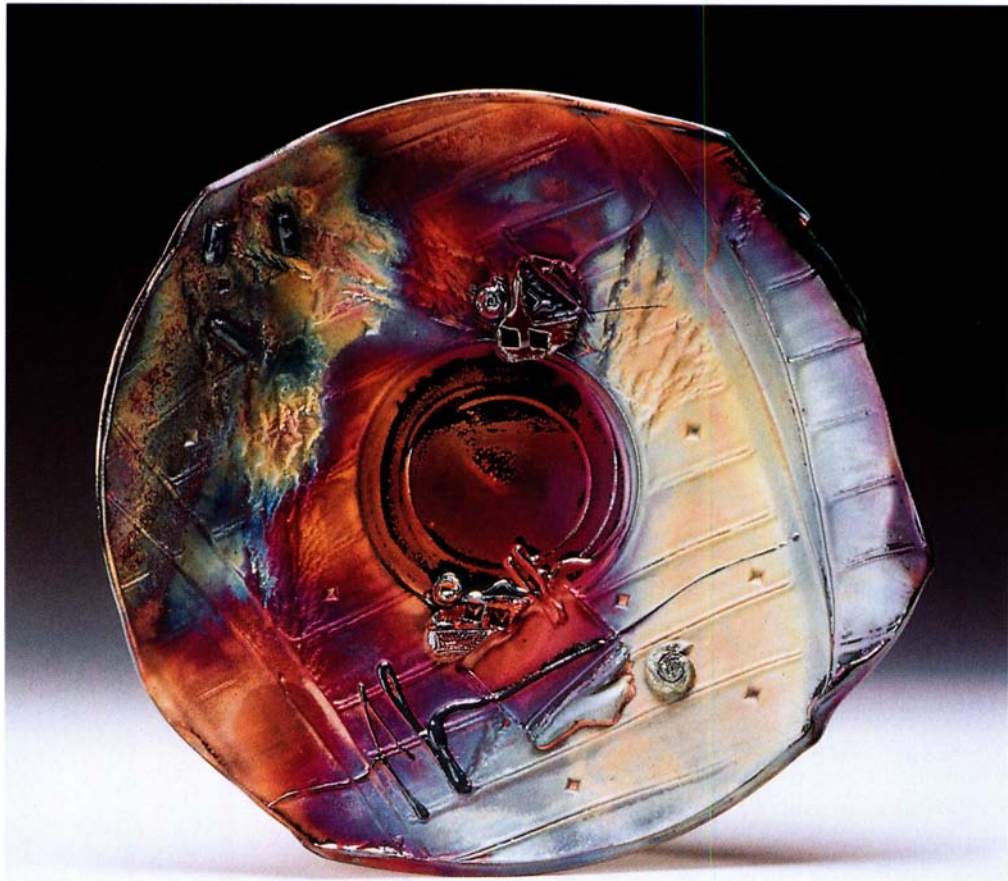
As one of the newest facilities in the world of educational ceramic centers, Santa Fe Clay is off to a good start. The well-equipped classroom and comprehensive programming, the summer workshops, the exhibition space and the resident-artist opportunities all make this a welcome addition to the field. ▲



Suzi Calhoun and Gena Fowler working in 1 of 15 private studio spaces



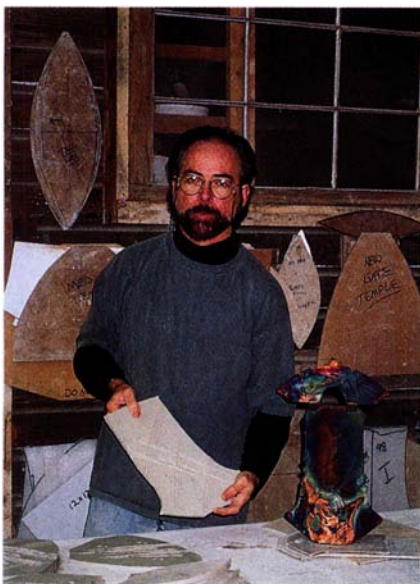
Wheel-throwing classes meet in the main studio/classroom area.



Drape-molded platter with wheel-thrown foot, approximately 15 inches in diameter, multifired.

George Whitten

by Robert Hasselle



Ohio potter George Whitten uses templates to construct "blank" forms to be altered in different ways.

An unassuming man, George Whitten lives an almost hermitlike lifestyle, although when he does have guests, he is the life of the party. He has worked very hard to develop his raku process and, until now, has not been too interested in sharing it with the world at large. This is not to say that Whitten's work has been unappreciated. His name may not be a buzzword on the lecture circuit, although he has done his share of workshops, but his work has not escaped the notice of New York interior designers and collectors who have paid over \$3000 for one of his larger pieces.

This has not happened by accident. In the commercial sphere, Whitten has been a tireless promoter of his own work. I encountered an example of this while at the American Crafts Council show in

Chicago. When a buyer from American Artisans in Sherman Oaks, California, stopped by to place an order, I happened to mention George Whitten. She told me he used to show up at her gallery with a whole van full of raku pots, and let her pick out what she wanted. Later, I mentioned to Whitten that Sherman Oaks was a helluva drive from Mansfield, Ohio, just to make a cold call! He replied that back in the 1980s he used to do that kind of marketing all the time; many times the first gallery he called on would buy the whole truckload just to keep them out of the hands of competitors.

His work was particularly hot in the '80s: Whitten pots were featured in several movies and television shows. An interior design showroom in Miami that handled his work had an arrangement

with the *Miami Vice* television series. It was basically a rental agreement, with an understanding that if the piece was broken in a fight scene or machine gun episode, it was upgraded from rental to purchase.

Whitten started off making pots with David Tell at Florida Atlantic University. He stayed after graduation to learn more about ceramics. Finally, Tell told him that he was ready for graduate school, and even arranged interviews for him at three. Whitten ended up going to Wichita State.

After graduating in 1974, he accepted a teaching job at Ohio University in Athens. He stopped off in the vicinity of Mansfield to spend part of the summer with friends. By the time he got to Athens, the Arab oil embargo was in full swing, and the job had been eliminated due to budget cuts. The school had tried to reach him over the summer, but couldn't locate him.

So Whitten went back to the Amish country east of Mansfield, with the idea of establishing a studio. This plan never materialized; instead, he hooked up with three friends in the Mansfield area and together they started a co-op pottery. A sympathetic farmer outside the village of Mifflin, Ohio, provided an outbuilding, which they fixed up as a studio. A few years later, after the other three potters had moved on and the farmer announced he was ready to retire, Whitten bought the place and has since operated it independently.

The first thing about his place that impresses the visitor is the total sense of privacy. There is a long driveway that drops down from the road into the 40-acre spread, which includes a number of outbuildings of dubious use and vintage. There is even another house on the property, which Whitten rents out. It's quiet now, but a few years ago the place was somewhat busier, with potters Tim Mather and Annette McCormick working in one of the outbuildings and four or five apprentices working for Whitten in the main studio.

Nowadays, Whitten has only one occasional employee and is doing some painting on the side. He calls this a sabbatical, but he will still probably do



Raku basket, approximately 12 inches in height, assembled from template-cut slabs, then manipulated and textured, with multiple terra sigillatas and glazes.

\$40,000 to \$50,000 worth of wholesale orders for raku work this year, which makes for a pretty busy sabbatical.

The studio is a little drafty by urban standards, but has lots of space and a good division of extra rooms for the dirty work. In addition to his wheel work, Whitten produces drape-molded platters to which a thrown foot is added. Most of the slab pieces are begun by apprentices; cardboard templates are used to cut out the walls, which are textured and brushed with slip while still flat. The apprentice scores the edges

and assembles the shapes, then Whitten does the final alterations. He considers these basic forms to be blank canvases, which he alters and glazes in totally different ways; however, the size and general shapes remain constant, which allows enough continuity to satisfy wholesale customers.

Whitten began raking in 1979, when he decided to give up salt glazing—and almost gave up pottery as well. His plans were vague, but he was leaning toward becoming a truck driver. He had a few hundred pounds of clay left

and decided to make some raku pieces for himself. A gallery owner happened to see them and offered him \$ 100 apiece. He had discovered the high-end market, and the rest is history.

Whitten is very proud of his raku bodies. He is able to produce pieces up to 4 feet in height, and has taken some of them through the raku process as many as 25 times without cracking. Because of variations in mined clays, especially the fireclays, he has tried to stick with more refined ingredients; all of the grogs are manufactured by North American Refractory.

Whitten Sculpture Body (Cone 10)

F-1 Wollastonite.....	10 lb
6-Tile Clay.....	25
Edgar Plastic Kaolin.....	50
Kentucky Ball Clay (OM 4)	25
Kyanite (35 mesh).....	20
Extra-Fine Grog.....	10
Fine Grog.....	10
Medium Grog.....	10
	160 lb

Whitten Throwing Body (Cone 10)

F-1 Wollastonite.....	10 lb
6-Tile Clay.....	50
Kentucky Ball Clay (OM 4)	25
Kyanite (35 mesh).....	20
Extra-Fine Grog.....	20
Fine Grog.....	10
	135 lb

Before mixing either body, stir the wollastonite in water, then screen.

Both clay bodies are suitable for a variety of situations and will go up to Cone 10 without deformation. Though fairly expensive to make, they are practically immune to thermal shock.

Whittens glaze firings are done in electric kilns. He applies many layers of colored terra sigillatas (mixed with frit or borax to help resist the smoke) and low-fire glazes; all are fired before the copper matt finish is applied. Even the copper matt is pre-fired to Cone 05 before the pot is raked.

For a white crackle and general-purpose base glaze, Whitten uses a com-

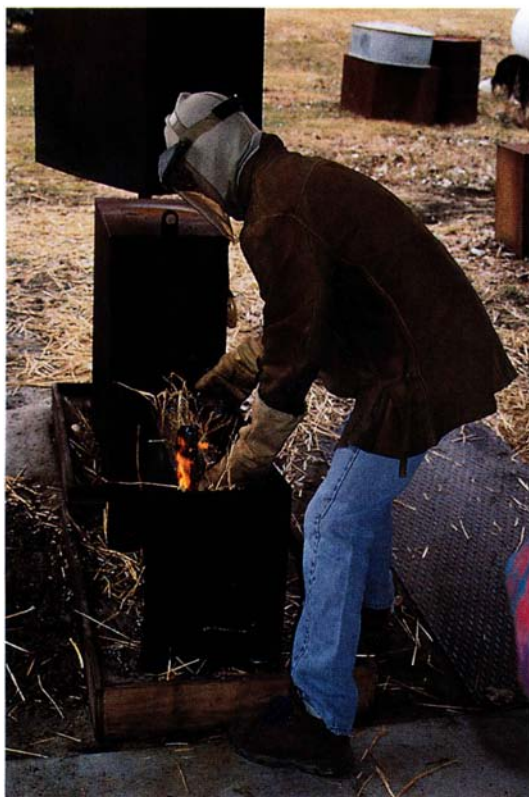
mercial clear (Gare 1700). A vat of this glaze in watered-down form is also sometimes used as a thin wash underneath the copper matt.

His copper matt glaze is applied thinner than most stoneware glazes, but much thicker than the thin washes a lot of raku potters use. He likes it to develop a little sheen, and says that his glazes are more color-fast because of this and the Cone 05 firing.

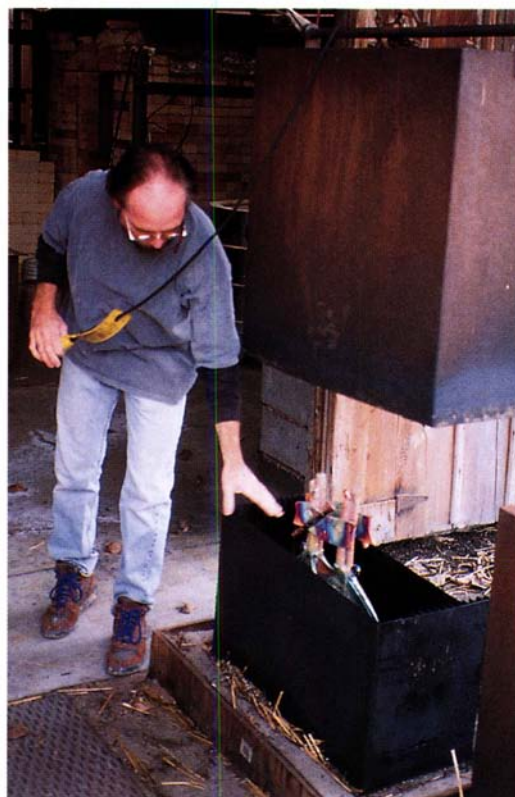
George Whitten Copper Matt (Cone 05)

White Lead Bisilicate.....	2.50 lb
Frit 3110 (Ferro).....	2.00
Iron Oxide.....	0.50
Red Copper Oxide.....	20.00
Veegum T.....	1.25
	26.25 lb

Mix with 2 pints vinegar; the vinegar is not an active ingredient, but is used to break the surface tension and allow dispersion of the copper. Epsom salts may be added to prevent settling. Be sure to take all safety precautions when handling the raw ingredients and fire in a



The 1500°-1600°F piece is placed in a "chimney" filled with straw, then more straw is thrown on top.



A hoist allows Whitten to easily lower and raise the heavy metal lid.



Raku teapot, 12 inches in height.



Covered jar, approximately 10 inches in height, by George Whitten, Mansfield, Ohio.

well-ventilated kiln. Do not use on surfaces that may come in contact with food or beverages.

As mentioned before, each piece is fired more than once to Cone 05. This matures the copper matt and the other glazes before the raku firing. Then the raku firing process is varied according to the results desired. For example, the white crackle with colored slips is taken out of the kiln at 1200°-1400°F, placed in an open container filled with straw, and covered with more straw. The container is left open, and the smoke turns the crackle patterns black.

The copper matts are handled in a totally different way. Whitten uses a sand pit with what he calls a "chimney."

This is a metal box with holes drilled in it and notches welded on the inside for altering the size of the chamber. The chimney is packed with straw, and the piece is fired to about 1800°F. When it cools down to 1500°-1600°F, it is removed from the kiln by gloved hand, or if it has a handle, by a metal bar, and is placed in the chimney. A small handful of sawdust mixed with kerosene is thrown into the container to ensure instantaneous combustion. The heavy metal lid is lowered down over the piece by hoist and is forced into the sand.

Some pieces are made in sections so that they can incorporate differently treated sections; e.g., copper matt with white crackle parts.

Altogether, George Whittens work offers a panoply of forms, textures and colors. Back in the 1980s, I went to a show of works by raku potter Rick Foris with my friend Prue Warren. She described Foris' work as classical artifacts, but of a culture just not found on this planet. Whittens work sometimes exhibits this kind of radical originality, especially in the thrown pieces, decorating techniques and alterations. The large slab vessels, however, are another matter. They seem to be icons, effortlessly spanning the gap between postmodern Western art and a kind of Zen-flavored orientalism. They look equally like artifacts from some distant past and time travelers from the future. A

Horn Island Kiln

by W. Lowell Baker

When Annette Blocker from the George Ohr Art and Cultural Center asked if I could teach a kilnbuilding workshop on Horn Island off the coast of Mississippi, I was thrilled. In that one sentence, she had hit on two of my greatest passions—kilnbuilding and the ocean. Of course I would go for a week to a nearly deserted island and build a kiln. Why not? My only questions were: did I have to wear shoes, and could I take my boat and family? The answers were no, yes and yes, so the adventure began.

One cool and slightly windy day in February, we boarded a small fishing boat, along with several members of the staff from the Ohr Center. The boat headed south southeast out of the small marina at Ocean Springs, Mississippi, toward a barely visible line 12 miles away on the horizon. As we came closer to Horn Island, pine trees and beaches came into view. The 15-mile-long island appeared to be deserted, with the exception of a few fishing boats an-



The Horn Island wood-burning kiln was constructed from three steel drum barrels. A trench was dug in the sand for the firebox barrel; the kiln shelf at the rear of the barrel will serve as the floor of the ware chamber barrel.

chored offshore. We approached the beach carefully, keeping constant watch on the depth finder to warn us of hidden shoals and sunken wreckage.

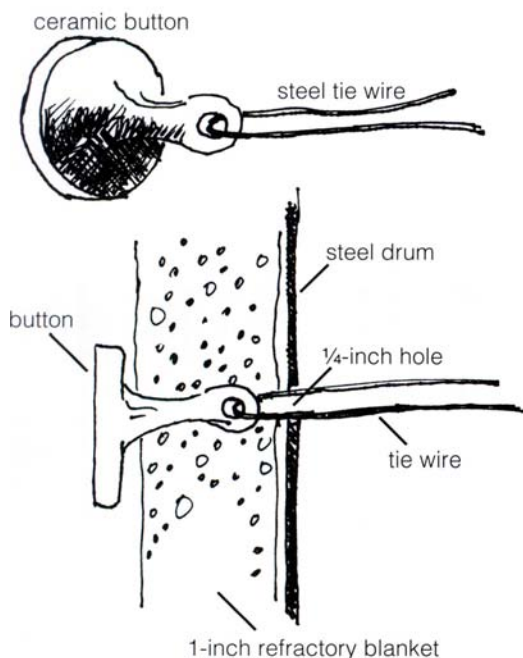
Motoring eastward down the beach, we found a lone pine on the crest of a 20-foot dune. Next to the pine was a huge gash, where Hurricane George had cut through the island and deposited a substantial quantity of driftwood and other debris. This was to be the site of the 1999 Horn Island workshop.

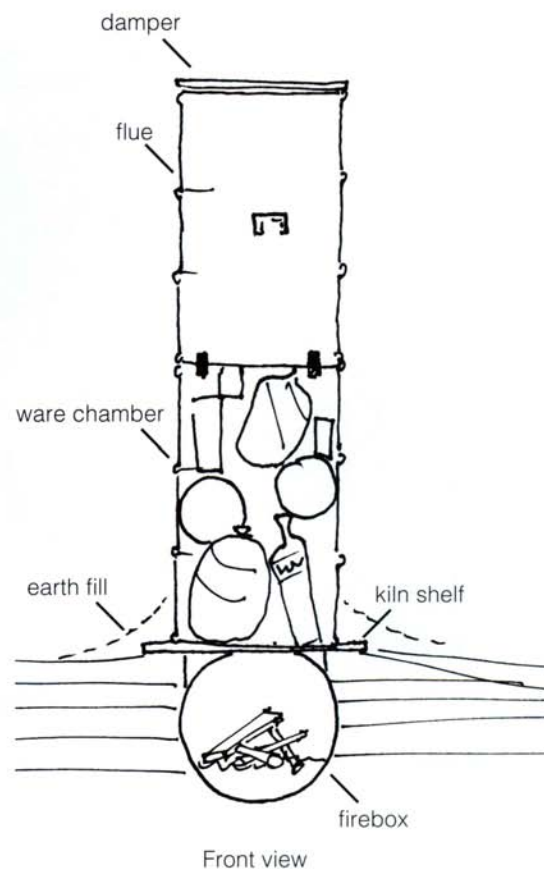
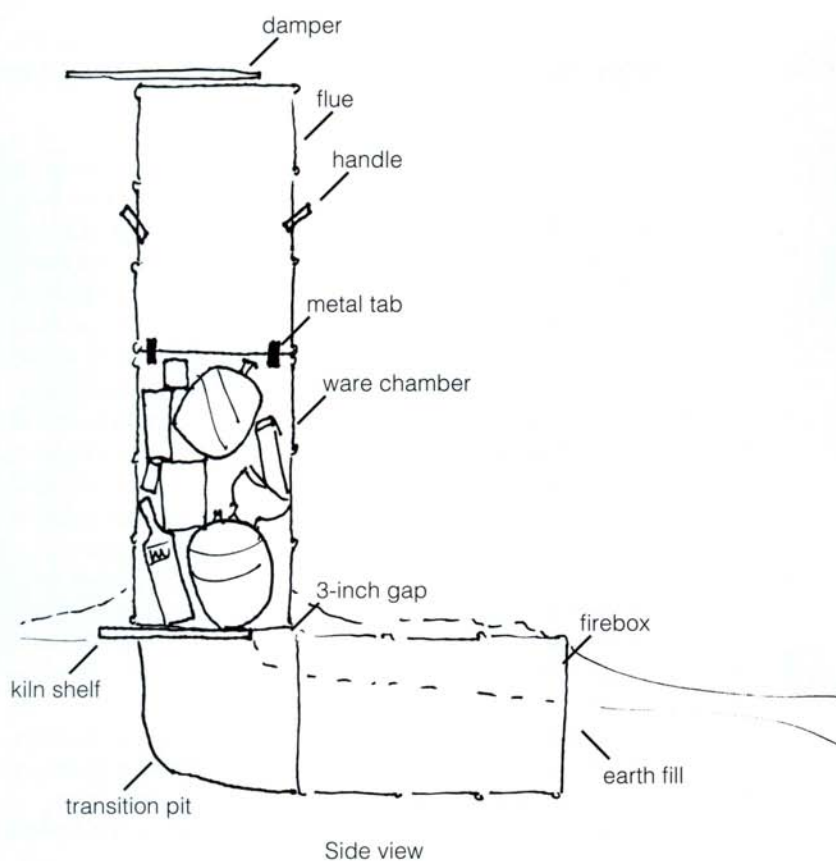
The Ohr Center had arranged with the Department of the Interior for us to set up a camp in this location and to use as much of the wood as we wished to fire our temporary kilns. We understood we would be about a half mile from the protected osprey nesting area, and that we should take care to keep our impact on the nesting birds to a minimum.

While inspecting the area, we collected a few shells and some driftwood, along with a large pile of hurricane trash that we hauled back to the mainland for disposal. We marked the site with a post topped with a driller's helmet, which must have been lost offshore. Over the course of the next few weeks, a Department of the Interior agent approved the site and the design of our temporary kilns.

On the morning of May 16, 1999, my family and I loaded our sailboat with provisions for a week on the island. Then we loaded our canoe with boxes of pots and camping supplies. As we pulled past the last channel marker, it was too hazy to see the island, so we took a compass bearing and headed through moderate seas toward the promised landfall, towing the loaded canoe. After about an hour, the island could be seen on the horizon.

We were able to identify landmarks near the kiln site and pulled into a calm anchorage about 1:00 P.M. The first night was remarkably quiet and peaceful. It seemed we were the only people





on the island. Our closest neighbors were another sailboat anchored about a mile down the beach and an alligator we found when exploring the dunes.

The following day, about noon, a chartered schooner arrived with the workshop participants and the parts for the temporary kilns. All of the gear was ferried ashore in small powerboats and the canoe. The workshop participants spent the afternoon finding suitable spots and setting up their camps.

The kiln was to be constructed from three 55-gallon steel drum barrels from which the ends had been removed. This had been done with a saber saw with a metal cutting blade. A 1/2-inch hole drilled near the edge of the top of the drum allowed the saw blade to be inserted for the cut around the end.

The drum that was to become the flue had two handles welded (could have been bolted) to the sides about 2 inches above the center line of the drum. The handles facilitate placing the flue on the top of the firing chamber and removing the hot flue at the end of the firing. Three or four 1/4x4-inch metal tabs

were also welded (bolted) to the bottom outside of the flue drum. These tabs, which hold the flue in place during firing, extend 2 inches below the bottom of the drum.

The firing chamber drum had been drilled with about two dozen 1/2-inch holes in six vertical rows around the circumference, spaced evenly top to bottom. The first hole in the row was about 2 inches from the top and the last about 2 inches from the bottom. One-inch peepholes could have been cut in the drum at this time as well.

The refractory blanket material was then rolled out on a clean, hard surface, and lengths 4 inches longer than the drum were cut. Four pieces of 1-inch-thick refractory blanket should be sufficient to build one kiln. With the drum placed on a flat, clean floor, the first piece of refractory blanket was hung inside. The blanket was positioned so that about 2 inches extended above the top edge of the drum.

Next, about 8 inches of mild steel tie wire was threaded through the hole in a ceramic button and bent in the middle.

This doubled tie wire was then pressed through the blanket and pushed through one of the holes at the top of the drum. Once the button was pulled into position, the tie wires were bent flat against the outside of the drum.

With the first length of refractory blanket held in place with one button, the second length was draped into the drum directly opposite the first and attached in the same manner. The next two lengths of blanket were then centered in the two spaces between the first two sections and attached through the top holes.

After the refractory blanket had been firmly attached around the top, the drum was turned over and the blanket pulled into position. The midsections of the blanket were attached by pushing a wire through a hole from the outside to locate the appropriate position for the button, then pushing the button wire back through that hole. With all the buttons in place, the tie wires were pulled snug and rolled tightly to form knots that would prevent the buttons from coming loose.



After the refractory blanket was attached and the chamber positioned on the kiln shelf, it was tumblestacked with bisqueware.

If there had been a sag in the blanket, additional holes could have been drilled and more buttons attached. If a peephole had been drilled in the drum, the blanket would have been cut away from that opening at this time as well.

The extra blanket at the top and bottom of the drum was rolled outward over the edge to serve as a gasket between the firing chamber and the flue on the top, and the kiln shelf on the

Materials List

3 drum (55-gallon) barrels with the ends cut out. Caution: Do not cut closed containers with a torch; use a chisel or a saw.

50 square feet of 1-inch-thick refractory blanket. Caution: Be sure to wear appropriate eye and skin protection during construction, and always use a respirator when working with the refractory blanket.

20 feet of mild steel tie wire.

24 ceramic buttons to hold the refractory blanket in place.

Sheet metal or bricks, if you are building the kiln in sand.

Old kiln shelves.

24x24-inch sheet metal for damper and to cover the kiln while cooling.

Fuel, about 20 cubic feet of thin dry wood per firing.

bottom. Because the blanket extends beyond the edge of the firing chamber, care should be taken not to drag it on hard surfaces.

Late in the afternoon of the first day of the workshop, we began digging the trench for the first kiln in a gently sloping bank aligned with the prevailing wind. Facing the firebox into the wind helps force air into the kiln and blows smoke away from the kiln firers.

We dug the trench about one and one-half drums long, and the diameter of the drum deep. At the firing chamber end, it was about 2 inches less than the diameter of the drum.

After the firebox drum was placed horizontally in the trench, a kiln shelf (long enough to span the trench)

was placed at the firing chamber end, leaving a space of about 3 inches between the end of the firebox and the shelf. This space is where the fire enters the chamber. The firing chamber was then set on the kiln shelf, bridging the 3-inch gap.

By evening, the kiln had been assembled for a test firing; however, loose sand soon filled the transition pit between the firebox and the firing cham-

ber, so we sent a group of people out to search the dunes for sheets of metal to block the inflow of sand.

To our good fortune, we found a small stainless-steel refrigerator box that had washed high into the dunes from some unfortunate boat. Using an ax, we hacked the box apart to get sheet metal for the construction of an appropriate transition between the firebox and the chamber. This box was placed in the sand and the kiln quickly reassembled.

Next, dirt was firmly packed around the base of the firing chamber, as well as the firebox. Bricks and shards were used to cover the sides of the gap between the firebox and the firing chamber.

The kiln was tumblestacked with bisqued pots on the second day. Seashells were used to separate the ware and help level the stacking. Once the lain was stacked, the flue section was placed on top of the firing chamber, and a piece of sheet metal placed on top of the flue to act as a damper.

A small fire was built in the firebox at noon and maintained until 5 o'clock, when we started stoking more heavily. It is important not to build too big a fire too soon, as the draft rapidly pulls the heat into the kiln. It is also advisable to stoke only as fast as the fuel is burned. Otherwise, a large pile of coals could build up, which would serve to decrease the amount of air entering the kiln and thereby decrease the temperature gain. The greatest gain is achieved by stoking small pieces (1x1x24 inches) of very dry wood.

By 8 P.M., 2 feet of flame was leaping from the flue. As soon as the flame cleared and began to drop back into the flue, we stoked again. Keeping the flame moving in and out of the flue achieved the greatest heat gain. At high temperatures, the flue glowed a continuous red.

Heavy stoking was maintained until about 10 P.M. As the firing approached the end, the firebox was clogged with coals by overstoking with large pieces of wood. This technique placed the kiln in a heavily reducing atmosphere, and prevented cool air from entering the firing chamber and damaging the pots.

Once the firing was complete, the damper was closed and the firebox was



A selection of wood-fired works from the Horn Island kilns; although heat work was not measured by cones, some pieces appear to have reached at least Cone 10.

sealed with a metal cover (one of the ends cut from a drum makes a good door). It is also possible to carefully remove the flue at this point, placing the sheet metal damper over the firing chamber and covering with dirt or sand. Note: A Idln in heavy reduction will produce a large flame when you remove the flue; protective clothing and extreme caution should be used.

On the morning of the third day, we removed the flue from the kiln and examined the results of our efforts. Although we did not use cones, portions of the stack appeared to have reached Cone 10 or better. Small amphorae, made from a commercial Cone 10 body, had fused together.

Because the first kiln was so successful, we assembled a second kiln with a slightly different firebox configuration. Both kilns were high fired each day for the remainder of the workshop. The ware received a light salt glaze from the seawater-soaked driftwood, and there was light fly ash on some of the pieces.



As the firing neared completion, the firebox was overstoked with large pieces of wood. This technique placed the kiln in heavy reduction, and prevented cool air from entering the firing chamber and damaging the pots.

The Horn Island kiln is a modern adaptation of the Greek and Roman kilns. It proved to be an excellent, low-cost, portable design, capable of reaching stoneware temperatures. It could also be used to fire raku. A variation of this design will certainly become a part of my students' firing experience at the University of Alabama. I believe build-

ing this kiln will help them understand the complexities of firing with wood.

All of the materials that were transported to the island were removed at the end of the workshop. The charcoal was buried, and the burnt seashells were scattered in the surf. As we sailed away from the island, we watched an osprey carry a fish back to her nest. **A**

Happy Days

by Penny Crawford



"Humpty," 5 Feet in height, handbuilt in sections, once fired; installed at Gold Creek Village in Canberra.



"Dance My Lady," to 2 feet in height, \$200 each, by Penny Crawford, Goulburn, New South Wales, Australia.

PHOTOS: JACKIE HANSEN

Dingo: Australian native dog, taken off the noxious list in New South Wales, the first state in Australia to recognize our Dingo as "just a dog." Now, what has this to do with ceramic sculpture? Well, for me, quite a lot.

Lets start at the beginning. I was born July 1944 in Goulburn, New South Wales, which is in the Southern Tablelands, a cooler climate when compared to the rest of Australia. I was the youngest in the family with three older brothers. My dad used to say, "me, my boys, my wife and, oh yes, Penny, a girl, who does not carry on the family name." Mum started going to our local college pottery classes when I was about six years old. Wow! I met clay and fell in love with making sculptures, but my brothers needed cars and ski boats, so no money for a kiln for mum; also no art college for me, as girls just get married and have children. Oh! How things have changed!

So I left school at 14 and worked as a window dresser before getting married at 18 and adopting 2 children, but I never lost sight of my dream to become

a potter and also work with animals. All my life, animals have been my friends and companions: cats, dogs, birds, emu, kangaroo, deer and for the last 10 years the dingo. I am now training a young dingo called "Sox" for the TV program "Outback Adventures."

Several years ago, I completed a three-year part-time studio ceramics course at Goulburn TAFE College, plus another year of clay and glaze technology. I've since been incorporating my love of animals in my daywork. I always try to bring out their character; for example, the arrogant look in the face of a camel (there are many in the outback), as on the 5 1/2-foot-high camel I made recently for Outback Creations at Gold Creek Village in Canberra.

I can't find commercial clay that works for me, so I mix my own—one-third raku clay, one-third terra cotta and one-third found local clay. This local clay makes a wonderful slip for my smaller camels.

The large sculptures are built over a "skeleton" constructed from extrusions. When building, I let each section set for

a short time before adding to it, keeping the top of the sculpture wet by covering with plastic. The final wall thickness is approximately 1/2 to 1 inch. Drying is done slowly, then the piece is once fired.

All are made on kiln shelves on a thick layer of newspaper so the clay can move as it dries. When it is dry enough to fire, I pick up both sculpture and kiln shelf, and put them into a 10-cubic-foot electric kiln. For the first 24 hours, with air vents open, I put candles in and around the work, as this is a very slow way of preheating. Then I turn on the kiln for a 12-hour firing to 1100°C (2012°F), and allow two days to cool down before opening the door.

There are many sad things happening in the world today, so in my animals, I always try to put in much happiness and laughter. When one customer said she can't help but smile when she sees her piece each morning, it was the best compliment I could get. I made something that makes someone smile each day. Bringing happiness to people, what more can one ask for? **A**

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International Exhibitions

April 20 entry deadline

Taipei, Taiwan "The Sixth Taiwan Golden Ceramics Awards" (October 28-January 28, 2001). Juried from up to 3 slides of different views per entry; up to 2 entries. Awards: Golden Ceramics Grand Purchase Award, NT\$600,000 (approximately US\$19,000) plus travel grant of NT\$100,000 (approximately US\$3000); Museum Gold Purchase Award, NT\$350,000 (approximately US\$11,000); 2 silver purchase awards, NT\$250,000 (approximately US\$7800) each; 3 bronze purchase awards, NT\$ 150,000 (approximately US\$4700) each; and 5 merit purchase awards, NT\$100,000 each. For brochure/further information, contact the Sixth Taiwan Golden Ceramics Awards Committee, 10 FL, 26 Nanking East Rd., Section 3, Taipei 104; e-mail twngca@hm6.hcgt.com.tw; see website at www.hcgt.com.tw; telephone (886-2) 2506-8101, ext. 297; or fax (886-2) 2504-2208.

May 8 entry deadline

Omaha, Nebraska "Mixed Media II 2000" (June 5-26). Juried from slides. Entry fee: \$30 for up to 3 slides; \$5 for each additional slide. Cash awards. For prospectus, send SASE to Period Gallery, 5174 Leavenworth, Omaha 68106; e-mail shows@periodgallery.com; or telephone (402) 556-3218.

June 2 entry deadline

Sandton, Gauteng, South Africa "Altech Ceramics Biennale 2000" (September 22-October 14). Juried from slides. Entry fee: in South Africa, R150; APSA members, R50; international artists, US\$30. Jurors: Ian Calder, Hennie Meyer and Kim Sacks. Award judge: Jeroen Bechtold. Awards: premier, SARI5,000 (approximately US\$2445); sculpture award, SA R10,000 (approximately US\$1630); 3 merit awards, SA R5000 (approximately US\$815) each. Contact the Association of Potters of Southern Africa, PO Box 2900, North Riding, 2162 Gauteng, RSA. Or contact APSA Secretary Cynthia McAlpine: e-mail apsa@icon.co.za; telephone (27) 11 673 7893; fax (27) 11 673 6102.

June 8 entry deadline

Omaha, Nebraska "Realism II 2000" (July 3-24). Juried from slides. Fee: \$30 for up to 3 slides; \$5 for each additional slide. Cash awards. For prospectus, send SASE to Period Gallery, 5174 Leavenworth, Omaha 68106; e-mail shows@periodgallery.com; or telephone (402) 556-3218.

June 15 entry deadline

Mashiko, Japan "The Mashiko International Ceramics Contest 2000" (October 8-December 3). Juried from actual works. Jurors: potters Shinsaku Hamada, Hideyuki Hayashi, Ryusaku Miwa, Tatsuzo Shimaoka; and art critics Hiroshi Aoki, Rupert Faulkner, Mitsuhiko Hasebe and

Kenji Kaneko. No entry fee; all shipping and handling expenses are responsibility of artist. For further information, contact the Secretariat, Mashiko International Pottery Contest Executive Committee, 2030 Mashiko, Mashiko-Machi, Haga-Gun, Tochigi-Ken, Japan 321-4293; or fax (81) 285 726 430.

August 7 entry deadline

Zanesville, Ohio "Ceramics International Juried Biennial Exhibition" (October 8-December 3). Juried from slides. Entry fee: \$20. For prospectus, send SASE to Zanesville Art Center, 620 Military Rd., Zanesville 43701; e-mail info@zanesvilleartcenter.org; telephone (740) 452-0741; or fax (740) 452-0797.

February 10, 2001, entry deadline

Suwon, Korea "The First World Ceramic Biennale 2001 Korea" (August 10-October 28, 2001), open to international ceramists; no form or size restrictions. Juried from 2 slides and 1 color photo for each entry; up to 5 entries. No fee. Final selection will be made from actual works sent by May 31, 2001. Contact World Ceramic Exposition, 2001 Korea Organizing Committee, 1246 Kwonsun-dong, Kwonsun-ku, Suwon, Kyonggi-do 441-390, Korea; e-mail c6@worldceramic.or.kr; see website at www.worldceramic.or.kr or www.ceramicbiennale.org; telephone (82) 331 237 4291; or fax (82) 331 237-4295.

United States Exhibitions

April 5 entry deadline

Lexington, Kentucky "Summer Open: Unearthed Treasures: Ceremonial Vessels in Clay" (June 23-July 30), open to tripod-form ceremonial vessels by ceramists 18 years and older. Juried from slides. Juror: Deborah Bedwell, ceramist, founder/executive director of Baltimore Clayworks. Fee: \$25 for up to 3 entries; \$35 for 4-6 entries. Awards: \$1350. For prospectus, send SASE to LAL Summer Open, 209 Castlewood Dr., Lexington 40505; for further information, telephone (606) 254-7024.

April 7 entry deadline

Southport, North Carolina "National Juried Show" (June 19-July 29), open to 2- and 3-dimensional works. Juried from slides. For prospectus, send SASE to Associated Artists of Southport, PO Box 10035, Southport 28461.

April 10 entry deadline

Ann Arbor, Michigan "Smoke and Mirrors" (May 19-June 11), open to works in all media. Juried from slides or photos and resume. Fee: \$20. For prospectus, send SASE to Gallery 212, 212 S. Main St., Ann Arbor 48104; or see website at www.gallery212.org.

April 15 entry deadline

Grand Rapids, Michigan "Unique Teapots" (June 16-August 28), open to works in all media. Juried from up to 6 slides (with SASE), maximum 2-page resume and 1-page statement (artistic or curatorial). Cash awards. For further information, contact the Urban Institute for Contemporary Arts, 41 Sheldon Blvd., SE, Grand Rapids 49503; e-mail uica@iserv.net; or telephone (616) 454-7000.

Chester Springs, Pennsylvania "Studio Days 2000" (September 15-October 7), open to functional ceramics. Juried from 5 slides (with SASE). Entry fee: \$20. Contact Studio Days 2000, Juried, Chester Springs Studio, PO Box 329, Chester Springs 19425; e-mail chesstudio@aol.com; telephone (610) 827-7277.

April 21 entry deadline

Athens, Ohio "The Vietnam War: Art Expressions, Then and Now" (September 30-November 19), open to work that is directly or indirectly

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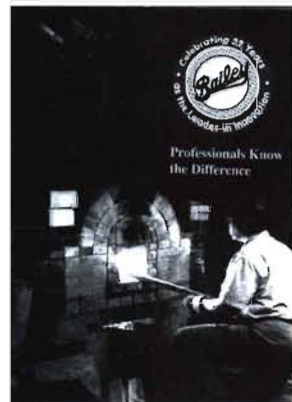
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influenced by the Vietnam War. Juried from slides (with SASE). Entry fee: \$15. For further information, contact Julie Clark, the Dairy Barn, PO Box 747, Athens 45701; e-mail info@dairybarn.org; see website at www.dairybarn.org; or telephone (740) 592-4981.

May 1 entry deadline

Baltimore, Maryland "Clay on the Cusp: Recent BFA and MFA Graduates" (September), open to BFA graduates of 1999 or 2000 and MFA candidates or graduates of 1999-2000. Juried from slides. For entry form, send SASE to Leigh Taylor Mickelson, Baltimore Clayworks, 5706 Smith Ave., Baltimore 21209; e-mail baltimoreclayworks@earthlink.net; see website at www.baltimoreclayworks.org; or telephone (410) 578-1919.

May 10 entry deadline

Ann Arbor, Michigan "Submission" (June 16-July 16), open to works in all media. Juried from slides or photos and resume. Fee: \$20. For prospectus, send SASE to Gallery 212, 212 S. Main St., Ann Arbor 48104; or see website at www.gallery212.org.

May 12 entry deadline

Tampa, Florida "Seventh Annual National Open Juried Exhibition" (June 9-July 28), open to all 2- and 3-dimensional media. Juried from slides. Entry fee: \$25; members, \$18. Awards: \$1000 Best of Show. For prospectus, send #10 SASE to Artists Unlimited, 223 N. 12th St., Tampa 33602; telephone (813) 229-5958.

May 15 entry deadline

Palmer Lake, Colorado "Holding My Heart" (July 21-23), open to work about surviving mental, sexual, physical abuse or trauma. Juried from slides. For prospectus, send SASE to Tri-Lakes Center for the Arts, PO Box 1154, Palmer Lake 80133; e-mail Jina@trilakesarts.com; telephone Gale (719) 495-6852 or Karen (719) 481-2098; or fax (719) 481-5830.

Waterbury Center, Vermont "I Scream, You Scream..." (August 2-31), an exhibition of ice-cream dishes. Juried from up to 3 slides. Jurors: Ben Cohen, of Ben and Jerry's, and Charlotte Potok. Entry fee: \$10. Awards: first place, 1-year supply of ice cream. For prospectus, send SASE to Maura Hempstead, Vermont Clay Studio, Rte. 100, Waterbury Center 05677; see website at www.vermontclaystudio.com; or telephone (802) 244-1126, ext. 42.

May 30 entry deadline

Philadelphia, Pennsylvania Three solo exhibitions (September 2000-August 2001), works may be mixed media, but clay must be the primary medium. Juried from 5 slides, resume and statement of artistic intent. No entry fee. For further information, contact the Clay Studio, 139 N. Second St., Philadelphia 19106; or telephone (215) 925-3453.

May 31 entry deadline

Middlebury, Vermont "National Show: Get a Grip, Pottery with Handles" (August 1-September 11), open to inspiring functional ceramics with handles. Juried from 3 slides. Juror: Karen Karnes. Entry fee: \$20. For prospectus, send SASE to Frog Hollow, National Show, 1 Mill St., Middlebury 05753; e-mail info@froghollow.org; telephone Barbara Cunningham (802) 388-3177. June 1 entry deadline

Manchester, Vermont "National Show: Textured—Tactile Impressions" (September 1—October 30), open to work defined by texture, either by touch or perception. Juried from 3 slides.

Juror: Denise Macksoud. Entry fee: \$10. For prospectus, send SASE to Frog Hollow at the Equinox, PO Box 816, Manchester 05254; e-mail frogex@sover.net; or telephone (802) 362-3321. June 9 entry deadline

Denton, Texas "Ceramics USA 2000" (October 9-November 11). Juried from slides. Jurors: Ellen Shankin and Sandy Simon. Entry fee: \$20. Cash and purchase awards. For prospectus, send SASE to Ceramics USA—Gallery Office, University of North Texas, PO Box 5098, Denton 76203-0098; e-mail potter@koyote.com or dgray@fmation.edu; or telephone (903) 784-2354. June 12 entry deadline

Helena, Montana "ANA 29" (August 28-October 29), open to works in all media. Juried from slides. Juror: Lucy Lippard. Entry fee: \$25. Cash awards. For prospectus, send SASE to Holter Museum of Art, 12 E. Lawrence, Helena 59601. June 15 entry deadline

Mt. Pleasant, Michigan Wood-fired ceramics exhibition (October), open to functional work and sculpture. No entry fee; no commission. Juried from 10-20 slides (with SASE), resume and artist's statement. For application, contact University Art Gallery, Central Michigan University, WI 132, Mt. Pleasant 48859; e-mail julia.morrisroe@cmich.edu.

Springfield, Missouri "Outdoor Sculpture Competition" (August 30-August 1, 2001), open to works exploring architectural, structural elements; "functional" sculpture is especially encouraged. Juried from slides. Fee: \$15 per entry. Awards: minimum of \$1500. For entry form, send SASE to Sculpture, do C. Schilling, 1027 S. New, Springfield 65807; e-mail Christine at ekiml36@aol.com; or telephone Christine, (417) 862-2272.

Boonton, New Jersey "It's Raining Cats and Dogs" (October 1-31), open to craftworks depicting images of cats and dogs. Juried from 5 slides. No entry fee. For prospectus/further information, send SASE to the MudWorks Co., 720 Main St., Boonton 07005.

July 15 entry deadline

Waterbury Center, Vermont "Emerging Artists of the US" (October 1-November 15). Juried from slides. Entry fee: \$10. For prospectus, send SASE to Maura Hempstead, Vermont Clay Studio, Rte. 100, Waterbury Center 05677; see website at www.vermontclaystudio.com; or telephone (802) 244-1126, ext. 42.

August 15 entry deadline

Westmont, Illinois "The Mud Show" (October 3—November 6), open to ceramics artists and designers. Juried from slides or photos. Fee: \$3/entry for works that are up to 6x6x8 inches, limit of 5; or \$6/entry for works over that size, limit of 3. For prospectus, send LSASE to TLD Design Center and Gallery, 26 E. Quincy St., Westmont 60559; see website at www.tlddesigns.com; telephone Tammy or JoAnn Deck (630) 963-9573.

Kirkland, Washington "Good and Guilty" (November 9-25), open to ceramic ashtrays. Juried from 2 slides per entry; up to 3 entries. Juror: Akio Takamori, ceramist/professor at University of Washington. Entry fee: \$25. Cash awards. For prospectus, send SASE to Kirkland Arts Center, 620 Market St., Kirkland 98033; or telephone (425) 822-7161.

September 16 entry deadline

Carrboro, North Carolina "Up in Flames" (November 6-December 31), open to wood-fired pots. Juried from up to 4 slides. Entry fee: \$20. Merit and purchase awards. For prospectus, send business-size SASE to Green Tara Gallery, 118 E. Main St., Carrboro 27510; or see website at www.greentaragallery.com.

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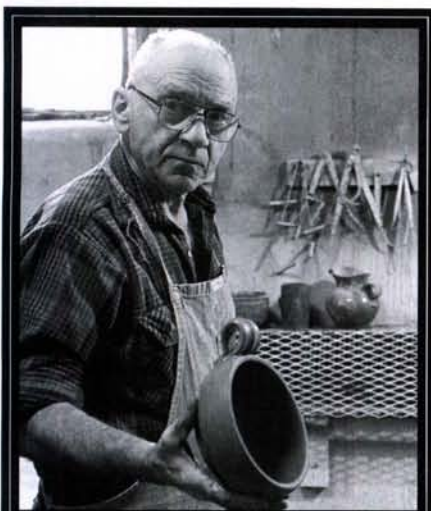
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Call for Entries

September 18 entry deadline

Lubbock, Texas "Y2Klay" (December 5-January 6, 2001), open to any daywork. Juried from slides. Juror: Jamie Walker, University of Washington, Seattle. Entry fee: \$20 for up to 3 works; \$3 for each additional entry. Awards: \$400. For prospectus, send SASE to Buddy Holly Center, 1801 Ave. G, Lubbock 79401.

September 23 entry deadline

Coburg, Oregon "La Petite VIII, Small Format Competition" (November), open to 2- and 3-dimensional work. Juried from slides. Fee: \$10 per slide; \$25 for 3. Awards: \$2200. For prospectus, send SASE to Alder Gallery, Box 8517, Coburg 97408; see website at www.alderart.com; or telephone (541) 342-6411.

Regional Exhibitions

April 7 entry deadline

Kingston, Rhode Island "Earthworks: Open Juried Clay Annual" (April 13-May 7), open to current and former Rhode Island residents or students working in clay. Juried from actual work. Juror: Ellen Shankin. Fee: \$10 per entry; members, \$8; up to 6 entries. Cash awards. For prospectus, send #10 SASE to Earthworks, South County Art Association, 2587 Kingstown Rd., Kingston 02881.

May 15 entry deadline

Boise, Idaho "Idaho Creations in Clay" (July), open to past and present Idaho ceramists. Juried from 3 slides per entry. Juror: Tony Martin. Fee: \$25 for up to 3 entries; \$20 for Idaho Potters Guild members. Cash awards. For prospectus, send SASE to Idaho Potters Guild, 10550 Hill Rd., Boise 83703; or see website at netnow.micron.net/gafergus/ipg.htm.

June 12 entry deadline

Santa Cruz, California "Clay-Fiber2000" (July 30-September 10), open to artists residing in Arkansas, California, Idaho, Nevada, Oregon and Washington. Juried from up to 4 slides. Ceramics juror: Marsha Manhart. Fee: \$12 per entry. Awards. Send SASE to Santa Cruz Art League, 526 Broadway, Santa Cruz 95060; telephone (831) 426-5787; fax (831) 426-5789.

Fairs, Festivals and Sales

April 5 entry deadline

Chautauqua, New York "Crafts Festivals 2000" (July 7-9 or August 11-13). Juried from 3 slides of work plus 1 of booth display. Entry fee: \$15 per show. Booth fee: \$200 per show. For prospectus, send business-size SASE to Devon Taylor, Festivals Director, Chautauqua Crafts Alliance, PO Box 89, Mayville, New York 14757-0089.

April 15 entry deadline

Lubbock, Texas "Third Annual Llano Estacado Winery Wine and Clay Festival" (June 10-11). Juried from slides. Contact Jana Hill, 5214 68th St., Ste. 306, Lubbock 79424; e-mail janah@fellers.com; or telephone (806) 798-7722.

Sheboygan, Wisconsin "30th Annual Outdoor Arts Festival" (July 15-16). Juried from 5 slides of at least 3 works plus 1 slide of display. Entry fee: \$20. Booth fee: \$105 for a 10x10-foot space. Contact Ellen Clark, John Michael Kohler Arts Center, PO Box 489, Sheboygan 53082-0489; e-mail eclarke@jmkac.org; see website at www.jmkac.org; or telephone (920) 458-6144.

April 21 entry deadline

Boston, Massachusetts "Crafts at the Castle" (November 30-December 3). Juried from 5

slides. Entry fee: \$25. Booth fee: \$600-\$1200 for 8x10-, 10x10- or 10x20-foot space. For application, send name and address to Gretchen Keyworth, Crafts at the Castle, Family Service of Greater Boston, 31 Heath St., Jamaica Plain, MA 02130; e-mail catc@fsgb.org; see website at www.artfulgift.com/catc; or fax (617) 622-1091.

April 24 entry deadline

Alliston, Ontario, Canada "Arts by the River" (June 10-11), open to 2- and 3-dimensional work. Juried from slides or photos. Entry fee: Can\$60 (approximately US\$40). Awards. For application, contact Elsa Broder, (705) 435-3092 or (416) 423-8631; or download from website www.millpond.net.

April 28 entry deadline

Springfield, Illinois "Edwards Place Fine Crafts Fair" (September 23-24). Juried from 4 slides of work plus 1 slide/photo of display. Entry fee: \$15. Booth fee: \$125-\$235. No commission. Awards: over \$1000. For further information, contact the Springfield Art Association, 700 N. Fourth St., Springfield 62702; e-mail spartass@aol.com; telephone (217) 523-2631; or fax (217) 523-3866.

May 1 entry deadline

Bowling Green, Ohio "Black Swamp Arts Festival" (September 9-10). Juried from 3 slides of work plus 1 of booth (with SASE). Entry fee: \$10. Booth fee: \$90. For further information, contact Black Swamp Arts Festival, Visual Arts Committee, PO Box 532, Bowling Green 43402; e-mail info@blackswamparts.org; see website at www.blackswamparts.org; or telephone (419) 354-2723.

Richmond, Virginia "Craft and Design Show" (November 10-12). Juried from 5 slides of work. Entry fee: \$20. Booth fee: \$350 for a 10x10-foot space; \$540 for a 10x15; \$700 for a 10x20. For application, contact the Hand Workshop Art Center, 1812 W. Main St., Richmond 23220; e-mail hwac@vcu.org; telephone (804) 353-0094; or fax (804) 353-8018.

May 5 entry deadline

Sarasota, Florida "ACC Craft Show Sarasota" (December 1-3). Juried from slides. Contact the American Craft Council, 21 S. Eltings Corner Rd., Highland, NY 12528; see website at www.craftcouncil.org; telephone (800) 836-3470; or fax (914) 883-6130.

Charlotte, North Carolina "ACC Craft Show Charlotte" (December 8-10). Juried from slides. For further information/application, contact the American Craft Council, 21 S. Eltings Corner Rd., Highland, NY 12528; see website at www.craftcouncil.org; telephone (800) 836-3470; or fax (914) 883-6130.

May 21 entry deadline

Mexico, Missouri "Fourth Annual Clay Days USA" (June 24-25). Juried from slides. Fee: \$65; with electric, \$75. For entry form, send SASE to Sandy Benn, 300 N. Coal, Mexico 65265; or telephone (573) 581-2100, ext. 49.

June 1 entry deadline

Manitou Springs, Colorado "Commonwheel Artists 26th Annual Labor Day Weekend Arts and Crafts Festival" (September 2-4). Juried from 3 slides. Entry fee: \$15. Booth fee: \$200 for a 10x10-foot space. No commission. Contact Commonwheel Festival, PO Box 42, Manitou Springs 80829; or telephone (719) 577-7700.

Mason City, Iowa "MacNider Museum Outdoor Art Market" (August 20). Juried from up to 5 slides. Entry fee: \$40. Seven cash awards. For prospectus, contact Charles H. MacNider Museum, 303 Second St., SE, Mason City 50401; or telephone (515) 421-3666.

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Suggestions

From Readers

Avoiding Propane Tank Freeze Up

One way to keep a 25-gallon propane tank from freezing is to keep a water hose slowly trickling over the top of it while the kiln is firing.—*Cynthia Faircloth Laughlin, Palo Pinto, Tex.*

Drain, Drain, Go Away

In the past, I have had problems with insufficient drainage for my outdoor plants. I would plant annuals in large bowls, then water them. This watering, plus rain, would flood the plants, and they eventually died. In order to solve this problem, I throw planter rings. These are large bowls with no bottom. I fill them with soil and plants, then place them around my yard. Any extra water just drains out the bottom and into the ground. The flowers look pretty and healthy for the entire season.—*Liz Guibeon, Chicopee, Mass.*

Setting Bucket

To avoid a plugged drain, put a 5-gallon bucket with 1/2-inch holes drilled around the circumference (about 10 inches from the bottom) in your studio sink. This allows the water to flow out and the clay (slurry) from your throwing bucket to collect at the bottom. This works great at my high school.—*Mike Ridge, Vista, Calif.*

To Spray or Sled

I make a lot of 18- to 22-inch platters and have grown to hate spraying the glazes (the mask, goggles, the roar of the compressor, etc.). So I bought a set of giant tongs and started my search for the right tub for dipping. All the ones at the stores were square! Metal wash tubs were wide enough, but there was a lot of wasted space and massive quantities of glaze were required. By accident (like most of my discoveries), I found a child's saucer sled at my local Kmart. It's 26 inches in diameter and happens to be the perfect shape for the platters! Minimal glaze is needed, and it cleans up in a snap.—*Richard Ashburn, Arnold, Md.*

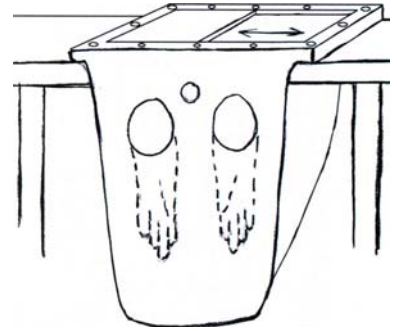
No Spit

Hey, you spit-and-daub buffs out there. Give it up! The best thing I did in my studio lately was to grab an old plastic plate, put a cellulose sponge on it and supersaturate the sponge with water. Now, when I'm hand-building, a dip of the index finger or thumb onto the sponge provides just the right amount of water to smooth a rough edge. When using a wooden tool to smooth a coil into a seam, a press of the tool onto the sponge provides

just the right lubrication. Metal ribs used to compress a slab come clean with just a few wipes.—*Ann Kamano, Galesburg, Ill.*

What a Blast

An inexpensive sandblasting booth can be made with an old aluminum sliding storm window, an empty burlap bag and a pair of



forearm leather gloves. First, attach the bag around the edge of the storm window, using self-tapping metal screws with washers. Next, cut two holes in the bag, just large enough for the gloves to fit through. Using heavy thread, sew the gloves into place. Place the sandblasting hose into the bag by making another small hole between the gloves. This booth can be permanently mounted or temporarily suspended between two tables or sawhorses.—*Gary Crim, St. Charles, Mo.*

Cold Comfort Clay

My studio is unheated, so in the winter (when it gets below 40°F) I put an electric blanket over my moist clay to keep it usable.—*Darlene Bemdt, Asheville, N. C.*

Bat Alignment

Are you having trouble aligning your bats to the pins on the wheel head? Here's a simple solution. Use a ruler or some other straight edge to span the center of the bat pins on the wheel, and use a permanent marker to make a vertical mark where the straight edge crosses the outside edge of the wheel head. Then use the ruler to span the holes on your bats and mark the outside edges of the bats in the same way. Now, all you have to do is line up the marks on the bat with those on the wheel and you're right on the money every time.—*Sumiko Braithwaite, San Diego*

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ACOMA	<i>Lewis family</i>	7/24-29
HOPI	<i>Dawn Navasie</i>	7/31-8/6
SAN ILDEFONSO	<i>Maria Martinez family</i>	8/14-17, 20
PUEBLO	<i>DuBrey</i>	9/11-14, 16
SANTA CLARA	<i>Naranjo</i>	9/18-22
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Calendar

Events to Attend—Conferences,
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Conferences

Maryland, Baltimore *May 19—21* "How to Design Your Career Path" will include sessions on marketing-oriented topics for artists with Wendy Rosen, Bruce Baker, Curtis Benzie, Tom Markusen, Courtney Peterson, and gallery owners Donna Milstein and Steve Swan. Contact the Rosen Group: e-mail CBI@rosengrp.com; see website at www.americancraft.com; telephone (410) 889-2933; or fax (410) 889-1320.

New York, Alfred *July 9—12* "Fractography of Glasses and Ceramics IV." For further information, contact Dr. James Varner, Alfred University: telephone (607) 871-2414; fax (607) 871-2354; or e-mail fvarner@bigvax.alfred.edu.

Virginia, Blacksburg *May 19-21* "First Annual New River Ceramics Symposium" will include discussions and demonstrations with Nick Joerling and Ellen Shankin. Contact David Crane: e-mail dcrane@vt.edu; or telephone (540) 231-5547.

Canada, Ontario, Toronto *May 26—28* "Shapes of Things to Come," Fusion's annual conference, will include workshops with Bruce Cochrane and Lana Wilson. Contact Fusion: The Ontario Clay and Glass Association, Gardener's Cottage, 225 Confederation Dr., Scarborough, Ontario M1G 1B2; e-mail 2fusion@interlog.com; see website at www.clayandglass.on.ca; telephone (416) 438-8946; or fax (416) 438-0192.

China, Guangdong Province, Shiwang *May 20-25* "First Fushan International Ceramics Wood-firing Conference" will include workshops, lectures, exhibitions, tours of pottery studios and a food festival. Participants will help fire an ancient dragon kiln. Post-symposium travel will include Jingdezhen, Wuhan, Xian, Chenlu, Handan and Beijing. Contact China Ceramic Cultural Exchange International Office, Jackson Lee, 14 Courtwright Rd., Etobicoke, Toronto, Ontario M9C 4B4, Canada; e-mail jacksonlee24@hotmail.com; or telephone (416) 695-3607.

China, Jiangxi Province, Jingdezhen *May 27—29 plus travel through June 18* "The Spirit of Porcelain, from Song Dynasty to Today" will include lectures, workshops; plus tours of the Song kiln sites, kaolin and China stone mines, and studios. Post-symposium travel will include Wuhan, Xian, Chenlu, Handan, Beijing. Fee: US\$4300, includes conference fee, materials, round-trip airfare, in-country travel, meals, lodging. Contact China Ceramic Cultural Exchange International Office, Jackson Lee, 14 Courtwright Rd., Etobicoke, Toronto, Ontario M9C 4B4, Canada; e-mail jacksonlee24@hotmail.com; telephone (416) 695-3607.

Solo Exhibitions

California, Pasadena *through April 23* Daphne Gillen, "Pacific Rim Cafe," ceramic sculpture; at

For a free listing, submit announcements of conferences, exhibitions, workshops and juried fairs at least two months before the month of opening. Add one month for listings in July; two months for those in August. Mail to Calendar, *Ceramics Monthly*, PO Box 6102, Westerville, OH 43086-6102, e-mail to editorial@ceramicsmonthly.org or fax to (614) 891-8960.

the Pacific Asia Museum, Contemporary Gallery, 46 N. Los Robles Ave.

California, San Francisco *April 6-29* Beverly Mayeri, sculpture; at Dorothy Weiss Gallery, 256 Sutter St.

Colorado, Boulder *through April 14* Tim Berg, "Functional Portraits"; at Koenig Alumni Center, University of Colorado at Boulder, 1202 University Ave.

Colorado, Denver *through April 13* Trudy Evard Chiddix, ceramic and glass sculpture; at Pismo Contemporary Art Glass, 235 Fillmore St.

through May 7 Scott Chamberlain, sculpture and drawings; at the Museum of Contemporary Art, Denver, 1275 19th St., Sakura Sq.

through October 1 Takashi Nakazato, "Contemporary Pottery from an Ancient Japanese Tradition"; at the Denver Art Museum, 100 W. 14th Ave. Pkwy.

Colorado, Littleton *through April 14* Kim Dickey; at Rule Modern and Contemporary, 111 Broadway. Delaware, Winterthur *through June 25* "I made this jar..." The Life and Works of the Enslaved African-American Potter, Dave"; at the Winterthur Museum, Rte. 52.

Florida, Coral Gables *through April 21* Virginia Scotchie, "Domestic Abstractions"; at the New Gallery, University of Miami, 1300 Campo Sano Dr. Illinois, Chicago *through April 23* Julia Galloway, "Tending Winter," functional porcelain; at Lill Street Gallery, 1021 W. Lill.

Iowa, Iowa City *through April 15* Tom Schiller, "Painterly Abstract Ceramics"; at Iowa Artisans Gallery, 117 E. College St.

Kansas, Emporia *April 12-May 13* Keith Ekstam, sculpture; at Emporia Arts Center, 618 Mechanic St. Maryland, Annapolis *through April 21* "Picasso: 25 Years of Edition Ceramics from the Edward and Ann Weston Collection"; at the Mitchell Gallery, St. John's College, 60 College Ave.

Massachusetts, Boston *April 7-May 8* Rob Barnard, wood-fired pottery; at Genovese/Sullivan Gallery, 47 Thayer St.

April 8-May 10 Fance Franck, "Pure Geometry, Natural Grace"; at Pucker Gallery, 171 Newbury St. *May 9-June 28* Ji Eun Kim sculpture; at the Society of Arts and Crafts, 101 Arch St. (downtown crossing).

Massachusetts, Northampton *April 1-30* Connie Talbot. *May 6-June 4* Steve Frederick; at Pinch, 179 Main St.

Michigan, Detroit *through April 15* Posey Bacopoulos; at Pewabic Pottery, 10125 E. Jefferson Ave. Minnesota, Minneapolis *April 14-May 15* Kelly Connole sculpture, "The Clay Menagerie"; at Kellie RayTheiss Gallery, 400 First Ave., N, Ste. 318.

Missouri, St. Louis *through May 28* Jeri Au, "...bowl of still air..."; at Laumeier Sculpture Park and Museum, 12580 Rott Rd.

April 21-May 27 Marc Leuthold; at R. Duane Reed Gallery, 1 N. Taylor.

Nevada, Reno *through June 25* Fred Reid, "Song for My Father"; at Nevada Museum of Art, 160 W. Liberty St.

New Mexico, Taos *through April 30* Mary Cay, "Winter—Porcelain Landscapes"; at Dulcinea d'etienne, the Fine Art Gallery, 105C Quesnel St. New York, New York *through April 1* Jeffrey Mongrain, ceramic sculpture. Tetsuya Yamada, wall pieces; at John Elder Gallery, 529 W. 20th St.

through April 1 Jean Pierre Larocque. Beatrice Wood. *April 4—29* ony Marsh. Adrian Saxe. *May 2-June 3* Akio Takamori; at Garth Clark Gallery, 24 W. 57th St., #305.

through April 8 Robert Hudson, ceramics and drawings; at Nancy Margolis Gallery, 560 Broadway, Ste. 302.

New York, Rochester *May 21-July 16* "The Stoneware of Charles Fergus Binns: Father of American

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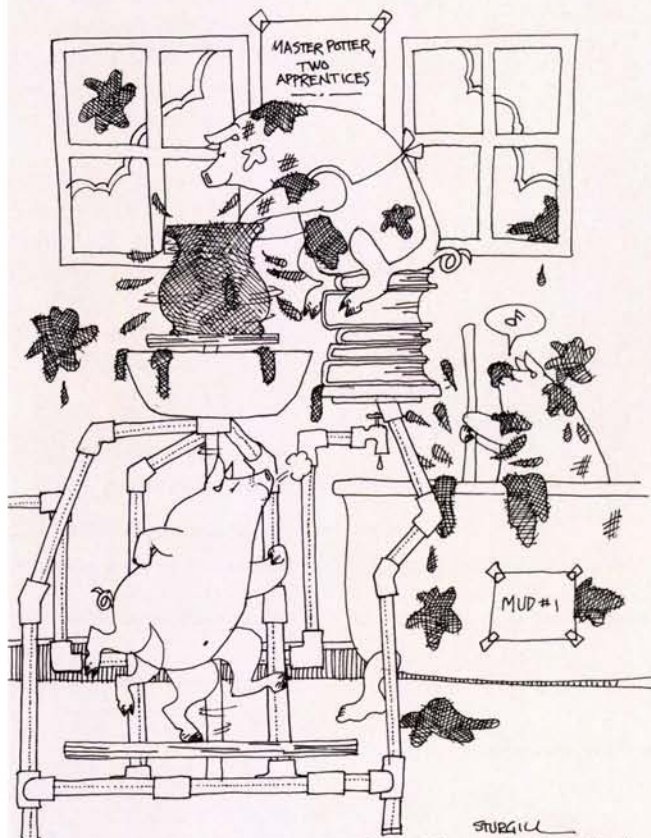
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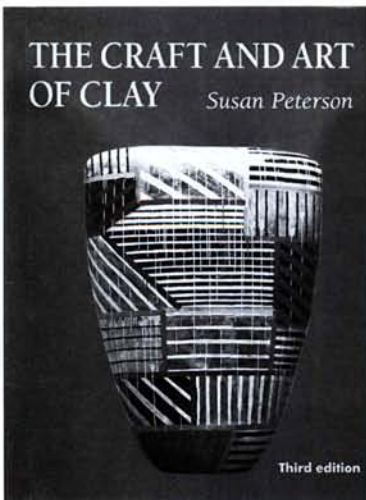
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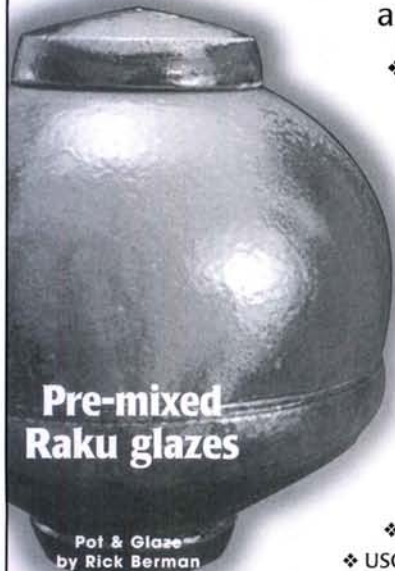
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Calendar

Studio Ceramics"; at Memorial Art Gallery, University of Rochester, 500 University Ave. North Carolina, Raleigh *through April 9* Peter Callas sculpture; at North Carolina State University Craft Center.

May 1—31 Edge Barnes, decorative burnished orbs and vessels; at Collective Arts Gallery, 8801-103 Leadmine Rd.

Oregon, Salem *April 8-May 20* Heidi Preuss Grew, sculpture, drawings; at Hallie Ford Museum of Art, Willamette University, 700 State St. Pennsylvania, Manayunk *4prz713—May 7* Marilyn Simon, ceramic sculpture; at Artforms Gallery, 106 Levering St.

Pennsylvania, Philadelphia *May 3-28* Etta Winograd, "Reflections in Clay," sculpture; at Muse Gallery, 60 N. Second St.

Pennsylvania, Pittsburgh *through April 26* David Alban, sculpture; at the Clay Place, Mineo Bldg., 5416 Walnut St.

Texas, Lubbock *through November* James C. Watkins retrospective; at Texas Tech University Museum, Fourth St. and Indianola Ave.

Vermont, Waterbury Center *May 1—31* Ingrid Bathe, sculpture; at the Vermont Clay Studio, Rte. 100.

Wyoming, Buffalo *through June 8* Lynn Munns, "Celebrating 35 Years in Clay," wood- and salt-fired ware; at Margo's Pottery and Fine Crafts, 26 N. Main.

Wyoming, Cheyenne *through June 11* J. Storer, "Just the Beginning"; at Wyoming State Museum, Barrett Bldg., 2301 Central Ave.

Group Ceramics Exhibitions

Arizona, Tucson *through April 28* "Crosscurrents," ceramics by Dee Cox, Andy Iventosch, John McNulty, Joan Pevarnik, Gail Titus and Marcy Wrenn; at the Gallery at Tucson International Airport.

California, Davis *May 5-June 3* "California Clay Competition"; at the Artery, 207 G St.

California, La Canada-Flintridge *April 8—May 4* "Trilogy II," stoneware sculpture and functional work by Claude Hulce, Barbara Rog and Judy Springborn; at Descanso Gardens Gallery, 1418 Descanso Dr.

California, Lincoln *May 6-28* "Feats of Clay XIII"; at Gladding McBean terra-cotta factory. Reservations are required; telephone (916) 645-9713.

California, San Diego *through October 31* "The Magic of Mata Ortiz," with pottery from the Juan Quezada collection; at the San Diego Museum of Man, 1350 El Prado, Balboa Park.

Colorado, Arvada *through April 2* "A Glimpse of the Invisible," NCECA 2000 invitational exhibition; at Arvada Center for the Arts and Humanities, 6901 Wadsworth Blvd.

Colorado, Aurora *through April 7* "Y2Klayat DIA"; at the Denver International Airport, 6th level.

Colorado, Boulder *through April 1* "Three Views on Use," work by Julia Galloway, Tschai Johnson and Liz Quackenbush; at the University Memorial Center Art Gallery, Broadway and Euclid.

through April 7 "Don't Fence Me In," landscape-inspired ceramics by Maureen Pahlman West and Matt West; at Leanin' Tree Museum of Western Art, 6055 Longbow Dr.

through April 10 "Clay for the Table"; at the Boulder Public Library Gallery, 1000 Canyon Rd.

through April 14 "Free Wheeling: Five Ceramic Masters from CU," works by Aurore Chabot, Jane Dillon, Andy N asisse, Pete Pinnell and T ed Vogle; at the Dairy Center for the Arts, 2590 Walnut St.



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through April 25 "Wood, Salt, Soda," functional work by area artists; at Boulder Arts and Crafts Cooperative, 1421 Pearl St.

through May 7 "North American Legacies"; at the Boulder Museum of Contemporary Art, 1750 13th St.

Colorado, Colorado Springs through April 19 "On the Wall, A Clay Invitational," works by 14 artists; at the Coburn Gallery, Colorado College, 14 E. Cache La Poudre St.

Colorado, Denver through April 1 "USA-Chinese Contemporary Ceramic Art Exhibition." "Conceptions in Clayworks—Korea 2000"; at Indigos Gallery, 215 W. 13th Ave.

through April 1 "Justifying the Means: Cold-finished Sculptural Ceramics"; at Redshift Gallery, 2201 Larimer St.

through April 9 "Clay Show"; at Core: New Art Space, 2045 Larimer St.

through April 13 "Clay Surfaces"; at Pismo Contemporary Art Furniture, 2727 E. Third Ave.

through April 22 "High Degrees: Ceramics by Colorado Art Faculty"; at the Metropolitan State College of Denver, Center for the Visual Arts, 1734 Wazee St.

through April 22 "Q laxed Visions," works by John Aaron, Heather Bussey, Martha Daniels, Margaret Haydon and Georgia Sartoris; at William Havu Gallery, 1040 Cherokee St.

through April 28 "Plural Readings"; at the University of Denver, School of Art and Art History Gallery, 2121 E. Asbury Ave.

through April 28 "Hair Today Gone Tomorrow," works by members of the Bald-headed Potters Association of America; at Artists on Santa Fe Gallery, 747 Santa Fe Dr.

through May 15 "The Tzedakah Box Invitational: Colorado Ceramic Artists." "Ceramics by Colorado Middle and High School Students"; at Mizel Museum of Judaica, BMH BJ Synagogue, 560 S. Monaco Pkwy.

through August 27 "The Clay Vessel: Modern Ceramics from the Norwest Collection, 1890-1940." through March 4, 2001 "Clay and Brush: Chinese Painted Pottery from the Sze Hong Collection"; at the Denver Art Museum, 100W. 14th Ave. Pkwy.

Colorado, Evergreen through April 20 "Rocky Pots," functional/nonfunctional forms by Colorado artists; at Evergreen Gallery, 105 Main St. Colorado, Golden through May 7 "Colorado Clay"; at the Foothills Art Center, 809 15th St.

Colorado, Greeley through April 2 "Clayworks"; at Tointon Gallery, 651 10th Ave.

Colorado, Lakewood through April 1 "A Touch of Porcelain"; at Red Rocks Community College Gallery, 13300 W. Sixth Ave.

through April 15 "Thick as a Brick, by the Flu," ceramics by artists from Saskatchewan, Manitoba and Alberta, Canada; at Red Rocks Community College, Learning Access Resource Center.

Colorado, Littleton through April 20 "Archie Bray Foundation: Current and Colorado"; at the Colorado Gallery of the Arts, Arapahoe Community College, 2500 W. College Dr.

through April 24 "Contemporary Colorado Ceramics"; at Howell Cole Gallery, Tamarac Sq., 7777 E. Hampden.

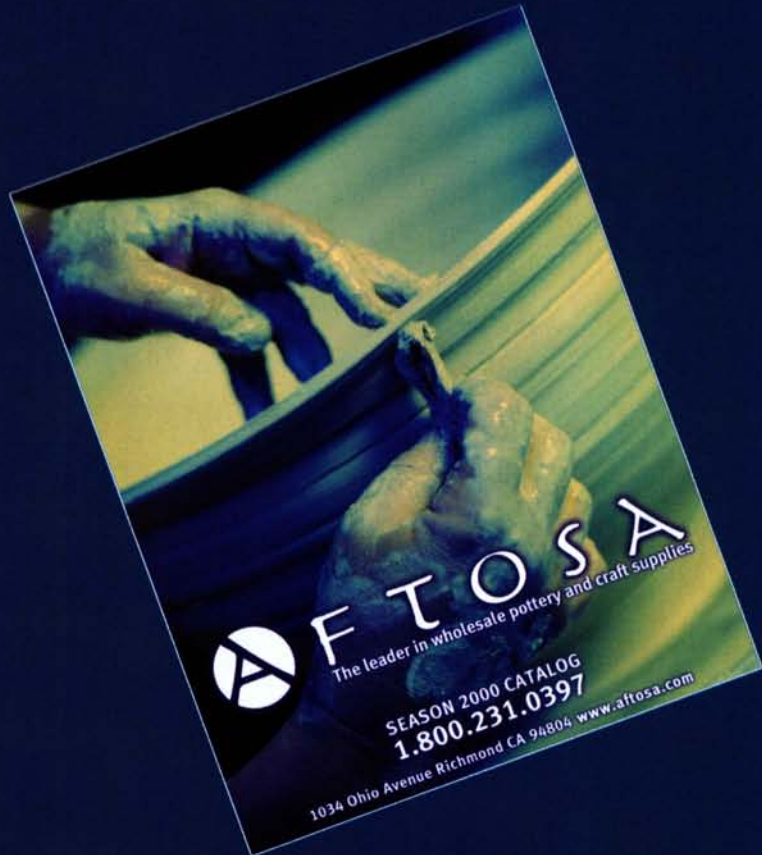
Colorado, Palmer Lake through April 15 "Richards Feast," ceramic tableware; at Tri-Lakes Center for the Arts, 304 Hwy. 105.

Colorado, Saguache through June 30 Exchange exhibition of wood-fired stoneware by Eileen Keane, Taiki Kuroda, Blair Meerfeld and Marty Mitchell; at Meerfeld Stoneware Gallery, US Hwy. 285.

Delaware, Winterthur through September 10 "The Longridge Collection of English Slipware and Delftware"; at Winterthur Museum, Rte. 52.

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Calendar

Florida, Coral Gables *April 7-28* "50th Anniversary Members Exhibition," juried show; at Borders Gallery, 4031 Laguna St.

Illinois, Elmhurst *April 4—May 28* "Elmhurst Art Museum 3rd Annual Competition," juried exhibition of ceramics; at Elmhurst Art Museum, 150 Cottage Hill Ave.

Kansas, Baldwin City *through April 7* "The 2000 International Orton Cone Box Show"; at Baker University.

Maryland, Baltimore *through April 1* Silvie Granatelli and Michael Simon; at Baltimore Clayworks, 5706 Smith Ave.

Maryland, Frederick *through April 30* "Fire and

Glass: A Ceramics Invitational," works by 14 artists; at the Delaplaine Visual Arts Center, 40 S. Carroll St.

Massachusetts, Duxbury *May 13-September 16, 2001* "The Yixing Effect"; at the Art Complex Museum, 189 Alden St.

Massachusetts, Ipswich *April 8-30* Pottery by Steve Ward and Laura Verrette. *May 6-June 30* "Garden Adornments"; at Oculmulgee Pottery and Gallery, 317 High St., Rte. 1A.

Massachusetts, Worcester *through April 29* "T able Talk: Three Voices in Clay," pottery by Julie Crosby, Robbie Lobell and Liz Lurie; at the Worcester Center for Crafts, 25 Sagamore Rd. Michigan, Detroit *through April 15* "Wood Fired/ Salt Fired," works by Dan Anderson, Rob Barnard, Joseph Bennion, Josh DeWeese, Randy Johnston, Karen Karnes, Mary Rochm, Will Ruggles and

Douglass Rankin, and Jane Shellenbarger. *April 21—June 3* "Animal Theme Show"; at Pewabic Pottery, 10125 E. Jefferson at Cadillac.

Michigan, Flint *April 14-May 5* "Slippage," work by Guy Adamec, Sarah Clark, John Gargano, John Glick, Craig Hinshaw, Marlene Pellerito, David Smallidge, John Stephenson and Susanne Stephenson; at Buckham Fine Arts Gallery, 134½ W. Second St.

Minnesota, Minneapolis *through April 15* "1999-2000 Regis Masters Series: The Exhibition," works by Stephen De Staebler, Jack Earl, Robert Turner, Peter Voulkos, Betty Woodman and Eva Zeisel. *May 5—June 10* "Lasting Connections," work by James Tanner and former students Brian Kuehn, Bradley Sunnarborg, Paul Wandless and Sandra Westley. *May 6—31* Works by Paul Dresang, Willem Gebben and Monica Rudquist; at the Northern Clay Center, 2424 Franklin Ave., E. *through April 30* "Building a Collection: Ceramics from the Weisman Art Museum"; at Frederick R. Weisman Art Museum, 333 E. River Rd.

Missouri, Kansas City *through April 22* "Flora and Fauna," curated exhibition of works by Adrian Arleo, Cary Esser, Neil Forrest, Ovidio C. Giberga, Marilyn Lysobir, Keisuke Mizuno, Adelaide Paul and Chris Weaver; at the Kansas City Art Institute, 4415 Warwick Blvd.

New Mexico, Las Cruces *April 7-May 7* "From the Ground Up Exhibition XIX"; at the Branigan Cultural Center, Museum of Fine Art, 500 N. Water St.

New York, Albany *through September 13* "From the Collections: The Weitsman Stoneware Collection"; at the New York State Museum, Empire State Plaza.

New York, Alfred *April 8—October 19* "The Binns Medal Winners," works by 35 recipients; at the International Museum of Ceramic Art, New York State College of Ceramics at Alfred University. New York, New York *April 11—May 5* "The Wheel of Life: Common Ground World Mandala Sculpture," work-in-progress; at the General Assembly Visitors' Lobby, United Nations headquarters, First Ave. at 46th St.

April 13-May 27 "Sublime Servers: Theatrical Possibilities for the Table"; at Jane Hartsook Gallery, Greenwich House Pottery, 16 Jones St. New York, Nyack *April 1—22* "Clay on Clay," works by Woody Hughes, Gail Kendall, Jeff Oestreich, Sandi Pierantozzi, Hunt Prothro, Steven Rushefsky; at the Klay Gallery, 65 S. Broadway. New York, Rochester *through April 1* "Porcelain 2000"; at Esmay Fine Art, 1855 Monroe Ave.

North Carolina, Raleigh *April 8—30* Functional and decorative ceramics by gallery artists; at Collective Arts Gallery, 8801-103 Leadmine Rd. Ohio, Columbus *through April 9* "Contemporary Ceramics 1999: The Work of African-American Ceramics Artists"; at the Ohio Craft Museum, 1665 W. Fifth Ave.

Ohio, Wooster *through April 15* The 27th annual "Functional Ceramics Exhibition," featuring works by 20 potters; at the Wayne Center for the Arts, 237 S. Walnut St.

Oregon, Eugene *April 1-20* "The Seductive Flame," wood-fired ceramics; at Good Monkeys Gallery, 44 W. Broadway, Ste. 102-A.

Pennsylvania, Lancaster *April 14-June 11* "8th Annual Strictly Functional Pottery National"; at the Lancaster Museum of Art, 135 N. Lime St.

Pennsylvania, Philadelphia *April 7-30* "Choices," works by Linda Christianson, Barbara Grygutis, Richard Notkin, Don Reitz and Gerry Williams. *May 5-28* "Spaces: Interior and Exterior," invitational/juried exhibition. "Fagulous Ceramics," works by Leopold Foulem, Paul Mathieu and Richard Milette; at the Clay Studio, 139 N. Second St.

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Pennsylvania, Pittsburgh *through May 24* Matthew Metz and Linda Sikora, functional ceramics; at the Clay Place, 5416 Walnut St.

Tennessee, Knoxville *May 13—June 5* Thom and Yvonne Hegney, vessels; at Bennett Galleries, 5308 Kingston Pike.

Texas, Houston *April 8-29* "Light on Clay," lanterns, wall sconces, lamps and altar pieces. *May 6-27* "Mother Earth"; at Foelber Gallery, 706 Richmond Ave.

Texas, San Angelo *April 13-May 18* "The Thirteenth San Angelo National Ceramic Competition"; at the San Angelo Museum of Fine Arts, 1 Love St.

Vermont, Waterbury Center *April 1-29* "Vessels that Pour," juried exhibition. *May 1-31* "Vermont Clay Studio Resident Exhibition"; at the Vermont Clay Studio, Rte. 100.

Virginia, Williamsburg *through September 3* "Identifying Ceramics: the Who, What and Ware"; at the Colonial Williamsburg Wallace Gallery, Francis and Henry sts.

Washington, Seattle *through May 7* "Porcelain Stories: From China to Europe"; at the Seattle Art Museum, 100 University St.

Wisconsin, Hudson *through May 7* "MacKenzie and Johnston: 83 Years of Pots," functional ware by Randy Johnston and Warren MacKenzie; at the Phipps Center for the Arts, 109 Locust St.

Wyoming, Cheyenne *through April 21* "Don't Fence Me In," landscape-inspired ceramics by Maureen Pahlman West and Matt West; at the Wyoming Arts Council Gallery, 2320 Capitol Ave.

Ceramics in Multimedia Exhibitions

Alabama, Mobile *through April 5* "Stop Asking/ We Exist: 25 African-American Craft Artists"; at the Mobile Museum of Art, 4850 Museum Dr.

Arizona, Mesa *through April 5* "Larger than Life," three-person exhibition including large-scale ceramic figures by Patti Warashina; at Galeria Mesa, Mesa Arts Center, 155 N. Center St.

Arizona, Phoenix *through May 28* "Three Chinese Traditions—Three Arizona Collections," including 21 black- and brown-glazed pieces, dated 400-1400; at the Phoenix Art Museum, 1625 N. Central Ave.

Arkansas, Little Rock *through April 19* "Living with Form: The Horn Collection of Contemporary Crafts"; at the Arkansas Arts Center, MacArthur Park, Ninth and Commerce.

California, Chico *May 5—June 11* "2000 Defining Vessels"; at the Chico Art Center, 450 Orange St., Ste. 6.

California, Rancho Palos Verdes *through September 10* "Big Sculpture"; at the Palos Verdes Art Center, 5504 W. Crestridge Rd.

California, Sacramento *April 5-29* "Women Consuming, Women Consumed"; at MatrixArts, 1518 Del Paso Blvd.

California, San Diego *through 2001* "Folk Art of Mexico"; at the Mingei International Museum, Balboa Park, 1439 El Prado.

California, Santa Cruz *through April 16* "A Survey: Two Artists in Mid Career," with pottery and sculpture by Karen Thuesen Massaro; at the Museum of Art and History, McPherson Center, 705 Front St.

California, Whittier *May 2-27* "Group of Six—Ceramics and Glass," with clayworks by Grace Chang, Li Kung and Lisa Lee; at the Whittier Art Gallery, 8035 S. Painter Ave.

Colorado, Boulder *through June 10* "Celestial Seasonings: A Loose Interpretation," 30 teapots in clay, glass, metal and wood; at Celestial Seasonings headquarters, 4600 Sleepytime Dr.

Florida, Palm Beach *through April 5* "Empire of

the Sultans: Ottoman Art from the Khalili Collection"; at the Society of the Four Arts, Four Arts Plaza.

Florida, Tampa *April 8-May 30* "Fine Crafts 2000 Exhibition"; at Artists Unlimited, 223 N. 12th St.

Georgia, Atlanta *through May 6* Two-person exhibition including ceramics by Diane Kempler; at Right Brain Art Gallery, 664 N. Highland Ave.

Hawaii, Honolulu *through April 1* "Contemporary Japanese Crafts." *through July 30* "Mystery of the Nile: Treasures from Ancient Egypt"; at Honolulu Academy of Arts, Second Floor Gallery.

Hawaii, Makawao, Maui *May 12-June 24* "Members Exhibit"; at Hui No'euau Visual Arts Center, 2841 Baldwin Ave.

Illinois, Chicago *April 2-May 15* "Teapots for the 21st Century"; at Chiaroscuro Gallery, 700 N. Michigan Ave.

Illinois, Galesburg *through April 8* "GALEX 34"; at the Galesburg Civic Art Center, 114 E. Main St.

Iowa, Sioux City *through April 9* "Sioux City Art Center Juried Exhibition"; at Sioux City Art Center, 225 Nebraska St.

Kansas, Wichita *through April 5* "Art Show at the Dog Show"; at the Foyer Gallery, Century II Convention Center.

through April 5 "Art Show at the Dog Show"; at CityArts Gallery, 225 W. Lewis.

April 7-9 "Art Show at the Dog Show"; at the Sunflower Cluster Dog Shows, Kansas Coliseum.

Louisiana, Lafayette *through April 25* National juried exhibition of 2- and 3-dimensional art; at the Lafayette Art Association, 412 Travis St.

Maryland, Towson *April 15-May 12* "Celebrating the Dragon"; at the Asian Art and Culture Center, Towson University. *Continued*

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Calendar

Massachusetts, Worcester *through April 29* "New Traditions 2000," includes ceramics by Dan Anderson; at the Worcester Center for Crafts, 25 Sagamore Rd.

Missouri, St. Louis *through April 16* "Figures: Alone and Together"; at Craft Alliance, 6640 Delmar Blvd.

through May 1 "The Really Big Shoe Show"; at City Museum, N. 15th St.

Missouri, Springfield *through August 1* "Outdoor Sculpture Competition"; at the Open Air Sculpture Gallery, Federal Historic District.

Montana, Helena *through April 30* Two-person exhibition with ceramic sculpture by Adrian Arleo; at the Holter Museum of Art, 12 E. Lawrence St.

New Jersey, Newark *through June 18* "Tabletop to TV Tray: China and Glass in America, 1880-1980"; at the Newark Museum, 49 Washington St.
New Mexico, Santa Fe *through April 21* "New Mexico 2000," with stoneware by Kathleen Nez; at Museum of Fine Arts, 107 W. Palace Ave.

New York, Albany *through September 13* "From the Collections: Treasures from the Wunsch Americana Foundation"; at the New York State Museum, Empire State Plaza.

New York, New York *through April 1* "Get-OUT...again," sculpture, functional and decorative work for the garden; at John Elder Gallery, 529 W. 20th St.

through April 30 Tea-ceremony utensils and meditation pieces made of clay, paper, fiber or wood; at Dai Ichi Arts, 24 W. 57th St., Ste. 607.

through May 7 "Defining Craft I: Collecting for the New Millennium"; at the American Craft Museum, 40 W. 53rd St.

New York, Syracuse *through May 14* "2000 Everson Biennial"; at the Everson Museum of Art, 401 Harrison St.

North Carolina, Asheville *April 2-May 21* "Haywood Community College Graduating Students' Exhibition"; at the Folk Art Center, Milepost 382, Blue Ridge Pkwy.

North Carolina, Charlotte *through September 17* "An Inaugural Gift: The Founders' Circle Collection"; at the Mint Museum of Craft + Design, 220 N. Tryon St.

Ohio, Athens *May 27-September 3* "Bead International 2000"; at the Dairy Barn, 8000 Dairy Ln.

Ohio, Cleveland *through May 28* "Ink Painting and Ash-Glazed Ceramics: Medieval Calligraphy, Painting and Ceramic Art from Japan and Korea"; at the Cleveland Museum of Art, 11150 East Blvd.
Ohio, Columbus *May 7-June 23* "The Best of 2000," juried annual; at the Ohio Craft Museum, 1665 W. Fifth Ave.

Ohio, Zanesville *May 7-June 18* "58th Annual May Art Show and Craft Exhibition"; at the Zanesville Art Center, 620 Military Rd.

Oregon, Eugene *April 1-20* "Y2-HA," juried show celebrating the millennium; at Good Monkeys Gallery, 44 W. Broadway, Ste. 102-A.

Pennsylvania, Philadelphia *pn/25-A/a/5* "Seventh Juried Art Show"; at William Penn Charter School, 3000 W. School House Ln.

Texas, Houston *through May 7* "The Golden Age of Chinese Archaeology: Celebrated Discoveries from the People's Republic of China"; at the Museum of Fine Arts, Houston, 1001 Bissonnet.
Texas, San Antonio *April 13-May 27* "All-School Exhibition 2000"; at the Southwest School of Art and Craft, 300 Augusta.

Washington, Kirkland *through April 18* "eric," works in clay integrated with mixed media by John Byrd, Ryan Berg, Mandy Greer, Margaret



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Wyoming, Riverton *through April 16* "Exhibition 2000," juried show of works in all media; at Central Wyoming College, 2660 Peck Ave.

Fairs, Festivals and Sales

California, Santa Monica *May 13-14* "L.A. Modernism Show"; at the Santa Monica Civic Auditorium, 1855 Main St. (at Pico Blvd.)

D.C., Washington *April 27-30* "Smithsonian Craft Show 2000"; at the National Building Museum, 401 F St., NW.

Illinois, Chicago *April 28-30* "ACC Craft Show Chicago"; at Navy Pier.

Indiana, Indianapolis *May 13-14* "30th Annual Broad Ripple Art Fair"; at the Indianapolis Art Center, 820 E. 67th St.

Massachusetts, Northampton *May 27-29* "Springtime in Paradise"; at the Tri-County Fairgrounds.

Massachusetts, Worcester *May 19-21* "30th Annual Juried Craft Fair"; at the Worcester Center for Crafts, 25 Sagamore Rd.

Michigan, East Lansing *May 4-6* "Greater Lansing Potter's Guild Annual Spring Sale"; at All Saints Episcopal Church, 800 Abbott Rd.

Minnesota, Bloomington *May 5-7* "American Art Pottery Association auction/sale. Auction is free; sale: \$5; at Radisson Hotel South, northwest corner of highways 494 and 100.

Minnesota, St. Paul *April 14-16* "ACC Craft Show St. Paul"; at Exhibit Hall, RiverCentre.

Missouri, Hannibal *May 27-28* "13th Annual River Arts Festival"; downtown historic district.

Missouri, St. Louis *May 12-7* "Laumeier Contemporary Art Fair"; at Laumeier Sculpture Park, 12580 Rott Rd.

New Jersey, New Brunswick *April 29* "26th Annual New Jersey Folk Festival"; on the Douglass campus of Rutgers.

New Jersey, Tinton Falls *April 8-12* "Monmouth Festival of the Arts"; at Monmouth Reform Temple, 332 Hance Ave.

New York, New York *May 13* "Artisans' Garden," crafts fair sponsored by Greenwich House Pottery; along Jones St.

North Carolina, Seagrove *April 29* "Going, Going, Gone," live and silent auction. Fee: \$35. For further information or to purchase tickets, telephone the North Carolina Pottery Center, (336) 873-8430; or fax (336) 873-8530.

Oregon, Portland *May 5-7* "Ceramic Showcase," sale of works by members of the Oregon Potters Association; at the Oregon Convention Center, 777 N.E. Martin Luther King Jr. Blvd.

Pennsylvania, Philadelphia *May 12-14* "2000 Philadelphia Furniture and Furnishings Show"; at the Pennsylvania Convention Center, Hall D, 12th and Arch sts.

Texas, San Antonio *April 22-23* "Fiesta Arts Fair"; at the Southwest School of Art and Craft, 300 Augusta St.

Workshops

Arizona, *W0\bvoo\iApril7-9orMay 5-7* "Hands-on Archaeological Excavation" with Dr. Bill Hozie. *April 28-30 or May 12-14* "Ancient Ceramic-making Techniques" with Michael Peter Hawley. Fee/session: \$98; non-Arizona residents, \$122; includes materials and 1 credit hour. Contact the Museum of the Americas, (888) 830-6682.

California, Mendocino *April 1-2* "Back to Basics" with Sasha Makovkin. *April 8-9* "Figurative Sculpture" with Catherine Merrill. *April 15-16* "All Fishermen Lost at Sea Become the Bones of



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Calendar

the Fish They Seek: Masks and Monsters of the Deep" with Bill Abright. *April 29—30* "The Ceramics Canvas" with Brian Higgins. *May 6-10* "Centering and the Creative Flow" with Ellen Miller and Gary Sherman. *May 20-21* "Kiln Building" with Paul Soldner. *May 27—29* "Atmospheric Firing" with Kent Rothman. For further information, contact the Mendocino Art Center, PO Box 765, Mendocino 95460; see website at www.mendocinoartcenter.org; telephone (800) 653-3328 or (707) 937-5818. California, San Diego *May 6-7* "Three Techniques in Tile Painting" with Zen painter Rosemary Kimbal, airbrush painter Chelsea McGraw

and majolica painter Irene de Watteville. For further information, contact the Tile Heritage Foundation, PO Box 1850, Healdsburg, CA 95448; e-mail foundation@tileheritage.org; or fax (707) 431-8455.

California, San Jacinto *April 15* A demonstration on handbuilding/wheel throwing vessels with Patrick S. Crabb. Fee: \$45; members, \$40. Contact Mt. San Jacinto College/Fine Art Gallery, 1499 N. State St., San Jacinto 92583; or telephone (909) 487-6752, ext. 1531.

Colorado, near Dolores *May 14—21* "Mesa Verde Black-on-White" with Clint Swink and Carol Taylor, replicating Anasazi pottery. Fee: \$325, includes materials. All skill levels. Limited to 20 participants. Location: Anasazi Heritage Center. Contact Clint Swink, 688 Raven Ridge, Bayfield, CO 81122; e-mail swink@rmi.net; see website

at www.swinkart.com; or telephone/fax (970) 653-4624.

Connecticut, Avon *April 8—9* "Techniques in Production Pottery" with Maishe Dickman. Fee: \$170, includes materials. Contact Pat Parker, Farmington Valley Arts Center, 25 Arts Center Ln., Avon 06001; e-mail pvp54@aol.com; telephone (860) 678-1867, ext. 121; fax (860) 674-1877.

Connecticut, Brookfield *April 12-9-30* "Paper Kiln and Low-temperature Salt" with Richard Lauder. *May 6-7* "Raku-firing Techniques" with Kristin Muller. *May 13—14* "Handbuilding in the Garden" with Anna Siok. Fee/session: \$220; members, \$195; includes materials, firing and lab fee. For further information, contact the Brookfield Craft Center, PO Box 122, Brookfield 06804; e-mail info@brookfieldcraftcenter.org; telephone (203) 775-4526; or fax (203) 740-7815.

Delaware, Rehoboth Beach *May 27—28* "Handbuilt Vessels and Surface Decoration" with Maman Rikin. *May 30—31* "Ceramic Banquet" with Marie Cavallaro, creating forms that reflect food (third day of session will be decided by class and instructor). Contact the Rehoboth Art League, 12 Dodds Ln., Henlopen Acres, Rehoboth Beach 19971; telephone (302) 227-8408; or fax (302) 227-4121. D.C., Washington *April 1-2* Raku kilnbuilding and firing workshop with Ian Gregory. *April 29—30* Throwing demonstration and slide presentation with Phil Rogers. Fee/session: \$125. Contact Hinckley Pottery, 1707 Kalorama Rd., NW, Washington, D.C. 20009; see website at www.hinckleypottery.com; or telephone (202) 745-7055.

Florida, Geneva *April 24—28 or May 22—26* "Pottery Decoration Workshop" with Stephen Jepson and Tom Shafer. Fee: \$495. For further information, contact World Pottery Institute: e-mail sales@worldpotteryinstitute.com; see website at www.worldpotteryinstitute.com; telephone (800) 742-3055 or (407) 349-5587; fax (407) 349-4009.

Florida, Sarasota *April 4-6 or May 9-11* "Tile Making Workshops for the Experienced Clay Worker" with Frank Colson, relief carving, striking molds and various glazing techniques. Contact the Tile Heritage Foundation, PO Box 1850, Healdsburg, CA 95448; fax (707) 431-8455; or e-mail foundation@tileheritage.org.

Georgia, Atlanta *April 14—16* "Business Confidence for Artists: Making the Change from 'Starving Artist'" with Ricky Frank. Fee: \$150; members, \$130. *April 30-May 7, Sundays* "Beginning Mold Workshop for Ceramics or Glass" with Robin Campo. Fee: \$135; members, \$115. *May 4* "What to Do with Lost, Stolen, Misplaced or Damaged Artwork" with attorney William Gignilliat. *May 11* "Internet Issues for Visual Artists" with attorney Scott Boone. Contact Spruill Center for the Arts, 5339 Chamblee Dunwoody Rd., Atlanta 30338; or telephone (770) 394-3447. Iowa, Riverside *April 10-15* "Persian Tile and Design" with Jafar Mogadam, working with the Persian tile-making process known as Ghlami using underglazes and majolica techniques. All skill levels. Contact the Tile Heritage Foundation, PO Box 1850, Healdsburg, CA 95448; e-mail foundation@tileheritage.org; or fax (707) 431-8455.

Maine, Portland *April 14 or May 6* "Raku Workshop," participants should bring up to 4 medium pots. Fee: \$35. Contact Portland Pottery, 118 Washington Ave., Portland 04101; or telephone (207) 772-4334.

Maryland, Baltimore *April 8-9* "Hands, Smoke and Fire: A Raku and Pit-fire Workshop" with Ramon Camarillo. Fee: \$160; members, \$140. Contact Baltimore Clayworks: see website www.baltimoreclayworks.org; or telephone (410) 578-1919.

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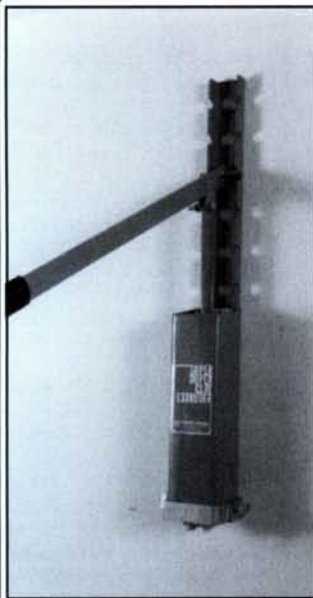
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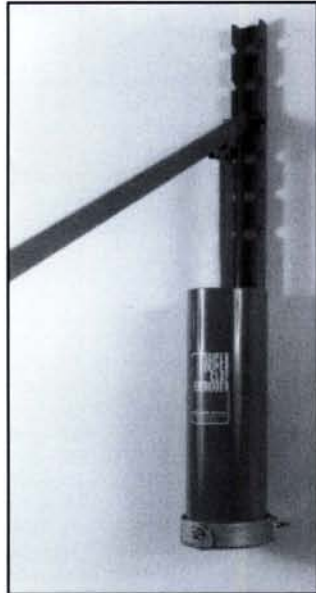
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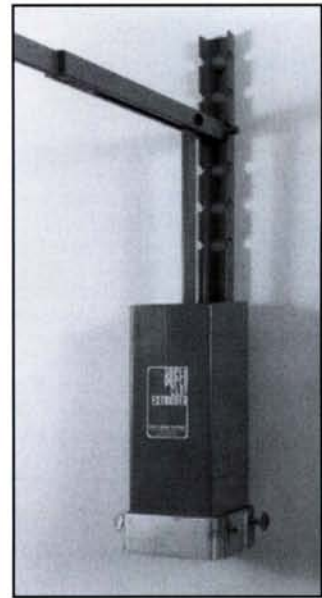
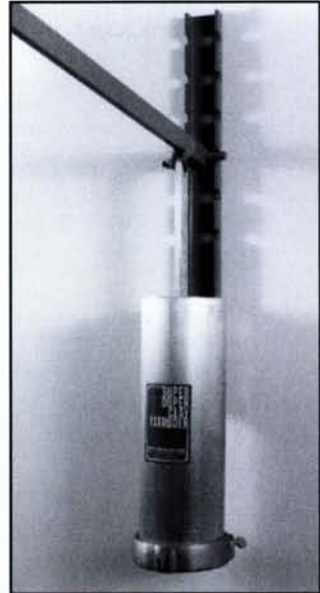


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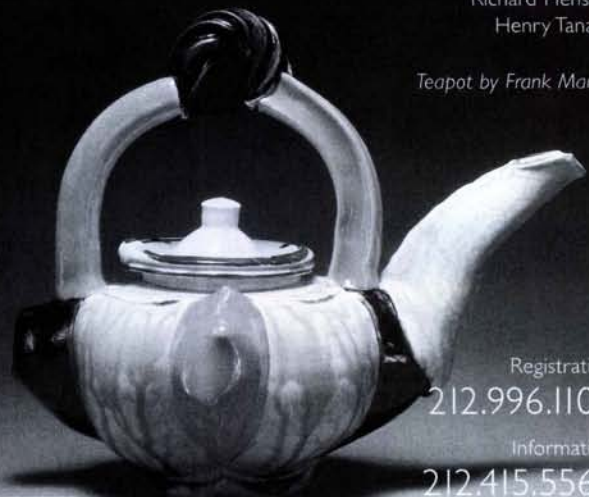
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Calendar

Maryland, Frederick *April 6—7 and 9* "Salt-firing Workshop" with Ian Gregory and Phil Rogers. Fee: \$195. *May 4—7* "Masters Throwing Workshop" with Joyce Michaud. Fee: \$195. *May 12-14* "Working with Porcelain" with Patty Wouters. Fee: \$145. Contact Hood College Ceramics Program, 401 Rosemont Ave., Frederick 21701; telephone Joyce Michaud (301) 696-3456; or fax (301) 846-0035.

Massachusetts, Easthampton *April 14* "Making Stamps, Made Easy." Contact the Clayspot, 116 Pleasant St., Easthampton 01027; see website at www.clayspot.com; telephone (413) 529-2020; or fax (413) 529-9090.

Massachusetts, Leverett *May 27—28* "Raku, Pit Firing, Fuming and Burnishing" with Vicente Garcia. Fee: \$90. Contact Mudpie Potters/Donna Gates, 102 Dudleyville Rd., Leverett 01054; e-mail MudpieDG@shaysnet.com; or telephone (413) 367-0047.

Massachusetts, Somerville *April 7-2* "Salt-Firing Workshop" with Mark Shapiro. Fee: \$275, includes materials, firing and accommodations. Contact Mudflat, 149 Broadway, Somerville 02145; see website www.mudflat.org; telephone (617) 628-0589; or fax (617) 628-2082.

Massachusetts, Stockbridge *April 15—7 6* "Treasures from Shards: Making Mosaics" with Marlene Hurley Marshall. Fee: \$95. *April 29-30* "Slip-decorated Redware Techniques (or 'Fun with Slip and Slabs')" with Lauren Mundy. Fee: \$175, includes materials. *May 20 and 27* "From Glaze

Formulation to Fired Results!" with Jeff Zamek. Fee: \$175, includes materials. Skill requirements vary. For further information, contact Interlaken School of Art, PO Box 1400, Stockbridge 01262; e-mail makeart@bcn.net; telephone (413) 298-5252; or fax (413) 298-0274.

Massachusetts, Williamsburg *April 14-16* "Dancing on the Wheel!" with Sharon Pollock-DeLuzio. *May 20-22* "Large Ceramic Forms" with Erica Wurtz. For further information, contact Horizons, 108-P N. Main St., Sunderland, MA 01375; e-mail horizons@horizons-art.org; see website at www.horizons-art.org; telephone (413) 665-0300; or fax (413) 665-4141.

Massachusetts, Worcester *April 8—9* "New Traditions Weekend Workshops" in clay, metal, textiles and wood. Clay session conducted by Dan Anderson. For further information, contact the Worcester Center for Crafts, 25 Sagamore Rd., Worcester 01605; or telephone (508) 753-8183, ext. 3002.

Minnesota, Minneapolis *April 15* Lecture with Robert Turner. Free. Location: the Minneapolis Institute of Arts. Contact the Northwest Clay Center, 2424 Franklin Ave., E, Minneapolis 55406; telephone (612) 339-8007.

Mississippi, Horn Island *May 8-12* "5xh Annual Horn Island Experience" will include primitive clay building and primitive firing setups (dung, pit and saggat) with Clara "Kitty" Couch, plus workshops in other media. Fee before April 21: \$400; after April 21, \$425. Limited space. Contact Susie Ranager, Workshop coordinator, Ohr-O'Keefe Museum, 136 G. E. Ohr St., Biloxi, MS 39530; e-mail mgowdy@georgeohr.org; see website at www.georgeohr.org; telephone (228) 374-5547, ext. 22; or fax (228) 436-3641.

Missouri, Kansas City *April 1-22, Saturdays* Master class with Malcolm Davis. *April 29—30* A session with Nick Joerling. Fee: \$90. Contact Steven Hill, Red Star Studios, 821 W. 17th St., Kansas City 64108; e-mail RStarHill@aol.com; or telephone (816) 474-7316.

Montana, Helena *April 15—16* "Brushes with a Flare: The Art of Creating Custom Handmade Brushes" with Glenn Grishkoff. Fee: \$ 100. *May 6* "Glaze Chemistry" with Paul Lewing. Fee: \$65. *May 15-20* "Layering: Pattern, Glaze, Fire" with Sanam Emami and Friederike Rahn. Fee: \$275. Contact the Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Ave., Helena 59602; e-mail archiebray@archiebray.org; see website at www.archiebray.org; telephone (406) 443-3502; or fax (406) 443-0934.

Nevada, Las Vegas *April 29—30* "Raku Workshop" with Meira Mathison. *May 7—5* Workshop with Tom Coleman, focusing on functional porcelain, copper reds, glazing and firing. Fee: \$375. Limited space. For further information, contact Coleman Clay, Attn: Elaine, 6230 Greyhound Ln., Las Vegas 89122; telephone (702) 564-4001; or fax (702) 564-1137.

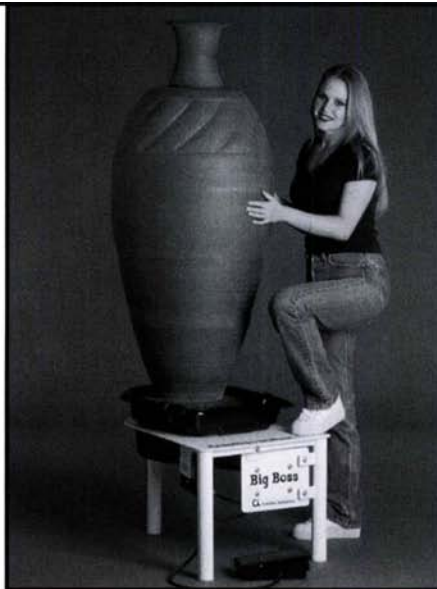
New Jersey, Layton *May 19—23* "Decorated and Altered Porcelain Vessels" with David Regan. *May 26—30* "Making Pottery for the Table" with Terry Gess. Fee/session: \$445, includes firing, lab and application fees. Contact Jennifer Brooks, Peters Valley Craft Education, 19 Kuhn Rd., Layton 07851; e-mail pv@warwick.net; see website at www.pvcrafts.org; telephone (973) 948-5200; or fax (973) 948-0011.

New Jersey, Red Bank *April 14-75* "China Painting on Tiles" with Pat Ellson, introduction to color layering and multiple firings. For further information, contact the Tile Heritage Foundation, PO Box 1850, Healdsburg, CA 95448; e-mail foundation@tileheritage.org; or fax (707) 431-8455.

New Mexico, Albuquerque and Santa Fe *April 8—75* "Clay into Spirit" with Anita Griffith. Contact

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New Mexico, Taos *April 29-30* "Modern Mosaic" with Aliah Sage. Beginning through advanced. Fee: \$185, includes materials. Contact Susan Mihalic, Curriculum Director, Taos Institute of Arts, 108 Civic Plaza Dr., Taos 87571; e-mail tia@taosnet.com; see website at www.taosnet.com/TIA; telephone (800) 822-7183 or (505) 758-2793; or fax (505) 737-2466.

New York, East Setauket *April 13-16* "Turning Clay into Jewelry...with Silver Art Clay" with MaryAnn Devos. *May 20-21* Hands-on workshop with Peter Callas. Contact Hands On Clay, 128 Old Town Rd., East Setauket 11733; telephone (516) 751-0011.

New York, Long Island *May 6-7* A majolica workshop with Liz Quackenbush. For further information, contact the Islip Art Museum, (516) 224-5402.

New York, New York *April 8-9* "Thrown and Altered Majolica" with Posey Bacopoulos. Fee: \$185; members, \$170. *April 29 and May 20* "Basketry Techniques for Potters Workshop" with Nancy Moore Bess. Fee: \$185; members, \$170. *May 13* "Korean Handbuilding Workshop" with Eui-Kyung Lee. Fee: \$100; members, \$85. For further information, contact the Craft Students League, YWCA/NYC, (212) 735-9731.

May 1-14 "Large-scale Ceramic Workshop" with Arnold Zimmerman. Intermediate to advanced skill levels. Fee: \$1100. Limited to 8 participants. Contact Arnold Zimmerman, 325 W. 16th St. #4E, New York 10011; e-mail arniezimm@earthlink.net; or telephone (718) 388-4914.

New York, Port Chester *April 8-9* "A Personal Approach" with Silvic Granatelli. Fee: \$125. *May 20-21* "Porcelain Possibilities" with Patty Wouters. Fee: \$130. Contact the Clay Art Center, 40 Beech St., Port Chester 10573; or telephone (914) 937-2047.

New York, West Nyack *May 21* "Raku Workshop" with Rosemary Aiello; participants must bring 6-7 bisqued pieces. Beginning through advanced skill levels. Fee: \$75, includes firing. Contact Kris Coulter, Rockland Center for the Arts, 27 S. Greenbush Rd., West Nyack 10994; see website at www.rocklandartcenter.org; telephone (914) 358-0877; or fax (914) 358-0971.

New York, White Plains *April 7* "Exploring Pouring Vessels" with Woody Hughes. Contact the Westchester Art Workshop, Westchester County Center, White Plains 10606; or telephone (914) 684-0094.

North Carolina, Columbia *May 12-14* "East Meets West" with Hiroshi Sueyoshi, slide lecture and workshop on handbuilding, throwing, colored clay and slips. Fee: \$75, includes materials. Beginning through advanced. Contact Carol Lee, Pocosin Arts, PO Box 690, Columbia 27925; telephone (252) 796-ARTS.

North Carolina, Reidsville *4pn7J5* Slide presentation and demonstration with Leah Leitson, throwing and altering functional pots. Fee: \$50, includes lunch. For further information, telephone Lisa Chmielewski (336) 342-2700. To register, contact Mitchell Hartis, PO Box 115, Marshville, NC 28103.

North Carolina, Seagrove *May 8-28* Making pottery and building a two-chamber, wood-fired kiln with Will Ruggles and Douglass Rankin. Limited to 10 participants. For further informa-

tion, contact the North Carolina Pottery Center, PO Box 531, 235 E. Main St., Seagrove 27341; e-mail ncpc@atomic.net; telephone (336) 873-8430; or fax (336) 873-8530.

Ohio, Wooster *April 12-15* "Functional Ceramics Workshop," demonstrations, slide presentations with Richard Burkett, Andrea Gill and Ben Owen III. Fee: \$150, includes 4 meals and "Functional Ceramics Exhibition" catalog. For further information, contact Phyllis Blair Clark, 2555 Graustark Path, Wooster 44691-1606; or telephone (330) 345-7576.

Oklahoma, Norman *May 20-21* Slide presentation and workshop with Josh DeWeese, throwing, altering, glazing and firing. Fee: \$69, includes registration. Contact Firehouse Art Center, 444 S. Flood, Norman 73069; or telephone (405) 329-4523.

Oregon, Gresham *May 20-21* Slide presentation and workshop with Linda Christianson, throwing, glaze- and slip-decorating, and wood-firing methods. Fee: \$55; MHCC students and OPA members, \$45. Telephone Mt. Hood Community College, (503) 491-7309; or e-mail mikeys@mhcc.cc.or.us.

Pennsylvania, Farmington *May 19-21* "Throwing Pots for Wood Firing" with Kevin Crowe. All skill levels. Fee: \$180, includes materials and studio fee. Contact Clara Pascoe, Touchstone Center for Crafts, 1049 Wharton Furnace Rd., Farmington 15437; e-mail tcc@hhs.net; see website at www.touchstonecrafts.com; telephone (724) 329-1370; or fax (724) 329-1371.

Rhode Island, Kingston *April 9* "Functional Thrown Altered Forms" with Ellen Shankin. Fee: \$50; members, \$40. For further information, contact South County Art Association, 2587 Kingstown Rd., Kingston 02881; or telephone (401) 783-2195.

Texas, Ingram *May 6-7* "Functional Stoneware Demonstration" with Steven Hill. Fee: \$150. *May 8-10* "Functional Stoneware Workshop" with Steven Hill. Fee: \$200. Registration deadline for both sessions: April 6. For further information, contact Hill Country Arts Foundation, PO Box 1169, Ingram 78028; telephone (830) 367-5120 or (800) 459-HCAF.

Texas, Midland *April 7-9* Slide lecture and workshop with Jeff Oestreich. Workshop fee: \$50. Slide lecture is free. Contact Carol Bailey, Midland College, 3600 N. Garfield, Midland 79705; e-mail cbailey@midland.cc.tx.us; or telephone (915) 685-4652.

Vermont, Waterbury Center *May 6* "Glaze and Clay Body Defects—Cause and Correction" with Jeff Zamek. Fee: \$140; members, \$125. For further information, contact the Vermont Clay Studio; see website at www.vermontclaystudio.com; or telephone (802) 244-1126, ext. 41.

Washington, Seattle *May 21* "Framed Bas-Relief Sculpture" with Tip Toland. Fee: \$55; members, \$45. Contact Seward Park Art Studio, 5900 Lake Washington Blvd., S, Seattle 98118; telephone (206) 722-6342.

April 22 Demonstration of thrown, altered and assembled functional pottery with Sequoia Miller. Fee: \$45. Contact South Seattle Community College, (206) 764-5339.

International Events

Belgium, Zulte *v4pnl-unc* "Yoshikawa, Akiyama, Kiyomizu, Miyashita and Dessauvage: east becomes west?" exhibition of ceramics; at Centrum Goed Werk, Moerbeekstraat 86.

Canada, British Columbia, Nanaimo *April 26-May 5* Firing a noborigama. Beginning through advanced. Dormitory accommodations available. Contact M. Beardsley, Tozan Cultural Society,



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Calendar

RR 4, Ladysmith, British Columbia VOR 2E0; e-mail beardslay@telus.net; see website at www.tozan.bc.ca; telephone (250) 245-4867; or fax (250) 245-4225.

Canada, British Columbia, Victoria *April 15-16* A workshop with Jeff Oestreich, throwing and altering functional forms. Fee: Can\$ 100 (approximately US\$68), includes lunch. Contact Meira Mathison, 650 Pearson College, Victoria V9C 4H7; e-mail missa@pearson-college.uvc.ca; telephone (250) 391-2420; or fax (250) 391-2412.

Canada, Ontario, Haliburton *May 1-6* "Pottery for Beginners" with Barbara Joy Peel. Fee: Can\$247.20 (approximately US\$170), includes lab fee. For further information, contact Shelley Schell, Haliburton School of the Arts, Box 839, Haliburton, Ontario K0M 1S0; e-mail sshell@flemingc.on.ca; see website at www.flemingc.on.ca/programs/hsfa; telephone (705) 457-1680; or fax (705) 457-2255.

Canada, Ontario, Toronto *through April 1* Richard Milette, "Annulled Narrative." *May 4-27* Harlan House, porcelain; at Prime Gallery, 52 McCaul St.

Canada, Ontario, Waterloo *through April 22* "Visual Feast: A Sumptuous Selection of Ceramic Plates and Platters"; at the Canadian Clay and Glass Gallery, 25 Caroline St., N.

Canada, Quebec, Saint-Laurent *through April 30* "T rajectoires: la Ceramique au Quebec des Annees 1930 a nos jours"; at Musee d'art de Saint-Laurent, 615, Boul. Ste-Croix.

Denmark, Skadskorylpnl *10* "Where Is Ceramics in the Digital Landscape?" lecture with Jeroen Bechtold and "Ceramics of the 20th Century" lecture with Lars Dybdal. For further information, e-mail the International Ceramic Center: ceramic-center@get2net.dk.

England, Chichester *April 7-17* Further techniques in mosaic with Emma Biggs. *April 14-16* "Clay as a Canvas—Part 1," making dishes and wall pieces with John Dunn (must be scheduled with Part 2 on May 13). *April 23-28* Handbuilding and throwing workshop with Alison Sandeman. *April 28-30* An introduction to mosaic with Emma Biggs. *May 13* "Clay as a Canvas—Part 2," decorating and glazing with John Dunn. Contact West Dean College, West Dean, Chichester, West Sussex PO 18 0QZ; e-mail westdean@pavilion.co.uk; see website at www.westdean.org.uk; telephone (243) 811 301; fax (243) 811 343.

England, Ipswich *April 20—24, 28-May 1 or May 26—29A* workshop in throwing and wheel-related techniques, including turning, and making lids, spouts and handles, with Deborah Baynes. Fee: £270 (approximately US\$445) for 4-day session; £215 (approximately US\$355) for three days; includes materials, firing, lodging and meals. *May 7—20* "Salt-glaze Workshop" with Deborah Baynes. Fee: £630 (approximately US\$1038), includes materials, firing, lodging and meals. Contact Deborah Baynes Pottery Studio, Nether Hall, Shotley, Ipswich, Suffolk IP9 1PW; telephone (473) 788300; or fax (473) 787055.

England, London *through April 6* Claudi Casanovas, "AMini Retrospective." *April 13-May 11* Elizabeth Fritsch, new work; at Galerie Besson, 15 Royal Arcade, 28 Old Bond St.

through April 8 Ceramics by Richard Slec. *April 14—June 3* "Barrett Marsden's Second Anniversary Show"; at Barrett Marsden Gallery, 17-18 Great Sutton St. *through April 7* TSvend Bayer, wood-fired stoneware. *April 30-May 19* Ceramics by Beverley and Terry Bell-Hughes. *May 21-June 11* Phil Rogers, pottery plus a selection of monoprints; at the

Harlequin Gallery, 68 Greenwich High Rd. open Thurs.-Sun.

through April 23 "Mao: From Icon to Irony"; at the Victoria and Albert Museum, South Kensington.

through May 11 Exhibition of ceramics by Linda Gunn-Russell. *May 24-July 20* Ceramics by George Walker; at the Garden Flat, 28 St. Lawrence Terrace. Open Wed. and Thurs., 11 A.M.-6P.M. Telephone Anatol Orient, (208) 968 7084.

France, St. Quentin la Poterie *through April 19* "Memoires d'Argile," ceramics by Loul and Aline Combres, and Christian Destieue. *April 22—June 7* "Fantasia printaniere," works by Francois Belliard, Fran'oise Chaussy, Caroline Chevalier, Jean-Michel Doix, Marie-Pierre Meheust, Marie-Claude Mongois-Forest and Angelika Steigler; at Terra Viva Galerie, rue de la Fontaine.

France, Vallauris *May 6-September 25* "L'introduction de la Ceramique artistique sur la Cote d'Azur"; at Musee Magnelli, Musee de la Ceramique, Place de la Liberation.

Germany, Wiesbaden *May 26-28* "West African Pottery" workshop with Manuela and Silvia Casselmann. Fee: DM 295 (approximately US\$150), includes materials, firing in electric kiln and two meals. All skill levels. For further information, contact Manuela Casselmann, Biebricher Allee 138, 65187 Wiesbaden; e-mail casselmann@em.uni-frankfurt.de; telephone (49) 611 843 650.

Greece, Island of Evia *Spring* Workshops with Alan Bain, handbuilding, throwing, glazing, terra sigillata, kiln design, raku/pit/black/saggarr firings, reduction stoneware, etc. All skill levels. Fee perweek: £275 (approximately US\$435); includes materials, firing, trips on island, lodging, meals. Contact Alan Bain, Kalamondi Pottery, 340 05 near Limni, Evia.

Italy, Tuscany *April 29-May* "Mosaics: Ancient Art Form/Contemporary Applications" with Elizabeth MacDonald. Contact Horizons, 108-P N. Main St., Sunderland, MA 01375; e-mail horizons@horizons-art.org; see website at www.horizons-art.org; telephone (413) 665-0300; or fax (413) 665-4141.

Jamaica *April 21-29* "Ceramics in Jamaica: Interpreting Forms from Nature," with Doug Casebeer, David Pinto and Takashi Nakazato. Fee: \$1450-\$1850, includes materials, firing, lodging and meals. For further information, contact the Registrar, Anderson Ranch Arts Center, PO Box 5598, Snowmass Village, CO 81615; e-mail info@andersonranch.org; see website at www.andersonranch.org; telephone (970) 923-3181; or fax (970) 923-3871.

Netherlands, Delft *through April 15* Corien Ridderikhoff; at Terra Keramiek, Nieuwstraat 7. Netherlands, Deventer *April 9—May 6* Michel Pastore and Evelynne Porret. *May 14—June 17* Aline and Loul Combres; at Loes and Reinier, Korte Assenstraat 15.


Netherlands, Laren *April 22—June 4* Jan de Rooden, ceramics and chalk drawings, and Johnny Rolf, ceramics and gouaches; at the Singer Museum, Oude Drift 1.

Netherlands, Leeuwarden *through April 9* Ceramics by Marco Paulo Rolla. *through April 16* "The ESKAF Pottery Factory." *through May 28* "The Leiden Painter," fine smooth painting on ceramics from Peru, about AD 450; at Keramiekmuseum het Princessehof, Grote Kerkstraat 11.

Netherlands, Oosterbeek *through May 15* "Six Amsterdam Potters Together Again," works by Hans de Jong, Sonja Landweer, Johan van Loon, Johnny Rolf, Jan de Rooden, Jan van der Vaart; at Galerie Amphora, van Oudenallenstraat 3.

Spain, Barcelona *through April 23* Exhibition of ceramics by Miquel Barcelo; at Museo de Ceramica, Palacio Real de Pedralbes, Diagonal 686.

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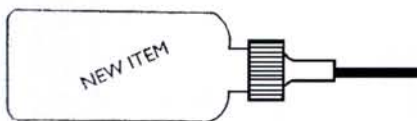


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Questions

Answered by the CM Technical Staff

Q1 need information on majolica. The only kiln I have access to presently is low-fire electric. I would also like a recipe for a low-fire slip that can be colored. Can you help?—L. T.

Many earthenware potters fire to Cone 03 (rather than Cone 06-05), because this temperature is where cristobalite just barely begins to form from free silica. This material inverts (contracts) about 2% as it cools (around 439°F), so a small amount would help in putting a glaze under compression and countering crazing. See Frank Hamer's book *A Potters Dictionary of Materials and Techniques* for a full explanation of cristobalite.

Here are two recipes for majolica base glazes.

Majolica (Arbuckle) Glaze (Cone 03)

Frit 3124 (Ferro).....	65.53%
Kona F-4 Feldspar.....	17.23
Nepheline Syenite.....	6.23
Avery or Edgar Plastic Kaolin.....	10.81
	100.00%
Add: Tin	4.99%
Zircopax.....	9.99%
Bentonite.....	1.99%

Majolica (Arbuckle) Glaze (Cone 05)

Frit 3124 (Ferro).....	66.70%
Kona F-4 Feldspar.....	23.00
Nepheline Syenite.....	8.00
Avery or Edgar Plastic Kaolin.....	2.30
	100.00%
Add: Tin	5.75%
Zircopax.....	11.50%
Bentonite.....	2.30%

Add 1/2 to 3 tablespoons epsom salts to 5 gallons of glaze. This will flocculate the glaze for less settling and better application. These glazes are smooth, white and opaque. The colorant and flux mixtures are typically applied in a thin wash onto the raw glaze surface. The glaze will not move during the firing, but it may crawl if it is applied thick in corners. It might also pinhole when applied over rough-trimmed surfaces or heavily grogged areas.

The following colorant suggestions are meant to be mixed 1 part oxide to 1 part Gerstley borate by volume:

Green, blue-green: copper carbonate.
Brown: iron (red, black, yellow, ocher, crocus martis, et al.).

Blue: cobalt carbonate. This works, but may be more prone to spitting during the firing than stain. Using stain typically works better.

These soluble materials are toxic in the raw

state. Do not inhale or ingest. They are also absorption hazards, so they are not to be handled without gloves.

Blue: cobalt sulfate.

Turquoise: copper sulfate.

Plum brown: manganese chloride.

Green : chrome chloride.

Soluble colorants are dissolved, rather than suspended in water, so they wick with the water, making a uniform ground color, and leave a soft edge. If you want white areas, or to retain motif colors, apply wax over the base glaze before applying soluble colorants. Over-wetting the glaze when applying soluble materials may move raw glaze and cause color to migrate through the pot wall; it could also cause crawling in the fired glaze.

For the following colorants and stains, mix 1 part colorant with 3-4 parts Gerstley borate: Blue: Mason Mazerine 6300 or other blue stain. Vivid Blue is refractory; so you need to use 4 parts Gerstley borate.

Opaque green: chrome. Note: using chrome with high tin glazes can cause the white ground color to turn pink. If this happens, replace some of the tin with a zirconium opacifier at 1 part tin to 1.5 part opacifier. Chrome is refractory, so use 4 parts Gerstley borate.

Rusty orange: rutile. This works very well when mixed with harsh yellows to achieve more of a golden color.

Bright orange-red: Johnson Matthey or Degussa inclusion stains. These are expensive, but have a wide firing range. These also present a limited toxic hazard in foodware.

Yellow: Mason Vanadium 6404 or Drakenfeld Praseodymium 41545. Note: many lovely older yellow stains contain lead; read the ingredients carefully before using.

Chartreuse: wet mix 3 parts of the above prepared yellow stain to 1 part of the prepared copper mixture.

Pink: Mason Alpine Rose 6001 (cool pink, refractory, use 4 parts Gerstley borate), Shell, Rose, Clover, or U.S. Pigments Rose S552.

Purple: Standard K-42 Orchid, Mason Pansy 6385, Blackberry Wine or Mulberry.

Gray: O'Hommel 2B 9886 or Mason Neutral. Turquoise: O'Hommel TU96 or Mason Turquoise 6288.

Mint: Mason Bermuda 6242.

Black: Mason 6650 black, US Pigments Midnite or black oxide mix (see page 104).

Crimson: Standard K24 Maroon or Mason Crimson 6004. Crimson colors are brighter using Ferro frit 3124 in place of Gerstley borate; To improve brushability, use liquid laundry starch or gum solution in place of water.

Many other stains work well also. Body stains (e.g. Mason 6020 Pink, Titanium Yellow, and Lavender) are too refractory to use for majolica decoration, as they can leave a pig-skin surface.

Continued

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Questions

Low-fire slip for leather-hard application:

Base Slip	
(Cone 04-03)	
Talc.....	15%
Frit 3124 (Ferro).....	10
Nepheline Syenite.....	15
Ball Clay.....	40
Kaolin.....	20
	100%

To color this base slip white, add 5% Zircopax. For deep green, add 3% chrome oxide and 3% copper carbonate. For yellow, add 10% Mason 6485 body stain. For blue, add 2% cobalt carbonate. For black add 12-15% black stain or oxide mix (see below). For pink, add 12-15% Mason 6020 pink; this can be toned with 2% rutile if desired.

Black Oxide Mix	
Iron Oxide	40 %
Cobalt.....	30
Manganese.....	20
Chrome.....	10
	100%

Mix these materials by weight and use as you would a stain.

Linda Arbuckle
University of Florida
Gainesville, Florida

Q *I am a ceramics student from Buenos Aires. I am looking for information on low-temperature porcelain. I am preparing an essay on Belleek clay, which is a type of clay from Ireland. It is, from what I understand, the most translucent of all china clay bodies and vitrifies at a low temperature. I would really appreciate any information you could share about it.—C. G.*

Belleek Pottery is made in Northern Ireland, in a town of the same name. It is a soft, vitreous china-type body. While the exact formula for the clay body is probably proprietary, in *The Art and Craft of Clay*, Susan Peterson suggests the following recipe to approximate the Belleek body:

Belleek-type Clay	
(Cone 04)	
Body Frit/Ground Glass.....	50%
Ball Clay.....	25
Kaolin.....	25
	100%

The following recipes are courtesy of New Zealand potter Michael Banks. Please note that these bodies will fire at a higher temperature than actual Belleek, but are meant to have a similar feel and appearance.

Belleek China Clay 1	
(Cone 9)	
Feldspar.....	64%
Kaolin.....	32
Ball Clay.....	4
	100%

Belleek China Clay 2	
(Cone 8)	
Frit (see below).....	30 %
Kaolin.....	35
Ball Clay.....	15
Flint.....	20
	100%

Belleek China Clay 3	
(Cone 8)	
Frit (see below).....	3 %
Feldspar.....	62
Edgar Plastic Kaolin.....	31
Ball Clay.....	4
	100%

Any of the following frit compositions may prove suitable for clay recipes 2 and 3. Glaze fit is a consideration, and you may be able to substitute a commercial frit. As is usual, some testing will be required to determine which frit composition will work best for you.

Frit 1	
Boric Acid.....	30 %
Potash Feldspar.....	35
Soda Feldspar.....	35
	100%

Frit 2	
Bone Ash.....	20%
Dolomite.....	10
Potash Feldspar.....	25
Soda Feldspar.....	25
Flint.....	20
	100%

Frit 3	
Boric Acid.....	25.00%
Whiting.....	12.50
Potash Feldspar.....	31.25
Soda Feldspar.....	31.25
	100.00%

You can find more information about Belleek Pottery, including history and collecting, at the website www.belleek.ie.

Jonathan Kaplan
Ceramic Design Group
Steamboat Springs, Colorado

Have a problem? Subscribers' questions are welcome, and those of interest to the ceramics community in general will be answered in this column. Due to volume, letters may not be answered personally. Mail to *Ceramics Monthly*, PO Box 6102, Westerville, Ohio 43086-6102, e-mail to editorial@ceramicsmonthly.org or fax to (614) 891-8960.

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summer 2000 ceramics workshops
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Summer Workshops

Continued from page 64

New Jersey, Loveladies

"Extruded Forms" with Matthew Burton (June 12-16). "Narrative Ceramic Sculpture: Clay Objects That Tell a Story" with John Donovan (June 19-23 or 26-30). "Wheel Throwing and Altering Forms" with Sumi Maeshima (July 3-7). "Modern Reflections on Ancient Origins," lecture and demonstration with Piero Fenci (July 8-9). "Vessels That Pour" with Susan Beecher (July 10-14). "Pit Fire and Raku: A Hands-on Workshop" with Vicente Garcia (July 17-21, 9 A.M.-4 P.M.); fee: \$225. "Advanced Throwing and Saggur Fire" with Don Thieberger (July 24-28, 9 A.M.-3 P.M.); fee: \$175. "Low-fire Clay and Glaze Techniques" with Janice Strawder (July 31-August 4 or 7-11). "Raku Workshop" with David Wright (August 14-18 or 21-25). "Clay as Sculpture" with Mark Davies (August 28-September 1). Skill requirements vary. Fee (unless noted above): \$110. Additional fee for materials and firing. All sessions run 9:30 A.M.-noon (unless noted above). Contact Colleen Chadwick, Long Beach Island Foundation of the Arts and Sciences, 120 Long Beach Blvd., Loveladies 08008; e-mail lbiArtFoundation@worldnet.att.net; telephone (609) 494-1241, ext. 300; fax (609) 494-0662.

New Mexico, Abiquiu

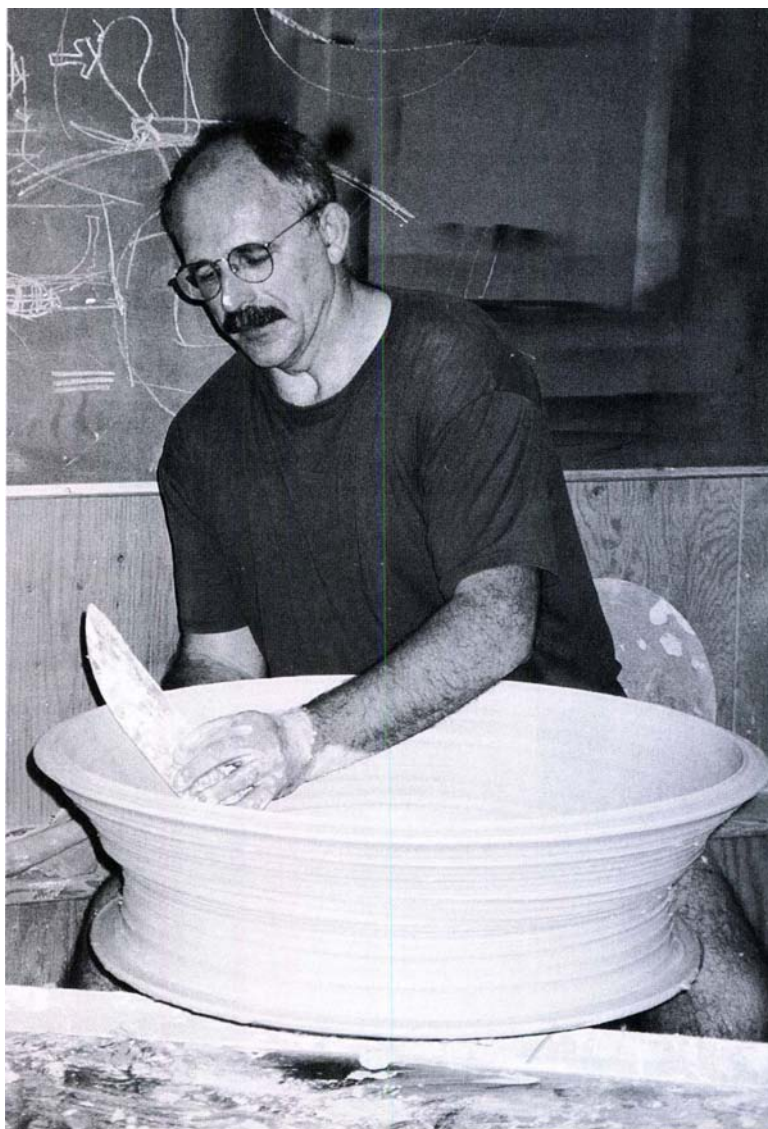
"Raku Kilnbuilding and Firing" with Sylvia and Earl Deaver, and Jim Kempes (June 19-26). "Adventures with Crystalline Glazes" with Jim Kempes (July 31-August 7). "Mesa Verde Black-on-White Pottery" with Clint Swink and Carol Taylor, using native materials, tools and techniques (August 14-21); fee: \$530, includes materials, firing, lodging and meals. Advanced. Fee (unless noted above): \$515, includes materials, firing, lodging and meals. Contact Jean Richardson, Ghost Ranch Conference Center, HC 77 Box 11, Abiquiu 87510; see website at www.newmexico-ghost ranch.com; telephone (505) 685-4333; or fax (505) 685-4519.

New Mexico, La Madera

Micaceous clay workshop with Felipe Ortega, digging clay, handbuilding, stone polishing and bonfiring (Summer, scheduled on an individual basis, ranging from 1 day to several weeks); fee: \$120 per day, includes materials, firing, lodging and meals. Instruction in Spanish, English, Apache, Italian, little Swiss/German. All skill levels. Contact Felipe Ortega, PO Box 682, LaMadera87539; e-mail apacheraven@netscape.net; telephone (505) 583-2345.

New Mexico, Santa Fe

Glazing, building and firing a portable raku kiln with Mario Quilles, participants must bring bisqueware



Don Sprague demonstrates throwing large forms during a workshop at Metchosin International Summer School of the Arts at Pearson College, Victoria, British Columbia, Canada.

(May 29-June 1, 26-29, July 24-27, August 7-10); fee: \$475, includes materials and firing. Instruction in English, Italian and Spanish. All skill levels. Contact Mario Quilles, A.I.R. Studioworks, 3825 Hwy. 14, The Turquoise Trail, Santa Fe 87505; e-mail airstudio@santafe-newmexico.com; telephone/fax (505) 438-7224.

"Embracing the Spirit of Porcelain Through Functional Pots" with Sandy Simon (June 19-23). "Shamelessly Decorative: Majolica Workshop" with Linda Arbuckle (June 26-30). "Tell Me a Story," figurative handbuilding workshop with Arthur Gonzalez (July 3-7). "Handbuilding with Slip-cast Clay" with Judith Salomon (July 10-14). "A Personal Approach to Functional Pots" with Silvie Granatelli (July 17-21). "Large-scale Porcelain on the Wheel" with Roseline Delisle (July 24-28). "Imaginative Handbuilt Figures" with Janis Mars Wunderlich (July 31-August 4). "Developing a Visual Vocabulary: The ABCs of Utilitarian Pottery Form" with Clary Illian (August 7-11). Skill requirements vary. Fee/session: \$395, includes materials and firing. Contact Anna Lindley, Santa Fe Clay Ceramic Art Center, 1615 Paseo de Peralta, Santa Fe 87501; telephone (505) 984-1122; or fax (505) 984-1706.

"Earth Song" with Gloria Trujillo, handbuilding with micaceous clay, stone polishing, pit firing (July 21-30); fee: \$ 1050, includes materials, firing, lodging and meals. All skill levels. Contact Dr. Marion F. Jefferson, University of Miami, Dept. of Art and Art History, PO Box 24 8106, Coral Gables, FL 33124-4410; e-mail mjefferson@umiami.ir.miami.edu; see website at www.as.miami.edu/art; telephone (305) 284-2542; or fax (305) 284-2115.

"Clay Monotypes" with Mitch Lyons (July 24-28); fee: \$395. For brochure, contact the Printmaking Center, College of Santa Fe, Santa Fe 87505; e-mail tpc@csf.edu; or telephone (505) 473-6564.

"17th-Century English Slipware" with Irma Starr (July 31-August 4). "The Sculptural Centerpiece: Tureens, Teasetts, Compotes, Apergnes Compotes and Ewers" with Matt Nolen, throwing and altering with handbuilt additions (August 7-11). Skill requirements vary. Fee per session: \$350. Contact Art and Clay Studio, 851 W. San Mateo Rd.-4, Santa Fe 87505; telephone (505) 989-4278.

New Mexico, Taos

"Tewa" with Jeri Track (June 26-July 2). "Anasazi" with Clint Swink (July 10-16). "Mimbres" with Clint Swink (July 17-22). "Acoma" with the Lewis family (July 24-29). "Hopi" with Dawn Navasie (July 31-August 6). "San Ildefonso" with the Maria Martinez family (August 14-17 and 20). For further information, contact Taos Art School, PO Box 2588, Taos 87571; e-mail taosartschool@laplaza.org; telephone (505) 758-0350.

"Micaceous Cookware" with Jeri Track; instruction in English and Tiwa (July 2-8). "The Magic of Majolica: Decorating Earthenware with Color" with Nausika Richardson; instruction in English and Czech (July 10-14). "Pueblo Storytellers" with Juanita DuBray; instruction in English and Tiwa (July 23-29). Skill requirements vary. Fee/session: \$355; materials are an additional fee. Contact Susan Mihalic, Curriculum Director, Taos Institute of Arts, 108 Civic Plaza Dr., Taos 87571; e-mail tia@taosnet.com; see website at www.taosnet.com/TLA; telephone (800) 822-7183 or (505) 758-2793; or fax (505) 737-2466.

New York, East Setauket

"The Cup...Exploring the Possibilities" with Harriet Ross Quly (15-16). Contact Hands On Clay, 128 Old Town Rd., East Setauket 11733; telephone (516) 751-0011; or fax (516) 751-9133.

New York, Middlesex

Apprenticeship in a production pottery, clay and glaze making, throwing, handbuilding, surface decoration, kiln loading (Summer); participants must be willing to share in other chores of the farming/craft community. Beginning and intermediate. Contact



Mary Lewis Garcia (left) and Emma Lewis Mitchell prepare a traditional dung firing at the University of California, Santa Cruz Extension.

Annie Schiffer, Rochester Folk Art Guild Pottery, 1445 Upper Hill Rd., Middlesex 14507; see website at www.rfag.org; telephone (716) 554-5463 or 554-3539; or fax (716) 554-5461.

New York, Mt. Tremper

"WayofTea" (July 12-16). "Clay and Flowers" (July 25-30). All skill levels. Fees vary. For further information or catalog, e-mail the Training Office at zmmtrain@zen-mtn.org; telephone (914) 688-2228.

New York, New York

"Throwing Clinic" with Carmen Soriano (June 27-30). Intermediate. "Decal/Luster Firing: The Next Step" with Iva Lee Smith and Carmen Soriano; participants must bring glazed, fired pots (July 6-7). Contact Supermud Pottery Studio, 2744 Broadway, 2nd Level, New York 10025-2802; or telephone (212) 865-9190.

"Large-scale Ceramic Workshop" with Arnold Zimmerman (July 3-16); fee: \$1100. (Deposit of \$550 due upon registration.) Intermediate and advanced. Limited to 8 participants. Contact Arnold Zimmerman, 325 W. 16th St., #4E, New York 10011; e-mail arniezimm@earthlink.net; or telephone (718) 388-4914.

"Handbuilding" with Victor Spinski; or "Throwing" with Silvie Granatelli (July 5-9). "Throwing" with David Wright (July 12-16). "Throwing" with Matt Nolen (July 19-23). "Handbuilding" with Mary Barringer; or "Throwing" with Margaret Bohls (July 26-30). Skill requirements vary. Fee/session: \$375, includes materials and firing. For brochure/further information, contact Lynne Lerner, Greenwich House Pottery, 16 Jones St., New York 10014; e-mail pottery@greenwichhouse.org; telephone (212) 242-4106; or fax (212) 645-5486.

"Surface Decoration" with Jerry Marshall (July 10-August 14, Mondays); fee: \$200, includes materials. "Form and Surface: A Vital Relationship" with Mary Speers (July 11-August 15, Tuesdays 6-9 P.M.); fee: \$ 180, includes materials. "Soda-firing Workshop and Weekend" with Rich Conti and Katie Love (July 12 and 19, firing August 4-5). "Introduction to Porcelain" with Anhur Gerace (July 12-August 16, Wednesdays 10 A.M.-1 P.M.); fee: \$200, includes materials. "Korean Wheel Throwing" with Sang Joon Park; instruction in English and Korean (July 12-August 16, Wednesdays 6-9 P.M.); fee: \$200. "Stretching Creativity" with Vera Lightstone (July 13-17); fee: \$180, includes materials. "Wood Tools for Ceramists" with Bill Gundling and Katie Love (July 28). "Cone 10 Reduction to Cone 6 Oxidation Glaze Transformation" with Greg Pitts (August 10-11 or 17-18); fee: \$130, includes materials and firing. Skill requirements vary. Contact Ellen Day, Craft Stu-



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dents League, 610 Lexington Ave., New York 10022;
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or fax (212) 223-6438.

"Summer 2000," focusing on handbuilding and
throwing (July 5-20). Credits available. Telephone
Lehman College, The City University of New York,
(718) 960-8256.

Workshops with Paul Dresang, Richard Hensley,
Henry Tanaka (Summer). For further information,
contact 92nd Street Y Art Center, 1395 Lexington
Ave., New York 10128; see website at
www.92ndstny.org; or telephone (212) 415-5562; to
register, telephone (212) 996-1100.

New York, Otego

"August Clay Workshop," making clay, throwing,
handbuilding, glazing, firing an 80-cubic-foot gas
kiln, setting up for an exhibition (July 31-August 13,
with additional glazing, firing and a 1-day exhibition
later in August); fee: \$730, includes materials and
lunch on weekdays. Living accommodations: \$525.
"Raku Workshop," making raku clay, throwing,
handbuilding, glazing, firing (August 14-15 and 21-
22); fee: \$140, includes materials and firing for 8
pieces; additional work, \$5 each. Living accommoda-
tions: \$200. Instructor/session: Elizabeth Nields. All
skill levels. Contact Elizabeth Nields Clay Work-
shops, 429 Chicken Farm Rd., Otego 13825; or
telephone (607) 783-2476.

New York, Port Chester

"Anagama Workshop" with Jeff Shapiro (June 10);
fee: \$125, includes materials, firing and meals. "Mas-
ter Throwing Workshop" with Joyce Michaud (June
13-16); fee: \$220. "Raku Firing" with Robert Mueller
(June 17 or July 15); fee: \$60, includes glazes and
firing. "Developing the Work" with Michael Simon
(June 24-25); fee: \$140. "Alteration and Utility"
with Jane Shellenbarger (August 14-18); fee: \$250.
For farther information, contact Parviz Batliwala,
Clay Art Center, 40 Beech St., Port Chester 10573;
e-mail mail@clayartcenter.org; see website at
www.clayartcenter.org; telephone (914) 937-2047;
or fax (914) 935-1205.

New York, Rochester

"Raku" with Carol Bell (July 29); fee: \$65, includes
materials and firing. "Precious Metal Clay" with
Elizabeth Agte, handbuilding forms that will become
pure silver or gold after firing (August 11-12 and 14);
fee: \$50, includes tools and firing. Clay costs not
included. "Pottery Processes," slide lecture and dem-
onstration with Julia Galloway (August 18-19); fee:
\$65. "An Evening with Val Cushing," slide lecture,
discussion and critique of each participant's work
(August 25); fee: \$56. For further information, con-
tact Margie Slinker, Director, Genesee Pottery, 713
Monroe Ave., Rochester 14607; telephone (716)
271-5183; or fax (716) 244-1730.

New York, Rosendale

"Throwing" with Kathrine Durst and Gwendolyn
Yoppolo (July 22-23). "The Clay Narrative—
Handbuilding" with Elyse Saperstein (August 5-6).
Intermediate. For further information, contact
Danielle Leventhal, Women's Studio Workshop, PO
Box 489, Rosendale 12472; e-mail wsww@ulster.net;
see website at www.wsworkshop.org; telephone (914)
658-9133; or fax (914) 658-9031.

New York, Saratoga Springs

"Ceramics" with Regis Brodie; "Raku" with Jill Fishon-
Kovachick; or "Ceramics/Mixed Media" with Lisa
Krigel (May 30-June 30 or July 3-August 3; even-
ings). Fee/session: \$130, includes firing and applica-
tion fee (lab fee not included). Contact Marianne
Needham, Skidmore College, Summer Six Art Pro-
gram, 815 N. Broadway, Saratoga Springs 12866;
e-mail mneedham@skidmore.edu; see website at
www.skidmore.edu; telephone (518) 580-5052; or
fax (518) 580-5029.

New York, Walton

Raku/pit-fire workshop with Reinaldo Sanguino (June
3-4, July 15-16 or August 26-27); fee/session: \$180.
"Wood Fire" with Simon Levin (July 6-9); fee: \$350.
"Wood Fire" (August 10-13); fee: \$350. Contact
Reinaldo Sanguino, 304 W. 18th St., Lower Level,
New York, NY 10011; or telephone (212) 633-2026.

New York, West Nyack

"Raku Workshop" with Rosemary Aiello; partici-
pants must bring 6-7 bisque pieces (June 25); fee:
\$75, includes firing. Beginning through advanced.
Contact Kris Coulter, Rockland Center for the Arts,
27 S. Greenbush Rd., West Nyack 10994; see website
at www.rocklandartcenter.org; telephone (914) 358-
0877; or fax (914) 358-0971.

New York, Woodstock

"Tai Chi into Clay" with Yiannes (June 10). "Raku"
with Doris Licht; participants must bring bisqueware
(June 17). "Fluidity and Spontaneity" with Jolyon
Hofsted (June 24). Ceramics workshop for young
adults with Janet Hofsted (July 8 and 15, 10 A.M.-1
P.M.); fee: \$45. All skill levels. Fee (unless noted
above): \$40, includes materials (and firing in the raku
workshop). Contact Maverick Art Center, 163 Mav-
erick Rd., Woodstock 12498; or telephone (914)
679-9601.

North Carolina, Asheville

"Developing Pottery Forms" with Nick J. Oerling (June
5-9). "Altered and Combined Forms from the Wheel"
with Linda McFarling (June 12-16). "Making, Look-
ing at and Talking About Pots" with Sylvie Granatelli
(June 19-23). "Functional Teapots" with Leah Leitson
(June 26-30). "Beginning to Throw" with Suze Lind-
sley (July 10-14). "Decorative Surfaces for Cone 6"
with Kathy King (July 17-20). "Animal Sculpture"
with Carol Gentithis (July 24-28). "Handbuilding
for Raku" with Penny Truitt (July 31-August 4). Skill
requirements vary. Fee/session: \$290, includes firing.
Contact Amy Hill, Odyssey Center for the Ceramic
Arts, 236 Clingman Ave., Asheville 28801; e-mail
odyssey@highwaterclays.com; see website at
www.highwaterclays.com; telephone (828) 285-0210;
or fax (828) 253-3853.

North Carolina, Columbia

"Native American Pottery of Lake Phelps," digging
clay, coil building, open firing with Carol "C. Soo"
Lee (June 21-23); fee: \$90, includes materials, firing
and teachers' curriculum packet. Throwing with Mike
Campbell and Carol "C. Soo" Lee (June 26-30); fee:
\$150, includes materials and firing. Contact Carol
Lee, Pocosin Arts, PO Box 690, Columbia 27925; or
telephone (252) 796-ARTS.

North Carolina, Little Switzerland

Handbuilding, throwing, glazing, raku firing, explor-
ing sculptural space, form ana texture with Lynn
Merhige (July 16-22 or 23-29); fee: \$450 per week,
includes materials, firing, lodging and meals. Begin-
ning through advanced. For further information,
contact Nancee Clark, Office of Continuing and
Professional Education, Ringling School of Art and
Design, 2700 N. Tamiami Trail, Sarasota, FL 34234;
e-mail nclark@ringling.edu; see website at
www.ringling.edu; telephone (941) 955-8866; or
fax (941) 955-8801.

North Carolina, Penland

"The Wheel and Beyond" with David MacDonald;
or "Personal Knowledge" with Will Hinton (May
28-June 9). "People and Pots" with Chris Staley; or
"Dynamics of Ceramic Musical Forms" with Brian
Ransom (June 11-23). "Finding Your Voice" with
Michael Sherrill; or "Figurative Sculpture in Porce-
lain" with Sergei Isupov (June 25-July 7). "Combo-
Pots: Altered and Assembled" with Steve Loucks; or
"Courting the Muse" with George Kokis and Rodney
McCoubrey (July 9-21). "Utilitarian Pottery: Form
and Surface" with Julia Galloway; or "Sculpture:
Developing a Personal Aesthetic" with Richard Notkin
(July 23-August 8). "Shino on Porcelain" with
Malcolm Davis; or "Traditional Clay: Ipetumodu,
Nigeria" with Winnie Owens-Hart (August 13-25).
"Personal Directions" with Don Reitz; or "Informa-
tion Exchange" with Robert Turner (August 27-
29).



Instructor Les Miley looks on while Erin Woehler smooths a slab during a workshop at the University of Evansville-New Harmony, Indiana.

September 2). Contact Penland School of Crafts, PO Box 37, Penland 28765-0037; see website at www.penland.org; telephone (828) 765-2359; or fax (828) 765-7389.

Ohio, Akron

"Cross-Cultural Ceramics" with Megan Sweeney plus visiting Poland artists Adam Abel, Maciej Kasperski and Malgorzata Warlikowska (June 12-July 15). Fee includes 3 credits. Lodging is available. Location: University of Akron. Contact Megan Sweeney or Donna Webb, University of Akron, Mary Schiller Myers School of Art, Akron 44325-7801; e-mail sweeney.8@stratos.net; telephone (330) 972-6030.

Ohio, Cincinnati

"Ceramics Handbuilding: Skills for the Classroom" with Pam Korte, slab building, drape and press molding, using decorative, textural and supportive one-piece plaster molds, plus adapting these techniques to the elementary and secondary classroom (June 19-23); fee: \$999 for 3 credit hours. Materials: \$40. For further information, contact Daniel Mader, College of Mt. St. Joseph, 5701 Delhi Rd., Cincinnati 45233; telephone (513) 244-4420; or fax (513) 244-4222.

Ohio, Cleveland

One- and two-week workshops (June and July). For further information, contact the Cleveland Institute of Art: see website at www.cia.edu; or telephone (800) 223-4700.

Ohio, Columbus

Throwing and handbuilding colored clays with Ban Kajitani (June 12-23, weekday afternoons); fee: \$350, includes materials, firing, 3 college credits. Lodging and meals: \$500. All skill levels. For further informa-

tion, contact Curt Benzie, Columbus College of Art and Design, Ceramics Workshop, 107 N. Ninth St., Columbus 43015; telephone (614) 222-3245; fax (614) 222-4040.

Ohio, Logan

"Pipe Sculpture from Industrial Extrusions" with Jerry Caplan (June 18-24); fee: \$350, includes materials and firing. Intermediate through professional. Scholarships may be available. For further information, contact Jerry L. Caplan, Pipe Sculpture, 5819 Alder St., Pittsburgh, PA 15232; or telephone (412) 661-0179.

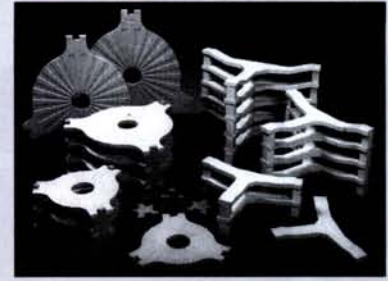
Ohio, Oxford

"Beginning Throwing" with Louise Harter (June 19-23). "Thrown and Altered Functional Forms" with Steve Davis-Rosenbaum (June 26-30). "Thrown and Altered Sculptural Forms" with Mike Vatalaro (July 3-7). Fee/session: \$360.50, Ohio undergraduate; additional fees for graduate credit or out-of-state students. Contact Joyce Ponder, CraftSummer, Miami University, Oxford 45056-1888; e-mail craftersummer@muohio.edu; see website at www.muohio.edu/craftersummer/; telephone (513) 529-7395; or fax (513) 529-1509.

Oregon, Corbett

"Arts at Menucha," multimedia workshop including ceramics sessions in handbuilding, throwing, glazing, terra sigillata, stencils, laminating, textures, raku and pit firing, with Janet Buskirk (August 6-12) or Dennis Meiners (August 13-19); fee: \$525/week, includes glazes, firing, lodging and meals. All skill levels. For further information, contact John Kinyon, Creative Arts Community, PO Box 4958, Portland, OR 97208; e-mail bgconyne@pacifier.com; or telephone (503) 760-5837.

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Summer Workshops

Oregon, Elkton

"Hikarigmama," 10-day wood-firing workshops with Barb Campbell and Terry Inokuma (June 1-10) or Steve Sauer and Tate Shields (June 15-24), glazing work, and loading and firing a two-chamber anagama/noborigama. Participants must bring 10 cubic feet of bisqueware. Fee: \$750, includes materials, firing, camplike lodging and meals. Advanced and professional. Contact Hiroshi Ogawa, 1264 Wells Rd., Elkton 97436; or telephone (541) 584-2857.

Oregon, Portland

"Approaches to Handbuilding" with Leslie Lee (June 12-16). "The Kiln Doctor" with Fred Olsen (July 17-21). Fee/session: \$360, includes studio fee; or



Kelly Clark uses a smoke bomb to decorate her pot during a session with Randy Brodnax at Metchosin International Summer School of the Arts, Victoria, Canada.

\$420, includes 1 college credit. Contact the Oregon College of Art and Craft, 8245 S.W. Barnes Rd., Portland 97225; see website at www.ocac.edu; or telephone (503) 297-5544, ext. 121.

Pennsylvania, Cheltenham

Handbuilding with porcelain with Paula Winokur (July 29-30; slide lecture on July 28). Beginning through advanced. For further information, contact Kris Kuba, Cheltenham Center for the Arts, 439 Ashbourne Rd., Cheltenham 19012; telephone (215) 379-4660; or fax (215) 663-1946.

Pennsylvania, Farmington

"Working in Thematic Series with Clay" with Dr. Stuart Thompson (June 5-10); fee: \$270, includes materials, firing and studio fee. "Pinch Pots and Pit Firing: Ancient Methods for Modern Times" with Jimmy Clark (June 12-17); instruction in English and German. Fee: \$280, includes materials, firing and studio fee. "Tile Making and Decorating" with Denise Kupiszewski (June 19-24); fee: \$260, includes materials, firing and studio fee. "Handbuilding and Surface Decorating Techniques" with Douglas Herren and Kukuli Velarde (June 26-July 1); instruction in English and Spanish. Fee: \$310, includes materials, firing and studio fee. "Throwing and Decorating the Vessel" with Donn Hedman (July 24-29); fee: \$270, includes materials, firing and studio fee. "Throwing Pots for Wood Firing" with Kevin Crowe (July 31-August 5/optional 2 weeks with the following workshop); fee: \$275, includes materials and studio fee. "Wood Firing" a 2-chamber climbing kiln with Kevin

Crowe (August 7-12/optional 2 weeks with preceding workshop); fee: \$255, includes materials, firing and studio fee. "Wheel-thrown Pottery" with Valda Cox (August 14-19 and/or 21-26); fee: \$310 per week, includes materials, firing and studio fee. "Wheel-thrown and Altered Porcelain and Stoneware" with Brad Johnson (August 28-September 2); fee: \$310, includes materials, firing and studio fee. Skill requirements vary. Contact Clara Pascoe, Touchstone Center for Crafts, 1049 Wharton Furnace Rd., Farmington 15437; e-mail tcc@hhs.net; see website at www.touchstonecrafts.com; telephone (724) 329-1370; or fax (724) 329-1371.

Rhode Island, Providence

"Adults and Clay," throwing, handbuilding functional work and sculpture (weekly, June 12-September 1, 6-9 P.M.); fee: \$200 per week. "Kids and Clay" (weekly, June 12-September 1, 9 A.M.-noon or 1-4 P.M.); fee: \$180 per week. "Parent and Child Workshop" (Saturdays, 9 A.M.-noon); fee: \$45 per pair. "Adult Clay Workshop," concentrating on different handbuilding techniques (Saturdays, 1-4 P.M.); fee: \$40. For further information, contact Claytime, 13 S. Angell St., Wayland Sq., Providence 02906; telephone (401) 421-5456.

Two-week sessions with: Syd Carpenter (June 26-July 7); Joe Bova (July 10-21); Lucy Breslin (July 24-August 4). Residents work independently in a group setting. Fee: \$500 per session; \$1375 for 6 weeks. Scholarships available. Above sessions run interactively with 6-week session on handbuilding and throwing with Sharon Pollock-De Luzio (June 26-August 4); fee: \$1190. Three college credits offered. Living accommodations available. Contact Rhode Island School of Design/CE, 2 College St., Providence 02903-2787; see website at www.risd.edu (click on Attending/Summer Programs); telephone (800) 364-7473; or fax (401) 454-6218.

Tennessee, Gadinburg

"Form, Line, Gesture and Movement," wheel-thrown teapots with Matt Long (June 5-9). "Drawing and Painting on Clay" with Bede Clarke (June 12-16). "Handbuilding Functional Pots" with Gail Kendall (June 19-23). "Ceramic Sculpture" with Doug Jeck; or "The Pouring Pot" with Sam Chung (June 26-July 7); fee: \$560, includes firing. "Pouring Pots" with Julia Galloway; or "Form Building" with Yih-Wen Kuo (July 10-14). "Wood Firing with the Anagama" with Jim Brashear; or "Handbuilding Functional Pots" with Sandi Pierantozzi (July 17-28); fee: \$560, includes firing. "Functional Pots: Locations" with Matthew Metz and Linda Sikora (July 31-August 4). "Innovative Thrown and Handbuilt Clay" with Nick Joerling and Lana Wilson (August 7-11). All skill levels. Fee (unless noted above): \$280, includes firing. Contact Caroline Malone, Arrowmont School of Arts and Crafts, PO Box 567, Gadinburg 37738; e-mail arrmtr@aol.com; see website atwww.arrowmont.org; telephone (865) 436-0086; or fax (865) 430-4072.

Tennessee, Sewanee

Individual study at working pottery/gallery with owner and apprentices. Beginning and intermediate. Contact Hallelujah Pottery, 15114 Sewanee Hwy., Sewanee 37375; e-mail juddcut@united.net; or telephone (931) 598-0141.

Tennessee, Smithville

"Beginning/Intermediate Handbuilding" with Jason Briggs (May 29-June 2). "Pattern Development with Colored Clays" with Vince Pitelka (May 29-June 2); fee: \$275, includes stains. "Throwing: The Complete Story" with Mel Jacobson and Dannon Rhudy (June 5-9). "Sculptural Forms from Nature" with Priscilla Hollingsworth (June 12-16). "Mold and Model Making for the Potter" with Jonathan Kaplan (June 19-23); fee: \$300. "Raku and Saggur Firing" with James C. Watkins (June 26-30). "The Creative Edge of Clay" with Robert Piepenburg (July 10-14). "China Painting" with Kurt Weiser (July 10-14); fee: \$300, includes china paints. "Inventing the Figure" with Paula Rice; or "Southwest Pottery Techniques" with Michael Wisner (July 17-21). "Architectural Ceramics" with Marcia Selsor (July 24-28). Skill require-

ments vary. Fee (unless noted above): \$245. Contact Jane Morgan Dudney, Appalachian Center for Crafts, 1560 Craft Center Dr., Smithville 37166; see website at <http://craftcenter.ntech.edu>; telephone (615) 597-6801; or fax (615) 597-6803.

Texas, Farmers Branch

"Color and Form: Low-fire Applications" with Lisa Ehrich and artist-in-residence Nancy Selvin (June 5-19). For registration information, telephone Brookhaven College Admissions/Registration, (972) 860-4883. For workshop information, telephone Lisa Ehrich, (972) 860-4733.

Texas, Ingram

Handbuilding, throwing, exploring lidded forms with Gary Huntoon (June 19-23); fee: \$215, includes firing. Intermediate and advanced. Contact Judy or Teri, Hill Country Arts Foundation, PO Box 1169, Ingram 78025; e-mail hcaaf@kfc.com; telephone (830) 367-5120; or fax (830) 367-5725.

Utah, Spring City

Ten-day "Wood-fired Useful Pottery Workshop" with Joseph Bennion (July 3-7 and 10-14); fee: \$150, includes 100 lb of clay and lunches. Intermediate and advanced. Contact Horseshoe Mountain

Pottery, Box 186, Spring City 84662; or telephone (435) 462-2708.

Vermont, Bristol

"Throwing Giant Pots," emphasizing techniques that do not require great strength (July 7-9). "Thrown and Altered Pots" (August 4-6). Instructor: Robert Compton. Intermediate. Fee/session: \$440, includes materials and meals. Contact Robert Compton Pottery, 2662 N. 116 Rd., Bristol 05443; e-mail Robert@RobertComptonPottery.com; see website at www.RobertComptonPottery.com; or telephone (802) 453-3778.

Vermont, Jamaica

Six-day sessions with Jerry Goldman, using colored slips to create clay paintings and mosaics (July-August); fee: \$835/session, includes materials, firing, lodging and meals; or \$535 without living accommodations. Contact Jerry Goldman, 365 Edgewood Ave., Teaneck, NJ 07666; e-mail qnbear@aol.com; or telephone (201) 833-1007.

Vermont, Middlebury

Throwing large pots and wood/soda firing with Kevin Crowe (June 9-11, making, and June 16-19, firing); fee: \$395, includes materials and firing. All skill levels.



Suze Lindsay assembling a candelabrum during a workshop at Santa Fe Clay in Santa Fe, New Mexico.



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Summer Workshops

Contact Rod Dugal, Frog Hollow/Vermont State Craft Center/Ferrisburg Artists Guild, 1 Mill St., Middlebury 05753; e-mail info@froghollow.org; see website at www.froghollow.org; telephone (802) 388-3177; or fax (802) 388-5020.

Vermont, Putney

Making bowls and cylinders and the basic shapes that come from these forms, plus loading and firing a reduction or soda kiln, with Joshua Gold (July 10-19); fee: \$800, includes materials, firing and lodging. Beginning and intermediate. Limited to 5 participants. Contact Joshua Gold Pottery, PO Box 85, Putney 05346; e-mail joshpots@sover.net; or telephone (802) 387-2116.

Vermont, Waterbury Center

"Handmaking Luscious Raku-fired Tiles," hands-on workshop (June 3-4 and 10-11); fee: \$160; members, \$145. Contact the Vermont Clay Studio, Rte. 100, Waterbury Center 05677; see website at www.vermontclaystudio.com; or telephone (802) 244-1126, ext. 41.

Virginia, Forest

Throwing with Patricia Lester (June 9-10 or July 21-22); fee/session: \$65, includes materials, bisque firing. Beginning and intermediate. Contact Patricia Lester or Karin Garrett, Spun Earth Pottery, 171 Vista Centre Dr., Forest 24551; e-mail spuneath@aol.com; see website at www.spuneath.com; telephone (804) 385-7687; or fax (804) 385-7154.

Virginia, Gainesville

"Fire" with Ramon Camarillo II, raku and pit firing; participants must bring 4 bisqued pots (June 24); fee: \$75, includes glaze materials and firing. "We Wear the Mask" with Winnie Owens-Hart, creating clay masks (July 22); fee: \$70, includes materials. "Monumental Vessels" with James C. Watkins (August 5-6); fee: \$100 per day, includes materials. (All fees should be in money orders.) All skill levels. Contact Winnie Owens-Hart, ILE AMO Research Center, PO Box 361, Gainesville 20156; e-mail ileamo@yahoo.com; or telephone (703) 754-1307.

Virginia, Lovettsville

"Raku Workshop 2000" with Rick Berman (June 3-4). See website at www.daytimes.com/workshop.htm; or telephone (540) 882-3576.

Washington, Bellingham

"Summer Intensive Ceramic Workshop" (June 20-July 11). All skill levels. Five credits. For further information, contact the Office of Summer School Registration, Western Washington State University, Bellingham 98225. Or contact Patrick McCormick, Ceramic Dept., Art Dept., Western Washington State University, Bellingham 98225; or e-mail patrickm@cc.wvu.edu.

"Handbuilding: Tricks of the Trade" with Vince Pitelka (July 17-21). "Ancient Clay," handbuilding, terra sigillata, burnishing/polishing, bonfire firing with Vince Pitelka (July 24-28). All skill levels. Fee/session: \$250. Contact Michael McDowell, PO Box 4125, Bellingham 98227; e-mail mmpots@memes.com; see website at http://www2.memes.com/mmpots; or telephone (360) 384-2543.

West Virginia, Huntington

"Electric Firing Pottery Workshop" with Bill Meadows (July 10-14 or 17-21). "Pots with Personality Workshop" with Kathleen Kneafsey (August 7-17, with firing on August 13). Contact Huntington Museum of Art, 2033 McCoy Rd., Huntington 25701; e-mail jgillis@hmoa.org; telephone (304) 529-2701; or fax (304) 529-7447.

Wisconsin, Appleton

"China Mending and Restoration" with Gerlinde Kormmesser, removing stains and old repairs, bonding single and multiple breaks, filling chips, plain and fancy, modeling and casting replacement parts, and painting to obscure damage (June 18-25, July 9-16 and 23-30); fee: \$1150, includes registration, materials, lodging and meals. Location: Lawrence University. For registration form/further information, send SASE to Gerlinde Kormmesser, 8217 W. Ballard Rd., Niles, IL 60714; e-mail gkrestoration@aol.com; telephone (847) 724-3059 or (847) 375-8105; or fax (847) 724-3060.

Wisconsin, Drummond

Handbuilding, throwing, salt glazing, raku, primitive pit firing with Randy J. Johnston (June 11-17); or Randy J. Johnston and Jan McKeachie Johnston (June 18-24); fee: \$500, includes materials, firing, lodging, meals and 2 undergraduate credits (nonresident fee is higher). All skill levels. For further information, contact Randy J. Johnston, University of Wisconsin River Falls, 410 S. Third St., River Falls, WI 54022; e-mail randy.johnston@uwr.edu; see website at http://www.uwr.edu/pigeonlake/; telephone (715) 425-3266; or fax (715) 425-0657.

Juanita Dubray and workshop participants create "storytellers" at Taos Institute of Arts in Taos, New Mexico.



Wyoming, Cheyenne

"Paper-clay Workshop" with Siglinda Scarpa (June 9-10); fee: \$104.84, Wyoming resident; \$127.84, Western undergraduate exchange; or \$196.84, out-of-state; includes lab fee and 1 credit. For further information, contact Matt West, Laramie County Community College, 1400 E. College Dr., Cheyenne 82007; telephone (307) 778-1164. To register, telephone (307) 778-1239.

International Workshops

Belgium, Brasschaat (near Antwerp)

"Paper-clay for Beginners" with Patty Wouters (July 1-2). "Pottery Making," wheel throwing with Winny Weerts; or "Decoration Techniques for Advanced" with Astrid Gerhartz"; or "Modeling a Portrait in Clay" with Genevieve Hardy (July 3-7). "Paper-clay for Advanced" with Patty Wouters, building a large paper-clay sculpture around a metal armature (July 8-9). "Throwing for Advanced" with Don Davis; or "Making Ceramic Figures" with Mascha de Vries (August 21-25). "Building Paper Kilns" with Patty Wouters (August 25-26). For further information, contact Atelier Cirkel, Miksebaan 272, B-2930 Brasschaat; e-mail atcirkel@mail.dma.be; see website at <http://bewoner.dma.be/atcirkel>; telephone/fax (32) 3 633 05 89.

Canada, Alberta, Grande Prairie

Building and firing an anagama (June 28-July 9). Japanese and Western handbuilding and throwing techniques, glazing, wood firing, plus exhibition of works made (July 9-22). Instructors each session: Bibi Clement, Mariann Gunnemark and Yasuo Terada. Instruction in English and Japanese. Intermediate through professional. Fee/session: Can\$900 (approximately US\$620), includes materials, firing, lodging and meals. Contact Bibi Clement, ICWA 2000, Box 144, Hythe, Alberta T0H 2C0; e-mail bibipot@telusplanet.net; telephone (780) 356-2424; or fax (780) 356-2225.

Canada, British Columbia, Cortes Island

"Raku Workshop" with Regnor Reinholdtsen, handbuilding, glazing, kilnbuilding and raku firing (June 11-17). For further information, e-mail kalayastarre@hotmail.com; or telephone (250) 935-6901.

Canada, British Columbia, Osoyoos

Workshop with Zeljko Kujundzic (June 23-25); fee: Can\$150 (approximately US\$105). All skill levels. Instruction in English, French, Hungarian and Spanish. For further information, contact Elizabeth Campbell, RR 2, Site 6 Comp. 9, Osoyoos V0H 1V0; or telephone (250) 495-2913.

"Handmade Tiles" (August 11-13). "Mask Making" (August 18-20). Instructor: Charlotte Glatstein. Instruction in English and Spanish. Intermediate through professional. Fee/session: US\$125, includes materials. Limited to 8 participants. Contact Charlotte Glatstein, 9106 Clay Studio, Inlet 1174, Osoyoos V0H 1V0; telephone (250) 495-5104; or fax (250) 495-6404.

Canada, British Columbia, Vancouver

"From Plaster to Pots" with Katrina Chaytor, handbuilding techniques and plaster press molds (July 4-21); fee: Can\$237.15 (approximately US\$ 165) for part-time or non-students; or Can\$211 (approximately US\$145) for full-time students. Intermediate through professional. Contact Student Services, Emily Carr Institute of Art and Design, 1399 Johnston St., Vancouver V6H 3R9; telephone (604) 844-3899; or fax (604) 844-3801.

Canada, British Columbia, Victoria

"Pinch Pots and Pit Firing" with Jimmy Clark; or "Firing Techniques" with Randy Brodnax (July 3-7). "Glaze and Color Development" with Robin Hopper; or "Working with High-fire Porcelain" with Tom Coleman (July 3-14); fee: Can\$585 (approximately US\$400). "Slab Molds" with Vincent Massey; or "Raku Kilnbuilding and Firing" with Ray Sapergia (July 8-9); fee: Can\$110 (approximately US\$70).

"Raku—Dancing with Form and Fire" with Billy Ray Mangham; or "Ceramic Surface Design and Firing" with Randy Brodnax (July 10-14). Fee (unless noted above): Can\$315 (approximately US\$215). Lodging/meals: Can\$43 (approximately US\$30)/day for quad occupancy; Can\$55 (approximately US\$40)/day for double occupancy. For further information, contact Meira Mathison, Metchisin International Summer School of the Arts, L.B. Pearson College, 650 Pearson College Dr., Victoria V9C 4H7; e-mail missa@pearson-college.uwc.ca; see website at www.pearson-college.uwc.ca; telephone (800) 667-3122 or (250) 391-2420; or fax (250) 391-2412.

Canada, New Brunswick, St. Andrews

"Raku" with Peter Thomas (July 24-28). Contact Sunbury Shores Arts and Nature Centre, 39 Water St., St. Andrews E5B 1A7; see website at www.sunburyshores.org; telephone (506) 529-3386; or fax (506) 529-4779.

Canada, Ontario, Elliot Lake

"Beginners' Throwing Course" with Alison Madsen (July 3-7); fee: Can\$340 (approximately US\$235), includes supplies and firing. "Glaze Calculation Software Workshop" with Fraser Forsythe (July 10-14);



Workshop participants practice throwing at Simonot Michel's studio in Allegre, France.

fee: Can\$190 (approximately US\$130), includes firing. "Pots from Local Clay, Part 1 and Part 2" with George Stewart (July 10-14 and 17-21); fee: Can\$210 (approximately US\$145)/session; or Can\$380 (approximately US\$260) for both weeks; includes materials and firing. "Rapid-fire Kiln Design Workshop" with Fraser Forsythe, building and firing the kiln (July 17-21); fee: Can\$370 (approximately US\$255), includes supplies and firing. Skill requirements vary. Contact Sue Morin, White Mountain Academy of the Arts, 99 Spine Rd., Elliot Lake P5A 1X2; e-mail smorin@whitemountainacademy.edu; see website at www.whitemountainacademy.edu; telephone (800) 368-8655 or (705) 848-4347; or fax (705) 848-1386.

Canada, Ontario, Haliburton

"Pottery for Beginners" with Barbara Joy Peel (July 3-8); fee: Can\$267.20 (approximately US\$185), includes materials, firing and lab fee. "Figure Sculpture" with Trish Delancy (July 10-14); fee: Can\$216.25 (approximately US\$150), includes materials. "Pottery II" with Barbara Joy Peel (July 10-15); fee: Can\$252.20 (approximately US\$175), includes materials and firing. "Clay Relief Murals" with Richard Gill Quly (July 17-21); fee: Can\$216.25. "Pottery: Revolutions and Evolutions in Decoration" with Jan Phelan (July 17-22); fee: Can\$272.20 (approximately US\$185). "Pottery for Potters: Refining Techniques" with Sam Moligian (July 24-28); fee: Can\$220.25 (approximately US\$ 150), includes materials and firing. "Clay Tiles" with Doug Bamford (July 31-August 4); fee: Can\$224.25 (approximately US\$155), includes materials and firing. "Handbuilding Clay Sculpture" with Dzintars Mezulis (August 7-11); fee: Can\$216.25, includes materials. "Raku: Advanced I" with Michael Sheba (August 7-12); fee: Can\$272.20, includes materials and firing. "Raku—Beginners" with Michael Sheba (August 14-19); fee: Can\$272.20, includes materials and firing. Contact Shelley Schell, Haliburton School of the Arts, Box 839, Haliburton

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Canada, Ontario, North Bay

"Glaze Technology" with Ron Roy (July 3-7). "Handbuilding Clay Sculpture" with Dzintars Mezulis; or "Pottery I" with Judy Lowry (July 10-14). "Pottery Decoration" with Keith Campbell Quly17-21). "Functional Design—Pottery" with Steve Irvine (July 24-28). "Figure Sculpture in Clay" with Peter Sloan (July 24-28); fee: Can\$146 (approximately US\$100), includes materials. Skill requirements vary. Fee (unless noted above): Can\$226 (approximately US\$155), includes materials. Living accommodations: Can\$95 (approximately US\$65) per week for single. Contact Artsperience, Canadore College, 100 College Dr., North Bay PIB 8K9; e-mail campbelk@cdrive.canadorec.on.ca; see website at <http://www.canadorec.on.ca>; telephone (705) 474-7600, ext. 6400; or fax (705) 472-6189.

Canada, Quebec, Montreal

"Decorative Ceramics" with Eva Lapka (July 3-26, Mon. and Wed., 1-4 P.M. or 7-10 P.M.); fee: Can\$200 (approximately US\$140), includes materials. "Sculptural and Decorative Forms in Ceramics" with Patrick Bureau (July 4-27, Tues. and Thurs., 7-10 P.M.); fee: Can\$200, includes materials. "Exploring the Figure in Clay" with Susan Low-Beer (August 8-11); fee: Can\$265 (approximately US\$180), includes materials. "Ceramic Murals: Construction and Decoration" with Gilbert Poissant (August 12-13); fee: Can\$220 (approximately US\$150), includes materials. "The Large Vessel: Art and Technique" with Terry Lazaroff (August 19-20); fee: Can\$235 (approximately US\$160), includes materials. For further information, contact the Visual Arts Centre, 350, avenue Victoria, Westmount, Quebec H3Z 2N4; e-mail CAV@e-scape.net; telephone (514) 488-9558; or fax (514) 488-7075.

Denmark, Skalskor

A session with Fred Olsen (June 5-July 1). "International Potters Camp," open fire with Frank Boyden, Nina Hole, Torbjørn Kvasbo, Anna Malicha-Zaworjka, Bodil Manz, Les Manning, Janet Mansfield, Enrique Mestre and Jindra Vikova (August 14-16). Professional. Contact Mette Hvas, International Ceramic Center, Guldagergard, Heilmannsvej 31 A, 4230 Skalskor; e-mail ceramic-center@get2net.dk; telephone (45) 58 19 00 16; or fax (45) 58 19 00 37.

England, Chichester

Throwing and turning teapots and jugs with Alison Sandeman (June 11-14); fee: £245 (approximately US\$395), includes materials, firing, lodging and meals. Coil building, decorating with vitreous slips with Carolyn Genders (June 26-30); fee: £325 (approximately US\$525), includes materials, firing, lodging and meals. Throwing and turning with porcelain with Alison Sandeman (June 30-July 2); fee: £165 (approximately US\$265), includes materials, firing, lodging and meals. Handbuilding and decorating sculpture and vessels with Carolyn Genders (July 22-28). Mosaics with Emma Biggs; or handbuilding with stoneware and porcelain with Gordon Cooke (July 29-August 4). Workshop including raku and stoneware firings with Alison Sandeman (August 5-11). Beginning through advanced. Fee (unless noted above): £495 (approximately US\$795), includes firing, lodging and meals. For further information, contact the College Office, West Dean College, West Dean, near Chichester, West Sussex P018 0QZ; e-mail westdean@pavilion.co.uk; see website at www.westdean.org.uk/; telephone (44) 243 811301; or fax (44) 243 811343.

England, Eye

Slab and coil building, throwing, wet decorative techniques, glazing, slide lectures, videos with Robin Welch (July 10-12); fee: £60 (approximately US\$95) per day, includes materials, lodging and meals. Inter-

mediate through professional. For further information, contact Robin Welch, High House Farm, Stradbroke, Eye, Suffolk IP21 5JP; telephone (44) 379 384416.

England, Hundon

Handbuilding, burnishing, organic, pit and smoke firing (July 25-29 or August 1-5). Handbuilding, burnishing, organic, saggar, pit and smoke firing (August 28-September 1). Instructor: Jane Perryman. Skill requirements vary. Fee/session: £280 (approximately US\$450), includes materials, firing and lunch. For further information, contact Jane Perryman, Wash Cottage, Clare Rd., Hundon, Suffolk CO 10 8DH; e-mail j.perryman@btinternet.com; see website at www.webserve.co.uk/~perryman; or telephone/fax (44) 440 786228.

England, Ipswich

Weekly sessions on all aspects of pottery production with Alan and Patt Baxter, including throwing, turning, handbuilding, sculpture, high- and low-temperature, raku, and reduction stoneware (Summer); fee: £325 (approximately US\$525) per week, includes materials, firing, lodging, meals, and transportation to and from Ipswich rail station. All skill levels. Contact Alan Baxter Pottery Workshop, The White House, Somersham, Ipswich, Suffolk IP8 4QA; e-mail abaxter@netcomuk.co.uk; see website at www.ecn.co.uk/~alanbaxter/index.htm; telephone/fax (44) 473 831 256.

Handbuilding, throwing (emphasized), making handles and spouts, burnishing, sawdust firing, wood-fired raku with Deborah Baynes July 23-29, 30-August 5, 6-12, 13-19 or 20-26); fee: £335 (approximately US\$540), includes materials, firing, lodging and meals. All skill levels. Contact Deborah Baynes Pottery Studio, Nether Hall, Shotley, Ipswich, Suffolk IP9 1PW; telephone (44) 473 788300; or fax (44) 473 787055.

England, Tenbury Wells

Weekly and weekend sessions on all aspects of pottery production, with emphasis on throwing, with Martin Homer (weekly, July 9-August 19; 2- or 3-day weekends starting June 9 or August 25); fees: from £255 (approximately US\$410), includes materials, firing, lodging, meals, and transportation from station. All skill levels. Contact Tina Homer, Martin Homer Pottery, Lower Aston House, Aston Bank, Tenbury Wells, Worcestershire WR15 8LW; e-mail homer_pottery@hotmail.com; or telephone (44) 584 781 404.

France, Allegre

One-, two- or three-week workshops with Simonot Michel (Summer); fee: US\$500-US\$900, includes materials, firing, lodging and meals. Instruction in French and English. Beginning through advanced. Contact Simonot Michel, Mas Cassac, Allegre F-30500; e-mail mas.cassac@online.fr; see website at www.ceramique.com/Mas-Cassac; telephone (33) 466 24 85 65; or fax (33) 466 24 80 55.

Germany, Wiesbaden

"Pueblo Indian Pottery" (June 2-4). "Berber Pottery" (June 23-25). Sessions include handbuilding, slip application, painting, carving, sculpture. Instructors: Silvia and Manuela Casselmann. Instruction in German and English. All skill levels. Limited to 10 participants. Fee/session: DM 295 (approximately US\$150), includes materials, firing in electric kiln (extra fee for primitive wood firing) and two meals. Free primitive camping available. Contact Manuela Casselmann, Biebricher Allee 138, 65187 Wiesbaden; e-mail casselmann@em.uni-frankfurt.de; or telephone (49) 611 843650.

Greece, Samos

Tile construction, relief and casting techniques, raku and electric firings, with Kathy Skaggs (June 25-July 15); fee: US\$1990, includes materials, firing and lodging. Beginning through advanced. Contact Susan Trovas, Art School of the Aegean, PO Box 1375, Sarasota, FL 34230; e-mail greece3@gte.net; see website at www.artschool-aegean.com; telephone/fax (941) 351-5597

Italy, Certaldo

Two-week sessions on: stoneware and raku with Pietro Maddalena and John Colbeck, ceramic sculpture with Mo Jupp, or soda firing with Ruthanne Tudball (July 2-September 9); fee/session: US\$900, includes materials, firing, lodging and 1 meal. Instruction in Italian and English. Beginning through advanced. Contact Pietro Maddalena, La Meridiana, Loc. Bagnano 135, 50052 Certaldo (Firenze), Italy; e-mail pietromaddalena@tin.it; see website at www.pietro.net; telephone (39) 571 66 00 84; or fax (39) 571 66 08 21.

Italy, Faenza

Workshop on sculpture, design and firing with Emidio Galassi and Josune Ruiz de Infante (20 days in July). Advanced and professional. Contact Emidio Galassi, Arte Aperto, IV Novembre N. 11,48018 Faenza RA; telephone/fax (39) 54 668-0398.

Italy, Florence

Two-week session on majolica and Florentine terracotta with Silvia Fossati (July 3-14); fee: 1,250,000 lira (approximately US\$635), includes materials, firing and light lunch. Instruction in Italian and English. All skill levels. Contact Studio Giambo, Artists Assoc., Corso Tintori 6, 50122 Firenze, Italy; e-mail studiogiambo@dinonet.it; telephone/fax (39) 55 234-3735.

Japan, Mashiko

Throwing with George Dymesich and guest artists (June 1-9). All skill levels. Contact George Dymesich,

7475 Oak Ridge Rd., Aptos, CA 95003; or telephone (831)475-5614.

Netherlands, Oosterwolde

Earthenware and raku workshop (July 17-21). Stoneware and porcelain workshop (August 21-25). Sessions include clay preparation, handbuilding, throwing, kilnbuilding, firing with gas, oil, wood. Instructor: Kees Hoogendam. All skill levels. Fee/session: fl 550 (approximately US\$245), includes materials, lodging, meals. Contact Kees Hoogendam, de Knolle 3A, 8431 RJ Oosterwolde (Fochtelo); telephone (31) 51 658-8238.

Netherlands, Veghel

Workshops covering all aspects of ceramic production, including handbuilding, throwing, slip casting, glazing, firing, with Gert de Ryk and Carla Teer (June 26-July 1,3-8, or 10-15); fee: fl 350 (approximately US\$ 155), includes materials, firing, lodging and meals. Instruction in Dutch, English and German. Contact Pieter Brueghel Institute, Middegaal 25, 5461 XB Veghel; e-mail pieter-brueghel@zonnet.nl; see website at www.netweb.nl/pieterbrueghel; telephone (31) 41 336-5675; or fax (31) 41 335-4907.

Netherlands, Waverveen

Raku firing with Martha Backer and Hanneke Oort (July 3-8); or Doug Green and Hanneke Oort (July 31-August 5). Instruction in Dutch and English. Fee/session: fl 600 (approximately US\$270), includes materials, firing, lodging and meals. Contact Hanneke Oort, Poeldijk 8, 3646 AW, Waverveen; e-mail oort@euronet.nl; see website at www.euronet.nl/-oort; telephone (31) 29 728-3707; fax (31) 29 727-2995.



A workshop participant smoke fires a sculpture with fast-burning fuel at Jane Perryman's studio in Suffolk, England.

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Energetic Student seeks apprenticeship/studio assistant work for summer anywhere in the United States. Contact Kaley Finegan, 198 College Hill Rd., Clinton, NY 13323. kfinegan@hamilton.edu. (315) 859-2965.

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Events

Five-Day Workshop in pottery from pueblo and Mexican traditions. Instructor: Michael Wisner. See article in November *Ceramics Monthly*. Ample studio space. Small classes. Individual attention. Informal mountain environment near Aspen. All levels welcome. \$300. August 2-6, 2000. Send SASE to Valley Folk Arts, 1493 Cty. Rd. 106, Carbondale, CO 81623. Or call (970) 963-2562. www.valleyfolkarts.org.

Private Study with Tom Coleman. May 1-5. This is a high-energy workshop for intermediate and advanced students. Specialize in form, function, porcelain, copper reds, glazing and firings. Limited space. \$375. Deposit required. For more information, fax (702) 564-1137. Telephone (702) 564-4001. Write: Coleman Clay, Attn: Elaine, 6230 Greyhound Lane, Las Vegas, NV 89122.

Earth, Water and Fire wood-firing workshop (since 1981): 9½ days making pots and firing a 4-chamber noborigama. August 18-27, 2000. Limited to 7 people. \$395 includes materials. For information, contact John Baymore at River Bend Pottery, 22 Riverbend Way, Wilton, NH 03086. (800) 900-1110. Or JBaymore@compuserve.com.

Steven Hill Workshop, "Functional Stoneware/Single-Firing," 6 days of making, glazing, firing and critiquing, \$360. Red Star Studios, 821 W. 17 St., Kansas City, MO. (816) 474-7316. RStarHill@aol.com.

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“Handmade” Still Means “Hand”Made by David Hendley

What exactly does it mean, these days, to call a piece of pottery handmade? At first glance, it might seem obvious; its either handmade or it isn't. Well, in taking a look around crafts shows and talking to other potters, I've found that the definition of “handmade” mostly depends on who is doing the talking. Of course,

all the potters you talk to at a crafts show consider their work handmade; what is not considered handmade is any work that uses more advanced or automated technologies than they use.

This has probably gone on for millennia. The potters in ancient Egypt were probably pretty hacked off when some

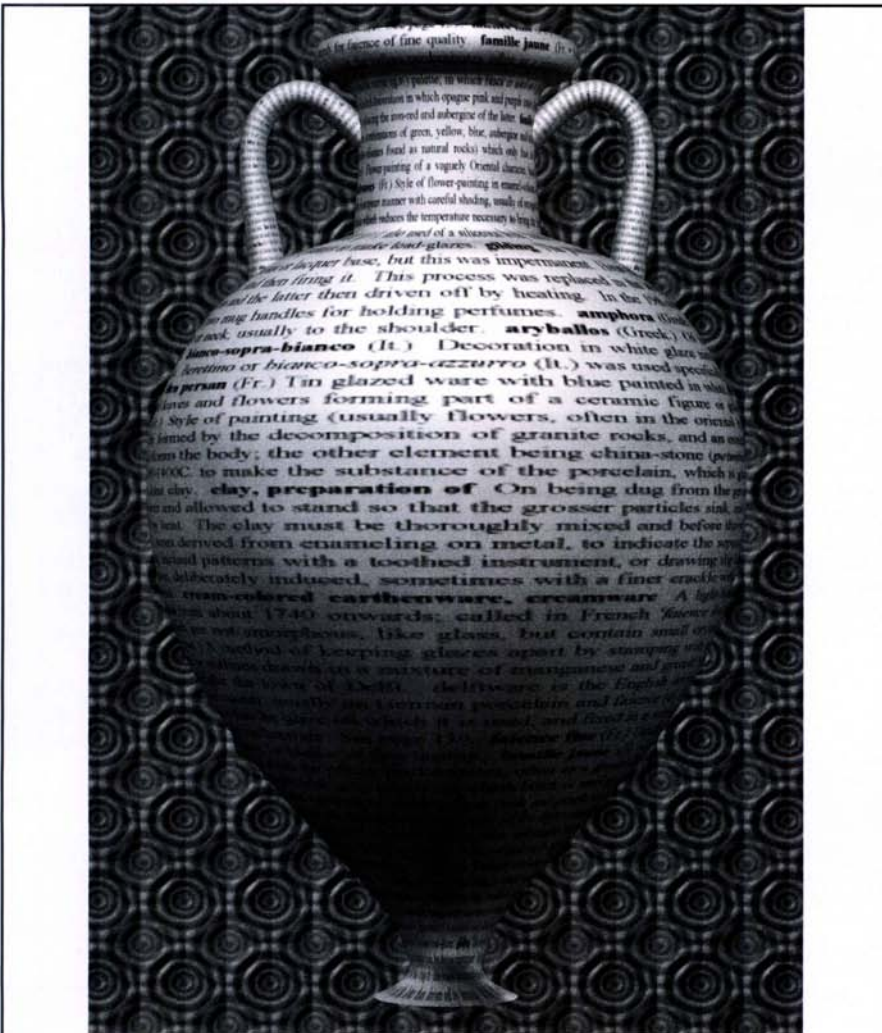
guy built the first potter's Wheel and started turning out pots ten times faster than the handbuilders. They probably considered these pots “machine made” and less valuable than their truly hand-made pots.

Thousands of years later, the wheel-throwing potters were probably none too happy when some mechanical wizard figured out a way to motorize a potter's wheel, enabling an increase in production with less physical exertion. “Not really handmade,” they probably argued, because a machine was taking over what the potter used to do.

Of course, it wasn't long before someone else added an arm and a mold to the motor-driven wheel, and the jiggering wheel came into being. The throwers argued, I'm sure, that their work was far superior because it took more skill to make each piece without a jigger mold, and it was thus “authentically handmade.”

Recently, a potter friend came by to visit, and showed me one of his mugs. It had been slip cast in a mold made from a wheel-thrown cup with a pulled handle. I'll tell you, that mug sure looked handthrown with a pulled handle, right down to the finger wipes that attached the lower end of the handle. Because I had this “what is handmade?” question on my mind, I asked him if he still considers this mug handmade. Well, he does, and he started telling me about all the time and effort required to cast the mug, clean up the mold lines, glaze and decorate it, then fire it.

So, are there any absolutes? Is there a line that can't be crossed if a piece is still to be called “handmade”? Does process matter? I say “yes” to all these questions. First, let me make it perfectly clear that “handmade” does not mean “good,” and “not handmade” does not mean “bad.” We've all seen examples of horrendous handmade pottery, like those lopsided boat anchors that somehow made it past the critique in *Ceramics 101*. Likewise, there are many examples of elegantly designed and beautifully crafted factory-made pottery. In fact, many artistic and talented people working in ceramics are not even concerned with the process of



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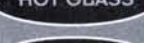






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pottery making. To them, the ceramic form is just a “canvas” for painting.

Unlike most art media, the primary tools used to make pottery are the potter’s hands. Woodworkers need a saw and a drill, stone sculptors need a hammer and a chisel, and metalworkers need a torch and a file to shape their work. Potters do their shaping with their hands, and the clay records everything the hands do. This suggests a logical standard for judging whether a pot is “handmade,” namely, did a hand shape it? If any kind of mold or template determines the final shape of the piece, its not made by hand or “handmade,” in the literal sense.

There are other criteria that are useful for describing a pot as handmade. One is to question how much skill, or training, was required to make the piece. Workers in ceramics factories can be trained in a few days to pour molds or press pottery. On the other hand, learning to skillfully manipulate plastic clay into desired shapes takes years of practice.

Yes, I know that great skill and experience were required to make that mold. So, the mold itself is handmade.

Another useful question is “What would be involved if the design were changed slightly, say, made a half inch wider?” For mass-produced pottery, this would require a complete retooling, while

The word “handmade,” as applied to pottery, is being ever more broadly and inclusively used, making it meaningless at best and downright misleading at worst....It's time to buck the trend and narrowly define the word.

for a potter shaping plastic clay by hand, it would simply mean that he or she would start with a little more clay and remember to make the form a little wider. It is this quick-and-easy evolution of form that allows an accomplished potter to breathe life into the work.

Like so many terms used in business and government, the word “handmade,” as applied to pottery, is being ever more broadly and inclusively used, making it meaningless at best and downright mis-

leading at worst. I say its time to buck the trend and narrowly define the word. “Handmade” means shaped with the hands. Period.

Jiggered work is not handmade, hydraulic-pressed work is not handmade, and slip-cast work is not handmade—no matter how well designed and well made it is. The exception would be where jiggered, pressed or cast pieces are manipulated, or cut apart and reassembled; in which case, they are really being used as building components.

So, what about the slip-cast platter that has been so elegantly and meticulously decorated with hours of hand labor? Its certainly not mass produced or the product of a factory assembly line. Well, this type of work can most definitely be labeled as “limited production,” “individually hand finished” or “hand painted,” but, sorry, its still not “handmade.”

The author *A previous contributor to Ceramics Monthly* (see “Buck Pottery” in the March 2000 issue and “Simply Red” in the October 1999 issue), studio potter David Hendley resides in Rusk, Texas.

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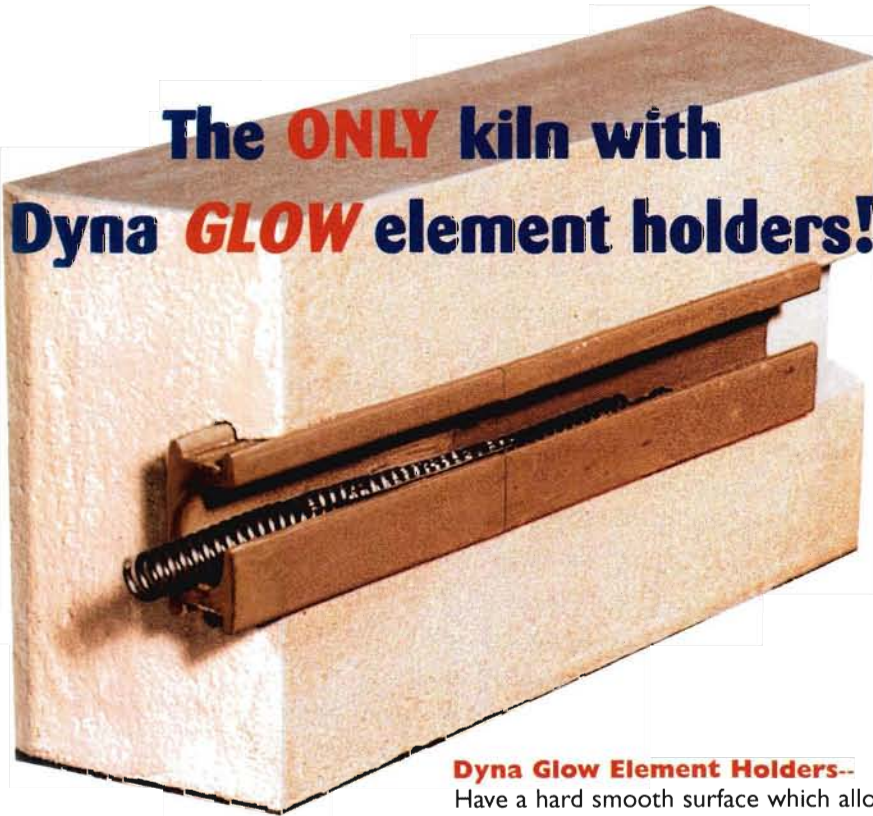
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