

Ceramics
MONTHLY

APRIL 1983 \$1.75

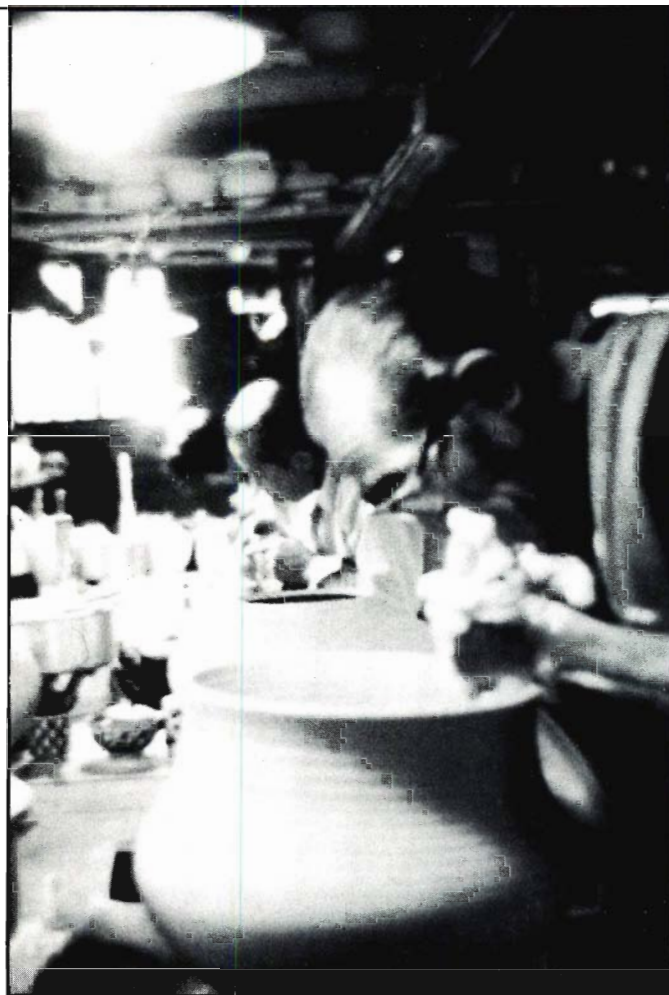


Shimpo-West, Inc. invites you to "Praise a Potter"!

We were pleased with your response last year. It was hard to pick a winner. Now you have another opportunity. Do you have a friend, teacher or fellow potter you know and admire who has created some fine pieces on his/her Shimpo-West Potter's Wheel?

Send us a photograph (preferably a 5 x 7 black & white glossy) of your favorite potter working with Shimpo equipment and some samples of his/her pieces along with a little praise about the artist. Be sure to send the complete name and mailing address of the potter you choose. Shimpo-West will select one or more of the potters we are told about to feature in our ad in the September issue of Ceramics Monthly.

Remember to send us your name and address so that we may send a special prize to the submitter of the best entry and to all others a gift of thanks for taking the time to "praise a potter".



No photographs or comments will be returned.
No photographs or comments will be used without
written permission of the potter or submitter.

CERAMIC CULTURAL TOUR OF CHINA & JAPAN SPRING 1984

Will you join us?

Visit the famous kiln sites in China: Jingdezhen & Nanchang
(Art craft, Porcelain wares, etc.)

Visit famous cities and places: Beijing, Shanghai, Xian, etc.

Visit the famous kiln sites in Japan: Shigaraki and Iga

Visit famous cities in Japan: Kyoto, Osaka & Tokyo

Visit the Shimpo Industrial Co., Ltd. where Shimpo Potter's
Wheels are made.

Phone or write Shimpo-West, Inc. or

JAPAN CREATIVE TOURS, Inc.

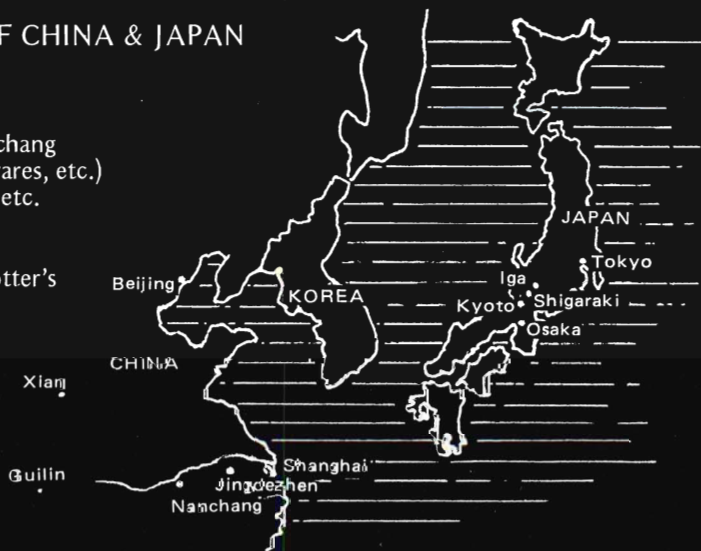
727 West 7th Street, Suite 1158

Los Angeles, CA 90017

Telephone: (213) 384-7719

(213) 629-9121

Attn: Mr. Hideyo Ando, President



SHIMPO®

SHIMPO-WEST, INC.

14400 Lomitas Ave., City of Industry, CA 91746-0305 (213) 336-5707 Telex: 69-1226 Westwood Coid

The Amazing Bailey Elevator Electric Fiber Kiln

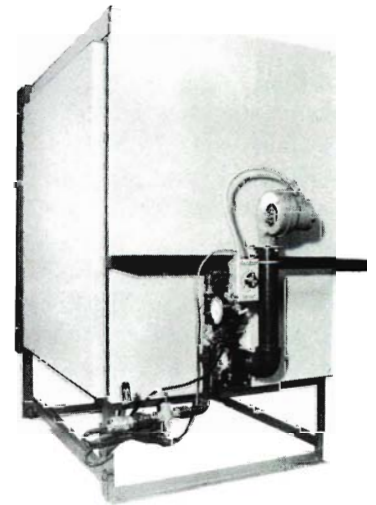
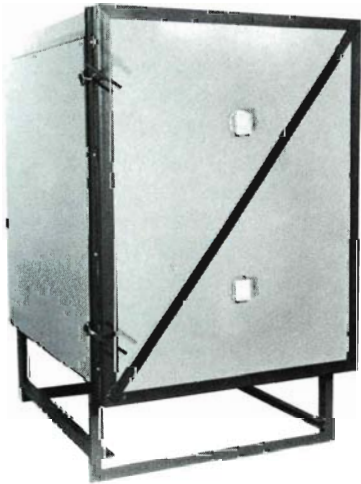


The **Bailey Elevator Electric Fiber Kiln** is an amazing engineering breakthrough. Never before have such outstanding and innovative features been available in an electric kiln. **Not only will you save 30 to 60% in electric bills, you will save hundreds of dollars yearly in personal labor costs due to our incredibly efficient stacking system.** And, you will not be putting stress on your back, as with lifting heavy kiln shelves and pots in-and-out of top loading kilns.

The **Bailey Elevator Electric** is the only kiln on the market that allows you to expand the stacking space, without making it more difficult to stack. Our **6" thick 2600 degree F fiber wall** is so efficient, that the metal skin can be touched after a 6 hour Cone 10 firing, and it won't cause a burn!

The **Bailey Elevator Electric Kiln** is designed for today's energy efficient potter who is concerned with making the best use of valuable studio time and saving money. **Sizes range from 8 to 19 cu. ft.** and the cost is much less than you think. Write or call for a brochure listing more of the many advantages of using the amazing **Bailey Elevator Electric**.

New! The Outstanding Bailey Studio Gas Kilns



Bailey Studio Gas Kilns are the most energy efficient, low cost, down-draft kilns available. Only **one** forced draft burner is required to deliver perfectly even heat and reductions. Heat travels through the kiln a total of 360 degrees before exiting through the internal (concealed) chimney. This unique method insures **reduced firing costs** and is easy enough for the novice to fire.

Bailey Studio Gas Kilns are constructed of both high quality ceramic fiber and insulating fire brick. **Wall thicknesses are a total of 4" thick.** There is no updraft or downdraft kiln that can come close to this unbeatable combination of energy efficiency, firing consistency, and at **affordable prices.** **Sizes range from 8½ to 16 cu. ft.** Write for a detailed brochure explaining more of the many advantages of using the **Bailey Studio Gas Kilns.**



the leader in
innovation & quality

For further information, call: 800 431-6067
In NY or Canada call direct: 914 339-3721

Bailey Pottery Equipment Corp.
CPO 1577
Kingston, NY 12401

The Professional's Choice



Bailey Pottery Equipment is the proven authority on innovative slab rollers and extruders. Just ask yourself:

Who else offers 8 different slab rollers to choose from? (from 14" to 40" wide)

Who else offers 5 different extruders (both power and manual drive), that can produce forms up to 8" square, with 57 different dies to choose from?

Who else has received the highest acclaim in studio equipment evaluations?

The answer: no one!

We offer these variations for one very important reason: we want you to get a machine that caters to your specific needs and budget. We also know how important it is to the creative process to use only the most versatile equipment, equipment that stimulates your imagination. That is why **Bailey Pottery Equipment** offers more models than all the other manufacturers combined. **We care.**

Discover for yourself how **Bailey handbuilding equipment** can enhance the way you work in clay.

Discover how Bailey equipment will **save you money** by increasing output, reducing the number of seconds, and creating new forms that would not otherwise be possible.

Discover why Bailey handbuilding equipment is the first choice of both professionals and leading ceramic departments.



the leader in
innovation & quality

For further information on the entire Bailey product line, write for our informative 12 page catalog, or contact your local Bailey dealer.

Toll Free Information Line: 800 431-6067
In NY or Canada call direct: 914 339-3721

Bailey Pottery Equipment Corp.
CPO 1577
Kingston, NY 12401



William C. Hunt..... Editor
 Barbara Tipton..... Associate Editor
 Robert L. Creager..... Art Director
 Ruth C. Butler..... Copy Editor
 Valentina Rojo..... Editorial Assistant
 Mary Rushley..... Circulation Manager
 Connie Belcher Advertising Manager
 Spencer L. Davis..... Publisher

**Editorial, Advertising
and Circulation Offices**

1609 Northwest Boulevard,
 Box 12448, Columbus, Ohio 43212
 (614) 488-8236

Ceramics Monthly (ISSN 0009-0329) is published monthly except July and August by Professional Publications, Inc.—S. L. Davis, Pres.; P. S. Emery, Sec.: 1609 Northwest Blvd., Columbus, Ohio 43212. Second class postage paid at Columbus, Ohio.

Subscription Rates: One year \$16, two years \$30, three years \$40. Add \$5 per year for subscriptions outside the U.S.A.

Change of Address: Please give us four weeks advance notice. Send both the magazine wrapper label and your new address to *Ceramics Monthly*, Circulation Office, Box 12448, Columbus, Ohio 43212.

Contributors: Manuscripts, photographs, color separations, color transparencies (including 35mm slides), graphic illustrations and news releases dealing with ceramic art are welcome and will be considered for publication. A booklet describing procedures for the preparation and submission of a manuscript is available upon request. Send manuscripts and correspondence about them to The Editor, *Ceramics Monthly*, Box 12448, Columbus, Ohio 43212.

Indexing: Articles in each issue of *Ceramics Monthly* are indexed in *Art Index*. A 20-year subject index (1953-1972) covering *Ceramics Monthly* feature articles, Suggestions and Questions columns is available for \$1.50, postpaid from the *Ceramics Monthly* Book Department, Box 12448, Columbus, Ohio 43212. Additionally, each year's articles are indexed in the December issue.

Copies and Reprints: Microfiche, 16mm and 35mm microfilm copies, and xerographic reprints are available to subscribers from University Microfilms, 300 N. Zeeb Road, Ann Arbor, Michigan 48106. Copies in microfiche are also available from Bell & Howell, Micro Photo Division, Old Mansfield Road, Wooster, Ohio 44691.

Back Issues: Back issues, when available, are \$3 each, postpaid. Write for a list.

Postmaster: Please send address changes to *Ceramics Monthly*, Box 12448, Columbus, Ohio 43212

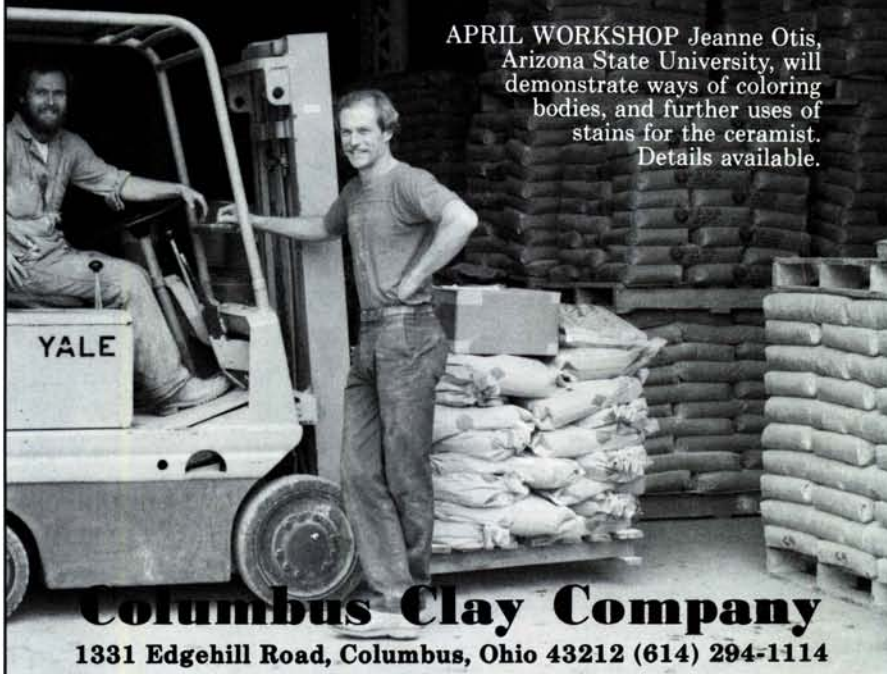
Copyright © 1983

Professional Publications, Inc.

All rights reserved

Body Color!

- With our "Body Color Box" sampler of 24 Mason stains
- \$20 postage paid in the continental U.S. All stains have been tested stable in clay bodies and slips at Cone 6. A percent recommendation and compositions are included with each sampler kit.



APRIL WORKSHOP Jeanne Otis, Arizona State University, will demonstrate ways of coloring bodies, and further uses of stains for the ceramist. Details available.

Columbus Clay Company
 1331 Edgehill Road, Columbus, Ohio 43212 (614) 294-1114

POTTERS • CERAMISTS • GLASS BLOWERS

Use Solid Brass Quality Burners



15 14 10 8 6

BURNER 15
 flame spreader,
 collar dia. 2 1/4" \$71.00/doz.
CHIMNEY 15
 bulge near base \$25.50/doz.
BURNER 14
 collar dia. 2 1/4" \$65.00/doz.
CHIMNEY 14 \$23.50/doz.
BURNER 10
 collar dia. 2" \$54.00/doz.
CHIMNEY 10 \$21.50/doz.

BURNER 8
 collar dia. 1 1/2" \$52.00/doz.
CHIMNEY 8 \$21.50/doz.
BURNER 6
 collar dia. 1 1/2" \$50.00/doz.
CHIMNEY 6
 (bombe) \$21.50/doz.
 Spare wicks for burners
 14& 15 \$5.00/doz.
 Spare wicks for burners
 6, 8, or 10(specify)
 \$3.20/doz.

Burner assemblies
 include wick &
 threaded collar.

SHIPPING:
 \$3.00 per doz.
 each item (wicks
 sent no chrg.)
 plus prevailing
 C.O.D. charges.
 AK, HI &
 Canada higher.



DON SNYDER IMPORTS
 P.O. BOX 207, COMPTCHE, CA 95427
 Telephone (707) 937-0300

Double Free!

DOUBLE COPPER CARB PROGRAM 1

Fit into this program and receive two free pounds of copper carbonate. All chemicals listed below are Free Freight within the continental US with a minimum order of \$35 and a maximum weight of 40 pounds.

DOUBLE TIN OXIDE PROGRAM 2

This program rewards you with two free pounds of tin oxide. All chemicals listed below are Free Freight within the continental United States with a minimum order of \$65 and a maximum weight of 40 pounds.

DOUBLE COBALT CARB PROGRAM 3

Two free pounds of cobalt carbonate are yours with this program. All chemicals listed below are Free Freight within the continental US with a minimum order of \$125 and a maximum order of 40 pounds.

FREE SHIPPING PROGRAM 4

Want more? Go with program four. We will pay the shipping on the chemicals listed below, within the continental United States. All you need is a minimum order of \$250 and NO maximum weight. Save on quantity prices and shipping.

1-800-241-1895

Free Freight:

Albany Slip
Alumina Hydrate
Alumina Oxide
Antimony Oxide
Barium Carbonate
Barnard Blackbird Slip
Bentonite-Western
Bone Ash
Borax
Boric Acid
Cobalt Carbonate
Cobalt Oxide
Chrome Oxide
Copper Black Oxide
Copper Carbonate
Cornwall Stone

Cryolite (Synthetic)
Dolomite
Flourspar
Frits - 3134 (P54)(H14)
3819 (P25)(H25)
3110
3124 (P311)(H90)
Gerstley Borate
Illmenite-Granular
Iron-Chrome
Oxide (Black)
Oxide (Red)
Oxide (Spanish)
Lead-Bisilicate
Carbonate (White)
Chromate (Yellow)

Monosilicate
Oxide-Litharge
Red
Lithium Carbonate
Magnesium Carbonate
Manganese Carbonate
Manganese Dioxide-Powd.
Manganese Dioxide-Gran.
Nepheline Syenite
Nickel Carbonate
Nickel Oxide-Black
Ochre (Yellow)
Petalite
Potassium Carbonate-Pearl Ash
Pumice-Volcanic Ash
PV Clay (Plastic Vitrox)

Rutile-Powd.
Rutile-Gran.
Silicon Carbide (FFF)
Sodium Carbonate-Soda Ash
Spodumene-Chemical Grade
Superpax
Talc-Ceramic Grade
Titanium Dioxide
Tin Oxide
Ultrox
Umber-Burnt
Umber-Raw
Vanadium Pentoxide
Wollastonite
Zinc Oxide (Calcined)
Ziropax

Complete Catalog \$2.00. Separate Chemical list \$.50. Same day service on most orders.
We also discount our major equipment products. Please see our other ad.
Offer good only during month of publication. No purchase orders. No. C.O.D's.

Kickwheel Bucks
\$5 Off Coupon \$5

Limit one coupon per order. Coupon must accompany order. Offer good this month only.
Redeemed only on Free Freight chemical order.

Please print name, address & phone number on all orders.



KICKWHEEL
POTTERY SUPPLY®

1428 Mayson St., NE
Atlanta, Ga. 30324 (404) 873-3366

Toll free, out of state: 1-800-241-1895

Ceramics Monthly

Volume 31, Number 4

April 1983

Feature Articles

Cone 06-6 Oxidation Clay Bodies by Gerald Rowan.....	28
Richard Bresnahan	29
Beatrice Wood by Richard Handley and Jim Danisch	32
Designer Craftsmen Fairs	38
Eve Watts	43
Teapots at Cardiff by Michael Casson.....	44
Louisville Alumni Invitational	46
Elizabeth MacDonald	48
Paul Chaleff	49
A Filtered Spray Booth by Garry Cerrone.....	52
Summer Workshops 1983	53
A Fuel-Saving Timer by Larry Brown	87

Departments

Letters to the Editor	7
Where to Show	13
Suggestions	15
Itinerary	17
Questions	21
Comment: A Change of Attitude by Arne Ase.....	23
News & Retrospect	61
New Books	85
Classified Advertising	86
Index to Advertisers	88

The Cover

"Mortar with Stand," 4½ inches in height, porcelain with raku base, by Adrian Saxe, associate professor at UCLA. The artist's style has evolved from an interest in the formalist history of decorative arts, pitting the forces of European 18th century porcelain against the colorful and ebullient phase of historical Japanese ceramics (i.e. Momoyama period). This work was among 25 such objects presented as a one-man show January 21 through March 6 at the Everson Museum of Art, Syracuse. *Photo: Nancy Hirsh, and courtesy of Garth Clark Gallery.*

brushes



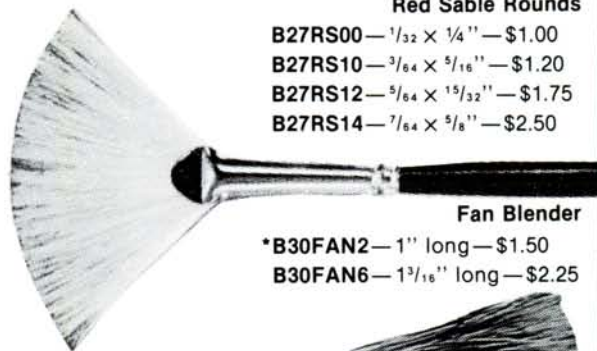
Dagger

*B28DAG2—1½" × ¼"—\$3.40
B28DAG6—2" × ½"—\$4.65



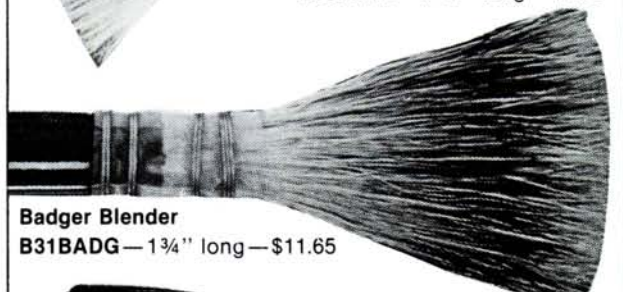
Red Sable Rounds

B27RS00—⅓" × ¼"—\$1.00
B27RS10—⅜" × ⅝"—\$1.20
B27RS12—⅝" × ⅞"—\$1.75
B27RS14—7/8" × ⅝"—\$2.50



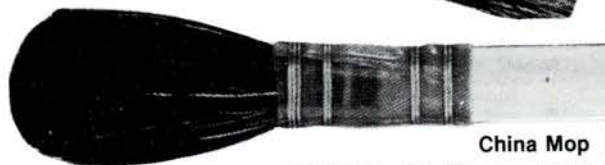
Fan Blender

*B30FAN2—1" long—\$1.50
B30FAN6—1⅜" long—\$2.25



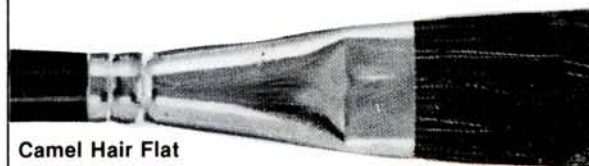
Badger Blender

B31BADG—1¾" long—\$11.65



China Mop

B23MOP2—1⅜" long—\$4.95
B23MOP4—1¼" long—\$5.75
*B23MOP6—1½" long—\$7.75



Camel Hair Flat

B271803—⅜" × ⅞"—\$1.00
B271805—⅝" × ¾"—\$2.00
B271810—1" × 1"—\$4.25*

*actual size shown

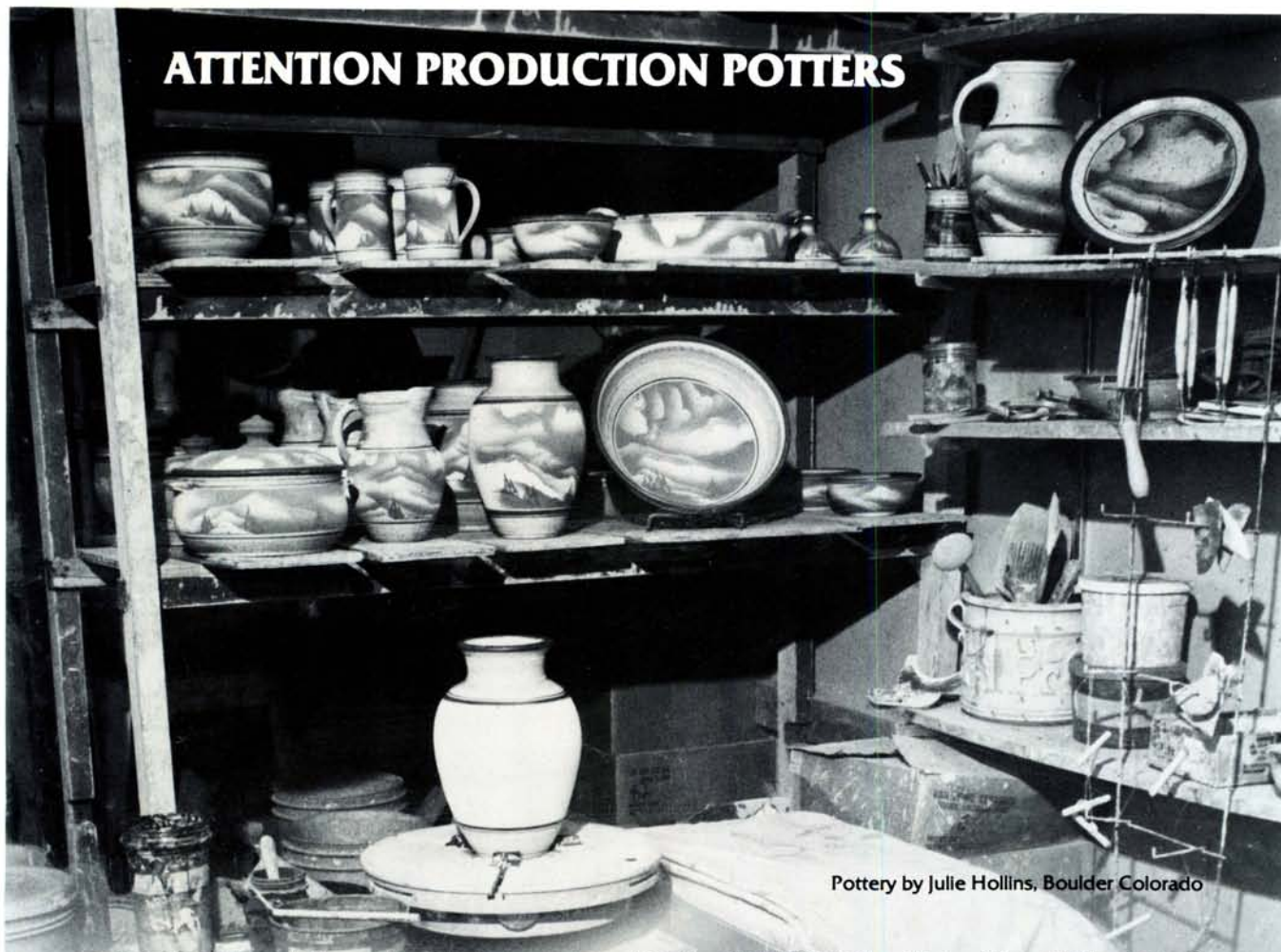
- U.S. mail orders under \$15.00 include \$2.00 postage
- non-U.S. orders include \$5.00 postage for surface mail uninsured; \$5.50 per item surface mail insured
- free catalog on request

eagle ceramics

- main office and warehouse**
- 12266 wilkins avenue, rockville, maryland 20852 • (301) 881-2253
- additional locations**
- 1300 west 9th street, cleveland, ohio 44113 • (216) 241-4767
 - rt 8, box 36-a, raleigh, north carolina 27612 • (919) 782-1320
 - 8 colonial avenue, wilmington, delaware 19805 • (302) 654-2344



ATTENTION PRODUCTION POTTERS



Pottery by Julie Hollins, Boulder Colorado

PRODUCTIVITY is not a dirty word in 1983. **DRUDGERY** still is. The Giffin Grip® increases your productivity and cuts drudgery to a degree that will simply amaze you.

Here are some of the improvements you can look forward to.

The Giffin Grip re-centers practically any shape pot in a matter of seconds, and holds it much better than clay wads. You can take a heavier cut without pulling it off the wheel.

Pots that have gotten too dry for conventional trimming can be salvaged for added production. Hairline rim cracks are reduced. You can throw a tall stem on a leather hard goblet, re-center a bisqueware piece for banding with oxides, or just wax the foot.

Clay wads start out life being too wet, they stick to the pot and necessitate cleaning "fungels" off the rim. Too soon, they get so dry that only extreme caution in trimming prevents your pot from getting airborne. Then the dried out wads must be reprocessed. The Giffin Grip lets you forget this all too familiar sequence.

Production Potters often find themselves limiting their production to those items that can be made without trimming. The Giffin Grip gets you out of this trap. You can profitably make items that would have been too time consuming while

adding variety and challenge to the work you make for sale. A trimmed pot brings a better price.

If you're a Production Potter, get a grip on trimming. Get a Giffin Grip. A simple, direct solution to an age old problem.

For a detailed brochure contact your nearest distributor (see our November '82 CM ad) or write: Giffin Earthworks Inc., Box 4057, Boulder, Colorado, 80306 USA (UPS Sunset, Salina Star Rt. 80302) (303) 449-9142

Giffin Grip® . . . \$124.50. Shipping continental U.S. . . . \$4.00. All other destinations . . . \$10.00. Colorado residents add 3 1/2% sales tax.

Lid Master™ . . . \$9.95. Shipping continental U.S. . . . \$1.00. All other destinations . . . \$2.00. Colorado residents add 3 1/2% sales tax.



Since 1977 we have offered one of the only money back guarantees in the pottery equipment business. Pottery dollars are hard earned dollars, our guarantee is there to give you confidence and to demonstrate ours.

GUARANTEE: If this product does not meet your expectations, return it to the point of purchase within 30 days for a full refund. In addition, for a period of one year from the date of purchase, all parts that wear out, prove defective, or break, when used as intended, will be replaced free of charge.

Brian Giffin

Letters

Borrowing from the Past

Credit where credit is due, please. In the December 1982 issue a handsome, decorated, salt-glazed jar was featured in "Functional Ceramics 1982." This piece of stoneware may have been made by Timothy Galligan and Kathryn Kellagher at Cooksburg Pottery in 1982, yet its design was straight out of the late 19th century. In my own stoneware collection I have a first cousin to the Cooksburg jar which is marked "N.A. White & Son, Utica, New York" and which was made be-



Utica, New York



Utica, New York

tween 1882 and 1886. Since I have done quite a bit of research on 19th-century decorated stoneware and am familiar with many pots made at the Utica kilns, it was obvious that the Cooksburg jar motif was either a copy or a very close variation on the theme of a White's Utica philodendron design. We all borrow from the past as potters, but an exhibit presenting new works "fulfilling the duality of utility and beauty" should give credit for the beauty of the design to poor old Noah White or his contemporaries in Utica.

Carolyn N. Curran
Glens Falls, N.Y.

For Collector Credit

In the past the magazine has always left off the gallery credits and the owners of works. This is very important and we hope CM will pay attention to this.

Michelle Kirsten
Hadler/Rodriguez Gallery
Houston

Finding Your Own Glaze

I had a problem similar to B. Zigman's (February Letters). Being self-taught in the "craft" of potting, I fretted over my glaze problem to no avail. Yet I had a twisted concept that the glaze wasn't mine unless I formulated it. Alas, I had to admit I wasn't a chemist and hadn't the funds to dole out those ever-precious greenbacks for every fly-by-night formula.

Nevertheless, CM published two great articles: "Variation with One Base Glaze" by Melvin D. Rowe (Summer 1981), and "A Versatile Oxidation Glaze" by Gerald Rowan (December 1981). I have tested both glazes with spectacular results and have substituted available chemicals in the Rowe glazes.

Why not try [at Cone 6-8] an 85% Albany slip, 15% Gerstley borate glaze in combination with or by itself? It even works well

as a means to salvage those seconds by re-glazing and refiring.

Jim H. Rowe
Antigo, Wis.

B. Zigman who "is fairly new to potting" is "about to quit trying" glazes given in CM, and thinks "the contributing potter leaves out an important ingredient," because B. Zigman's luck has been all bad.

Glazes relate to bodies. Many glazes take

flux from the body or a body takes some of the glaze. This interaction, essential to adhesion, can cause glaze failure when body/glaze are ill matched. The most common trouble I've had is too little flint in the clay body.

Cone 6 (or any cone for that matter) indicates that the contributing potter plus the clay body, plus the firing method (time, fuel, kiln) produced the stated result. I remember at school a bank of "identical" electric kilns,

Continued

FREE FREIGHT

IN THE CONTINENTAL U.S.

Corks —

Top	Bottom	Rough	Smooth
1/2" x 3/8"		\$.02
5/8" x 1/2"			.03
7/8" x 5/8"			.04
1 1/4" x 7/8"		.10	.13
1 1/2" x 1 1/4"		.12	.15
2" x 1 1/2"		.15	.20
2 1/2" x 2"		.20	.30
3" x 2 1/2"		.30	.40
3 1/2" x 3"		.40	.50
4" x 3 1/2"		.60	.65
4 1/2" x 4"		.75	.80
5" x 4 1/2"		.85	1.00
5 1/2" x 5"		.95	
6" x 5 1/2"		1.15	
DEPTH VARIES - 1 1/4"-1 1/2"			

CLOSEOUT SALE

Cane Teapot
Handles
FROM THE ORIENT
PLAIN OR WRAPPED

SMALL 3-4"	.60
MEDIUM 4-6"	.60
LARGE 6-8"	.60

Brushes — FROM THE ORIENT

Japanese (Water)	Flat White
Bamboo Color)	Bristle
#1.....\$.75	3/16".....\$ 1.25
#3.....1.05	1/4".....1.75
#5.....1.30	3/8".....2.25
#6.....1.60	1/2".....2.75
Chinese Hake	5/8".....3.25
16 Stem...\$ 2.95	

Honey Dippers

\$3.95 per Doz. or \$30 per 100

English Cane Teapot
Handles coming soon

Natural Sponges

SEAWOOLS	SILKS	ELEPHANT EARS
3"-5".....\$ 1.25	1 1/2"-2 1/2".....\$.60	2"-3"......90
5"-6".....2.00	2 1/2"-3 1/2"......90	3"-3 1/2".....1.50
		3 1/2"-4".....2.00

☆☆PLEASE SPECIFY SIZES AND TYPES WHERE APPLICABLE☆☆

\$25 MINIMUM ORDER — ALL ORDERS PREPAID BEFORE SHIPMENT

15% DISCOUNT ON ALL ORDERS TOTALING \$100. OR MORE

FOR IMMEDIATE SHIPMENT PLEASE SEND A MONEY ORDER OR CASHIER'S CHECK

FLORIDA RESIDENTS ADD 5% SALES TAX

FREE FREIGHT APPLIES ONLY TO ABOVE ITEMS

MIAMI CLAY COMPANY

ALSO OFFERS A COMPLETE LINE OF POTTERY/CERAMIC SUPPLIES AND EQUIPMENT
MANUFACTURERS OF DEAIRED CLAYS AND CASTING SLIPS (WET OR DRY)

WE ARE THE EXPERTS ON EXPORTING
SOUTH AND CENTRAL AMERICA, THE CARIBBEAN AND THE WORLD

PLEASE SEND \$2.00 FOR OUR COMPLETE CATALOG AND PRICE LIST



MIAMI CLAY COMPANY INC.

4446 S.W. 74th Avenue Dept. CM
Miami, Florida 33155

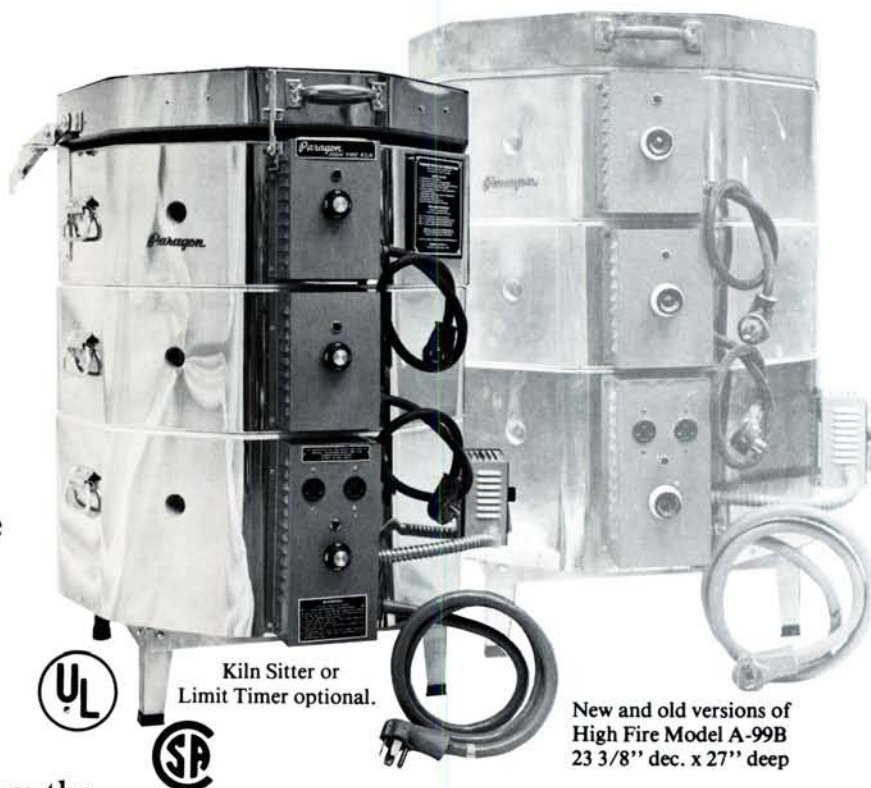
(305) 266-6024 Telex 803208

JUDGE A NEW PARAGON BY THE RESULTS OF AN OLD ONE.

A Paragon that's been firing for years will tell you more about our new kilns than this ad ever could. We've got kilns out there that have been firing regularly for *decades!* And still producing superb results. They just don't know when to die. Under the most challenging condition of all—the test of time—Paragon kilns have proven themselves to be without equal.

A Paragon is created from the finest hand-selected refractory brick we can find. In an electric kiln, refractory brick outlasts all other insulators. The brick is precision cut with dropped, recessed grooves to protect heavy-duty elements. Extra-heavy-duty wiring is enclosed in a fully ventilated switch box, and the kiln sitter is mounted on the side of the kiln for easy maintenance. A full-formed steel base covers the *entire* brick bottom for extra strength.

Features like these reward you with an even heat rise that is unrivalled. And with Paragon's High Fire models, you can fire to porcelain and stoneware as often as you want.



The legendary quality of those great Paragons of the past has never been compromised, only improved upon. Paragon gives you kilns for today that are better than any we've ever built before.

To learn more about Paragon kilns, write for your free catalog of more than 35 rugged, reliable models. Or see your local dealer for a demonstration.


Paragon INDUSTRIES
 Dept. CM-13
 Box 10133
Dallas, Texas 75207 - 0133

Letters

all the same make, bought at the same time, had a two-cone difference in firing results (that is: one's Cone 4 [in the kiln sitter] was another's Cone 6). Indicated [kiln sitter] cones are an approximation.

Raw materials (especially clays, feldspars) bought at different times have different analyses. (There are many kinds of Cornwall stone.)

I will not claim potters are saints but most are generous to a fault [and thus unlikely to leave ingredients out of recipes]. I suggest that B. Zigman stop blaming others, try each glaze on two to four bodies and fire a cone up and a cone down from Cone 6.

Lili Krakowski
Constableville, N.Y.

Not Funky Enough?

How could CM report on Faenza's 40th International Competition—show pieces, name names and not show the winning work? No prizewinners shown. Why bother? Not funky enough? The article was like being sent home during intermission.

Hannah Douglas
Tallulah Falls, Ga.

All the works pictured in "Faenza's 40th International Competition" (February CM) were prizewinners. The first-place work

functional potters alike. The relationship of parts to the whole is so close to nature, yet his forms are ageless. I looked at his vases and teapots for hours and undoubtedly will do so for many more to come.

Jamie MacRae
Newmarket, Ontario

Departure Points from Down Under

CM's greatest value is that it is crammed with "departure points." An example of this occurred last year when one of my students was intrigued by the "Clay and Bullets" experiments (September 1979 CM). Not having access to a gun, he handbuilt some solid forms with small polyethylene bags containing cordite (nitroglycerin, gun cotton and mineral jelly) embedded in the clay. He then detonated the cordite electrically. The results were impressive, to say the least.

I do not always appreciate the results of some of the experimental approaches, though—the highly creative destruction of perfectly good silverware (December 1981 cover)—but I can understand the desire to push the boundaries of work in ceramics ever outward.

One minor criticism: The antipodean invasion of the United States on several cultural fronts cannot have escaped your notice. In the fields of art, film and television, Australians are making their presence felt and



(sliced terra cotta and plate glass, 40 inches in width) by Akikazu Matsui of Japan, is shown above.—Ed.

John Kudlacek

When all's been said and done, as it is *ad infinitum*, seeing the work of other potters is the gift CM extends to all of us. I'd like this to serve as an open fan letter to John Kudlacek (February). His forms seemed ready to fly off the page, and they cheered this girl's dismal Thursday right up. Yay!

Maggie Creshkoff
Port Deposit, Md.

The article on John Kudlacek made my mind spin. The beauty of this work should be an inspiration to all functional and non-

one cannot have missed the effects on the music scene of the well known Aussie trio Olivia, Newton and John. Only in the area of ceramics have I seen no evidence of an Australian presence. I know that CM frequently features the work of European potters, but not once in all this time have I seen any acknowledgment of the fact that pottery is alive and doing very well down under.

Harry Hart
Toowoomba, Queensland, Australia

An Open Letter

To: Paul Master Karnik, director, Summit Art Center, New Jersey.

A number of New Jersey Designer Craftsmen members applied as professional artists

Continued

666666

six:6 summer art '83

Skidmore College

saratoga springs, n.y.

TWO 6 WEEK SESSIONS:

MAY 25 - JULY 1
JULY 6 - AUGUST 12

Painting

Drawing

Ceramics

Weaving

Sculpture

Photography

Design

Watercolor

Printing

Art History

Faculty:

David Miller	Regis Brodie
David Horning	Lewis Knauss
Peter Baruzzi	Jim Sutter
Pat Cauley	Bob Mejer
John Cunningham	Jane Rehl
James Kettlewell	Tom Patton
Doretta Miller	F. deMontequin
Harry Gaugh	Richard Upton

also—

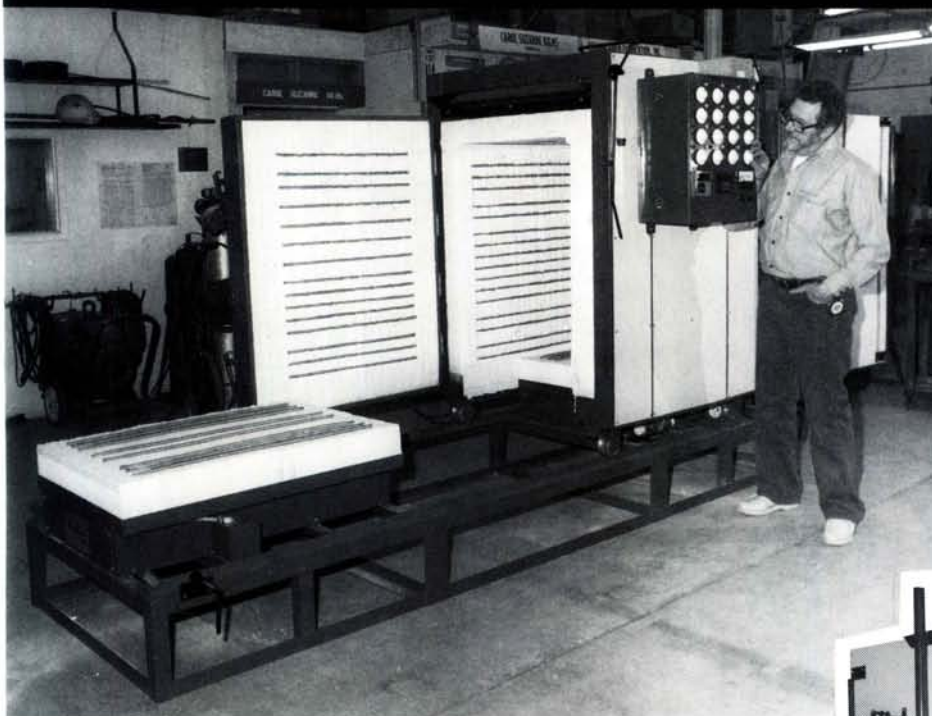
- * Non-credit workshops in Ceramics, Life Drawing, Rendering and Children's Book Illustration
- * Pre-College Art Program for High School Students

write or call:

Summer Six Art Program
Skidmore College
Saratoga Springs, N.Y. 12866
(518) 584-5000, Ext. 372

666666

Great Performers



Shown at left:
Carol Suzanne Envelope Type Electric
Kiln, 18 Cubic Feet. Part No. CSE-EV-18
2-DL

Shown below:
Carol Suzanne Box Type Electric Kiln
13 Cubic Feet. Part No. CSE-BX-13



Carol Suzanne Kilns are changing the way America fires.

You get reliable performance along with energy cost savings and the saving of precious time, everytime you fire up your Carol Suzanne Kiln. This great performance is the product of expert design and the proven economy of Insulating Ceramic Fiber panels (Patent No. 3990203). For a free brochure of additional details contact our engineering department. A Carol Suzanne Kiln saves time • saves energy • saves fuel • saves dollars.

Ceramic Fiber Fabrication, Inc.

The company that pioneered ceramic fiber kilns.

878 South Rose Place, Anaheim, CA 92805 Phone 714/956-9381



Letters

to your "Juried Show '83" which was advertised in such national magazines as *Ceramics Monthly*, *American Craft* and *The Crafts Report*. It may be assumed, therefore, that you were seeking a reasonable distribution of three-dimensional work. It may also be assumed that the show would be large enough in scope and space to merit such extensive national publicity.

Indeed, in response you received 750 applications. If one publicizes so extensively, such a response is no surprise. What is mystifying is that only one juror was invited to jury such a vast number of pieces.

Furthermore, of the 150 pieces selected, only a mere 17 were three-dimensional works. This, too, is an enigma. One would say that this is hardly a reasonable distribution or representation of sculpture and crafts. Surely, if you intended an exhibit of primarily two-dimensional work, your notification in three major craft magazines would hardly be appropriate.

Aside from lost credibility with the three-dimensional artist, such an exhibit does not supply the collector with a balanced view, since the collector who subscribes to national magazines anticipates seeking crafts and sculpture.

Finally, as an organization concerned with protecting the artist-craftsperson, it distresses us that an art center, dedicated to many of the same ideals, would allow so many professional artists to spend time and money for a hasty jury by one person: only to be represented by 10 percent of a nationally advertised exhibit.

New Jersey Designer Craftsmen
New Brunswick, N.J.

Validity From Within

I see Jo Helms's point (January Letters) about increased sales for more potters. On the other hand, I set a goal for one new idea in form and use per year. It's not easy, but I work below the conscious [level] for months before the thing emerges in clay. When I take the first of such pots to a sale and other potters and customers love the idea, they rush home to copy it and make money on my idea. Is that just? I do not mass produce, and when someone makes a mold of my candle holder and multiplies it, my idea is no longer mine. The very details that caused the customer to exclaim are marketplace cheap. Potters must go through the process of developing their own ideas. It is not easy; it takes time, thought, trial and error. This probably explains why I get angry when someone wants to use my ideas free—or at the subscription price. No, Jo, the answer is don't copy—develop your own. The validity comes from within; otherwise we are rote copiers. Even Xeroxing an artist's work is invalid when no remuneration goes to the true originator. The best things in life are certainly free but let's not

abuse them. Good luck on designing your own pansy pot.

Marian Ronsheim
Dansville, N.Y.

Subscribers' Comments

I find CM is a love-hate relationship, but notice that I often find myself going back to old articles for information. Also, it makes great reading in the bathroom.

Jim Reno
Mayville, N.Y.

Let's have more pictures, more technique, less Comment.

John Martinson
Emeryville, Calif.

I feel the magazine could serve us best as a medium for critical commentary rather than a collector of technical tidbits. We have endless books written as resources for "factual" data and relatively no place to look for intellectual inspiration and guidance.

Kathryn Kirkpatrick
Boise, Idaho

Although the terms are correctly used, couldn't CM please say *handforming* (we are not carpenters). And please say *glaze formulas* (we are not cooking in ovens).

Ceil Herlinger
Miami Beach

The February issue is exquisite. Can't they all be like that?

Ingeborg Foco
Camas, Wash.

I've especially enjoyed CM's articles on marketing and business management for professional potters. I would like to propose an extensive article on filing IRS Schedule C [profit or loss from business or profession] in a fall issue so one could make any necessary bookkeeping changes before the year's end.

I'm a member of the Houston co-op [mentioned on page 75 without giving our name] in the November issue. We are the Houston Potter's Guild Shop, Inc., and our location is 605 Meyerland Plaza, Houston, Texas 77096.

Irene Pendergrast
Houston

I would rather see clay "mugs" than human ones when CM features the various artist/potters. Smiling faces are nice but I would rather see their pots, not their portraits.

Mary E. Lambrix
Clifton Park, N.Y.

Share your thoughts with other readers. All letters must be signed, but names will be withheld on request. Address: The Editor, *Ceramics Monthly*, Box 12448, Columbus, Ohio 43212.

Stack 'em up in half the time...



With A Domed Bat



Lids & Plates are thrown complete

• No Trimming • No Jiggering



Our plastic reusable molds form the base

• Add a clay slab • Alter the shape
• Add a design • Pour the plaster

REPEAT THE PATTERN time after time

12 & 14" flats

12" No. 3

12" No. 1

12" No. 2

\$20 each, 3 or more \$16

Quick-release, makes an impression in
back of bat allowing easy interchange... \$24

U.S. \$'s • Canada add \$6 • Overseas \$10
Wholesale Inquiries Accepted Patent Pending
pure & simple pottery products
p.o. box 542, glen ellen, ca 95442 (707) 996-7378

Ready For IMMEDIATE DELIVERY.

AMACO's most popular kilns are ready! Ready to be shipped as soon as ordered. Boxed, loaded, and on its way. No excuses. No waiting.

And you have your choice of kilns! Order ANY in-stock kiln from your distributor and you'll have it sooner than you believe possible. In fact, even if the kiln you want is one of our other models, we'll have your kiln ready and shipped out within only five days! Imagine, the safest and most dependable kiln for educational ceramics will be there when YOU want it.

The same is true for parts. Simply call our toll-free number (1-800-428-3239) and we'll ship what you need in 48 hours. Promise.

How can we do it? AMACO kilns are built by American Art Clay Co., Inc., in Indianapolis, Indiana. With over 60 years of experience in ceramics, we have the knowledge and facilities to produce the best quality kilns on the market. And we've recently increased our production schedules in order to stock ahead. So when you order the kiln you want, we're ready to ship!

Why wait? Get the best there is—when YOU want it.



AMERICAN ART CLAY CO., INC.
4717 WEST 16TH ST.
INDIANAPOLIS, INDIANA 46222
(317) 244-6871



Where to Show

exhibitions, fairs, festivals and sales

Send announcements of juried exhibitions, fairs, festivals and sales at least four months before the entry deadline to: The Editor, Ceramics Monthly, Box 12448, Columbus, Ohio 43212; or phone (614) 488-8236. Add one month for listings in July and two months for those in August.

Events

April 10 entry deadline

Millersville, Pennsylvania "The 5th Annual Clay Boat Regatta" (April 29) is open to groups or individuals. All boat parts touching the water must be made of ceramic material; nonceramic oars, paddles and decorations are acceptable. Boats, powered by one person (no engines permitted), must navigate one lap of Swan Pond. Prizes: 1st, 2nd and 3rd place, plus "Judges' Trophy." "Most Exotic" and "Most Likely to Cross the Atlantic" will be selected by popular vote. (See CM, December 1979 for details on the first regatta.) Contact: Linda Krafczyk, Art Department, Breidenstine Hall, Millersville State College, Millersville 17551; or call: (717) 872-3298.

International Exhibitions

April 15 entry deadline

Koblentz, West Germany "Salzglaser '83" (Salt-glaze '83), second international exhibition (June 11-July 9), is open to ceramists working in salt glaze. Juried from works. DM6000 (approximately \$2500) in awards will be given to participants under 35 years of age. Works will be published in a catalog. No commission. Contact: Handwerkskammer Koblenz, Galerie Handwerk Koblenz, Rizzastrasse 24-26, Postfach 929, 5400 Koblenz.

May 13 entry deadline

Auckland, New Zealand "The Fletcher Brown-built Pottery Award" (June 5-19) is juried from works. Purchase Award: NZ\$3000 (approximately \$2100). Accepted works will be on sale; 20% commission. Contact: The Competition Organizer, Fletcher Brownbuilt, Private Bag, Auckland.

National Exhibitions

May 1 entry deadline

Guilford, Connecticut "Women's Perspective Exhibit" (May 28-June 18), works by and on the subject of women, is juried from 3 to 5 slides or photos. Fee: \$5. Cash awards. For further information contact: Women's Perspective, Guilford Handcrafts, Box 221, Route 77, Guilford 06437; or call: (203) 453-5947.

June 22 entry deadline

Cooperstown, New York "48th Annual Art Exhibition" (July 24-August 27) is juried from works, \$7000 in awards. Fee: \$10. Contact: Olga Welch, 22 Main Street, Cooperstown 13326; or call: (607) 547-9777.

Regional Exhibitions

April 10 entry deadline

Clinton, New Jersey "Small Sculpture and Drawing Juried Exhibition 1983" (May 8-June 19) is juried from hand-delivered work, not exceeding 75 pounds or 30 inches in any direction. Awards. Fee: \$10 each entry, up to 2 per artist. For further information contact: Hunterdon Art Center, 7 Center Street, Clinton 08809; or call: (201) 735-8415.

April 18 entry deadline

Goldsboro, North Carolina "4th Annual Juried Art Show" (April 15-17) is juried from works. Awards. Commission: 25%. Fee: \$12 for 2 entries. For further information contact: Community Arts

Council, 901 East Ash Street, Goldsboro 27530; or call (919) 736-3300.

April 29 entry deadline

Little Rock, Arkansas "Sixteenth Annual Prints, Drawings and Crafts Exhibition" (May 27-July 3) is open to artists born or residing in Arkansas, Louisiana, Mississippi, Missouri, Oklahoma, Tennessee and Texas. Juried from objects. Purchase awards. For further information contact: Arkansas Arts Center, Box 2137, Little Rock 72703; or call: (501) 372-4000.

May 7 entry deadline

Middlebury, Vermont "Table Ware" (June 11-July 9) is open to current and former Vermont residents. Juried from up to 3 slides per entry. Jurors: Fran and Priscilla Merritt. Awards. Contact: "Table Ware," Vermont State Craft Center at Frog Hollow, Middlebury 05733; or call: (802) 388-3177.

Fairs, Festivals and Sales

April 6 entry deadline

Atlanta, Georgia "Atlanta Craft Show '83" (October 6-9) is juried from 6 slides. \$9500 in awards. Entry fee: \$10. Booth fees: \$200-\$300. Contact: Atlanta Craft Show '83, 1931 Peachtree Road, Northeast, Atlanta 30309.

April 9 entry deadline

Demarest, New Jersey "Center Craft '83" (September 9-11) is juried from 5 slides. Entry fee \$10. Booth fee: \$90 for New Jersey Designer Craftsman members, \$100 for nonmembers. Contact: Coco Schoenberg, 119 Erledon Road, Tenafly, New Jersey 07670.

April 9 entry deadline

Morristown, New Jersey "Morristown CraftMarket" (October 7-9) is juried from 5 slides. Fee: \$7.50. Contact: Michael/Barbara Feno, Morristown CraftMarket, Box 2305R, Morristown 07960.

April 15 entry deadline

Evanston, Illinois "Fountain Square Arts Festival" (June 18-19) is juried from 5 slides. Cash and purchase awards. Entry fee: \$10. Exhibitors fee: \$40. Contact: Evanston Chamber of Commerce, 807 Davis Street, Evanston 60201; or call: (312) 328-1500.

April 15 entry deadline

Muskegon, Michigan "Celebration 82 Seaway Arts Fair" (July 1-3) is juried from 3 slides. Contact: P. A. Dolislager, West Michigan Seaway Festival, 470 West Western, Muskegon 49440; or call: (616) 722-6520.

April 15 entry deadline

Garrison, New York "Garrison Art Center's 14th Annual Arts and Crafts Fair" (August 20-21) is juried from 5 slides. Entry fee: \$3. Booth fee: \$35 for an 8 x 8-foot space. For further information contact: Garrison Art Center, Box 4, Garrison 10524; or call: (914) 424-3960.

April 15 entry deadline

Hamilton, New York "Village Artists' and Craftsmen's Ninth Annual Art and Craft Fair" (July 23-24) is juried from 5 slides. Fees: \$30-\$50. Contact: Village Artists and Craftsmen, Box 44, Eaton, New York 13346; or call: (315) 824-1343 or 684-3655.

April 17 entry deadline

Aitkin, Minnesota "Aitkin's Memorial Weekend" (May 28) is juried from 3 photos. Fee: \$15. Contact: C. A. DesJardins, 1911 Viking Boulevard, Northeast, Cedar, Minnesota 55011; or call: (612) 434-9237.

April 21 entry deadline

Coeur d'Alene, Idaho "Art on the Green" (August 5-7) is juried from 3 slides or 3 samples of work. Fee: \$15. Awards. Commission: 15%. Contact: Booth Screening Committee, c/o Citizens

Council for the Arts, Box 901, Coeur d'Alene 83814.

April 23 entry deadline

Marietta, Ohio "Indian Summer Arts and Crafts Festival '83" (September 16-18) is juried from 5 slides. Contact: Tanya Wilner, Indian Summer Festival, Marietta 45750.

April 30 entry deadline

Birmingham, Michigan "Art in the Park" (September 24-25) is juried from 6 slides. Entry fee: \$3. Booth fee: \$80 for a 10x10-foot space. Contact: Jim Neubacker, Common Ground, 1090 South Adams Road, Birmingham 48011; or call: (313) 645-1173.

April 30 entry deadline

Saratoga, New York "Kool Jazz Festival Craft Fair" (July 3-4) is juried from slides. Entry fee: \$5. Booth fee: \$150. Contact: Charley Dooley, Craftproducers Markets, R.D. 1, Box 323, Grand Isle, Vermont 05458; or call: (802) 372-4747.

May 1 entry deadline

Traverse City, Michigan The 23rd annual "Traverse Bay Outdoor Art Fair" (July 30) is juried from slides. Fee: \$20. Contact: Carolyn Risk, 2666 Hammond Highlands Drive, Traverse City 49684; or call: (616) 223-7268.

May 1 entry deadline

West Orange, New Jersey "June Days Folk Festival of Crafts and Music" (June 4-5) is juried from 5 slides. Booth fees: \$55-\$80 depending on size. Contact: Howard Rose, Rose Squared Productions, 8-5 Cardinal Lane, Hillsborough, New Jersey 08876; or call: (210) 874-5247.

May 1 entry deadline

Sheboygan, Wisconsin "Thirteenth Annual Outdoor Arts Festival" (July 16-17) is juried from 5 slides. Awards. Fee: \$25. Contact: John Michael Kohler Arts Center, 608 New York Avenue, Box 489, Sheboygan 53081; or call: (414) 458-6144.

May 6 entry deadline

Syracuse, New York "The 13th Annual Downtown Syracuse Arts and Crafts Fair" (July 14-16) is juried from 5 slides, including one of display. Cash and purchase awards. Entry fee: \$5. Booth fee: \$50. Contact: The Downtown Committee of Syracuse, 1900 State Tower Building, Syracuse 13202; or call: (315) 422-8284.

May 7 entry deadline

Burlington, Vermont "Second Annual Church Street Festival of the Arts" (August 19-21) is juried from 5 slides. Entry fee: \$5. Booth fee: \$150. Contact: Charley Dooley, Craftproducers Markets, R.D. 1, Box 323, Grand Isle, Vermont 05458; or call: (802) 372-4747.

May 7 entry deadline

Manchester, Vermont "4th Annual Southern Vermont Craft Fair" (August 5-7) is juried from 5 slides. Entry fee: \$5. Booth fee: \$150. Contact: Charley Dooley, Craftproducers Markets, R.D. 1, Box 323, Grand Isle, Vermont 05458; or call: (802) 372-4747.

May 14 entry deadline

Peninsula, Ohio "Ceramics Fair '83" (September 2-5) is juried from 4 slides. \$2500 in awards. Entry fee: \$10. Booth fees: \$75-\$125 depending on size. No commission. Contact: Don Getz, Box 173, Peninsula 44264; or call: (216) 657-2807.

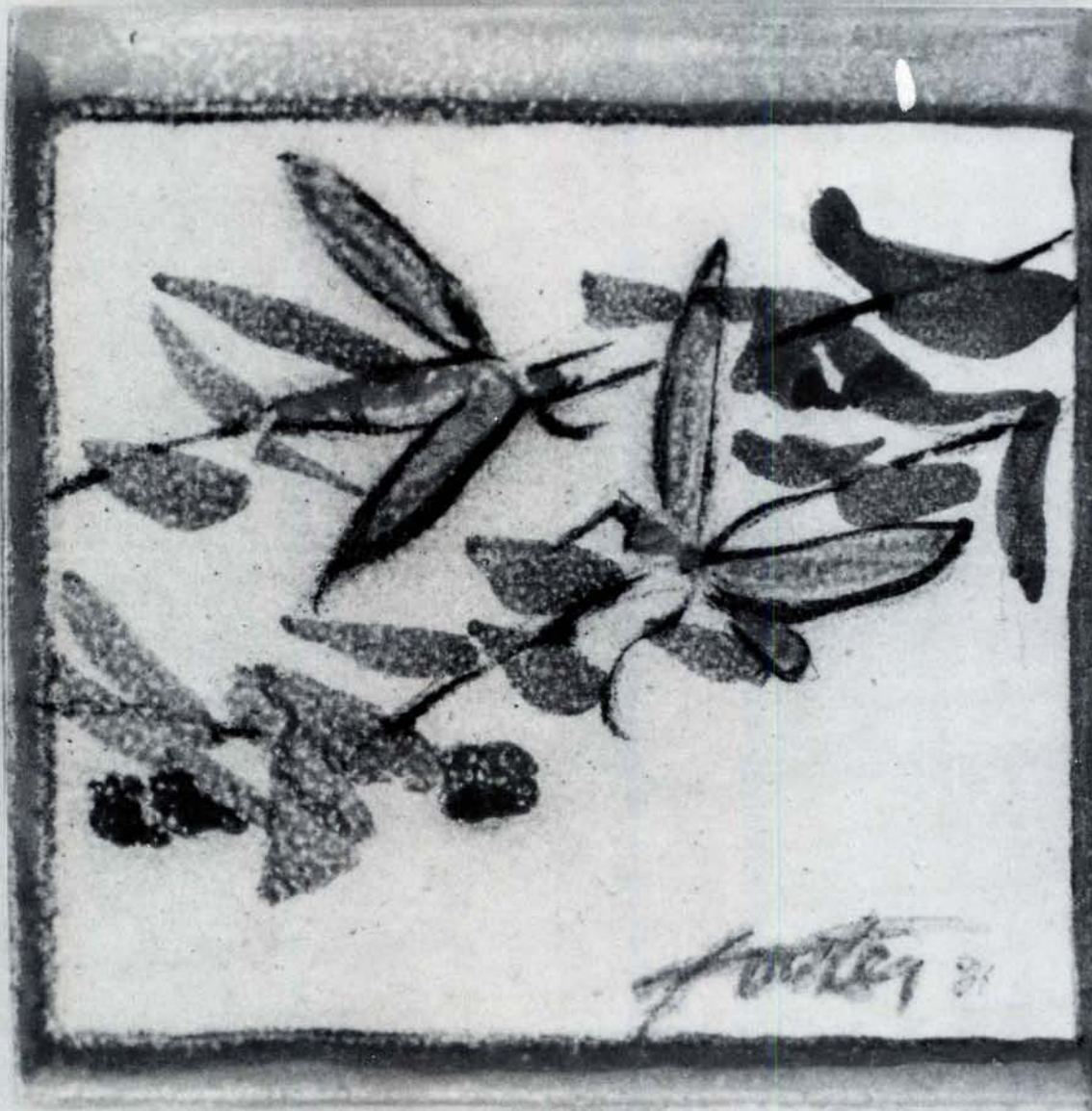
May 15 entry deadline

West Lafayette, Indiana "Lafayesta '83" (September 3-4) is juried from 4 slides. \$4000-\$5000 in awards. Booth fee: \$30 for an 8x 10-foot space. Contact: Nan Schwetman, 101 South Ninth Street, Lafayette 47901.

May 18 entry deadline

Greensburg, Pennsylvania "Westmoreland Arts and Heritage Festival" (July 2-4) is juried from slides. \$2000 in awards. No commission. For further information send self-addressed, stamped envelope to: Olga Gera, Westmoreland Arts and

Please Turn to Page 68



Decorative Tile 6x6" / Jim Foster, Waverly CO

Tile extruded by the MODEL 1050 BLUEBIRD TILE MACHINE, cut and left to dry with no additional finishwork except glaze. Salt-fired to $\Delta 10$.

We're pleased by the potential the BLUEBIRD TILE MACHINE offers the small business. At an average output above 800 square feet per day, we think it is an investment many production studios will find exciting and profitable. For full information, request Tile Extruder Literature and technical data.

BLUEBIRD[®]

PO BOX 2307 FORT COLLINS CO 80522
1/800/525-5372 303/484-3243

Suggestions

from our readers

Refractory Cement

To repair broken or cracked firebrick, mix liquid sodium silicate with fireclay to a pastelike consistency, and apply. It's great for electric kiln lids.
—Shirley Fishfeld, Dresher, Pa.

Slip Strainer

Slurry from throwing can be quickly strained for reuse by placing an aluminum splatter screen (made to keep bacon and sausage from splattering out of the skillet) on top of the bucket. The mesh is fine enough to strain out bits of sponge, etc., but allows grog to pass through.
—Jean King, Burley, Idaho

Wallpaper Bats

Instead of plaster or Masonite bats, try throwing on a circular piece of cloth-backed vinyl wallpaper cut to the size of the wheel head. Attach the bat (vinyl side down) with slip, and smooth it on with a flat rib. After throwing, simply run a wire under the vinyl, and either lift or slide the vinyl and pot onto a ware board. When the pot is leather hard, the cloth side simply peels off. Wallpaper bats are cheap, light, time- and space-saving, and leave a nice texture on the bottom of a pot.
—Roslyn Zinner, Columbia, Md.

Decorating Tip

Often when applying oxides over glaze, the surface is so dry it sucks the water out of the brush, making it difficult to paint a clean, flowing line. Thinning the oxide sometimes can help, but even slight overthinning can cause the line to bleed, as if painting on a blotter. Both problems can often be avoided by using a spray bottle to lightly

mist water onto the glaze surface just before decorating. With the glaze slightly dampened, the oxide need not be excessively diluted, and the brush should move more freely on the surface to give longer, clean-edged lines.
—Arden Lanham, Long Beach, Calif

Slippery Addition

A useful addition to any pottery is a 4-ounce bottle of glycerin from the drugstore. A few drops added to coloring oxides, stains, engobes and slips retards drying and increases their workability.
—Cathy O'Rork Thomas, Clarksville, Tenn.

Inexpensive Resist Brush

An excellent brush for hot wax resist is a cheap glue brush from the hardware store. It is extremely long lasting, and its rectangular shape is good for tight lines.
—Peter Chartrand, Bisbee, Ariz.

Bat Covers

Try lining plaster drying bats with old nylon net curtains (cotton will rot). The fabric not only stops small bits of plaster from contaminating the clay, but greatly assists in lifting and folding the clay when it has set up.
—Alan H. Bolton, Bexley, Kent, England

Dollars for Your Ideas

Ceramics Monthly pays \$10 for each suggestion published; submissions are welcome individually or in quantity. Include an illustration or photo to accompany your suggestion and we will pay \$10 more if we use it. Send your ideas to CM, Box 12448, Columbus, Ohio 43212. Sorry, but we can't acknowledge or return unused items.

THE BEST

(Prices, not poetry)

We have the best for the least, whether you're in the west or the east.

Anywhere you are, we go far. Give us a try, we've got the best buy.

We're not in a rut, we have Shimpo, Brent, Giffin, L&L and Skutt—all at discount prices. And to top it off, we will pop for the shipping within the continental USA. So give us a call, we're on the ball.

Shimpo-West® Wheels

	List	Free Freight Discount Price
RK-8	\$480	\$385
RK-2	590	475
RK-Super	680	570
Old Timer	720	585

Ga. residents subject to 5% sales tax.
Ca. residents subject to 6% sales tax.

Robert Brent Wheels

	List	Free Freight Discount Price
Model A	\$445	\$369
Model B	530	480
Model C	580	515
Model CXC	660	575

Splash pan optional on models A, C & CXC.
List: \$29.00. Our price: \$25.00.

Offer good only during month of publication. No purchase orders, no C.O.D.'s, no charges.

Call for a good, low Free Freight price on L&L and Skutt electric kilns.

Also call for best price on Giffin Grips.

Please print name, address & phone number on all orders.



KICKWHEEL POTTERY SUPPLY®

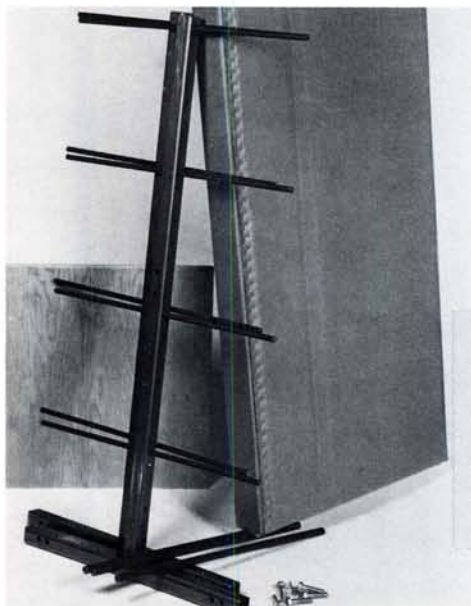
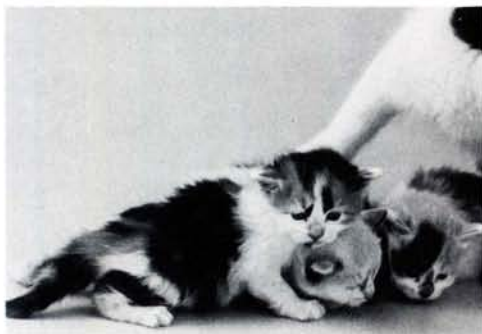
1428 Mayson St., NE • Atlanta, Ga. 30324 • 404/873-3363

Toll free, out of state: 1-800-241-1895

KITS

KITS

KITS



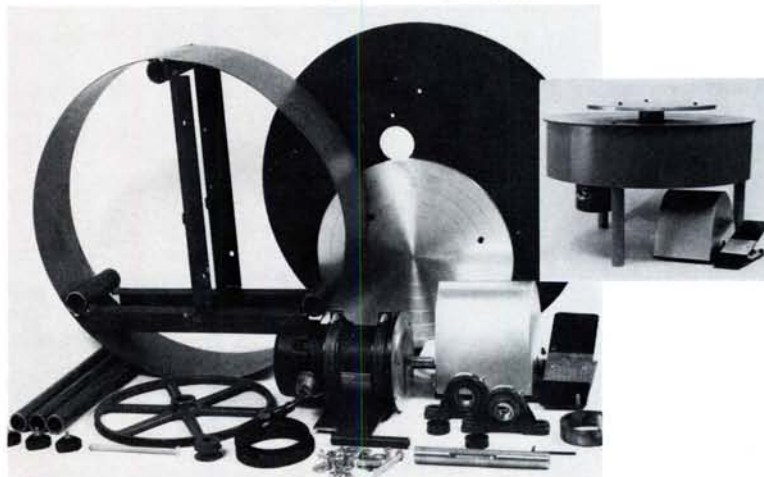
WARE-RACK AND WARE-CART

Model No. 324

KITS

GALORE!

All **Soldner** kits are complete *knock-down* versions of our standard equipment. There is nothing extra to buy, no holes to drill or metal to weld. Step by step assembly instructions are clearly illustrated in photographs and drawings. Completion time is short. When you finish, you've built a **SOLDNER**. Congratulations!

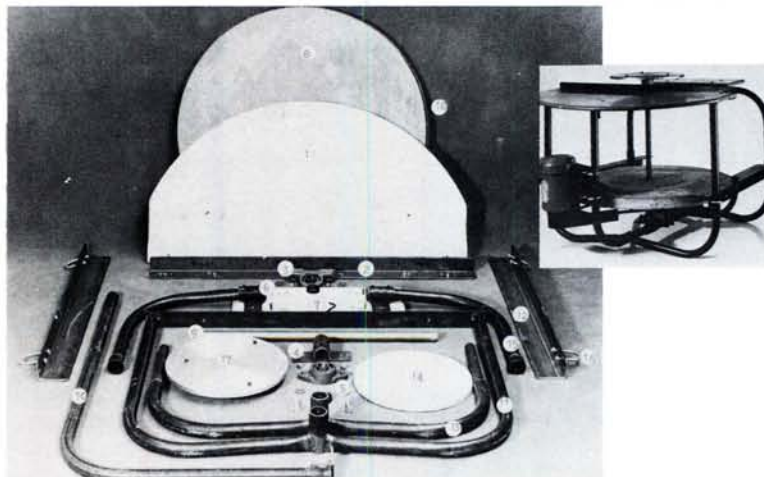


ELECTRIC WHEELS, unassembled

Model Nos. 338 & 339

KITS

KITS SAVE MONEY.
KITS GIVE YOU CONTROL.
KITS REMOVE THE MYSTERY.
KITS ARE FUN.
OUR KITS AVOID ENGINEERING MISTAKES.
WE DESIGNED QUALITY KITS.
YOU FINISH THE JOB!



KICK WHEEL, unassembled

Model No. 313



Soldner Pottery Equipment

P.O. Box 428, Silt, Colorado 81652 • Call toll free 800/525-3459, (in Colorado 303/876-2935)

Itinerary

conferences, exhibitions, workshops, fairs and other events to attend

Send announcements of conferences, exhibitions, workshops, juried fairs and other events at least seven weeks before the month of opening to: *The Editor, Ceramics Monthly, Box 12448, Columbus, Ohio 43212; or phone (614) 488-8236. Add one month for listings in July and two months for those in August.*

Conferences

Delaware, Newark April 22 "Symposium on American Art" at the University of Delaware. For details, consult CM March Itinerary. Contact: 1983 Symposium on American Art, Conference Center, John M. Clayton Hall, University of Delaware, Newark 19711.

D.C., Washington April 24-29 "Connoisseurship of Chinese Ceramics." For details, consult CM January Itinerary. Contact: Selected Studies, A&I 1190, Smithsonian Institution, Washington 20560.

May 5-8 "Crafts Today." For details, consult CM January Itinerary. Contact: Smithsonian Associates Travel Program, Arts and Industries Building 1278, Smithsonian Institution, Washington 20560; or call: (202) 357-2477.

Idaho, Pocatello April 23 "The Idaho State University Conference on Health Hazards in the Arts" will feature speakers: Mike McCann, Walter Jule and Charles Qualley. Contact: Idaho State University Craft Shop, Box 8118, Pocatello 83209; or call: (208) 236-3281.

New Jersey, Layton May 26-29 "The Significance of Wood-fired Kilns in America," a conference organized by Peters Valley and *The Studio Potter* magazine. Contact: Peters Valley, Layton 07851; or call: (201) 948-5200.

Solo Exhibitions

Arizona, Scottsdale April 12-May 12 Kurt Weiser, raku; at the Hand and the Spirit Gallery, 4222 North Marshall Way.

California, Fresno through April 30 Don Horn, salt-glazed nonutilitarian pottery and sculpture; at Central Savings Gallery, 1150 Fulton Mall.

and nonfunctional works; at Guarantee Savings and Loan Gallery, Blackstone at Ashlan.

April 11-June 9 Valerie L'Heureux, abstract functional porcelain; at Central Federal Savings Gallery, East Shaw at Millbrook.

California, Los Angeles through April 2 Ken Ferguson, thickly glazed vessels and decorated platters; James Lawton, raku. **April 9-May 7** Jim Caswell, polychrome works; Phil Cornelius, paper-thin porcelain; at Garth Clark Gallery, 5820 Wilshire Boulevard.

Connecticut, Greenwich April 5-30 Chris Staley, ceramic vessels; at the Elements, 14 Liberty Way.

D.C., Washington through April 15 Andrea Gill, painted and glazed earthenware; at Jackie Chalkley Gallery, 3301 New Mexico Avenue, Northwest.

April 17-23 Robert Forbes; at the American Hand, 2904 M Street, Northwest, Georgetown.

Iowa, West Des Moines April 8-22 Lee Ferber, "Squares and Spheres"; at Olson/Larsen Galleries, 203 Fifth Street.

Minnesota, Minneapolis April 4-30 Dorothy Hafner, slip decorated porcelain dinnerware; at By Design, Lumber Exchange Building, 10 South Fifth Street.

New Mexico, Albuquerque April 4-May 30 Fred Wilson, "So what!!! Good is an Aspirin, the Head Trip Continues," ceramic sculpture; at the Muddy Wheel Gallery, 4505-7 Fourth Street, Northwest.

New York, Brooklyn April 2-May 19 Thomas

Hoadley, "Nerikomi Clay," multicolored, hand-made, unglazed vessels; at the Clay Pot, 162 Seventh Avenue, Park Slope.

New York, New York through April 9 Donna Polseno, handbuilt, raku-fired vessels; Neil Tetkowski, wheel-thrown, low-fire salt-glazed earthenware forms. **April 14-May 7** Jane Ford Aebersold, vessel-oriented sculpture; at Elements Gallery, 90 Hudson Street.

North Carolina, Winston-Salem April 2-30 Kathryn Burrows, "Wheel-thrown Porce-

lain"; at Village Smith Galleries, 200 Brookstown Avenue.

Ohio, Columbus April 3-30 Solveig Cox, wheel-thrown, functional/sculptural ceramics; at Helen Winnemore's, 150 East Kossuth at Mohawk, German Village.

Oregon, Grants Pass through April 21 Christine Pendergrass, sculpture, at Rogue Community College Gallery.

Texas, San Antonio April 22-June 1 Steve

Continued

WHITE CLAYS

#105 WHITE CLAY

C/06-04

This plastic, low fire clay may be used for building, or throwing. Can be thinned for slip decoration.

#213 PORCELAIN CLAY

C/6

A superior porcelain with considerable strength and plasticity. An extremely throwable clay that is well-behaved under a glaze.

#182 WHITE STONEWARE BODY

C/8

A close to white plastic stoneware body that throws well and keeps your glazes bright.

#130 PORCELAIN CLAY

C/7-9

An excellent white firing, high temperature, dense, plastic porcelain body with the wet strength throwing capabilities of high quality stoneware. Fires white in reduction or oxidation atmosphere.

write or call for:

- free 1983 catalog
- our clay distributor nearest you



STANDARD CERAMIC SUPPLY CO.

Division of Chem-Clay Corporation
P.O. Box 4435, Pittsburgh, Pa 15205 (412) 923-1655

BOOK DEPARTMENT



Order Any of These Select Titles on Our Money-Back Guarantee

RECOMMENDED BOOKS ON CERAMICS

GETTING INTO POTS

by George and Nancy Wettlaufer. A personal, direct style and awareness of "real life" problems and solutions illuminate this appealing and very practical basic pottery book. **\$7.95**

STUDIO PORCELAIN

by Peter Lane. This book brings into focus for the first time the exciting innovations in contemporary studio porcelain, and reveals the working methods and ideas of some of the leading potters from Britain, Europe and North America. Techniques for making and decorating porcelain are explained in detail, with sections on throwing, turning, handbuilding, slip-casting, glazing and firing. An outstanding selection. **\$30.00**

THE WORLD OF JAPANESE CERAMICS

by Herbert Sanders. This handsome book illustrates the forming and decorating processes and the unique tools used in Japan. Includes American equivalents of Japanese glaze compositions. **\$27.50**

CERAMIC GLAZES

by Cullen W. Parmelee. A carefully revised edition of one of the standard texts on glazes. It is a comprehensive study of every aspect of the subject with clear, concise explanations. An essential reference. **\$24.95**

A POTTER'S BOOK

by Bernard Leach. Now in its eighteenth American edition, this book should be in the library of every potter. **\$20.00**

THE POTTER'S COMPLETE BOOK OF CLAY AND GLAZES

by James Chappell. This cross referenced handbook contains 1,500 clay-body and glaze formulas, with instructions for mixing, application, and firing. Glazes covered include stoneware, earthenware, single-fire, wide-firing range, porcelain, slip, salt and vapor glazing plus cup and spoon measure glazes. **\$27.50**

CERAMIC ART

Comment and Review, 1882-1977
edited by Garth Clark. A review of dominant influences on contemporary ceramics. An extremely informative and thought-provoking anthology. **\$9.95**

DOWN TO EARTH: CANADIAN POTTERS AT WORK

by Judy Thompson Ross, David Allen, and Nina Czegledy-Nagy. This beautifully illustrated volume gives the reader a close-up view of some of Canada's most accomplished ceramic artists at work. Studio shots reveal working environment—equipment, tools, materials, work in process and finished ware. An important verbal and visual record. **\$24.95**

POTTERY DECORATION

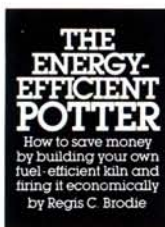
by Thomas Shafer. Focusing exclusively on the decorative aspects of pottery. This helpful text presents descriptive and explanatory interpretation of materials, tools, and techniques used. **\$19.95**

ILLUSTRATED DICTIONARY OF PRACTICAL POTTERY

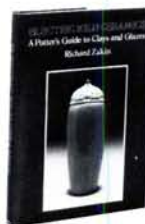
by Robert Fournier. This work is exhaustive in scope and detail. There are nearly 1200 entries and over 450 illustrations. **\$12.95**

THE ENERGY-EFFICIENT POTTER

by Regis C. Brodie. Plans and step-by-step instructions for building a fuel-efficient kiln are offered, as well as methods for insulating existing kilns and modifying burner systems for better firing control. The author presents the pros and cons of traditional fuels, then discusses potential alternative fuels—sawdust, crankcase oil, methane and gasohol. Several established ceramists comment on their own time- and cost-saving methods. **\$12.95**



NEW TITLE



ELECTRIC KILN CERAMICS: A Potter's Guide to Clays and Glazes

by Richard Zakin. The first text devoted to the needs of the potter working in oxidation. Covers a variety of clays, glazes and decorating techniques, with particular applications for oxidation firing. **\$24.50**

THE BOOK OF LOW-FIRE CERAMICS

by Harvey Brody. A complete course on the subject—includes casting, forming, plaster and plaster molds, clays, materials and equipment. Covers low-fire glazes in great detail. A very practical guide. **\$18.95**

PIONEER POTTERY

by Michael Cardew. The main purpose of this book is to help craftsmen who want to make pottery using natural materials without depending on customary sources of supply. Covers clays, glazes, kilns. **\$6.95**

THE PROFESSIONAL POTTER

by Thomas Shafer. This practical book takes an in-depth look at six potteries that all have one thing in common: the potters are earning a living solely from selling their work. **\$18.50**

NEW EDITION



THE KILN BOOK Materials, Specifications and Construction

by Frederick Olsen. This new and expanded second edition is a heavily illustrated, step-by-step guide to the construction, maintenance and repair of electric and fuel-burning kilns. A very complete, basic and usable text. **\$19.95**

CLAY AND GLAZES FOR THE POTTER

by Daniel Rhodes. This revised edition covers all the fundamentals of clays and glazes. An important reference source. **\$17.95**

SALT-GLAZED CERAMICS

by Jack Troy. This is the first book on the technique of salt glazing. Technical information deals with clays and slips, glazing, and special salt kiln. Also discussed are sodium-bearing substitutes for salt. **\$19.50**

STONEWARE AND PORCELAIN

by Daniel Rhodes. Describes techniques and materials used in high-fire pottery. Includes sections on clay bodies, glazes, colors, textures and decoration. **\$12.50**

CERAMICS: A POTTER'S HANDBOOK

by Glenn Nelson. 4th edition. A classic handbook and a standard in the field—covering all facets of ceramics. A quality text. **\$19.95**

HAMADA, POTTER

by Bernard Leach. This well-crafted volume contains 80 biographical photos and an impressive section of 40 full-page color photos of ware, a selection of ware in black and white, and six pages of sketches. **\$60.00**

KILNS: DESIGN, CONSTRUCTION & OPERATION

by Daniel Rhodes. New edition! Everything you need to know about kilns—setting up, firing, types—is included. **\$21.50**

ALSO AVAILABLE FROM OUR BOOK DEPARTMENT

HANDBOOK OF DESIGNS AND DEVICES

by Clarence Hornung **\$3.50**

COMPLETE BOOK OF POTTERY MAKING

by John B. Kenny **\$15.00**

PRE-COLUMBIAN DESIGNS FROM PANAMA

by Samuel K. Lothrop **\$3.50**

THE LIVING TRADITION OF MARIA MARTINEZ

by Susan Peterson **\$39.95**

THE INVISIBLE CORE

A POTTER'S LIFE AND THOUGHTS
by Marguerite Wildenhain **\$12.95**

THE RESTORER'S HANDBOOK OF CERAMICS AND GLASS

by Jean-Michel André **\$24.95**

MAKING POTTERY WITHOUT A WHEEL

by F. Carlton Ball and Janice Lovoos **\$10.95**

CONTEMPORARY CERAMIC FORMULAS

by John Conrad **\$17.95**

POTTERY WORKSHOP

by Charles Counts **\$6.95**

DESIGN MOTIFS OF ANCIENT MEXICO

by Jorge Enciso **\$3.50**

JUST PUBLISHED



BOOK DEPARTMENT
Box 12448, Columbus, Ohio 43212

WE PAY POSTAGE

Please send me the following books:

Title	Author	Price

NAME _____

ADDRESS _____ Apt. # _____

CITY _____ STATE _____ ZIP _____

I enclose ☐ Check ☐ Money Order (Ohio residents add Sales Tax)

Itinerary

Reynolds, "The History Lesson"; at Objects Gallery, 4010 Broadway.

Group Exhibitions

Arizona, Phoenix *through August 1* "Frontier Merchants and Native Craftsmen" and "Pottery from the Heard Museum Collection"; at the Heard Museum, 22 East Monte Vista Road.

Arizona, Scottsdale *through April 6* Nancy Youngblood Cutler and Nathan Youngblood, pottery in the tradition of Santa Clara Pueblo; at Gallery Ten, 7045 Third Avenue.

through April 10 "Ten Year Retrospective"; at the Hand and the Spirit Gallery, 4222 North Marshall Way.

through April 20 "Gallery Owners Show" includes works by Beverly Hunt; at the Mind's Eye Craft Gallery, 4200 North Marshall Way.

Arizona, Tempe *through April 24* Ceramic sculpture from the Arizona State University Art Collections; at Matthews Center, Arizona State University, Second Floor.

California, Fresno *through April 28* "San Joaquin Clay Association"; at the Central Federal Savings Gallery, West Shaw at Forkner.

California, La Jolla *through April 30* "Ceramic Invitational 1983," San Diego artists; at Gallery Eight, 7464 Girard Avenue.

California, Los Angeles *through April 7* Lukman Glasgow, Howard Kottler, John La Francesca, Richard Shaw, Patricia Warashina and Stan Welsh, sculpture; at Marcia Rodell Gallery, 11714 San Vicente Boulevard.

through May 22 "Handmade in Nepal," domestic folk art; at the Craft and Folk Art Museum, 5814 Wilshire Boulevard.

California, Oakland *through April 6* A dual exhibition with Sharon Rowell, "Sounds in Clay," musical gourds; at Studio One Gallery, 365 Forty-fifth Street.

California, Sacramento *through April 17* "California Crafts XIII," a biennial regional competition; at the Herold Wing, Crocker Art Museum, 216 O Street.

California, Westlake Village *through April 18* Carole Aoki, Romita Batra, Suzan and Curtis Benzie, Vivika and Otto Heino, Judy Miller, E. Sky, Lynn Turner and Bill Vaughn, "New Directions in Porcelain," *April 22-May 22* "Statements in Elegance," includes works by Nan-see Meeker; at the Retreat, 3865 East Thousand Oaks Boulevard.

Colorado, Denver *through September 25* "Black and Blue," American Indian work; at the Denver Art Museum, 100 West 14 Avenue Parkway.

April 12-May 7 "Frontrunners of Front Range Colorado"; at Cohen Gallery, 665 South Pearl Street.

Colorado, Golden *through April 24* Second annual "Energy Art," international competition; at the Foothills Art Center, 809 Fifteenth Street.

Connecticut, Brookfield *through May 1* "Color/Clay," invitational exhibition; at Brookfield Craft Center, Route 25.

Connecticut, Greenwich *April 5-30* A dual exhibition with Chris Staley, vessels; at the Elements, 14 Liberty Way.

Connecticut, Hartford *April 2-May 29* "Renaissance of Islam: Art of the Mamluks"; at Wadsworth Atheneum, 600 Main Street.

Florida, Coral Gables *April 1-May 15* "Hills and Streams: Landscape Decoration on Chinese Export Blue and White Porcelain"; at the Metropolitan Museum of Art Centers, 1212 Anastasia Street.

Florida, Orlando *April 18-May 19* "Small Works," ninth annual juried competition; at Valencia Community College.

Illinois, Chicago *through April 22* Aviva Alter, Michael Beck, Eric Jensen, Indira Freitas Johnson, Alexandra Kochman, Katherine Ross and Itkan Salman, "Alternatives in Clay"; at the A.

Montgomery Ward Gallery, University of Illinois at Chicago, 750 South Halsted.

through April 23 "Clay Concepts by 15 Non-Ceramic Artists"; at Lill Street Gallery, 1021 West Lill Street.

April 1-June 30 "Dutch Majolica and Delft from a Chicago Private Collection," featuring tin-glazed earthenware from the 16th through the 18th centuries; at the Art Institute of Chicago, Gallery 120A, Michigan Avenue at Adams Street.

Indiana, Indianapolis *April 19-June 5* "A Collector's Choice: Asian Art from the Collection of Dr. Walter Compton," includes Chinese and Japanese ceramics; at the Indianapolis Museum of Art, 1200 West 38 Street.

Kansas, Emporia *April 5-22* "Annual Emporia State University Art Student Exhibition"; at

the Norman R. Eppink Art Gallery, Emporia State University.

Kansas, Topeka *April 2-30* "Topeka Crafts Exhibition," juried competition; at Topeka Public Library, 1515 West Tenth.

Massachusetts, Boston *through April 30* A dual exhibition with Chris Richard, low-fired salt and raku vessels; at the Society of Arts and Crafts, 175 Newbury Street.

Massachusetts, Cambridge *April 9-May 7* A dual exhibition with Paul Brandwein, humorous terra-cotta containers; at Mobilia, 348 Huron Ave.

Michigan, Detroit *through April 9* Linda Heckenkamp and I. B. Remsen; at Pewabic Pottery, 10125 East Jefferson Avenue.

through April 10 "The Art of South Italy: Vases

Please Turn to Page 62

Gas and Electric Kilns worth your investigation . . .



ELECTRIC KILNS: Front and Top Loading

- Time-proven, brick-lined construction; mineral wool fiber insulation; and Kaowool fiber rope seal provide durability, fuel efficiency, and low maintenance.
- Durable Kanthal elements with individual switches for precise temperature control.
- Standard sizes from 8 cu. ft. to 36 cu. ft. Unlimited range of custom sizes and configurations.

Providing top-quality gas and electric kilns for schools, professional potters, industry and hobbyists for over 15 years.

GAS KILNS: Front Loading and Portable

- Updraft design with same brick and mineral wool fiber construction as our electric kilns.
- Welded steel burner stand, all-aluminum gas valve, and welded steel manifolds for long life and maximum safety.
- Continuous pilot system with safety shutoff valves ensures safe operation.
- Standard sizes from 7 cu. ft. to 50 cu. ft. Unlimited range of custom sizes and configurations.

CONTEMPORARY
KILN INC.

Write or call for our
catalogue and price list.



P.O. Box 573
Novato, California 94948
(415) 883-8921

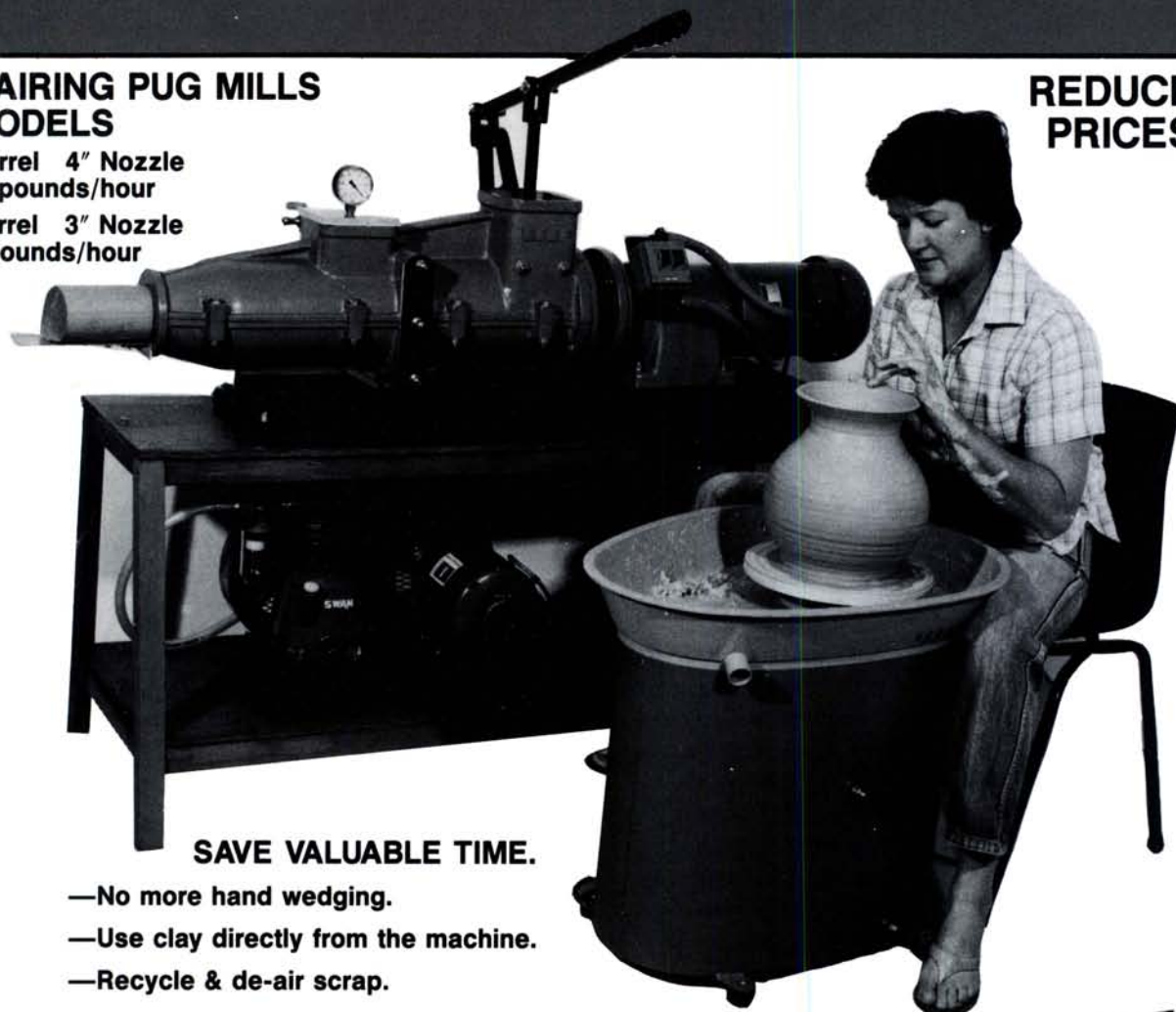
VENCO PRODUCTS AUSTRALIA

DE-AIRING PUG MILLS 2 MODELS

8" Barrel 4" Nozzle
1200 pounds/hour

6" Barrel 3" Nozzle
700 pounds/hour

**REDUCED
PRICES!**



SAVE VALUABLE TIME.

- No more hand wedging.
- Use clay directly from the machine.
- Recycle & de-air scrap.

VENCO DE-AIRING PUG MILL - MARK II

\$1,620 (USA)— 3" Model C.I.F. Nearest Port to You
\$1,990 (USA)— 4" Model C.I.F. Nearest Port to You

**AGENTS/DISTRIBUTORS
Wanted—Potter's Wheels
and Pug Mills. All States**

PROVEN DESIGN — Sales in Australia, New Zealand, most States of U.S.A.,
Canada, Africa, United Kingdom, Europe & Philippines.

DIRECT SALES — Manufacturer to you — Unconditionally Guaranteed

REFERENCES — Names and addresses of previous buyers available if
required.

DELIVERY — Ships depart on a regular 3 week basis with a voyage
time of 4-6 weeks. Dispatch 2 weeks from receipt of
order.

*Note: 3" Model Shown Above

G.P. & G.F. Hill

VENCO PRODUCTS

2 Kilburn Way, Kelmscott WA 6111, Australia Phone (09) 399-5265

Questions

Answered by the CM Technical Staff

Q *How does one completely clean kiln shelves where the wash is adhered with glaze fumes from electric firing? The wash won't totally come off even with scraping my clay shelves.—J.F.*

Since most kiln wash contains a substantial amount of free silica, it is important that the potter minimize exposure to dust from wash removal. Because of this, the lower velocity methods (scraping by hand as opposed to using power tools) are preferred in combination with wearing a NIOSH-approved dust mask. Begin with a very coarse file followed by grinding with a hand-held piece of broken silicon carbide kiln shelf, or even a piece of hard firebrick to finish.

Many potters today are avoiding kiln wash entirely, firing questionable glazed ware on a setter tile (a small slab under the foot or base of the work matching its composition and state—either green or bisqued). The advantage of this method is that shelves may be repeatedly fired inverted from the previous firing, thereby eliminating warpage and greatly extending the useful life of a shelf. This applies not only to clay shelves but also to silicon carbide, even when fired in a salt kiln.

Q *Do you know a recipe for a salt-glaze body producing those nice reds and oranges in reduction? I want something in the traditional high-fire salt range, but with a coarse texture.—T.C.*

The following body is a colorful one, producing strong orange-yellow and iron reds in reduction when salt fired. It also contains a substantial amount of grog for a coarse surface.

SALT-GLAZED STONEWARE CLAY BODY (Cone 8-11)

Cedar Heights Goldart Clay	50%
Ball Clay (C&C).....	20
Grog (20 mesh).....	30
	100%

This body can also be fired in regular reduction kilns, or in oxidation with typical changes in color for these atmospheres.

Q *I have been producing porcelain ware glazed with recipes colored by ceramic stain additions to the same transparent base. Though I have heard that most of these stains are stable at high temperatures, I have been unable to obtain a decent deep pink or lavender at Cone 9. Could you suggest a reliable stain, or tell me some way to get the colors I want?—T.R.*

Most likely your difficulty lies in the ingredients in your base glaze or in your firing procedure, since stain manufacturers indicate their colors are stable to Cone 12. In a recent discussion with Ronald K. Mason, of Mason Color and Chemical Works, East Liverpool, Ohio, suggestions were offered for obtaining the maximum color results from ceramic stains in glazes: Calcium enhances most colors (with the exception of browns) and should be used as the major flux, with perhaps 12-15% whiting in the base. If the base is high in boron (Gerstley borate, colemanite, a boron frit) or alkalis (soda and potash beyond the quantities typically found in feldspars), it may act as a solvent on the stain during melting, thus destroying the tint.

Of the available pink stains, chrome-tin mixtures provide the deepest colors and the shades closest to red at higher temperatures. There are other pink stains, such as chrome-alumina and magnesia-alumina, but these are more pastel. Chrome-tin pinks generally have more of a bluish cast, and together with cobalt blue stains, are used to produce purples and violets. Beneficial to strengthening color are additions (to the base glaze) of calcium, tin; detrimental to pinks and lavenders from the chrome-tin combination are magnesium, zinc, phosphorus and antimony. Barium and lithium compounds seem to have no noticeable effect when present in small amounts.

When boric oxide is present, the calcium oxide to boric oxide ratio should be kept 3:1. If the base glaze is low in calcium, an addition of whiting or wollastonite along with the stain is suggested. Alumina and silica in the base seem useful in reducing the solvent action of the glaze on the stain.

The following were suggested as bases suitable for producing colored glazes with stain additions:

BASE GLAZE I (Cone 4-5)

Lead Carbonate.....	12.41%
Whiting.....	21.17
Kona F-4 Feldspar.....	25.18
Kaolin.....	8.39
Flint	<u>32.85</u>
	100.00%

BASE GLAZE II (Cone 9)

Barium Carbonate.....	2.2%
Whiting.....	15.7
Custer Feldspar	37.4
Edgar Plastic Kaolin	11.7
Flint	<u>33.0</u>
	100.0%
Add: Zinc Oxide	6.8%

Base Glaze II should work well with most brown stains, which require the presence of zinc for optimum color. For colors other than brown, try removing the zinc; an addition of small amounts (2-5%) whiting or wollastonite may be necessary for adjustment.

BASE GLAZE III (Cone 12-14)

Barium Carbonate.....	0.28%
Boric Acid.....	0.59
Magnesium Carbonate.....	0.59
Whiting.....	13.12
Frit 3467 (Ferro).....	19.82
Custer Feldspar.....	20.38
Nepheline Syenite.....	9.21
Kaolin.....	8.37
Kentucky Ball Clay (5).....	4.75
Flint	<u>22.89</u>
	100.00%
Add: Any Stain	10.00%

This glaze was developed by a Canadian company that produced ware with Victoria green and chrome-tin pink glazes at the temperatures indicated. The flint, frit and kaolin were ball milled with the color for 10 hours, then the balance of the materials was added and the batch was ground for an additional 24 hours. This recipe might offer a good starting point for those wishing to develop high-temperature pinks. Perhaps a few adjustments such as decreasing the flint, increasing whiting and feldspar, would lower the maturity to within the reach of most electric kilns, without greatly affecting color.

Victoria greens (a sodium or potassium dichromate, flint, calcium carbonate mixture) and chrome-tin pinks do tend to fade at about Cone 9, but maintaining an optimum oxidation atmosphere may slow this process. In gas kilns, the gas-air ratio should be 1:10; in electric kilns, try firing with both bottom and top peephole plugs out.

Subscribers' inquiries are welcome and those of general interest will be answered in this column. Due to volume, letters may not be answered personally. Send questions to: Technical Staff, Ceramics Monthly, Box 12448, Columbus, Ohio 43212.

Earn A DFA

at home... in your spare time

That's right! Now you too, can be a Doctor of Fine A.R.T. with the privileges of signing DFA after your name and having your friends call you "Doc".

A.R.T. is now offering a 192 page **home study course** with hundreds of illustrations and technical information plus a detailed bibliography. And right now as an **introductory offer** if you send a 3 x 5 card before March 30th*, you will receive this handsome, easy to read home study guide **ABSOLUTELY FREE!**

Ten fact filled chapters with such provocative titles as "Choosing a Clay Body", "Choosing a Potter's Wheel", **and more.** Just think of the hours of enjoyment while you earn your DFA.

Earning your DFA

After reading the ten chapters and after you feel you understand the information thoroughly, you will find an application for degree disguised as an order blank (but only you will know). If your 'application' (he! he!) totals \$100.00 you will receive a BA degree; \$400.00 for an MA; \$750.00 for an MFA and \$1000.00 for a DFA. And, if your order (he! he!) totals \$1000.00 and consists of at least half in clay, you will also receive a free wallet size card known as a Preferred Customer Card entitling you to savings throughout the year.



Bonus Offer #3

With every order of \$1000.00 or more receive the famous Ginja fettling knife. Collect a set of 96—start now.



Doc Nick Nero, DFA

March Clay Sale Extended thru April

As an extra bonus, our bookstore is having a clay sale in March. And if you write "what's up doc?" in the right hand corner, we'll send you information on the clay sale also.



Homecoming

Visit our campus on April 9 & 10 and hear Doc Patti Warishina, DFA and Doc Robert Sperry, DFA give a 2 day workshop. For information and a poster write "what's up Doc II".

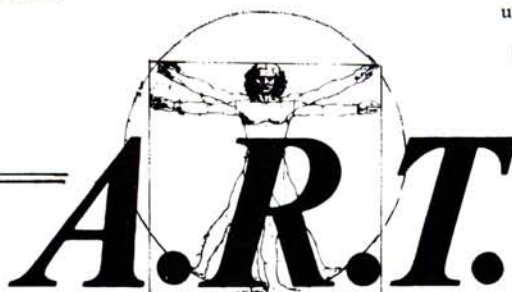


Doc Patti Warishina, DFA



Doc Robert Sperry, DFA

*After March 30, 1983 please send a SASE, 9" x 12" with 63¢ postage for a catalog. If you received a catalog last year or have purchased from us this year you will automatically receive a catalog during March—it will not be necessary to request one. This, by the way, is catalog No. 10/March 83 to Feb. 84.



Illinois Residents
312-593-6060

Toll Free (outside Illinois)
800-323-0212

921 Oakton Street, Elk Grove Village, IL. 60007

Comment

A Change of Attitude *by Arne Ase*

WHAT I DO is important—because that's what I have decided. Ceramic art is just as important as, for instance, medicine or space research. If I hadn't made up my mind about it, then at least I know for certain that it would *not* have been so. I just had to decide I wanted to be important.

Currently, I am engaged in trying to obtain an overall picture of the profession of ceramics, and where we, the ceramists, stand today. It's a depressing story. It's all about attitudes and identity.

Last year I did some traveling, and in the United States visited several universities, storing up fresh impulses. Admittedly, there are some bright spots, but by and large I have, to put it bluntly, found "muck"—both in a literal and figurative sense. Mucky conditions surely cannot be the most suitable where creative work is concerned—or can they? If ceramists were a more interesting social factor, then this might be put to a test. Someone would get together a group, set them up in light, spacious studios, equip them with the very best aid and appliances, give them adequate economic compensation, etc. Their behavior would then, over a few years, be compared with independent ceramists, working in cramped basements, equipped with only the most primitive tools—the way we normally work.

Broadly speaking, we live "in the basement," both physically and mentally, and this is bound to affect our behavior. We must make up our minds that we don't want to stay there any longer.

What do we know about our craft? I have tried to find out a bit about it: Apart from what's being handed down from person to person, and well hidden away in people's heads, we have our craft literature. Most literature is systematized within a large, integrated, electronic data processing system, so that by means of a telephone and a terminal one can obtain lists of books from most large libraries (both here in Norway and in the

United States). It costs a few "bucks," but is well worth it. The computer told me that there are some thousand different specialist books on ceramics alone, excluding art history. At least these books are different on the outside—just like people. Furthermore, the authors' names are different. On investigating the matter, however, it became apparent that there have been extensive extracting and re-editing. The same mistakes recur in one book after another.

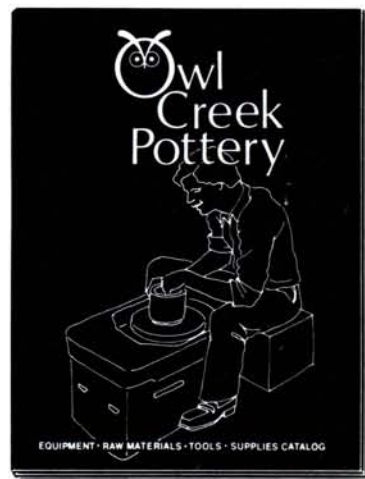
If I ask the terminal for some more exact specialist information, no matter what kind, the number of entries sinks very rapidly to zero. In other words, we know very little—at least of things that are relevant to our position as ceramists. One finds technical literature by and for technicians/chemists, and also some books written by outsiders like art historians and other self-appointed experts who have made it their business to impose terms and conditions on our craft. As far as specialist knowledge of ceramics, on our terms, is concerned, we apparently still live in the Stone Age, or perhaps more aptly at the "grunting stage."

We hide behind silly statements like: "Art begins where the spoken word ends." Then that discussion ends, and we are none the wiser. Instead of doing something useful, we waste time trying to convince each other (and anyone else who might care to listen) that: "My art is more 'art' than your art." Painters and sculptors know (have made up their minds) that their art is more "art," consequently it is so—and will remain so. Indeed, one does find the same sort of unprofessional, hierarchic attitude within ceramics (hello California).

In Norway, however, we artists have decided that clay work—pottery as well as sculpture—should be considered as a line of art, and our government has agreed. The only ones who haven't quite managed to accept it are some old painters and sculptors who seem to feel they've

Continued

NEW CATALOG



A complete source for equipment, clays, raw materials, chemicals, tools, books, pottery and ceramic supplies.

Authorized dealer for the following manufacturers:

Amaco	Ohaus
Bailey	Orton
Bluebird	Norman
Brent	Randall
Ceramichrome	Shimpo
Crusader	Skutt
Geil	Soldner
Giffin Earthworks	Walker-Jamar
Kemper	

 **Owl Creek
Pottery®**

**Send for your catalog
and price list today.**

**Owl Creek Pottery
11416 Shelbyville Rd.
Louisville, KY 40243**

Enclosed is \$3.00 for catalog, this amount to be refunded with my first order of \$20.00 or more.

Name _____
Address _____
City _____
State _____ Zip _____

Creative Industries *Announces* **Up-Grade • Abil'ity**

***“Which Model Wheel Should I Buy?”
“How Much Centering Capacity Is Right For Me?”***

- Buy too much power and you've overpaid.
- Perhaps you've purchased the right amount of power for now, but in several years your skills and strength may have increased to the point that your lower power wheel will be limiting the size and kind of work you can do. To rectify the situation, you would have to sell the underpowered wheel (at a substantial loss, of course) and then buy the more powerful model.



This is the traditional dilemma of potters buying wheels. Now, Creative Industries has developed innovative marketing technology to solve this problem for you forever!

HERE'S HOW IT WORKS!

You buy the least expensive model which you feel will satisfy your needs. If, in years to come, you have the need for more power, just send us your motor, control box, foot pedal, belt guard and belt. We will then send you these items from the more powerful model to which you wish to up-grade. The cost is simply the price difference (at the time of up-grading) between the models plus postage and \$25.00 assembly and handling.

**No Other Potter's Wheel Manufacturer Offers
Up-Grade • Abil'ity
Why Settle For Less???**



For more detailed information on our wheels for yourself, your school, your shop or production studio, see your nearest dealer or call or write us today:

Creative Industries

5366 Jackson Drive • La Mesa, California 92041 • (619) 469-5012

Comment

been deprived of certain privileges, but they won't last forever.

Rather, let's talk about imagination, versatility and quality. Let's not waste energy trying to squash each other: we'll only lose by it, and the "others" will laugh. We are important, because that's what we have decided. Let's engage in research into our craft, on our own terms, whatever they might be. Let's become so imaginative, knowledgeable and capable that we may at least manage to "outrun" the amateurs.

At this point I already seem to hear the first "grunts": "Yes, but art is in essence research!" Yes, indeed—at its best it is.

As far as our craft is concerned, we still live in the Stone Age. Take the kilns at our universities, for example. By and large they are just heaps of old bricks, which use about five times the amount of energy necessary. The kilns are operated manually, which means the artist is forced to waste an awful lot of time just "baby-sitting" (in this day and age when an automatic washing machine with a wide selection of programs is a "must" in every household). In principle, the university should cover every subject, from the most primitive to the most advanced level; in this case one part is apparently well covered.

Perhaps I'm being naive, but I've always thought that the source of artistic creativity lies within the individual, and that we ought to spend time in developing insight and imagination, so that we may have something to communicate. After all, whether manual or automatic, firing is just a technique. First and foremost, it should *work*.

I am also of the opinion that ceramists ought to be in charge of the chemical laboratories of the ceramic industry. After all, they're the ones who know what the chemists are supposed to make. Moreover, the ceramist is best qualified to collaborate with designers.

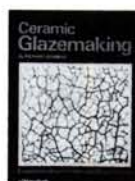
And if he shouldn't get that job after all, then I suppose he should become adviser to the president—or perhaps President of the United States.

Ah, well. . .

The author *Norwegian ceramist Arne Ase maintains a studio at Nesodden and is chairman of the ceramics department at the National School of Art and Crafts in Oslo.*

Ceramics Monthly's QUALITY HANDBOOKS

for Schools • Libraries • Craft Centers



CERAMIC GLAZEMAKING
Richard Behrens

64 pages
\$3.95

This text will prove valuable to all those who want practical information on formulating and using glazes. Batch recipes in all firing ranges are included, and many special glazemaking techniques are covered.



GLAZE PROJECTS
Richard Behrens

64 pages
\$3.95

This unique book covers the formulation and application of a variety of LEAD-FREE glazes in all firing ranges. An invaluable tool for those who like to experiment with glazemaking. Includes a special glossary of materials which is an excellent reference source.



THROWING ON THE POTTER'S WHEEL
Thomas Sellers

80 pages
\$4.95

A complete manual on how to use the potter's wheel. Covers all basic steps from wedging clay to making specific shapes. Clearly describes every detail using step-by-step photo technique.



POTTER'S WHEEL PROJECTS
edited by Thomas Sellers

64 pages
\$2.95

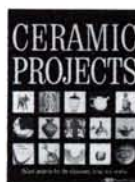
The projects in this handbook provide step-by-step instructions on a variety of special throwing techniques. Wind bells, lamps, bird houses and feeders, musical instruments and teapots are a few items you'll find presented.



DECORATING POTTERY
F. Carlton Ball

64 pages
\$3.95

This book explores easy methods of decorating pottery with clay, slip and glaze. Those who lack skill and confidence in drawing and painting will find special pleasure in discovering these decorating techniques.



CERAMIC PROJECTS
edited by Thomas Sellers

64 pages
\$2.95

An outstanding selection of projects for the classroom, home and studio. Each project introduces a different method of working in clay. Fountains, planters, jewelry, bottles and several other unique items are presented.



COPPER ENAMELING
Jo Rebert and Jean O'Hara

64 pages
\$2.95

Recognized as the best in basic instruction, this elaborate handbook has over 200 photographs. Recommended by leading enamellists and teachers.



UNDERGLAZE DECORATION
Marc Bellaire

64 pages
\$3.95

This complete handbook has all the answers on materials, tools and technique. Step-by-step projects are profusely illustrated. A practical guide for the beginner.



BRUSH DECORATION FOR CERAMICS
Marc Bellaire

64 pages
\$3.95

A fascinating book on the use and care of brushes. Shows how to make designs for decorating ceramics using just three basic brushes—the watercolor, liner and square shader. Excellent manual for beginners.

Ceramics BOOK DEPARTMENT

Box 12448 Columbus, OH 43212

WE PAY POSTAGE

Please send me the following:

- ☐ Ceramic Glazemaking \$3.95
- ☐ Glaze Projects \$3.95
- ☐ Throwing on the Wheel \$4.95
- ☐ Potter's Wheel Projects \$2.95
- ☐ Decorating Pottery \$3.95
- ☐ Ceramic Projects \$2.95
- ☐ Copper Enameling \$2.95
- ☐ Underglaze Decoration \$3.95
- ☐ Brush Decoration \$3.95

I enclose ☐ Check ☐ Money Order (Ohio residents add sales tax)

Name _____

Address _____

City _____

State _____ Zip _____

DEALER INQUIRIES INVITED



a family
tradition
of quality

DISTRIBUTION

ALABAMA

Birmingham The Pixie Pottery
2720 Fifth Ave. S., Irondale Industrial
Park (205/956-4270)
Glencoe Alabama Ceramic Supply
Hwy. 431, Glencoe Shopping Center
(205/492-3642)
Hazel Green Hazelhurst Ceramics
P.O. Box 110, Hwy 231 (205/828-4671)
Mobile Redgio Ceramics #2
4427 Government Blvd. (205/661-9469)
Montgomery The Pixie Pottery of Montgomery
1751 Upper Wetumpka Rd.
Capital Parkway Shopping Center
(205/264-1800)
Sheffield Hazelhurst Ceramics of Sheffield
201 Anapolis St. (205/383-9431)
Theodore Redgio Ceramics #2
Rt. 3, Box 360 (205/973-1006)

ALASKA

Anchorage Alaska Mud Puddle
9034 Hartzell Rd. (907/344-2026)

ARIZONA

Phoenix Marjon Ceramics, Inc.
3434 W. Earle Dr. (602/272-6585)
Tucson Marjon Ceramics
426 W. Alturas (602/624-2872)

ARKANSAS

Fort Smith Bercher Ceramics
4701 Grand Ave. (501/782-5996)
Fort Smith Ceramic Supply Co., Inc.
7318 Rogers Ave. (501/452-2340)
Little Rock Ceramic Art Center, Inc.
6817 Scott Hamilton Dr. (501/568-6382)
Texarkana Bea's Ceramics
1602 E. Ninth St. (501/772-7966)

CALIFORNIA

Arcata Beady & Knoty Macrame & Ceramics
874 Fickle Hill Road (707/822-0549)
Bakersfield Crest Ceramics
1808 N. Chester Ave. (805/399-2439)
Bloomington Inland Pacific Ceramic Supply
10147 Church St. (714/877-6050)
Calpella Pettitt's Ceramics
6240 Moore St. (707/485-0290)
Cordellia The Good Earth
499 Edison Court Suite A
(707/864-0836)
Escondido Conley's Ceramics
1039 W. Mission (714/745-2968)
Fremont Linds Ceramics
4399 Ingot St. (415/656-6196)
Fresno Duncan Hobby Ceramic Supply
5649 E. Shields Ave. (209/291-4444)
Hawthorne S.L. Clutter
13112 Inglewood Ave. (213/676-7454)
Hayward Da Ho Ceramics
19367 Mission Blvd. (415/276-8413)
La Mirada Stewart's of California, Inc.
16055 S. Heron (714/523-2603)
Mt. View Dahm Ceramics
2044 Old Middle Field Way
(415/964-3684)
Northridge Mar-Le Ceramics
8806 Yolanda Ave. (213/993-8275)
Paradise Cummings Ceramic Supply
1537 Wagstaff Rd. (916/877-6148)
Paso Robles Paso Robles Ceramic Shop
3 miles north of Paso Robles on
Old 101 (805/238-2328)
Sacramento Avanti & Imco Ceramic Supplies
1214 Howe Ave. (916/929-9192)
Santa Rosa Sue's Ceramics
3177 Guernville Rd. (707/525-8265)
Spring Valley Back Door Ceramics
1047 El Kelton Blvd. (714/462-2980)
South Gate Betty's Ceramics
13333 S. Paramount Blvd.
(213/634-9161)

COLORADO

Denver Van Howe Ceramic Supply Co.
Box 39398 (303/371-2517)
Mile Hi Ceramics, Inc.
77 Lipan St. (303/825-4570)
Pueblo Tigs Ceramics
415 W. 4th (303/545-4030)

CONNECTICUT

New Britain Royal Oak Ceramics
230 Oak St. (203/229-9494)
Newington Ceramic Mart Inc.
105 Paine Rd. (203/666-5726)
Pawcatuck Jean's Ceramic Studio
Rt. 1, Pondside Incorporated,
Stonington Rd. (203/599-4572)

FLORIDA

Jacksonville Dolphin Art Ceramics & Crafts II
1943 Blanding Blvd. (904/389-0919)
Largo C & R Products, Inc.
6150 126th Ave. No. L (813/535-1177)
Miami Miami Art-Crafts Supplies
6701 NE Second Court (305/757-2685)
Orlando Dolphin Art Ceramics & Crafts
6100 E. Colonial Rd. (305/277-0229)
Panama City Callaway Craft Center #1
6925 E. Highway 22 (904/871-1950)
Pensacola Callaway Craft Center #2
3105 N. "T" St. (904/433-6668)

SARASOTA

Poly Crafts
1839 61st St. (813/355-9755)
St. Petersburg Francoise Ceramics, Inc.
3608 Morris North (813/527-9637)
West Palm Beach Florida Ceramic Supply Corporation
2748 A Latham Rd. (305/684-0129)

GEORGIA

Augusta CSRA Ceramics
510 Greene St. (404/722-7231)
Columbus Allison Ceramic Supplies
931 McBride Dr. (404/561-1349)
Hapeville Georgia Ceramic Supply, Inc.
528 S. Central Ave. (404/767-6589)
Macon House of Hobbies & Gifts,
Unlimited, Inc.
4035 San Carlos Dr. (912/781-1391)
Savannah Great Southern Ceramics
408 W. Broad Street (912/234-7122)
Union City Allison Ceramics Southside
4843 Alexander St. (404/969-0096)
Valdosta Valdosta Ceramic Supply
2426 S. Patterson St. (912/242-4004)

HAWAII

Honolulu Terra-Ceramics, Inc.
733 Middle St. (808/845-0500)
Kailua, Kona Kona Ceramic Center
74-5596 Bay C Pawai Pl. (808/329-3360)

IDAHO

Idaho Potpourri Intermountain
203 Second St. (208/522-1689)
Wildier Treasure Valley Ceramics
Highway 95 N. (208/482-7386)

ILLINOIS

Chicago Chicago Metropolitan Ceramic Supply
5332 N. Elston (312/283-5757)
East Moline Hobby House Ceramics
1911 158th St. (309/792-9017)
Grayslake Town & Country Ceramic Supply Co.
1 North Barron Blvd. (312/233-2668)
Joliet Joliet Ceramic Arts & Crafts
64 N. Desplaines St. (815/723-8616)
Metamora Mid-III Ceramic Supply, Inc.
Lourdes Rd., RR 2 (309/383-4111)
Millstadt Mid-III Ceramic Supply
800 B & H Industrial Court
(618/476-1077)
Warrenville Cecas Enterprises, Inc.
29-W 555 Batavia Rd. (312/393-9468)

INDIANA

Fort Wayne Indiana Ceramic Supply
1815 S. Harrison St. (219/744-4748)
Griffith Northern Indiana Ceramic Supply, Inc.
208 E. Main St. (219/924-4180)
Indianapolis House of Ceramics, Inc. Edith's Div.
6511 Julian Ave. (317/353-8141)
Lafayette Ginny's Ceramic Supply Center
817 Woodmere (317/448-1212)
Osceola Neely's Ceramics
10106 McKinley (U.S. 20) (219/674-5996)
Vincennes Clifton Ceramic Art & Craft
1750 Willow St. (812/882-9692)

IOWA

Burlington Norma's Ceramics
1107 N. Eighth St. (319/752-3705)
Cedar Rapids Riverview Ceramics
1660 W. Post Rd. SW (319/396-5555)
Des Moines Parker Ceramic Supply Co.
2204 W. 23rd St. (515/255-7166)
Fort Dodge House of Clay
713 South 21st Street (515/576-4477)
McGregor Scotlin, Inc.
236 Main St. (319/873-2289)
Sanborn Lyman's Ceramics
407 W. First St. (712/729-3020)

KANSAS

Kansas City Spectrum Ceramics
817 Central Ave. (913/621-5262)
Norton Prairie Dog Ceramics
RFD #1 (913/877-3022)
Salina Shadow-Box Ceramic Studio
308 W. Cloud St. (913/825-4140)
Wichita Evans Ceramic Supply
1518 S. Washington (316/262-2551)

KENTUCKY

Bowling Green Sandy's Ceramics
Rt. 15, Lovers Lane (502/842-9171)
Henderson Lois Ceramics
1508 Washington St. (502/827-2271)
Louisville Ohio Ceramic Supply, Inc.
Kentucky Division
9806 Taylorsville Rd. (502/267-7742)
Paducah West Kentucky Ceramics &
Crafts Center
1101 Jefferson St. (502/443-3434)

LOUISIANA

Alexandria Wilmars Ceramic Supply
1505 Rapides Ave. (318/442-6250)
Baton Rouge Creative Crafts, Inc.
455 Roselawn Ave. (504/344-9831)
Wilmar's Ceramic Supply
9526 S. Choctaw (504/923-1924)

MISSISSIPPI

Monroe Wilmar's Ceramic Supply
1008 Jackson St. (318/387-5756)
New Orleans Dell's Ceramics, Inc.
8032 Townsend Place (504/241-4567)
Pelican Ceramic Supplies, Inc.
2626 St. Philip St. (504/947-3570)
Shreveport Shreveport Ceramic Supply
4636 Hwy. 71 North (318/222-2909)
Sulphur Boehm Ceramic Supply
916 Post Oak Rd. (418/625-3511)

MAINE

Bangor Smith's Ceramics
268 Main St. (207/946-3969)
Scarborough French's Pineview Ceramics & Crafts
Rt. 114, Box 157, 475 Gorham Rd.
(207/839-6306)

MARYLAND

Bel Air Naomi's Ceramic Supply, Inc.
501 Granary Rd. (301/879-1707)
Laurel Chesapeake Ceramic Supply
#1 Main St. (rear)
(301/621-1888) Washington area
(301/792-2120) Baltimore area
Dottie's Art Corner, Inc.
508 S. Main St. (301/829-1642)

MASSACHUSETTS

Chicopee Terry's Ceramics
833 Chicopee St. (413/536-3182)
Leominster East Coast Ceramics
124 Water St., Bldg. 28 (617/534-5376)
Quincy Mass. Ceramic Supply Co.
221 W. Squantum St. (617/328-9787)

MICHIGAN

Cadillac Mo-Nell #2
301-C Lake St. (616/775-7321)
Grand Rapids Tari Tan Ceramic Supply, Inc.
2260 29th St. SE (616/452-3248)
Marquette Gil's Ceramics, Inc.
149 W. Washington (906/226-2377)
Sterling Heights World of Ceramics, Inc.
7200 15 Mile Rd. (313/939-4300)
Wyandotte Michigan Ceramic Supply
4048 7th St. (313/281-2300)

MINNESOTA

Duluth D & H Ceramics
6301 Grand Ave. (218/624-2483)
East Grand Forks Point Ceramics
320 Demers Ave. (218/773-1746)
Fairmont Paramount Ceramic, Inc.
220 N. State St. (507/235-3461)
St. Paul Minnesota Ceramic Supply
962 Arcade St. (612/74-7007)
Ceramics by Dee
895 Front Ave. (612/489-6404)

MISSISSIPPI

Bay St. Louis Redgio
1065 Highway 90 (601/467-4076)
Columbus Bill's Ceramic Supply
Rt. 5, Box 242-B (601/327-7979)
Jackson Double L Ceramic Supply
Hwy. 80 West (601/922-8441)
Newell Ceramic Supply Co.
4916 N. State St. (601/982-3683)
Waynesboro Ceramic Gallery Unlimited
702 Wayne St. (601/735-1155)
West Point Mar-Lyn Ceramics
307 W. Main St. (601/494-4849)

MISSOURI

California Thomas Ceramic Supplies
Hwy. 87 South (314/796-4484)
Springfield AB Ceramic & Woodcraft
3211 S. Scenic (417/887-6122)
Douglas Ceramic & Christmas Shop
Rt. 6, Box 667-B, Melville Rd.
(417/833-2611)

MISSOURI

St. Louis Genevieve's Ceramic Studio, Inc.
6514 Weber Rd. (314/638-9400)
Sugar Creek Four Corners Ceramics, Inc.
917 N. Sterling (816/252-6600)

MONTANA

Billings Montana Ceramic Supply
2016 Alderson Ave. (406/656-6023)
Great Falls Joanna's Ceramic Supply
807 Second St. S. (406/761-0827)
Miles City Mud Hut Ceramics
602 N. 6th (406/232-3988)

NEBRASKA

Lincoln Glaser Ceramics Inc.
2501 N. 27th St. (402/474-6445)
Norfolk Granada Ceramics
505 Norfolk Ave. (402/371-1630)
Omaha Paintin Place Ceramics
6700 S. 78th (402/331-1744)

NEVADA

Las Vegas Las Vegas Ceramic Arts, Inc.
1906 Western St. (702/384-2063)
Sparks Nic Nac Shelf
630 Greenbrae Shopping Center
(702/358-6636)

NEW HAMPSHIRE

Hooksett The Town Kiln, Inc.
RFD 7, By-Pass 28 (603/668-6678)
Marlborough Dora's House of Ceramics
322 Dublin Rd. (603/875-4471)

NEW JERSEY

Clifton Dolly Ceramic Art Studio
30 Montgomery St. (201/772-3854)
Lodi Ceramic Supply of New York &
New Jersey 87 Dell-Glenn Ave.
(201/340-3005)
Millville Brown's Ceramic Supplies
819 N. Second St. (609/825-7653)
Mt. Laurel Creative Hobbies, Inc.
Rt. 73, South of Turnpike
(609/235-2540)
Somerville Weidlich Ceramic Inc.
2230 W. Camplain Rd. (201/725-8554)

NEW MEXICO

Albuquerque Ceramic King, a division of KLM, Inc.
3825 Commercial NE (505/345-8421)

NEW YORK

Albany The Ceramic Touch, Inc.
345 New Karner Rd. (518/456-3148)
Brentwood Susie-O Ceramics
1083 Suffolk Ave. (516/273-6440)
Brooklyn Cel-Art Ceramics, Inc.
6750 Fifth Ave. (212/833-8188)
Cortland Red Barn Ceramics
Rt. 13 South (607/756-2039)
Liverpool Central New York Ceramic Supply
213-215 Second St. (315/457-2150)
New York Ceramic Supply of New York &
New Jersey 534 La Guardia Pl.
(212/475-7236)

NORTH CAROLINA

North Massapequa Marian's Ceramics, Inc.
946 N. Broadway (516/799-1330)
Long Island Seeley's Ceramic Service, Inc.
9 River St. (607/432-3812)
Oneonta Jackie's Ceramic Studio
106 Lake St. (518/297-5961)
Rouses Point Lezette Ceramics
Rt. 212, Saugerties-Woodstock Rd.
(914/246-7968)
Saugerties Syracuse
Slank's Ceramic Supply
2704 Lodi St. (315/471-0271)
Webster Rochester Ceramics & Greenware
102 Commercial St. (716/872-6190)

NORTH CAROLINA

Bailey Cary's Ceramic Supply, Inc.
Rt. 2, Green Gabes, Hwy. 581 N.
(919/235-2300)
Charlotte Graham Ceramics, Ltd.
3530 Trylon Dr. (704/525-2631)
Durham Durham Ceramic Supplies
1347 Ayondale Dr. (919/688-6421)
Fair Bluff Fair Bluff Ceramics
P.O. Box 96, Elm St. (919/649-7443)
Fayetteville Creative Crafts Ceramics, Inc.
6316 Yaddin Rd. (919/867-7393)
Waynesville Muse Ceramics
106 Frazier St. (704/456-8107)
Winston-Salem Ceramics by Omeda
2630 Peters Creek Parkway
(919/722-7213)

NORTH DAKOTA

Fargo Northwest Ceramic Supply
1446 Third Ave. North (P.O. 1175)
Mandan Siouxland Ceramic Supply
410 E. Main (701/663-3682)
Williston Arlene's Ceramics
Rte. 3 West, Bx 212 (701/572-7573)

OHIO

Cincinnati Maxfield Ceramic Supply, Inc.
4761 Creek Rd. (513/793-5545)
Village Ceramic Studio
8112 Blue Ash Rd. (513/791-5282)
Columbus Karshner's Ceramics
673 Wilson Rd. (614/276-3267)
Kent Ohio Ceramic Supply, Inc.
2861 State Rt. 59 (216/296-3815)
New Lebanon The Village Ceramic Studio
Supply, Inc.
278 E. Main St. (513/687-2111)

NEW HAMPSHIRE

New Washington Ruthe's Ceramics
4343 Carey Rd. (419/988-2201)
The Plains Adams Ceramic Supply
18 S. Plains Rd., State Rt. 682
(614/797-4553)

OKLAHOMA

Oklahoma City Dollie's Ceramics & Porcelain
3011 S. Shields Blvd. (405/632-9317)
J & F Ceramics
2322 N. Villa (405/525-0060)
Tulsa Ceramic Cottage
748 S. Wheeling (918/584-1580)

OREGON

Bend Bend Ceramics
1223 N. E. 1st St. (503/389-7755)
Junction City Clarke's Ceramics
1585 Juniper (503/998-2297)
Portland Dobe Depot, Inc.
2030 SE 7th (503/233-6207)
Georgia's
756 NE Lombard (503/283-1353)

UTORS

Glazes / Underglazes Molds / Kilns Bisque-Stains® / Brushes & Tools Ceramics® THE WORLD'S MOST FASCINATING HOBBY! Best-selling ceramics magazine!

PENNSYLVANIA

Dillsburg Bell's Ceramic Arts, Inc.
725 Rt. 15 (717/432-5714)
Du Bois Dun-Gar, Inc.
Rt. 322 (814/583-5178)
Enola Central Penn. Ceramic Center
125 N. Enola Dr. (717/732-0762)
Hegins Elsie's Ceramic Shoppe
669 E. Main St. (717/682-3138)
Johnstown Koch's Ceramics
624 Grove Ave. (814/535-5460)
Levittown The Art Shop
2660 Trenton Rd. (215/946-4078)
Mill Village Le Boeuf Ceramic Supply
S. Main St. (814/796-2651)
Moscow Sunshine Ceramics
Rt. 307, RD #3 (717/842-4591)
Nazareth Hester's Ceramics
15-19 Tatamy Rd. (215/759-1929)
New Oxford Becker Ceramic Supply Co., Inc.
426 Lincolnway W. (717/624-7311)
Norristown Sneddon's Ceramic Studio
Appledale Rd., RD #1 (215/539-8190)
Pittsburgh Mitchell's Ceramic Supply
Corporation
57 Noble Ave. (412/922-2606)
Washington Custom Craft Ceramics
Rt. 40, R.D. 8, Bx. 185A (412/228-1351)
West Chester Ettore's Ceramics
175 E. Boot Rd. (215/692-7258)

PUERTO RICO

Hato Rey Casa del Barro, Inc.
Final Calle Federico A. Casta #1047
Urb. Industrial Tres Monjitas
(809/754-6585)

RHODE ISLAND

Pawtucket Louis's Ceramic Supply Company
114 Smithfield Ave. (401/726-1634)
Warwick Cesare's Ceramics
373-375 Longmeadow Ave.
(401/738-6388)

SOUTH CAROLINA

Anderson Anderson Ceramics Co., Inc.
1950 S. McDuffie St. (803/226-0321)
Charleston Rourke's Ceramic Studio, Inc.
2475 Ashley River Rd. at Pierpont
(803/766-3842)

Charleston C C Ceramics
8811 Deerwood Drive (803/553-0883)
Myrtle Beach McNair Ceramics
Hwy. 501, Box 95 (803/293-2272)

SOUTH DAKOTA

Rapid City Ceramics Supply Center
2923 W. Rapid (605/342-0824)
Sioux Falls Ceramic Hobby Supply, Inc.
1005 W. 11th St. (605/334-5821)

TENNESSEE

Bristol Twin City Ceramics, Inc.
Rt. 2, Box 214-A, Hwy. 11-W
(615/323-4031)
Chattanooga Mountain View Ceramic Center, Inc.
4708 Dayton Blvd. (615/875-8796)
Memphis House of Ceramics, Inc.
1011 N. Hollywood (901/324-3851)
Nashville Ceramic Techniques
2603 Franklin Rd. (615/269-9796)
Dorothy Lamar Ceramics
3302 Gallatin Rd. (615/262-2645)
Singer Ceramics
952 Main St. (615/227-0134)
Oak Ridge Ceramatique
66-1/2 Outer Dr. (615/482-3858)

TEXAS

Abernathy The Ceramic Peeples
718 Ave. C (806/298-2412)
Abilene The Hobby Shop
911 N. Mockingbird Lane
(915/673-4852)
Alamo Ceramic Playhouse
Rt. 1, Box 150 (512/787-9728)
Amarillo Fun Factory
2400 Commerce (806/359-8559)
Corpus Christi Corpus Christi Ceramics
4343 Kostoryz Ave. (512/852-4247)

Dallas Bateman Ceramics
718 Pierce St. (214/946-4343)
El Paso Loma Ceramics, Inc.
1110 Pendale (915/598-8089)
Fort Worth Bateman Ceramics
6615 E. Lancaster (817/451-2601)
Ceramic Arts Supply, Inc. of Texas
1515 Jacksboro Hwy. (817/625-5141)
Houston Family Affair Ceramics & Crafts
8964 Kirby Drive (713/665-8805)
Houston Arts & Crafts, Inc.
1435 Westheimer (713/523-2807)
Irving Family Affair Ceramics & Crafts
3232-34 Royalty Row (214/445-1701)
San Antonio House of Ceramics Corporation
218 E. Rapsody (512/341-2303)
Laurine Brock Studio
1651 W. Woodlawn Ave. (512/733-0861)
Tivoli Faye's Ceramics
Box 232 (512/286-3204)

UTAH

Salt Lake City Capital Ceramics, Inc.
2174 S. Main St. (801/466-6471)

VERMONT

Rutland Vermont Ceramic Supply Center
451 West St. (802/775-4540)

VIRGINIA

Norfolk Pottery Art Studio, Inc.
4510 Killam Ave. (804/489-7417)
Richmond M-C Studio, Inc.
4115 Hopkin Rd. (804/275-1821)
Roanoke Dill-Hawk Ceramics, Inc.
Rt. 2, Box 436, Hwy. 117 (703/366-0701)

WASHINGTON

Deming Ceramic Hut
3996 Valley Hwy. #9 (206/592-5604)
Everett Ceramic Arts, Inc. (Everett)
11016 Chennault Beach Rd.
(206/353-5000)
Spokane Ceramic Arts, Inc.
W. 38 Third Ave. (509/624-0867)
Tacoma Miller's Ceramics
4628 Pacific Ave. (206/475-8166)
Yakima Ceramic Arts, Inc.
404 S. Second St. (509/248-1526)

WEST VIRGINIA

Clarksburg Town & Country Arts & Crafts
Crooked Run Rd., 1/2 mile off Rt. 19
at Gore (304/622-5335)
Kenova Todd's Ceramic Supply, Inc.
Hwy. 2029 Poplar St. (304/453-6346)
Princeton Rainbow Ceramics
819 Mercer St. (304/487-3116)
St. Albans Juanita's Ceramic Supply
5930 McCorkie Ave. SW (304/768-3583)

WISCONSIN

Beloit Marcella's Ceramics, Inc.
1150 Inman Parkway (608/362-5056)
Green Bay Rolene Ceramic Studio, Inc.
2522 W. Mason St. (414/497-1133)
Menomonee Falls Wisconsin Ceramic Supply
W 137 N5560 Williams Pl.
(414/781-1911)
Milwaukee A. C. Ceramics
5219 W. Villard Ave. (414/463-8882)
Sun Prairie Marcella's Ceramics, Inc.
3345 Highway 151 (608/241-2952)
Tomah Waugh's Ceramic Studio, Inc.
Rt. 3, 2 miles E. of Tomah on
Hwy. 12-16 (608/372-5211)

WYOMING

Casper Ceramics and Supplies
146 S. Elk (307/234-3877)

OUTSIDE U.S.A.

AUSTRALIA
Sydney, NSW Alderson Arts and Crafts
262-4 Railway Parade, Kogarah
(612/587-2699)
Cardiff NSW Hobby Ceramic Importers
18 Nelson Rd. (49-648032)

QUEENSLAND

Brisbane Ceramic Supply Center
Unit 2, 429 Creek Rd., Mt Gravatt
(7-343-7659)

SOUTH AUSTRALIA

Findon Duncan Ceramic Products, (Australia)
7 Wanda Avenue, (08/356-9155)

VICTORIA

Boronia Jonan Ceramics
2 MacQuarie Place, (03/7298640)

WESTERN AUSTRALIA

Osborne Park Ceramicraft of Western Australia
28 Colray St. (011/619-443-2366)

CANADA

ALBERTA
Calgary Terra Ceramic Supplies, Ltd.
518 42nd Ave. SE (403/243-8998)
Edmonton Alberta Ceramic Supplies, Ltd.
11565-149th St. (403/451-0410)
Grand Centre Zarecki Leisurescrafts, Ltd.
Box 711, 4613-50th St. (403/594-4121)
Lethbridge Carpenter Ceramics
3213 Second Ave. N. (403/328-0654)

BRITISH COLUMBIA

Burnaby Adanac Ceramics
7289 Curragh St. (604/438-6196)
Kamloops Wild Goose Ceramics
1455 River St. (604/372-7411)
Nanaimo Island Ceramic Supplies
Island Hwy., 2 miles S. of Nanaimo
(604/754-4921)
Surrey Canadian Ceramic Wholesalers
12138 86th Ave. (800/633-1371)

MANITOBA

Winnipeg The Ceramic Greenhouse, Ltd.
31 Trotter Bay (204/475-1456)

NOVA SCOTIA

Truro Cobequid Ceramics, Ltd.
43-47 Forrester St. (902/895-5313)

ONTARIO

Burlington Ceramic Arts & Crafts Supply
2280 Industrial St. (416/335-1515)
London Jamil Ceramics, Div. of Mulcahy
Distributors LTD
501 Nelson St. (519/433-8844)
Ottawa Lynwood Ceramics Limited
256 Northside Rd. (613/820-0054)
Sturgeon Falls Joyce Ceramic Supplies Ltd.
River Rd., Box 298 (705/753-1571)
Thunder Bay Verchia's Place Ceramics
197 S. Algoma St. (807/344-1771)

QUEBEC

Boucherville, Montreal Uniceram, Inc.
1356 Newton St. (514/655-9911)
LaSalle Harris Ceramic Supplies (Quebec) Inc.
800 Jean Brillion (514/366-2472)

SASKATCHEWAN

Regina Regina Ceramics, Ltd.
1733 McAr St. (306/584-1110)
Saskatoon The Saskatoon Greenware, LTD
2230 Speer Ave. (306/652-0777)

COLOMBIA

Medellin Admitec
Calle 30 #55-131 (4-337761)

COSTA RICA

San Jose Ceramica Internacional, S.A.
P.O. Box 2028 (25-18-55)

DOMINICAN REPUBLIC

Santiago Industria de Ceramica Orquidea, S. A.
Calle del Sol. No. 148 (809/582-5366)

FRANCE

Paris Socor, S. A.
130 Rue De Mont-Cenis, 7588 Paris
Cedex 18 (1-606-4199)

GUATEMALA

Guatemala City Ceramica Maggie
6a Avenida 4-38, Zone 9 (502-2-63108)

HOLLAND

5202 CA's — Hertogenbosch Sillex Trading Company
De Meerheuvel 5, Industrial Park
(073-215573)

ICELAND

Hafnarfjordur Keramikhusid, Ltd.
P.O. Box 275, Reykjavikurvegur 68

JAPAN

Tokyo Japan—Duncan Ceramic Products Inc.
76 24-8, 1 Chome Nukui-Machi,
Nerima-Ku (03-999-2545)

Yokosuka

Kanagawa Japan Duncan Co., LTD
35 Akiya (0468-57-1359)

NEW ZEALAND

Napier Heather's Ceramic Studio, Ltd.
Ford Road, Onekawa (55-892)

Auckland

Heather's Ceramic Studio, Ltd.
135 Cascades Rd., Pakuranga
(6470/434-700)
Christchurch Smith & Smith Ltd.
213-215 Tuam St. (791080)

PANAMA

Panama Productos Superiores, S. A.
P.O. Box 655 (507/25-9100)

PHILIPPINES

Metro Manila Saranga Ceramics Mfg. Corp.
7441 M. Santillan Street (89-39-18)

SPAIN

Barcelona Bellas Artes Goya
Muntaner, 9 (3/204-19-49)

VENEZUELA

Bolivar Ceramics Cofarca, Villa Alianza
Sec. 3, Calle Los Angeles #1 Puerto
Ordaz (086-22896)

Caracas

Ceramica Zeus
Apartado 80387 (2-93-21-98)
Ceramica Color C.A.
AV. Avila Quinta Shanghai La
Castellana (065/316885)
Catia Caracas Secoflores, C.A.
Centro Comercial Por-Patria, Nivel 4,
Locales D-3 D-2, Catia (89-51-94)
Maracaibo-4002 Ceramica Alexandra
AV 14A #78-43 (71579)
Ceramica Arco Iris S.R.L.
Calle 78. AV. 13A (065/77210)

WEST GERMANY

Cologne CeramiCraft
Hubert-Ruettger-Str. 51, 5042
Erftstadt-Koettingen (02233/75005)
Hamburg Keramikstudio, Annette
Uhlendstr. 64
2105 Seevetal 1 (04105/53264)

12-82

Business-minded? Duncan Distributors are factory-trained professionals who can assist you with business information and guidance that will expand your ceramics business.

And if you're a hobbyist thinking about establishing your own retail operation, ask your Duncan Distributor about the wonderful business of hobby ceramics.

Put success in your future!

Cone 06-6 Oxidation Clay Bodies

by GERALD ROWAN

RECENT EXPERIMENTATION has yielded a variety of clay bodies suitable for wide-range firing from Cone 06 to Cone 6 in oxidation. All the tests were formulated with an addition of 15% fine grog because it represented an "average" of possible tempering agents. One or a combination of the following might be substituted for grog in these recipes: clay cat litter, grog (coarse, medium and/or fine), silica sand, crushed insulating firebrick, crushed common red brick, vermiculite, molochite (porcelain grog), ground local shale/slate or sawdust.

A greater percentage of tempering agent would reduce shrinkage and affect body color; shrinkage may also vary with alternative tempering agents. Additionally, firing cycle and related kiln conditions will affect body density.

If a more vitreous clay is desired, up to 5% talc may be added to the body recipe.

As with all clays, aging for about two weeks increases the workability of the following recipes:

Clay Body I (Cone 06-6)

Barnard Clay.....	5%
Cedar Heights Goldart Clay.....	45
Cedar Heights Redart Clay.....	23
Kentucky Ball Clay (OM 4)	12
Temper.....	15
	100%

This sculpture body fires to a warm tan with 2-3% shrinkage at Cone 06, and 7% at Cone 6; the absorption rates are 11% and 9%, respectively.

Clay Body II (Cone 06-6)

Cedar Heights Goldart Clay.....	47%
Cedar Heights Redart Clay.....	24
Kentucky Ball Clay (OM 4)	14
Temper.....	15
	100%

This recipe fires to a medium tan with 4% shrinkage at Cone 06, and 7% at Cone 6; the absorption rates are 15% and 12%, respectively. With 10% sand in place of 15% temper, this is also a good Cone 6 reduction clay body for handbuilding and throwing. It yields iron spots through most glazes and appears medium gray under clear glaze.

Clay Body III (Cone 06-6)

Cedar Heights Goldart Clay.....	36%
Cedar Heights Redart Clay.....	35
Kentucky Ball Clay (OM 4)	14
Temper.....	15
	100%

The previous sculpture body fires to a dark brick red with 6% shrinkage at Cone 06, and 9% at Cone 6; the absorption rates are 13% and 10%, respectively.

Clay Body IV (Cone 06-6)

Cedar Heights Bonding Clay.....	24%
Cedar Heights Goldart Clay.....	24
Cedar Heights Redart Clay.....	24
Kentucky Ball Clay (OM 4)	13
Temper.....	15
	100%

This recipe fires to a light brown with 3% shrinkage at Cone 06, and 6% at Cone 6; absorption rates are 12% and 10%, respectively. With 25% fine grog as temper and 3% bentonite to increase plasticity, it is a good raku clay body.

Clay Body V (Cone 06-6)

Barnard Clay.....	5%
Cedar Heights Bonding Clay.....	23
Cedar Heights Goldart Clay.....	22
Cedar Heights Redart Clay.....	23
Kentucky Ball Clay (OM 4)	12
Temper.....	15
	100%

This recipe fires to a warm medium tan with 3% shrinkage at Cone 06, and 5% at Cone 6; absorption rates are 15% and 12%, respectively. With 10% sand instead of 15% temper, this is a good Cone 6 clay body for handbuilding and throwing.

Clay Body VI (Cone 06-6)

Cedar Heights Goldart Clay.....	24%
Kentucky Ball Clay (OM 4)	13
Ocmulgee Red Clay	48
Temper.....	15
	100%

This sculpture body fires from a dark brick red to lighter terra cotta with 4% shrinkage at Cone 06, and 7% at Cone 6; the absorption rates are 12% and 10.5%, respectively.

Clay Body VII (Cone 06-6)

Cedar Heights Redart Clay.....	60%
Kentucky Ball Clay (OM 4)	25
Temper.....	15
	100%

This sculpture body fires to a bright brick red with 9% shrinkage at Cone 06, and 15% at Cone 6; the absorption rates are 9% and 5%, respectively.

These seven clay bodies may also be stained with 3-5% additions of iron chromate for dark brown to black; manganese dioxide for brown to dark brown; red iron oxide for brick red to red brown; or Barnard clay for walnut brown. Besides enriching color, Barnard clay additions also increase plasticity.

The author A previous contributor to CM, Gerald Rowan maintains a studio in Kutztown, Pennsylvania, and is art department chairman at Northampton Community College in Bethlehem.

Richard Bresnahan

"Tanegashima and Wood-Fired Ceramics an exhibition of thrown and coil-built functional ware, naborigama fired by Richard Bresnahan, was presented recently at the Society of Arts and Crafts in Boston.—Ed.*

CURRENTLY an artist-in-residence at Saint John's Abbey and University in Collegeville, Minnesota, Richard Bresnahan served a three-year apprenticeship with the Takashi Nakazato family of Karatsu, Japan. Returning to the United States in 1979, he began constructing a 40-foot-long, five-chambered *naborigama* (climbing kiln), with granite salvaged from a school, firebrick from a local brickworks and from old incinerators at Saint John's. Twenty-two tons of filler and granite mud came from a

nearby quarry. Four times a year (in April, June, August and November), the kiln is loaded with about 4000 pots, often wood-ash glazed. However, the last chamber, called the Tanegashima after the Japanese island where the technique originated, is reserved for unglazed pots wrapped in oak leaves, cattail reeds and grasses. Each firing takes about three cords of elmwood (from trees felled by Dutch elm disease on campus) to reach 2300°F.

Relying primarily on indigenous materials for his pottery, Richard collects nearly everything he needs. From a glacial ridge about 5 miles from the studio, he has stockpiled nearly 1800 tons of natural stoneware clay—more than enough for a lifetime of throwing three tons a year. Local farmers contribute ash

from basswood, elm and oak trees for glaze recipes. "The farming people can identify with this kind of process," Richard commented. "You ask them for materials; they're surprised, but glad to give them to you. And afterwards they come by to see what's going on." When fired in the wood-burning kiln, the pots record the action of the flame. "Whatever happens is documented," Richard noted. Some surfaces blush with warm color, while others are spotted with ash particles from the burning wood.

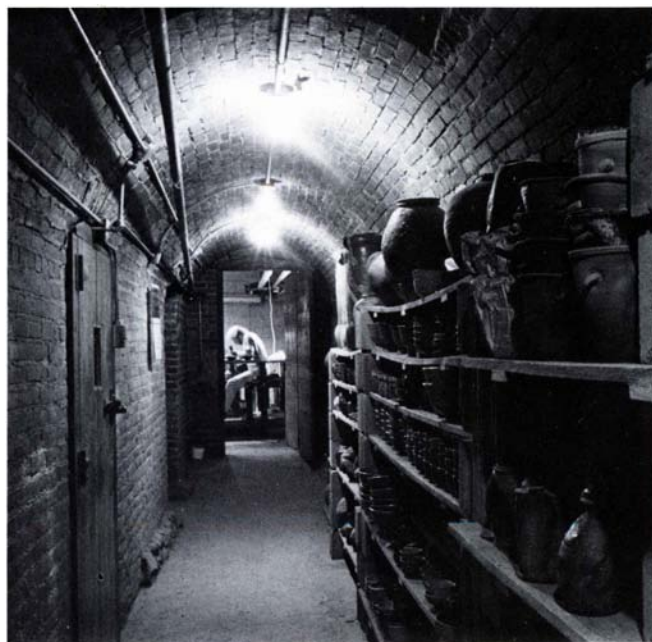
Melding East and West, Richard is "taking Japanese techniques and trying to create an American lifestyle and culture." His goal is to make good, affordable pots for everyone. He feels what he's doing is part of the trend to develop and encourage regional styles.

Coiled, paddled and thrown vase, 20 inches in height, natural fly-ash glaze from the artist's naborigama.





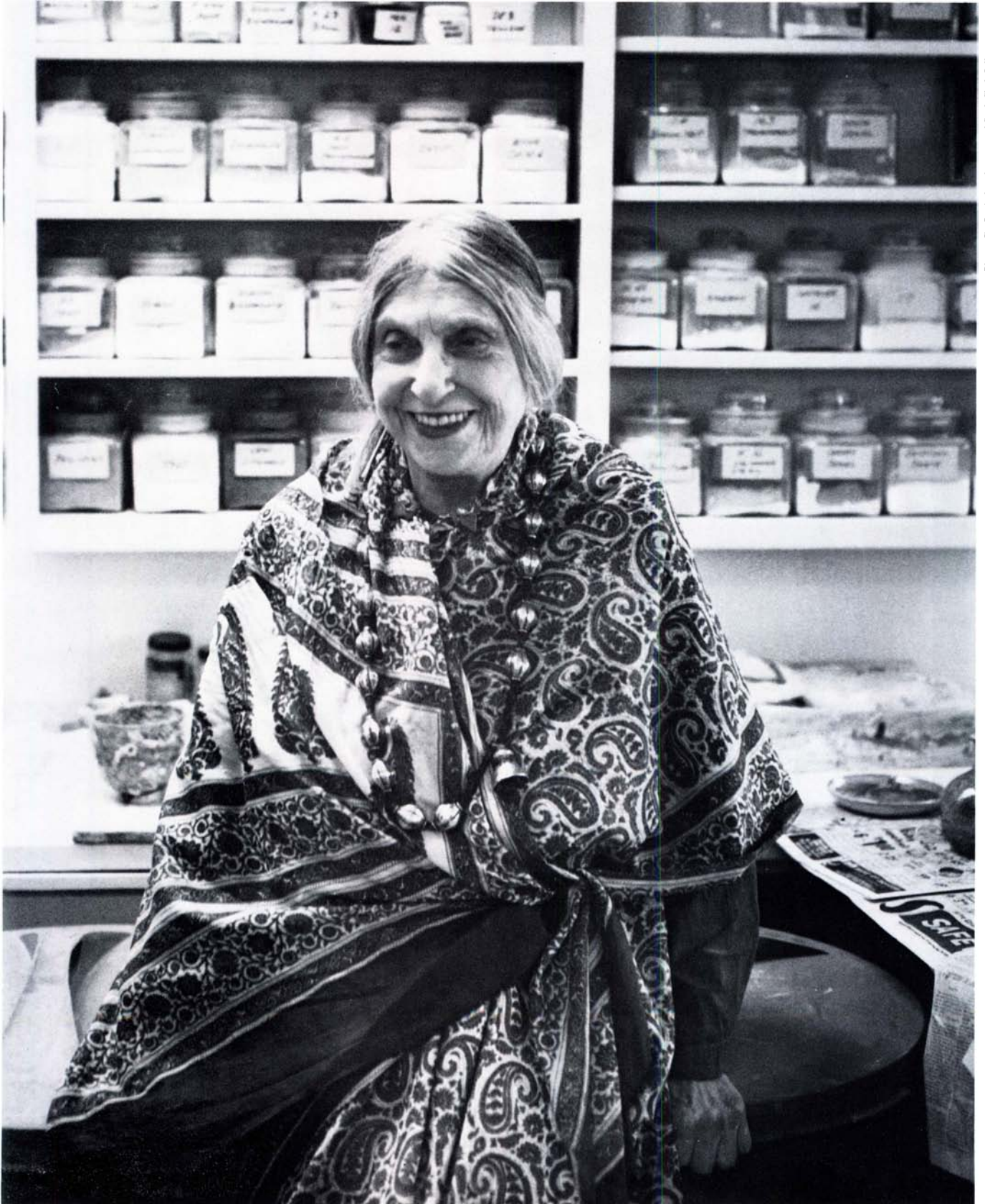
Top and above Richard Bresnahan's 40-foot naborigama (a chambered, climbing kiln) was constructed with salvaged granite from a school, firebrick from a brickworks and old incinerators.



Above and left Richard Bresnahan throws "butterfly dishes" off the hump. From a glacial ridge about 5 miles from his Collegeville, Minnesota studio, he has stockpiled nearly 1800 tons of clay.

Beatrice Wood

by RICHARD HANDLEY and interviewed by JIM DANISCH



Photos: Jim Danisch and courtesy of Garth Clark Gallery

At age 89, Ojai, California, ceramist Beatrice Wood maintains an active career, and in many respects is at her artistic prime.



Earthenware vase, 10 inches in height, gold luster glaze, 1982. An interest in ancient Persian lusters led Beatrice Wood to pursue ceramics in her forties, and since then she has developed a palette of low-fire glazes that lend a lustrous surface to thrown vessels and handbuilt sculpture. She keeps records of each glaze experiment. No wet glazes are kept on hand, and when a recipe is mixed, she prepares only 1000 grams of a base glaze, then sieves it three times before weighing out various amounts according to pot sizes. The mixture is brushed on the form, and electric kiln fired to Cone 08-04. A smoking stick inserted into the kiln during the cooling cycle reduces the glazes, resulting in surfaces resembling smoked Arabian lusters.

BEATRICE WOOD first began working with clay when she was in her forties, determined to make a teapot to match a set of antique lusterware cups she had purchased in Holland. Before then she had been an actress in Paris and had known French artist Marcel Duchamp, a leader of the dada movement. Struggling with clay and glazes at a time when potter's wheels were hard to find, she studied with Glen Lukens at the University of Southern California and later worked twice weekly with Gertrud and Otto Natzler. Since moving to southern

California 34 years ago, Beatrice has developed a palette of low-fire luster glazes which give her earthenware vessels and sculpture an opal-like luminescence. Textures fluctuate from shiny to matt, sometimes bubbling up off the surface in a spectrum of colors ranging from turquoise to cobalt blue, from beige to pink to copper red. The glazes are the result of painstaking experimentation and record keeping throughout her ceramics career. Fired in an electric kiln with a smoking stick inserted for reduction at the end of the cycle, the glazes are un-

predictable. But Beatrice would rather be surprised. She works for the happy accident.

The following conversation took place in a sunlit room with shelves of vessels adorning the walls of Beatrice's hilltop studio above the meadows and oak groves of Ojai.

Interviewer: Why do you work in earthenware?

Wood: Pure laziness, I think. I began in earthenware and like the softness. Also,

I'm alone doing this work; I have a neck injury and get tired very quickly. It takes too long to fire a kiln for stoneware, so I stick with Cones 08 to 04.

Interviewer: Does the preference for earthenware have anything to do with your feelings about color?

Wood: No, because curiously enough the short time I worked in high fire I got rather nice colors. But I really got into pottery out of an interest in old Persian lusters. I'd like to be able to create something similar to those more than anything. The Spanish potter Jose Artigas gave me some luster recipes years ago, but they didn't come out because our water, materials and kilns are all different from what they have in Spain. I'm glad because it forced me to do my own.

Interviewer: Do you have an opinion on the teaching of pottery?

Wood: It is very important to teach to release the individual. We never know from that one seed which we plant how it's going to bloom. It may take years for an artist to create a unique style and I think it's interesting that now in America so many people are turning to work with their hands. From the thousands who are now going into crafts, we're getting many wonderful styles and techniques. Teaching is a sacred thing and I don't think there are enough good teachers.

Interviewer: You often talk about listening to one's inner voice. Could you elaborate on that?

Wood: Oh, yes. When I went to India for the State Department for an exhibition and lecture tour, with cunning I took six small pieces of pottery in my suitcase. When I was selecting the pots, I was advised not to take a little blue one because it wasn't subtle enough. At the last minute I looked at the blue pot and said, "Oh, I love you and I'm going to take you regardless." When I stopped over in Japan to meet the Minister of Culture, that blue pot was the most attractive to him. He immediately asked me to come to the Takashimaya (department store) where Hamada and other artists exhibited. They gave me my own exhibition all because of that little blue pot. Inner feelings are vital. When I

choose a glaze to put on a pot, it's that kind of philosophy that pulls me to my choice.

Interviewer: Have you experimented with art forms other than pottery?

Wood: I tried to do color printing and color photography for a while upon returning from India, and it's baby stuff in comparison to wrestling with a kiln. There are so many uncertainties in pottery. It really takes a long time to achieve something sensitive and individual in clay. It takes time to really throw well. I don't feel I throw nearly as well as I should.



Earthenware chalice, 12 inches in height, thrown and assembled, with applied clay, gold luster glaze, 1982.

It's not easy for me; my clay is rarely the right temperature. I just sweat it out and work and work.

Interviewer: When you go to work each day, do you usually start out with an idea of what you're going to make, or does it evolve as you work with the clay?

Wood: I'm very organized. Before I fall asleep at night, I form a general picture of what I'm going to do the next day, then I soak in my tub. After the bath, I make a list of what I'm going to do the next day in pottery, the letters I'm going to write, the people I'm going to telephone. Then the next day I go into my studio and do it. I don't lose time going in a circle thinking about things.

Interviewer: Do you usually work on

the wheel at the same time you're working on sculpture?

Wood: No, I can't. I've found, even with pots, that it's better for me to make only two at a time. If I do it in an assembly line, I lose something. Where thrown forms are concerned, I'm only interested in doing something that I hope will be beautiful. Where sculptures are concerned, I like keeping them very primitive and kind of mischievous, and very few come out the way I would like them to be. I purposely keep my sculptures unschooled. I've never been instructed in sculpture, so I just find my own way and enjoy it. They take a long time to complete because I have no set technique.

Interviewer: Could you describe your glazing?

Wood: First of all, I am disciplined. I keep a record of every glaze I make; but that doesn't mean I can repeat them because I work a great deal with reduction firing. I usually make 1000 grams of a base glaze and measure out various amounts according to pot sizes. I put the dry glaze through a fine kitchen sieve three times and weigh out an amount every time I make a pot. I don't have a bucket of moist glaze ready to go.

Interviewer: What are you presently working on?

Wood: Well, I've just done a big teapot. I've done a vase different from my usual and I've been working on some fish. As soon as I get them out of the way, I'm going to make a few simple forms and glazes that aren't luster—some blues and whites for variety. I approach my work much like an artist painting a picture from the imagination. I don't think about anything and it just happens. I've let my work develop of its own will and it's taken me away from anything schoolbook. You know, good pottery is fine art. I have an old inherited bowl in my workroom. I tried to copy it once as an exercise and made four small bowls. They didn't even touch it. It's wonderful to see that; it shows me the difference between what's a sensitive, living pot and something that is just a pot.

The authors *Richard Handley is a potter residing in Ojai, California, and Jim Danisch is on the ceramics faculty at Ventura College.*



Left Thrown and handbuilt teapot, 10 inches in height, earthenware, turquoise/gold luster glaze, 1982.

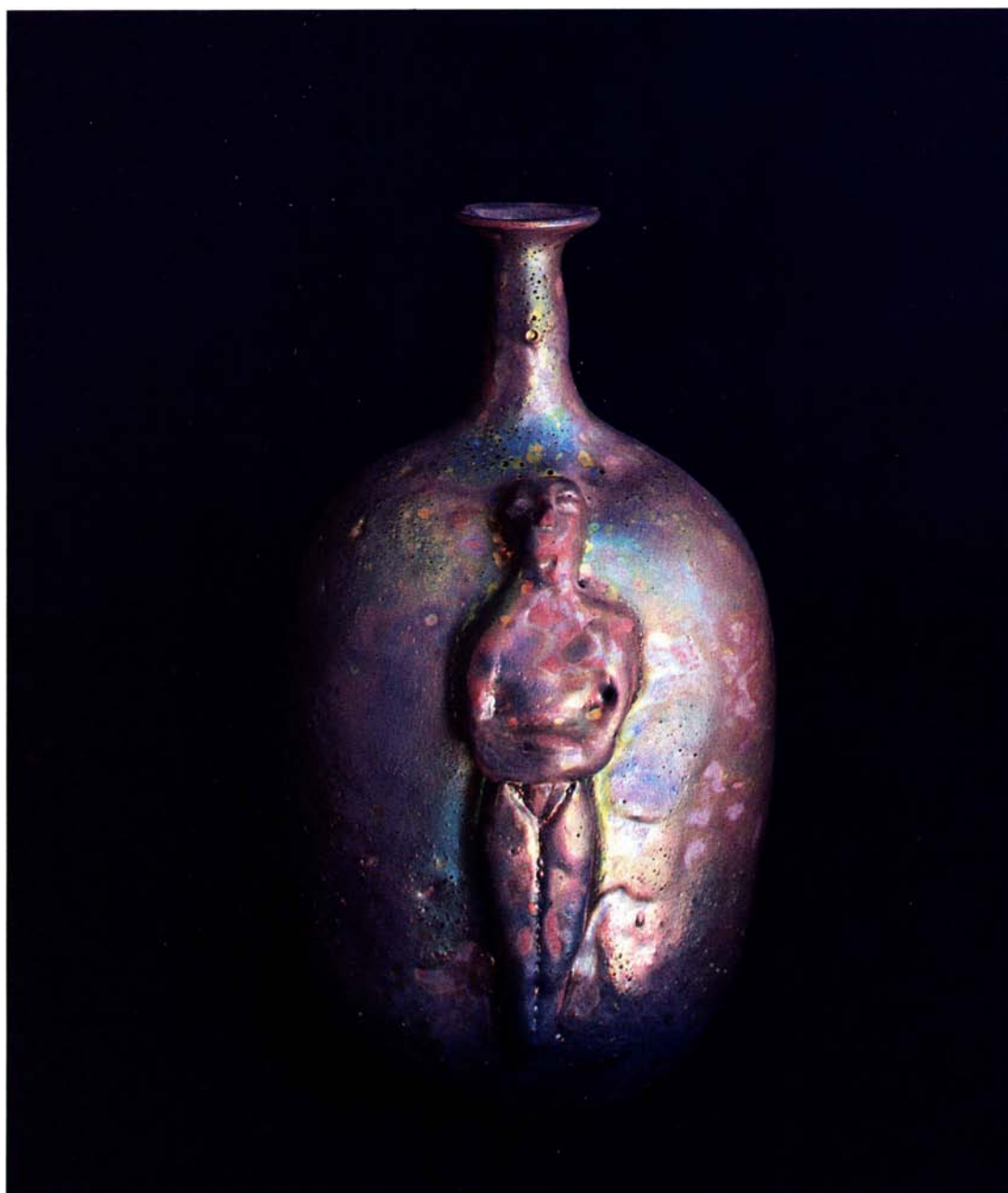
Below "Do Heads Matter?", earthenware sculpture, 8 inches in height, by Beatrice Wood, 1977.



Ware in various stages of completion lines the studio shelves. "Where thrown forms are concerned, I'm only interested in doing something that I hope will be beautiful. Where sculptures are concerned, I like keeping them very primitive and kind of mischievous"







Left *Thrown earthenware bottle, 6 inches in height, with applied clay, multiple handles, 1978.*

Right *Earthenware bottle, 8 inches in height, thrown and handbuilt, with luster glaze, 1981, by Beatrice Wood.*

Recipes

Beatrice Wood's glazes sometimes contain lead, as in the first two of the following recipes. The third contains a boron frit. "I keep playing around with glazes," she says; "sometimes I just use frits with china clay or flint added. Among the glazes I use are:

Low-Fire Glaze I (Cone 08-04)

Barium Carbonate.....	12.2%
White Lead.....	40.2
Whiting.....	6.2
Feldspar.....	22.4
Blue Hill Clay.....	10.6
Flint	8.4
	100.0%

Low-Fire Glaze II (Cone 08-04)

Lead Carbonate.....	28%
Frit 25 (Pemco).....	28
Ground Glass	28
Kaolin	<u>16</u>
	100%

Low-Fire Glaze III (Cone 08-04)

Frit 3134 (Ferro).....	52.1%
Kaolin.....	11.1
Flint	36.8
	100.0%

I am not a chemist, but experiment nevertheless and have many failures. I keep scrupulous records, and though I cannot reproduce many effects, they are stepping stones to a new trial."

Designer Craftsmen Fairs

Sales topping the million dollar mark were reported by exhibitors at the pre-Christmas Ohio Designer Craftsmen (ODC) fairs in Cincinnati, Columbus and Medina (near Cleveland).

Both sales and attendance figures jumped 40 percent at the fourth annual Cincinnati Crafts Affair. Presented the third weekend of November, receipts totaled \$180,000, with an across-the-show average of \$1731 per exhibitor. One-fourth of the 104 participants were ceramists who averaged \$1864 per booth—8 percent better than the norm. The high sales figure for clay was \$4000. Exhibitors also reported a total of 96 gallery contacts.



The three pre-Christmas Ohio fairs set records in attendance and sales.

The sixth annual Winterfair, largest of the ODC fairs, also drew a record crowd (up 20 percent from 1981) and

sales increased 6 percent (\$780,000 for an average of \$2236 per exhibitor). Eighty-seven ceramists averaged \$2276; one functional potter reported \$15,520 in sales (including wholesale orders)—the high figure for all media.

Held the third weekend in December, the new Northern Ohio Winterfair in Medina had \$58,240 in sales for the 111 participants. One-third of the booths sold ceramics, with the top seller reporting across-the-show receipts of \$3142.

If you are wondering about the quality of slides submitted for entry to these fairs, works shown in color throughout this article are reproduced from participants' slides accepted by the jurors.



Raku-fired basket form, 12 inches in height, with brushed oxides, by Dan Potter, Park Forest, Illinois.

Photos in this article are taken from the artists' juried slides, and represent the diversity of current fair production.

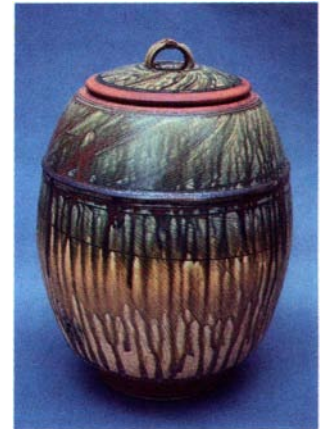
Photos: Dan Bailey, Bob Barrett, Mark Barrett, Bill Pelletier and courtesy of the artists



Oil lamps, 22 inches in height, with thrown porcelain bases, by Bill Campbell, Cambridge Springs, Pennsylvania.



Thrown porcelain platter, 22 inches in diameter, by Rick Hensley, Floyd, Virginia.



Ash-glazed jar, 22 inches in height, by Thomas Clarkson, Charlottesville, Virginia.



Sculpture, 13 inches in height, porcelain with feathers, by Don Montano, Silver Spring, Maryland.



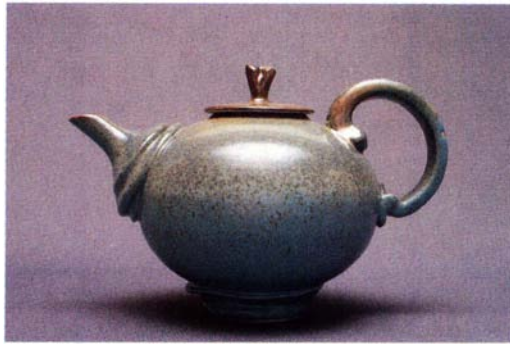
Casserole, approximately 10 inches in diameter, thrown from a white, high-talc clay body, oxidation fired to Cone 4, by Thomas Naumoff, Ann Arbor.



Teapot, 9 inches in height with cups and saucers, thrown porcelain, slip decorated, reduction fired, by Diana Gillispie, Weaverville, North Carolina.



Earthenware basket, 18 inches in height, by Susan Icove, Floyd, Virginia.



Thrown porcelain teapot, 9 inches in height, by Chris Morrett, Springfield, Ohio.

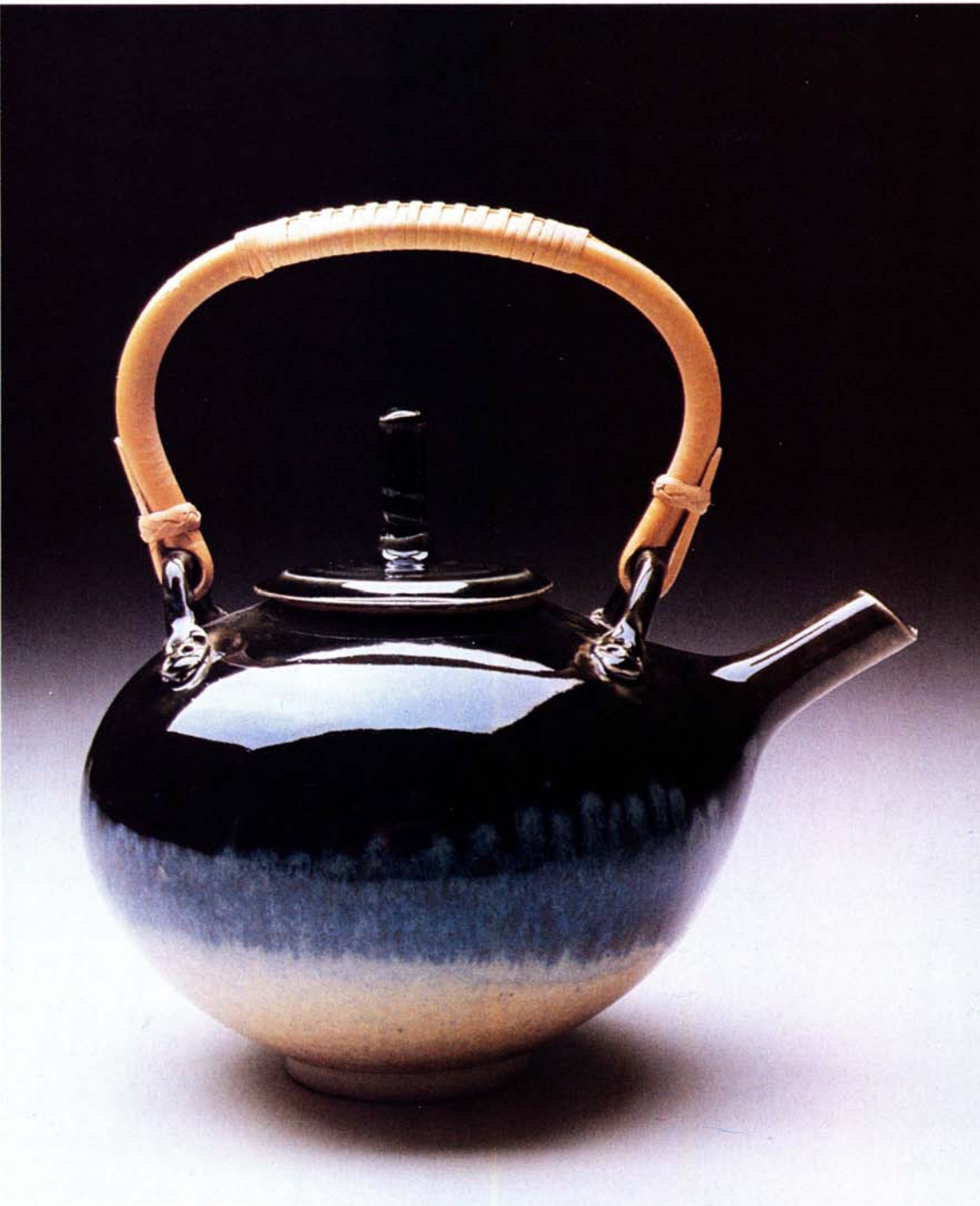


Carved porcelain plate, 4 inches in diameter, by Betty Talbot, Columbus, Ohio.



"Airport," detail of a multipart clay sculpture on a 6x2-foot base, low-fire clay and glazes, with electric motors, lights, by Scott Schleh, Saint Augustine, Florida.

*Thrown porcelain
teapot, 10 inches
in height, sprayed
chun glaze, by
David Turner,
Dayton, Ohio.*



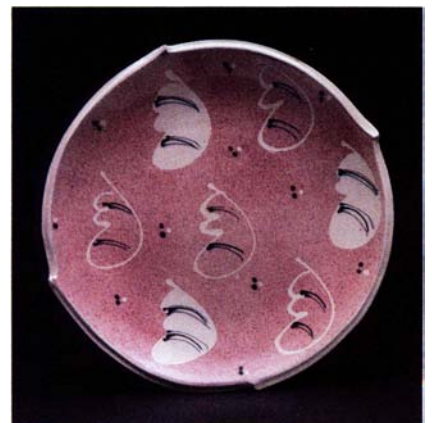
*Ovenware baking dish, 9 inches in width,
thrown, altered, by Donna Moore, Traverse
City, Michigan.*



*"Dragon Image," 22 inches in width,
low-fire stoneware, with oxides, by
Deborah Vestweber, Alexander, Iowa.*



*Earthenware plate, 10 inches in diameter,
with white slip, underglaze, latex resist,
clear glaze over all, by Susan Icove.*

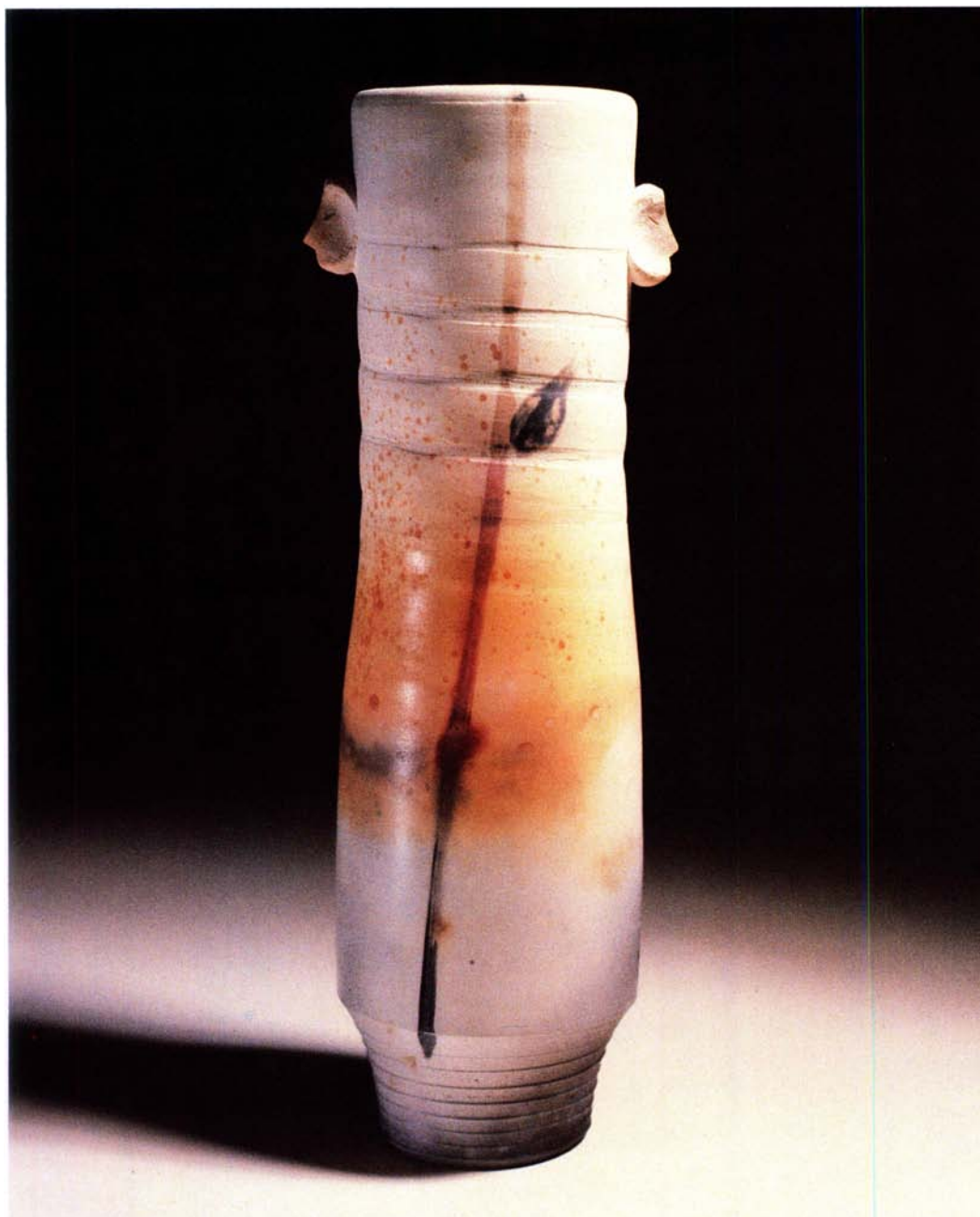




Far left *Mixed-media sculpture on laminated oak back, 20 inches in height, wire-cut stoneware, mirrors, bamboo, woodcock feathers, by George Genszler, Endeavor, Wisconsin.*



Left *Porcelain platter, 18 inches in diameter, thrown, slip decorated, by Diana Gillispie.*



Earthenware form, 11 inches in height, saggar fired in sawdust, by Ron Tenace, Volant, Pennsylvania.

Eve Watts



"Birds on the Sofa " 16 inches in height, handbuilt earthenware, with underglazes, clear glaze over all, fired to Cone 06.

"I LOVE DETAIL, and many of my works involve a group of figures, the interaction of which adds an element of complexity," observed Washington, D.C., ceramist Eve Watts. Patterned with underglaze, glaze and sometimes lusters, the handbuilt white earthenware scenes often reflect her environment. "Family Portrait" was inspired by a 20-year-old photograph of the artist's relatives. "Grouping of the people," Eve commented, "and body gestures were very important—those women on the sofa

posing for the camera, consciously trying to assume relaxed positions; and the men, most of them more serious. I wanted to make this portrait as busy as possible, because that's the way that house was."

Other works depict absurd situations. "For 'Birds on the Sofa,' I thought most people look like one kind of bird or other." The resultant form is "really more anthropomorphic than ornithological."

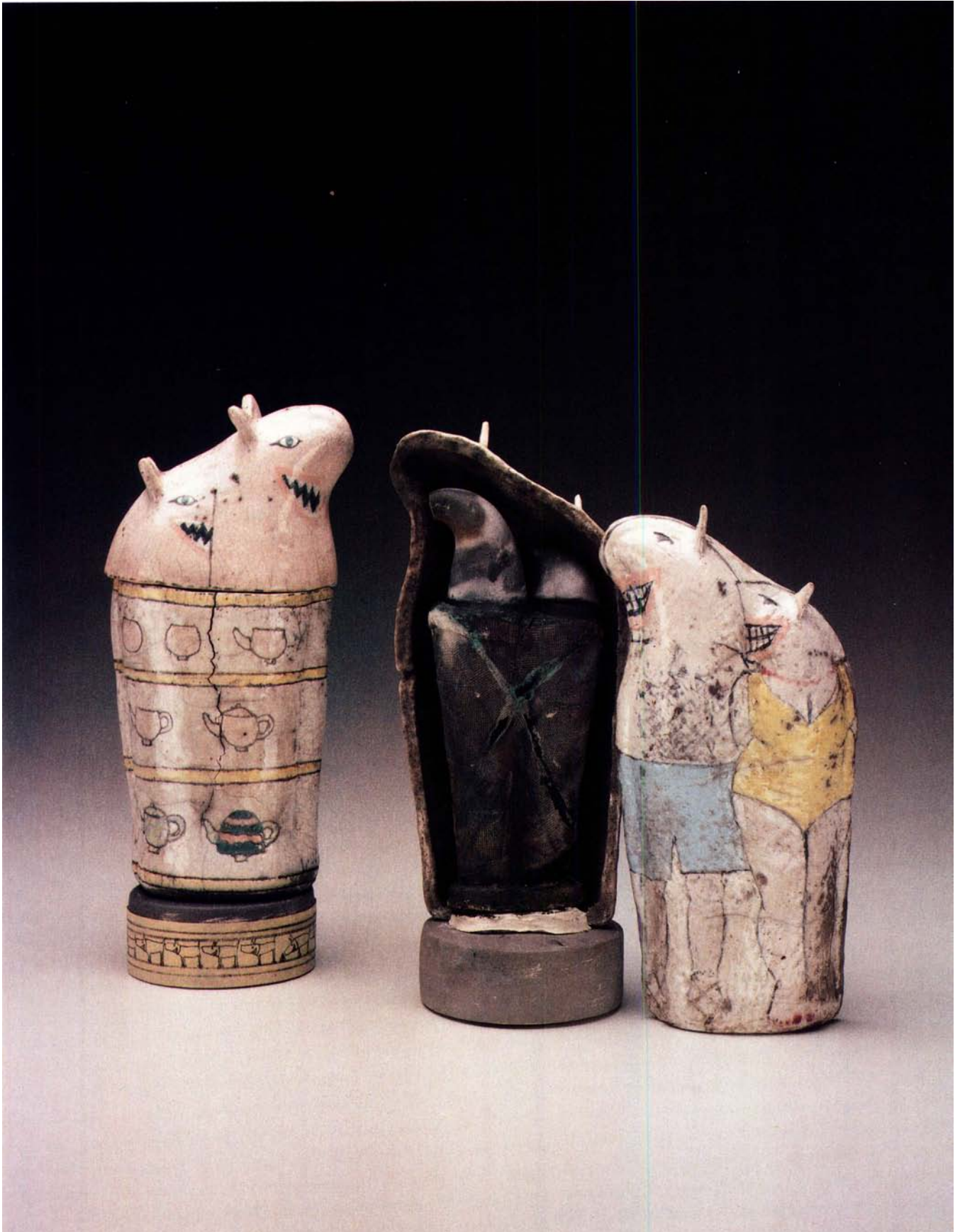
Recently, a solo exhibition of Eve's social commentary in clay was presented at Gallery K in Washington, D.C.



"The Family Portrait," 22 inches in width, underglaze-decorated earthenware.

Teapots at Cardiff

by MICHAEL CASSON



Photos: courtesy of the Faculty of Art and Design

While talking about the history of European ceramics with first-year students at the Faculty of Art and Design, Cardiff, Wales, I came across two installations displaying teapots by second-year students in the B.A. Honors Degree Course. For a six-week project, the 16 students had been instructed to develop their interpretations of the teapot, starting by examining the functional attributes of each part—spout/pouring, handle/lifting, etc.—going on to recognize the daily ritualistic aspects of making and drinking tea. The initial terms, therefore, were specific, but the ends were in no way prescribed. As to the means—

Left Sawdust-fired, brine-soaked, handbuilt teapot and raku-fired cover, with a “history” of the artist’s teapot endeavors drawn on the outside, by Tina Jones.

well, any ceramic method could serve and mixed media were not ruled out. The range of thinking and feeling that was the response to this challenge was salutary.

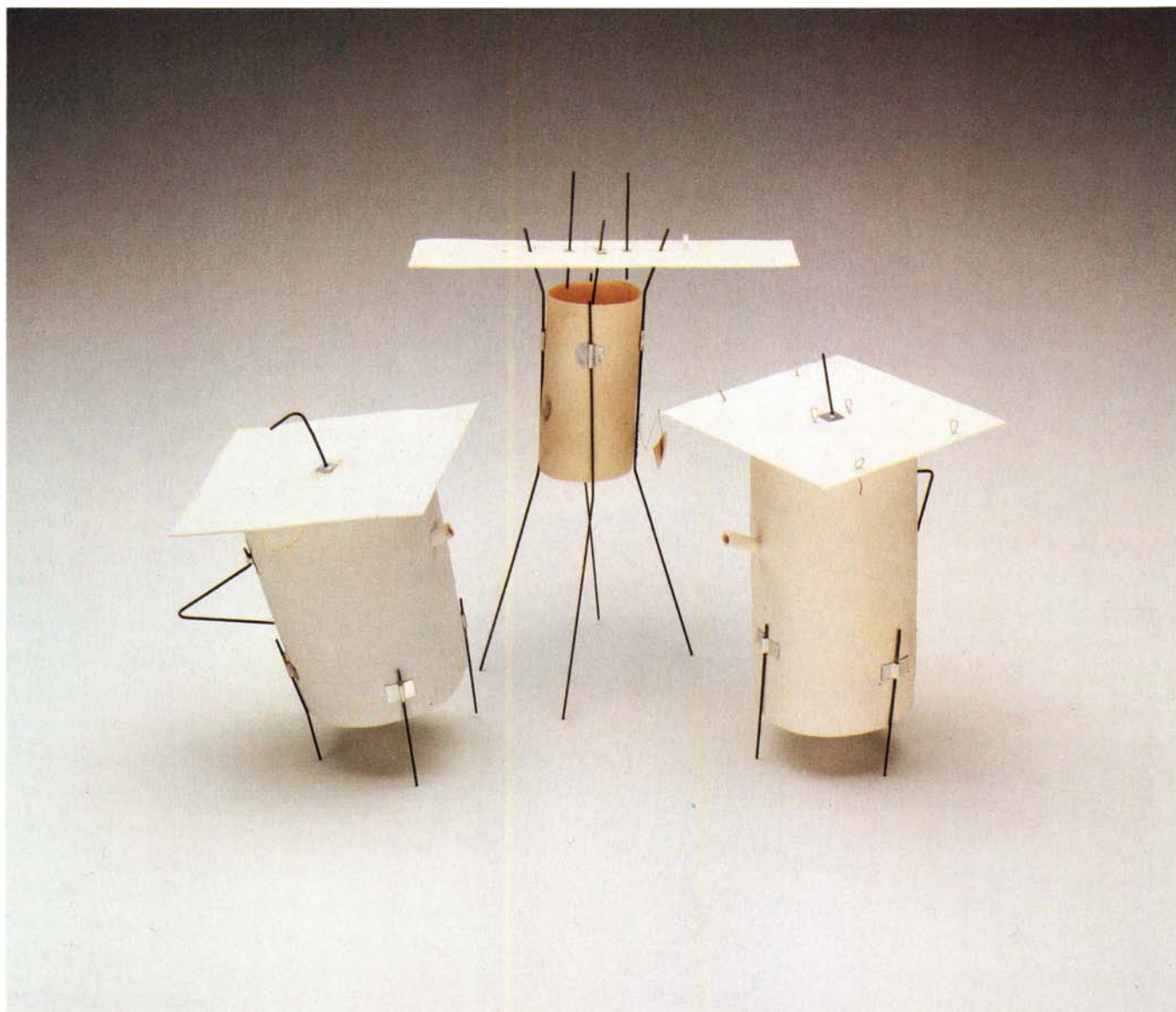
Tina Jones had invested her blackened, encrusted, brine-dipped, sawdust-fired teapots with the qualities of Egyptian embalmed figures. The raku covers (cozies?) had the histories of her teapot endeavors painted on the sides like the life history on a mummy case. In colors muted, soft, these forms evoked necromantic mystery.

Bernadette Herman’s teapots in paper-thin porcelain with metal rod legs and “handles” cast meaningful shadows—they had to be small, precious in fact. It was evident that many discoveries had been made incidentally here—rolling or floating porcelain onto subtly in-

scribed surfaces and the firing techniques required for such ultrathin sheets of translucent material—to name just two.

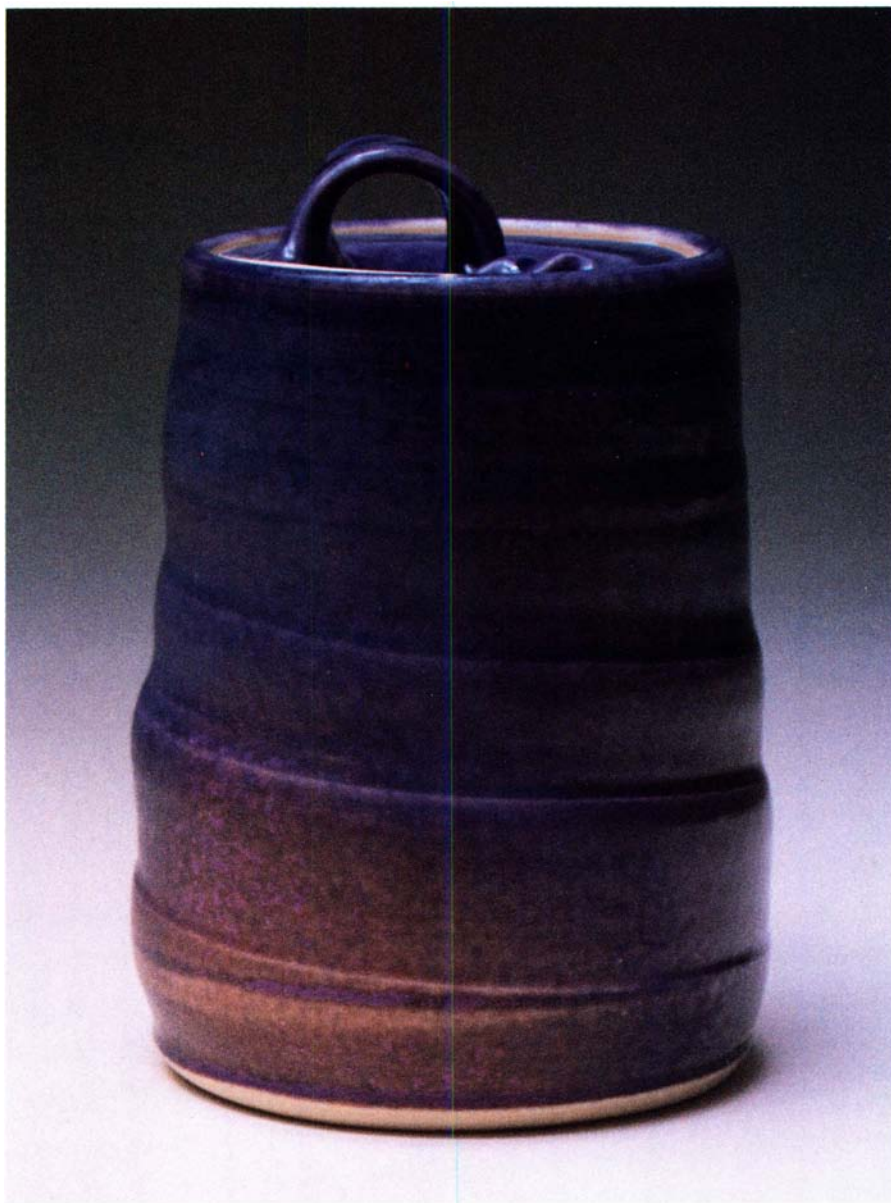
The makers I talked with had been excited and obviously extended by this project. All kinds of clays, making and firing processes—craggy, press-molded, sawdust-fired forms; thrown stoneware; cast, silk-screened porcelain; etc.—had been explored. The variety of completed examples allowed this viewer to veer from a good belly-laugh for one to an anxious curiosity at the mysterious qualities of another. There was even a teapot you could safely use at 7 o’clock on a Monday morning.

Below Handbuilt porcelain teapots, with metal rod legs and handles, by Bernadette Herman. Both artists are students at the Faculty of Art and Design, Wales.



Louisville Alumni Invitational

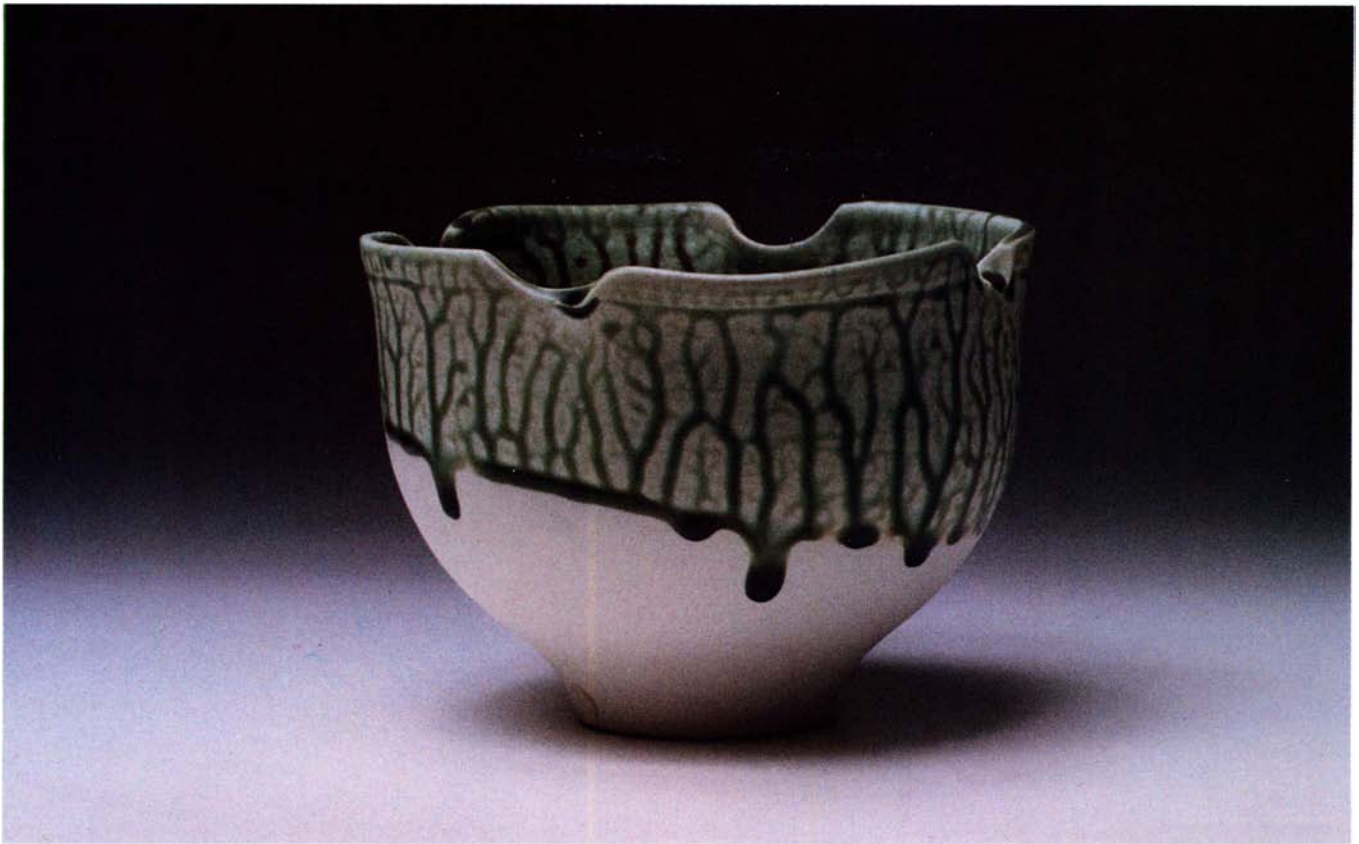
CURRENT WORK by former students of faculty artist Tom Marsh (see the November 1982 cover story) was exhibited in a recent invitational at the University of Louisville, Kentucky. Since graduation, most of these 16 ceramists (some studio potters, and others who teach now) have produced a variety of thrown, functional, stoneware and porcelain forms; while a few are presently exploring figurative sculpture.



Thrown porcelain jar; 6 inches in height, oxidation fired, by Gwen Heffner, Prestonsburg, Kentucky.

"Observing the Session in White," handbuilt sculpture, approximately 39 inches in height, low-fire talc body, with oil paints, by Sara Waters, Lubbock, Texas.



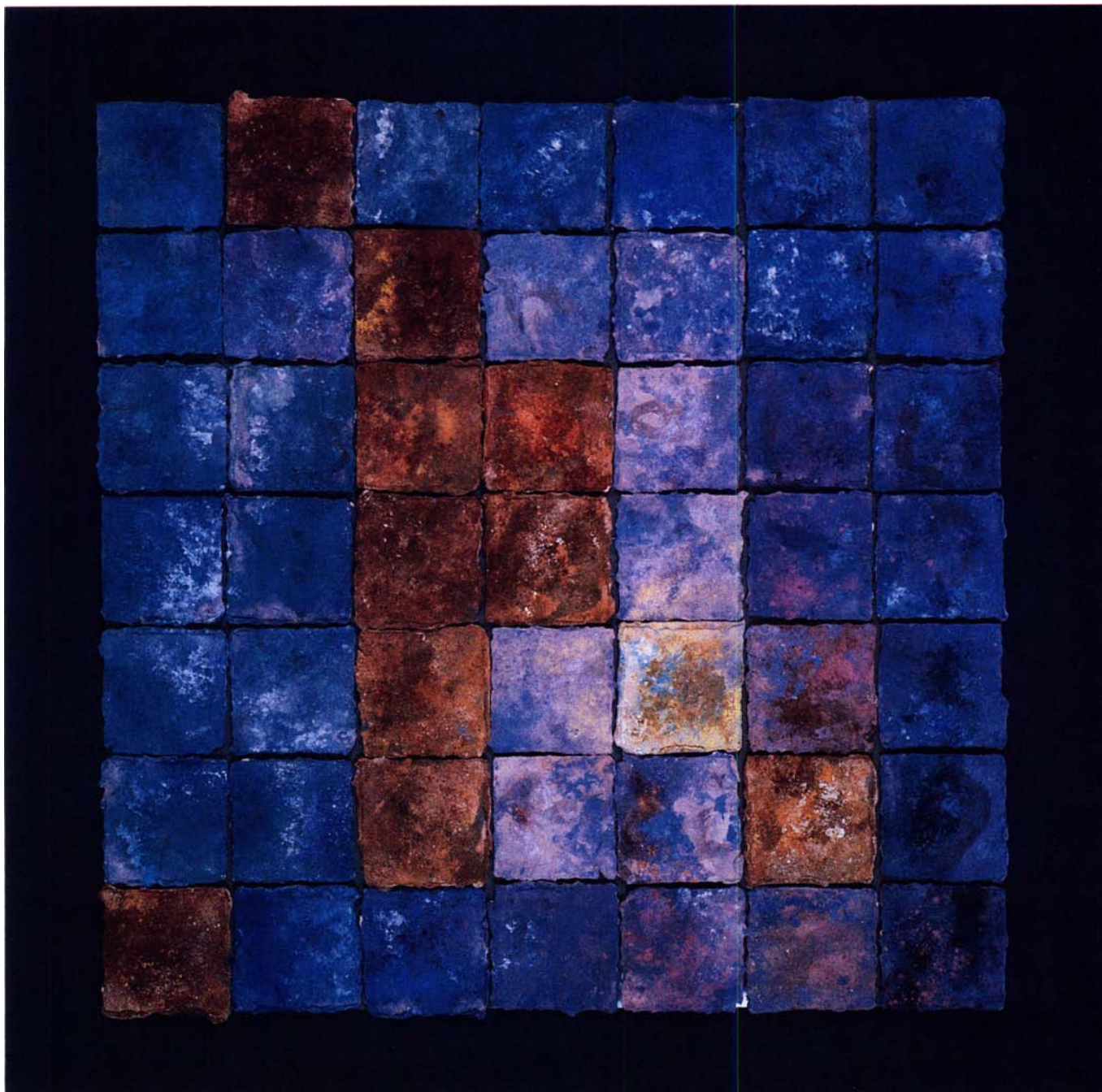


*Thrown porcelain bowl, 5 inches in height,
oxidation-fired ash glaze, by Gwen Heffner.*



*Porcelain bowl, approximately 5 inches in height,
thrown, altered, oxidation fired, by Pam Korte, Cincinnati.*

Elizabeth MacDonald



Photos: courtesy of the artist

Above Wall piece, 28 inches square, of handbuilt tiles, heavily slip painted, with added pigment, fired to Cone 2.

Below Translucent curtain, of rolled, wafer-thin porcelain torn into squares, colored with terra sigillata.

"Light and Space," an exhibition of architectural ceramics by Bridgewater artist Elizabeth MacDonald, was featured recently at the Brookfield (Connecticut) Craft Center. Concerned with the effects of light in transforming space, Elizabeth explored several processes to suggest "a memory of time in peeling layers ... a mystery of light in the markings of fire . . . and in translucent clay, a luminous space." The "peeling," colored

surfaces on handbuilt stoneware vessels and tiles were achieved by pressing pigment into heavily slip-painted, leather-hard forms, fired at Cone 2. Some wedge-shaped tiles, arranged in circular forms, were covered with white slip, then fired in saggars with combustible materials. A translucent porcelain curtain was made of rolled, wafer-thin clay torn into squares, colored with terra sigillata and variously fired between Cones 6 and 10.



Paul Chaleff

"Form is the most important aspect of a pot for me," commented studio potter Paul Chaleff. "Quiet strength is the overall effect I try to achieve. Surface quality serves to define the form and of course enhance its character, but there is interaction between surface and form, and each is strongly influenced by the other. In my work this becomes most obvious by the differences between the forms of the glazed and unglazed, wood-fired vessels" (recently presented in "Fire

Forms," the first one-man show of contemporary art at Jordan-Volpe Gallery in New York City).

"In April 1976," continued Paul, "I experienced a modern wood firing of unglazed ware at a kiln in Shigaraki. I stayed for a year and in that time fired many different styles of unglazed pottery in various types of wood-burning kilns." (See "Firing Shige Morioka's Kiln" in the February 1980 CM.) Since 1979, Paul has been firing unglazed

stoneware in his own 600-cubic-foot anagama-style kiln, which consumes approximately 10 tons of oak, maple and pine for each six-day firing. "Ware placed in the front of the kiln receives a 'natural' ash covering. The middle and rear of the kiln create good clay color on the work placed there. The clays that I have been experimenting with are those which I feel will have good visual and tactile character when fired. They are often difficult to use due to their extreme shrink-

Covered jar, approximately 8 inches in height, thrown, wood fired in Paul Chaleff's anagama-style kiln near Pine Plains, New York.





age, stones or lack of tooth. I look for good color, texture and sensitivity to the fire from clays. Workability is for now a secondary priority. The evolution of form and the control of firing technique for the wood-burning kiln are closely inter-related."

Meanwhile, Paul's glazed vessels have been fired in a 200-cubic-foot gas kiln. "The influence of Japan on my own sympathies has made me look more toward the quality of glaze, its depth and

simplicity of application. I try to make the clay form and the glaze interact simply and clearly. I try not to obscure the processes with complicated technique or with an attempt at perfection. When it comes to pottery, perfection and beauty have little or nothing to do with each other. I try not to hide the facts of process: that the clay was once liquid, that it was once on a potter's wheel, and that the fluid glaze was freely poured and actually melted in the kiln.

"Although I still make small functional pottery, the bulk of my work is perhaps no longer strictly functional. This is due in part to the pleasure I derive from working with forms of good size and weight. It is also due to the influences of our culture, to the great pots which have become glorified in museums and private collections, to our desire to surround ourselves with noble works, and to the proliferation of and interest in art pottery generally."

Left Thrown stoneware jar, 11 inches in height, glazed with heavy ash deposits on the shoulder from its placement at the firemouth of the wood kiln. Paul also fires glazed ware in a 200-cubic-foot, downdraft, gas-fueled kiln.

Below The 600-cubic-foot, anagama kiln consumes approximately 10 tons of wood for each six-day firing. Ware at the front of the kiln receives an ash covering (opposite), while the middle and rear produce varied clay color.



A Filtered Spray Booth

by GARRY CERRONE

OVER the past several years, clay artists have become increasingly aware of health hazards created by the use of many ceramic materials. One that particularly plagued me was dust and fumes from glazing and painting with an airbrush in a small, poorly ventilated studio. To alleviate this situation, I searched for an economical solution made of readily available components which did not have to be vented outside.

The resultant device consists of a spray chamber and an airflow filtering system provided by a 5-gallon shop vacuum cleaner. Since this machine uses replaceable paper filters inside (adequate to control spray particulate), it is not necessary to further filter the air when spraying water-based paints or glazes. However, when spraying esters or other

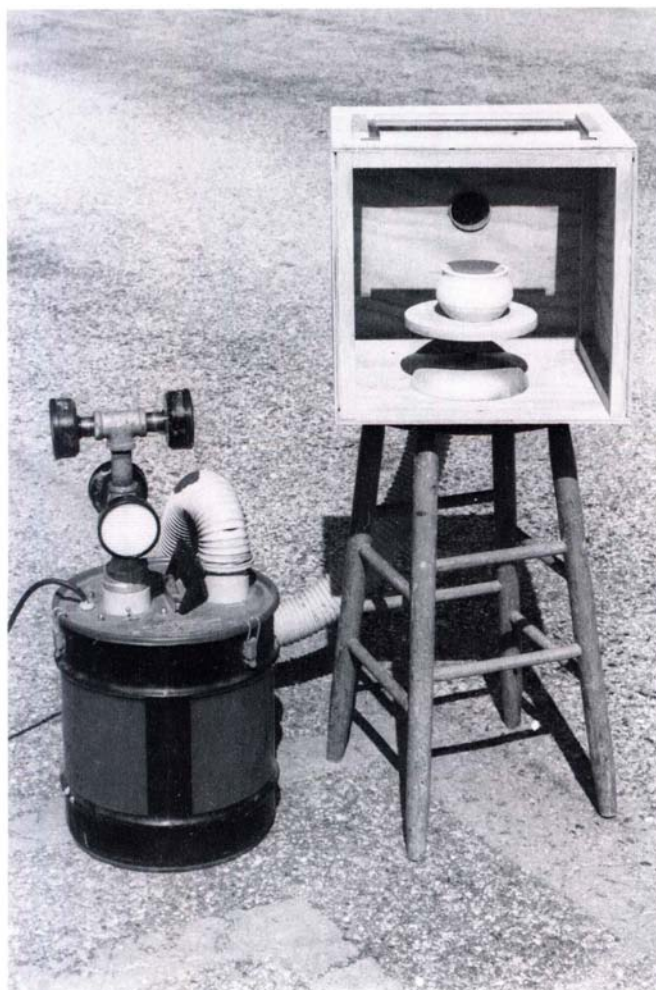
organic compounds, the dangerous fumes can be removed through a manifold made of 3/4-inch-diameter water pipe with organic spray-mask filters (available from most industrial suppliers); the pipe and filters have compatible threads. The four spray-mask filters avoid restricting the airflow and the possibility of straining the motor; but at least two more filters should be added to a manifold for a larger vacuum cleaner. To further aid airflow, the dust collecting prefilters are removed from the four manifold filters, since the paper filter inside the vacuum will do that job. When needed, the manifold is simply attached securely to the blower port with duct tape.

The vacuum cleaner intake hose fits snugly in a hole cut in the back wall of the spray chamber. While a cardboard

carton would suffice, my five-sided box made of 1/2-inch plywood (14 inches square with 3/4-inch wood reinforced corners) is more durable. A banding wheel facilitates spraying, but an inexpensive lazy Susan would work just as well. Because the chamber excluded too much light for detail work, a large hole was cut through the top and covered with a scrap of clear acrylic; the plastic can be easily cleaned or replaced if fogged by overspray.

After working with this system for about a year, I really do not know how I survived without it. Use yours in good health.

The author *Ceramist Garry Cerrone is chairman of visual arts at the Park School, Baltimore, Maryland.*



A 5-gallon shop vacuum with an interior paper filter can provide a system sufficient for filtering water-based glazes. A home-built filter manifold adds protection. Always wear a mask with appropriate filters when spraying.



Attached to the blower port with duct tape, the manifold is assembled from 3/4-inch-diameter pipe and organic spray-mask filters (the two have compatible threads). At least two more filters should be added to the manifold for a larger vacuum.



Stoking the anagama kiln at Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee.

Summer Workshops 1983

This marks the twenty-fifth year Ceramics Monthly has compiled its special listing of workshops for ceramics. We hope its timely appearance will be of help to those planning summer vacation activities. Because enrollments are limited we suggest you make reservations early.

Arizona, Mesa

June 6-August 1

The Cultural Activities Department of Mesa Parks and Recreation is offering: 4- or 8-week sessions on handbuilding, throwing, tile making, glazing, raku, saggar and pit firing; fees: \$6.50-\$25. "Children's Handbuilding Workshop" (June 6-9) with Suzanne Klotz-Reilly; fee: \$3.60. Contact: Cultural Activities Department, 155 North Center, Mesa 85201; or call: (602) 834-2242.

California, Chico

June 19-August 28

Northern Star Fireworks is offering "Salt '83" (June 19-July 3 or August 14-28) on handbuilding, throwing, high- and low-temperature salt glazing, and construction of a salt kiln. Instructors: Thomas Orr and Larry Henderson. Contact: Northern Star Fireworks, 2230 Normal, Chico 95926; or call: (916) 345-0327.

California, Davenport

June 18-July 17

Big Creek Pottery will offer workshops for intermediate through advanced students (throwing experience is required) with Karen

Karnes (June 18-26) and Warren MacKenzie (July 9-17). Fee: \$495 each, includes instruction, lodging and materials. Contact: Big Creek Pottery, Davenport 95017; or call: (408) 423-4402.

California, Fremont

July 24-30

"Pipe Sculpture Workshop, West," at Mission Clay Products Corporation, will include making terra-cotta sculptural forms from sewer pipe extrusions 6, 8 and 10 inches in diameter and up to 6 feet tall. Instructor: Jerry L. Caplan. Fee: \$165. Participants will be selected from slides of their work. Entry deadline: May 31. Send self-addressed, stamped envelope to: Jerry L. Caplan, 5812 Fifth Avenue, Pittsburgh, Pennsylvania 15232; or call: (412) 661-0179.

California, Idyllwild

June 26-August 27

University of Southern California-Idyllwild is planning a series of 1- and 2-week sessions: "Rediscovering the Vessel" with Maurice Grossman; "Advanced Ceramics" and "Clay Experimentation" with Susan Peterson; "Acoma Pueblo Pottery," forming, finishing and firing techniques, with Lucy Lewis,

Emma Mitchell and Delores Garcia; "Mexican Palanganas Pottery," clay body preparation, coil forming, tool and brush making, and firing, with Juan Quezada; "Tewa Pottery," relief surface patterns and reduction decoration, with Blue Corn and family; "Youth Ceramics" with Jan Peterson; and "Children's Arts" with Linda Fuller. Live-in accommodations available. Contact: U.S.C.-Idyllwild Campus, Box 38, Idyllwild 92349; or call: (714) 659-2171.

California, Mendocino

June 20-August 26

Mendocino Art Center is offering: "Beginning and Intermediate Wheel Fundamentals" (June 20-24) with Tony Marsh; "Functional Pottery/Beginning-Advanced Throwing and Decoration" (June 27-July 1) and "Glazing and Firing" (July 4-8) with Betsy Tanzer; "Low-Fire Clay Construction Techniques" (July 11-15) and "Airbrush and Color Application" (July 18-22) with Danae Mattes; "Simplistic and Complex Plaster Mold Making and Slip Casting Techniques" (July 25-29) with Kathy Erteman; "Uncommon Handbuilding Techniques, Studio Setup, and the Philosophical and Practical Issues Facing Today's Ceramists" (August 1-12) with Virginia Cartwright; "Japanese Production Pottery Techniques



Cutting slabs at Summer Six Art Program, Skidmore College, Saratoga Springs, New York.

and Underlying Philosophies" (August 15-26) with Tony Marsh; "Clay as a Sculptural Medium-Techniques in Working Large" (August 15-19) and "Once Firing Large Works" (August 22-26) with Sharon Townshend. Live-in accommodations available. Contact: Mendocino Art Center, Box 765, Mendocino 95460; or call: (707) 937-5818.

California, Oakland

May 16-August 25
California College of Arts and Crafts is planning three 1-month sessions on wheel throwing, handforming, glazing and firing. Contact: Art Nelson, California College of Arts and Crafts, 5202 Broadway, Oakland 94618; or call: (415) 653-8118, extension 150.

California, Richmond

June 20-August 29
Richmond Art Center is offering a session for beginning through advanced students including handbuilding, throwing, glaze calculation, decoration, raku. Instructors: Ericka Clark, Valerie Otani, Aly's Ritterbrown and Kay Coffee. Fee: \$55. Contact: Ericka Clark, Richmond Art Center, Civic Center Plaza, Richmond 94805; or call: (415) 231-2163.

California, San Francisco

May 31-July 6
San Francisco Art Institute is offering a ceramic sculpture workshop for beginning through advanced students. Instructor: John Roloff. Contact: San Francisco Art Institute, 800 Chestnut Street, San Francisco 94133; or call: (415) 771-7020.

California, San Marcos

July 9-27
Palomar College is offering "Ceramic Decoration" with Jens Morrison. Contact: Val Sanders, Art Department, Palomar College, San Marcos 92069.

California, Santa Ana

July 5-9
Santa Ana College is planning a workshop with Yoshiro Ikeda on sculptural concerns with vessels, thrown and handbuilt; and with Patrick Crabb on handbuilding and throwing, low-fire glazing, and primitive and raku firing. Contact: Patrick Crabb, Art Department, Santa Ana College, Seventeenth at Bristol Street, Santa Ana 92706; or call: (714) 667-3195.

California, Santa Monica

July 9-10
The Clayhouse will present a 2-day seminar with Daniel Rhodes. Contact: Orien Pagen, Registrar, 23814 Twin Pines, Diamond Bar, California 91765; or call: (714) 595-3446.

California, Sunnyvale

July 23-24
"Clay and Nails Workshop" will explore the use of nails, steel rods and bolts to replace slip as a binder for building sculpture quickly. Instructor: Jerry L. Caplan. Contact: Sunnyvale Community Center, Box 60607, Sunnyvale 94088.

Colorado, Arvada

June 25-July 3
Arvada Center for the Arts is offering workshops on throwing, redware, raku, handbuilding, slab and mold making. Instructors: Ken Ferguson, Kathy Holt, Ted Vogel, Bob Smith and

Rolf Dahl. Contact: Arvada Center for the Arts and Humanities, 6901 Wadsworth Boulevard, Arvada 80003; or call: (303) 431-3080.

Colorado, Aspen

June 20-August 26
Anderson Ranch Art Center is planning: "Pottery" with Cynthia Bringle (June 20-July 8); "Kiln Building" with David Strong (June 20-July 1); "Form in Clay" with Robert Turner (July 4-15); "Pottery" with Ken Ferguson (July 11-22); "Pottery" with Kurt Weiser (July 18-29); "Form and Surface" with Bob James (July 25-29); "Surface Variations" with Bennett Bean (August 1-8); "Pottery" with Michael Simon (August 1-19); "Constructions" with Andrea and John Gill (August 8-19). Also a clay symposium, "California Clay in the Rockies" (August 22-26) with participants: Robert Arneson, Philip Cornelius, Viola Frey, Michael Frimkess, Marilyn Levine, Ron Nagel, Jerry Rothman, Richard Shaw, Paul Soldner, Henry Takemoto and Peter Voulkos. Live-in accommodations available. Contact: Anderson Ranch Arts Center, Box 2410, Aspen 81612; or call: (303) 923-3181.

Colorado, Cortez

June 3-17
Second annual "Sand Canyon Primitive Pottery Workshop" will include clay gathering and processing, primitive tool making, native plant processing for dyes, throwing, handbuilding, adobe sculpture, primitive firing techniques, field trip to Mesa Verde and lectures on the Anasazi culture. Instructors: Nick Kripal and Leander Gridley. Fee: \$450 includes lodging. Contact: Kelly Place, McElmo Canyon, Road G, Cortez 81321; or call: (303) 565-8920.

Colorado, Steamboat Village

July 31-August 12
University of Northern Colorado plans a 12-day workshop with emphasis on glaze technology, low, medium and high temperature, at the Scandinavian Lodge in Steamboat Village. Instructor: Herb Schumacher. Live-in accommodations available. Contact: Herb Schumacher, Department of Fine Art, University of Northern Colorado, Greeley, Colorado 80639; or call: (303) 351-2143.

Colorado, Vail

June 20-August 5
Summervail Workshops for Art and Critical Studies will offer several 1-week sessions on various decoration techniques, functional ware and soft slab work. Instructors: Bruce Breckenridge, Jane Eliza Dillon, Karen Estelle Koblit, Jim Lorio, Dan Martinez and Cynthia Ripley. Contact: Director, Summervail Workshop, Box 117, Minturn, Colorado 81645; or call: (303) 827-5703.

Connecticut, Brookfield

June 27-August 12
Brookfield Craft Center is offering: "Air Brush on Porcelain" with Beth Changstrom (June 27-July 1); "Production Clay" with Karen Karnes (July 11-15); "Production Throwing" with Byron Temple (July 25-29); and "Raku Car Kiln" with Harvey Sadow (August 8-12). Live-in accommodations available. Contact: Brookfield Craft Center, Box 122, Brookfield 06804; or call: (203) 775-4526.

Connecticut, New Haven

May 31-June 3
The Creative Arts Workshop is offering a session on pottery with Maisie Dickman. Fee: \$60. Contact: Creative Arts Workshop, 80 Audubon Street, New Haven 06511; or call: (203) 562-4927.

D.C., Washington

June 20-July 29
Corcoran School of Art is planning a session on handbuilding, throwing, glazing, reduction and raku firing for beginning through advanced students. Independent study for advanced students. Instructor: Pamela Skewes-Cox. Contact: Ceramics Department, Corcoran School of Art, Seventeenth and New York Avenue, Washington 20006; or call: (202) 628-9484.

Florida, Orlando

July 11-29
"Wood-Fired Pottery" with George Lowe will include throwing, clay and glaze technology, and discussions on kilnbuilding. Fee: \$50 plus materials. Live-in accommodations available. Contact: Cindy Hutchinson, University of Central Florida, College of Extended Studies, Orlando 32816; or call: (305) 275-2123.

Georgia, Atlanta

July 16
Claywork is offering a workshop on throwing, trimming, assembling and decorating teapots; includes a slide lecture on contemporary American teapots. Instructor: Rick Berman. Fee: \$15. Contact: Claywork, 1131 Euclid Avenue, Atlanta 30307; or call: (404) 525-2529.

Georgia, Rabun Gap

August 21-27
"Ceramics Re-Creation," experiments for intermediate through

advanced potters. Instructor: Rick Berman. Live-in accommodations available. Contact: Hambidge Center, Box 33, Rabun Gap 30568; or call: (404) 746-5718.

Georgia, Rising Fawn

May 16-July 8
Rising Fawn Pottery is offering 2-, 4- or 6-week sessions, emphasizing skill development at the wheel. Fee: \$100 per week. Instructor: Charles Counts. Contact: Charles Counts, Route 2, Rising Fawn 30738; or call: (404) 657-4444.

Idaho, Sun Valley

June 13-August 12
Sun Valley Center is offering intermediate through advanced ceramics sessions with Jim Romberg, Dan Doak and Gayle Prunhuber (June 13-24, June 27-July 1 and August 1-12), Paula and Robert Winokur (July 4-8), Joe Soldate (July 11-22), and Suzanne Klotz-Reilly (July 18-29). Live-in accommodations available. Fees: \$800 for the entire 9-week workshop or \$150 for any 1 week, plus clay and firing costs. Contact: Sun Valley Center for the Arts and Humanities, Box 656/Ceramics, Sun Valley 83353; or call: (208) 622-3539.

Illinois, Northfield

May 18-September 1
Northfield Pottery Works plans two 8-week workshops in all areas of ceramics for beginning through advanced students. Instructors: Larry Danesi, Jill Grau, Drake Johnson and Diane Kaplan-Gosser. Contact: Jill Grau, Northfield Pottery Works, 1741 Orchard Lane, Northfield 60093; or call: (312) 446-3470.

Indiana, Goshen

July 10-16
Goshen College is offering a throwing workshop for beginners. Instructor: Marvin Bartel. Fee: \$45, plus \$5 for materials. Contact: Carol Bixler, Continuing Education, Goshen College, Goshen 46526; or call: (219) 533-3161, extension 450.

Indiana, Indianapolis

June 13-17
"Getting Still More From Your Electric Kiln," a session on glazing and decorating at Cone 04-05. Instructor: Dee Schaad. Live-in accommodations available. Contact: Art Department, Indiana Central University, 1400 East Hanna Avenue, Indianapolis 46227; or call: (317) 788-3253.

Iowa, Ames

June 13-July 31
The Octagon Center for the Arts is offering 1- and 2-day workshops on primitive firing and raku. Instructors: Deborah Martin and Sandra Daulton. For further information contact: The Octagon Center for the Arts, 427 Douglas, Ames 50010; or call: (515) 292-3781.

Kentucky, Louisville

June 6-July 8
University of Louisville is offering a workshop on building and firing a wood-burning kiln. Instructor: Tom Marsh. Live-in accommodations available. For further information contact: Tom Marsh, Art Department, University of Louisville, Louisville 40292; or call: (502) 588-6794.

Maine, Deer Isle

June 14-September 9
Haystack Mountain School of Crafts plans: "Handbuilding, Earthenware" with Graham Marks (June 14-24); "Raku" with Frank Boyden (June 26-July 15); "Porcelain and Raku Sculpture" with Imre Schrammel (July 17-29); "Porcelain" with Catharine Hiersoux (July 31-August 19); and "Stoneware" with Warren MacKenzie (August 21-September 9). Live-in accommodations available. Contact: Haystack, Box 87C, Deer Isle 04627; or call: (207) 348-6946.

Maine, Kents Hill

July 3-August 13
"Horizons: The New England Craft Program," at Kents Hill School, includes two 3-week (or one 6-week) sessions on throwing, handbuilding, glazing and firing techniques for teenagers. Instructors: Nancy Ashkin, Lewis and Risa Dimm, Angela Fina, Nina Gaby, Chris Gustin and Nancy Meeker. Live-in accommodations available. Contact: Jane Sinauer, Horizons, 374 Old Montague Road, Amherst, Massachusetts 01002; or call: (413) 549-4841.

Maine, Portland

June 20-July 29
The Portland School of Art is offering a session for all levels on throwing, handbuilding, glazing and decorating. Instructor: Frank Gatchell. Contact: The Portland School of Art, 97 Spring Street, Portland 04101; or call: (207) 775-3052.

Massachusetts, Boston

August 8-12
The Art Institute of Boston's Clayworking Studios is offering "Raku" with Mary Kaye. Fee: \$200 plus \$20 laboratory charge. Contact: Mary Kaye, Continuing Education, The Art Institute of Boston, 700 Beacon Street, Boston 02215; or call: (617) 262-1223.

Massachusetts, Cambridge

June 13-August 7

Radcliffe Pottery will offer an open studio in stoneware and porcelain, gas reduction and sodium-vapor firing, glazing, throwing and handbuilding for beginning through advanced students. Instructors: Bernice Hillman and Warren Mather. Contact: Radcliffe Pottery Summer Studio, Office of the Arts, 10 Garden Street, Cambridge 02138; or call: (617) 495-8680, or 354-8705.

Massachusetts, Housatonic

June 1-August 31

The Great Barrington Pottery will offer three 1-month workshops on Japanese throwing and turning techniques with emphasis on production; includes firing a wood-burning kiln. Instructor: Richard Bennett. For beginning to advanced students and professional potters. Contact: The Great Barrington Pottery, Housatonic 01236; or call: (413) 274-6259.

Massachusetts, Newton Highlands

June 1-August 31

The Potters Shop will offer: "Raku" with Steven Branfman; "Lusters" with John Heller; "Egyptian Paste" with Dick Studley; "Japanese Pottery Techniques" with Makoto Yabe; "Porcelain, Electric Fired Ceramics" with Daisy Brand; "Electric Kiln Theory, Maintenance and Repair" with Tim Shaw; "Materials" with Tricia Josselyn; "Handbuilding with Colored Clay" with Debbie Freed and Susan Macmillan; "Clay in the Classroom" with Carol Temkin. Contact: The Potters Shop, 34 Lincoln Street, Newton Highlands 02161; or call: (617) 965-3959.

Massachusetts, Truro

July-August

The School of Sculpture is offering a session on modeling from the figure, handbuilding, armature and mold making. Instructor: Joyce Johnson. Contact: The School of Sculpture, Box 201, Truro 02666; or call: (617) 487-1058, or 255-8783.

Massachusetts, Truro

July 5-September 2

Truro Center for the Arts is offering: "Wheel and Handbuilding" with Katy McFadden (July 5-August 26), fees: \$225 (\$135 for four weeks, \$70 for two); "Using Ancient Processes" with Necee Regis (July 5-16), fee: \$150; "Handbuilding Ceramic Forms" with Lois Hirschberg (July 18-22), fee: \$85; "Stoneware and Wax Resist Glazing" with Robert Parrott (July 25-29), fee: \$85; "Clay Construction and the Human Figure" with Katy McFadden, fee: \$85; "More Incredible Raku" with Randy Williams (August 8-12), fee: \$110; "Porcelain/Production and Altered" with Byron Temple (August 15-26), fee: \$310 for two weeks, \$160 for one; and "Constructing a Mural" with Lilli Ann Rosenberg (August 29-September 2), fee: \$110. Contact: Truro Center for the Arts, Castle Hill, Truro 02666; or call: (617) 349-3714.

Michigan, Interlochen

June 26-August 22

"National Music Camp" of the Interlochen Center for the Arts will include sessions on handbuilding, wheel throwing, glazing and firing for beginners through advanced students, from age 8 through college. Instructors: Jack Jolley, Melissa Williams and Curt Yoder. Live-in accommodations included. Contact: Edward J. Downing, Interlochen Center for the Arts, Interlochen 49643; or call: (616) 276-9221.

Michigan, Saugatuck

July 17-August 27

Oxbow Fine Arts Workshop is offering: "Raku: Fabrication and Firing" (July 25-August 6); and "Clay as a Drawing Material" (August 7-27). Instructor: Jayne Hileman; visiting

Lucy Lewis, Acoma Pueblo, at University of Southern California—Ithwild.



Wayne Higby lectures at Haystack, Deer Isle, Maine.

artist: Ruth Duckworth. Live-in accommodations available. Contact: Oxbow, Box 216, Saugatuck 49453; or call: (616) 857-5811.

Minnesota, Hill City

June 19-August 13

Summer Arts Study Center at Quadna Mountain resort is planning 1-week workshops on ceramics, including raku and salt firing. Instructors: Rimas VisGirda, Warren MacKenzie and Douglas Johnson. Live-in accommodations available. Contact: Andrea Gilats, Summer Arts Study Center, 320 Westbrook Hall, 77 Pleasant Street, Southeast, University of Minnesota, Minneapolis, Minnesota 55455; or call: (612) 373-4947.

Montana, Helena

July 16-17

Archie Bray Foundation is offering a stoneware throwing, glazing and Cone 10 reduction firing workshop with Patrick Horsley. Contact: Archie Bray Foundation, 2915 Country Club, Helena 59601; or call: (406) 442-2521.

Montana, Missoula

July 1-August 31

Grimmstone Pottery's two 1-month workshops will include clay prospecting from Yellowstone to Glacier National Parks, handbuilding and throwing that clay, kilnbuilding, glazes from frits, photographing ceramics and wood firing, plus ghost town visits. Instructor: Douglas Grimm, plus guest artists. Live-in accommodations available. Fee: \$95 per week. Contact: Douglas Grimm, Castle Grimm on the Rattlesnake, 2524 Sycamore, Route 7, Missoula 59802; or call: (406) 543-7970.

Nebraska, Omaha

May 23-June 12

The Omaha Brickworks is planning sessions on ceramic sculpture with instructors: Jun Kaneko and Tony Hepburn (May 23-29), and Betty Woodman and Wayne Higby (June 6-12). Live-in accommodations available. Contact: Ree Schonlau Gallery, 511 South 11 Street, Omaha 68102; or call: (402) 346-8887.

Nevada, Tuscarora

June 28-August 10

Tuscarora Pottery School is offering three 2-week workshops on single-fire glazing, firing with oil and wheel throwing. Instructor: Dennis Parks. Live-in accommodations available. Contact: Tuscarora Pottery School, Box 7, Tuscarora 89834; or call: (702) Tuscarora 6598.

New Hampshire, Goffstown

June 20-July 8

Phoenix Workshops is offering a "High Temperature Clay Workshop" (June 20-July 1) with Gerry Williams; "Intensive Throwing" workshop (July 4-8) and "Beginning and Intermediate Pottery" (July 11-15) with Rudy Houk; "Master's Class" (July 18-29) with Gerry Williams; "Brush Painting on Ceramic Forms" (June 27-29) with Ed Nelson; "Kiln Clinic" (July 5-6) with Harry Dedell; and an "Introduction to Computers for Craftsmen" (July 8) with Pat Doran. Live-in accommodations available. \$20 application fee. Contact: Phoenix Workshops, R.F.D. 1, Goffstown 03045; or call: (603) 774-3582.

New Hampshire, Nashua

June 27-July 1

"Artists' Intensive" will include handbuilding, throwing, firing, demonstrations and lectures. Instructor: Peter Shrope. Live-in accommodations available. Contact: Rivier College, Department of Art, Nashua 03060; or call: (603) 888-1311.

New Hampshire, Weare

July 11-August 5

Craney Hill Pottery plans four 1-week workshops on throwing for beginners through advanced students. Instructor: Dave Robinson. Live-in accommodations available. Contact: Craney Hill Pottery, Craney Hill Road, Weare 03281; or call: (603) 529-7443.

New Jersey, Layton

June 27-August 26

"Wood-Fired Anagama Kiln Programs," a 9-week session with Katsuyuki Sakazume at Peters Valley. Contact: Peters Valley, Layton 07851; or call: (201) 948-5200.

New Jersey, Madison

June 13-July 22

Drew University is planning a workshop on pottery and sculpture, emphasizing surface texture, glaze, electric and pit kilnbuilding and firing. Instructor: Peg McAulay Byrd. Live-in accommodations available. Contact: Summer Session, Drew University, Madison 07940; or call: (201) 377-3000, ext. 323.

New Jersey, Midland Park

July 6-27

"Stoneware Glaze Workshop" (July 14, 20, 21 and 27) on developing and testing a Cone 6 oxidation glaze; fee: \$45 includes materials. "Basic Raku Workshop" (July 6, 7 and 13), limited to 8 participants; fee: \$75 includes materials. Instructor: Alban Albert. Contact: Albert, Schlenz and Osborne, Inc., 211 Greenwood Avenue, Midland Park 07432; or call: (201) 652-5882.

New Jersey, Morristown

June 27-July 29

Earth and Fire plans a 5-week session on throwing, handbuilding, glazing and decorating processes. Instructors: Michael Feno and Sy Shames. Contact: Earth and Fire, Box 5, Morristown 07960; or call: (201) 455-9368.

New Mexico, Ghost Ranch

June 1-5

The New Mexico Potters Association is offering a workshop on pottery in the Casas Grandes tradition with Juan and Guillermina Quezada. Fee: \$40. Live-in accommodations available. Contact: Bill Armstrong, Box 706, Corrales, New Mexico 87048; or call: (505) 898-7471.

New Mexico, Pilar

August 6

Plum Tree Fine Art Workshops is offering "Slip Decoration" with Stephen Kilborn. Accommodations available. Fee: \$30. Contact: Dick Thibodeau, The Plum Tree, Pilar 87571.

New York, Alfred

June 27-August 5

Alfred University is planning sessions on throwing with Jim

Makins and Chris Staley, and sculpture with Scott Chamberlin, plus a lecture program with Val Cushing, Wayne Higby and Tom Spleth. Live-in accommodations available. Contact: Alfred University, Alfred 14802; or call: (607) 871-2141.

New York, Chautauqua

June 27-August 19

Chautauqua Institution is offering a session on throwing, handbuilding, glazing and firing (electric, gas and raku). Instructors: J. Paul Sires and Linda Heckenkamp. Live-in accommodations available. Contact: Schools Office, Box 1098, Chautauqua Institution, Chautauqua 14722; or call: (716) 357-6234.

New York, Clayton

June 25-August 12

Thousand Islands Craft School and Textile Museum is planning: "Electric Kiln Ceramics" with Richard Zakin (June 25-27); "Vapor Glazing" with Arthur Sennett (July 18-29); and "Sculpture in Clay and Wax" with Holly Silverthorn (August 8-12). Contact: Thousand Islands Craft School, 314 John Street, Clayton 13624; or call: (315) 686-4123.

New York, Greenvale

August 1-12

Long Island University plans "Porcelain: Concept and Process" with Jan Axel; limit 15 students. Live-in accommodations available on early request. Contact: C. W. Post Crafts Center of Long Island University, Greenvale 11548; or call: (516) 299-2203, or 299-2395.

New York, Lake Placid

June 26-August 19

"Parsons at Lake Placid" summer program will include several 1- and 2-week sessions: "Japanese Tea Ceremony" with Richard Hirsch (June 26-July 8); "Mold Making" with W. Geoffrey Meek (July 10-15); "Low-Fire Techniques and Aesthetics" with Andrea Gill (July 17-29); "Ceramic Decoration" with Vanessa Carder (July 31-August 5); and "Design for the Tabletop" with Dorothy Hafner (August 7-19). Fees: \$280-5320 plus registration and laboratory fees; includes live-in accommodations. Contact: Office of Special Programs, Parsons School of Design, 66 Fifth Avenue, New York, New York 10011; or call: (212) 741-8975.

New York, New York

June 12-July 30

The West Side YMCA is offering a workshop on low-fire clay and glazes. Instructor: Eva Stettner. Live-in accommodations available. Contact: The Pottery Department, West Side YMCA, 5 West 63 Street, New York 10023; or call: (212) 787-4400, extension 129.

New York, New York

June 13-July 21

"Porcelain Workshop," a 6-week program with June Ansoorge, Janet Bryant, Helen Garrison, Sally Israel, Kris Nelson, Sarah Sedgwick, Susan Tunick and Alice Turkel. Contact: Janet

Bryant, 92nd Street YM-YWHA, 1395 Lexington Avenue, New York 10028; or call: (212) 427-6000, extension 172.

New York, New York

June 20-August 26

"Experiments With Colored Porcelain" with Ailene Fields. Contact: M. Simonds, Earthworks Pottery, 255 East 74 Street, New York 10021; or call: (212) 650-9337.

New York, New York

June 27-September 16

Earthworks and Artisans is planning several 6-week workshops: porcelain handbuilding with colored slips and stains with Karon Doherty; wheel throwing with Jerry Marshall, Sue Aaronson or Charlotte DuPre. Contact: Lisa Kleinholz, Earthworks and Artisans, 251 West 85 Street, New York 10024; or call: (212) 873-5220.

New York, New York

July 5-August 12

"Forming Clay with Molds" will cover mold making in plaster and other media, working with slip and plastic clay, plus glaze technology. Instructor: Tom Spleth. Contact: Susan B. Wood, Greenwich House Pottery, 16 Jones Street, New York 10014; or call: (212) 242-4106.

New York, New York

July 11-15

Ceramic Supply of New York and New Jersey is offering a throwing workshop for intermediate through advanced students, with emphasis on refining techniques and aesthetics. Instructor: Judy Nakayama. Contact: Judy Nakayama, Ceramic Supply of New York and New Jersey, 534 La Guardia Place, New York 10012; or call: (212) 457-7236, or 675-3526.

New York, New York

August 1-12

YWCA Craft Students League is offering a workshop for intermediate and advanced potters on functional and non-functional ware. Instructor: Dorothy Greenwald. Fee: \$150. Contact: Craft Students League, YWCA, 610 Lexington Avenue, New York 10022; or call: (212) 755-4500, extension 59.

New York, Otego

August 1-26

"August Clay Workshop" on handbuilding, sculpture, throwing, glaze technology and firing. Instructor: Elizabeth Nields. Live-in accommodations available. Contact: Elizabeth Nields, Box 300, R.D. 1, Otego 13825; or call: (607) 783-2476.

New York, Port Chester

June-July

Clay Art Center is planning several sessions on sculpture with Phyllis Hammond, Jeff Schlanger and Elsbeth Woody; porcelain with Jim Makins; handbuilding with Jackie Clipsham; and Japanese techniques with Makoto Yabe. Contact: Clay Art Center, 40 Beech Street, Port Chester 10573; or call: (914) 937-2047.

New York, Potsdam

May 24-June 22

"Vapor Glazing," a session on techniques at low, middle and high temperatures, plus experiments on clays, slips, colorants and forming methods; for beginning through advanced students. Instructor: Arthur Sennett. Contact: Arthur Sennett, Art Department, State University College at Potsdam, Potsdam 13676; or call: (315) 267-2251.

New York, Rochester

July 18-September 2

The School for American Craftsmen, Rochester Institute of Technology, is planning a 5-week session on handbuilding, throwing, glazing and firing (August 1-September 2); and a 1-week session on building a car kiln (July 18-23). Instructor: Robert Schmitz. Contact: Summer Sessions, Rochester Institute of Technology, Box 9887, Rochester 14623; or call: (716) 475-2642.

New York, Saratoga Springs

May 24-August 12

Skidmore College plans two 6-week sessions in ceramics for beginners through advanced students. Instructor: Ted de Muro. Live-in accommodations available. Contact: Summer SIX Art Program, Skidmore College, Saratoga Springs 12866; or call: (518) 584-5000, extension 372.

New York, Scarsdale

July 6-August 10

YM/YWHA of Mid-Westchester is offering a session for beginners through intermediate students on pottery and sculpture. Instructor: Joy Rosen. Contact: Mid-Westchester YM/YWHA, 999 Wilmot Road, Scarsdale 10583; or call: (914) 472-3300.

New York, Schenectady

July 2

"Positive Approaches to Marketing Your Art." Fee: \$20. Contact: Jayne Shatz Pottery, 1178 Glenwood Boulevard, Schenectady 12308; or call: (518) 393-5963.

North Carolina, Penland

May 30-September 9

"Penland's Summer Sessions in Clay" will include several 2- and 3-week sessions: "Vessel Making, Glazing and Sculpture" with Daniel Engelke; "Throwing and Handbuilding" with Joe Bova; "Utilitarian Pottery, Salt and Feldspar Glazing, and Low-Tech Photo Screen Processing" with Jerry Horning; "Functional Ware, Salt and Reduction Firings" with Warren MacKenzie; "Throwing, Constructions, Wood and Primitive Firings" with Mary Roehm; "Utilitarian Pottery, Raku, Throwing and Handbuilding" with Tom Kendall. Live-in accommodations available. Contact: Penland School of Crafts, Penland 28765; or call: (704) 765-2359.

North Carolina, Raleigh

August 10-14

North Carolina State University Craft Center's "Summer Crafts Seminar '83" will include "Raku Pottery" with Jamie Davis. Contact: North Carolina State University, Craft Center, Box 5217, Raleigh 27650; or call: (919) 737-2457.

Ohio, Akron

June 13-August 12

The University of Akron is offering: "Career Options in Art" (June 13-July 1); and "Beginning Wheel Throwing and Electric Kiln Firing" (July 25-August 12). Instructor: Jean E. Appleby. Contact: University of Akron, Summer Workshops '83, Akron 44325; or call: (216) 375-7794.

Ohio, Columbus

June 27-July 22

Ohio State University is planning "Clay Workshop IV" with Don Reitz and Paula Rice (June 27-July 1), Chuck Hindes (July 4-8), Donna Polseno (July 11-15) and Ron Fondaw (July 18-22). Fee: \$200. Live-in accommodations available. Contact: Ohio State University, Art Department, 128 North Oval Drive, Columbus 43210; or call: (614) 422-5072.

Ohio, Crooksville

August 7-28

Ceramic Pottery Museum Association is offering: "Adobe Buildings" with Barry Kishpaugh (August 6-7); and "Sawdust Firing" with Mary Gates Dewey (August 27-28). Contact: Cynthia Dixon, Box 200, Crooksville 43731; or call: (614) 982-3096.

Ohio, Kent

June 20-July 15

Blossom Festival School is planning a 4-week session in ceramics with William Daley and Mark Pharis. Live-in accommodations available. Contact: Blossom Festival School—Art, Room 211 New Art Building, Kent State University, Kent 44242; or call: (216) 672-2192.

Ohio, Logan

June 19-25

"Pipe Sculpture Workshop, East," at Logan Clay Company, will include making terra-cotta sculptural forms from sewer pipe extrusions 6, 8 and 10 inches in diameter and up to 6 feet tall. Instructor: Jerry L. Caplan. Fee: \$165. Participants will be selected from slides of their work. Entry deadline: May 31. Send self-addressed, stamped envelope to: Jerry L. Caplan, 5812 Fifth Avenue, Pittsburgh, Pennsylvania 15232; or call: (412) 661-0179.

Ohio, Oxford

June 20-July 29

Miami University will offer: "Glazes from Scratch" (June 20-24) and "Pots for Green Thumbs" (June 27-July 8) with Charles Lakofsky; and "Ceramics, Stoneware Cone 9, Thrown and Handformed" (July 18-29) with Tom Shafer. Live-in accommodations available. Contact: Peter Hadoda, Craftssummer, Art Department, Miami University, Oxford 45056; or call: (513) 529-7128.

Ohio, Put-in-Bay

Summer

Lake Erie Islands Workshop plans sessions for advanced and professional ceramists. Studio space, internships and residencies available. Contact: Lake Erie Islands Workshop, 2085 Cornell Road, Number 210, Cleveland, Ohio 44106; or call: (216) 229-5245.

Oregon, Otis

August 29

Sitka Center is offering "Decorative Techniques," a demonstration and slide presentation concentrating on drawing, incising, glaze stain, pencil, pastel, watercolor, polychrome terra sigillata techniques, with Frank Boyden, Jenny Lind and Alan Walters. Contact: Sitka Center for Art and Ecology, Box 65, Otis 97368; or call: (503) 994-5485.

Oregon, Portland

August 14-27

"The Arts at Menucha," 1- and 2-week sessions on throwing, handbuilding and sculpture. Instructors: Judy Teufel and Robert Hess. Fees: \$295 for one week, \$525 for two weeks; includes lodging. Contact: Creative Arts Community, Box 4958, Portland 97208; or call: (503) 238-6364.

Watching a master potter throw at Thrapsanos, Crete, during "Summer in Greece"





Greenware discards at a busy Pipe Sculpture Workshop, California.

Pennsylvania, Doylestown

June 20-August 19

"The Moravian Tile Works Annual Summer Workshop" is a 9-week apprenticeship program for advanced ceramists on the production of tiles and mosaics as they were made between 1898 and 1930. Instructor: Mandy Sallada. Production time in exchange for studio time. Contact: Moravian Pottery and Tile Works, Swamp Road, Doylestown 18901; or call: (215) 345-6722.

Pennsylvania, East Stroudsburg

June 27-July 29

East Stroudsburg State University is planning a session on handbuilding, throwing, clay digging and open field firing. Instructor: John McIntyre. Live-in accommodations available. Contact: Public Affairs and Development Office, East Stroudsburg State University, East Stroudsburg 18301; or call: (717) 424-3217.

Pennsylvania, Huntingdon

June 5-18

Juniata College is offering "Wood-firing in an Anagama Kiln" with Jack Troy for intermediate to advanced students; and a lecture by Louise Cort. Live-in accommodations available. Contact: Jack Troy, Juniata College, Art Department, Huntingdon 16653; or call: (814) 643-2130.

Pennsylvania, Philadelphia

June 27-July 21

Moore College of Art is offering: "Primitive Fired Pottery" on basic techniques for handbuilding, pit firing, using wood and dung as fuel; "Brickyard Art" on architectural ceramics using extruded brick for carved relief murals; and "Raku Pottery" for beginning through advanced students. Instructors: Glenda Frye and Joyce Borden. Live-in accommodations available. Contact: Admissions Office, Moore College of Art, Twentieth and The Parkway, Philadelphia 19103; or call: (800) 523-2025.

Pennsylvania, Somerset

June 6-August 27

Hidden Valley Pottery is offering 1- to 4-week sessions on handbuilding; throwing; electric, gas and raku firing. Instructor: Randy Myers. Live-in accommodations available. Contact: Randy Myers, Hidden Valley Pottery, R.D. 4, Box 195, Somerset 15501; or call: (814) 443-4347, or 443-1414.

Rhode Island, Providence

June 27-August 6

"Clay Collaboration," a 6-week session with Jackie Rice and Walter Ostrom. Contact: Summer Session, Rhode Island School of Design, 2 College Street, Providence 02903; or call: (401) 331-3511, extension 281.

South Dakota, Madison

June 20-25

Dakota State College is offering a raku workshop with Fred

Shepard. Live-in accommodations available. Contact: Connie Herring, Art Department, Dakota State College, Madison 57042; or call: (605) 256-3551, extension 219 or 231.

Tennessee, Gatlinburg

June 6-August 19

Arrowmont School of Arts and Crafts is offering: "Porcelain" with Paula Winokur (June 6-10); "Anagama Wood Firing Techniques" with Rosa Kennedy (June 13-24); "Wheel Throwing Techniques" with David Nelson (July 4-15); "Glaze Calculation" with Harold McWhinnie (July 18-22); "Handbuilding and Throwing Techniques" with Meg Ford (July 25-August 5); "Raku" with Penelope Fleming (August 8-12); and "Porcelain" with Curt and Suzan Benzie (August 15-19). Live-in accommodations available. Contact: Arrowmont School of Arts and Crafts, Box 567, Gatlinburg 37738; or call: (615) 436-5860.

Tennessee, Smithville

June 13-August 19

Appalachian Center for Crafts will offer: "Tile Making" with Farley Tobin (June 13-17); "Peter's Ceramic Sculpture" with Peter Vandenberg (June 20-July 1); "Salt-Fired Earthenware" with Kurt Weiser (July 4-8); "Innovative Techniques in Handbuilding" with Sylvia Hyman (July 18-22); "Salt Kiln Construction" with Rimas VisGirda (July 18-29); "Ceramic Sculpture Techniques" with Richard Notkin (July 25-29); "Clay Drawing in Three Dimensions" with Byron Bok (August 1-5); "Small Clay Objects" with Sylvia Hyman (August 6-7); "An Exploration of Porcelain" with Paula Winokur (August 8-12); and "Salt-Glazed Ceramics" with Robert Winokur (August 15-19). Contact: Appalachian Center for Crafts, Box 347-A, Route 3, Smithville 37166; or call: (615) 597-6801.

Texas, Junction

July 10-29

Texas Tech University Center is offering a 3-week workshop on handbuilding, throwing, raku, low-fire salt and stoneware firings. Instructors: Sara Waters and James Watkins. Live-in accommodations available. Contact: Sara Waters, Texas Tech University, Art Department, Box 4720, Lubbock, Texas 79409; or call: (806) 742-3827.

Texas, Victoria

June 20-July 8

Open Door Creativity Center is offering "Monumental Clay Sculpture," a participatory session on constructing with pinch methods a large sculpture to be installed in Riverside Park. Instructor: Elsbeth Woody. Contact: Judith Hadley, The Open Door Creativity Center, 202 North Main, Victoria 77901; or call: (512) 578-6862.

Utah, Logan

June 6-17

Utah State University is offering a session on low-fire processes: raku, sawdust, salt firing. Instructor: Yoshiro Ikeda.

Fee: \$69 plus \$20 laboratory fee. Live-in accommodations available. Contact: Larry Eisner, Utah State University Art Department, Logan 84322; or call: (801) 750-1391 or 750-3460.

Vermont, Bennington

July 2-30

Bennington College is offering workshops for current high school sophomores and juniors on handbuilding, slab and coil construction, throwing, raku and pit firing. Instructor: Bob Green. Live-in accommodations available. Contact: Bennington July Program, Bennington College, Bennington 05201.

Vermont, Bradford

August 8-20

South Road Pottery is offering a throwing workshop with Phyllis Murray. Live-in accommodations available. Contact: Phyllis Murray, South Road Pottery, Bradford 05033; or call: (802) 222-5798.

Washington, Lopez Island

June 25-August 16

"Tile Workshop" with Marie Tapp on simple handbuilding techniques (June 25-29); fee: \$50 plus materials. "Colored Porcelain" with Allan Kluber on modified neirage techniques (August 1-4); fee: \$65 plus materials. "Pit Firing and Burnished Pottery" with Marie Tapp on Pueblo potters' methods (August 13-16); fee: \$45 plus materials. Contact: Fern C. Hayward, Route 1, Box 2544, Lopez 98261; or call: (206) 468-2600.

Washington, Seattle

June 9-September 1

Pottery Northwest is planning a slide lecture with John Glick (June 9); "Contemporary and Traditional Japanese Clay Techniques" workshop with Matsuo Yanagihara (August 7-20); and a 2-day session with Jenny Lind (August 31-September 1). Contact: Jean Griffith, Pottery Northwest, 226 First Avenue, North, Seattle 98109; or call: (206) 285-4421.

West Virginia, Elkins

July 24-August 5

Augusta Heritage Arts Workshop is planning a session on wheel throwing, emphasizing functional stoneware for beginning through advanced students. Instructor: Richard Miecznikowski. Live-in accommodations available. Contact: Augusta Heritage Arts Workshop, Davis and Elkins College, Elkins 26241; or call: (304) 636-1903.

Wisconsin, Green Bay

June 12-25

"Summer Art Studio" at the University of Wisconsin includes two 1-week sessions for high school art students on handbuilding, throwing and raku. Instructors: Curt Heuer and Marjorie May. Live-in accommodations available. Contact: Robert Pum, Summer Art Studio, University of Wisconsin-Green Bay, 2420 Nicolet Drive, Green Bay 54302; or call: (414) 465-2356, or 465-2179.

Wisconsin, River Falls

June 12-18

University of Wisconsin, River Falls, plans a live-in workshop at Pigeon Lake Field Station near Drummond, including "Primitive Claywork and Firing" with Kurt Wild; and "Clay and Stabilized Adobe Sculpture" with Doug Johnson. Fees: \$118.81 for residents, \$248.15 for nonresidents, each. Contact: Paul Klemm, Pigeon Lake Field Station, University of Wisconsin-River Falls, River Falls 54022; or call: (715) 425-3877.

Wisconsin, Sheboygan

June-August

"Arts/Industry Residency" at Kohler Company offers the opportunity for artists to work in an industrial environment; factory personnel available for help. Live-in accommodations available. Contact: Ruth DeYoung Kohler, John Michael Kohler Arts Center, 608 New York Avenue, Box 489, Sheboygan 53081; or call: (414) 458-6144.

Paul Soldner kilnbuilding at Pottery Northwest, Seattle.





Hester Tjebbes throwing at Le Moulin de Poilly, Poilly-sur-Serein, France.

Wisconsin, Whitewater

July 11 - August 4

University of Wisconsin is offering sessions for beginners through advanced students on handbuilding, throwing, raku, electric, salt and wood firing. Instructor: Karl Borgeson. Live-in accommodations available. Contact: Karl Borgeson, Art Department, University of Wisconsin, Whitewater 53190; or call: (414) 472-1324.

Wyoming, Jackson

August 12-14

"Terra Sigillata" with Gene Suzanne Wepner. Contact: Mary Alice Sellett, Jackson Hole Art Association, Box 1248, Jackson 83001.

International

Belgium, Rochehaut

August 8-27

Maison Artisanale at Champ de Fluhaute/Rochehaut (Bouillon) will offer sessions on stoneware and porcelain handbuilding and wheel throwing, low-fire techniques, glazing (including salt) and firing. Live-in accommodations available. Contact: Denise Frankinet, Maison Artisanale de Rochehaut, Route de Poupehan, 62, 6849 Rochehaut; or call: (061) 46 6480.

Canada, Alberta, Banff

May 13-August 26

The Banff Centre is planning: "Wood Kilnbuilding" with Linda Christianson (May 16-June 3); "Throwing" with Leslie Manning and Sandy Simon (May 30-June 24); "Salt Kilnbuilding" with Bruce Cochrane (June 6-24); "Extensions and Explorations" (July 4-August 12); and "History/Aesthetics/Criticism" (August 15-26). Live-in accommodations available. Contact: Visual Arts, The Banff Centre, Box 1020, Banff, Alberta T0L 0C0; or call: (403) 762-6180.

Canada, Ontario, Mississauga

July 4-29

Sheridan College is offering: "Raku" with Anne Cummings (July 4-15); and "Functional Ceramics" for intermediate through advanced students with Larry Davidson (July 18-29). Live-in accommodations available. Contact: Continuing Education, Sheridan College, The School of Craft and Design, 1460 South Sheridan Way, Mississauga, Ontario; or call: (416) 278-8513.

Canada, Ontario, North Bay

July 4-22

Canadore College is offering: "Handbuilding and Sawdust Firing" with Monique Ferron (July 4-8); "Handbuilding Clay Sculpture" with Dzintars Mezulis (July 11-15); and "Functional Porcelain Workshop" with Keith Campbell (July 18-22). Live-in accommodations available. Contact: Artsperience, Canadore College, Box 5001, North Bay, Ontario P1B 8K9; or call: (705) 474-7600.

Canada, Ontario, Toronto

May 30-July 8

George Brown College is planning two 3-week workshops on

handbuilding, throwing, decorating and glazing. Instructors: Gerald Johns, James Hong Louie and Judy Lowry. Contact: George Brown College of Applied Arts and Technology, Ceramics Department, 160 Kendal Avenue, Toronto, Ontario; or call: (416) 967-1212, extension 2486.

Canada, Quebec, Ayer's Cliff

June-September

Rozynska Pottery is offering five 2-week sessions on basic through advanced wheel throwing, handbuilding, glazing, kiln stacking and firing. Instructor: Wanda Rozynska. Live-in accommodations available. Contact: Rozynska Pottery, Way's Mills, R.R. 1, Ayer's Cliff, Quebec J0B 1C0; or call: (819) 838-4321.

Canada, Quebec, Val-David

August 22-28

Les Createurs Associes de Val-David is offering several workshops including "Sawdust Fired Pottery" with Robin Hutchinson. Contact: Les Createurs Associes de Val-David, Box 459, Val-David, Quebec J0T 2N0; or call: (819) 322-2043.

The ceramics and sculpture studio at Rethymon, Crete.



Denmark, Copenhagen

August 16-27

"Design in Arts and Crafts in Scandinavia," a design seminar touring Finland, Sweden and Denmark, includes lectures, visits to exhibitions, workshops, industries, showrooms and museums; conducted in English. Contact: Det Danske Selskab/The Danish Institute, Kultorvet 2, DK-1175, Copenhagen K; or call: (45-1) 13 54 48.

England, Berkshire, Maidenhead

July 3-August 27

Kingsbury Pottery will offer sessions on wheel throwing, decorating and glazing stoneware and porcelain. Instructor: Renee Rubinstein. Live-in accommodations available. Contact: Kingsbury Pottery, 4 Boyn Hill Road, Maidenhead SL6 4JB; or call: Maidenhead 0628 27984.

England, Herefordshire, Ross-on-Wye

August 13-24

Michael Casson Summer School is offering a workshop for 12 students on wheel throwing, greenware decoration, glazes, kilnbuilding, ceramic history. Instructors: Michael and Sheila Casson and Andrew McGarva. Contact: Michael Casson, Wobage Farm, Upton Bishop, Ross-on-Wye HR9 7QP; or call: 098985 233.

England, Kent, Maidstone

May 30-August 22

John Solly Pottery is offering several 1-week workshops with emphasis on throwing, press molding and slip decorating. Contact: John Solly Pottery, 36 London Road, Maidstone, Kent ME16 8QL; or call: Maidstone (0622) 54623.

England, London

July 9-30

North Carolina State University Craft Center is planning a pottery workshop at Digby Stuart College, London. Contact: Overseas Study, North Carolina State University, Craft Center, Box 5217, Raleigh, North Carolina 27650; or call: (919) 737-2457.

England, Norfolk, Marham

June-September

The Clock House Pottery School is offering weekly sessions on throwing, slab and coil building, plus old English slip and Mocha ware decorating techniques, and glaze chemistry. Instructors: Alva and Daphne Llewellyn. Live-in accommodations available. Contact: The Clock House, Marham, Nr. King's Lynn, Norfolk PE33 9HS; or call: Fincham (036 64) 596.

England, Somerset, Butleigh

July 25-August 26

Dove Workshops is offering two 2-week sessions with emphasis on wheel throwing; includes clay preparation, raw glazing, decorating, oil reduction and raku firing. Instructor: Paul Stubbs. Contact: Dove Workshops, Butleigh, Nr. Glastonbury, Somerset; or call: Baltonsborough (0458) 50385.

England, Somerset, Yeovil

June 27-September 10

"Douglas Phillips Summer Workshop," at Ridge Pottery, will include 1- and 2-week sessions focusing on throwing, decoration, handbuilding, glaze technology, kilnbuilding, firing with wood, oil and gas, and once firing porcelain. Guest potters: John Leach, David Eeles and Wally Keeler. Live-in accommodations available. Contact: Ridge Pottery, Queen Camel, Yeovil, Somerset BA22 7NF; or call: (44) 935-850753.

England, Worcestershire, Tenbury Wells

July 3-September 17

Martin Homer Pottery is offering 1- or 2-week sessions on throwing, making lids, handles, spouts, slab and coil building, decorating and painting. Live-in accommodations available. Contact: Martin and Tina Homer, Lower Aston House, Aston Bank, Tenbury Wells, Worcestershire WR15 8LW; or call: Newnham Bridge 058479 404.

France, Meximieux, Perouges

July-September

"Stages de Poterie," several 11-day sessions at the medieval city of Perouges with Serge and Renee Pillard. Fee: F950 (approximately \$140) includes materials. Live-in accommodations available. Contact: Serge Pillard, Perouges, 01800 Meximieux; or call: (74) 61-01-27.

France, Poilly-sur-Serein

July 3-September 11

"Le Moulin de Poilly" at Yonne (Burgundy) will include sessions on handbuilding, throwing, glaze technology, ceramic history, kilnbuilding and clay sculpture. Instructors: Phillip Gearheart and Hester Tjebbes. Live-in accommodations available. Contact: Le Moulin, Poilly-sur-Serein, 89310; or call: (86) 75-92-46.

France, Saint Ambroix

July 4-August 27

Mas Cassac Poterie is offering four 2-week sessions on stone-ware throwing, glazing and firing. Instructor Michel Simonot. Fee: F2300 (approximately \$335) includes materials, firing, lodging and meals. Contact: Simonot, Mas Cassac, Allegre 30500, Saint Ambroix; or call: (66) 85-65-65.

France, Vitrolles

July 4-29

Ateliers Pluridisciplinaires d'Expression Plastique is offering: "Terres Nues," a session on forming methods with Alfieri Gardone (July 4-16); and "Terres Pour l'Architecture," a session on architectural ceramics (July 18-29). Live-in accommodations available. Contact: Ateliers Pluridisciplinaires d'Expression Plastique, Centres Font-Blanche, 13127 Vitrolles; or call: 16 (42) 02 89 48.

Greece, Crete, Rethymon

July 4-August 15

"Summer in Greece," a study program on earthenware and traditional decoration techniques (slips or engobes without glazes), sculpture and art history of Crete, includes tours to pottery towns and archaeological sites. Instructors: Louis Trakis and Bernice R. Jones. Early deposit required. Contact: Louis Trakis, Manhattanville College, Purchase, New York 10577; or call: (914) 694-2200, extension 331 or 337.

Holland, Makkum and Utrrecht

June 30-July 22

"The Netherlands: Clay Workshop and Tour" will include a cultural tour and two alternative 2-week sessions on wheel throwing and handbuilding miniature to large-scale works, at Mobach Pottenbakkers, Utrecht; and painting polychrome decoration on tin-glazed ware, at Royal Makkumer Potteries, Makkum. Fee: \$2400. Contact: Adriana Chilton, 46 Church Lane, Scarsdale, New York 10583; or call: (914) 472-4912.

Italy, Cortona

Summer

University of Georgia plans "Ceramics in Italy," at a 15th-century monastery studio, on local clays, glazes and firing techniques, raku, earthenware and terra sigillata. Instructor: Robert Brady. Contact: University of Georgia, Studies Abroad, Visual Arts Building, Athens, Georgia 30602; or call: (404) 542-1511.

Italy, Tuscany, Firenze

July 3-September 10

Ceramica Riparbelli is offering summer sessions with emphasis on wheel throwing. Instructors: Pietro Maddalena and Franco Rampi. Live-in accommodations available. Contact: Ceramica Riparbelli, 50020 Marcialla, Firenze; or call: 0571 - 660084.

Japan, Tokyo

July 20-August 27

Parsons School of Design is planning a 5-week program including extensive use of studio facilities with Japanese craft masters and visits to craft centers. Fees: \$3125-\$3475, includes airfare, ground transportation and housing. Contact: Office of Special Programs, Parsons School of Design, 66 Fifth Avenue, New York, New York 10011; or call: (212) 741-8975.



Eagerly checking a cooling kiln at University of Evansville workshop, New Harmony, Indiana.

Korea, Icheon

June 23-July 12

A workshop/seminar and cultural tour on Korean techniques, throwing, carving, inlay, double-wall vessels and firing a climbing kiln. Seminar leaders: Mikhail Zakin and Han Kyu-Nam. Korean master potters: Kwang-Yeoul Yoo and Eun-Koo Lee. Fee: \$2400 approximately, includes transportation and lodging. Contact: Ron Garofalo, Old Church Cultural Center, 561 Piermont Road, Demarest, New Jersey 07627; or call: (201) 767-7160; or Mikhail Zakin, Sarah Lawrence College, Bronxville, New York 10708; or call: (914) 337-0700, extension 394.

Mexico, Guanajuato, San Miguel de Allende

June 13-August 27

"Stoneware—Art and Design" will include sessions on wheel throwing and handbuilding, field trips to local potteries and to Dolores Hidalgo. Instructor: Nancy Slight. Contact: Nancy Slight, Aparicio 4, San Miguel de Allende, Guanajuato; or call: (465) 2-18-66.

Scotland, Caithness

Summer

Lyth Ceramic Workshops is offering weekly sessions on functional ceramics, throwing, handbuilding, glazing, raku and sculpture. Limited to 4 participants. Live-in accommodations available. Contact: Alan Bain, Lyth Ceramic Workshops, Lyth, by Wick, Caithness; or call: Lyth (095 584) 339.

Spain, Andalusia, Cadiz

July 6-September 6

"La Tacita" pottery is offering three 2-week sessions (July 6-21, August 4-19, and August 22-September 6). Instructor J. L. Aragon. Live-in accommodations available. Contact: J. L. Aragon, Ceramica "La Tacita", El Colorado Conil, Cadiz.

Wales, Clwyd

June 6-August 26

Ruthin Pottery is offering several sessions on basic instruction with emphasis on raw glazing and single firing white stoneware and semiporcelain. Instructor: Claude Frere-Smith. Contact: Claude Frere-Smith, Ruthin Pottery, Ruthin Craft Centre, Ruthin, Clwyd LL15 1BB; or call: Ruthin 4911.

Wales, Clwyd

July 18-August 13

Brookhouse Pottery is offering four 1-week sessions on clay preparation; throwing; trimming; greenware decoration with slips, inlay, faceting, fluting and carving; decoration on bisque ware; glaze technology; reduction and salt firing. Limited to 8 students per week. Instructors: David Frith, David Leach, Jane Hamlyn and Derek Emms. Contact: Brookhouse Pottery, The Malt House, Brookhouse Lane, Denbigh LL16 4RE, Clwyd; or call: 074 571 2805.

Wales, Pembrokeshire

Summer

Wolfscale Pottery is offering weekly workshops on throwing and once-firing techniques. Instructors: Madeleine and Philip Cunningham. Live-in accommodations available. Contact: The Pottery, Wolfscale, Pembrokeshire, Nr. Haverfordwest.

Spinning tiger

Potter's Wheels



This is the beauty within the budget of practically everyone —



- Complete Portability
- 12-Inch Wheelhead
- Responsive Pedal Control
- Optional Splash Pan
- Optional Set of Legs
- 240 Volt Models Available for Foreign Market

OUR TIGER ROLLER



Smoothly rolls clay up to 1 1/4 inches thick with infinite variations.

MENCO ENGINEERS, INC.
4525 INDUSTRIAL STREET
SIMI VALLEY, CALIF. 93063
(805) 527-9960

This expanded scale shows what your piece will measure in real inches, after a shrinkage of

12% **Shrink Rule**

Made by:
Creative Industries
5366 Jackson Drive
La Mesa, CA 92041
(619) 469-5012

14%

This expanded scale shows what your piece will measure in real inches, after a shrinkage of

An Original From Creative Industries

SHRINK RULE is an extremely useful tool for the potter and hand builder. It allows direct measurement of wet clay pieces using expanded scales which show what the piece will actually measure once it has shrunk from:

- Wet to bone dry or bisque (same size), or
- Bone dry or bisque to glaze fired, or
- Wet to glaze fired.

With four scales (two on each side)

SHRINK RULE allows you to work with shrinkage rates of 6%, 10%, 12% and 14%. This unique tool is excellent for making replacement lids fit perfectly.



Creative Industries Model JR

Price: **\$7⁷⁵** includes shipping & complete instructions.

(Calif. residents add \$.47 tax for each Shrink Rule ordered.)

Buy **SHRINK RULE** at your local ceramics dealer or send your check or money order to:

Creative Industries

5366 Jackson Dr.
La Mesa, CA 92041
(619) 469-5012

Dealer Inquires Invited

San Diego Potter Lana Wilson

WCS

When There's
No Room For Compromise
Serving the Distinctive Needs of Artists Since 1947

Catalog \$3.00

Westwood Ceramic Supply Co. 14400 Lomitas Ave., Dept. B047 City of Industry, CA 91746 (213) 330-0631 Telex: 69-1226 Westwood Coid

News & Retrospect

Michael Cardew 1901-1983

English potter *Michael Cardew* died on February 11, in Truro, Cornwall, at the age of 81. He was a giant in our field by any standard; his work and philosophy have changed the face of ceramics in the Western world. But equal to the craft of his hand and his intellect was the humanism and charisma which helped to make him a world figure in ceramics.

Born at Wimbledon in 1901, Michael Cardew attended Exeter College, Oxford, from 1919 through 1924, and in the interim (starting in 1921) learned to throw from *W Fish-*



Michael Cardew in 1975

ley Holland at Braunton Pottery in North Devon. This early training with traditional slipware (earthenware) was a useful preface to a three-year apprenticeship at Leach Pottery in Saint Ives (he was the first British apprentice of *Bernard Leach*), after which, in 1926 he revived Greet Potteries as Winchcombe Pottery in Gloucester, making what *Bernard Leach* described as "the most genuine lead-glazed slipware since the 18th-century tradition died." In 1939 Michael established Wenford Bridge Pottery in Cornwall, continuing the production of single-fired slipware, wood fired with a galena glaze.

His attraction to the primitive (plus hard times for potters in England) drew him in

1942 to Africa where he first was "ceramist" at Achimota College and Alajo Pottery, taking over from *Harry Davis*; in 1945 he founded with his own funds a stoneware pottery at Vume, Ghana. After a brief return to England and Wenford Bridge in 1949-50, Michael returned to Africa, this time to Nigeria where he founded the Pottery Training Centre at Abuja.

Throughout his African experience, he sought to understand the geology and chemistry so necessary to the full use of local materials, and in 1965 he returned to England to finish writing *Pioneer Pottery*, now a standard text on ceramic materials and processes. But even before the book was in print, Michael Cardew was off again (in 1968), this time to Darwin, Australia, to assist in a plan to teach pottery to that nation's aborigines. The year before, Michael had also made his first lecture/workshop trip to the United States (University of Wisconsin, Madison) which began a long association with American potters who were ripe for standards, philosophy and leadership. Thereafter he made eight more tours to North America including a major one (1972) with the renowned African potters *Ladi Kwali* and *Kofi Athey*; plus a swing through North America (1978) which included Nova Scotia, Maine, Colorado, and New Mexico (where he met *Maria Martinez*).

Those fortunate enough to attend his 1981 retrospective in conjunction with the NCECA conference at Wichita found an astonishing power in his objects, which ran through 60 years of potting. *Bernard Leach* described this quality of Michael Cardew as "a strong heartbeat which always makes him lean toward the intuitive and primitive." Forged from an alloy of British and African ideals, the work reflected his very specific ideas about what pots should be. He was opposed to elitism in all craft/art as well as the overequipped materialism and tutorial attitudes of formal university education in ceramics. He opposed overdoing anything, even to individual technical aspects of the craft, including the unnecessary trimming and foot rimming of holloware. He felt that pot making where everything is trimmed tends to become too mechanical; it "loses the heart of good throwing," he explained. Of necessity, some flatware must be trimmed for practical purposes; but after the excess clay was removed, he polished the base of these works

You are invited to send news and photographs about people, places or events of interest. We will be pleased to consider them for publication in this column. Mail submissions to: News and Retrospect, Ceramics Monthly, Box 12448, Columbus, Ohio 43212.

using a putty knife dipped in slip. This burnishing technique is similar to that used on African handbuilt pots and seems to restore some of the natural "skin," while also obliterating any tool marks. He felt that pulled handles "are like limbs on trees and must graciously complement the pot, growing naturally from the main body."

It is impossible to sum up the life of such a man, but *Ronn Hartviksen* wrote of him in a 1976 article, "perhaps the best description of [Michael Cardew's] aura derives from the name afforded him by his Nigerian students: *Baban Shaku*, literally meaning "father pot." Photo: *Ronn Hartviksen*.

First Canadian Crafts Conference

Leading a session on craft galleries at the recent Canadian Crafts Conference in Charlottetown, Prince Edward Island, *Suzann Greenaway* (owner of Prime Canadian Crafts in Toronto) drew diverse reactions with her comment that she would be happy if traditional crafts faded away; she believes large group shows promote mediocrity, and recognition for crafts and craftspeople is more important than money—craftspeople need to be economic equals with the owners of their objects, she said.

Suzann presented her viewpoints on private galleries (using her own as an example) and Canadian galleries in general after introductory statements by directors of public and organizational galleries. Though Toronto is second to New York City in dollars for the art market, Prime remains the only privately owned crafts gallery in the city. That's an unfortunate situation, she commented; more competition makes for a livelier market, gets more exposure for crafts and craftspeople, and upgrades crafts in the public eye. Her shows at present are a financial drain. Since there are no outside avenues of support, Prime is a gallery 16 to 20 weeks of the year; the rest of the time it's a craft shop in order to pay the bills and finance exhibitions. This is a dilemma for *Suzann*, as she feels craft shops actually hold crafts back.

Her controversial conclusions not only resulted in immediate response at the seminar, but also initiated debate among the entire assemblage.

Approximately 250 craftsmen had come from every province and territory in the nation to attend this first national conference. With a land mass that makes Canada the second largest country in the world (and a population of a little over 24 million or about one-tenth that of the United States), it had been difficult for craftspeople to meet as an organized group. But at the World Crafts Council Conference in Japan some years ago, the Canadian delegates decided they shouldn't have to come halfway around the world to

Continued

Itinerary

Continued from Page 19

from Magna Grecia," terra cotta from Greek colonists in southern Italy and Sicily during the fifth to third centuries B.C. *Through May 22* "Between Continents/Between Seas: Pre-Columbian Art of Costa Rica," includes ceramics from 500 B.C. to the mid-16th century; at the Detroit Institute of Arts, 5200 Woodward Avenue.

Minnesota, Saint Paul *through April 24* "Scandinavian Modern 1880-1980"; at the Minnesota Museum of Art at Landmark Center, 75 West Fifth Street.

Missouri, Saint Louis *April 2-27* David Crane, Christine Federighi, Jane Gustin, Marge Levy,

Tom Neugebauer, David Tell, Neil Tetkowsky, Ben Ryterband and Shellie Zimmerman, "Earthenware Invitational"; at Craft Alliance, 6640 Delmar Boulevard.

Nebraska, Omaha *April 29-May 30* "Cast Clay," national juried competition; at the Craftsmen's Gallery, 511 South 11 Street.

New Hampshire, Manchester *through May 3* "Third New Hampshire Arts Biennial"; at the Manchester Institute of Arts and Sciences, 148 Concord Street.

New Jersey, Newark *through September 30* "Fulper: New Jersey's Art Potters," utilitarian decorated ware from the Fulper Pottery; at the Newark Museum, 49 Washington Street.

New Mexico, Albuquerque *through April 15* Don Bendel and Vern Funk; at the Art Education

Gallery, Department of Art Education, University of New Mexico.

New Mexico, Los Alamos *through April 17* "Clay and Fiber," regional competition exhibition; at the Fuller Lodge Art Center, 2132 Central Ave.

New York, Great Neck *through May 15* Carolyn Brice Brooks, Robert Carlson, Marilee Flail, Stephen and Deanna Kostyshyn and Deborah Ortiz; at Artisan Gallery, 6 Bond.

New York, Hempstead *April 10-May 20* "Earth + Fire + Salt," 18th- and 19th-century salt-glazed stoneware from New York State; at the Emily Lowe Gallery, Hofstra University.

New York, New Paltz *through April 27* "Northeast Clay: Newly Scene"; at the State University of New York-New Paltz Art Gallery.

New York, New York *April 5-29* James Johnston and Galen Gilbert; at Convergence, 484 Broome Street.

New York, Port Chester *through April 6* "A Quarter Century Clay Art Center Reunion Show"; at Sound Shore Gallery, 112 North Main Street.

New York, Scarsdale *through April 16* David Bigelow, Thomas Hoadley, Lee McKeown, Jerry Roe, Mary Roehm and Sally Silberberg, "Invitational 1983" at the Craftsman's Gallery, 16 Chase Road.

North Carolina, Asheville *through May 31* "Cherokee Crafts Today"; at the Folk Art Center, Blue Ridge Parkway.

North Carolina, Winston-Salem *April 16-May 22* "The Plate: Form and Function"; at Southeastern Center for Contemporary Art, 750 Marguerite Drive.

North Dakota, Valley City *April 6-22* "The 13th Biennial National Art Exhibition"; at the Second Crossing Gallery, Room 210, McFarland Hall, Valley City State College.

Ohio, Cincinnati *through April 9* "Art Nouveau from Cincinnati Collections"; at the Tange-man Fine Arts Gallery, University of Cincinnati.

Ohio, Cleveland *through April 29* A dual exhibition with Neil Tetkowsky, low-fire salt-glazed ware; at DBR Gallery, 13225 Shaker Square.

April 12-August 21 "Art Deco"; at the Cleveland Museum of Art, 11150 East Boulevard.

Ohio, Columbus *through April 27* "Let's Celebrate It," Ohio Designer Craftsmen's 20th anniversary exhibition; at the Columbus Cultural Arts Center, 139 West Main Street.

Ohio, Westerville *April 14-May 21* An exhibition including Mary Dewey, clay masks and sculptures; at Herndon House, 40 Winter Street.

Ohio, Wooster *April 3-May 1* "Functional Ceramics 1983," a retrospective; at the College of Wooster Art Museum, University Street.

Pennsylvania, Philadelphia *through April 16* Marvin Bjurlin, Dick Studley and Kurt Weiser, "Three Statements Clay"; at Swan Galleries, Rittenhouse Square, 132 South 18 Street.

Tennessee, Gatlinburg *April 8-May 8* "Impressions/Patterns," invitational exhibition; at Arrowmont School of Arts and Crafts.

Texas, Dallas *through May 31* "Ban Chiang: Discovery of a Lost Bronze Age"; at the Science Place, Fair Park.

Texas, San Angelo *April 11-May 6* "Kiln God Festival" and "Ceramic Competition Exhibition"; at Angelo State University.

Texas, San Antonio *through April 21* An exhibition including Piero Fenci; at Objects Gallery, 4010 Broadway.

Texas, San Marcos *through April 14* Danville Chadbourne, Piero Fenci, John Fleming, Barbara Frey, Claudia Reese, Steve Reynolds and Nicholas Wood, "Texas Clay"; at the University Gallery, Art Building, Southwest Texas State University.

Vermont, Middlebury *through April 23* "Folk Art Today in Vermont"; at the Vermont State Craft Center at Frog Hollow.

Ready For IMMEDIATE DELIVERY.

Crusader's most popular kilns are ready!
Ready at your distributor, or ready to be shipped as soon as ordered. Boxed, loaded, and on its way. No excuses. No Waiting.

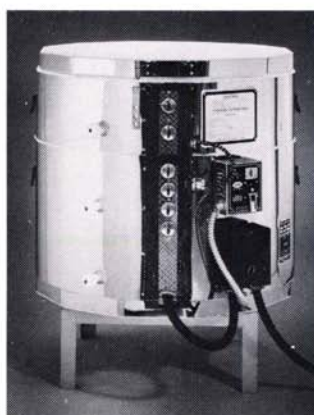
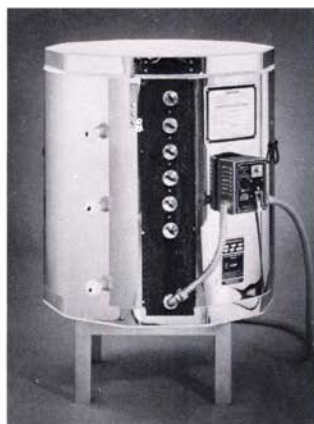
The same is true for parts. We'll ship what you need in 48 hours. Promise.

And you have your choice of kilns! Order a 294 or 274 kiln with sitter and timer, and you'll have it sooner than you believe possible. In fact, even if the kiln you want is one of our other models, we'll have your kiln ready and shipped out within only five days!

How can we do it? Crusader Kilns are built by American Art Clay Co., Inc., in Indianapolis, Indiana. With over 60 years of experience in ceramics, we have the knowledge and facilities to produce the best quality kilns on the market. And we've recently increased our production schedules in order to stock ahead. So when you order the kiln you want, we're ready to ship!

Why wait? Get the best there is—when YOU want it.

Quality shows.
Write for the new
Crusader Catalog and a
distributor list.



Crusader Ceramic Equipment

4717 West 16th Street
Indianapolis, Indiana 46222

Fairs, Festivals and Sales

Arkansas, Mountain View *April 15-17* The
Continued

News & Retrospect

get together, and the initial plans for the Charlottetown conference were developed. Now four years later, this first meeting generated an energy and excitement that were perhaps similar to the early NCECA (National Council on Education for the Ceramic Arts) meetings in the U.S.

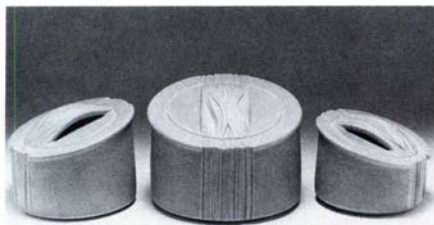
With an agenda developed by questioning craftspeople about what they expected from a national conference, the six-day event began with 24 simultaneous two-day workshops and tours of local studios in Charlottetown, Fredericton (New Brunswick) and Halifax (Nova Scotia). Acceptance to each of the workshops was on a competitive basis, and enrollment in each group was limited to



Jack Sures's workshop in Fredericton

ten participants to maximize the value of the sessions. Two clay artists conducted workshops at each location.

Next, the conference participants convened at the Confederation Centre in Charlottetown for seminars, talks, films and business meetings, as well as the opening of the traveling exhibition "Atlantic Visions de l'Atlantique." According to *Allan Crimmins*, potter and president of the Canadian Crafts Council, the exhibition "is a sampling of the



Canister set by Peter Jansons

finest work done in the region from both contemporary and traditional points of view. . . .

Continued

INDUSTRIAL MINERALS CO.

7268 FRASINETTI RD.

FLORIN, CA 95828

(916) 383-2811



SPECIALIZING IN CERAMIC PUG AND SLIP CASTING CLAYS.

Recognized as the standard for formulated clay bodies by many schools, colleges and professional potters.

Ask your nearest IMCO distributor or dealer for the data sheets and price lists on IMCO Clay Bodies and Ceramic Chemicals, or write us.

P.S. EXCLUSIVE DISTRIBUTORSHIPS AVAILABLE IN SELECTED AREAS.

DISTRIBUTORS

AVANTY CERAMIC SUPPLY
1214 HOWE AVENUE
SACRAMENTO CA 95825
(916) 929-9192

ART-PAK PRODUCTS
PO BOX 17356
PORTLAND, OREGON 97217
(503) 285-4571

AMADOR CERAMICS
7042 VILLAGE PARKWAY
DUBLIN CA 94566
(415) 822-9339

CELESTE'S CERAMIC SUPPLY
570 WESTGATE DRIVE
EUREKA CA 95501
(707) 443-4386

CERAMICS & CRAFTS SUPPLY
490 5th STREET
SAN FRANCISCO CA 94107
(415) 982-9231

THE CERAMIC STORE
702 RICHMOND AVENUE
HOUSTON, TEXAS 77006
(713) 524-3244

CLAY ART CENTER
4320 PACIFIC HWY EAST
TACOMA, WASHINGTON 98424
(206) 922-5342

CREATIVE CERAMICS
966 PINE RD.
SANTA ROSA, CA 95401
(707) 545-6628

CUMMINGS CERAMICS
1537 WAGSTAFF ROAD
PARADISE CA 95959
(916) 877-6148

D.J.'S CERAMICS
96-1417 WAIHONA PLACE
PEARL CITY HI 96782
(808) 487-0662

EAGLE CERAMICS
1300 WEST 9th STREET
CLEVELAND, OHIO 44113
(216) 241-4787

EAGLE CERAMICS
12244 WILKINS AVENUE
ROCKVILLE, MARYLAND 20852
(301) 881-2255

EAGLE CERAMICS
8 COLONIAL AVENUE
WILMINGTON, DELAWARE 19805
(302) 656-3244

EAGLE CERAMICS
RT 1 BOX 287
WENDELL NC 27591
(919) 266-1348

ESTRIN MFG., LTD.
1696 W 5th AVENUE
VANCOUVER, BC
CANADA V6J 1N8
(604) 731-8371

H.B. THINGS
918 PUUHALE ROAD
HONOLULU, HAWAII 96819
(808) 845-7166

ISLAND CERAMIC SUPPLY
PO BOX 351
NANAIMO, BC CANADA V9R 5L3
(604) 754-4921

LESLIE CERAMIC SUPPLY
1212 SAN PABLO AVENUE
BERKELEY CA 94706
(415) 524-7363

MARIN CERAMIC SUPPLY
23 SIMMS STREET
SAN RAFAEL CA 94901
(415) 456-7330

CLAYMAKER
1240 N 13th STREET
SAN JOSE CA 95112
(408) 295-3352

NIC-NAC SHELF
330 GREENBRAE DRIVE
SPARKS, NEVADA 89431
(702) 358-6636

POTTER'S STUDIO
1801 E MCKINLEY
FRESNO CA 93703
(209) 266-5608

SHERRY-WESTERN CERAMIC SUPPLY
948 WASHINGTON STREET
SAN CARLOS CA 94070
(415) 592-2333

S. PAUL WARD
401 MISSION STREET
SO. PASADENA CA 91030
(213) 799-2131

INDUSTRIAL STRENGTH Refractories for Potters

DIAMOND D QUALITY
HIGH
ALUMINA
SHELVES & SUPPORTS

Imported from Stoke-on-Trent for electric
& fuel fired kilns • most popular sizes stocked

write or call for fact sheet

STRATFORD CLAY SUPPLY LIMITED

P.O. BOX 344 STRATFORD, ONTARIO N5A 6T3

(519) 271-5371

Itinerary

"Ozark Foothills Craft Guild's 21st Annual Spring Show and Sale"; at the Guild's fairgrounds, 2½ miles north of Mountain View.

Colorado, Denver April 28-30 The Colorado Potters Guild 12th annual exhibition and sale; at the First Plymouth Congregational Church.

Florida, Gainesville April 9-10 "Fourteenth Annual Spring Arts Festival"; downtown, from Second to Eighth Avenues.

Florida, Tarpon Springs April 9-10 "9th Annual Tarpon Springs Arts and Crafts Festival"; at Craig Park on Spring Bayou.

Illinois, Edwardsville April 21-22 "Womanfest Arts and Crafts Fair"; at Southern Illinois Uni-

versity at Edwardsville, University Center.

Maryland, Gaithersburg April 15-17 Eighth annual "Spring Arts and Crafts Fair"; at the Montgomery County Fairgrounds.

Michigan, Detroit April 23-May 8 Michigan Potters Association sale; at Pewabic Pottery, 10125 East Jefferson Avenue.

Mississippi, Meridian April 9 "Art in the Park"; at Highland Park.

New York, Spring Valley April 29-May 1 "Green Meadow Invitational Pottery Show and Sale"; at Green Meadow Waldorf School, Hungry Hollow Road.

North Carolina, Charlotte April 29-May 1 "SpringFest '83"; uptown.

North Carolina, Goldsboro April 15-17 "Fourth Annual Juried Art Show"; at the

Community Arts Council, 901 East Ash Street.

Ohio, Athens April 30-May 1 First annual "Lyons Arts and Crafts Show"; at the Ohio University Convocation Center.

Ohio, Cincinnati April 28-May 1 The 13th annual "Appalachian Festival"; at Cincinnati Convention Center, Fifth and Elm Streets.

Ohio, Columbus April 23 "Ohio Ceramic Art Auction" by the Clay Guild of Central Ohio, part of the proceeds will benefit CARE; at the Nationwide Employees Lounge, 1 Nationwide Plaza.

Oregon, Portland April 29-30 "Oregon Potters Cooperative Showcase '83"; at the Western Forestry Center.

Pennsylvania, Harrisburg April 22-24 "Pennsylvania National Arts and Crafts Show"; at the Pennsylvania Farm Show feuilding.

Pennsylvania, Kingston April 23 "Third Annual Northeast Craftworks"; at Kingston Armory, Market Street.

South Carolina, Murrells Inlet April 22-24 "Eleventh Annual Murrells Inlet Outdoor Arts and Crafts Festival"; at Magnolia Park.

South Carolina, Pendleton April 2-3 "Historic Pendleton Spring Jubilee"; at the Village Green.

Tennessee, Knoxville April 8-10 "Dogwood Crafts Fair"; at West Town Mall.

Texas, Lubbock April 15-17 "5th Annual Lubbock Arts Festival"; at Lubbock Memorial Civic Center, 1501 Sixth Street.

Texas, Round Top April 10-11 Eighth annual "Winedale Spring Festival and Texas Craft Exhibition"; at the Winedale Historical Center, 5 miles east of Round Top.

Utah, Saint George April 1-2 Fourth annual "Saint George Arts Festival"; at the Saint George Art Center, 86 South Main Street.

Washington, Spokane April 30 "Images in Clay and Fiber," a sale by the Spokane Art School; at the Woman's Club, Ninth Avenue at Walnut.

Wisconsin, Milwaukee April 16-17 "Art Fair USA"; at the State Fair Park.

HELP US CELEBRATE! BUY A SKUTT KILN AND GET 10 FIRINGS FREE.

That's right. 1983 is our 30th anniversary year. To kick off the celebration, participating Skutt dealers will pay you the cost of the first ten firings when you buy any new Skutt kiln during March and April, 1983.

All you need to do is submit a copy of your electric bill showing costs per kilowatt hour when you buy your kiln and your dealer will do the rest.

Then you can start right in at home. Simply stack together your modular Skutt kiln, plug it in and begin firing whenever you like. Saving gasoline by making fewer trips to pick up ware. Controlling your work from start to final glaze to get just the results you want. Refiring ware with hidden potential—experimenting with new techniques—creating work with your personal stamp—all at your own pace. With Skutt, the choice of pros and hobbyists for 30 years.



The Home Studio Favorite.

The Skutt 818-3 gives 2.35 cu. ft. of Cone 10 firing capacity with super energy efficiency.



The Easy Loader.

Load the 1018-3 with no strain through the 22.5" opening, fire 4.38 cu. ft. loads to Cone 8.



Skutt Ceramic Products

The quality kiln leader celebrating 30 years. 2618 S.E. Steele Street Portland, Oregon 97202 Telephone (503)231-7726



Workshops

California, Ojai April 16-17 "Earth, Form and Fire," handbuilding, burnishing and pit firing with Jim Danisch, Daniel Rhodes and Beatrice Wood. Fee: \$80. Contact: The Ojai Foundation, Box 1620, Ojai 93023; or call: (805) 646-8343.

California, Santa Monica April 23-24 "Workshop VII," a 2-day demonstration by Cynthia Bringle, at the Clayhouse. Contact: Orien Pagan, 23814 Twin Pines, Diamond Bar, California 91765; or call: (714) 595-3446.

Connecticut, Brookfield April 10-May 8 The Brookfield Craft Center is offering " 'Appendages' for Production" with Ahren Ahrenholz (April 9-10); "Low-Fire Techniques" with Dick Kenyon (April 16-17); "Casting Workshop" with Jolyon Hofsted (April 23-24); "Large Scale Construction" with Jan Holcomb (April 30-May 1); and "Architectural Ceramics" with Marilyn Dintenfuss (May 7-8). Contact: Brookfield Craft Center, Box 122, Brookfield 06804; or call: (203) 775-4526.

Connecticut, Guilford April 16-June 5 The Guilford Handcrafts Center is offering: "Problem Solving in Functional Stoneware" with Harry Holl (April 16-17); "Terra Cotta" with Anita Griffith (May 1, 8, 15, 22, June 5). Contact: Fernn Hubbard, Guilford Handcrafts, Box 221, Route 77, Guilford 06437; or call: (203) 453-5947.

Illinois, Chicago April 16-17 Demonstration and slide presentation by Don Pilcher. May

1 Slide presentation and discussion with Dorothy Hafner. Contact: Lill Street Gallery, 1021 West Lill Street, Chicago 60614; or call: (312) 248-4414.

Illinois, Elmhurst April 7 A demonstration on handbuilding techniques with Maria Simon. Contact: Elmhurst Public Library, 211 Prospect, Elmhurst 60126; or call (312) 279-8696.

Indiana, West Lafayette May 7-8 "Fuel Efficient Kilnbuilding Workshop" with Marvin Bartel. Fee: \$20 for one day; \$35 for two. Contact:

Continued

News & Retrospect

Our corner of Canada has been inhabited for at least 9000 years and today's Atlantic



Chris Tyler's cups and saucers

craftsmakers trace their influence through at least 20 distinct and vastly divergent cultures. These individual traditions influence one another. ... While each province retains a pride that borders on the fanatical . . . [the] spirit of sharing and collaboration crosses provincial as well as ethnic boundaries."

On the morning of the last day, *David MacDonald* (former Conservative Secretary of State) presented the keynote address, "Tradition in a Changing World," preceding his talk with group participation tactics to get at the subject. First he "loosened up" the delegates by playing a recording of "Tradition" from "The Fiddler on the Roof," urging everyone to stand and join in the song. Then the audience was asked to divide into groups of three to discuss three questions. Though at first somewhat embarrassed at being thrown into interaction, the trios quickly got into discussing the questions and taking notes. Keeping the groups small seemed a way of achieving maximum participation. After about 20 minutes the questions were restated, various group leaders recited their answers, and these were posted on the wall:

1. Why is tradition significant for crafts? Tradition is a stable center to work from; tradition is flexible. There is importance in the strength of tradition. Crafts are a mirror of society.
2. What are the implications of this in a time of rapid, unpredictable, unprecedented social change? The individual rate of change varies, as does society. Tradition allows people to cope with a push-button society. (Tradition, crafts) allows a human touch and feeling in an anonymous society.
3. What would I like society to be aware of as it affects crafts and craftsmen today? We would like society to become aware of itself through crafts. Creativity as a resource. Self-express with what you do instead of what you acquire. Preservers and innovators. Striving for perfection.

In concluding the session, David MacDonald suggested that perhaps a new definition of craft was in order—holistic art—since craft brings together the whole of hu-

Continued



**SURE, WE HAVE
LOTS OF NAMES,
BUT YOURS IS THE
MOST IMPORTANT
TO US!**

WRITE FOR OUR CATALOGUE:

Trinity Ceramic Supply, Inc.
9016 Diplomacy Row
Dallas, Texas 75247
214-631-0540

Our customers are averaging a

**40% FUEL
SAVINGS**

with ceramic fiber kiln insulation!

Letters are coming in from everywhere, attesting to energy savings from our new space age insulating material, from 25% to over 48% with most people claiming a 40% reduction in their energy bill. Don't let another day of heat loss drive up **YOUR** costs.

- | | |
|-----------------------|------------------------------|
| ✓ Inexpensive | ✓ Low thermal conductivity |
| ✓ Easily installed | ✓ Thermal shock resistance |
| ✓ Lightweight | ✓ High temperature stability |
| ✓ Fits any profile | ✓ Low heat absorption |
| ✓ Eliminates spalling | ✓ Large or small orders |

Most orders are shipped the same day they're received.

Free Brochure & Information

Write us today for full descriptions of our products and prices. Please provide us with the type and dimensions of your kiln, as well as the temperature at which you fire. This will enable us to provide the specific information and personal service that has made us the largest supplier (and therefore the least expensive) of our type in this field.



We look forward to hearing from you!

Gene and Dolly Muchow

SUPERAMICS

1613 Dixie Highway • S.R. 595 • Holiday, Florida 33590
• Phone (813) 937-2776 •

**Raku
Drum Kiln**

\$169.50

Plus Shipping

or

**Raku
Kiln Kit**

\$123.60

Plus Shipping

FREE

Building Instructions

Itinerary

Nan Schwetman, Greater Lafayette Museum of Art, 101 South Ninth Street, Lafayette 47901; or call: (317) 742-1128.

Massachusetts, Worcester April 16-17 "Sculptural Forms for Raku" with Penelope Fleming. Fee: \$65. Contact: The Worcester Craft Center, 25 Sagamore Road, Worcester 01605; or call: (617) 753-8183

New York, New York April 26-May 11 The Parsons School of Design is planning: "The Crafts of Woodstock" (April 26-27, May 3-4, and May 10-11), tours of artisans' studios, fee: \$115 includes lodging; "Clay in Architecture" (April 8) with Marilyn Dintenfass, fee: \$5. Contact: Office of Design, Craft and Technology at Parsons, 66 Fifth Avenue, New York 10011; or call: (212) 741-8668 or 741-5795. (For "The Crafts of Woodstock," call: (212) 741-8942.)

May 14 "Glaze Techniques for Firing in an Electric Kiln," with Arthur Gerace, will cover glaze on glaze, wax resist, mishima and Oriental brush techniques. Fee: \$40. Contact: Craft Students League, YWCA, 610 Lexington Avenue, New York 10022; or call: (212) 755-4500, extension 59.

New York, White Plains May 7 "Wood-burning Kiln Workshop" with Roger Bauman. Contact: Westchester Art Workshop, County Center Building, Tarrytown Road and Central Avenue, White Plains 10606; or call: (914) 682-2481.

North Carolina, Brasstown May 1-June 5 The John C. Campbell Folk School is offering three pottery workshops with Marcia Bugg. Contact: The John C. Campbell Folk School, Brasstown 28902; or call: (704) 837-2775.

Ohio, Columbus April 15-16 "Color Workshop" with Jeanne Otis includes demonstrations and slide lecture on coloring bodies and the use of

stains. Fee: \$20 includes lunch. Contact: Columbus Clay Company, 1331 Edgehill Road, Columbus 43212; or call: (614) 294-1114.

Ohio, Wooster April 21-23 "Functional Ceramics Workshop" includes studio sessions and slide discussions with William Hunt, Jennifer Lind and David Shaner. For further information contact Phyllis Clark. The College of Wooster, Art Department, University Street, Wooster 44691; or call: (216) 263-2388.

International Events

Belgium Brussels April 20-May 21 "Trace Textile" includes Nicole Giroud, ceramic sculpture; at La Main, Art Contemporain Ceramique Textile, 215 Rue de la Victoire.

Canada, Ontario, Oakville April 22-May 8 A dual exhibition with Keith Campbell, airbrushed porcelain; at the Old Bronte Post Office Gallery.

Canada, Ontario, Ottawa April 16-May 4 Yves Louis-Seize; at Hiberna Gallery, 463 Sussex Drive.

Canada, Ontario, Toronto April 9-30 Carolyn Bloomer, Jessie Gordon, Penny Kokkinos, Nancy Solway and Mari Lise Stonehouse, "Painted Ceramics"; at Clay Design Studio/Gallery, 170 Brunswick Avenue.

April 15-17 The Potter's Studio spring sale and open house; at 2 Thorncliffe Park Drive, Unit 16.

England, Bath April 29-June 12 Svend Bayer, Richard Batterham, Ian Gregory, Jane Hamlyn, Walter Keeler, Peter Starkey and Sarah Walton, salt-glazed works; at Crafts Study Centre, Holburne Museum, University of Bath, Great Pulteney Street.

England, Herefordshire, Ledbury April 9-23 "For Food" includes pottery by Terry Bell-Hughes, Alan Brunson, Mark Griffiths, John Leach, Zelda Mowat and apprentices from the

Dartington Training Workshop; at Collection Craft Gallery and Studio, 13 The Southend.

England, London April 2-28 Carol McNicoll, containers; at the Victoria and Albert Museum, Crafts Council Shop.

April 26-May 22 David Garland, functional earthenware; at the Institute of Contemporary Arts, Nash House, The Mall.

England, Nottinghamshire through April 10 Gillian Radcliffe; at Rufford Craft Centre, Rufford Country Park, Ollerton, Near Newark.

France, Paris through April 10 "Sevres—de 1850 a nous jours" (Sevres—from 1850 through today); at Le Louvre des Antiquaires, 2 Place du Palais-Royal.

France, Roanne April 23-25 The third "Art et Creation"; at the Hall de l'Agriculture, Rue Roger Grivelli.

France, Saint-Omer through April 30 "La Porcelaine de Paris 1770-1870"; at the Musee de l'Hotel Sandelin, 14 Rue Carnot.

Holland, Heusden May 2-November 15 The Keramisch Werkcentrum Heusden is offering: study week with Jan Snoek and Henk Trumpie, Holland (May 2-6); symposium with Achiel Pauwels, Belgium (June 29-July 6); lecture with Ruth Duckworth, U.S.A. (July 30); symposium with Diet Weigman, Holland (August 17-24); lecture with Piet Stockmans, Belgium (September 24); seminar with Pompeo Pianezzola, Italy (October 15-November 15). Overnight accommodations available. Contact: Keramisch Werkcentrum Heusden, Tilly Neutelings, Box 15, 5256 Heusden; or call: 04162-1694.

Japan, Tokyo through April 5 Kenji Kato, "Turkish Blue Glazed Vases"; at Akasaka Green Gallery, 8-8-4 Akasaka, Minatoku.

April 15-22 Kenji Kato, "30 Years of Work"; at the Seibu Department Store Gallery, 3-1-1 Higashi Ikebukuro, Toshima-ku.

PowerWheel

**EQUIPMENT
SYSTEMS
FOR THE
POTTER**



**Model
"J"
\$515**

See your local supplier or
contact Ted Randall at:

**Randall
POTTERY, INC**
BOX 774, ALFRED, NY 14802
TELEPHONE: (607) 587-8655

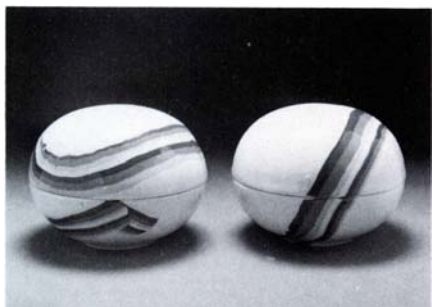
**SENSITIVE — NOISELESS —
VERSATILE — DURABLE —**

The ultimate simplification, nothing to
go wrong, no transformers, converters,
electronic controls nor tricky belt
drives — it's a lifetime wheel.

News & Retrospect

man experience: past, present and future. "Objective cynicism is an underlying weakness in our society," he continued. "Everything is made to be used, then thrown away." Because of this we are in danger of losing our identity. "Crafts are fundamental to a sense of who we are and what we are about."

During the remainder of the last day, conference participants could attend a second run of a seminar, and view slides of representative crafts from each province and terri-



4-inch diameter ring jars, by Margaret Ann Caper

tory or the films "I Don't Have to Work that Big" about clay sculptor *Joe Fajard*, and "Right Out of History" on the making of *Judy Chicago's* "Dinner Party." A final banquet that evening featured a speech by *Francis Fox*,



Craig Schneider's 13-inch plate

Minister of Communications, and the presentation of the Saidye Bronfman Award for Excellence in the Crafts. Though previous awards have gone to ceramists *Robin Hopper* (1977) and *Louise Doucet-Saito* (1980), this year the \$15,000 prize went to weaver *Micheline Beauchemin*, Les Grondines, Quebec. Also that evening, an honorary membership to the Canadian Crafts Council was presented to *Francis Merritt*, former director of Haystack Mountain School of Crafts in Maine.

For many of the delegates, the entirety of the following day was spent on the journey home—an opportunity, perhaps, for reflection on the thought-provoking events of the

Continued

Ohio State University

Summer Clay Workshop II

June 27 — July 1	Don Reitz & Paula Rice
July 4 — July 8	Chuck Hindes
July 11 — July 15	Donna Polseno
July 18 — July 22	Ron Fondaw

An opportunity to spend 1 week with each of five nationally prominent artists in an informal but intensive atmosphere of working and sharing ideas.

Fee for four weeks — \$200
Credit and Housing Available
Limited to 25 Students
Application Deadline — June 1

OSU

For information or application write:
Bob Shay
Art Dept.
Ohio State University
128 N. Oval Mall
Columbus, Ohio 43210
614/422-5072

PARSONS

SUMMER WORKSHOPS IN JAPAN CLAY/FIBERS/METALS

July 21-August 28

Courses in ceramics, fibers, metals and the history of Japanese crafts are held under the supervision of master Japanese craftsmen and members of the Parsons faculty in Tokyo, Kyoto and Inbe (Bizen). Workshops are supplemented by visits to local museums, Japan's famous hillside kiln sites, textile facilities and metalsmithing shops. The fee for six academic credits, roundtrip airfare from New York or Los Angeles and double-occupancy accommodations in deluxe hotels and guesthouses will be from \$2,925 to \$3,475 (depending on field of study and point of departure). For more information and a brochure, mail the coupon below or call (212) 741-8975.

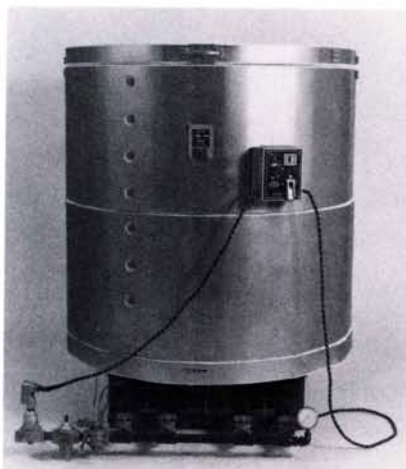
Office of Special Programs
Parsons School of Design
66 Fifth Avenue
New York, NY 10011

Please send me a brochure on the Summer Workshops in Japan.

Name _____
Address _____
City/State/Zip _____

CM

AIM Hi-temp



AIM KILN — Model G3536
shown w/optional Kiln Sitter and solenoid

PORTABLE 19.4 CU. FT.
WRITE OR CALL FOR CATALOG

AIM Kilns

Has a model to meet your needs—Electric and Gas
369 MAIN STREET, RAMONA, CA. U.S.A. 92065
(619) 789-3310

Where to Show

Continued from Page 13

Heritage Festival, Box 21C, R.D. 8, Greensburg 15601; or call: (412) 836-1703.

May 20 entry deadline

Fort Wayne, Indiana "Three Rivers Festival Arts and Crafts Show" (July 9-10) is juried from 5 slides or photos. Fee: \$25. Send a self-addressed, stamped envelope to: Abby Brooks, 3525 South Wayne, Fort Wayne 46807.

May 20 entry deadline

Saint Joseph, Michigan "Saint Joseph's 22nd Annual Outdoor Art Fair" (July 9-10) is juried from slides. Fee: \$5. Contact: Registration Chairman, Krasl Art Center, 707 Lake Boulevard, Saint Joseph 49085; or call: (616) 983-0271.

June 1 entry deadline

Richmond, Virginia "8th Annual Richmond Craft Fair" (November 10-13) is juried from 5 slides. \$4000 in awards. Fee: \$5. Contact: Jan Detter, Hand Workshop, 1001 East Clay Street, Richmond 23219; or call: (804) 649-0674.

June 10 entry deadline

Bloomington, Indiana Sixth Annual "4th Street Festival of the Arts and Crafts" (September 3-4) is juried from 4 slides. Fee: \$45. Contact: The 4th Street Committee, Box 1257, Bloomington 47402; or call: (812) 336-2124.

June 10 entry deadline

Paterson, New Jersey "First Annual Juried Craft Show" (September 17-18) is juried from 5 slides. Entry fee: \$10. Booth fee: \$65. Send self-addressed, stamped envelope to: Lenore Marr, Paterson Craft Council, 66 Broadway, Paterson 07505; or call: (201) 278-3393, or 278-6088.

June 12 entry deadline

La Crosse, Wisconsin "Great River Traditional Music and Crafts Festival" (September 4-5) is juried from 4 slides. \$1000 in awards. Entry fee: \$5. Registration fee: \$25. Contact: Craft Committee, The Pump House, 119 King Street, La Crosse 54601.

June 15 entry deadline

Highlands, North Carolina "High Country Art and Craft Show" (July 1-4) is juried from slides or photos. Fee: \$55. Send a self-addressed, stamped business envelope to: Virginia Smith, High Country Crafters, 29 Haywood Street, Asheville, North Carolina 28801; or call: (704) 254-0070.

June 17 entry deadline

Manteo, North Carolina "Second Annual New World Festival of the Arts" (August 19-20) is juried from 4 slides. Cash and purchase awards. Fee: \$50. Contact: New World Festival of the Arts II, Box 246, Manteo 27954; or call: (919) 261-3165.

June 30 entry deadline

Saratoga Springs, New York "Eighth Annual Adirondack Green Mountain Craft Fair" (September 16-18) is juried from 5 slides. Entry fee: \$5. Booth fee: \$150. Contact: Charley Dooley, Craftproducers Markets, R.D. 1, Box 323, Grand Isle, Vermont 05458; or call: (802) 372-4747.

July 1 entry deadline

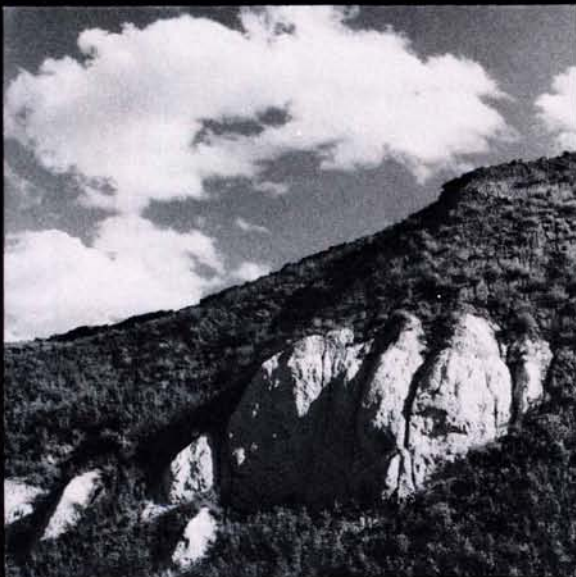
Gaithersburg, Maryland "8th Annual National Craft Fair" (October 13-16) is juried from 5 slides. Entry fee: \$5. Booth fees: \$125-\$200. No commission. Contact: Noel Clark, National Crafts Limited, Gapland, Maryland 21736; or call (301) 432-8438.

July 1 entry deadline

Boone, North Carolina "High Country Art and Craft Show" (July 15-17) is juried from slides or photos. Fee: \$60. Send self-addressed, stamped business envelope to: Virginia Smith, High Country Crafters, 29 Haywood Street, Asheville, North Carolina 28801; or call: (704) 254-0070.

July 1 entry deadline

Mount Snow, Vermont "The Eighth Annual Mount Snow Craft Fair" (September 30-October 2 and October 8-10) is juried from 5 slides. Entry fee: \$5. Booth fees: \$125 for the first weekend, \$150 for the second. Contact: Charley Dooley, Craftproducers Markets, R.D. 1, Box 323, Grand Isle, Vermont 05458; or call: (802) 372-4747.



PLAINSMAN
clays limited

BOX 1266
MEDICINE HAT, ALBERTA
CANADA
T1A 7M9

Ravenscrag with its unusual land forms and the East End Whitemud formation is the source of Plainsman's raw clay materials.

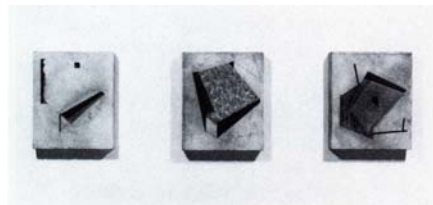
Plainsman manufactures a complete line of fine clay bodies, each one carefully formulated to fulfill your personal expression.

News & Retrospect

preceding week, and in anticipation of the second Canadian Crafts Conference, already in its planning stages. *Photos: Anthony Monsarrat, Pamela Nelson and courtesy of the Canadian Crafts Council.*

Texans in Florida

Among the work featured in the recent "Texas Invitational Sculpture Exhibition" at Pensacola (Florida) Junior College were salt-glazed houselike objects by *Barbara Frey*, Commerce; large, pit-fired containers by *Belinda Gabryl*, Dallas; abstract expressionistic figures by *Joseph Havel*, Sherman; and multiple unit wall forms by *Nicholas Wood*, Ar-

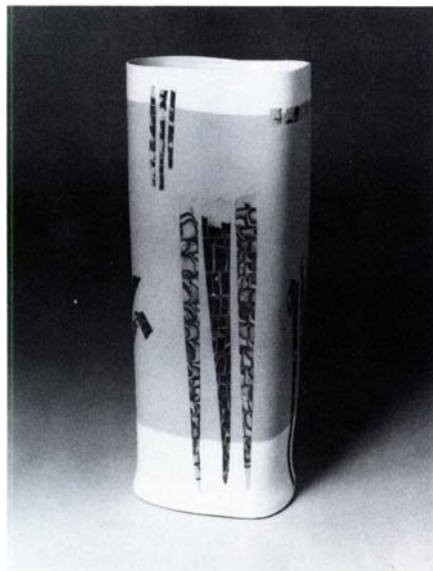


Nicholas Hood's "Site II"

lington. Shown from the exhibition is Nicholas's glazed earthenware, three-part "Site II," 60 inches in length.

Joan Weissman

Adopting the traditional vessel as a point of reference rather than as a utilitarian object, Albuquerque potter *Joan Weissman* constructs irregular cylinders patterned with inlaid colored clay. Shown recently at the Artisan Center in Denver, this tubular form,



18-inch inlaid porcelain cylinder

18 inches in height, was slab built from Cone 10 porcelain mixed with stains or oxides. Multicolored slabs are formed by rolling strips of variously stained clays together or wedging them for marbling; these segments are then inlaid into or overlaid onto the slab frame. Like the assembled vessels


Continued

MINNESOTA CLAY

Pottery & Ceramic Supplies

Pottery & Ceramic Supplies

MINNESOTA CLAY



PRICE SUPPLEMENT
for CATALOG 17

If you do not have
this catalog
please contact us

NOW
AVAILABLE

**If you're an active customer,
you'll be getting one . . .**

If not, write us!

8001 Grand Ave. So. Bloomington, MN. 55420

SPECIAL OFFER YOUR CHOICE . . .

any assortment of
8 DYNASTY GLAZES plus
the Best Little
INTENSIVE MIXER BLADE
you've ever used
(for slip or glazes)
ALL FOR \$10 prepaid

by check, M.O. or credit card.
N.J. residents add 6% sales tax
Offer expires December 31, 1982



DRY MIX GLAZES
Cone 6, Lead-Free

HFM-500 WHITE MATT
HFM-501 AZURE BLUE SPECKY MATT
HFM-502 YELLOW TIGER SPECKY MATT
HFM-504 *CHINESE BLUE MATT
HFM-506 EGGNOG
HFM-507 SPECKY BROWN MATT
HFM-509 TURQUOISE MATT
HFM-510 DEEP GREEN MATT
HFM-512 STRAW MATT
HFM-514 PLUM BROWN
HFM-515 VIBRANT GREEN MATT
HFM-516 SPOTTY GREEN CRYSTAL
HFM-517 MOON ROCK
HFM-519 CINNAMON BROWN
HFM-520 TAN MATT
HFM-521 BLUE MIST MATT
HFM-522 TEMMOKU-SEMI-MATT
HFG-600 WHITE OPAQUE
HFG-601 PEBBLE WHITE
HFG-602 YELLOW ENAMEL
HFG-603 SQUIRREL GREY

HFG-604 TURQUOISE GLOSS
HFG-605 PEACOCK GLOSS
HFG-606 STORMY BLUE GLOSS
HFG-607 BADGER BROWN GLOSS
HFG-608 MOSS BROWN GLOSS
HFG-609 FERN GREEN GLOSS
HFG-610 JET BLACK GLOSS
HFG-611 VIOLET GLOSS
HFG-612 PETAL PINK GLOSS
HFG-615 CROCK BROWN GLOSS
HFG-616 E-3 SPECKY GREEN GLOSS
HFG-617 SEA GREEN GLOSS
HFG-618 VIBRANT GREEN GLOSS
HFG-619 GOLDFINCH YELLOW GLOSS
HFG-620 *INDIGO BLUE GLOSS
HFG-621 CELADON GLOSS
HFG-622 DAYLILLY SPECKY GLOSS
HFG-623 PERIWINKLE BLUE GLOSS
HFG-624 GREEN ENAMEL GLOSS
HFG-625 TURQUOISE ENAMEL GLOSS

CREEK-TURN, Inc.

Route 38, Hainesport, NJ 08036 (609) 267-1170

Our 41st Year.

CATALOG ON REQUEST

THE WINNER
IS...



**Byrne's
Clay!**

**Quality in Quantity
When You Need It!**

**OUR LONG LIST OF FAMOUS
BYRNE DE-AIRED CLAYS ARE
BLENDED HERE IN FLANDERS
AND SHIPPED ALL OVER THE
WORLD.**

**Custom Blending! Raw Materials!
Slips! Frits! Wheels! Kilns!
Tools! Brushes! Colors! Oxides!**

**EVERYTHING
A POTTER NEEDS!!
On Hand and Ready to Go!**

**WE ARE EXPERIENCED EXPORTERS —
Your shipments will be handled the
Best-Way-for-You!
Free catalog.**

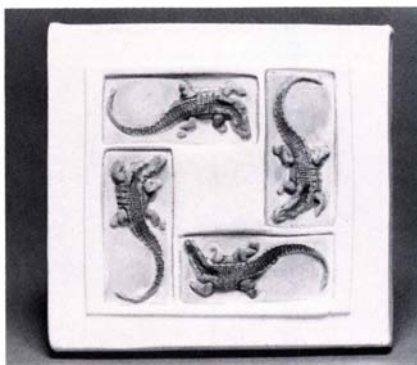
**Byrne
CERAMIC SUPPLY CO. INC.
95 Bartley Road, Flanders, N.J. 07836
(201) 584-7492**

News & Retrospect

themselves, the patterning is asymmetrical; however, Joan's interest in graphics and Oriental art often is reflected in a "brush stroke" of inlaid pigmented clay. *Text: Pauline Olson; photo: Rudy Duran.*

New York Artists Show

"T. C. Clay," a show of works by 25 New York ceramists who have studied and/or taught at the Teachers College of Columbia University, was displayed at the Castle Gallery, College of New Rochelle, New York, recently. The exhibited objects included



Judith Block's porcelain tile

gouache-painted, 6-inch-square porcelain tiles by *Judith Block*; functional stoneware by *William J. Mahoney*; political commentary by *Michael Bidlo*; paintings on earthenware by *Patrick Loughran*, sculpture by



Liz Rudy's raku jar

Irene Wheeler, Elsbeth Woody and Norma Bessouet; and the raku jar above, 13 inches in height, by *Liz Rudy*. *Photo: Bob Hanson.*

Los Angeles Earthforms

Approximately 200 thrown, handbuilt and cast works by 157 ceramists were recently presented in "Earthforms/Clay 82," the juried membership exhibition of the American Ceramic Society, Southern California Section, Design Chapter, at the California Mu-

**NEW
OHIO
CERAMIC
SUPPLY
CATALOG
IS AVAILABLE!**



The newest Ohio Ceramic Supply "Brush and Tool Catalog" is available and can be yours by simply calling our toll free number **1-800-321-9439** (in Ohio call **1-800-321-1431**). Our latest catalog is packed with a wide selection of quality tools and brushes. So call today and request your free copy from Ohio Ceramic Supply — a leader in ceramic supply with service minded distribution.



**OHIO CERAMIC
SUPPLY, INC.**

P.O. Box 630
Kent, Ohio 44240
(216) 296-3815

(Kentucky Division)
9806 Taylorsville Road
Louisville, Kentucky 40299
(502) 267-7742

**CERAMIC
SUPPLY**

**of NEW YORK and
NEW JERSEY, Inc.**

534 LA GUARDIA PLACE
NEW YORK, NEW YORK 10012

(212) 475-7236

10 DELL GLEN AVENUE
LODI, NEW JERSEY 07644

(201) 340-3005

INQUIRE ABOUT OUR:

**NEW CATALOGUE
OVER 100 PAGES**

FREE DELIVERY

**Call Us For
Porcelain Reproduction
DOLLS & SUPPLIES**

**FORMERLY
Baldwin Pottery, inc.**



SANTA FE CLAY

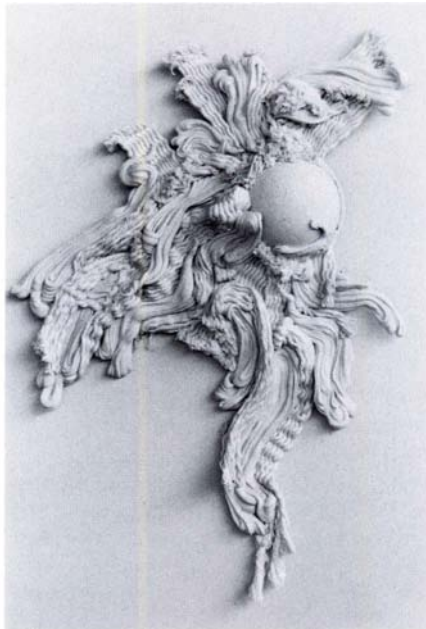
Serving artists, craftsmen, and educators throughout the Southwest by providing quality clay bodies, raw clays, chemicals, glazes, tools, wheels, kilns, books, studio supplies and equipment.

Represented are Minnesota Clay Co. clay bodies; Kemper and Giffin tools and equipment; potters wheels and studio equipment from Robert Brent, Soldner, Lockerbie, and Shimpco; Bluebird mixers and pug mills; Walker pug mills; Bailey slab rollers, extruders, and kilns; Skutt, Paragon, and California Kiln Co.

Santa Fe Clay Co.
540 So. Guadalupe, Santa Fe,
New Mexico 87501
(505) 984-1122



seum of Science and Industry in Los Angeles. Founded in 1945, the society is comprised of studio potters, teachers, students, commercial designers, gallery operators and suppliers. Among the objects selected by Los Angeles clay artist *Ralph Bacerra* for the exhibition was this wall sculpture, 36 inches in



Carol Abraham's thixotropic wall sculpture

height, of thixotropic clay, by *Carol Jeanne Abraham*, Ojai, California. Photo: *Sandy Whitman*.

Victor Spinski

Trompe l'oeil ceramic sculpture and fountains by *Victor Spinski*, faculty artist at the University of Delaware in Newark, nearly sold out in recent exhibitions at Theo Portnoy Galleries in New York City and East Hampton (Long Island). The work ranged from several \$500-\$700 life-size representations of cardboard beer boxes to a \$7000 "VW Fountain," 12 feet in length, handbuilt,



\$7000 "VW Fountain"

cast and thrown low-fire clay, with photo-ceramic decals, assembled on a metal base;

Continued

Now
is the
time

to get that gas
kiln you always
wanted.



Olympic Gas kilns are available in three sizes, and are designed to run on propane and natural gas, with ignition ring and automatic shutoff available. The multiple burner configuration allows for even heating, fast controllable firing times and economical operation.

Write now for our free brochure.



OLYMPIC KILNS

6301 Button Gwinnett Drive
Atlanta, Ga. 30340
[404] 441-5550

extruders-slabs kilns-brushes clays
tools-rollers-glazes-kiln repair e
workshops-safety wheels-brushes
corks-cones-kiln furniture-lus
slab rollers-kiln repair supplies-books
extruders-glazes-clases-supplies-st
workshops-safety wheels-brushes
clays-tools-chemicals-wheels-lus
brushes-workshops-safety wheels-cla
kilns-books-cones-kiln equip
slab rollers-metal enameling sup
extruders-glazes-clases-supplies-st
lab roller
extrud

CLAYFACTORY, INC.

804 S. DALE MABRY AVE.
TAMPA, FLORIDA 33609
813/872-8819

LESLIE CERAMICS SUPPLY CO.

Since 1946



Complete Chemicals
Raw Materials & Equipment

Catalog - \$1.00
Free to Schools & Institutions

1212 San Pablo Ave.
BERKELEY, CA. 94706
(415) 524-7363

News & Retrospect

a water pump located under the rubble circulates approximately 3 gallons per hour. Also sold were two \$4400 "Beer Box Fountains."



\$4400 "Beer Box Fountain"

Water "leaks" from the "smashed" beer box at the top of this 44-inch-high fountain (cast low-fire clay with photoceramic decals) and is recirculated by a pump inside the whiskey box. *Photos: courtesy of Theo Portnoy Gallery.*

Ken Ferguson

A solo exhibition of new stoneware and porcelain by Kansas City Art Institute ceramics professor *Ken Ferguson* was featured recently at Morgan Gallery in Kansas City, Missouri. Shown together with thrown tea-



24-inch "Nude"

pots, baskets and tall, asymmetrical, lidded jars were platters with figures drawn through slip, including "Nude," 24 inches, stoneware, salt fired.

Marketing Handmade Sinks

Established in 1974 by *Michael Peck*, Fremont Architectural Pottery in Seattle has become a profitable studio business with clients as distant as Hawaii and New York. In the early days, Michael produced primarily

Francoise Ceramics, Inc.
DISTRIBUTOR FOR:
Hanovia Lusters & precious metals
Paragon Kilns
Duncan Ceramic Products
Complete line paints, molds, kilns
IN STOCK
• Excel slip & clay •
Large selection of Alberta • Arnel • Atlantic
• Fres-O-Lone • Holland • Jamar-Mallory •
Kentucky • Kimble • Ludwig-Schmid • Weaver
& White Horse Molds • Ocean State • Cole
Slip-O-Matic representative
Complete ceramic supplies.
LOEW-CORNELL & DELTA BRUSHES
WHOLESALE AND RETAIL
MOVED TO
3608 Morris St., N., St. Petersburg, FL 33713

Classified Ads

see page 86

Del Val Potter's Supply Co.
Queen St. & Ivy Hill Rd.
Wyndmoor (Phila), Pa. 19118
Complete Line of Supplies for
HOBBYIST • PROFESSIONAL
Wheels — Kilns
Accessories
Chemicals — Clay
We're nice to deal with — Stop In
Hours 8-5 Mon-Fri.
(215) 233-0655

KILN ELEMENTS

Coils made to your specifications.
Welded rod or twisted terminals.
Genuine Kanthal Wire in stock for fast
delivery. 1 coil or OEM quantities. Full
line of coiled elements available, in-
cluding Stoker; also resistance wire.

Duralite, Inc.

9 School Street, Riverton, Ct. 06065
203-379-3113

Quality resistance elements since 1946

WBCO

SUPPLY CO. INC.
DISTRIBUTORS FOR

Alpine — Amaco — Bluebird
Brent — Creative Industries
Cress — Debcor — Lockerbie
Randall — Lehman Slip-O-Matic
Soldner — Shippo West — Walker

SILICON CARBIDE SHELVES —
CLAY POSTS 1 3/4" TRI.
FOR IMMEDIATE DELIVERY.

For Free Price List Write:
P.O. Box 6054, Tyler, Texas 75711
214/595-3426



"Since 1953"

Arizona's Largest Ceramic Supplier

KEMPER	OHAUS
ROBERT BRENT	RAW MATERIALS
AMACO	PARAGON
WESTWOOD PRODUCTS	LOCKERBIE
J-CLAY	BLUEBIRD
DUNCAN	RANDALL
SHIMPO	MIXERS
CREATIVE INDUSTRIES	SOLDNER
PACIFICA	WALKER PUG MILL

MARJON Ceramics, Inc.

3434 West Earll Dr., Phoenix, AZ 85017
(602) 272-6585

426 West Alhuras, Tucson, AZ 85705
(602) 624-2872



DINACK
POTTER'S WHEEL

Buy direct from the factory
\$450.00 fob Phila.



FEATURES:

Removable Head
One-piece Splash Pan
Adjustable Work Surface
Padded Seat
Disassembles for Portability
1/3 hp Totally Enclosed Motor

Write for details

Arch T. Flower Co.

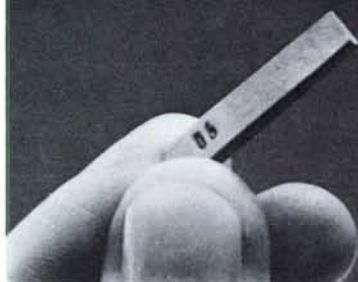
Queen St. & Ivy Hill Rd.
Philadelphia, Pa. 19118
(215) 233-0653

Surefire.

*If you're not using the Pyro
Mini Bar in your kilnsitter
you can't be sure of an
accurate firing. The
untapered shape assures
identical placement every
time!*



Only from
Bell Research
157 Virginia Avenue
Chester, WV. 26034



planters for wholesale to banks and offices. But after his first order for a sink five years ago, he decided to refine the form, testing ideas and the market at street fairs.

Designed to fit into counter tops, today's stoneware sinks are thrown with narrow rims to 14- and 16-inch fired diameters, with the exception of special orders. Sailboats, for example, require 12-inch sinks, extra deep, with no overflow; while kitchen sinks are made as large as 22 inches. In addition to the standard counter-top models, Michael produces free-standing pedestal sinks, as well as soap dishes, mirrors and tiles glazed in coordinating colors. Working with only a few glazes and oxides electrically fired at Cone 6, Michael has achieved enough standardization to simplify production and yet maintain the variation necessary to meet most people's needs to outfit an entire bathroom from showroom stock.

Carrying sinks made by two other potters (purchased wholesale or taken on consignment) has enabled the pottery to offer a wider selection; and the simple fact that so many sinks are available in one place has helped to establish the studio's credibility.

At first, the gallery area was "really only a window space, a place to store a few finished goods, mostly dusty." Now a 20 x 40-



Fremont Architectural Pottery showroom

foot carpeted room is devoted to display. Though the percentage of "walk-in" sales is not high, the showroom serves as a good means of initially acquainting people with the idea of handcrafted ceramic sinks and their design possibilities. These personal interactions are also an important means of getting a customer's reaction to the work and of assessing potential buyers' needs and tastes. Most visitors go home with at least a flyer and a story for their friends.

The pottery's reputation has grown largely by word of mouth; Michael does not advertise through news media. A large part of his visibility, however, has come through participation during the past three years in the annual Seattle Home Show. A booth at this ten-day event is relatively expensive (\$100 per day), but there is no commission and the people who attend are serious shoppers or professionals in the building trade.

While the individual retail buyer is certainly an important client, interior designers, architects and contractors account for most

Continued

**Ceramics
Two Best Sellers!
ORTON CONES
and the booklet
CONES FOR
THE POTTER**



Read the booklet and get the best from both. The cones are inexpensive, the booklet is FREE!

The "Orton 3 Cone System" gives you the ultimate in firing insurance. Orton cones have been making good things better since 1896 and are as modern as tomorrow.

Send a stamped self-addressed business size envelope to The Edward Orton Jr. Ceramic Foundation for your free copy of the booklet "Cones for the Potter". It explains the benefits of the "Orton 3 Cone System" and the many other benefits that you get only from using cones.



NOW AVAILABLE FREE 16mm sound movie "Cones for the Potter". For clubs, schools and studios. Full color, running time 9 minutes. Order 30 days in advance of showing time.

orton

The Edward Orton Jr. Ceramic Foundation
P. O. Box 460 • Phone (614) 895-2663
6991 Old 3C Highway • Westerville, Ohio 43081-0460

UNIQUE® Kilns

**Designed for
productivity,
durability,
& energy
efficiency.**



Gas & Oil Fired Front Loading Models

- Up to 3200°F
- Stock sizes: 2.0 to 60 ft³ capacity*

Choose from electric, gas or oil fired systems with the newest energy efficient ceramic fiber linings or extra rugged refractory linings for specially hostile environments.

Choose a full range of temperature control instrumentation from basic on/off to fully automatic proportioning and program control systems.

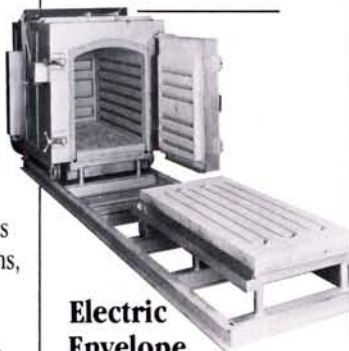


Electric Front Loading Models

- Up to 2800°F
- Stock sizes: 1.0 to 20 ft³ capacity*

Over the past thirty years, hundreds of users, world-wide, have selected Unique for their kiln system.

From standard models of batch kilns to the largest custom engineered continuous production tunnel kiln systems, you, too, can depend on Unique to deliver equipment that blends fine craftsmanship with state-of-the-art engineering and design.



Electric Envelope Models

- Up to 2350°F
- Stock sizes: 20 to 120 ft³ capacity*

* Special sizes and custom designed systems are readily available.

If you are thinking of a modern kiln or furnace-or updating existing equipment-put our engineers to work for you.

Call us. We're

UNIQUE®

KILNS AND FURNACES Div. HED Industries, Inc.

P.O. Box 246 Highway 31
Ringoes, New Jersey 08551
Tel.: 609/466-1900 Cable: Unique

QUARTZ BATTERY MOVEMENTS

- * complete with hands and mounting hardware.
- * Uses one alkaline "C" battery.
- * Second hand steps off the seconds.
- * Self-starting.
- * Accurate.



HM-1



NEW! MINI MOVEMENTS
(2 1/4 X 2 1/4 X 5/8) Priced same as regular movements. Indicate choice of hands, Black or Brass, Mini or Regular, Long or regular shaft length.

HM-2

SPRING SALE PRICES:

1 - 4	\$6.00
5 - 11	4.85
12 up	4.40

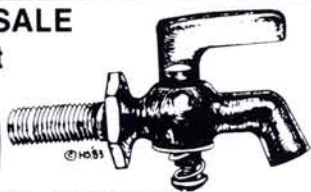
Please see our Ad in the Feb issue for our complete line.

All prices FOB Moorestown, NJ. Please add 15% for shipping. Minimum shipping charge - \$2.00.

CINNAMON HILL POTTERY
PO Box 272
Moorestown, NJ 08057

INTRODUCTORY SALE Solid Brass Spigot

Complete w/washers and nut.



PRICES:
\$4.00 ea. Sale price \$3.50 ea. \$3.40-36 Sale price \$3.05-36
\$3.60 doz. Sale price \$3.20 doz. Shipping wt. 6 oz. ea.

Now you can make all those decanters, coolers, flasks and casks that have been waiting for this spigot. Made exclusively for Heartstone and to our specifications. You get the complete item -- just supply the container.

Solid Brass Lamp Burners

The finest quality queen #2 burner (3" chimney) complete with collar and 10" wick. This burner is exclusively ours. Don't be misled -- don't be disappointed.



PRICES:
1-5 \$4.05 ea. Sale price 1-5 \$3.85
6-12 \$3.45 ea. Sale price 6-12 \$3.20
5 doz. \$3.25 ea. Sale price 5 doz. \$3.00
10 doz. \$3.15 ea. Sale price 10 doz. \$2.90
Shipping weight 2.5 lbs. per dozen

We also have: Woodenware, wooden spigots, hake & slip brushes, wood scoops, glaswik, kerosene lamp burners, epoxy, lamp sealer, deccofelts, aprons, wire whips. Send legal size S.A.S.E. for catalog.



**HEARTSTONE
POTTERY**
Dept. 4-83
2680 Ettersburg Road
Garberville, CA 95440
(707) 986-7462

SHIPPING INFORMATION
MINIMUM HANDLING AND SHIPPING \$2.00 per order. West of the Rockies please include \$1.80 for first lb. and \$.30 for each additional lb. or part of a lb. East of the Rockies, Alaska and Hawaii \$2.00 for the first lb. and \$.45 each additional lb. or part of a lb. Canadian orders include \$1.00 extra and remit in U.S. funds. Shipping to Canada \$3.25 for the first lb. and \$1.20 each additional lb.



True Venturi Burners

These efficient cast iron burn-
ers are guaranteed not to back
burn even when using propane.
They are rated at over 85,000
BTU/hr., and can be turned
down to a very small candle
flame.

"Write for literature"

CALIFORNIA KILN CO., INC.

8375 Los Osos Rd.
P.O. Box 1832, Atascadero, CA 93422
(805) 466-5870

EVERYTHING for the CERAMIST & POTTER

Clays—Chemicals—Dry Glazes.

KILNS: Crusader, Skutt, Paragon, Cress,
L & L, Geil, Unique, Contempo & Aim

Kiln Furniture, Molds, Decals, Mayco, Gare
WHEELS: Brent, Randall, Lockerbie, Shimo,
Creative Industries & Pacifica

Pugmills—Mixers—Kemper Tools
Ohaus Scales—Corks—Books—Art Supplies,
Much, Much More

Catalog \$2. Free to Institutions

L & R Specialties

202 E. Mt. Vernon, Box 309, Nixa, MO 65714
(417) 725-2606

POTTERS' WHEELS

We stock and sell the leading potters' wheels —
LOCKERBIE, ROBERT BRENT, SHIMO-WEST, CRE-
ATIVE INDUSTRIES and PACIFICA. Send large stamped
addressed envelope for brochures.

CAPITAL CERAMICS, INC.

2174 South Main St. (801) 466-6471
Salt Lake City, Utah 84115 466-6420

Posterity Studio

SKUTT Kilns 30% off

AIM Kilns 30% off

RK-2 \$480. RK-8 \$380. RK-2 Super \$570

CREATIVE INDUSTRIES JR \$385

MP \$440, Splash Pan \$18

BAILEY — 15% off

SHIMO deairing pugmill NVA-07 \$2325

(See our used specials in Classified)

GIFFIN GRIP \$99 ppd.

No C.O.D.'s. Send Money Order or Bank Check

2687 Osceola Ave., Columbus, OH 43211

(614) 267-2323 or 263-1319

**Walker
PUG
MILL**



Send for
a Pug Mill
Comparisons
Work Sheet
and
descriptive
brochure.

Let the Walker Pug Mill mix
your clay. Eliminate drudg-
ery . . . save time for cre-
ative effort and instruction.

WALKER JAMAR CO., INC.
DULUTH, MINNESOTA 55802 DEPT. C

... for
school
and
studio!

News & Retrospect

of the pottery's sales. In particular, Michael routinely receives orders from a firm which designs dental offices. He explains that the development of such a relationship depends largely on personal contact and on the design firm's confidence in the artist: "Architects and designers are also artists. Not that they dictate, but they need to have confidence that the kind of work you do is compatible with what they do and that you can work it out with them. It develops over a period of time."

As a businessman aiming at financial success, Michael has not been content to market his product solely through traditional "craft" avenues—fairs, galleries and occasional commissions—where profits are marginal and insecurity is high. It is not that he has abandoned his potter's apron or a dedication to the craft; it is simply that he has coupled artistic aspects with business practices, a willingness to take the necessary risks and an ability to adapt the methods of other commercial ventures to his particular needs. *Text: Margaret Groff.*

Alaskans Awarded Fellowships

Anchorage potters *Alice Martin* and *Al Tennant* recently were awarded \$5000 fellowships by the Alaska State Council on the Arts. While Al, who is Anchorage Community College ceramics department chairman, produces primarily salt-glazed porce-



Alice Martin's 13-inch platter

lain, Alice works with both porcelain and terra cotta, such as the 13-inch polychrome platter shown. *Photo: Alice Martin.*

Tom Coleman at El Camino College

At the meet-the-artist reception before a workshop at El Camino College (Torrance, California) a friend remarked that *Tom Coleman* looked more like he should be carrying a guitar instead of trimming tools and bags of clay. That night I didn't think I much liked this Canby, Oregon, potter whose work I had admired. Some of his answers were snappy and churlish; he seemed bored with the whole thing and determined to relieve his boredom at the expense of others. Oh well, I sighed,

Continued

Quiet As A Kick Wheel

I have been a potter for 20 years and have always thrown on a kick wheel. I have tried many different electric wheels while teaching but not until I discovered the Pacifica have I wanted an electric wheel. The Glyde Torc has amazing power and control at slow speeds without wavering or stalling.

I purchased three Pacificas last winter for the school where I am pottery director. Since that time I find myself throwing on this Glyde Torc instead of my kick wheel.

When I demonstrate for classes I always use the Pacifica. It is so quiet my students and I can talk in normal voices and be heard.

Now I spend long, quiet hours in production on my Glyde Torc at home. Thank you for an electric wheel I enjoy working on.



Barbara Sampson
Pottery Director
Creative Arts Center
Kirkland, WA 98033

WRITE FOR FREE BROCHURE

Pacifica Crafts

Dept. C
P.O. Box 1407
Ferndale, WA 98248

April Sale



Cork

All corks are not created equal ... ours are first quality, not seconds.

Top Diameter	Bottom Diameter (Rough)	PRICE Rough Cork	PRICE Smooth Cork	PRICE Smooth w/Thong
1"	1/2"	.14	.15	
1 1/2"	1 1/4"	.17	.20	.22
2"	1 3/4"	.22	.25	.33
2 1/2"	2"	.33	.38	.45
3"	2 1/2"	.45	.50	.60
3 1/2"	3"	.55	.60	.70
4"	3 1/2"	.70	.75	.80
4 1/2"	4"	.80	.85	.95
5"	4 3/4"	1.05	1.30	1.45
5 1/2"	4 1/2"	1.30	1.45	1.65
6"	5 1/4"	1.65	1.85	1.95

All rough cork 10% off ... 25% off on orders over \$200.
All smooth cork 25% off ... 30% off on orders over \$100.

*Discount does not apply to any corks with thong.

CORK STICK-ONS

1/2" diameter \$9.75M roll packed
 5/8" diameter \$15.00M roll packed



SPONGES



Elephant	3 1/2"-3"	\$2.10	
Ears	4 1/2"-4"	\$2.75	25% off
Wool	5"	\$2.25	
Silk	3x2 1/2"	.80	50% off
Sponges	3 1/2x3"	.90	

SALE ... ENGLISH HANDLES

The finest English handles available anywhere.

Please specify proper order number

HORSESHOE — Special Sale Plain



3"	HC3	6"	HC6	
4"	HC4	7"	HC7	\$1.50 ea.
5"	HC5	HC8" & HC9		\$2.50 ea.

All plain cane handles. \$1.90 ea. All wrapped cane handles \$2.35 ea.

Square Handles

	Plain	Wrap
4"	SC4	SW4
5"	SC5	SW5
6"	SC6	SW6

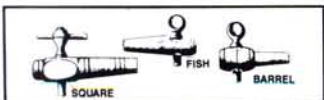
Concave Handles

	Plain	Wrap
4"	CC4	CW4
5"	CC5	CW5
6"	CC6	CW6

BAMBOO HANDLES



Outside Diameter	Order No.	Price	Outside Diameter	Order No.	Price
3"	B3	\$1.10	7"	B7	\$2.25
4"	B4	\$1.35	8"	B8	\$2.75
5"	B5	\$1.65	9"	B9	\$3.00
6"	B6	\$1.90			



CORK-LINED SPIGOTS

SPECIAL! HONEY DIPPERS

ONLY .45 100 or more .30
1000 or more .25



We ship anywhere in the world, but freight is additional from Chicago to destination address. Freight charges will be shipped UPS, C.O.D. Our minimum order is \$25. Please contact us for volume orders over \$400. Foreign customers please remit in U.S. funds. Please include check with order.

All the items we currently feature are listed on this page. No other catalogs are available.

(312) 436-0600/(312) 951-7945



PHOENIX DESIGN, LTD.

P.O. Box 29048
 Chicago, IL 60629

SUPER DUPER EXPANSION BOX



New

Built to the same rugged standards as the original extruder, the expansion box will allow you to make 6" hollow tubes in round, square and hexagonal shapes, tiles up to 6 1/2", slabs 17" wide and much more.



A 6 piece die kit is available made of 1/2" marine plywood, or you may make your own out of almost any material.

EXPANSION BOX \$75.00

DIE KIT \$32.00

FOB Scott Creek

Add 6% sales tax in Calif

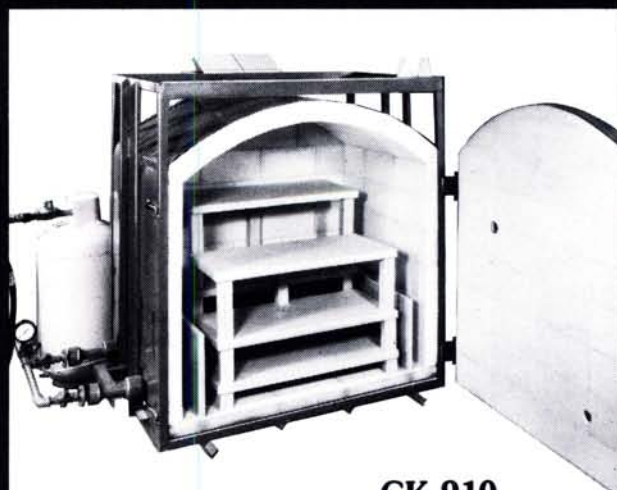
Send check or money order to

SCOTT CREEK POTTERY

482 Swanton Rd. Davenport, Ca. 95017

(408) 426-5091

CKC GAS KILNS



CK 910

Fire 12 cubic feet to cone 10 with less than 2 gallons of propane.

Write for a free catalog describing 20 gas kilns and a complete line of accessories.

CALIFORNIA KILN COMPANY, INC.

8375 Los Osos Rd.
 Box 1832, Atascadero, CA 93422
 (805) 466-5870

**RED TIPPED
STOPPERS
FOR
HUMMINGBIRD FEEDERS**



New Stopper fits #2 or 3 Price: 60¢ each
Calif., 6½% tax

Add \$1.50 postage and handling per order.
Send check or money order.

MOLLY'S
P.O. Box 8431, La Crescenta, CA 91214-0431
(213) 248-4831

MOVING?

If you move, please notify us at least four weeks in advance. Send us your address label from the magazine wrapper, along with your new address, to CERAMICS MONTHLY, Box 12448, Columbus, Ohio 43212.

SHILOH POTTERY
1027 Brodbeck Rd. Hampstead Md. 21074
North of Baltimore 301-239-8888

**CUSTOM CLAY MIXING
CHEMICALS WHEELS TOOLS
KILNS**

SAN DIEGO — Kickwheel kit — Mod-B (metal parts) \$75.00. Full line of potter's wheels, gas and electric kilns. Gas kiln parts, pug mills, chemicals, scales etc.
Brochures Only Phone (619) 424-3250

WAY-CRAFT


394 Delaware St., Imperial Beach, CA 92032

L & L KILNS

... the most complete line!

The only kilns with patented DYNA-GLOW element holders. Write for information.
L and L MANUFACTURING CO., Box 348
144 Conchester Rd., Twin Oaks, Pa. 19104

Kingspin
POTTERS WHEEL
Electric



For HOBBYISTS • SCHOOLS • ART & CRAFT CENTERS • INSTITUTIONS

A Professional Wheel at a Price You Can Afford!
Model E-6 with 2 Side Pans (as shown) .. \$315.00

GILMOUR CAMPBELL
14258 Malden, Detroit, MI 48213 (313) 568-0561

News & Retrospect

it might be hard for him to come to southern California and be personable for a group of strangers in an unfamiliar setting. It's not always fun to be the star of the show. As it turned out, if there's anything Tom Coleman is, it's personable. During the next two days, the workshop participants learned as much about the man as his potting techniques.

Tom's parents had run a motel in southern California when he was young, and his early childhood was spent cooped up in a room by himself. Telling this story prompted Tom (and us) to wonder if this time spent with only imagination as a companion had led him to a career in art. Are loneliness and a sense of deprivation basis for creativity?

We talked about the reasons one is drawn to clay, the health hazards of being a potter, and photographing one's own work. While Tom demonstrated forming and decorating



Tom Coleman assembling a teapot

techniques, he passed along several nifty tricks, such as making a pot look as if it had been faceted by applying a thick layer of slip on a leather-hard form, then sponging away vertical stripes.

Tom also described the gallery system in the Pacific Northwest—not galleries at all in the sense of high-priced art by a few well-known and select names, but more like egalitarian art stores where unknown potters can sell their work.

One participant asked Tom if he had ever sold "seconds." He replied yes, but that he hadn't known they were seconds; at the time they were top-of-the-line. From the moment the would-be potter begins, there is the problem of what to do with all those pots. At first one usually gives them away; later, prices are assigned. As the potter gets better, however, the old work no longer measures up. Unfortunately, these pots never have the good grace to fall off the counter and the potter is faced with seeing substandard forms at a client's home or business. Tom said he has tried to get some of those early pots back, offered to replace them with better ones, but that people tend to want to keep what they have.

After the workshop, two of the pots Tom had decorated were fired and displayed. I looked at those forms a lot over the next few weeks, walking around, examining them from

Continued

Fast—Permanent Easy to Use



Element Bonding Kit

Easy to use permanent repair for electric elements.
No Special Tools Required.
Simple to Follow Instructions.

Single Repair Kit—\$8
Double Repair Kit—\$10

- Enclose Check or Money Order—No COD's
- Texas Residents add 6% Sales Tax—U.S. Mail Order Include \$1 Postage
- Non-U.S. Include \$3 Postage (Please Use International Bank Draft Drawn on U.S. Funds)

DISTRIBUTOR INQUIRIES WELCOME

Repair
will hold
to Cone 10

ELE-WEL CORPORATION
C/O DOB Ceramic Supply Company
7731 Long Point Road
Houston, Texas 77055
(713) 688-2128

FOR INSIDE THE POT GLAZING

THE JET-GLAZIER

pressure with the mouth
(easily adaptable to a compressor)

**IDEAL FOR HARD
TO GLAZE POTS:**
(cups, mugs, bowls,
pitchers etc...)

Only
\$30.
U.S.
including
postage for ALL
United States
and Canada.

- Fits steady inside any sized pail
- Mixes the glaze while it works
- Takes high viscosity glazes for a minimum absorbed moisture
- Lets you glaze the exterior first
- Fills itself back automatically in seconds



No miss inside
No mess outside
a must
for a one
firing
technique

Dealer
inquiries
invited

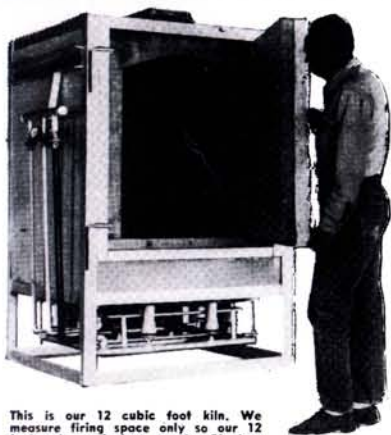
Purchase Orders accepted from
Community Schools & Universities

All others, please send money order or check to:



L'ATELIER TERRE ET FEU

C.P. 1433, Succ. St-Martin, Laval,
Quebec, Canada H7V 3P7



This is our 12 cubic foot kiln. We measure firing space only so our 12 footer is equivalent to the 20 foot kiln of others.

ADVANTAGES OF WEST COAST KILNS:

- Even firing temperature maintained consistently
- You get your money's worth with the long-lasting, more durable West Coast Kiln.
- No gadgetry. It's the easiest kiln to operate.
- Uses less fuel and gives you lower operating costs.
- You order direct from factory. You save middlemen costs.

YOUR BEST INVESTMENT IS A WEST COAST KILN

Built for permanence and hand-crafted with finest materials. Reinforced, welded steel frames, extra deep brick lining and hard brick at all wear points.

Engineered for top performance with super-fire updraft gas heat and calibrated, lever-controlled damper. Consistently good results, even with fast firing, and quick cool-down.

Economical, trouble-free operation using fast efficient gas or butane. Eye-level controls eliminate costly valve damage usually caused by heat transfer.

Exact firing space, not air space. Our 24 foot kiln equals the 50 foot kiln of other manufacturers; our 30 equals their 60 footer.

Write for price list.

WEST COAST KILN CO.

P.O. Box 6374

Orange, CA 92667

(714) 778-4354



★ Complete line of clays, earthenware, porcelain and glazes.

★ A full line of books, ceramic chemicals, and Mason stains.

★ Equipment and tools by Amaco, Bailey, Brent, Creative Industries, Crusader, Giffin Grip, Kemper, Lockerbie, Ohaus, Reward, Shimpo, Skutt, and Soldner.

3307 East 4th Street
Austin, Texas 78702
(512) 385-7311

IN THE NORTHEAST IT'S

MILLER

FOR

CHEMICALS

CLAY

SUPPLIES

KILNS

WHEELS



MILLER CERAMICS, INC., TEL. (315) 685-8378
4022 MILL RD., SKANEATELES, N.Y. 13152

THE NEW Ceramic Scope BUYERS GUIDE

- the only comprehensive directory for hobby ceramics
- completely revised and up-dated
- indispensable year 'round reference

WHAT IS IT? The Buyers Guide is a "one-stop information center" about companies, products, services, teachers, associations, and shows in ceramics and related crafts.

WHO NEEDS IT? Everyone who is involved in any phase of the ceramics business . . . studio owners, dealers, distributors, teachers, show managers, manufacturers and importers.

WHAT'S IN IT? Three books in one: detailed directory listings, surveys with comprehensive and comparative data about three major product categories — kilns, wheels and slip and clay equipment.

Buyers Guide, \$4 per copy plus 95¢ postage and handling.

MAIL TO: Potluck Publications,
P.O. Box 48497, Los Angeles, CA 90048

H-K DISTRIBUTORS
1209 Gough St., Baltimore, MD 21202
(301) 342-1700

DISTRIBUTORS OF:
Orton Cones
Rosseli Stilts & Posts
Battery & Electric Clocks
Robert Simmons Brushes

Plus many other fine products such as: lamp parts (electrical & hardware), lamp shades & frames, kits, music boxes, sponges, etc.

Send for CATALOG \$2.00. Refundable



POTTERY - SCULPTURE - ENAMELING



1025 N. MAIN ST.
DAYTON, OHIO
45405
(513) 228-6777

Catalog \$2.50

- STANDARD CLAYS
- BRENT WHEELS
- CRUSADER KILNS

Custom Kilns by
PACIFIC KILN & INSULATIONS CO.
8639 Etiwanda Avenue
Rancho Cucamonga, CA 91739
(714) 899-1711 Send for Brochure



PLASTI-BATS are 100% "ABS" Plastic, 1/4" Thick. Bats 16" and larger are 5/16" to 3/8" thick. Tough, Rigid & Light Weight. **PLASTI-BATS** cannot absorb water, warp, or delaminate.

Bat pin holes do not erode. Easy to Clean.

EVERLASTING QUALITY

SUPERIOR FOR STUDIOS and SCHOOLS

10" - \$2.00, 12" - \$2.80, 14" - \$3.80, 16" - \$6.10, 18" - \$7.70

SPECIAL SIZES & SQUARES, AVAILABLE
Quantities over 25 of one size - less 10%

— SEND FOR BROCHURE —

RATES (UPS) 1-10 \$4.25 1-25 \$8.75 1-35 \$11.50

Parcel Post for TEX., HI., AK. Send for Rates

P.O. BOX 5241 IRVING, TEXAS 75062 (214) 257-0570

News & Retrospect

different angles, stepping back to see the whole. Every time the pots said the same thing to me: If you take care, if you persevere, even when it seems not only hopeless but stupid, if you're serious, beauty will come of it. *Text: Alexes Razevich; photo: Kurt Gantner.*

Sara Behling

An incised porcelain plate by Lakewood, Colorado, ceramic artist *Sara Behling* was recently selected from approximately 20 Denver area entries for the Collectors' Plate



Incised plate for collectors' series

series of the Foothills Art Center in Golden, Colorado. First in the series (to which two designs will be added annually), the white-



Sara Behling

on-white, 8-inch plate, with honeysuckle sprig and praying mantis, was produced in an edition of 25, numbered and signed by the artist.

Fiji Frit Furnace

Making frit has until recent years been the domain of only a few ceramists, but interest in this technique is growing. Although it takes time to compound and fire, hand-made frit offers a variety of benefits: Those desiring control of crystalline glazes can produce any number of low-alumina frit batches otherwise unavailable, even through industrial sources; and glazes containing gas-producing compounds, or parts of such glazes, can be prefired into frit, then reincorporated in the glaze batch to produce a very stable

Continued

Smooth as Silk Ceramic Glazes



Mayco's ready-to-use Glazes have a wide firing range and many can be one-fired on Cone 5 Stoneware.

Enhance your creativity, ask for Mayco by name.

Write for **FREE** how-to-use literature!



Mayco COLORS
20800 Dearborn Street
Chatsworth, California USA 91311



Sold only
by
Authorized
Dealers

W. P. Dawson, Inc., 399 Thor Place
Brea, California 92621

Pacific Ceramic

MACHINERY AND EQUIPMENT

**YOUR COMPLETE SOURCE FOR NEW
AND USED EQUIPMENT**

- P.O. Box 7842 • (209) 952-7161
- Stockton, CA 95207 • Telex: 696191

KRAFT KORNER

"Aristocrat of Crafts"

New Catalogue \$2.00

10% discount with first \$10 order or more

Complete line of supplies for:
Decoupage Macrame Beaded Flowers Painting
Leaded Glass Toile Painting Enameling Silversmithing
Marge Wennerstrom

5864 Mayfield Road, Cleveland, Ohio 44124 Phone: 442-1020

CUSTOM DECALS- NO MINIMUM ORDER!

Order only 1 decal, or as many as you want! Write for free samples and color brochure. Send a stamped, self-addressed, business-size envelope to:



GRAPHIC ARTS SERVICE CO.
Dept. M., P.O. Box 584
Monrovia, CA 91016 • 213-359-3213

Jack D. Wolfe Co.

- the best materials and equipment
- the best service and technical aid

A complete & unique selection

Our own time-proven clay bodies and glazes are just a part of our full line of equipment and supplies for studios and schools.

Technical problems? Call us!

Our ceramic engineer will gladly help you solve them. Ask about other services such as • custom clay mixing • setting up workshops or school programs

now near the subway!

We're one block from the LL Line's Morgan Ave. station—just 6 stops into Brooklyn.

82 Harrison Place, Brooklyn, NY 11237 • (212) 417-1711



IMPORTERS OF **ENGLISH CHINA & BALL CLAYS**

INCLUDING **GROLLEG**

White firing plastic china clay for porcelain and stoneware throwing.

PRODUCERS OF **TRUE ALBANY SLIP CLAY
BLACKBIRD CLAY
& GERSTLEY BORATE
200 MESH**

SEND FOR OUR
COMPLETE CERAMIC LIST.

HAMMILL & GILLESPIE, INC.

ESTABLISHED 1848

Importers, Exporters & Manufacturers

P. O. BOX 104, LIVINGSTON, NJ 07039
TELEPHONE: (201) 994-3650

Dave ROBINSON THROWING WORKSHOPS

One week sessions, July & August

Free your throwing from the tight, rigid, overly-controlled method that has been predominantly taught in the USA.

THERE IS ANOTHER WAY! Dave Robinson will teach you a method of throwing based on relaxation, using graceful, fluid movements—the natural way to throw.

Since 1977 more than 250 students have made remarkable progress under Dave Robinson's guidance in his highly acclaimed workshops at Craney Hill Pottery in beautiful rural New Hampshire.



Each week's workshop is limited to ten students to assure a high degree of individual attention.

The workshops are open to amateurs and professionals at all levels.

Write for brochure:

**CRANEY HILL
POTTERY**

Craney Hill Road
Weare, New Hampshire 03281

or call: (603) 529-7443

Olsen 16 • 24 • 36 • 50 • 72 • 120 Kiln Kits

YOU GET IT ALL

ALL THE PARTS TOGETHER AT ONCE
ALL THE WELDING DONE
ALL THE FINEST POSSIBLE MATERIALS
ALL YOUR OWN QUALITY CONSTRUCTION
ALL THE KNOWLEDGE OF YOUR KIT
ALL THE SAVINGS IN MONEY
ALL THE SAVINGS IN GAS EFFICIENCY
ALL THE RELIABLE FIRINGS

From the author of "THE KILN BOOK"

WRITE FOR FREE BROCHURE

BOX 205 PC
MT. CENTER, CA 92361

THE WORCESTER CRAFT CENTER

Professional Craft Studies*

- WOOD • FIBERS
- CLAY • METAL

25 SAGAMORE ROAD
WORCESTER, MASSACHUSETTS 01605
(617) 753-8183

*a 2-year program for career-oriented craft students
call or write for a descriptive brochure

MIX, PUG & EXTRUDE
ONE MACHINE DOES IT ALL
SEND FOR SPECS THEN ORDER DIRECT

PETER PUGGER



9460 CARMEL ROAD | 805
ATASCADERO, CA 93422 | 461-3334

Portland School of Art, Maine

BFA Degree in

- Ceramics
- Graphic Design
- Jewelry & Silver
- Painting
- Photography
- Printmaking
- Sculpture

Summer Session begins June 20, 1983

97 Spring Street, Portland, Maine 04101
(207) 775-3052

THE LAKE ERIE ISLANDS WORKSHOP
At Put-In-Bay, Ohio on South Bass Island

**STUDIO SPACE
ON-SITE SALES**

For Advanced Students and Professionals:
**SUMMER INTERNSHIPS
SUMMER RESIDENCIES**

THE LAKE ERIE ISLANDS WORKSHOP
2085 Cornell Road, #210, Cleveland, Ohio 44106

Overglaze Decals
Color Catalog \$3.00
HUNDREDS OF DESIGNS IN COLOR
Use with your own glazes.

Cerami Corner, Inc.

Dept. M
P.O. Box 516, Azusa, CA 91702
213-334-0242

News & Retrospect

mix. The result is a smooth-surfaced, reliable glaze often having properties unachievable without custom-made frit.

But one of the major drawbacks to frit production in any quantity has been the lack of a small-scale, reliable furnace. At the Ceramic Development Project (under the auspices of the United Nations) in Fiji, production outgrew our frit-making capabilities. [See "Glazing with Fiji Materials" by *Miska Petersham* on p. 89 in the April 1982 CM.] We had been making glaze frit from local materials and borax in small, homemade crucibles heated in a lined oil drum. Our new furnace evolved out of a need to make frit faster and with less fuel.

Similar to large-scale glass and metal furnaces, the new furnace is a 2-foot-long 1/2-inch steel revolving drum—rolled and



Revolving drum furnace

assembled locally. Two 21-inch disks were cut for the ends, one with a 7-inch burner port and the other with holes for bolts so it could be removed for repairs. Small pieces of angle iron with threaded holes to accept the eight bolts were welded inside the drum, and a well-braced axle shaft was welded to the center of each disk.

A mixture of firebrick grog, fireclay, rammable refractory and a few handfuls of alumina form the approximately SVI-inch-thick furnace lining. With the furnace set vertically, the burner port end was laid first. Tin cans were used to maintain the openings for the port and the pouring hole in the wall. A sheet metal cylinder (14 inches in diameter) was inserted into the drum and the wall was packed.

When the wall was dry, a wooden template matching the remaining end opening was cut into pieces small enough to be removed through

Continued

50% off

Save up to 50% on pottery books. Over 100 titles to choose from, and we pay postage. Studio space available, kiln facilities, classes, workshops, sales gallery.

For free book list and brochure write:

**Steve Branfman's
The Potters Shop**

34 Lincoln Street
Newton Highlands, MA 02161
(617) 965-3959 Just 8 miles from Boston



SPECIAL WORKSHOP
NADER KHALILI
**DESIGN, CONSTRUCTION,
FIRING & GLAZING OF
ADOBE & CLAY HOUSES**

APRIL 23-24, 1983

FOR INFORMATION WRITE:
**BIG CREEK POTTERY
DAVENPORT, CA 95017**

KOREA
**CLAY WORKSHOP &
CULTURAL TOUR**

June 23-July 12, 1983 \$2400*

in cooperation with East/West Institute for the Arts

Seminar Leaders-Mikhail Zakin, Han, Kyu-Nam
Sponsored By

O. C. Cultural Center
561 Piermont Rd. Demarest, NJ 07627
201-767-7160

* subject to change Limited to 10 participants

Classified Ads

see page 86

**Quality
Guaranteed**
on all of our
Brushes for Pottery

We specialize in the finest quality brushes for pottery and all art media. They are hand-made by European craftsmen from the best materials available. Try them - if you are not completely satisfied, return them for replacement or for credit. We stand behind our quality. For all your fine brushwork, choose the best:

Heinz Scharff Brushes

P.O. BOX 746 • FAYETTEVILLE, GA. 30214 • 404-461-2200
Distributorships and Dealerships available.
Send for catalog

THE DUSTFOE 66

DUST & MIST RESPIRATOR

MSHA/NIOSH APPROVED

**COMFORTABLE
INEXPENSIVE
EFFECTIVE**

MASK with 5 FILTERS
\$16.00

SET OF 5 REPLACEMENT FILTERS
3.50

FREIGHT FREE IN APRIL

**TO ORDER, CALL TOLL FREE
800-621-6095**

**ROBBINS CLAY
COMPANY**

1021 West Lill Street Chicago, Illinois 60614 (312) 477-0701

Call or write for a free catalogue

Spring Workshops

Don Pilcher April 16, 17

Professor of Ceramics at
University of Illinois—Champaign

Dorothy Hafner May 1

New York Ceramist and Designer

for more information contact

**LILL STREET
GALLERY**

1021 West Lill Street
Chicago, Illinois 60614
(312) 248-4414

CLAY '83

RESIDENT ARTISTS

JIM ROMBERG
DAN DOAK
GAYLE PRUNHUBER

VISITING ARTISTS

Spring '83

STEPHEN DeSTAEBLER

Summer '83

PAULA WINOKUR
BOB WINOKUR
JOE SOLDATE
SUZANNE KLOTZ-REILLY

Fall '83

PHIL CORNELIUS

Sun Valley Center

Box 656, Sun Valley, ID 83353
(208) 622-3539

OCMULGEE RED CLAY

Ocmulgee Red Clay is a naturally-occurring plastic stoneware clay used by potters and schools. With a firing range of cone 5 to cone 10, it has a rich red color in oxidation, while reduction firing gives an attractive blue-grey. Mixes of red with Kentucky Ball, manganese, feldspar, kaolin and sand are available in any proportion.

Ocmulgee Red Clay is furnished in airdried form ground to minus 10 mesh. Red Clay is \$6.00. Mixed Clays are \$10.00 per hundred pound bag, FOB Macon, GA. Samples and clay analysis available upon request.

BURNS BRICK CO.

P.O. Box 4787, Macon, Georgia 31208
(912) 743-8621



SECOND ANNUAL SAND CANYON PRIMITIVE POTTERY WORKSHOP

June 3-June 17

with emphasis upon the investigation of prehistoric Anasazi pottery techniques and culture, including clay processing, tool making, wheel throwing, hand-building, adobe sculpture, and various firing processes. Field trips to on site cliff dwellings and Mesa Verde National Park. Southwestern cuisine and adobe-style guest house. Contact: "The Kelly Place" 14663 Co. Rd. G McElmo Canyon, Cortez, Colorado 81321 or call: (303) 565-8920.

You are invited to a CONFERENCE on THE SIGNIFICANCE OF WOODFIRED KILNS IN AMERICA

May 26-29, 1983

organized by PETERS VALLEY in cooperation with

THE STUDIO POTTER

write for details:

Peters Valley, Layton, NJ 07851

(201) 948-5200



HOLLAND

2-Week Clay Workshop
and 1-Week Culture Tour
6-30 to 7-22 \$2400

For information, contact: Adriana Chilton
46 Church Lane, Scarsdale, NY 10583
(914) 472-4912

Porcelain Workshops at the 92 St. Y June 13-July 21, 1983

Elementary thru Advanced
Day and Evening Classes

Guest Instructors: KRIS NELSON
SUSAN TUNICK

For Information contact Janet Bryant,
Art Center, 92nd Street YM-YWHA,
1395 Lexington Ave., New York, N.Y. 10028,
(212) 427-6000, ext. 172

CERAMICS IN ITALY WITH ROBERT BRADY

SUMMER PROGRAM 1983

Work in 15th Century
monastery studio with
local Italian clays,
glazes and firing techni-
ques. Raku, earthen-
ware, Terra Sigillata.

For Information contact:
University of Georgia
Studies Abroad,
Visual Arts Building,
Athens, GA 30602



News & Retrospect

the pouring hole, nailed back together with small support strips and suspended with wire 3½ inches into the drum. The "lid" end was packed, and after it had dried, the metal disk was bolted in place.

Next, the furnace was rotated 90° and placed on legs bolted to the floor—the braced left leg is 4 inches shorter so the molten material flows toward the pouring hole. Finally, the wooden template was disassembled and removed.

The furnace is fired with a homemade, forced-air, diesel fuel burner. Only about half of the molten ash and borax melt is poured



Pouring molten frit into water

at a time, then more of the recipe is introduced through a large funnel. With this simple furnace, the process requires only one person to operate. Text: Bruce Kremer.

Carlin/Muller

Carved and celadon-glazed individual or collaborative porcelain forms by California artists David Carlin (San Francisco) and Armin Muller (Santa Barbara) were exhibited recently at the Hand and the Spirit Crafts Gallery in Scottsdale, Arizona. Character-



Small thrown and carved porcelains

istic of Armin's thrown double-lidded jars and small-footed bowls are "Frog Jar," left, 2½ inches in height, "Bamboo Jar," 1 ½ inches in height, and "Bamboo Bowl," 4 inches in diameter, carved with dental tools when leather hard to dry, bisqued, then celadon glazed and reduction fired to 2400°F.

In San Francisco

Bisque abstract containers by Piero Fen-
ci, Nacogdoches, Texas, such as the slab-

Please Turn to Page 88

LIVE-IN WORKSHOPS JUNE • JULY • AUGUST



For Brochure/Information, Call or Write:



Rozynska Pottery

WAY'S MILLS (AYER'S CLIFF)

QUEBEC, CANADA - J0B 1C0 - 819-838-4321



Craft Center
North Carolina State University
Box 5217 Raleigh N.C. 27650
(919) 737-2457

SUMMER EVENTS

SUMMER CRAFTS SEMINAR '83
AUGUST 10-14

Paper Making	Dolph Smith
Water Color	Grace Chow
Leaded Glass/Design	Samuel Corso
Raku Pottery	Jamie Davis
Wood Turning/Laminated Boxes	William Long
Learning to See—Photography	Conrad Reinhardt

Overseas Study—Pottery Workshop: Digby Stuart
College, London, England July 9-30, 1983
Brochures on Request

DAVID LEACH in TUSCANY

One of the outstanding potters, will be holding a 5-day workshop in early May. Also Holiday pottery courses from July 3-Sept. 10 in beautiful countryside, approx. 20 minutes drive to Florence, Siena and San Gimignano. Excellent accommodation, food and, of course, plenty of wine! Brochures. Ceramica Riparbelli
50020 Marcialla, Firenze, Italy

GAS BURNERS & KILNS

DICK BUTZ
P.O. BOX 8659
PORTLAND, ME.
04104

1-207-774-2328



I Sing Behind the Plough

Study pottery at the nation's only Folk School. Beginning to advanced courses year-round. Glazing and throwing workshop with BILL GORDY, July 17-30. Contact CAMPBELL FOLK SCHOOL, Brasstown, N.C. 28902. (704) 837-2775. Brochure.

PARSONS at Lake Placid Summer Workshops

One and Two Week Workshops beginning June 26,
July, 10, July 17, July 31 and August 7

**CLAY
PHOTOGRAPHY
PAPERMAKING
SURFACE DESIGN**

**METALS
FIBERS
PRINTMAKING**

Study with a distinguished faculty including

**Mary Ann Scherr
Phillip Fike
Horoko Pijanowski
Robert Lee Morris
Richard Hirsch
Andrea Gill
Dorothy Hafner**

**Lucile Michels
Douglas Fuchs
Paul M. Maguire
Douglass Howell
Joe Wilfer
Tim Barrett
J. Ross Baughman**

Tuition, room and board \$280 per week.

College credit available. For a detailed
brochure, please call or write:

Office of Special Programs
Parsons School of Design
66 Fifth Ave., NYC 10011
(212) 741-8975

**Parsons
School of
Design**

Alfred Summer School

June 27 to August 5

Throwing: **Jim Makins**

Throwing: **Chris Staley**

Handbuilding: **Scott Chamberlin**

A series of 12 lectures will be given by Val Cushing, Wayne Higby, and Tom Spleth. Ten graduate students will be assisting. Students will have access to daily clay and glaze lectures, soda firing, salt firing, raku, 7 large gas kilns, and 22 electric kilns. Each student will be given large individual work spaces and 7 day per week access to the Art Department.

Accommodations available.

For catalog write:

**Summer School Office
ALFRED UNIVERSITY
Alfred, New York 14802**

the GREAT KILN GIVEAWAY

Call or Write for free Brochure and Information to Register for Drawing on FREE KILNS



**FRONT LOADING
PRO KILN w/timer
ELP-30 ~~\$549.00~~
\$449.00**



**120V PORTABLE
CPH-57 ~~\$275.00~~
\$225.00**



**CPO-33 3.3 cu ft
w/timer ~~\$485.00~~
\$398.00**

- SOLID STATE CONTROLS
- KILN SITTER STANDARD
- OPTIONAL ELECTRONIC "TIME-TEMP SENSOR"
- 12 MONTH LIMITED WARRANTY
- STANDARD MODELS TO 30 cu ft



ENVIROTEMP corporation
manufacturing company

P.O. BOX 15391 FORT WAYNE, INDIANA 46885 PHONE 219/485-8895

All prices f.o.b. Fort Wayne, IN

New Books

Shiga the Potter

by Jutta Malnic

interview by Bob Thompson

Shigeo Shiga is a Japanese potter who worked in Australia for 13 years. From 1972 until his return to Japan in 1979, his studio was a converted chicken coop on the outskirts of Sydney. As a postwar student of the tea ceremony (to learn to practice self-control), he had particularly appreciated its pottery and so apprenticed with Saburo Saito in a workshop at a Zen temple. "The Japanese way of learning," he comments, "especially in an artistic sense, focuses on the importance of patience. By experiencing the long and sound practice of patience, which could be full of agony and, at times, perhaps ecstasy, . . . one can attain a certain sort of truth. . . I do not believe that the objective [of ceramics] is to express one's self, but to bring out what is best in the clay. . . . The aim is not to learn technique, but to transcend technique, and the effort is not so much to improve your work as your total self."

The majority of the book is a color portfolio of Shiga's pots made in Australia, accompanied by autobiographical notes ex-

plaining the effect of his surroundings and personal experiences on each form. A catalog of the illustrated works (including date, location and dimensions) concludes the text. 75 pages. 28 color plates; 28 black-and-white photographs. \$19.95. *Van Nostrand Reinhold Company, Inc., 135 West 50 Street, New York City 10020.*

Ching-te-chen

Views of a Porcelain City

by Robert Tichane

Located 300 miles inland from Shanghai, Ching-te-chen (Jingdezhen) has been a porcelain center for at least 1000 years, and was the world leader in production from 1350 to 1750. Nearly everyone within the community (of "1,000,000 souls" during its heyday) was involved in the ceramic process at some point—even the blind wedged clay and the crippled ground pigments for glazes. The full Ching-te-chen society worked to fulfill emperors' requests, profited from trade and was in turn victimized by taxes. Today, modern equipment has replaced some hand labor in the production of approximately 300 million objects per year, but the author found "enough

basic techniques to visualize what the operations must have looked like 300 years ago." To establish historical perspective and certify technical aspects, the text features Chinese and Western accounts of the city, including Pere D'Entrecolles's detailed letters (from the early 18th century) on production processes, Georges Vogt's analyses of raw materials (1900) and Harry A. Frank's view as a tourist in the 1920s. Ching-te-chen "had the skilled labor and the raw materials [though much is now brought in] . . . and did everything better and bigger than everyone else," the author notes. "Its biggest mistake was in not signing and dating all of its masterpieces. Today we are often left to infer from quality, style and technique that a ceramic jewel came from Ching-te-chen . . . knowing that no other source could have produced such fine porcelain." 468 pages including appendix on the composition of Chinese porcelain, bibliography and index. 107 black-and-white photographs; 24 illustrations (from a variety of woodcuts, paintings and line drawings); 11 maps. \$29.50 plus \$2.50 postage and handling. *The New York State Institute for Glaze Research, 511 N. Hamilton St., Painted Post, New York 14870.*

VISUAL ARTS STUDIO PROGRAMS

SUMMER SESSION 1983 WINTER CYCLE 1983/84

The Banff Centre School of Fine Arts offers a full range of intensive studio programs for artists in painting, printmaking, sculpture, intermedia, ceramics and fibre.

Participants will work on their own in a studio environment, developing a personal imagery and style, with the guidance of resident and visiting artists. Interdisciplinary work is encouraged. Studio work is supplemented by lectures and presentations.

Summer programs vary from two to six weeks beginning in May. Winter Cycle programs are from September to April. Scholarship support is available. Application Deadline: February 28, 1983—Summer. March 15, 1983—Winter

Contact: The Registrar, The Banff Centre School of Fine Arts, Box 1020, Station 3, Banff, Alberta, Canada, T0L 0C0 (403) 762-6180



The Banff Centre
School of
Fine Arts

東京 永井 ギャラリー
ウィリアム ハント 個展
昭和58年6月20日から25日迄



Nagai Gallery, Tokyo
An exhibition of ceramics, June 20-25, by
William Hunt

Classified Advertising

The charge for classified advertising is 80¢ per word, minimum \$12. Payment must accompany order. All classified advertisements are accepted at the discretion of the publisher, and will be inserted into the first available issue. CERAMICS MONTHLY box numbers not available. Abbreviations, initials, street address, city, state and telephone numbers each count as a word. Zip codes free. No advance proofs. Mail order with payment to Classified Advertising Department, CERAMICS MONTHLY, Box 12448, Columbus, OH 43212.

Rent or Lease. Vermont country home & studio. 4 br, 3 baths, w/bfp, multifuel heat. Plowed road. Creager, 3 Chipman Pk., Middlebury, VT 05753.

At last, a Glaze Sprayer that works! The Jelly Jar Sprayer. Unique design, handcrafted, solid brass. Sprays undiluted glazes and slips, fingertip control. Resists clogging and wear. Requires ½ hp or larger compressor. \$29.95 includes shipping. Send to: Conmark, Inc., P.O. Box 201, Spring Lake, MI 49456.

Experienced production potters wanted: Full time—year round. Must have experience throwing off hump. Located next to Mount Lassen National Park, California. Call: Feather River Pottery (916) 258-2309. P.O. Box D621, Chester, CA 96020.

Some Ceramics Monthly back issues are still available at \$3 per copy postpaid. Write for a complete list. Ceramics Monthly, Box 12448, Columbus, OH 43212.

Amaco #1 wheel, 2 speeds, \$285. Amaco #2C, \$560. Sitdown, motorized kickwheel, steel flywheel, L.N., \$555. A-1 kit, G331, with SS & PG, \$625. Walker Jamar pugmill (call). Potter's wheel sit-down cement flywheel, motorized, \$285. Alpine 92 cu. ft. fiber 2 car shuttle kiln. \$6875. We buy, sell & trade. Bank check or M.O. Posterity Studio, 2687 Osceola Ave., Columbus, OH 43211 (614) 267-5342.

Clay Dragon Studios seeks new member. Fully equipped cooperative clay studio. Salt kiln, reduction kiln, slab roller, gallery etc. Financial investment. Professional preferred. Write: Clay Dragon Studios, 26 Otis Street, Cambridge, MA 02141. (617) 354-3205.

Seeking apprenticeship. Recent graduate, Art Education. Enthusiastic, hardworking. Prefer warm climate. 1153 S. Maryland, Springfield, MO 65807. Jain Fendelman.

Salt kiln for sale: Movable, 40 cubic feet stacking space. Kiln furniture. Three years young. Asking \$3800. (717) 344-2529 days.

Neon glassblowing equipment for propane. No glass manifold. Excellent condition. \$1000. Box 112, Byfield, MA 01922-0112.

A-1 331 Gas Kiln Kit: 8 cubic feet, never used, safety shut-off, pressure gauge, 4 half, 2 full shelves, \$650. Diane, (616) 626-8595.

Wanted: Pioneer potter/apprentice to help build studio and work in a unique educational community, with built-in sales. Inquiries to Jim Danisch, The Ojai Foundation, Box 1620, Ojai, CA 93023.

Seeking employment in the ceramic supply business. Western States. 30 years experience. Conscientious, qualified, capable and adaptable. Seeking a job. Write c/o Peter Roumel, 6320 Ewing Ave. South, Minneapolis, MN 55417.

Secluded, 25 acres, Missouri house, studio, kiln, cabin, near Current River, \$50,000. Additional 80 acres. Unfinished log cabin, \$30,000. Porter (314) 323-8225 or (802) 362-2481.

Madison, Wisconsin. Clayworkers in the area organizing to share experiences. Contact Michael Ryan, 3166 Ridgeway, Madison, WI 53704.

How to photo image on Ceramics. Free details. Miller, Box 7625, St. Paul, MN 55119.

Skilled production potter seeks employment, partnership, and/or consignment in affiliated environment. Résumé, slides available, but will relocate. Matt Savino, Gilbertsville, PA 19525. (215) 367-7031.

Bisque earthenware plates wanted. Jiggered or production thrown. Contact: Susan Eslick, 3815 18th Street, San Francisco, CA 94114. (415) 621-1129.

Business For Sale. Ceramic giftware manufacturing. Established lines now sold in 7 states. Ready to expand. Fully equipped 1,500 sq. ft. plant in wine country north of San Francisco. Price of \$25,000 includes color literature, molds, kilns, inventory, customer lists. Ask \$20,000 down. HAI (707) 546-0165. John.

One gross metal heat diffusers for flameware, \$52. Jayne Herman, 14 Rocky Ridge Rd., Westport, CT 06880.

Pottery Studio. Central Maine, 850 sq. ft., reasonable rent, hydro power for electric kilns. Owner retiring to Social Security. Three wheels, Bailey slab roller, Bluebird pug mill, glaze chemicals, office equipment, production supplies. No partial sales. Everything functional and in use. \$5000. Write: Pottery, Box 543, Guilford, ME 04443.

For Sale or Lease. Allied brick tunnel kiln, 75 feet long. Tunnel and drying carts. Gas or oil fired. 2400°F capability. Can be moved. Very good condition. (614) 385-2191 or (614) 385-5582.

For Sale: Pottery, all or part. Two 40' kilns gas fired. Walker pugmill. 400 pieces carborundum ¾ thick 15×15, 15×30, 36×36. One 30 cu. air compressor. 2 wood lathes. All sizes stoneware crocks. 400 bats. Turntables. Potter's wheel. Paper shredder. Platform scales. Ball grinder. Over 1000 pieces of stoneware and Mexican black pottery. 300 large molds for lamp pieces and planters. Jim Hurt, Box 1045, San Juan, TX 78589. (512) 787-1499. After 5 PM, (512) 781-6869.

Bluebird standard steel studio pugmill, 5 months old, \$500. 8×12 ft. outdoor display shelter, pipe, with heavy canvas cover, \$75. Lynn (301) 461-1010.

Potters' back pain—A device is now available to help alleviate or prevent back problems suffered by many potters. For additional information, send \$1.00 to Potter, P.O. Box 505, Dana Point, CA 92629.

For Sale: Craft Gallery, studio and 3 bedroom house. 1350 sq. ft. gallery featuring pottery, furniture and fine art. 600 sq. ft. studio equipped with commercial natural gas. Established 12 years. Located in a summer resort area. \$85,000. Eagle River Pottery, 4915 Hiway 70 West, Eagle River, WI 54521. (602) 634-3047 or (715) 479-9322.

Ching-Te-Chen—China's porcelain city. The story of Chinese porcelain from 1322 to 1981. 100 photographs; 100 formulas and recipes. In 468 pages—hardbound, \$32 postpaid from NYS Glaze Institute, 511 North Hamilton, Painted Post, NY 14870.

Wanted: Ceramic-grade spodumene. Any quantity. Rock Hill Pottery, 539 Nassau Ave., Freeport, NY 11520. (516) 546-7017.

Job wanted for thrower from September. I throw all shapes and sizes to a high standard. Preference for work in wood-fired pottery. Tim Greenland, Dartington Pottery, Totnes, Devon, England.

Shrinkage Rules: 36" long industrial size for mold making. Aluminum, 1/8, 1/10, 1/12 gauges; 1/32" graduations. \$8.50 includes postage. Yocop Pottery, Box 485, Lindsborg, KS 67456.

Production Potter: Wanted to throw variety of functional items. Established business. Good money. Contact Karen or Lisa, Red Duck Pottery, P.O. Box 1942, Sedona, AZ 86336. (602) 282-2292.

Classified Advertising Order Form

Send with payment to:
Classified, CERAMICS MONTHLY, Box 12448, Columbus, OH 43212.

YOUR NAME _____ PHONE _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

Please print my ad as follows:

A Fuel-Saving Timer

by LARRY BROWN

Kiln control devices involve the chance of error or mishap, so use common sense and repeated experiment to insure the safety of any home-built timing system.—Ed.

Normally ONCE FIRED to Cone 9, many of the forms we produce weigh 25 to 50 pounds. To avoid cracking the larger ware, we like to bring the kilns up slowly. In the past this entailed loading by 4 P.M., then gradually increasing fuel for a few hours. If we were on a tight production schedule, that meant a return to the studio late in the evening to turn the kilns up once more. The dampers were left open about $\frac{3}{4}$ inch all night (the burners have fairly large orifices). By the time we arrived in the morning, the firings were approaching red heat. But we really did not enjoy waiting around or driving back to the studio at night just to turn up the kilns, so I devised an automatic kiln advancement system from an ordinary electric alarm clock, thread, cup hooks and a bolt attached to the round-handled valves on our kilns.

Through trial and error I found that only clocks with two rotating knobs will work (one knob for setting the time and the other for the alarm), and some of them are not powerful enough. To test a clock for sufficient power, I stuck a small piece of tape on each of the knobs; one knob turned at about two revolutions every five minutes. Next, the pulling strength of the knob was determined by taping a piece of heavy sewing thread to the narrow neck of the knob and putting a dab of super glue on the knob so that the thread would wind instead of slipping when the knob started to turn. The thread was cut off at about 2 feet and looped around a pair of pliers. With the clock taped to the top of the table and plugged in, the weight was hung over the side. The distance of the weight from the ground was measured and the correct time noted. One hour later the weight had risen about 2 inches. Not all clocks will do this; I have had the best luck with old General Electric models.

To construct the device, first attach a prospective clock to a heavy block of wood with masking tape. Screw a cup hook (or two) into the wood to guide the thread to the clock at the correct angle. Next, wire a piece of $\frac{1}{8}$ -inch pipe to the top of the main valve handle of the kiln. (We already had changed the valves on our kilns from the lever to the round-handle type similar to those on water heaters; the round handle can be adjusted to fine increments of pressure, and turns very easily.) Into the end of the pipe is inserted a 6-inch-long bolt with a nut threaded on the end, so that about 5 inches remain outside to act as a lever. Tape a small wire hook on the end of the bolt.

To activate the device, all you have to do is adjust the valve to a low candle position, place the looped end of the thread over the hook on the bolt and stretch the line tightly. I plug the clock into an electric outlet timer with multiple settings so that the device can be set to turn on and off for several short periods during the night. In the morning, the device can be quickly detached from the kiln for manual operation.

During the first six months of utilizing this device, our natural gas consumption has been reduced from 3353 cubic

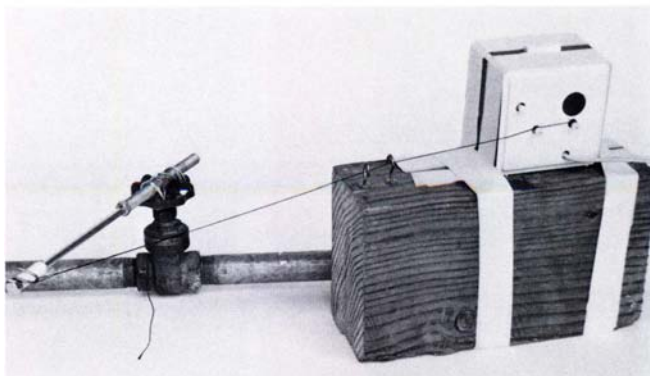
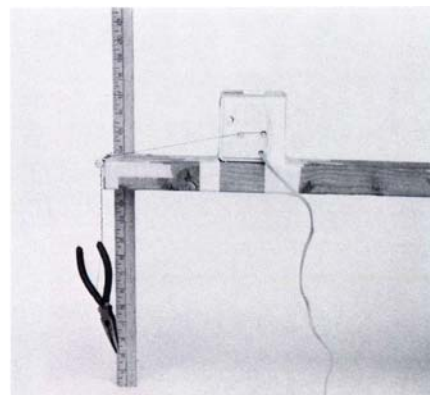
feet (in the same period last year) to 2732 cubic feet. We were firing the same kilns and our production had increased slightly, but we needed 18% less fuel since the kilns did not have to run at a high rate of consumption all night. Instead, they were set at a very low candle until the device turned on at 3 A.M. and the temperature was brought up slowly until 7 A.M. When I arrived at 9 A.M., the kilns were still approaching red heat as before, but with substantial savings in time and fuel.

The author Studio potter Larry Brown and his wife Terry, a ceramics sculptor; reside in Anaheim, California.



Materials needed to build the timer include tape, hooks, thread and an electric alarm clock with two rotating knobs.

The pulling power of the alarm clock is tested by tying pliers to a string taped to the stem of one knob. If the clock is suitable, in one hour the pliers will rise about 2 inches.



With the clock plugged into an outlet timer and connected to the gas valve, the kiln is gradually turned up.

Photos: Terry Brown

SUMMER ARTS STUDY CENTER'83

Over 30 week-long workshops in Minnesota's beautiful north woods

In Residence:

Rimas VisGirda, June 26-July 9, Ceramics Workshop.

He will be joined by Warren MacKenzie on July 2, 3, 4.

Douglas Johnson, July 10-16, Ceramics Close to the Earth.

A workshop in raku and other primitive firing methods.

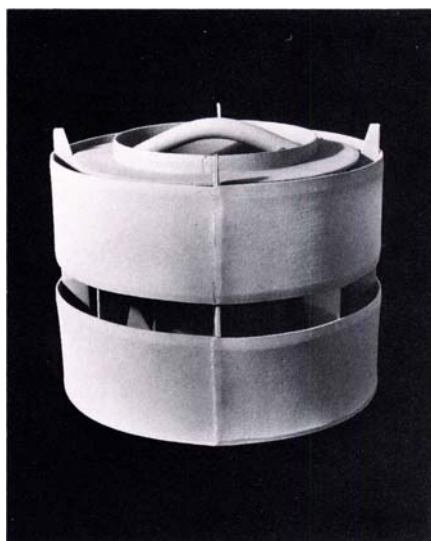
For complete catalog write Summer Arts Study Center, Dept. CM, 320 Westbrook Hall, 77 Pleasant Street S.E., University of Minnesota, Minneapolis, MN 55455.

Continuing Education in the Arts Continuing Education and Extension University of Minnesota ☐ An equal opportunity educator and employer

News & Retrospect

Continued from Page 83

built form (below), 16 inches in diameter, were among the works presented in "Vessels



Piero Fencis bisque "container"

in Clay" at Meyer Breier Weiss in San Francisco through February 26. Also shown were folded bowls and teapots by Virginia Cartwright; Pasadena; large earthenware jars by Kris Cox, Santa Fe; pit-fired burnished porcelain by Richard Deutsch, Santa Cruz, California; geometrically patterned bowls by Marge Levy, West Lafayette, Indiana; and low-fired ware incorporating natural objects (shells, sticks) as design elements by Miriam Licht, Mill Valley, California.

BIG CREEK POTTERY LIVE-IN WORKSHOPS



WRITE BIG CREEK POTTERY • DAVENPORT CA 95017

SUMMER 1983

KAREN KARNES

June 18-26

WARREN MACKENZIE

July 9-17

Write for Application

STUDY WITH

Winnifred

Write: Tuscarora Pottery School
Tuscarora, Nevada 89834



Box 65, Otis, OR 97368

WORKSHOPS IN ART & ECOLOGY
CLAY DECORATIVE TECHNIQUES

Frank Boyden, Jenny Lind, Alan Walters-August 29
... and much more highlighting the art and ecology
of the Central Oregon Coasts. Write for brochure
of Summer Events, classes and concerts.

Northern Canada School of Art

Remote forest, lakes & rock area. Presents individual classes for wheel pottery, raku, and primitive firing. Only very small groups accepted. Write for information on travel, accommodation and fees to: Emily Crosby, Box 484, Hale's Landing, Snow Lake, Manitoba R0B 1M0 Canada.

GRIMMSTONE POTTERY

JULY AND AUGUST

WORKSHOPS

In the cool Rocky Mountains
of Western Montana

- Kiln building and firing
- Clay prospecting from Glacier to Yellowstone National Parks
- Studio open 24 hrs. day, 7 days a week
- Throwing and handbuilding
- How to photograph ceramics
- Tours to regional potter's shops
- On site, A-1 housing, camping
- Visiting artists, and much more
- \$95 a week plus clay and food



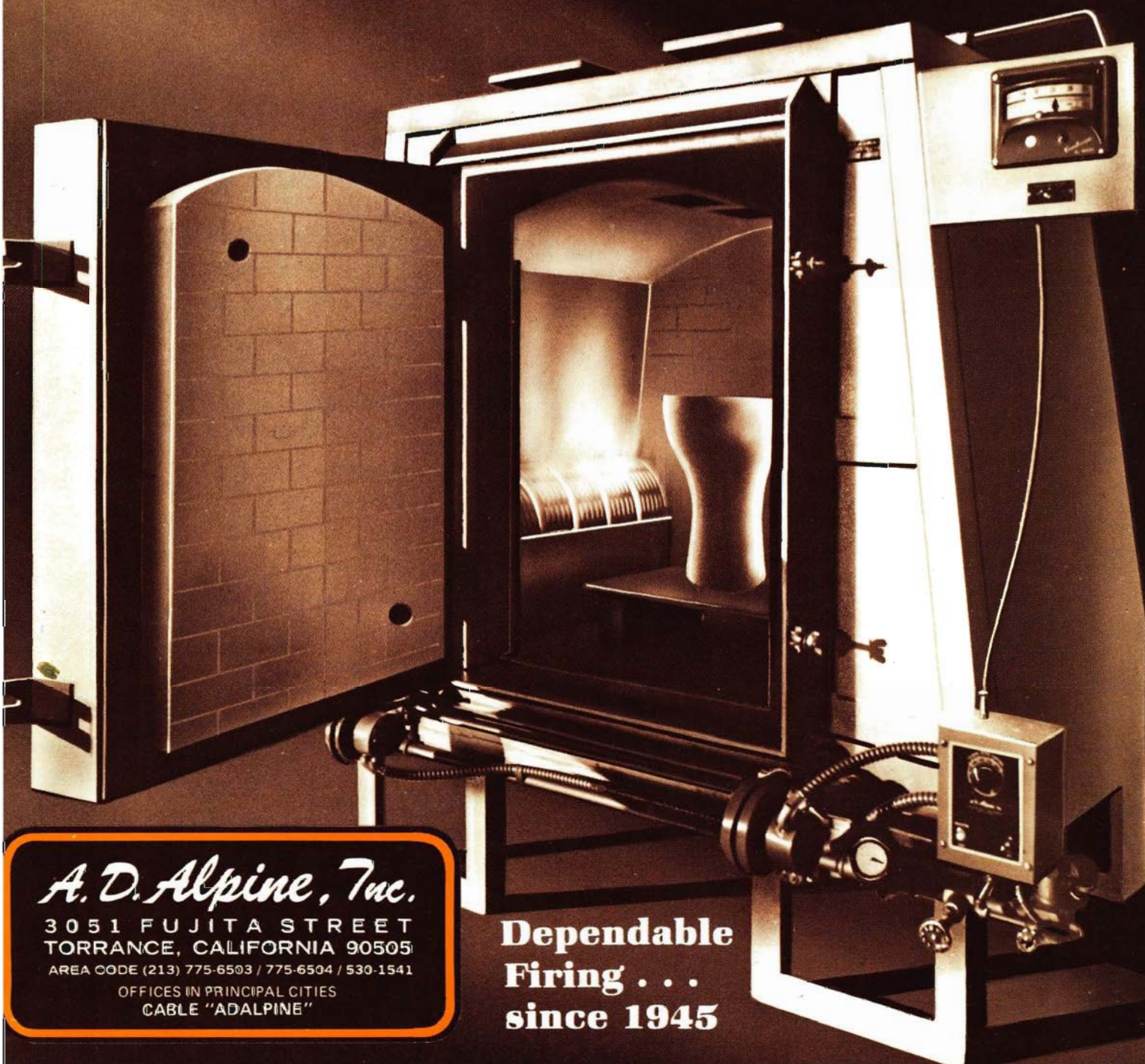
DOUGLAS GRIMM 2524 SYCAMORE
MISSOULA, MT. 59802 406-543-7970

Index to Advertisers

A.R.T.	22	Flower	73	Parsons	67, 84
Aim	68	Francoise	72	Peter Puggler	81
Alfred	84	Giffin	6	Peters Valley	83
Alpine	Cover 3	Graphic Arts	79	Phoenix Design	76
Amaco	12	Grimmstone	88	Plainsman	68
Armadillo	78	H-K	79	Plasti-Bat	79
Bailey	1, 2	Hamill & Gillespie	80	Portland School	81
Baniff	85	Hearstone	74	Posterity	75
Bell	73	Industrial	63	Potluck	78
Big Creek	81, 88	Kelly Place	83	Potters Shop	81
Bluebird	14	Kickwheel	4, 15	Pure & Simple	11
Brent	Cover 4	Kraft	79	Randall	66
Burns	82	L & L	77	Robbins	82
Butz	83	Lake Erie	81	Rozynska	83
Byrne	70	L'Atelier	72	Santa Fe Clay	71
California Kiln	75, 76	Leslie	77	Scharff	81
Campbell	77	Marjon	72	Scott Creek	76
Campbell School	83	Mayco	79	Shiloh	77
Capital	75	Menco	59	Shimpo	Cover 2
Ceramic Fiber	10	Miami Clay	7	Siika	88
Ceramic Supply	70	Miller	78	Skidmore	9
Ceramica Riparbelli	83	Minnesota Clay	69	Skutti	64
CeramiCorner	81	Molly's	77	Snyder	3
Ceramics Monthly	18, 25	Montgomery Technical	79	Soldner	16
Chilton	83	Nagai	85	Standard	17
Cinnamon Hill	74	92nd Street Y	83	Stratford	63
Classified	86	North Carolina State	83	Sun Valley	82
Clay Factory	71	Northern Canada School	88	Superamics	65
Columbus Clay	3	Ohio Ceramic	70	Trinity	65
Contemporary	19	Ohio State	67	Tuscarora	88
Cornell	79	Old Church	81	Unique	74
Craney Hill	80	Olsen	80	Univ. Georgia	83
Creative Industries	24, 60	Olympic	71	Univ. Minnesota	88
Creek Turn	69	Orton	73	Venco	20
Crusader	62	Owl Creek	23	WCS	60
Dawson	79	Pacific Ceramics	79	Walker Jamar	75
Del Val	72	Pacific Kilns	79	Way-Craft	77
Duncan	26, 27	Pacifica	75	Webco	72
Duralite	72	Paragon	8	West Coast	78
Eagle	5			Wolfe	80
Ele-Wel	77			Worcester Craft	81
Envirotemp	84				

Alpine

Precision KILNS

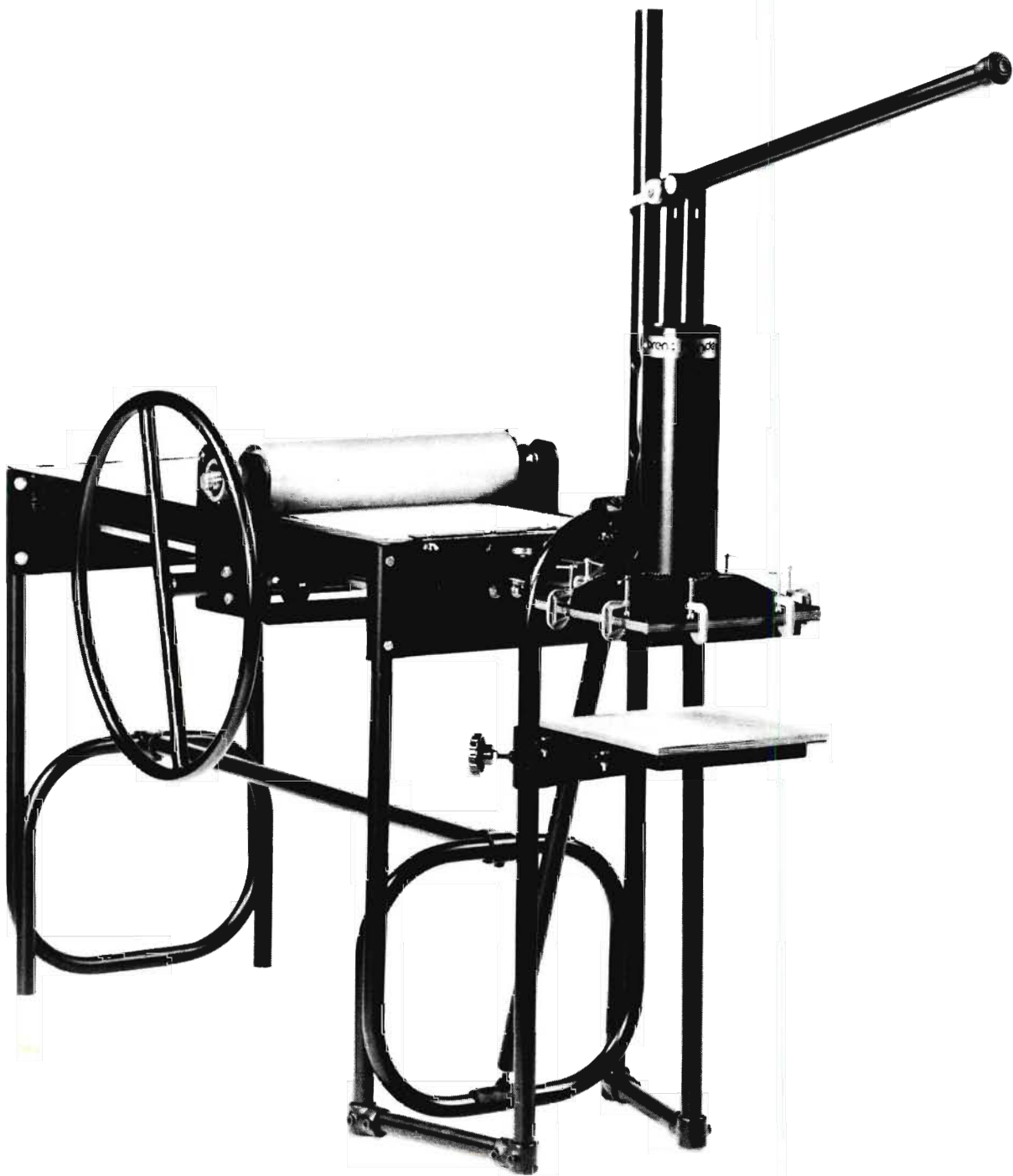


A. D. Alpine, Inc.

3051 FUJITA STREET
TORRANCE, CALIFORNIA 90505
AREA CODE (213) 775-6503 / 775-6504 / 530-1541

OFFICES IN PRINCIPAL CITIES
CABLE "ADALPINE"

**Dependable
Firing . . .
since 1945**



**The best handbuilding equipment
available.**

**For more information please contact
Robert Brent Corp.**

P.O. Box 968, Healdsburg, CA 95448

Toll Free 800/358-8252

Canada & CA 707/433-5587

