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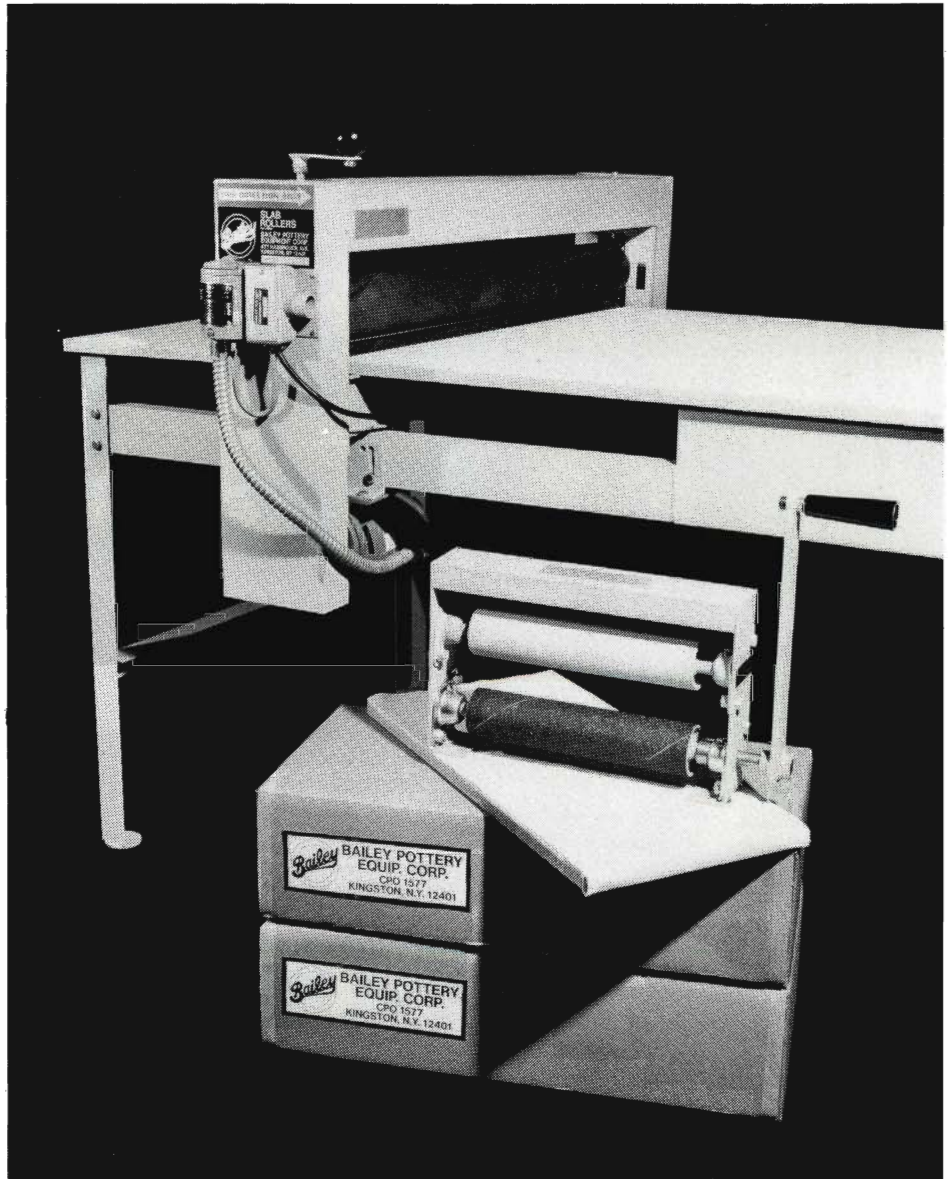
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Ceramics MONTHLY

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Cover

Glazed stoneware vase, 15 inches in height, sgraffito, attributed to early 20th-century China, and from the collection of English potter Bernard Leach. Exemplary pots from this artist's collection are the subject of this month's portfolio beginning on page 43. *Photo: Peter Kinnear.*

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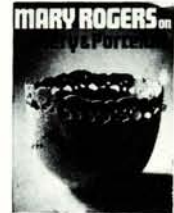
Manuscripts, photographs, color separations, color transparencies, graphic illustrations and news releases dealing with ceramic art are welcome and will be considered for publication. A booklet is available without cost to potential authors, describing procedures for the preparation and submission of a manuscript. Send manuscripts and correspondence about them to The Editor, Ceramics Monthly, Box 12448, Columbus, Ohio 43212.

handbuilding



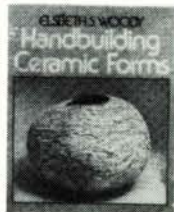
Finding One's Way With Clay, Paulus Berensohn. A truly inspirational book offering a unique approach to making pots. Berensohn deals exclusively with the pinching technique and gives detailed instructions on forming and decorating pinch pots. Also included is an extensive section on creating colored clay with ceramic stains and oxides.

Mary Rogers on Pottery and Porcelain, Mary Rogers. An exciting handbuilder's approach to the delicate and expressive quality of porcelain. Rogers gives information on types of porcelain, methods of construction, color, decoration and a section on the traditions of handbuilding. Of special interest are the more than 200 photographs, many are of Rogers' own porcelain work and their preliminary drawings and others are of the natural forms that have influenced her development.



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Handbuilding Ceramic Forms, Elsbeth Woody. The first part of this book, 'Basic Processes and Techniques,' provides information on the nature of clay, tools and explains in detail the various forming methods. The second part, 'Ten Approaches to Handbuilding' shows the work of ten professional ceramicists. Their work illustrates the techniques discussed in the first part. One sample of each artist's work is reproduced in color, along with many black and white photographs.



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Primitive Pottery, Hal Riegger. Riegger describes ways by which pottery can be made without a well-equipped studio. The fundamental aspects of pottery-making are covered, as well as a supplementary list of references and suggested reading. This is a well illustrated text with extensive information on rudimentary kilns.

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Making Pottery Without a Wheel, F. Carlton Ball and Janice Lovoos. A richly illustrated text covering every phase of handbuilding and decorating clay pieces. Also included are ceramic finishes; glaze recipes; techniques for applying stains; preparing pots for the kiln; a glossary and a bibliography.

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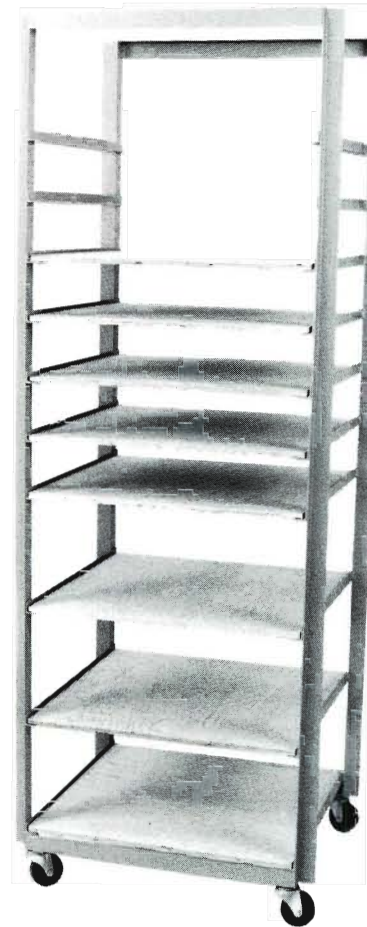
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Letters

EARTHLY LETTERS

Is it possible that the lighting and surrounding elements in the "New York Earth Room" (September) would be sufficient for a Howard Shapiro exhibition? If so, think of the combination, what a show for a feature article—and an insult to CM readers.

P. D. Allen
Chehalis, Wash.

Hats off to Walter De Maria and his room full of dirt. I've seen Klaus Ziegler's human torsos and body parts in plowed fields [October 1979 CM], and Howard Shapiro's dust cloud [May], but Walter's room takes the cake. In a time when getting back to nature is a growing concern, it's sheer genius to find a man who really knows how to make a living off the land.

And not forgetting the Dia Art Foundation [which houses De Maria's work—a] 280,000-pound minimal, interior, horizontal sculpture, I'm sure they know now nothing is dirt cheap anymore—not even dirt.

Chuck Manuel
Lamoni, Iowa

ELITE WELFARE REACTION

The October issue contained a letter ambiguously critical of Ruth Duckworth, Ken Ferguson, James Makins, Toshiko Takaezu, Rudy Autio and Betty Woodman for applying and receiving \$10,000 National Endowment for the Arts grants because: "they are established and master potters; they have college teaching positions and access to college equipment; they are nationally recognized; they present workshops across the country."

Based on these criteria, Ronan Adzul claimed it "grossly unfair that potters of this quality receive grants" . . . and that . . . "these \$10,000 federal welfare gifts should be reserved for exceptional craftspeople who can use the money."

I would suggest to Ronan Adzul that his listed criticisms are actually part of the many criteria for the endowment awards and rather [he should] improve his own abilities to a point worthy of endowment consideration. I find it exciting and beneficial to all potters to have clay art recognized by the endowments awarded. The artists receiving them have brought clay beyond artistic heights that only a few years ago was unimaginable or considered impossible.

Gene Kleinsmith
Victor Valley, Calif.

Ronan Adzul's letter appeared, on the surface, [to be] a misunderstanding of the politics of government art funds distribution.

First of all, dear Ronan, where did you ever get the idea that "who can use the money" should be a criterion or that winning once should possibly negate winning again? How naive!

Second, did I really denote a questioning of the educational facilities' role in footing the bill for materials? For shame, Ronan! A lot of time these people must sit down and fill out requisitions and try to convince business managers of their students' need for all that stuff. Give them a break, Ronan, we all know they are way underpaid and, on top of this, their teaching loads, workshop schedules, etc., leave so little time to participate in selling events that the money has to come from somewhere. Enter, thankfully, the NEA.

Your kind is probably so busy trying to pay last month's rent or save enough for next month's clay shipment (how mundane) that you don't take the time to sit down and plan the logistics of when and where the next handout request is due. Just because someone does not take the time to get on the ball about these applications is not the fault of the NEA.

Egad, Ronan, where have you been? Haven't you heard "the rich get richer"; "everybody loves a winner"; "nothing suc-

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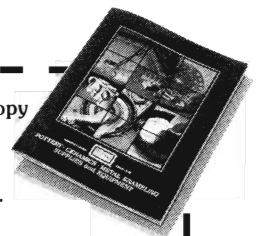
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LETTERS

ceeds like success"? These phrases are indicative of the way things work—no matter whether you are running for public office, programming a computer or receiving NEA grants.

I enjoyed your letter no matter how naive it may have appeared. At least, it should start a whole new controversy in the Letters column, as I think they've been kind of boring lately.

Bruce Cash
Hart, Mich.

THE ISSUE OF SYMBOLS

I was surprised at Marlene Webber's reaction [October Letters] to Bill Daley's reference that the swastika was a "metaphor for the illusion of movement and transition." The swastika is one of the most ancient symbols for that exact idea—a concept much older than Bill Daley. Historically, the swastika is known as the "meander sign" and is one of the oldest symbols in human graphic expression and common to almost all ancient civilizations—the Greeks, Mayans, Aztecs, Egyptians, Druids, American Indians.

Art is neither above nor below politics. While both exert great influence over the other, they are separate concepts, like church and state. They use and have been used by each other throughout history. However, political concepts pass while art continues on. Thus, even though the swastika was chosen as a symbol of the Nazi Party, this represents a very small part of its long, long history.

Elizabeth M. Girard
Port St. Lucie, Fla.

Marlene Webber was disgusted; I am irritated by her tactics. One may make as many abstractions, or abstractions of abstractions, as one chooses in art or any other field without denying or forgetting basic reality. Symbols are useful, time-saving mnemonics for anything. However, identifying the symbol as the *same* as what it symbolizes is asking for irrational thinking/action in response to the knee-jerk reaction to symbol recognition. That very ancient device, the fylfot (or swastika) is not the Nazi regime, nor is KKK the organization it symbolizes. Do I risk being labeled a crypto-neo-Nazi or Klan advocate by saying this?

We may recall that, though some of Richard Wagner's descendants were familiars of the late Nazi dictator (who was a devotee of Wagner's music), Wagner himself risked his personal freedom—and perhaps his life—in what we might now call libertarian or human-rights actions during the abortive revolution of 1848. It seems a bit much to retroactively declare the composer, who died in 1883, a Nazi and to proscribe his music as unsuitable to be enjoyed as an art form.

Marlene Webber would have us remember the fascist atrocities lest we risk permitting such things to happen again. Bravo! I most sympathetically concur. Yet

the manner and means she employs seem to recall tactics somewhat similar to those employed against the then "modern artists" in Germany by the same regime she so abhors. By her use of invective and insinuation, she doesn't exactly encourage freedom of artistic expression nor achieve her very sincere and justifiable purpose. Can she—or anyone—safely employ such means for good ends? I doubt it.

V. C. Dibble
Kentuck, W. Va.

DON REITZ EXHIBITION

I was somewhat dismayed to see "Don Reitz: New Directions" in the June issue. For the Kenzan of the '70s to do conceptual art makes about as much sense as Picasso doing finger painting.

It's not that he doesn't do it well; it's just that it seems beneath his dignity. How about a CM portfolio on a retrospective of his work instead?

Bob Hasselle
Cincinnati

MORE TRADITIONAL INFORMATION

I find that page after page of funk, abstract, ceramic fans, etc., is rather deflating to one's ego and completely uninspiring. If this is what I am supposed to achieve, well I give up now. Do the people who appreciate looking at it really like it, or are they being pressured by trends and fads? Are the people making this work so bored with themselves that they have to be different to the point of being absurd? I enjoy CERAMICS MONTHLY but would appreciate more useful, traditional information than page after page of how to make ceramic fans.

Linda McInnes
Papua, New Guinea

SUBSCRIBERS' COMMENTS

Stuff put together from poured mold A,B,C, is boring . . . [but] recently, technically technical stuff makes fascinating reading.

Molly McGinnis
Manteca, Calif.

Let's knock off this "artist" crap. The potter's job is to make pots, as the painter's is to paint and the plumber's is to plumb. Let the market decide "use" and "beauty."

Di Morrill
Vancouver

TRIPS URGED

A series of tours or trips in the U.S.A. (or overseas), that visit specific places of interest to potters would be of considerable help to many in the field who are planning vacations.

Abram Levy
Yonkers, 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.

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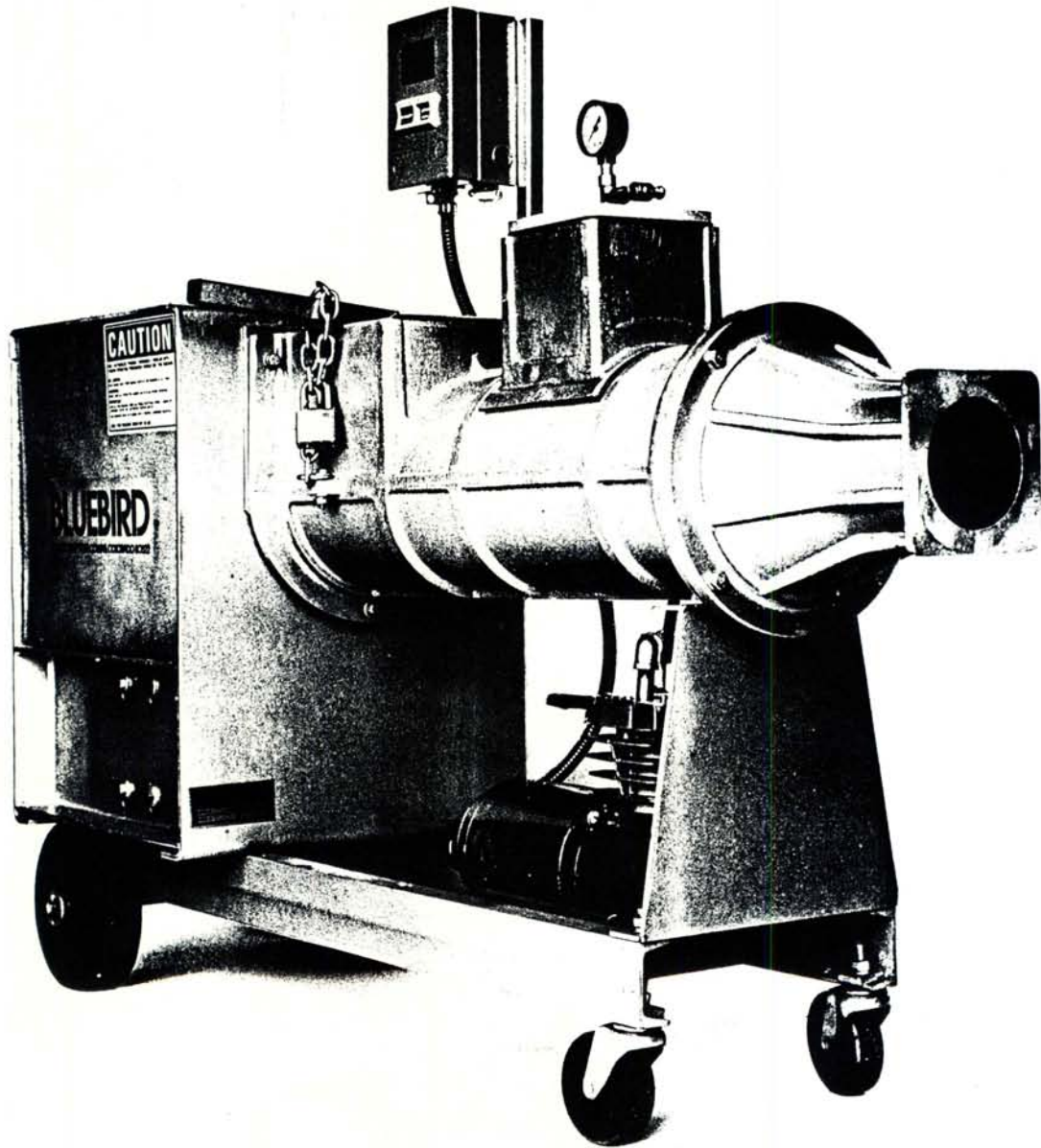
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Suggestions

from our readers

CONE SECURITY

Taping a junior cone to the kiln sitter when loading an electric kiln prevents the cone from being accidentally dislodged during loading of ware. The tape will burn out during firing with no ill effect on the cone or the sitter. —Byron Kato, Omak, Wash.

REMOVING KILN WASH

Old, built-up kiln wash can be removed rather easily with an electric belt sander (use a 3-inch or wider belt of no. 60 aluminum oxide or silicon carbide grit). If the sander is properly handled, glaze beads will be ground off flush with the original surface of the shelf. Furthermore, kiln wash in indentations on the shelf will be sanded flush with the shelf surface. The speed with which the tool works makes renting a sander worthwhile, if one is not accessible otherwise.

—Frank E. Calhoun, Jacksonville, Fla.

COMBINATION BATS

To combine the best qualities of plaster and Formica-topped particleboard bats, cut rounds from the latter material (an appropriate diameter) and drill bat pin holes to fit your wheel head. With a router, gouge a 1/2-inch-deep circular area through the Formica into the particleboard disk; the routed diameter should fit just inside the pins (8 to 10 inches). Undercut a recessed edge with a beveled bit; as needed, chisel any excess particleboard. Coat the inside of the routed area with liquid plastic or varnish, and allow it to dry. Then place in an "X" pattern two strips of 1/2-inch-mesh screen, 2 inches wide by the diameter of the recess (to serve as reinforcement). Fill with fresh pottery plaster, tap the edge of the bat to eliminate air bubbles and level the top.

Allow the bats to cure for a week or so before use. A notch or permanent ink mark at the edge of the bat adjacent to the pin holes aids in easier placement on the wheel head.

—Ric Swenson, Anchorage

WARE RACK

L-shaped metal shelf brackets (obtainable in hardware stores) make strong, easily installed ware board racks; they can be fastened directly to a vertical wall at regular intervals to support the ends of equal-length boards. For installation in the middle of a room or in the case of a sloping attic wall, they can be screwed into either side of a vertical 2x4-inch stud. A small piece of plywood may be secured on top of each bracket for additional width when supporting the ends of two ware boards.

—Alanna Morgan, Pocologan, N.B.

CRACKLE EMPHASIS

For an effect similar to raku crackle lines, apply thin china paint to crazed, glaze-fired ware, smearing it around a little before completely wiping it off with turpentine and paper towels. Fire to the appropriate cone. Matt glazes can produce interesting effects, and the crackle lines may be any color for which china paint is available.

—John Morgenthaler, Santa Cruz, Calif.

DOLLARS FOR YOUR IDEAS

CERAMICS MONTHLY pays \$5 for each suggestion used; submissions are welcome individually or in quantity. Send your ideas to CM, Box 12448, Columbus, Ohio 43212. Sorry, but we can't acknowledge or return unused items.

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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.

EXHIBITIONS

Arizona, Scottsdale November 1-30, 1981 "Earthenware: New Directions U.S.A." Juried by slides; include prices, resume and self-addressed, stamped envelope. Entry deadline: February 1. Contact: The Hand and the Spirit, 4200 North Marshall Way, Scottsdale 85251, or call: (602) 946-4529.

Colorado, Golden May 10-June 9, 1981 "North American Sculpture Exhibition." Open to sculptors working in a hard, permanent medium. Juried by up to 3 photographs per entry; maximum 3 entries per artist. Fee: \$10 per entry. Entry deadline: March 18. Contact: Foothills Art Center, 809 Fifteenth St., Golden 80401, or call: (303) 279-3922.

Idaho, Sun Valley April 1-30, 1981 "Trucks, Truckers, Trucking" is open to U.S. craftsmen in all media. Juried by slides. Entry deadline: February 14. Entry fee: \$10, limited to 3 entries. Purchase awards. Contact: Lynn McGeever, Sun Valley Center Art Gallery, Box 656, Sun Valley 83353, or call: (208) 622-9371.

Illinois, Springfield November 7, 1981-January 3, 1982 "Fibers, Fabrics, Clay and Glass" is juried by 3 slides. Entry deadline: March 15, 1981. January 9-February 28, 1982 The first national "Landscape in Art Exhibition" is open to any artist using a landscape motif as subject matter. Juried by 3 slides; include a resume and self-addressed, stamped envelope. Entry deadline: April 30, 1981. For both events contact: Springfield Art Association Gallery, 700 North Fourth Street, Springfield 62702, or call: (217) 523-2631.

Iowa, Ames January 11-February 4, 1981 "Clay/Paper/1981" is open to artists living within a 500-mile radius of Ames. Entry fee: \$15; maximum 3 entries. Juried by work. Entry deadline: January 4. Awards. Contact: The Octagon Center for the Arts, 427 Douglas, Ames 50010, or call: (515) 232-5331.

Missouri, Saint Louis August 2-26, 1981 "Liturgical and Ceremonial Objects" is open to Missouri residents and Illinois residents living within 200 miles of Saint Louis. Juried. Cash Awards. Entry fee: \$10 for up to 3 entries. Entry deadline: July 10-11. Contact: Craft Alliance, Liturgical and Ceremonial Objects, 6640 Delmar Blvd., Saint Louis 63130, or call: (314) 725-1151.

New Jersey, Union May 1-9, 1981 "Holocaust Memorial Competition and Exhibit." Open to all media. Juried by photos and/or drawings. Entry deadline: December 31. Contact: Jewish Federation of Central

New Jersey, Green Lane, Union 07083, or call: (201) 351-5060.

North Dakota, Valley City March 31-April 24, 1981 The 12th biennial "National Art Exhibition" is open to ceramists. Juried. Entry fee: \$5, maximum two entries per artist. Entry deadline: February 28. Contact: Mrs. Riley Rogers, 2nd Crossing Gallery, Box 1319, Valley City State College, Valley City 58072; or Mrs. Barry Bjornson, 1409 Third Avenue Northeast, Valley City 58072.

Ohio, Marietta April 4-May 10, 1981 "Marietta National '81" is open to sculptors. Entry fee: \$10. Commission: 25%. Entry deadline: February 7. Contact: Arthur Howard Winer, Marietta College, Marietta 45750, or call: (614) 373-4643.

South Carolina, Hilton Head Island March 1-31, 1981 "Primary Art II" is open to all artists 18 years or older. Juried by slides. Entry fee: \$10. Entry deadline: February 1. Contact: Artistic Sass, Box 6005, Hilton Head Island 29938, or call: (803) 785-8442.

Texas, Corpus Christi March 29-April 30, 1981 "National Drawing and Small Sculpture Exhibition." Open to U.S. artists. Fee: \$10. Cash and purchase awards totaling \$3000. Juror: Ivan Karp. Juried by slides. Entry deadline for sculptors: February 1. Contact: Joseph A. Cain, Department of Art, Del Mar College, Corpus Christi 78404.

Texas, Wichita Falls February 1-27, 1981 "Works in Clay II" is open to ceramists residing in Texas and Oklahoma. Juried by slides. Juror: Susan Kemenyffy. Cash awards. Entry deadline: December 15. Contact: Polly Cox, 2609 Amherst, Wichita Falls 76308.

Virginia, Alexandria February 6-March 8, 1981 The "Area-wide Juried Ceramics Show" is open to all craftsmen in the greater Washington, D.C., area. Juried by up to 10 slides; include a self-addressed, stamped envelope. Jurors: Rayline Decatur and Edward Nash. Entry deadline: January 5. Contact: Arlington Arts Center, 3550 Wilson Boulevard, Arlington, Va. 22314; or the Athenaeum, 201 Prince St., Alexandria 22314.

FAIRS, FESTIVALS AND SALES

Arizona, Tucson April 11-12, 1981 "Tucson Festival of the Arts—Arts and Crafts Fair." Juried. Entry fee: \$75. Cash awards. Entry deadline: February 1. For additional information contact: Tucson Festival Society, 8 West Paseo Redondo, Tucson 85705, or call: (602) 622-6911.

Connecticut, Guilford July 16-18, 1981 The 24th annual "Guilford Handcrafts Exposition" is open to craftsmen. Fees: \$10 entry, \$125 booth. Juried by 5 slides. Entry deadline: January 30. Contact: Guilford Handcrafts Center, Box 221, Guilford 06437.

Florida, Boynton Beach March 7-8, 1981 "Boynton Beach 7th Annual Festival of the Arts." Open to artiste and craftsmen. Juried by 3 slides. Entry fees: \$20 for professionals; \$15, amateurs. Cash awards. Entry deadline: February 15. For additional information contact: Eleanor Krussell, Boynton Beach Civic Center, 128 East Ocean Avenue, Boynton Beach 33435, or call: (305) 734-8120, ext. 432.

Indiana, Indianapolis June 6-7, 1981 "Talbot Street Art Fair." Open to all media. Juried by 3 slides. Entry fee: \$15 for members of Indiana Artist-Craftsmen, \$30 nonmembers; membership available to current and former residents of Indiana at \$5 per year. Entry deadline: March 1. Contact: Joan Kisner, 630 N. Washington St., Danville, Ind. 46122.

New York, Rhinebeck June 26-28, 1981 The "Northeast Craft Fair" is open to United States craftsmen. Juried by 5 slides. Entry deadline: January 7. Entry fee: \$15. For application contact: Carol Sedestrom, American Craft Enterprises, Inc., Box 10, New Paltz, N.Y. 12561, or call: (914) 255-0039.

North Carolina, Manteo, August 15-16, 1981 "Roanoke Island Festival of the Arts." Open to all media. Fees: \$8 entry, \$25 booth. Juried by 5 slides. Entry deadline: June 1. Cash awards. Contact: Roanoke Island Festival of the Arts, Box 246, Manteo 27954, or call: Robin Hall (919) 473-2133.

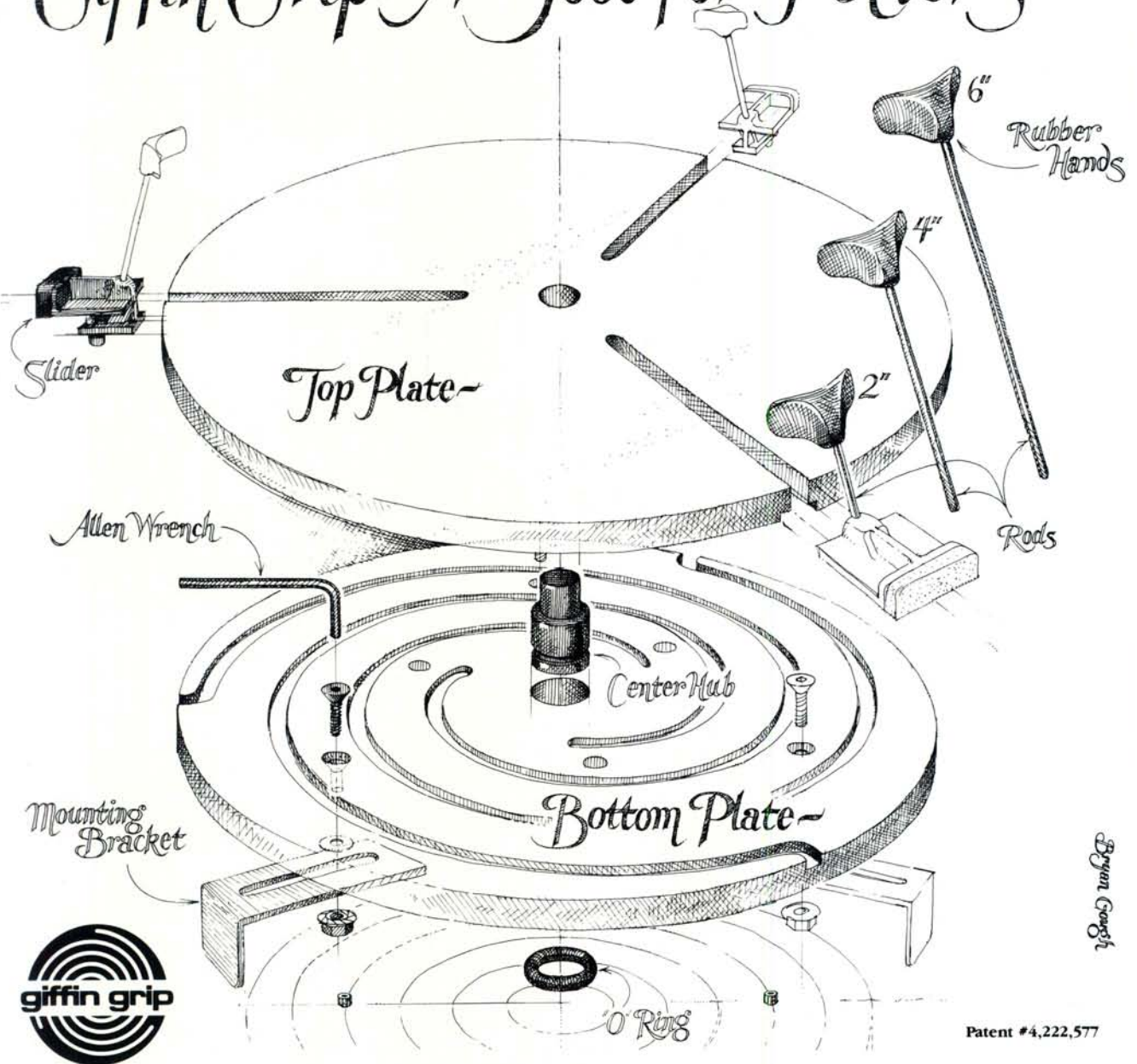
Pennsylvania, State College July 9-12, 1981 The 15th annual "Central Pennsylvania Festival of the Arts Sidewalk Sale" is open to all media. Juried by 3 slides; include a self-addressed, stamped envelope. Entry deadline: March 10. Contact: CPFA Sidewalk Sale, Box 1023, State College 16801.

Wisconsin, Milwaukee March 13-15, 1981 The "6th Craft Fair U.S.A." is open to craftsmen 18 years or older. Juried by 5 slides; include a resume and self-addressed, stamped envelope. Entry fee: \$70 for 10x10-foot space. No commission. Entry deadline: February 1. April 25-26, 1981 The "19th Wisconsin Festival of Arts" is open to craftsmen 18 years or older. Juried by 5 slides; include a current resume and self-addressed, stamped envelope. Entry fee: \$75 for 10x10-foot space. No commission. Entry deadline: April 1. For both events contact: Dennis R. Hill, 1655 South 68 Street, West Allis, Wis. 53214, or call: (414) 475-1213.

INTERNATIONAL

Canada, Ontario, Toronto July 16-19, 1981 "Second Annual Harbourfront Craft Fair." Juried by slides. Awards. Entry deadline: March 1. Contact: Jean Johnson, Harbourfront Craft Studio, 417 Queen's Quay West, Toronto M5V 1A2, or call: (416) 364-7127.

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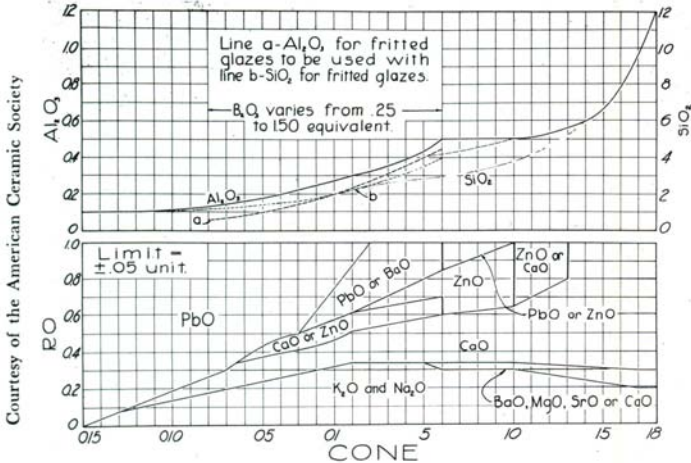
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Answers to
Questions

Conducted by the CM Technical Staff

Q My students and I have been studying the molecular formulas of glazes, producing various recipes for testing and study. It would be helpful to us to see a table or listing demonstrating the ranges of various oxides in ceramic glaze. Can you provide this information?—T.D.

The graph below represents the typical range of molecular formulas for ceramic glazes from Cone 015-18.



Courtesy of the American Ceramic Society

Q I am apprenticing with a master potter who has asked me to research toxic substances in the studio. I have seen the various articles and comments in CM and other publications, and am aware of the individual materials which are supposed to be toxic, but I am concerned about whether combinations of these materials (formed in liquid glaze or as glaze dust) might pose new hazards about which we are unaware. Is there some government agency charged with helping us make this kind of determination?—E.L.

According to a recent edition of the federal government's "Toxic Substances List," the evaluation of hazards in the workplace and the technology for their control are the principal responsibility of the National Institute for Occupational Safety and Health (NIOSH). However, some people in business, including studio potters, have felt there to be risks in contacting NIOSH, out of fear of excessive regulation, or the inability to meet NIOSH standards. Regardless of this extenuating circumstance, NIOSH makes a convincing case in warning of the complexity in understanding ceramic and other toxicological effects: "A critical evaluation of a chemical hazard involves much more than a determination of the toxic potency, no matter how complex the determination may be. A hazard evaluation must include such a determination, of course, but toxic potency and hazardousness cannot be considered as being synonymous. Identifying and defining a chemical hazard must also include the evaluation of the amount and duration of exposure, the physical characteristics of the substance, the physical condition under which exposure occurs and determination of the presence of other chemical substances. All of these may significantly alter the toxic potency of a substance which, in turn, may alter the health and behavior of the human who may be exposed.

"Ventilation, appropriate hygienic practice, good housekeeping, protective clothing and pertinent training for safe handling may mediate any hazard that might exist. Hazard evaluation requires, therefore, engineers, chemists, toxicologists and physicians, who have been trained in the field of toxicology . . . and occupational health to recognize, measure and control these hazards."

Subscribers' inquiries are welcome and those of general interest will be answered in this column. Send questions to: Technical Staff, Ceramics Monthly, Box 12448, Columbus, Ohio 43212.



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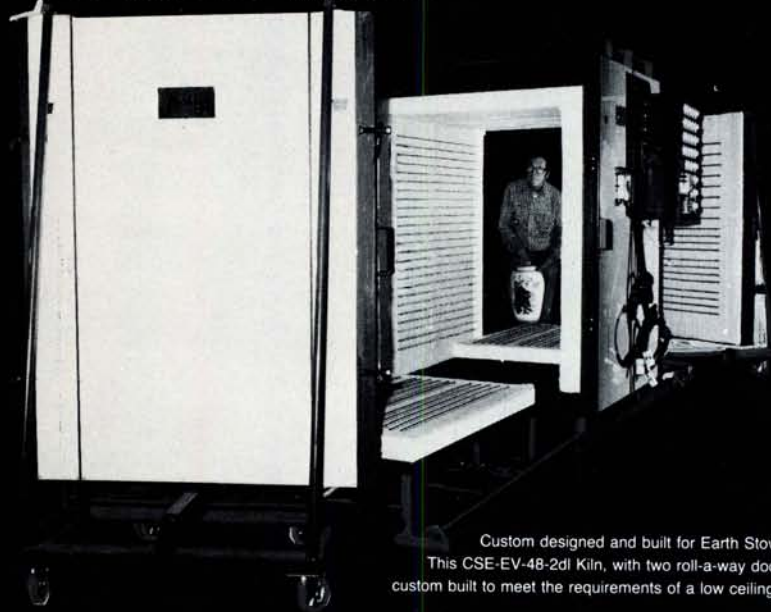
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Send announcements of events, exhibitions, workshops, or juried fairs, festivals and sales at least seven weeks before the month of opening to *The Editor*, Ceramics Monthly, Box 12448, Columbus, Ohio 43212; or phone (614) 488-8236.

EVENTS

California, San Francisco *February 26-28, 1981* The annual meeting of the College Art Association includes sessions on art history and studio art. A placement service is provided for those interested in college teaching, art administration and related fields. For further information contact: College Art Association of America, 16 East 52 Street, New York, New York 10022, or call: (212) 755-3532.

D.C., Washington *December 4* The Greenwood Gallery is sponsoring "Contemporary Craft: Personal Viewpoints," a slide lecture by Richard Shaw. No fee; at the Renwick Gallery, 17th Street and Pennsylvania Avenue, Northwest, or call: (202) 357-2531.

Idaho, Ketchum *December 11* A slide lecture by Jim Romberg on his and Paul Soldner's exhibition. 7:00 P.M.; at the Sun Valley Center Gallery.

Illinois, Chicago *April 2-4, 1981* The American College of Toxicology's first annual conference, "Health Risks in Arts, Crafts and Trades," is open to artists and craftsmen. Contact: Health Risks in the Arts, Crafts and Trade Conference, American College of Toxicology, 2405 Bond Street, Park Forest South, Ill. 60466, or call (312) 534-1770
April 10-15, 1981 The National Art Education Association's annual convention; at the Chicago Marriott. Contact: National Art Education Association, 1916 Association Drive, Reston, Virginia 22091.

Kansas, Wichita *March 25-28, 1981* The annual conference of the National Council on Education for the Ceramic Arts (NCECA); at Wichita State University. Contact: Don Gauthier, Wichita State University, Studio Arts Department, Wichita 67208, or call: (316) 689-3560.

Ohio, Columbus *February 28, 1981* A symposium held in conjunction with the "Beaux Arts Designer-Craftsmen's Update Exhibition," includes an address by Helen Drutt on the crafts movement from 1960-1980. 1:00 P.M. Fee: \$5 for members of the museum, \$6.50 for nonmembers; at the Columbus Museum of Art, 480 East Broad Street.

SOLO EXHIBITIONS

Arizona, Scottsdale *December 1-31* A porcelain exhibition by Laura Andreson; at the Hand and the Spirit, 4200 North Marshall Way.

California, Carmel *through December 12*

An exhibition of ceramics by Kris Cox; at Green Gallery, the Barnyard.

California, Los Angeles *December 6-January 6, 1981* "Transformation Series," an exhibition in porcelain and china painting by Bruria; at Jacqueline Anhalt Gallery, 748 North La Cienega Blvd.

California, Moraga *through December 10* An exhibition of handbuilt ceramic sculpture by Gary Smith; at Hearst Art Gallery, Saint Mary's College.

California, Oakland *through December 11* A ceramics exhibition by James Lovera; at Kennedy Gallery, Holy Names College, 3500 Mountain Boulevard.

California, San Francisco *through December 14* An exhibition of clay works by Lynette Ben-Sushan; at the Nanny Goat Hill Gallery, 3205 Folsom Street.

California, San Jose *through December 2* An exhibition of porcelain works by Sally Bowen Prange; at the San Jose Museum of Art, Gallery IV, 110 South Market Street.

Colorado, Colorado Springs *through December 28* An exhibition of bowls by Thomas Latka; at Ramona's Studio and Gallery.

Colorado, Denver *through December 27* "Barbara Parker's Annual Christmas Show," includes stoneware and porcelain; at the Artisans' Center, 2445 East Third Avenue.

D.C., Washington *through December 4* An exhibition of porcelain shoes by Laura Peery; at the Branch Gallery, 1063 Wisconsin Avenue.
through March 1, 1981 "An Interior Decorated: Joyce Kozloff," includes a 14x10½-foot ceramic floor piece; at the Smithsonian Institution's Renwick Gallery, Pennsylvania Avenue at 17 Street N.W.

Illinois, Chicago *through December 19* "Dennis Mitchell: Firmaments"; at Exhibit A, 233 East Ontario Street.

Indiana, Indianapolis *through December 31* An exhibition of whimsical porcelain figures by Cindy Butler Jones; at the Indianapolis Museum of Art, 1200 W. 38th St.

Kansas, Emporia *through December 12* "Dale Hartley—Ceramics"; at the University Art Gallery, Emporia State University.

Massachusetts, Boston *December 4-January 3, 1981* "Harvey Goldman: New Clay Work"; at Impressions Gallery, 275 Dartmouth Street.

Massachusetts, Cambridge *through December 31* An exhibition of handmade dolls by Cathy Cohen, includes bisque.
December 1-31 "Sweets for the Season," an exhibition of ceramic cakes by Joanne Cooper; both events at Mobilia, 348 Huron Avenue.

Missouri, Kansas City *December 5-28* An exhibition of ceramic sculpture by Karen

Estelle Koblitz; at the Donald Batman Gallery, 825 Westport Drive.

New Jersey, Newark *through December 14* An exhibition of pit-fired ceramics by Bennett Bean; at the Newark Museum, 49 Washington Street.

Ohio, Columbus *through December 5* An exhibition of ceramic works by Bob Shay; at Hopkins Hall Gallery, the Ohio State University.

Pennsylvania, Pittsburgh *through December 4* "Thoughts on Clay," an exhibition by Richard Zakin.
December 8-January 1, 1981 "Snake Tricks," an exhibition of colored porcelain by Jan Mrozinski; both events at the Clay Place, 5600 Walnut Street.

Virginia, Arlington *through December 31* "Dragon '80," an exhibition of sculpted and carved porcelain dragon pots by Cliff Lee; at Gallery by Lee, 767 S. 23rd Street.

GROUP EXHIBITIONS

Alabama, Mobile *through December 28* "Sevres Porcelain," an historical exhibition of works from the 18th-20th centuries; at the Fine Arts Museum of the South.

Arizona, Scottsdale *through December 20* "A Collection of Small Treasures," a multimedia exhibition which includes ceramics; at the Hand and the Spirit, 4200 North Marshall Way.

Arkansas, Little Rock *December 5-January 4, 1981* "Toys Designed by Artists Exhibition"; at the Arkansas Arts Center, MacArthur Park.

California, Los Angeles *through December 14* "Southern California Ceramics: the Post-World War II Renaissance," includes approximately 150 works. "The Art of Mosaics: Selections from the Gilbert Collection," objects from the 17th-20th centuries including Florentine and Roman mosaics; at the Los Angeles County Museum of Art, 5905 Wilshire Blvd.
through January 11, 1981 "Introductions," a multimedia exhibition includes ceramics; at the Craft and Folk Art Museum, Gallery Three, 343 Santa Monica Place.

California, San Francisco *through December 31* "Functional Forms/Contemporary Crafts"; at Meyer Breier Weiss, Fort Mason Center, Building A.

California, Santa Barbara *through January 11, 1981* "Holiday Exhibition"; at the Elizabeth Fortner Gallery, 1114 State Street, Studio 9, LaArcada Court.

Colorado, Denver *through December 27* An exhibition of Christmas ornaments, includes clay; at the Artisans' Center, 2445 East Third Avenue.

Colorado, Lyons *December 7-31* "Glass Images and Expressions in Clay," includes

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ceramics by Janet Childress; at Westwind Gallery, 344 Main Street.

Colorado, Pueblo *December 6-20* "Christmas Exhibit and Sale"; at the Sangre de Cristo Art Center.

Connecticut, Farmington *December 5-14* "Annual Holiday Exhibition and Sale"; at the Art Guild, Church Street.

Connecticut, Greenwich *through January 3, 1981* "Group Miniature Show," a multimedia exhibition by 20 artists; at the Elements, 14 Liberty Way.

Connecticut, Guilford *through December 24* "Holiday Expo," an exhibition which includes ceramics; at Guilford Handcrafts, Route 77.

Connecticut, New Canaan *through December 24* "Annual Christmas Exhibition," includes ceramics; at the Silvermine Guild Center for the Arts.

Connecticut, New Haven *through December 23* "Celebration of American Crafts," an exhibition and sale; at the Creative Arts Workshop, 80 Audubon St.

Delaware, Wilmington *December 7-January 18, 1981* "The 23rd Contemporary Crafts Exhibition"; at the Delaware Art Museum, 2301 Kentmere Parkway.

D.C., Washington *through January 31, 1981* "Ceramics as Historical Evidence" shows how the study of ceramics unlocks information about the past; at the Smithsonian Institution's National Museum of History and Technology, 12th Street at Madison Drive Northwest.

through August 23, 1981 "American Porcelain: New Expressions in an Ancient Art," includes approximately 108 works; at the Smithsonian Institution's Renwick Gallery, Pennsylvania Avenue at 17th Street Northwest.

December 4-31 "Group Porcelain Show," an exhibition by 13 ceramic artists; at Greenwood Gallery, 2014 P Street Northwest.

Georgia, Griffin *December 6-31* A multimedia exhibition which includes ceramics by Pat Cunfer; at Bagby's Art Parlour, Dovedown Center, 315 West Solomon St.

Idaho, Ketchum *December 6-28* An exhibition of sculptural raku by Jim Romberg and Paul Soldner; at the Sun Valley Center Gallery.

Indiana, Columbus *December 8-January 12, 1981* "The Miller Creche Collection," includes stoneware and porcelain; at the Visitor's Center, Fifth and Franklin Streets.

Indiana, Indianapolis *through January 14, 1981* "Clayfest '80," an exhibition by Indiana ceramists; at the Herron Gallery, Herron School of Art, Indiana University, Indianapolis, 1701 North Pennsylvania St. *through January 18, 1981* "The Manufacture of Tz'u-chou Type Wares," a display which focuses on the processes involved in their manufacture, includes maps, charts, photographs of kiln sites, and step-by-step models.

through January 18, 1981 "Freedom of Clay and Brush through Seven Centuries

in Northern China: Tz'u-chou Type Wares, A.D. 960-1600," an exhibition of ceramic wares; both events at the Indianapolis Museum of Art, 1200 West 38th St.

Iowa, Mason City *through December 31* "Iowa Crafts: '13"; at the Charles H. MacNider Museum, 303 Second St. S.E.

Maryland, Bethesda *through December 24* An exhibition of Christmas tree ornaments; at Appalachiana, 10400 Old Georgetown Road.

Massachusetts, Framingham *through January 18, 1981* "Combinations," an exhibition of works made from two or more materials, created by a collaboration of two or more artists, or designed to function in two or more ways; at the Danforth Museum, 123 Union Avenue.

Massachusetts, Northampton *through December 27* "The Tea Party," a mixed-media exhibition; at the Craftsmarket, Thomes Market, 150 Main Street.

Missouri, Saint Louis *through December 3* A multimedia exhibition which includes raku and porcelain forms by Patricia Degener.

December 7-31 The 17th annual "Multimedia Members' Holiday Exhibition," includes ceramics; both events at Craft Alliance, 6640 Delmar Boulevard.

New Jersey, Montclair *through January 11, 1981* A multimedia exhibition which includes ceramics by Albert Green; at the Montclair Art Museum, 3 South Mountain Avenue.

New York, Great Neck *through January 8, 1981* A multimedia show by members of the Long Island Craftsman's Guild; at the Great Neck Public Library, Bayview Avenue and Grist Mill Road.

New York, New York *through January 10, 1981* "Holiday Boxes," a multimedia exhibition; at the Elements Gallery, 766 Madison Avenue.

through January 18, 1981 "The Dinner Party," conceived by Judy Chicago, traces the history of women in Western civilization through ceramic plates, tiles and other multimedia art work; at the Brooklyn Museum, Eastern Parkway and Washington Avenue.

December 5-24 "Sixth Annual Holiday Show"; at With Clay Pottery, 59 Thompson Street.

December 5-January 4, 1981 "Fifth Annual Christmas Crafts Festival"; at Nine Artisans Gallery, 142 Seventh Avenue S.

New York, Rochester *through December 12* "Clay, Wood, Fiber, Glass," includes ceramics by Graham Marks and George Mason; at Pyramid Gallery, 1255 University Avenue.

New York, Scarsdale *through December 31* A multimedia exhibition which includes ceramics; at the Kiva Gallery, 37 Popham Road.

New York, West Nyack *December 13-24* "The 15th annual Craft Exhibition and Sale"; at the Rockland Center for the Arts, 27 Greenbush Road.

North Carolina, Winston-Salem *December 6-January 25, 1981* "Earth Art: Sand and

Clay"; at the Southeastern Center for Contemporary Art, 750 Marguerite Drive.

Ohio, Cincinnati *through January 4, 1981* "Arts of Imperial Japan," an exhibition of works from the Meiji Era (1868-1912), includes ceramics; at the Cincinnati Art Museum, Eden Park.

Ohio, Cleveland *through December 18* "Art Black Ohio," includes ceramics; at the Fine and Performing Arts Exhibition Space for Cleveland State University, 2307 Chester Avenue.

Ohio, Columbus *through January 15, 1981* A multimedia exhibition by art faculty members of the Cuyahoga Community College District, includes ceramics by Bette Drake; at the Ohio Board of Regents Offices, 30 East Broad Street.

Ohio, Kent *December 1-19* "The Faculty Exhibits," includes ceramics; at the Gallery, School of Art, Kent State University.

Ohio, Toledo *December 15-January 25, 1981* "The American Collections, New Views," includes ceramics; at the Toledo Museum of Art, Monroe Street at Scottwood Avenue.

Oklahoma, Oklahoma City *through January 3, 1981* "Oklahoma Designer Craftsmen Juried Exhibition"; at the Arts Annex, 3113 Pershing Boulevard.

Oklahoma, Tulsa *December 14-January 25, 1981* "The Icon," an exhibition of contemporary icons, includes ceramics by members of Tulsa Designer Craftsmen. "A Century of Ceramics in the United States: 1878-1978"; both events at the Philbrook Art Center, 2727 South Rockford Road.

Pennsylvania, Greensburg *December 7-21* "Art in Modern Handcrafts," an exhibition of modern craftworks; at Westmoreland County Community College.

Pennsylvania, Philadelphia *December 1-31* "Clay 1980," an exhibition of works by Philadelphia artists; at the Craft Store, 39 Maplewood Mall.

Texas, Corpus Christi *through December 30* "Sculpture in Clay from Puerto Rico," an exhibition by members of the artists' collective Grupo Manos; at the Museum of South Texas.

Texas, Fort Worth *December 10-February 18, 1981* "The Great Bronze Age of China: An Exhibition from the People's Republic of China," includes terra-cotta figures from the buried army of Qin Shihuangdi, the First Emperor of China; at the Kimbell Art Museum, Will Rogers Road West.

Vermont, Middlebury *through December 24* "Things Made by Hand for Christmas," and a group show by the center's resident craftsmen, both include ceramics; at the Vermont State Craft Center at Frog Hollow.

Virginia, Richmond *December 5-January 10, 1981* "Crafts for the Elegant '80s"; at Cary-Windsor Gallery, 2924 West Cary St.

Wisconsin, Madison *through December 18* "Clay Forms," an exhibition by Karl Bor-

Continued

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geson, Karen Gunderman, Curt Heuer and Charles Olson; at Art Place Inc., Center Gallery, 426 West Gilman St. through January 11, 1981 "Five Decades: Recent Works by Alumni of the Art Department"; at the Elvehjem Museum of Art, 800 University Avenue.

Wisconsin, Milwaukee through December 31 "Uniquely Wisconsin: Fall Exhibition," includes ceramics; at the Cudahy Gallery, Milwaukee Art Center, 750 North Lincoln Memorial Drive.

Wisconsin, Sheboygan through December 30 A multimedia exhibition of two- and three-dimensional maps and map images, includes ceramics; at the John Michael Kohler Arts Center, 608 New York Ave.

FAIRS, FESTIVALS AND SALES

Connecticut, Brookfield December 6-7 "Holiday Craft Sale"; at the Brookfield Craft Center, Route 25.

Connecticut, Guilford December 6-7 "Holiday Open House and Sale"; at Guilford Handcrafts, Route 77.

Connecticut, Hartford December 5-7, 12-14 "Hartford Christmas Crafts Expo"; at the Civic Center.

Connecticut, Middletown through December 14 "25th Annual Wesleyan Potters

Exhibit and Sale"; at Wesleyan Potters, 350 South Main Street.

Florida, Miami December 6-7 The Ceramic League of Miami's 31st annual fair; at Tropical Park, 7900 Southwest 40th St.

Georgia, Valdosta December 6-7 "Christmas Arts and Crafts Spectacular"; at the Civic Center, Highway 84.

Indiana, Bloomington December 14-16 "Annual Craft Exhibit and Sale"; at the Frangipani Room, Indiana Memorial Union, Indiana University.

Maryland, Gaithersburg December 12-14 "Winter Crafts Festival"; at the Montgomery County Fairgrounds.

Massachusetts, Cambridge December 18-21 "Holiday Show and Sale"; at Radcliffe Pottery, 245 Concord Avenue.

New Jersey, Demarest December 5-7 "Pottery Show and Sale"; at the Old Church Cultural Center, 561 Piermont Road.

New Jersey, Morristown December 4-7 "Crafts '80"; at the Unitarian Fellowship, Normandy Kleights Road.

New Jersey, Paterson December 6-7 "Crafts Weekend"; at the Thomas Rogers Locomotive Building.

New Jersey, Trenton December 1-5 "Holiday Craft Market," sponsored by the State

Council on the Arts; at the Kelsey Building, 101 West State Street.

New York, New York December 4-7, 11-14, 18-21 "Ninth Annual WBAI Holiday Crafts Fair"; at Columbia University, Ferris Booth Hall.

December 4-20 "Holiday Sale"; at Greenwich House Pottery, 16 Jones Street.

December 5-7 The 2nd annual "New York Contemporary Crafts Exposition"; at the 7th Regiment Armory, Park Avenue and 67th Street.

December 12-14, 19-21 The 2nd annual "American Crafts Holiday Festival"; at New York University.

Ohio, Akron December 12-14 "Christmas Arts and Crafts Show"; at the E. J. Thomas Performing Arts Hall, Akron University Campus.

Ohio, Columbus December 4-7 "Winter-fair '80," sponsored by the Ohio Designer Craftsmen; at the Lausche Building, Ohio State Fairgrounds, Seventeenth Avenue at 1-71 North.

Oregon, Portland through December 24 A holiday sale, includes ceramics; at the Contemporary Crafts Association, 3934 Southwest Corbett Avenue.

WORKSHOPS

D.C., Washington through May 3, 1981 "Making It in Clay 4," a series of 2-day Please Turn to Page 76

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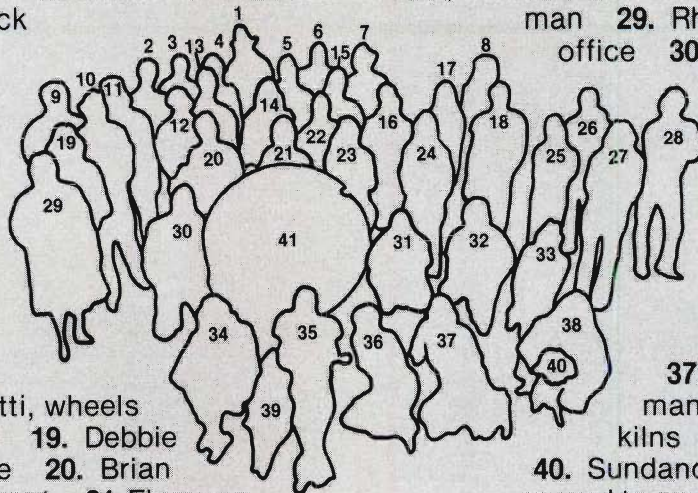
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Comment

The Ceramic Identity Scandal of the '70s by John Chalke

ABOUT TEN YEARS AGO a potter who was teaching university ceramics had to leave and get a job somewhere else. He could only find work on a crew digging drains. Each day he would work knee-deep in mud and rain; altogether it wasn't very nice. After a while, though, he found out that if he thought of himself as somebody else, the job became more tolerable. So out of the rain and mists of West Coast Canada stepped Captain Kickwheel, now able to say, even under the grimmest conditions: "Today sees Captain Kickwheel helping the poor people of this area design and dig out their first climbing kiln." (Which, of course, Captain Kickwheel had learned about while cast slip-wrecked once upon the shores of Japan.)

But one evening last March he told me that there was far too much clay available in the world as it was and a limit should be set—so much a year to so many people a year. "That way," he said, "people would concentrate on quality, not quantity." I remember telling him at the time I thought he was naive.

"There've got to be changes," said the Captain. "Things didn't just occur out there without a fellow prodding some. Why, when I started," he said, "all there really was to being a potter was that you had to be able to throw real thin, eh, and kind of consistent. Even-walled, you might say. The word was that a real potter should be able to use any kind of clay, in most any condition. And on any kind of wheel. And there sure were a few weird wheels around," said the Captain, slowly flexing one leg.

"Collect a few glazes along the way, invent one of your own, and try

to memorize the more esoteric parts of them in case you ever got questioned while in the public eye. It was best back then if they weren't the commercial kind of glaze, though; because our stuff was handmade, y'see, and the products weren't compatible. A really good kind was the type those early Orientals used which they made from local clays and ashes from fires. They did pretty well with them, too, considering. Threw real thin at the same time.

"And as for air bubbles in your clay. . . . forget that stuff you ever heard about a bubble just damaging the piece it's in—plus maybe some pieces nearby if you got unlucky. I heard a fellow say one time that the highway between here and Culver City looked to him like something out of the Ardennes retreat back in '45. He was pretty graphic about it, too. Rusting hulks of shattered updrafts sprawled along the edge of the road, he said. Nothing but vacuum-pugged for me after that—like mouthwash, why take chances?"

"Another thing, porcelain didn't have to be translucent back then. There was this English fellow wrote a book all about it—pictures, drawings and the like. Still never properly read the first chapter, though. But one day I may just do that, and perhaps finish off the *Whole Earth Catalog* at the same time.

"And I remember these few dissenters who made what they called slab pots. Sort of ignored the wheel's presence, if you know what I mean. They looked like the others mostly, but didn't have beards. In England they all, most all, had a beard each.

Continued

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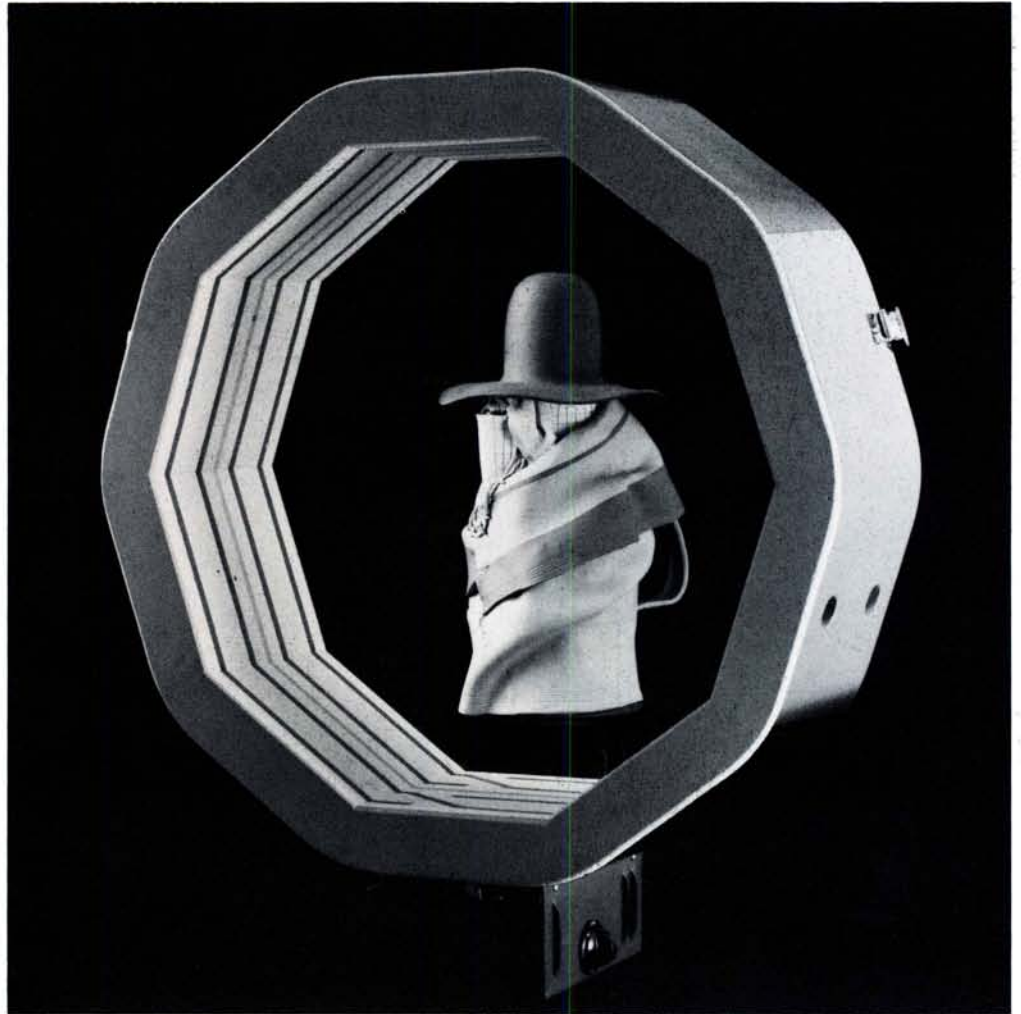
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Don't be misled by the photographic perspective. The piece is a full 21 inches tall. It is porcelain, fired to Cone 8 in a Skutt 1027 kiln. The outside is colored with body stains only, while the inside received a white Cone 8 glaze liner.

Jeanne threw the base form and hat, adding slabs and extrusions. Nerikome and underglaze pencils were used to create the fabric-like designs and jewelry. A photo silkscreen technique reproduced the bandana. After high firing, silver luster was added to details, and fired to Cone 019.



The Artist

Jeanne Otis is Assistant Professor of Art and Ceramics at Arizona State University in Tempe, Arizona and has had her work selected for numerous regional and national juried exhibitions.



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SKUTT

COMMENT

Got to look so much the same there was talk of beard kits you could buy along with your slip trailer. (I think at the time they all had short hair over here.) Of course, there were a few women potters too.

"Among the other things you had to do to establish an identity was to get a rustic-looking studio. I remember while they lasted there was a big run on disused stables. Your stuff had to be fired plenty high so that the black spots came out; along with these special down-home ashes you got to prepare, natch. All the other low-fired stuff looked good at first but the word was out about it not being quite right. So people changed their kilns and clay. Electricity was sort of okay to work with, but not really. The handles looked best if they reminded us of this English fellow who wrote the book. It's kind of interesting, this change thing. Because nowadays over there in the Albion Isle, handles look best as if they've

been made a la this other guy, especially if the pitchers and spouts look like his too. Yessir, it's all part of product identity: shortcut to feeling good.

"They do say it's been kind of happening over here, too. In Minnesota, dragging those stiff fingers up the inside walls of soft pots. Squaring them off. Footing funky. Don't get me wrong," said the Captain. (He didn't really mind them at all, in fact they looked rather fine.) "No, sir," he said slowly, that wasn't what he minded. He straightened up in front of a recent centerfold on the wall, showing the "Potter of the Month" grinning and pulling a handle in front of the Pyramids. "If you're really interested in identity and change," he added, "come this way."

Underground, through the firebox of the wood-fired climbing kiln, the way led to warmth, soft music, and into twilight. There lay rows and rows of newly slip-cast feet of Japanese tea bowls of the rarest kind (early Momoyama period, no less)

awaiting dampening and luting to pieces of not truthfully that heritage.

It got me thinking. A small nerve twitched in my handle-pulling thumb. While I was there last time, it had been rumored in Tokyo that guards from certain museums were being offered attractive sums to furtively cast a master mold of a requested rare period piece (at night, we had supposed). The top halves would then be innocently added by evening class attendants and the join marks easily disguised by a thick curtain of Shino glaze.

For a long time it worked well. So well, in fact, that rather unusual pots, of "a hybrid nature," began to appear in the better art auction centers of the world. But after a while it started to look back here in the West as if things were perhaps being overdone a little. We thought the results were showing signs of—gee, commercialism. It was as if the only glaze they had was Shino. Commercial warehoused Shino, flown in low from Seto.

Continued

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COMMENT

Super at first, no doubt of it; set hearts a-pitter-patting among folk purists and museum curators. Minnesota smiled.

Even the academics caught on soon after. University students were given repeated Shino glaze assignments for three years in a row in some parts of the States and Germany. Shino research rose way above experiments on sang-de-boeuf in England. Even Chinese oil-spot took a surprisingly low dip into third place.

We began to see and read interesting reviews about Bizen-Shino, Noritake-Shino: "Rare opportunity to see early transitional period ceramics," "unusual Victorian collection of esoteric ceramic cross-pollination seen for first time," etc. But like I said, they overdid it. The much-touted celadon Sung-Shino display was my first real clue. At Boston we got to see the huge "Voulkos-Shino Exhibition," and even before that year was out, the death knell for the whole movement, surely, was the fast-moving package tour of supposedly real edge-fumed Shino by Price/Shaw/Hudson and Nagle.

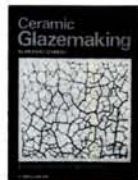
Captain Kickwheel smiled and applied the finishing touches to the edge of his trimming tool. We all knew about how it had been hand fashioned from a meteorite found in his clay years before and tempered to an incredible strength in prototype Swedish kilns. With it held at the right angle, the Captain could shave rings off even vitreous porcelain—just as if it were butter. In his studio, several crates of risqué pre-Columbian pots had just arrived, sent by an anxious government. The week before, it had been a variety of crude medieval jugs from the Victoria and Albert Museum, and shiny slivers of green lead glaze still lay curling on the floor.

"Just keep changing 'em," he would say to us. "You don't have to use more clay, ever. No sir, not if you use the right tools."

About the author *John Chalke was born in England, and emigrated to Canada in 1969. Since that time he has been a studio potter in Calgary, Alberta, and currently he teaches at the University of Calgary.*

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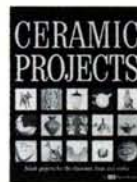
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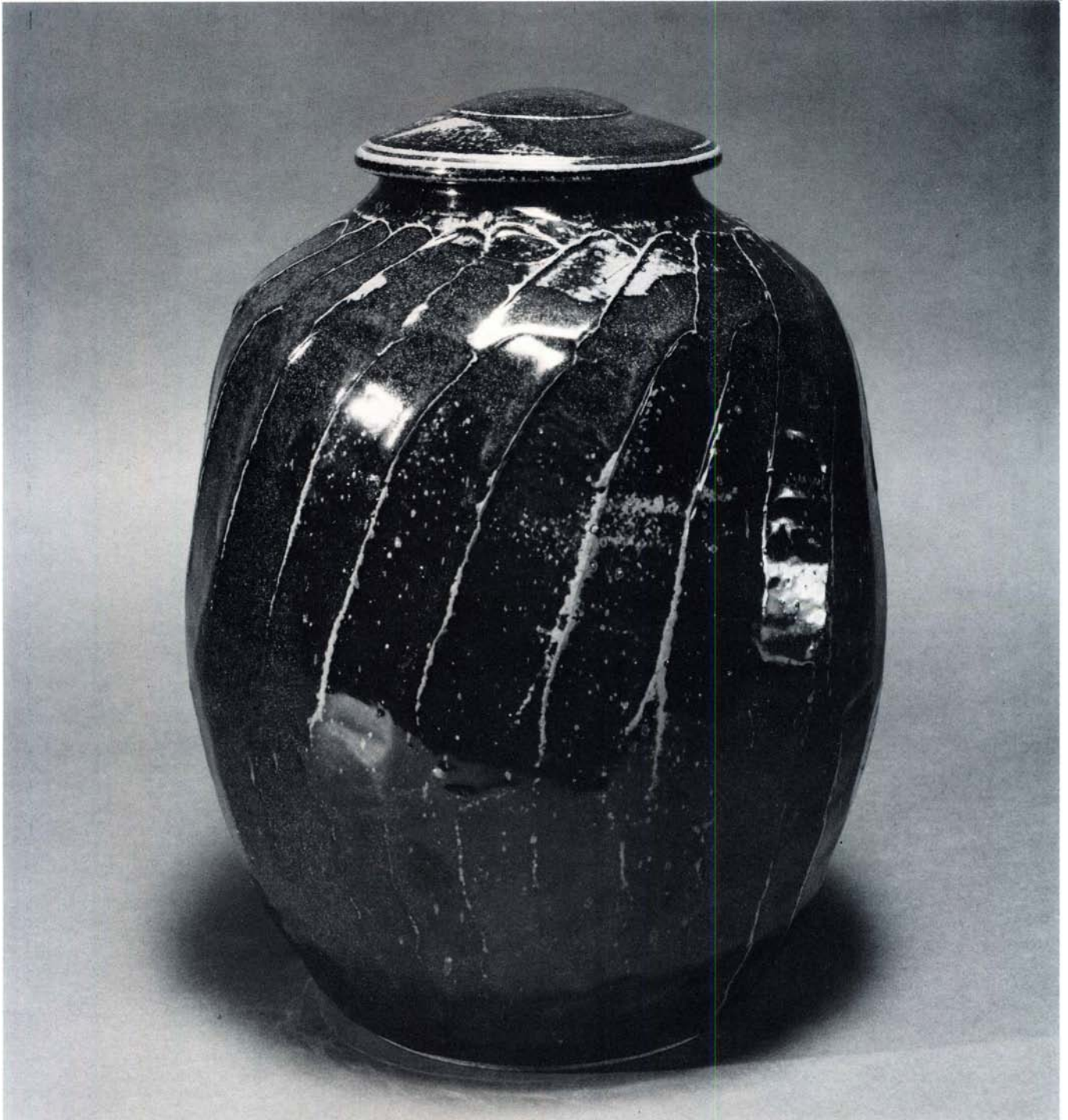
DEALER INQUIRIES INVITED

The May Show

AMONG THE 229 works presented in the recent 61st annual "May Show" at the Cleveland Museum of Art, ceramic entries by Sandra Amitay, Kent; Mary Jo Bole, Cleveland; Paul Miklowski, Lakewood; and George Roby, Chagrin Falls, were cited for special mention. Open to artists and craftsmen who were born, live or are employed in the Western Reserve area of Northwestern Ohio, the 1980 exhibition included 29 clay objects.

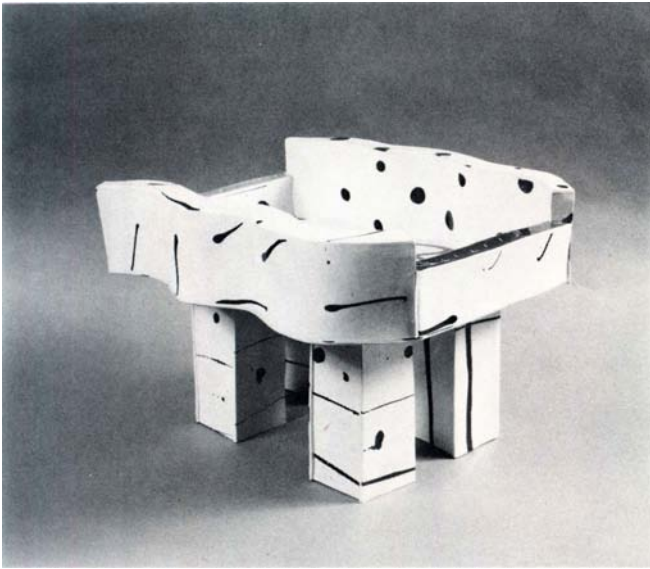
Right "Organic Layer" thrown stoneware bottle, 15 inches in height, by Frances Lehnert, Kent, Ohio.

Below Stoneware covered jar, 14 inches in height, thrown and faceted, by Paul Miklowski, Lakewood, Ohio.

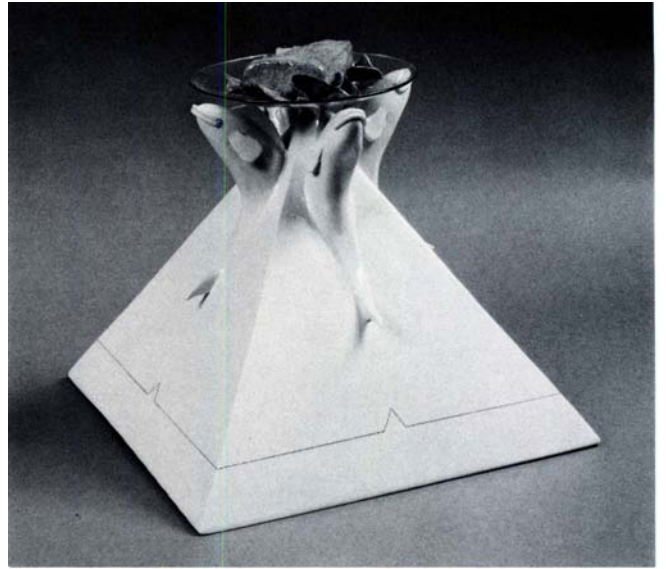


Photos: courtesy of the Cleveland Museum of Art



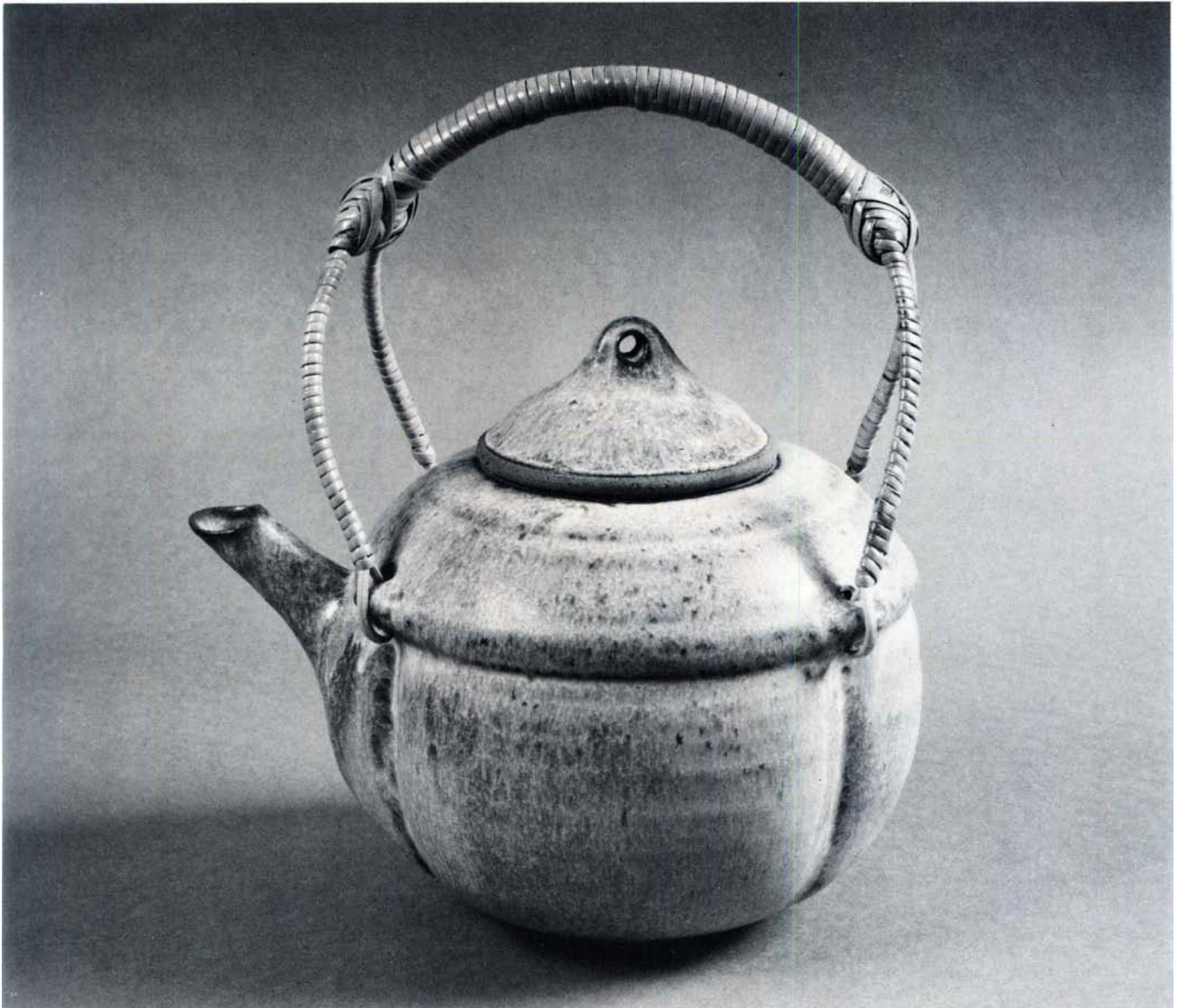


"Table Bowl II," handbuilt, low-fire whiteware, 12 inches in height, by Judith Salomon, Cleveland Heights.



"The Offering," 12 inches in height, low-fire whiteware, glass, by David Vargo, Cleveland.

Stoneware teapot, 7 inches in height, by Sue Keebler, Willoughby, Ohio.



Alfred Exhibitions

EXHIBITIONS,, including clay forms ranging from functional pottery to monumental sculpture, were presented by M.F.A. candidates at New York State College of Ceramics, Alfred University, last spring and summer. Reflecting diverse origins and experiences throughout the United States, the exhibitors were Frank Bosco, Robert Dix, Frank Irby, John Lewandowski, Joseph Mooney,

Rina Peleg, Lawrence Potter, Michael Schick, Christopher Staley, Gary Wagoner, and Brad Wiseman. Work by these students also was featured in an exhibition at Elmira College earlier this year.

Thrown covered jar, 14 inches in height, Cone 9 stoneware, crawled black glaze, by Michael Schick.



Photos: courtesy of Alfred University and Elmira College



Porcelain teapot, approximately 9 inches in height, with celadon glaze, by Brad Wiseman.

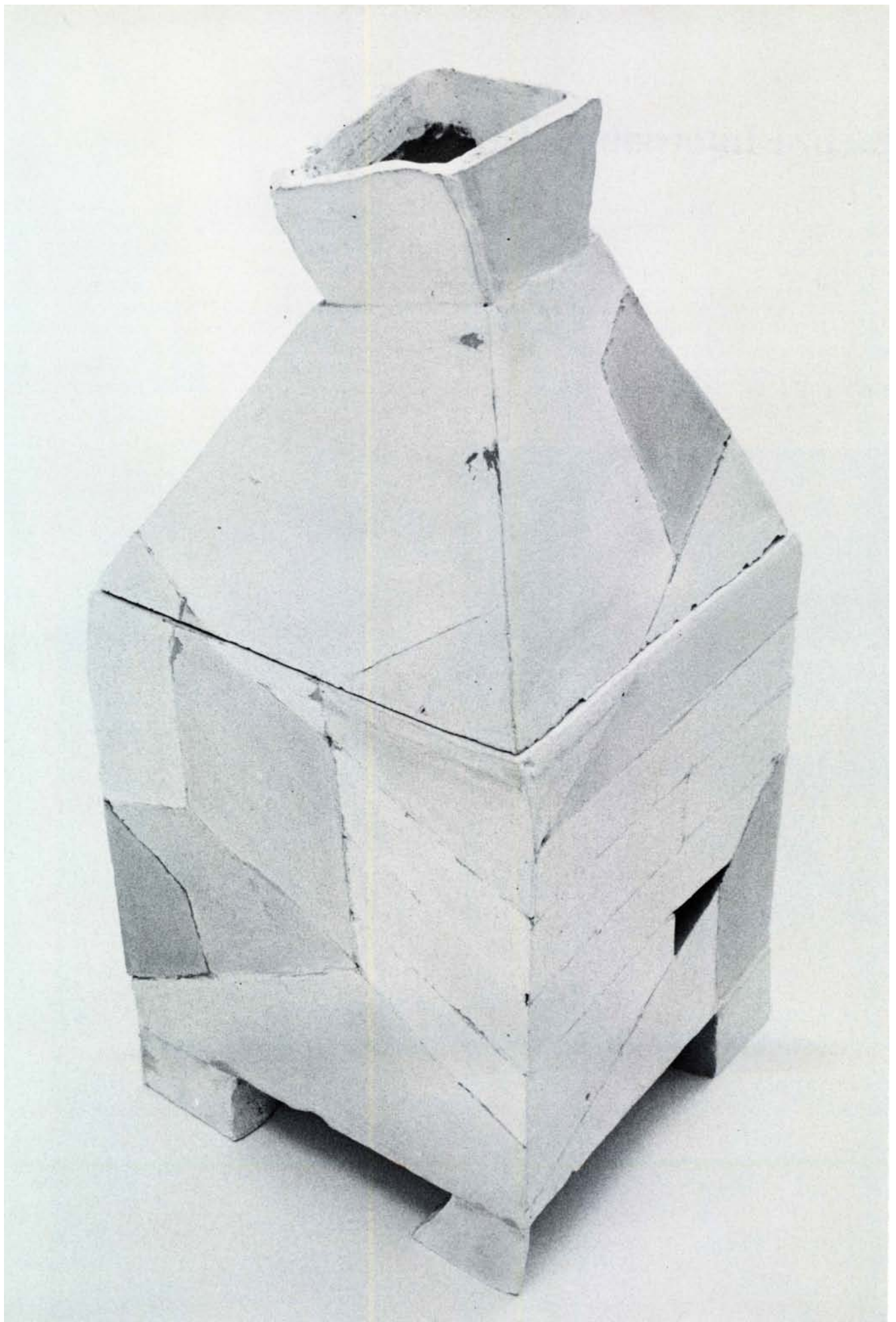
"Hiroyuki's Dream" 9 inches in height, handbuilt low-fire clay, by Robert Dix.



Porcelain teapot, 7 inches in height, thrown, wood fired, by Christopher Staley.

Right "Double-Walled Box" 24 inches in height, earthenware, polychrome slips, by Larry Potter.





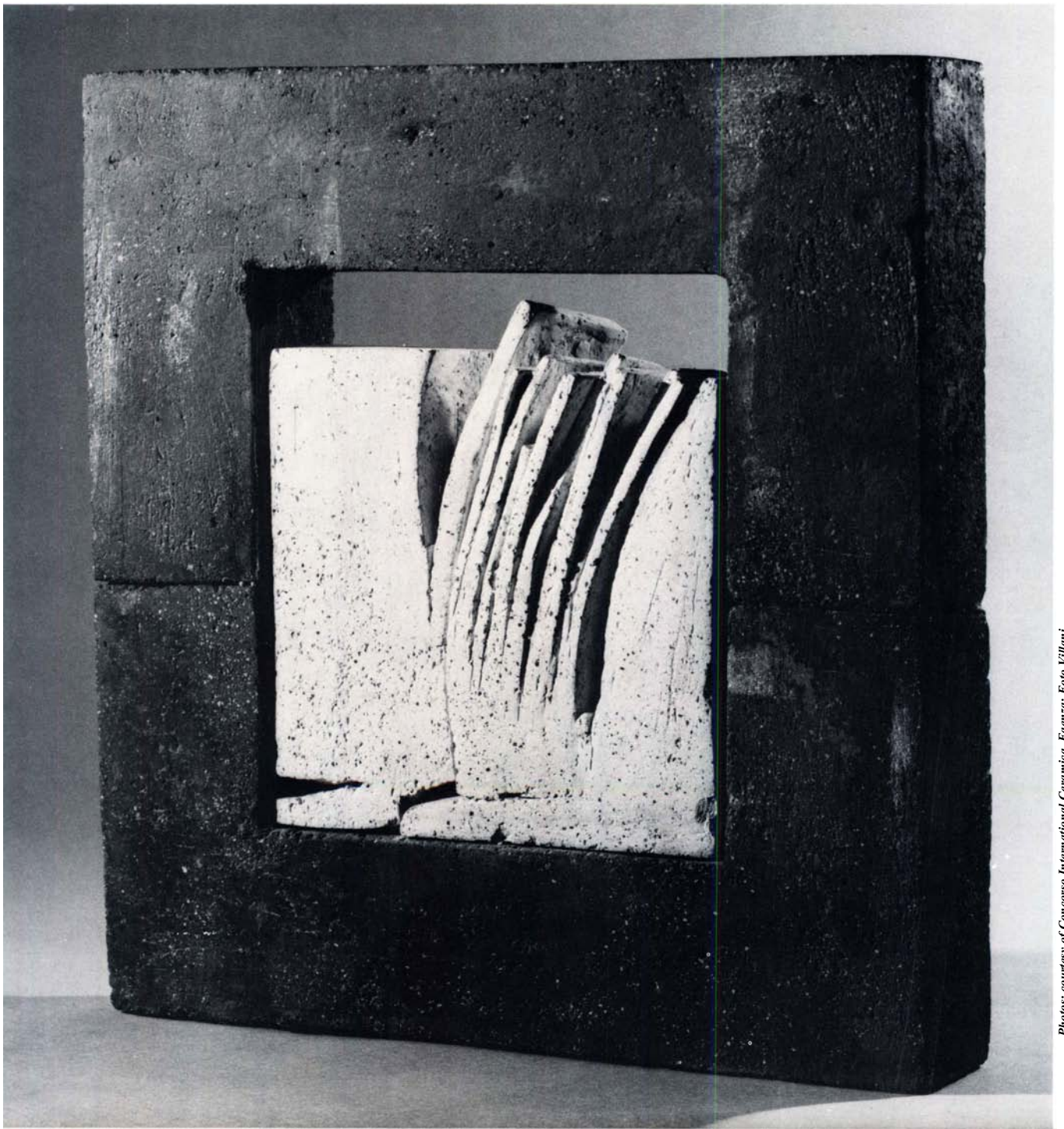
Faenza International Exhibition

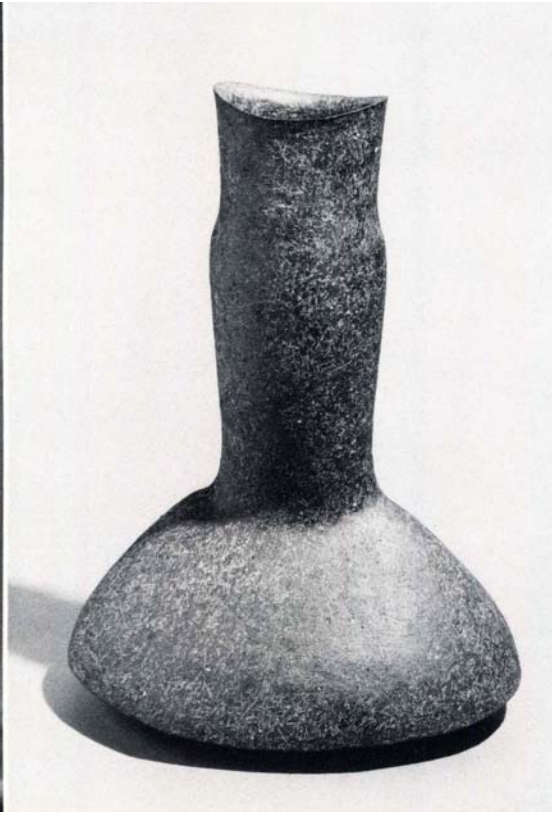
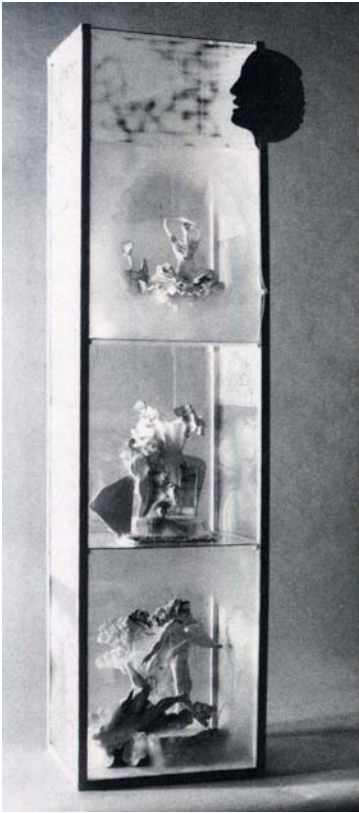
CERAMIC WORKS from thirty-one countries were on view through October 5 for the “38th International Competition of Artistic Ceramics” in Faenza, Italy. From a field of 1422 objects by 443 competitors, 610 works by 276 artists were selected. Commenting on the high quality of the accepted works, the jury further noted three prevalent trends: traditional forms, objects that illustrated a conceptual approach and architecturally related works.

The Italians had the largest number of accepted entries, with 47 artists represented, and the grand prize of 1,500,000 lire (approximately \$1700) went to Mariani

Guido of Faenza. Seven purchase prizes of 500,000 lire (approximately \$570) were awarded. No Americans won prizes; four were accepted: Roberta Griffith, Isabella Pizzano, and Craig and Laura Roberts.

Entry rules for the competition stipulate that up to five works—not previously exhibited elsewhere—may be submitted, and that these may employ any ceramic technique except nonfired decoration. Applications for entering next year’s exhibition may be obtained by writing the International Manifestations of Ceramics, Palazzo Municipio, Corso Mazzini 93, Faenza.

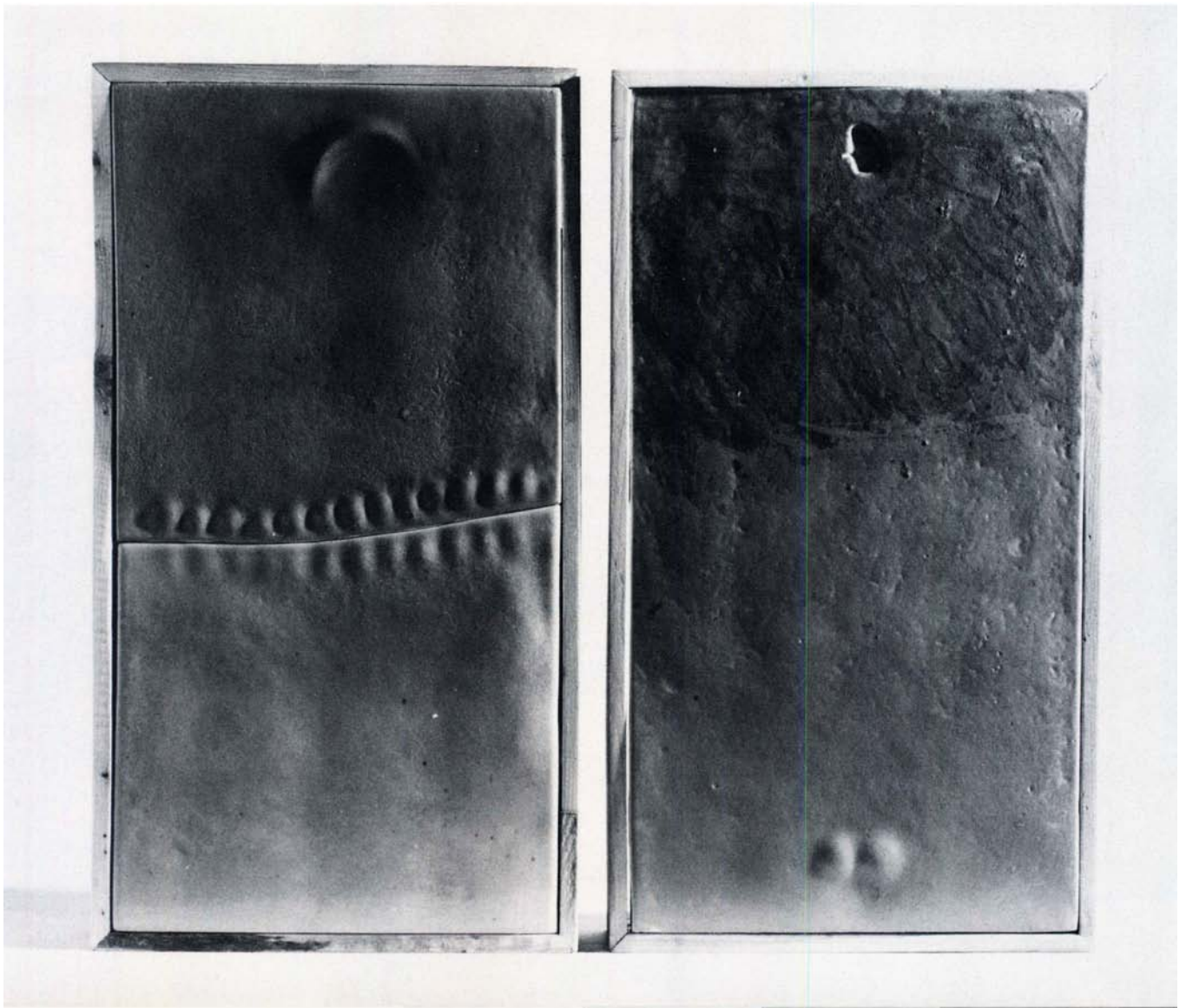




Far left *"The True Visionary Realist"* 66 inches in height, porcelain, glass and mixed media, by Stefano Dal Monte Casoni and Giampaolo Bertozzi, Borgo Tossignano, Italy; purchase prize.

Left *"Cryptomeria-Patterned Vessel"*³³ 22 inches in height, by Morihiro Wada, Kasama, Japan; gold medal.

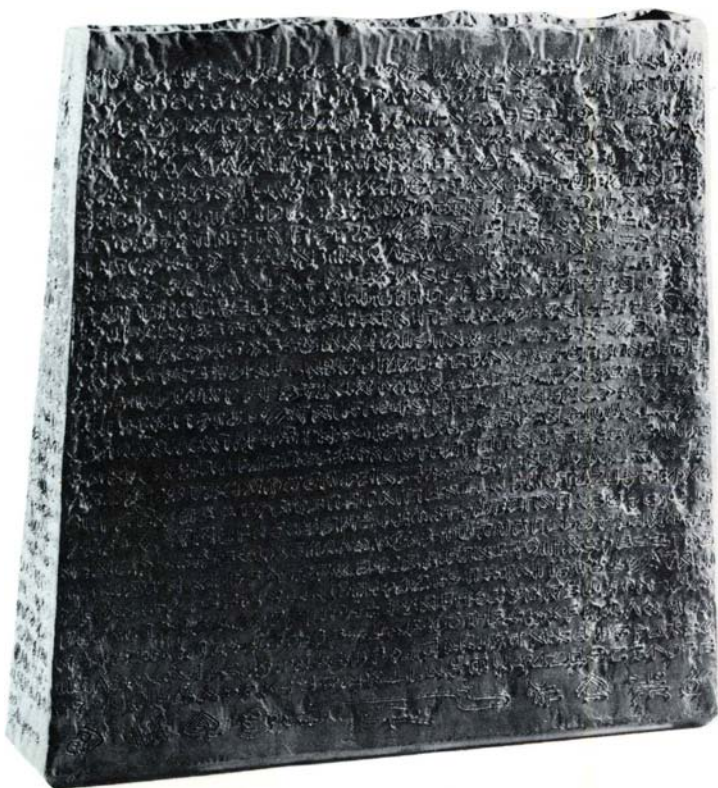
Below *"Pink Cloud and You,"*³³ 26 inches in height, by Aldo Rontini, Faenza; gold medal.





Above "Greek Chorus " approximately 26 inches in height, terra cotta, by Vladimir Tsivine, Leningrad; purchase prize.

Left "Message " 24 inches in height, by Akinori Nakatani, Mogi das Cruzes, Brazil; honor prize.



A Kiln-Powered Heat Exchanger

by FRANK BOYDEN

AS POTTERS, we are faced with escalating fuel bills, plus sharply higher prices for refractories and other ceramic paraphernalia which require proportionately higher energy consumption to produce. Additionally, each year billions of Btu's vanish up our kiln flues. Last spring, potter Nils Lou and I were asked to design and install heat exchangers for the two Minnesota flat-top kilns, which Nils had built for the new Oregon School of Arts and Crafts in Portland.

I had recently designed and built a water-cooled flue for my own Minnesota flat-top kiln and was surprised and pleased by the nearly one-third heat recovery per firing. But my system is complex and we wanted something that worked at the throw of a switch to better suit institutional needs. Because of this, we decided to build a forced-air heat exchanger incorporating the kiln flues.

The system is powered by an industrial fan to move large cubic footage of air since we had no idea how much heat could be extracted and did not wish to move super-heated air through the ducting system, creating a potential fire hazard. An In-Line Duct Blower (Grainger's number 4C258), capable of moving 1000 cfm through a 10-inch galvanized hot air duct pipe, is a good choice. (This fan costs \$308, but lower-priced alternatives may be available.) It was installed to blow directly into the studio area or, if necessary, to be easily connected, at a later time, to the building's furnace ducting system for more extensive heat distribution. Dimensions for the exchanger were determined by first calculating that the 10-inch-diameter standard furnace duct pipe was $78\frac{1}{2}$ square inches in cross section. Passing the air through the exchanger at the same velocity or slightly slower than through the duct work required at least $78\frac{1}{2}$ square inches of area inside the exchanger, including the 50 J4-square-inch area taken up by the 8-inch-diameter flue (26-gauge stainless steel). So $78\frac{1}{2}$ square inches of area were added to the actual flue area for a total of $128\frac{3}{4}$ square inches, indicating the need for an outside jacket with a diameter of almost 13 inches. Since industry does

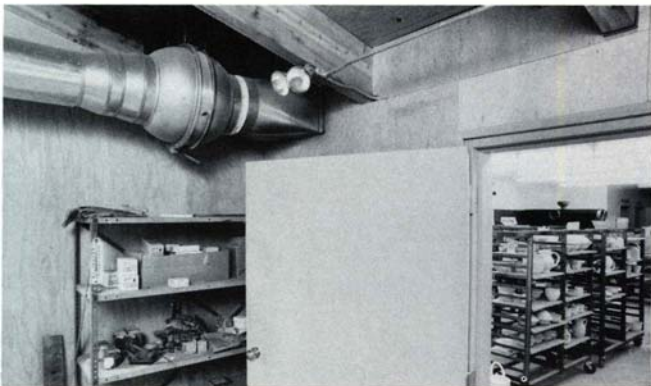
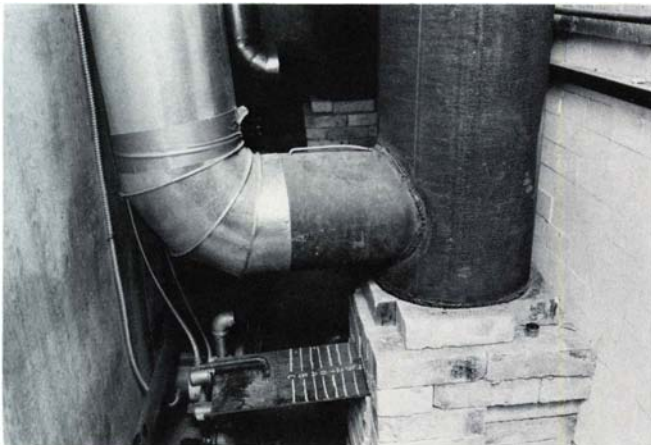


Photos: Nils Lou, Rick Paulson, and courtesy of the author

not make 13-inch-diameter pipe, we chose the next larger standard pipe, 14-inch diameter. The larger diameter slows the velocity of the forced air through the exchanger, thereby picking up more heat.

Each Minnesota flat-top kiln was thus equipped with a 3-inch space between the superhot flue and the outer shell through which air is forced for heat exchange. Eight stainless steel fins, 2½ inches in width, were spot welded onto the flue to increase by two-thirds the total surface area radiating heat to the passing air. (The greater the exchange area, the more effective the heat transfer.) The complete flue is 15 feet in length and the enclosed heat exchange area of the flue is 9½ feet in length. The entire length is surrounded by a 14-inch-diameter, seamless, 12-gauge-steel pipe. The finned section of the exchanger is 84 inches in length, leaving 15 inches at the top and bottom for easy air passage in and out of the exchange enclosure and good circulation inside the enclosed area.

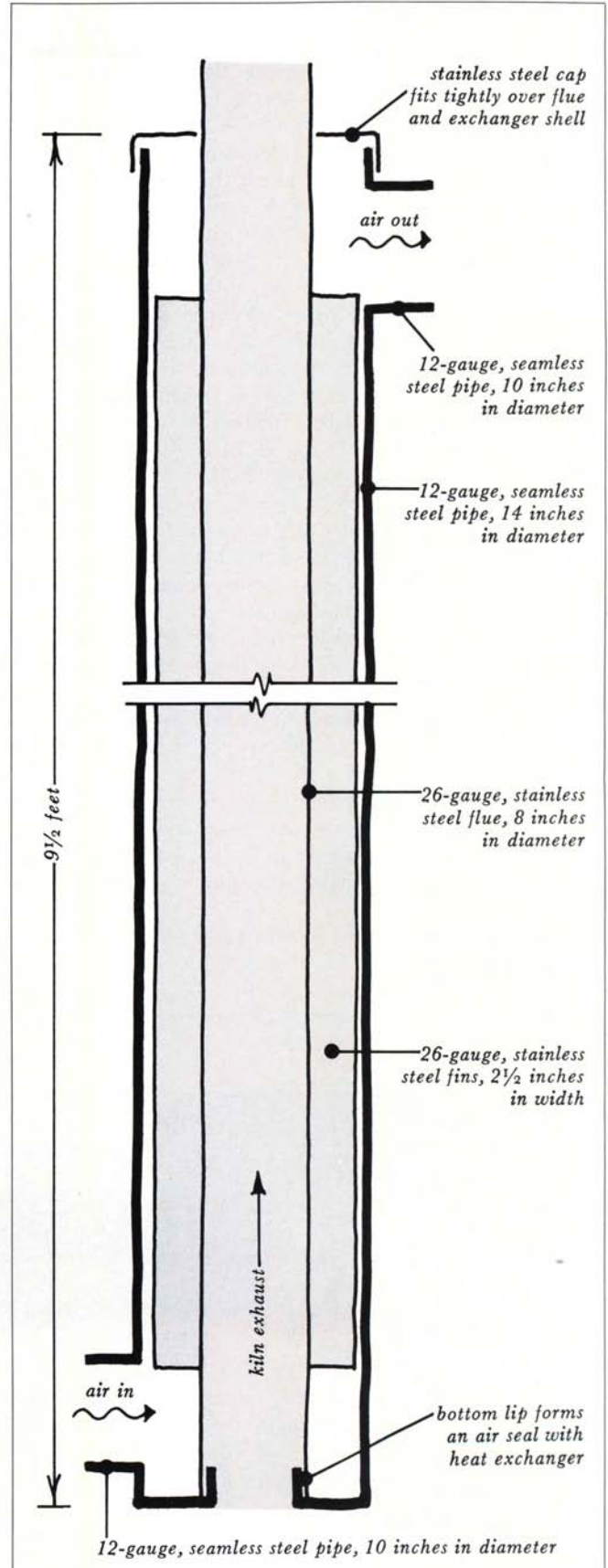
Made in four sections, the stainless steel flue was formed with 6-inch overlapping joints for rigidity. To



Left Two heat exchangers are connected with ductwork in this system installed at the Oregon School of Arts and Crafts.

Top Air enters through the duct at the bottom of a chamber surrounding the kiln flue, gathering heat as it travels upward, exiting at the top sidewall.

Above An in-line duct blower draws the kiln-warmed air to the studio area.



Vertical cross section of the heat exchanger— an 8-inch-diameter finned flue encased in a 14-inch-diameter pipe.

ensure that no harmful gases could get from the flue into the pottery studio, the four flue pieces were stacked together so that the bottom section fit into the one above by tapering each 1/16 inch over 3 feet. The entire flue was fitted tightly over a lip welded into the bottom of the outside jacket, and the top of the exchanger was enclosed by a stainless steel cap secured over the flue and then over the jacket. The part of the flue extending above the enclosed exchanger was finished with 8-inch "M-Board" sleeves to insulate the flue as it passed through the roof.

The heat exchangers operate during firing and even during the cooling cycle; after the firing is complete, the damper is cracked 1/2-1 inch, allowing hot air into the flue for exchange. (The damper can be closed during critical cooling times.) In a typical firing, the monitored kilns burned approximately 2,750,000 Btu's of natural gas. At 450 per 100,000 Btu's, the kiln fires for \$12. Average heat recovery is approximately 25% of these Btu's per firing. Since the per-firing savings, therefore, are \$3.10 and the total material cost of the system (calculated for a single softbrick kiln) is \$699.61, the heat exchanger would pay for itself in 171 firings, when compared to a gas furnace with an exchange efficiency of 75% of energy consumed. If the heat recovered from the kiln is substituted for heat generated by electricity at 5½0 per kilowatt hour (national average), the exchanger would pay for itself in 64 firings. If the cost of natural gas and electricity doubles, the exchanger would pay for itself in 86 firings with gas, and 32 firings with electricity.

The heat exchange system is simple, relatively maintenance free, easy to operate, and is located where student potters will be able to examine it and, perhaps, improve upon the design with their own kilns.

About the author *Frank Boyden taught painting and art history after receiving his M.F.A. from Yale University in 1968. Turning to ceramics in 1970, he first made production ware and now creates one-of-a-kind objects with native clays at his studio in Otis, Oregon.*

Recovery figures (in Btu's) are shown for a 36-hour period of firing and cooling; the final ten hours of the cooling cycle are deleted since they add little to the heat recovery. All data are based on a Minnesota flat-top kiln made of Babcock and Wilcox K-23 insulating firebrick and would not apply to kilns constructed of hard refractories. A hard brick kiln of similar size would need approximately four times the energy to fire because of the high heat absorption of the bricks, but heat recovery should be nearly the same or slightly higher.

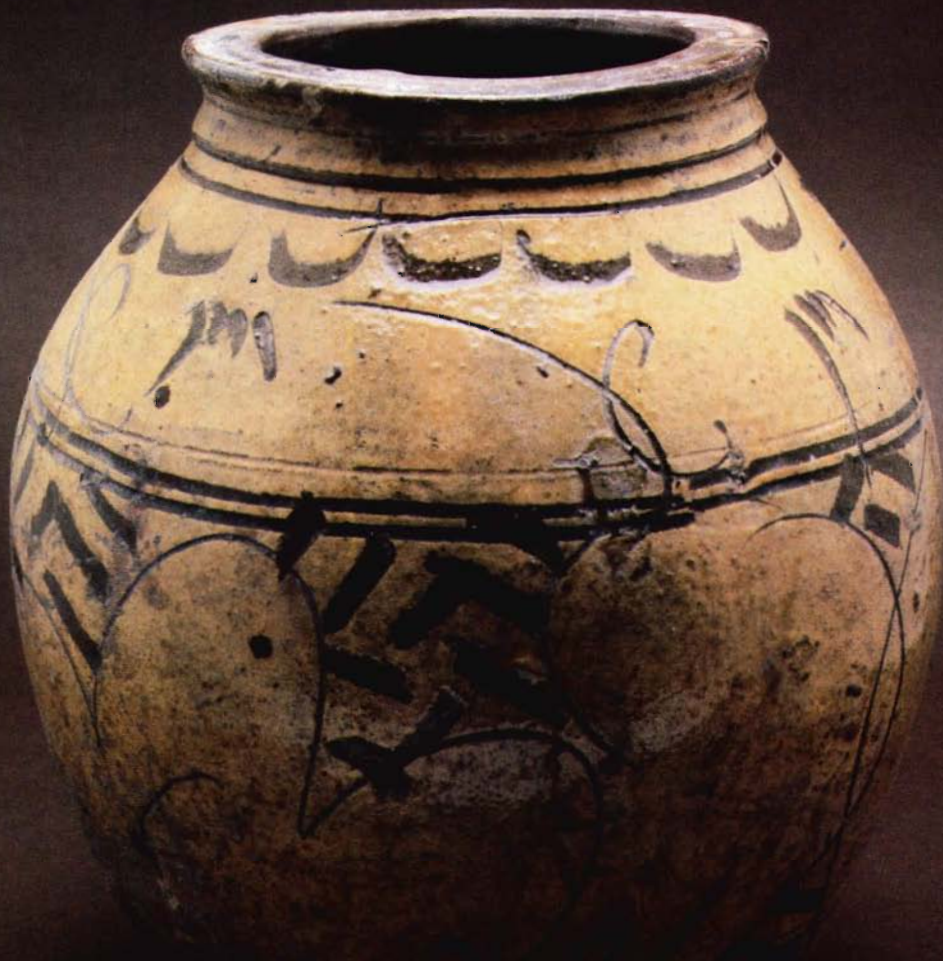
Hours of Firing Cycle	Kiln Temp.	Heat Generated at 1000 cfm	Btu Recovery Per Hour
1	500°F	72°F	4,000
2	800	75	5,000
3	1050	80	6,000
4	1300	87	10,000
5	1650	100	23,000
6	1750	115	38,000
7	1900	120	50,000
8	2000	130	60,000
9	2100	138	67,000
10	2175	145	75,000
11	2225	148	85,000
12	2350	153	90,000
1	cool down	100	23,000
2		92	14,000
3		88	10,000
4		86	10,000
5		85	9,000
6		84	8,000
7		83	7,000
8		83	7,000
9		83	7,000
10		82	7,000
11		82	7,000
12		81	6,000
13		81	6,000
14		80	6,000
15		80	6,000
16		80	6,000
17		80	6,000
18		78	5,000
19		75	5,000
20		73	4,000
21		73	4,000
22		70	4,000
23		70	4,000
24		65	2,000
25		65	2,000
TOTAL			678,000



The stainless steel flue—four tightly fitted sections—is slid into its jacket.



POTS OF INSPIRATION
The Personal Collection of Bernard Leach
A Ceramics Monthly Portfolio



No CERAMIST in history spread standards more widely than the eminent English potter Bernard Leach. Even after his death in 1979, Leach's thoughts on what is good in ceramics continue as a major influence through his extensive writings and the large body of pottery produced by his workshop at St. Ives, Cornwall. But in recent years a new element of influence, his collection, has been added to our understanding of Leach as potter and critic. In part made public through a gift to the Crafts Study Centre of Holbourne Museum (Bath), the pots are at least revealing and perhaps surprising in the manner that they focus on Leach's aesthetic interests.

Prior to the opening of an exhibition of his collection at Holbourne, Leach commented,

"These pots have been collected during a long life, from various backgrounds. They have stimulated me, and have given me inspiration, as I hope they will now do for other potters who come to see them.

"Throughout our history of the arts it has been the influence of the past working on the present which makes the future. The emphasis on individualism, so noticeable in our day, is dangerous because it may so easily end in mere individualism — an expression of the lesser self, concentrating on the individual part rather than the whole to which we all belong.

"The present is always on the move. As time passes, what we

love today we may not think highly of tomorrow. Yet there seems to be another thread that is eternal ... It must not be forgotten. Thus I hope there may be young potters of today or tomorrow who will find in these pots something of what I found."

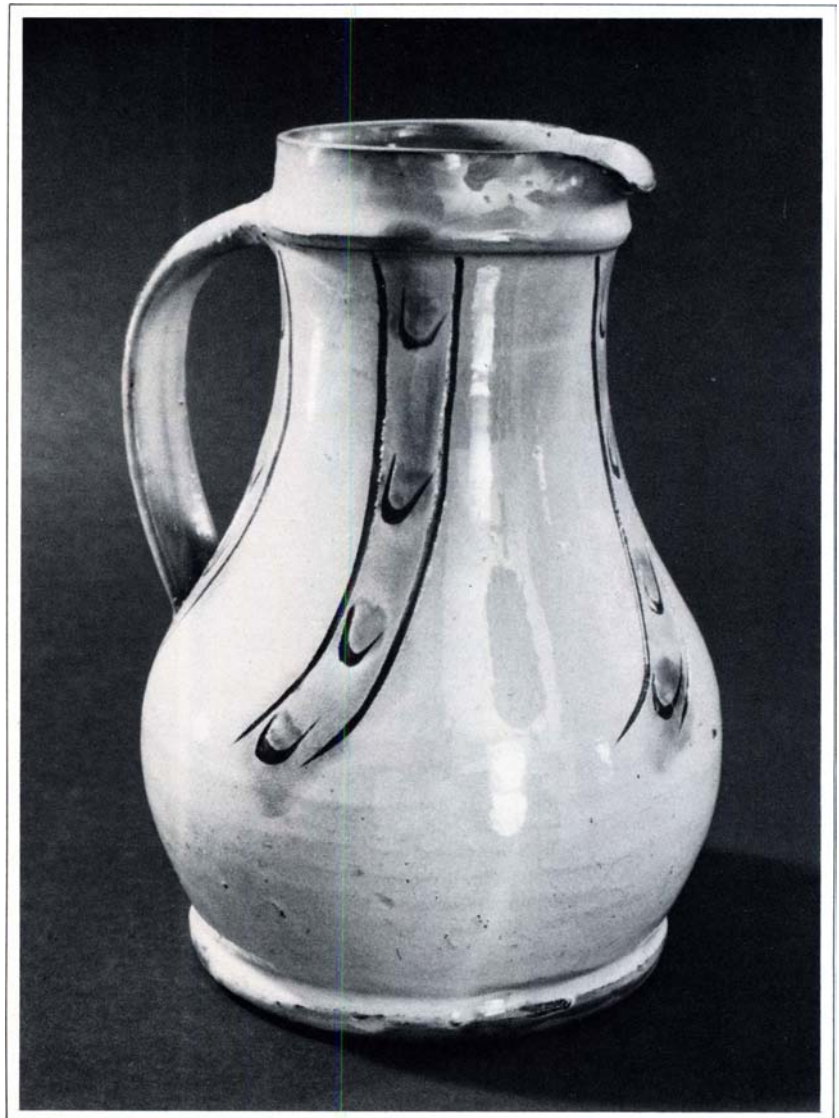
Leach spoke widely concerning standards he felt important in ceramics. He challenged students to develop a modern standard by thoroughly reviewing the best of the past — the unassuming outcome of centuries of tradition developed through available materials and need. Aware that young potters are eager to make one-of-a-kind objects to gain recognition as artists, he nevertheless stressed the value of repetition to find a path to beauty, counseling practice before theory.

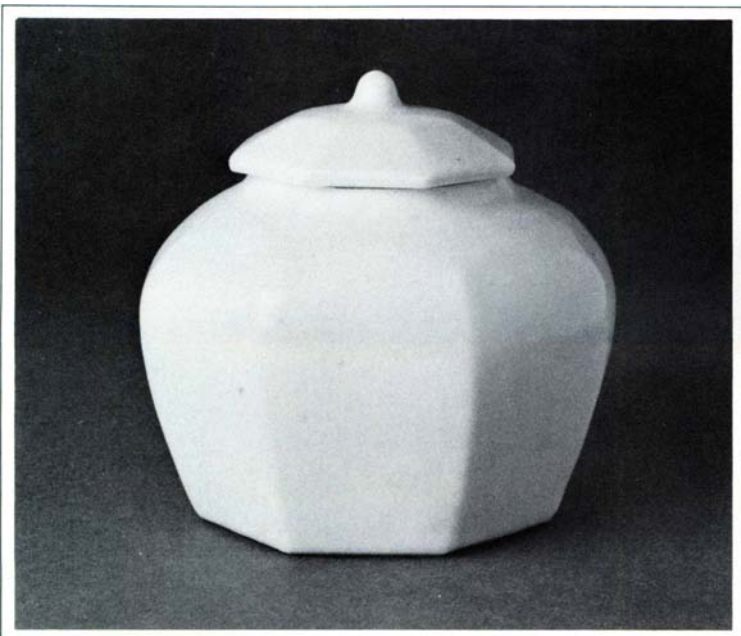
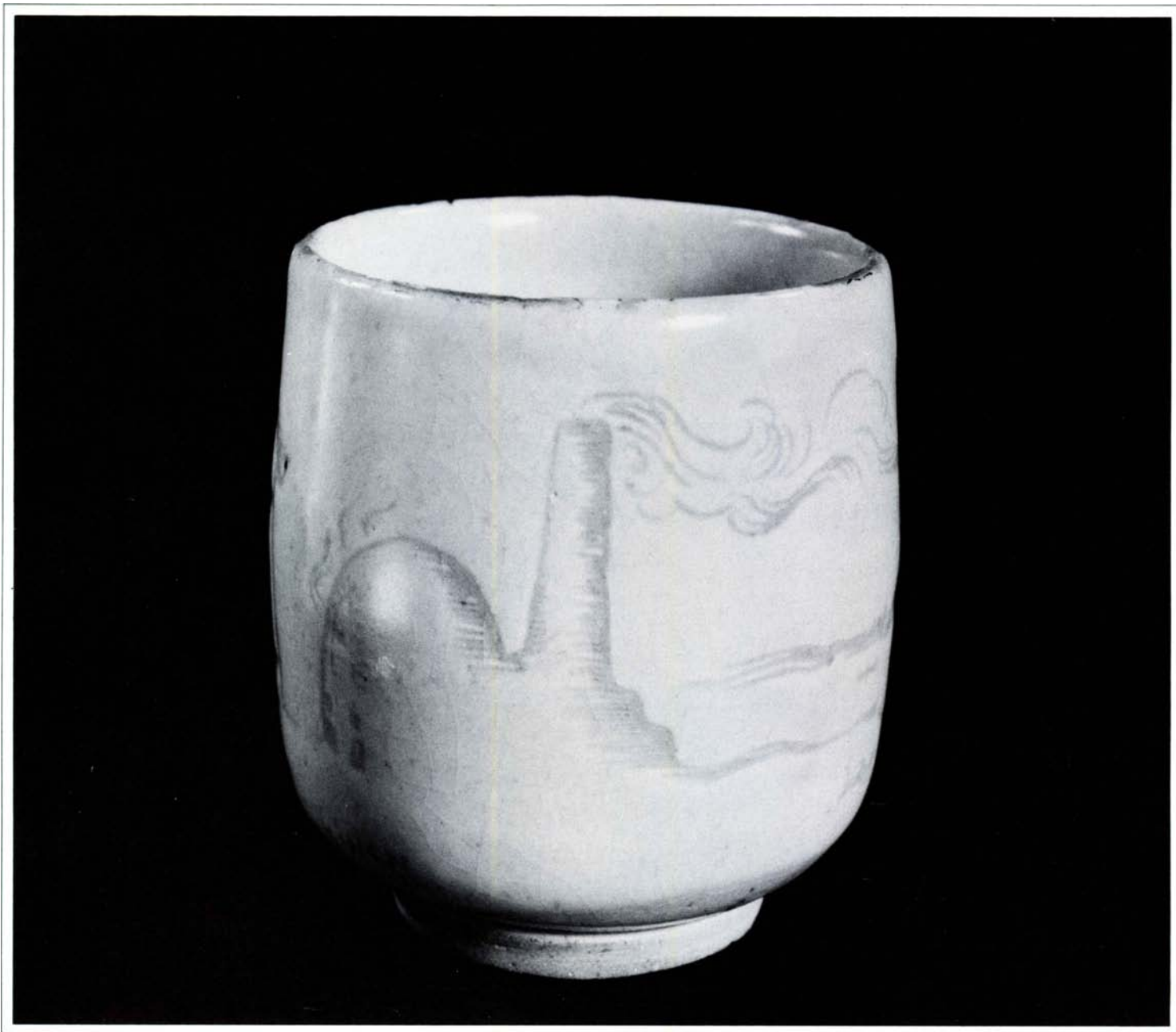
In collecting there is both preservation and inspiration, and

Bernard Leach achieved these goals through the works presented here. Janet Leach, the artist's wife, commented that collecting was a pervasive part of his personality extending even to saving such everyday objects as string. A majority of the pots, she noted, were gifts from that network of friends he had acquired over the years. These works speak not only of their generosity and friendship, but also of that fabric of craftspeople around the world closely knit by the challenge of their craft, a fabric which extends not only in-to-the present, but back in history to teach and inspire us, to amaze and confound us with the search for standards which is unending.

Stoneware pitcher, approximately 10 inches in height, thrown, with sgraffito, brown and green decoration, gray-white glaze, by Bernard Leach, Onda, Japan, 1953.

Portfolio cover (top) Bernard Leach with a Ying Ch'ing porcelain bowl (Sung dynasty China) from his collection; (below) wheel-thrown jar, 12 inches in height, sgraffito through slip, glazed, attributed to early 20th-century China.





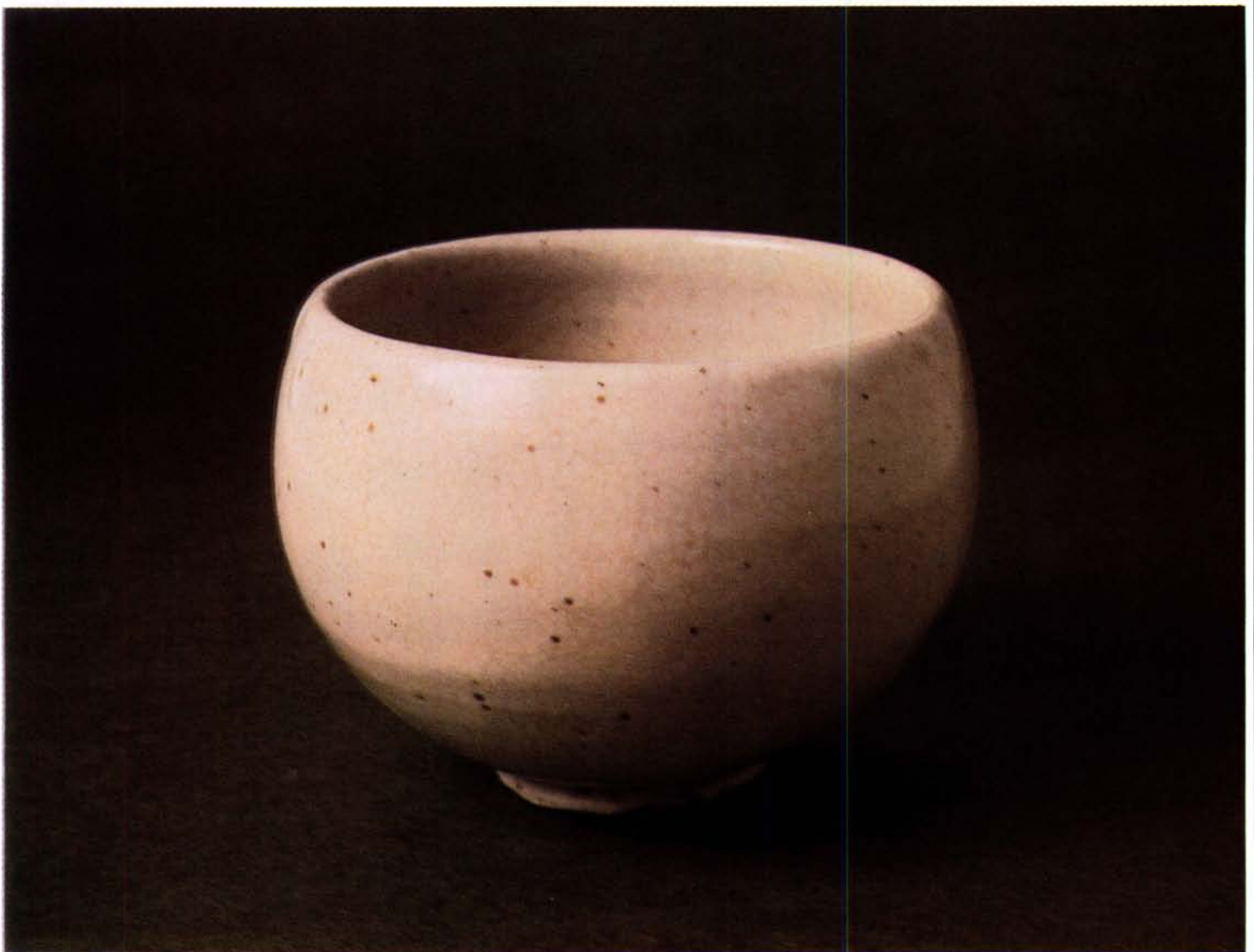
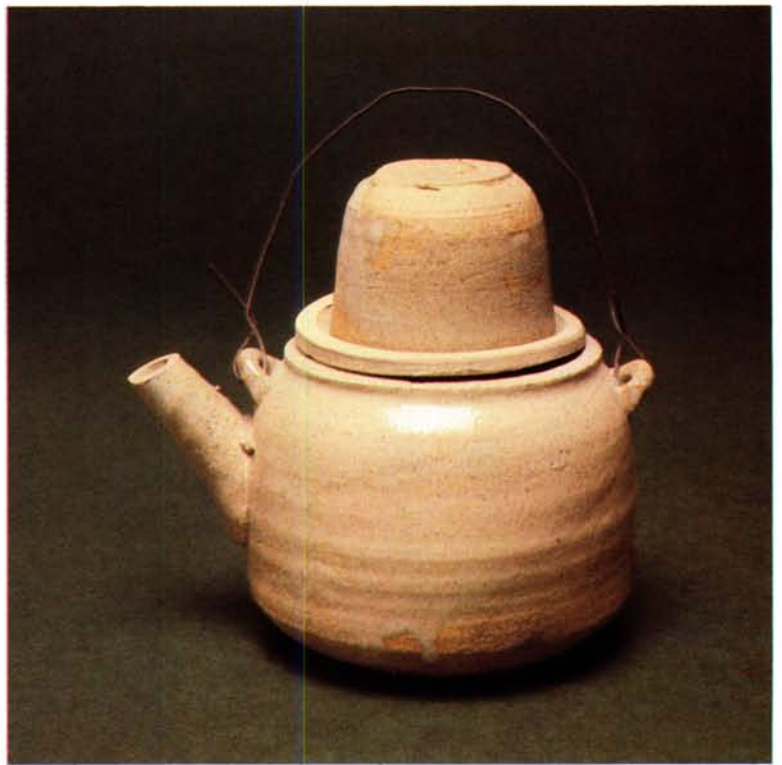
Tea cup, 3 inches in height, thrown stoneware with incised decoration, by Bernard Leach, 1919. The drawing shows the kiln at Leach's first pottery in Abiko, Japan, and commemorates its first successful firing.

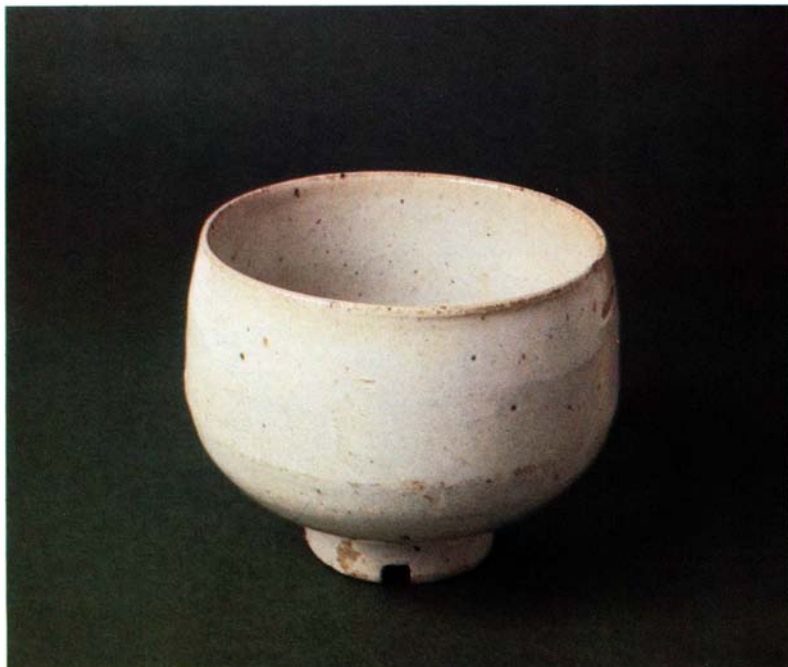
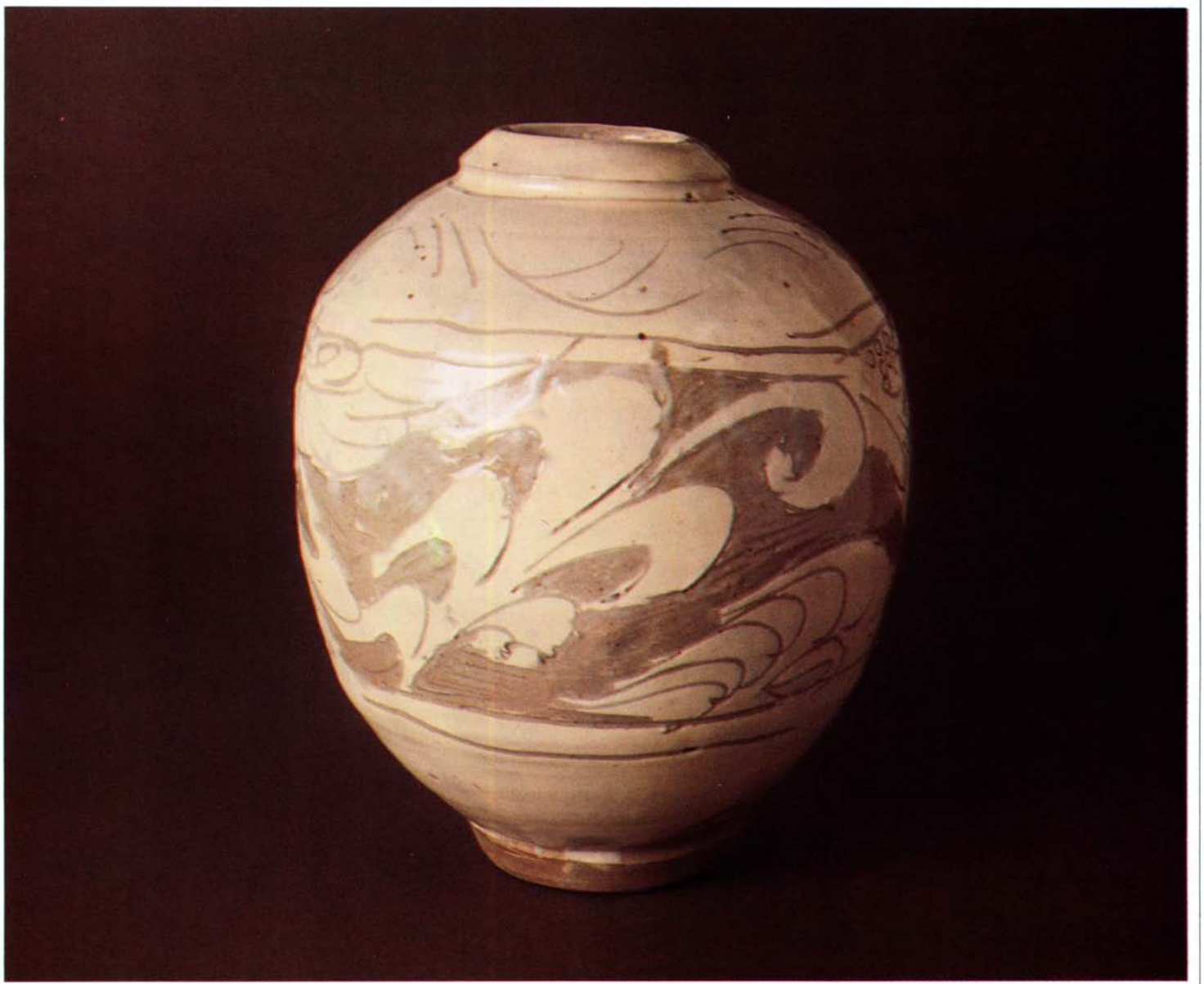
Covered jar, 5 inches in height, porcelain with white glaze, by Kenkichi Tomimoto (1886-1963), Japan.

Disposable lidded teapot and cup once sold at Japanese railway stations, 5 inches in height, glazed, wire bail handle, early 20th century.

Thrown, dabu-dabu tea bowl (for thick tea), glazed, 18th-century Japanese, approximately 3 inches in height.

"We stayed a month before returning to Chelsea and the London School of Art where we learned something from John M. Swan about paint. . . . William Nicholson was persuaded with difficulty to come in one day—immaculate in suede and a swagger cane. He peeled off one glove delicately, sat down, with two strokes drew me an elbow and said: 'simplify/ "





Wheel-thrown vase, approximately 11 inches in height, stoneware, with sgraffito decoration, attributed to early 20th-century Japan.

"A potter should start with an intuitive concept—he thinks of combinations of shape, pattern and color which will answer a given need of utility and beauty at one and the same time. God knows from what sources the mental image springs. He can analyze that later if necessary; he brings love and experience, knowledge of material and technique into play as shadow following light—intellect supporting intuition—and so carries the image into actuality."

Korean bowl, 5 inches in height, thrown, glazed, with fine crackle pattern, Yi dynasty (18th century).

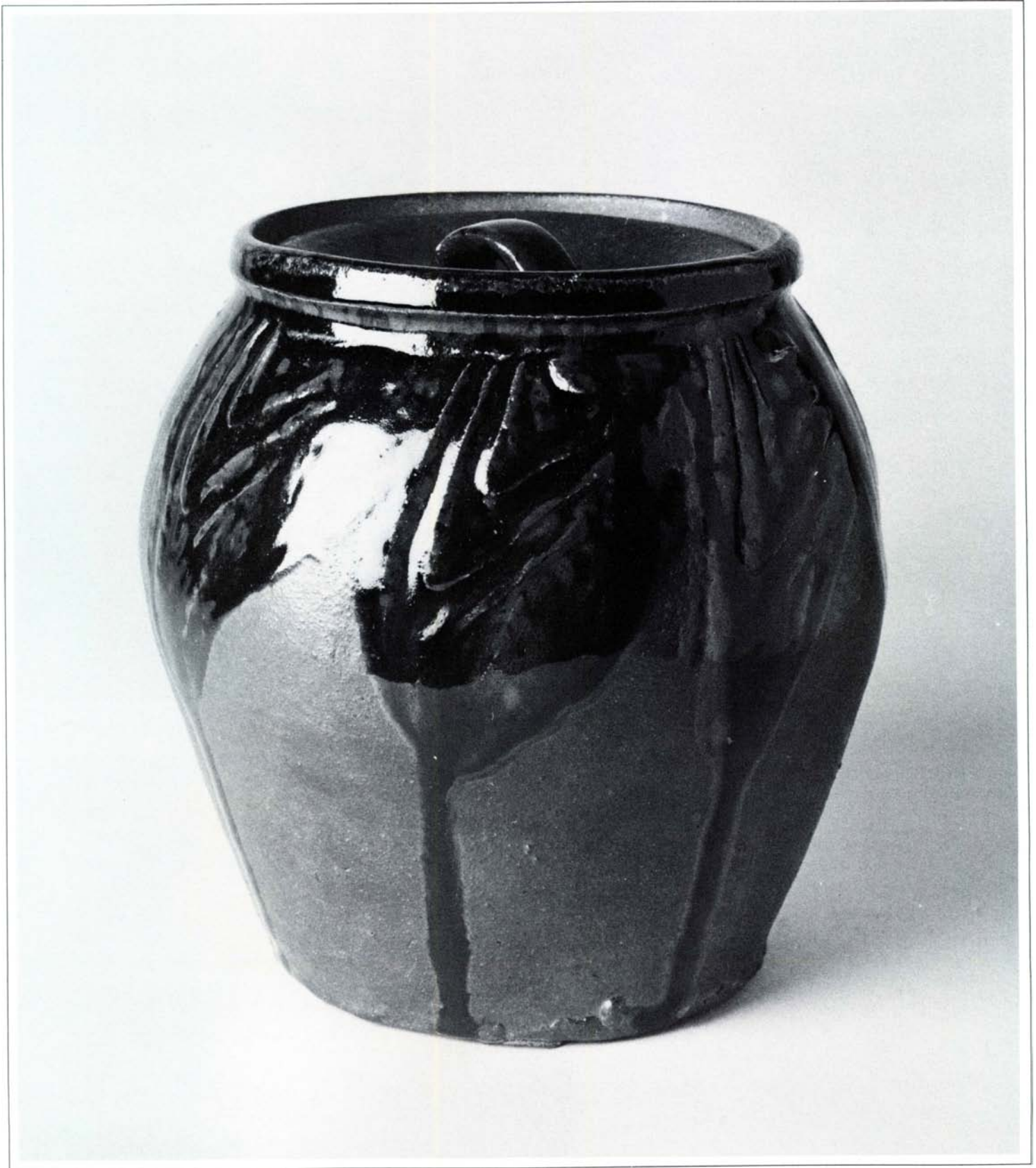
Stoneware pedestal bowl with incised cover, approximately 7 inches in height, Korea, old Silla dynasty, 5th or 6th century.

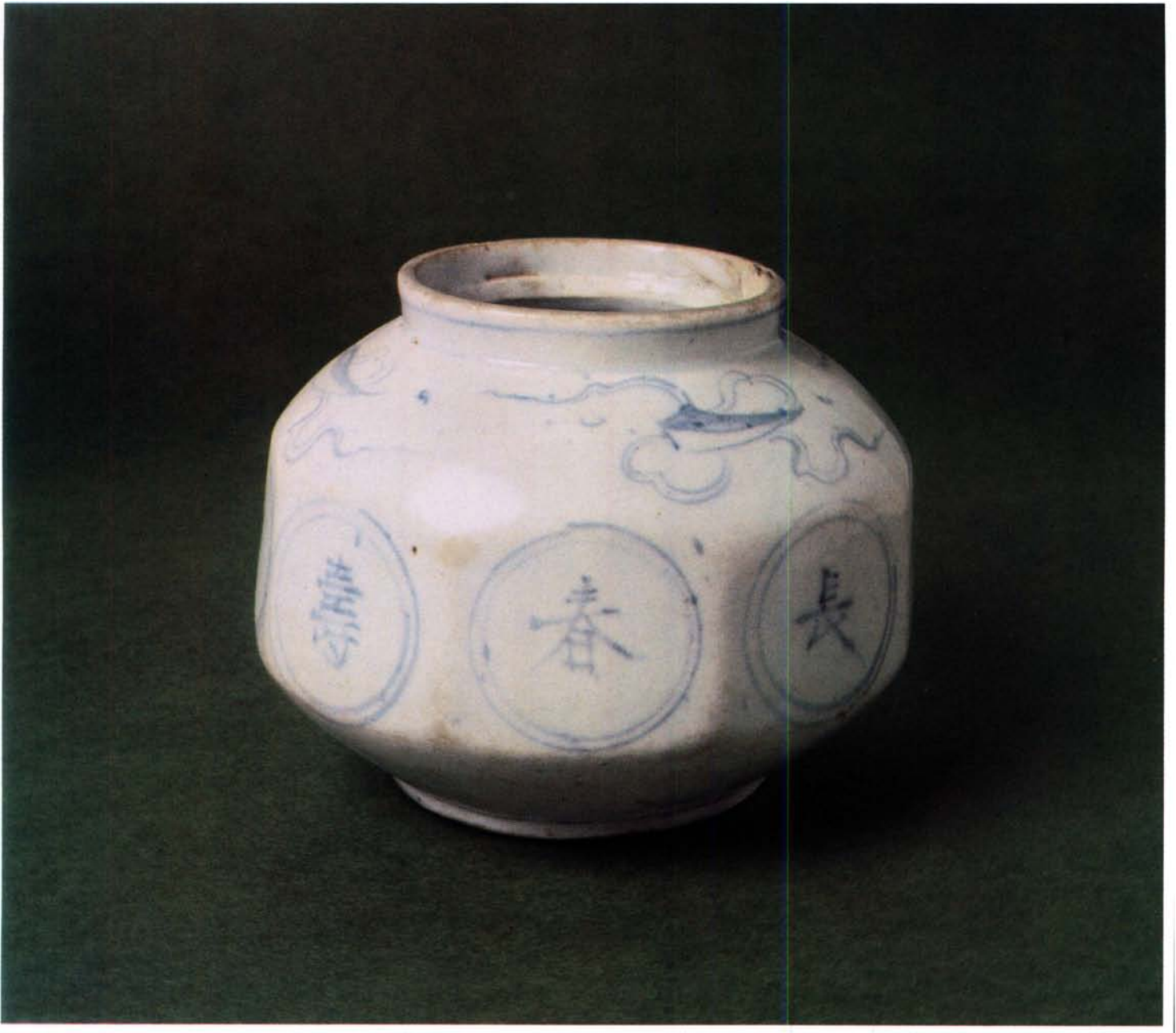
"That these humble, ordinary, unknown artisans of the past help to set us a standard is an encouragement, for it offers prospect as well as retrospect, art as part of normal life, not something separate or reserved for superior people. It tells of a buried potential in us, cutoff from expression by our post-industrial way of life. But the overflowing life-force and sensibility of exceptional talent is not thereby excluded."

Pickle jar, 8 inches in height, thrown, faceted, black glaze, Yi dynasty, Korea.



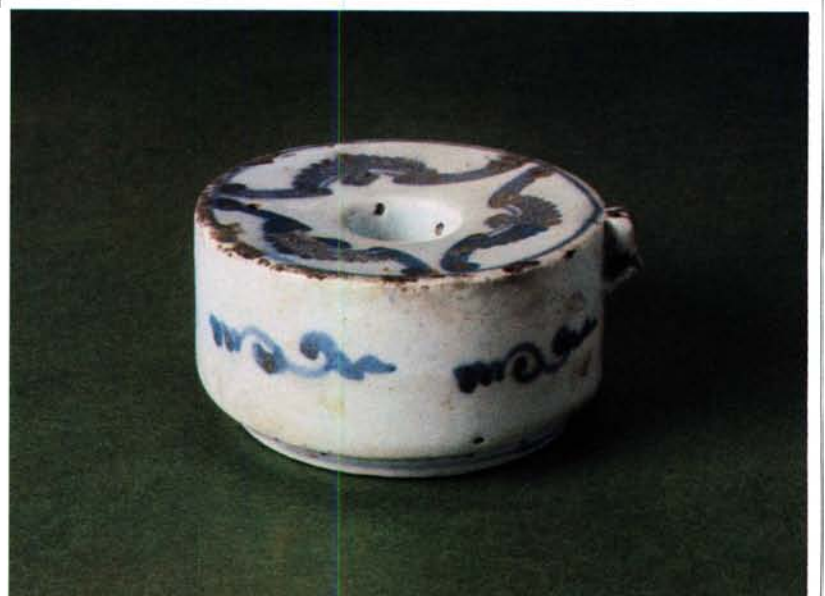
Stoneware covered jar,
approximately 6 inches in
height, wheel thrown, incised,
by Shoji Hamada (1894-1978).





Jar, 5 inches in height, thrown and faceted, with cobalt brush decoration, Korean, 17th century.

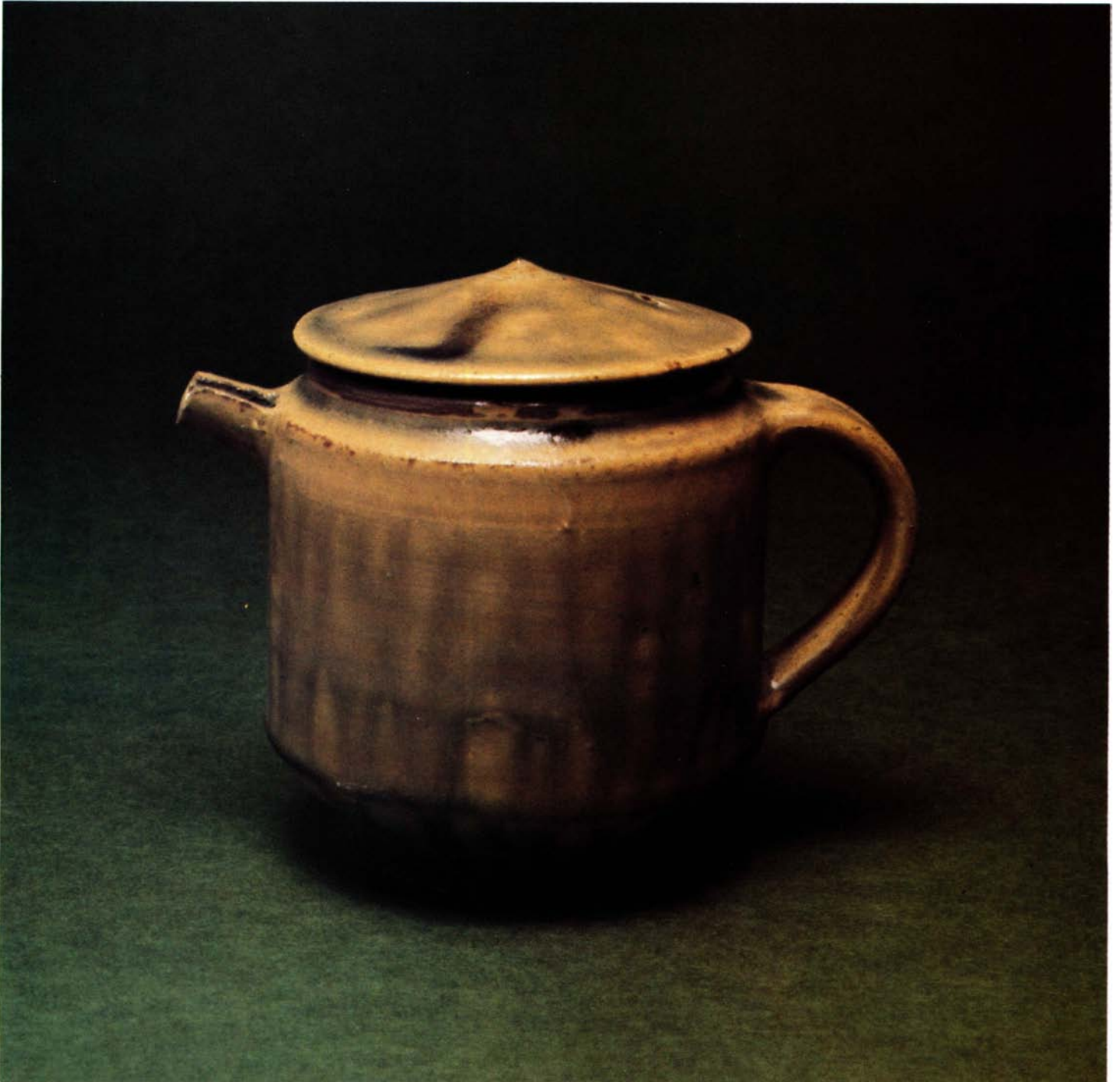
Thrown porcelain water sprinkler, 2 inches in height, with cobalt brushwork. Korean, Yi dynasty.





Ming dynasty (Chinese) bowl, 14 inches in diameter, cobalt brush decoration on porcelain.

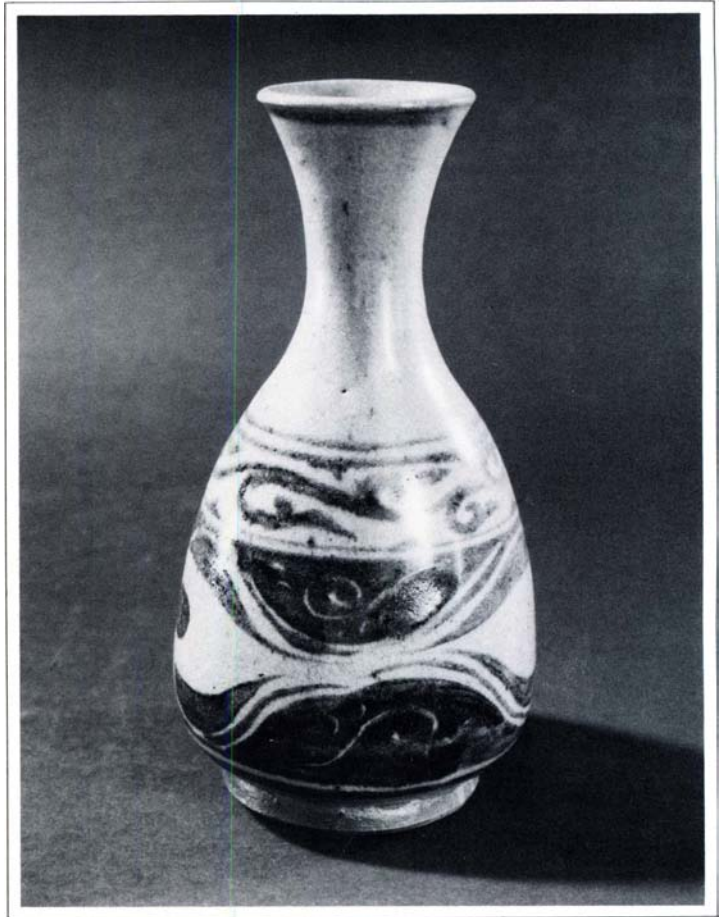
Small pitcher or teapot, thrown, cut spout, attributed to 20th-century England.



Opposite page Lead-glazed slipware cider jar, approximately 10 inches in height, by Bernard Leach's first apprentice, Michael Cardew.

Thrown stoneware bottle, 9 inches in height, scroll pattern in dark slip under celadon glaze, by Bernard Leach, 1925.

Thrown teapot, 6 inches in height, with brush decoration, by Michael Cardew.



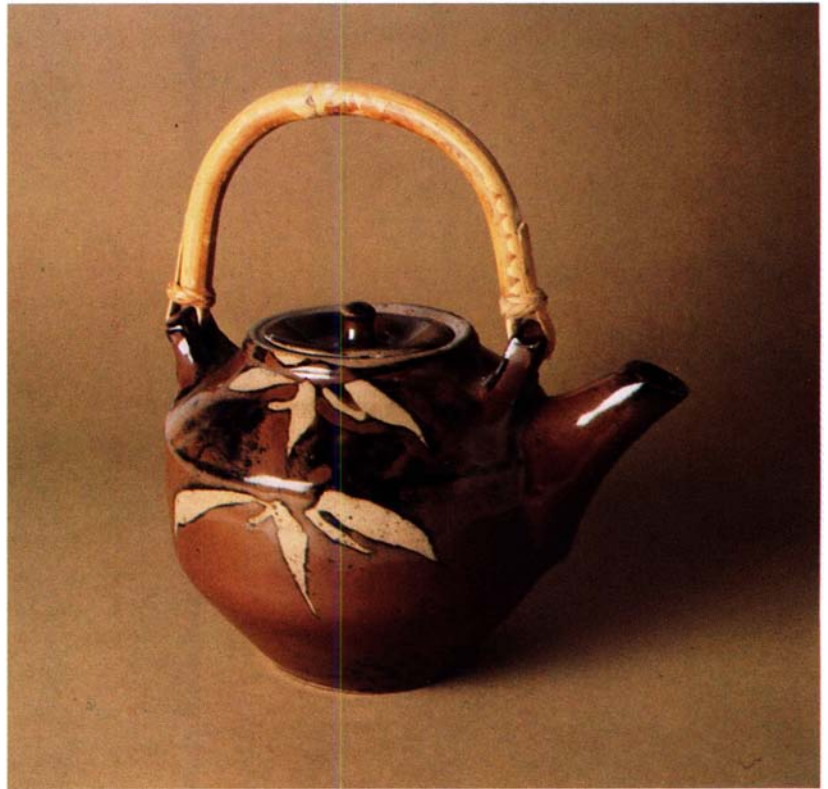


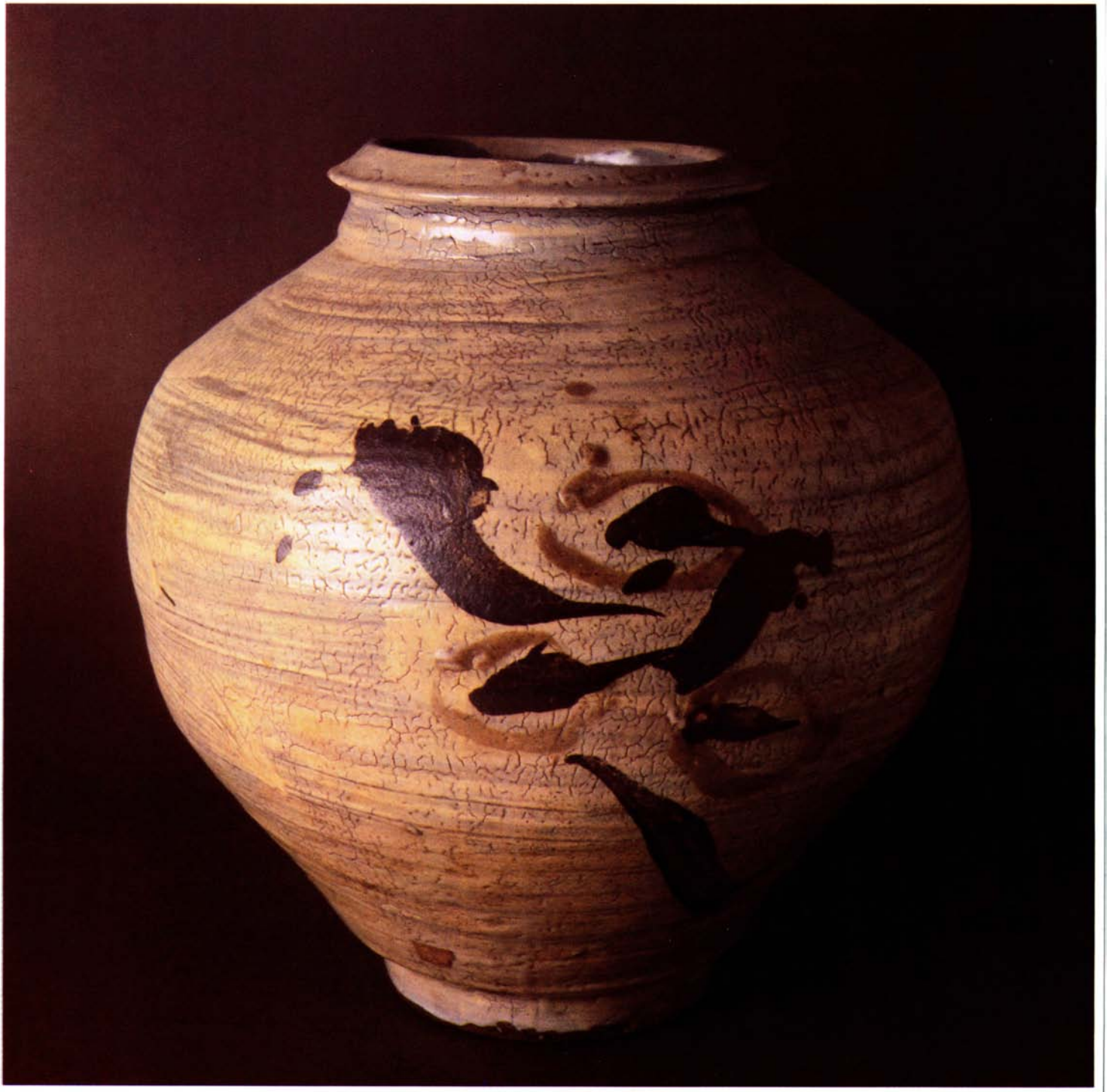
Thrown stoneware teapot, approximately 6 inches in height, with wax-resist brush decoration, by Shoji Hamada.

"Sheer skill is the result of constant repetition, and in the wrong hands can become the most boring slavery, and result in very bad pots. What is it then that an amateur may have, and the skilled professional may not? A freer perception of what is alive and true. I recollect how Yanagi said of some Hamada tea bowls which were rather heavy, 'They were better than being too light.' So many people take refuge in superficial catchword judgments of valuation in pots, especially a certain kind of collector. "

Handbuilt earthenware bottle, 5 inches in height, slip decorated, pre-Columbian.

Caption quotations excerpted from "Beyond East & West," by Bernard Leach, and published by Watson-Guption Publications, New York.





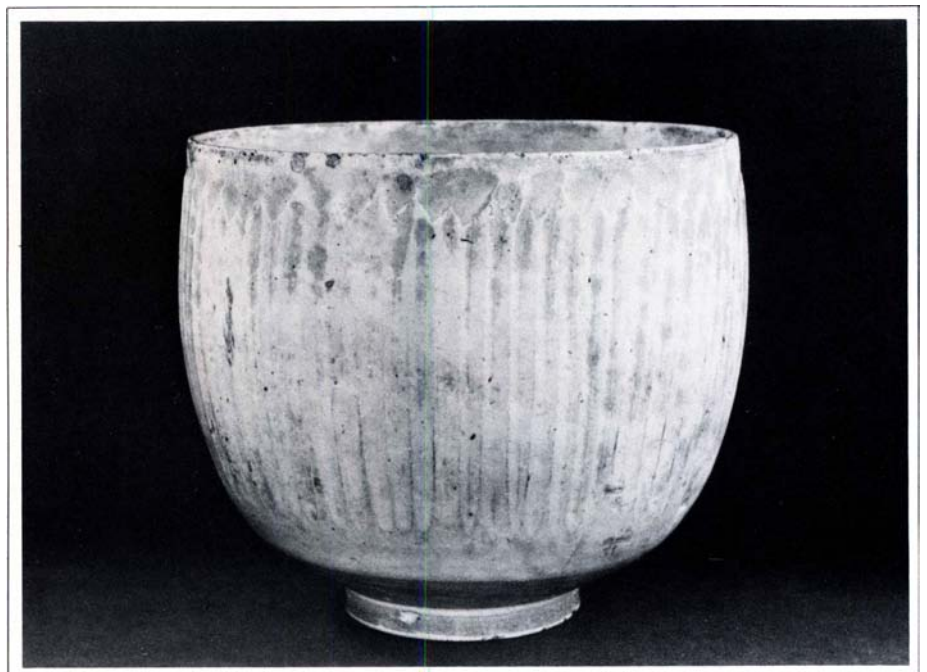
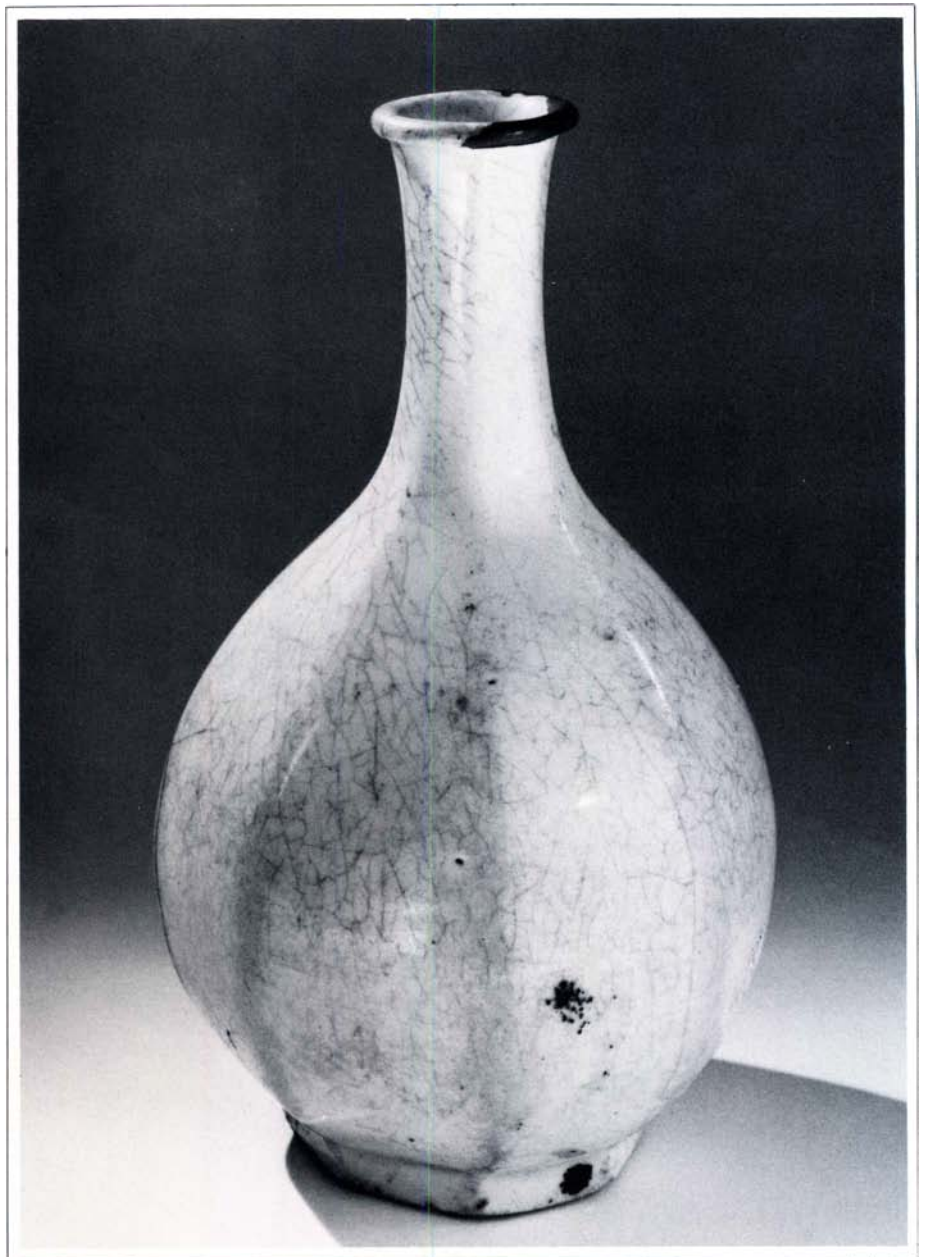
Wheel-thrown stoneware vase, approximately 14 inches in height, with brush decoration, attributed to Japan, 19th or 20th century.



Pre-Columbian earthenware bowl, 10 inches in diameter, handbuilt, polychrome slip decoration, burnished.

Porcelain bottle, approximately 9 inches in height, faceted, Korean, Yi dynasty, 18th century.

Fluted stoneware bowl, 5 inches in height, fired in oxidation, Chinese, Sung dynasty.

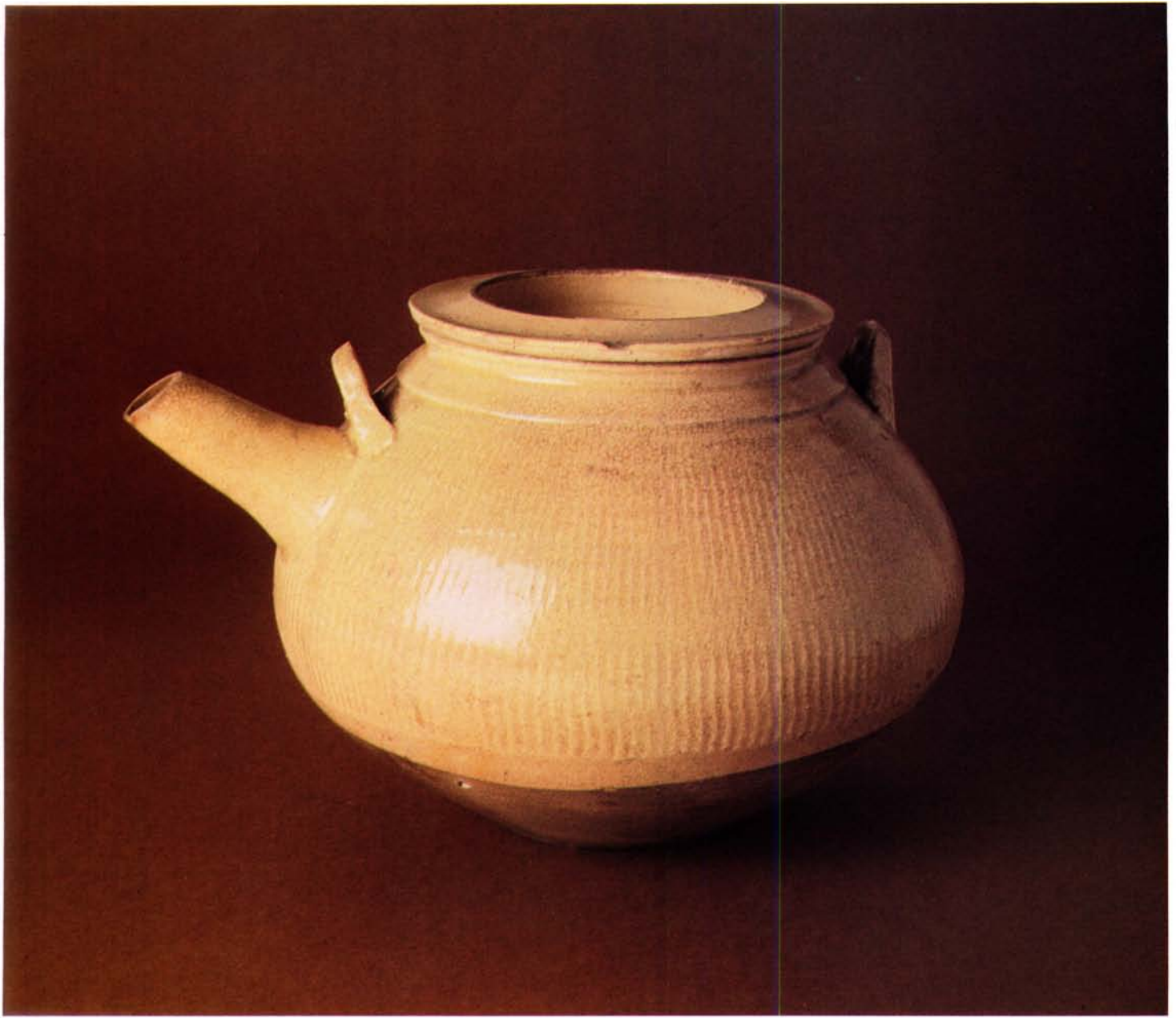




Covered dish, approximately 3 inches in height, brush decoration on stoneware, attributed to the Edo period (1615-1867), Japan.

Covered jar, approximately 5 inches in height, wheel thrown, with thickly applied high-iron glaze, by Shoji Hamada.

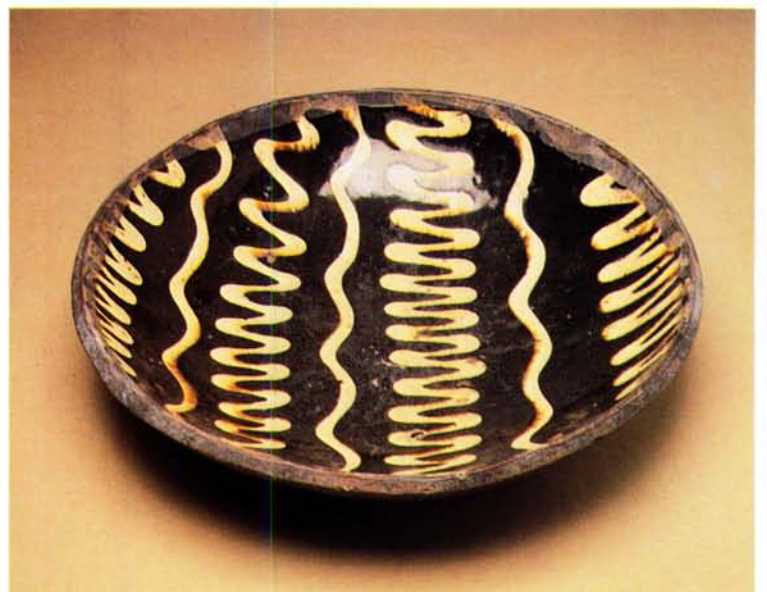




Stoneware teapot, 7 inches in height, chattered decoration, glazed, Satsuma ware, 19th-century Japan.

Oven dish, 14 inches in diameter, traditional English slipware, 18th century.

"When the remnants of [a show of my pottery] went to Japan, rather hidden among the bouquets, I found one penetrating, disconcerting criticism: 'We admire your stoneware— influenced by the East—but we love your English slipware— born, not made.'"





Earthenware jug, 8 inches in height, Wrotham ware with pricked strap handle, splashed green glaze, 14th century English.

"We in the West are just beginning to emerge from our slavery to the machine. So thoroughly have we separated utility and beauty, we have come to think of handicraft as a charming if unpractical pastime—as a frill around the hem of industry. In the Middle Ages it was otherwise; then handicrafts were the basis of trade; refinement was for the few. Man and nature were at one."

Wheel-thrown covered jar, approximately 5 inches in height, by Shoji Hamada.





Wheel-thrown vase,
approximately 8 inches in
height, stoneware with iron
oxide brush decoration, Korean,
Yi dynasty, 18th century.

Porcelain incense bowl, 4 inches
in height, Korean, Yi dynasty.



Oregon School of Arts and Crafts

by ROJEAN EVANS



Photos: Dave Brown, Rick Paulson, Robert Reichers, Jack Sanders, Hal Wood, Randy Wood

Part of the nine-building complex that makes up the Oregon School of Arts and Crafts: the ceramics building is in the background; on the right is the centrum—housing a gallery, store, library and lunchroom.

This is another in a series of articles designed to acquaint our readers with schools, colleges and universities offering programs in the ceramic arts.—Ed.

AMERICA'S OLDEST CRAFT SCHOOL,, Oregon School of Arts and Crafts (O.S.A.C.), recently opened a new \$1.5 million campus on seven and a half acres in the wooded hills ten minutes west of downtown Portland. To design the studios, local craftsmen acted as consultants with the architect. Approximately \$70,000 in commissioned crafts work also was incorporated in the plans, including laminated colored glass, carved wooden banisters, a ceramic wall face, ornamental copper rain gutters, handmade wood furnishings, plus clay bathroom sinks and counters. With a central administration building housing the school

offices, store, gallery, library and lunchroom, the new campus consists of separate buildings for ceramics, design, fibers, metals, paper and wood, as well as two remodeled houses containing quarters for resident craftsmen.

Founded in 1906, O.S.A.C. is a private, nonprofit school with ceramics classes (each limited to 15 students) conducted throughout the year. Courses are designed for varying levels and ages, and are augmented by concentrated workshops. Students can request a college credit option, and a work-study plan is available.

To assist preprofessional crafts producers in launching their careers and to bring in diverse talent from various parts of the country, resident craftsmen positions are available in each of the six media disciplines. In exchange for a room on campus with a shared kitchen, free facilities

and studio space, each resident assists in the operation of the department in which he is involved. The six end their year with a group exhibition.

Covering approximately 3000 square feet, the pottery contains 23 electric kickwheels, a slab roller, numerous carts on rollers, two Minnesota flat-top kilns with heat exchange systems that help warm the building (see page 67), raku kilns, a salt kiln, a glaze calculation and mixing area, and a clay-making facility. The main classroom is

supplemented by a smaller area where other students can work when formal classes are in progress.

Currently on the faculty at O.S.A.C. are Nils Lou, potter and designer of the Minnesota flat-top kiln; Kathleen Millard, a studio ceramist who works primarily with stoneware; and Colin Page, a clay and drawing instructor. Local production potters who also teach at O.S.A.C. include Pat Horsley, Jay Jensen, Julie King, Chris Kroupa, Don Sprague and Judy Teufel.



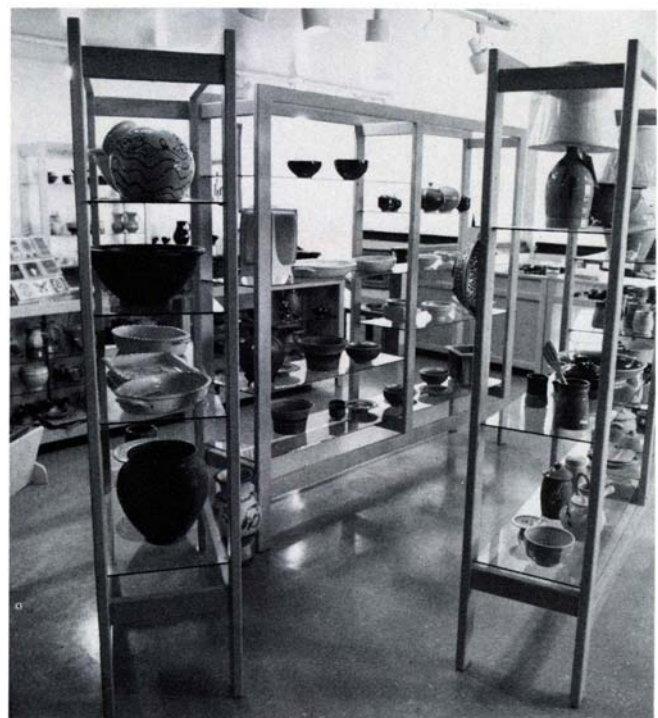


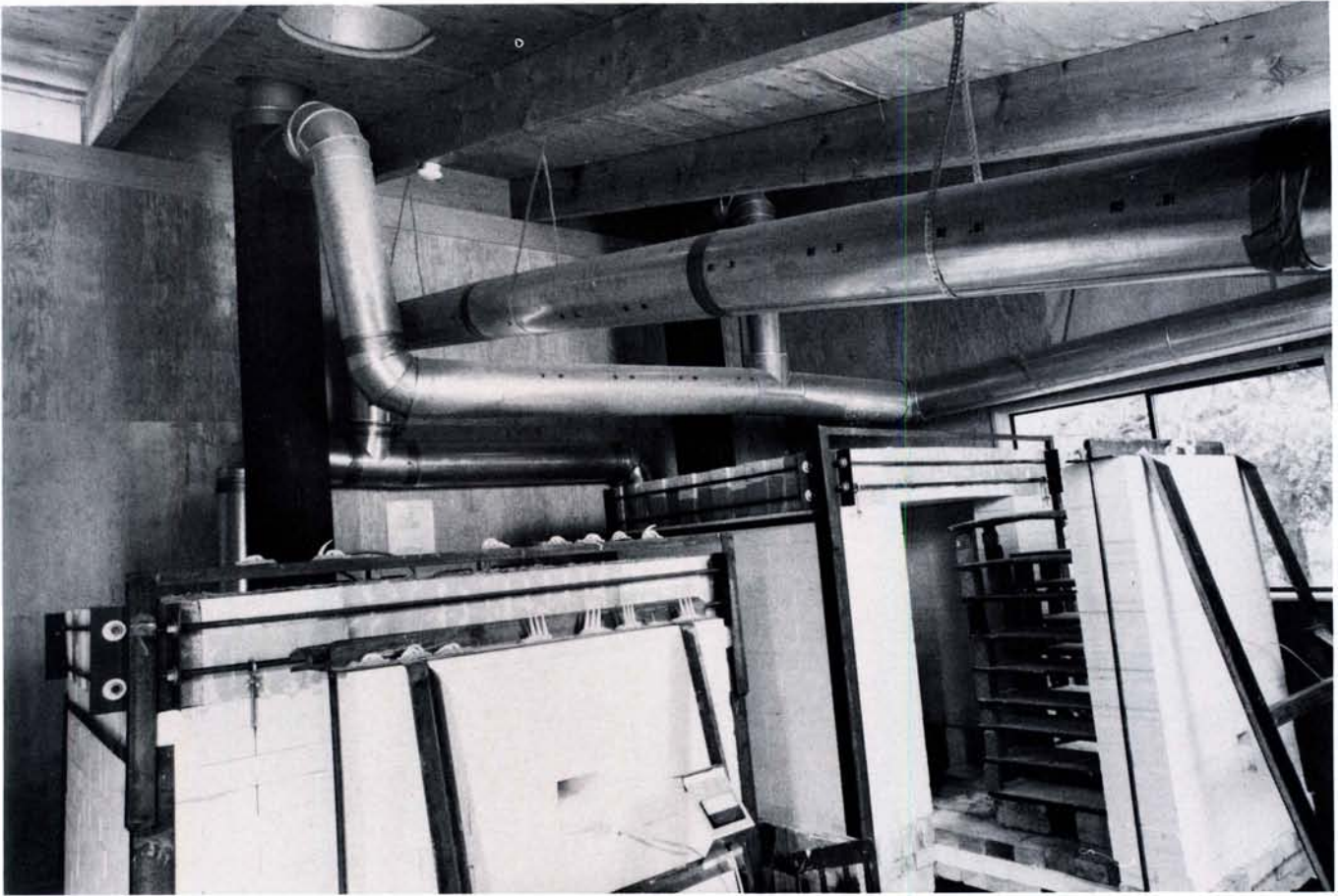
Left Students John Peterink (foreground) and Mark Espe throw production ware in the ceramics area.

Top Stoneware bowl, 4 inches in height, thrown and altered, by student Wanda Sheehan.

Above A recent "confabulation" drew approximately 100 ceramists and students from the Northwest for lectures, discussions and an exhibition.

Right Juried work by students, faculty and area potters is displayed and sold in the retail shop.





Above Ware carts are named to help students keep track of their work.

Top Kilns include two Minnesota flat-tops designed by Nils Lou: heat exchangers (see pages 40-42) surround the flues to provide supplemental warmth to the ceramics building.

Left Student Lily Meiners unloads production ware from a recently fired car kiln.

Right *The salt kiln at the school, partially stacked with ware and plant material (an ash contribution to the glaze) for a high-temperature firing.*

Below *Commissioned works were incorporated throughout the new school complex; the ceramic sink and countertop were executed by Paul Schneider.*

Bottom *Thrown container, 8 inches in height, with red and blue matt glaze, by student Gail Pendergrass.*



Peter Shire

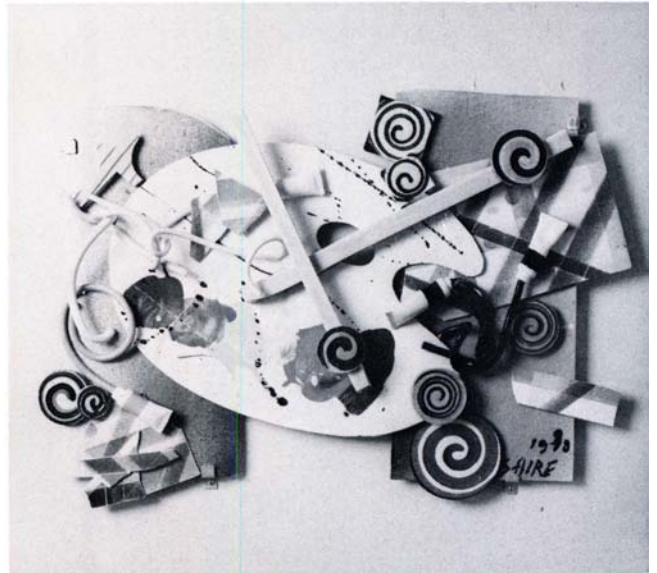
by LUKMAN GLASGOW

New work extending the notion of Art Deco touched by contemporary Punk Art was recently presented by Los Angeles clay artist Peter Shire at Janus Gallery in Venice, California. Much of his earthenware sculpture utilizes a grid motif in a concise framework; additional fluid lines of extruded ceramic coils intertwine cubic squares, often flanked by checkerboard patches.

Peter utilizes clay as a nonplastic material, handling the slabs as if they were stiff metal or planks of wood—an approach he calls “cookie cutter moderne.” Both the hollow and solid clay extrusions are an integral part of his work, so Peter custom makes the dies for his extruder.

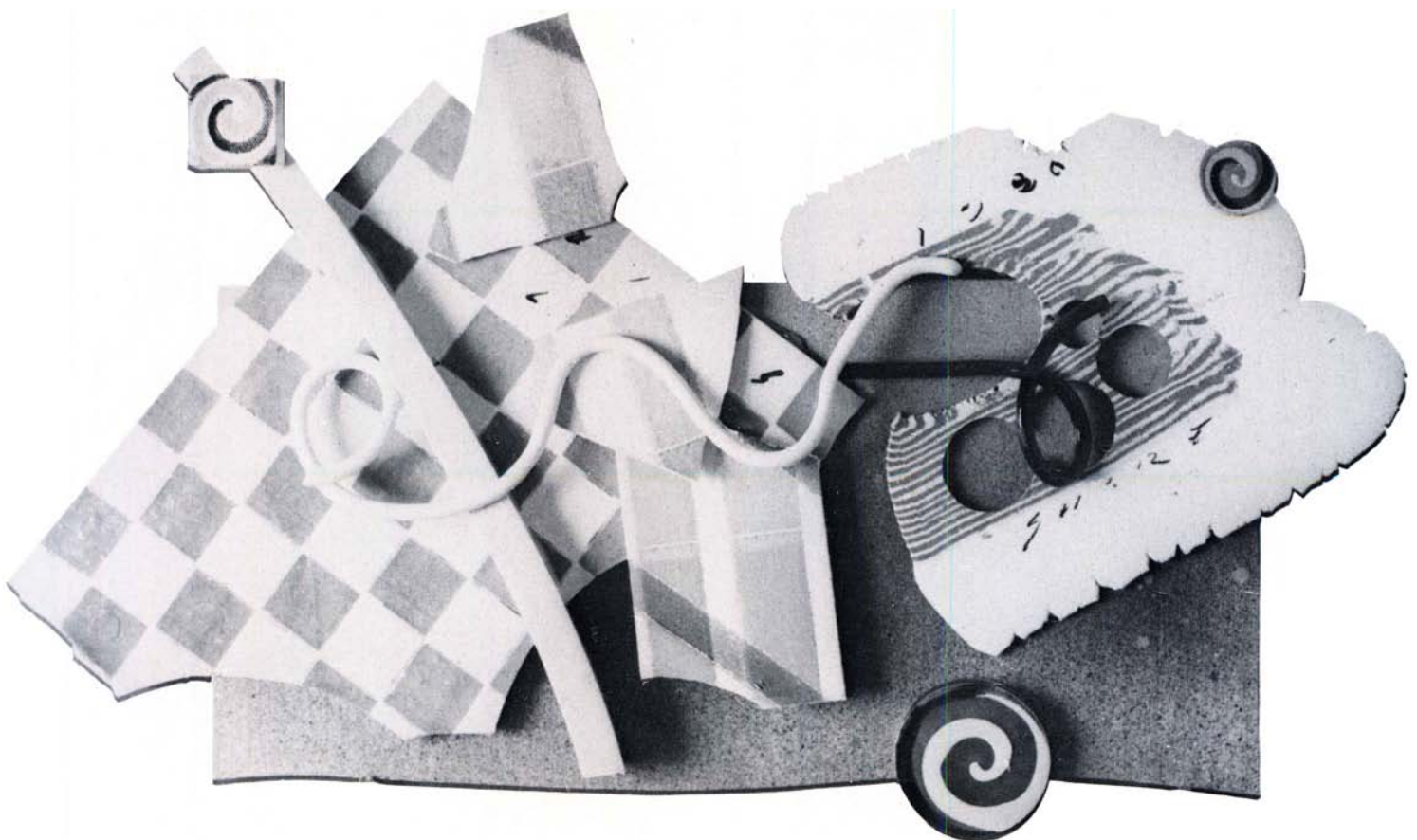
Accented with polychrome underglazes and glazes, all of the wall/grid forms were fused with a transparent glaze fired to Cone 06.

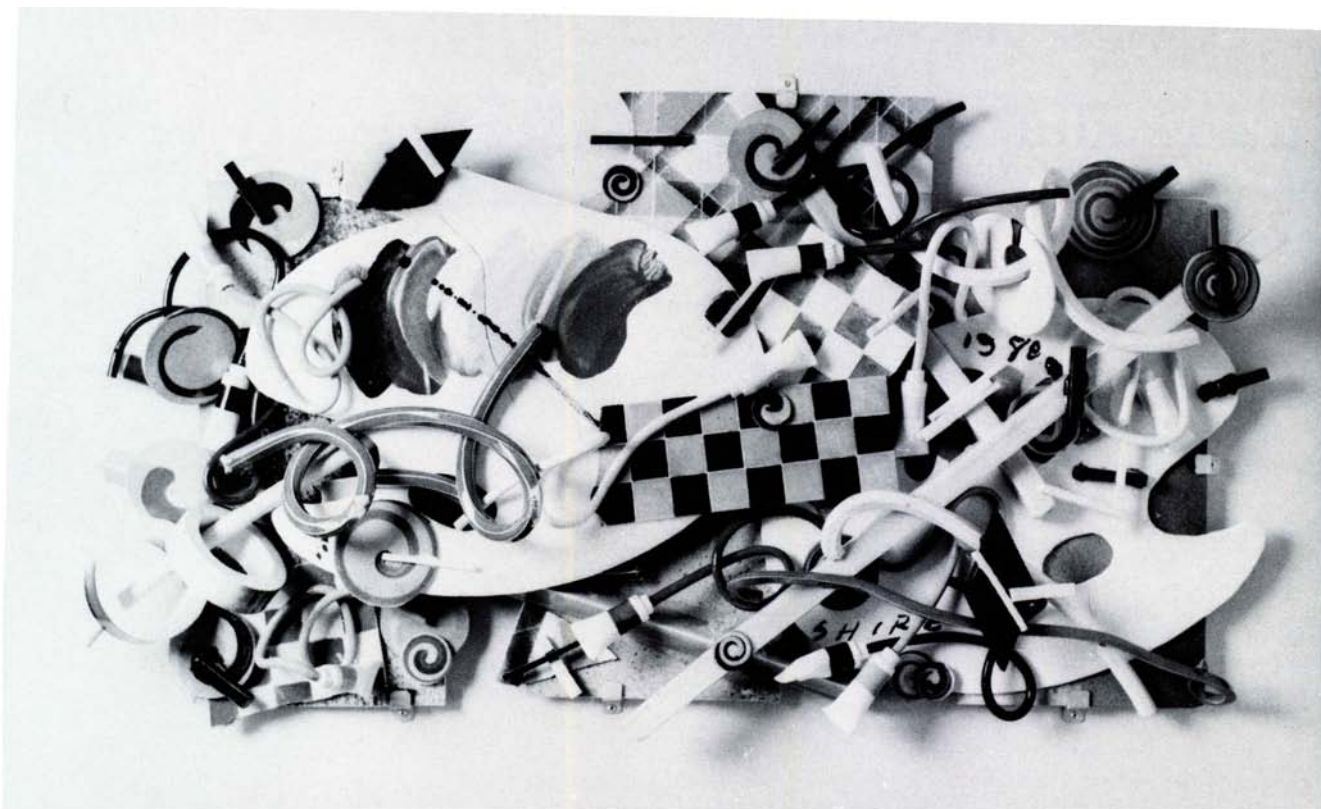
Below “*Transverse Plaid and Check, Number 9*” handbuilt earthenware, 14 inches in length.



Photos: Guy Webster

Above “*Chiasmal, Number 8*” 20 inches in height, earthenware on wood backing.





Above "Chiasmal, Number 5," 24 inches in height, glaze and underglaze on earthenware.

Below "Transverse Plaid and Check, Number 2," 9 inches in height, earthenware, by Peter Shire.



An Introduction to Cone 4

by WILLIAM HUNT

CERAMISTS interested in obtaining the broad spectrum of colors common to the low-fire range, yet wishing durable ware typical with higher firing, may want to explore Cone 4 stoneware which offers in many respects the best of both high- and low-temperature firing. Many Cone 9 stoneware bodies will fire adequately at Cone 4 with an addition of nepheline syenite to ensure more complete fusion of the clay at this medium-firing range; and if underfiring is to your liking, as is the case with many Oriental stonewares, a typical Cone 9 body may be suitable without further change. The following recipe produces a reductionlike brown clay in oxidation.

Otis Oxidation Body (Cone 4)

A.P. Green Fireclay	45.0 parts
Cedar Heights Redart Clay.....	20.0
C&C Ball Clay.....	20.0
Custer Feldspar.....	5.0

90.0 parts

Add: Fine Grog	12.0 parts
Burnt Umber	1.5 parts

Porosity for this body is approximately 2.3 and shrinkage is 12% or less (according to the amount of grog used).

Base glazes in the Cone 4 range are offered here for experimentation. Some of these are classics that have been passed on from potter to potter:

Base Glaze (Cone 4)

Whiting	20.4%
Talc	4.1
Kona F-4 Feldspar	30.6
Nepheline Syenite	30.6
Georgia Kaolin (ASP 400)	4.1
Flint	10.2
	100.0%

Spodumene Base Glaze I (Cone 4)

Whiting	19%
Gerstley Borate.....	6
Magnesium Carbonate.....	6
Cornwall Stone	25
Spodumene	25
Tennessee Ball Clay.....	19
	100%

Matt Base Glaze (Cone 4-6)

Barium Carbonate.....	23.4%
Lithium Carbonate	4.7
Nepheline Syenite	63.6
Ball Clay	8.3
	100.0%

Shiny Base Glaze (Cone 4-6)

Barium Carbonate.....	6.3%
Whiting.....	1.5
Gerstley Borate	20.6
Custer Feldspar	43.0
Nepheline Syenite	3.1
Kaolin	1.0
Flint	24.5
	100.0%

White Base Glaze (Cone 4)

Magnesium Carbonate.....	5%
Whiting	20
Nepheline Syenite.....	50
Georgia Kaolin (ASP 400)	5
Flint	20
	100%

Spodumene Base Glaze II (Cone 4)

Talc	5%
Whiting	30
Spodumene	35
Edgar Plastic Kaolin	15
Flint	15
	100%

Colorants may be experimentally added to these base glazes in the following proportions: cobalt carbonate from 1/4 to 2%; manganese dioxide, chrome oxide, nickel oxide or copper carbonate from 1 to 5%; iron oxide or rutile from 2 to 10%. Combinations of three or more of these colorants tend to give more unusual colors which can be brightened or opacified with additions from 2 to 10% of zirconia (or Zircopax), Superpax, Opax, tin oxide, zinc oxide or titanium dioxide. A 5% addition of dolomite will tend to improve surface quality for the nonmatt glazes, producing in some instances the characteristic buttery surface commonly associated with dolomite's magnesium content.

EQUIPMENT SYSTEMS FOR THE POTTER

Glazes based on Albany slip tend to be among the most successful in the medium-fire range. The addition of a flux, or a modifying compound, plus a colorant, may suggest a variety of recipes such as the following:

Black Glaze (Cone 4)

Albany Slip Clay	85%
Colemanite (or Gerstley Borate)	15
	100%
Add: Cobalt Carbonate.....	5%

Cone 4 glazes need not be complex to formulate, particularly when frit provides the majority of the glaze constituents. Many of the leadless frits when combined with kaolin will form stable, flawless surfaces such as the following:

Clear Glaze (Cone 4)

Frit 54 (Pemco)	60%
Georgia Kaolin (ASP 400)	40
	100%

While many of the base recipes previously mentioned in this article are quite applicable to reduction firing, the following recipe is particularly useful for on-glaze decoration with colorants in that atmosphere:

Nearly White Glaze (Cone 4, reduction)

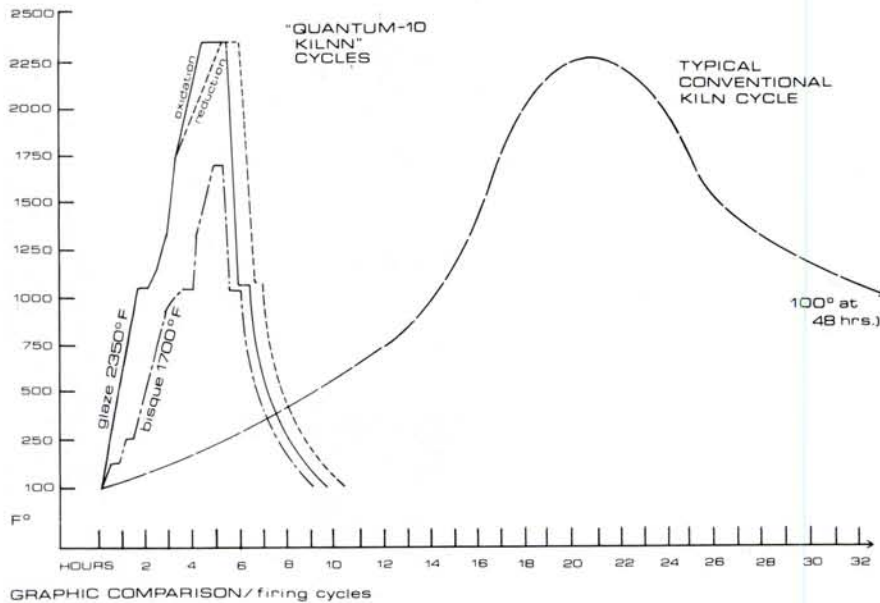
Zinc Oxide	2.6%
Whiting	19.5
Nepheline Syenite	50.9
Georgia Kaolin(ASP 400)	9.0
Flint	18.0
	100.0%

Beginning ceramists should know that because of the numerous variables involved with any glaze, recipes should be tested in small batches under local conditions. Firing humidity (particularly when boron is in the glaze), bisque porosity, the mineral content in water, firing speed, clay body color and thickness of glaze application may drastically affect results. However, these recipes generally should require minimal alteration and are capable of producing handsome surfaces and colors.



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News & Retrospect

PAULA PENCE

Porcelain still lifes by *Paula Pence*, Reno, were exhibited recently at A Gallery-Anna Gardner, Stinson Beach, California. Among the works shown was "So Loose My Thoughts . . . 12 inches in



"So Loose My Thoughts . . .

length, porcelain with nylon, handbuilt and cast in molds from found objects, with underglaze stains, fired to Cone 4-5.

SANTA BARBARA EXHIBITION

Thrown and handbuilt porcelain with underglaze decoration by *Eileen* and *Will Richardson* was shown at the Elizabeth Fortner Gallery, Santa Barbara, through October 12. Three-dimensional animal forms emerged from the surface-on-some



Eileen Richardson

of *Eileen's* work, such as "Duck Pond," 12 inches in diameter, a wheel-thrown bowl fired to Cone 11.

COLLEGE EMPLOYMENT REVIEW

The College Art Association, a non-profit organization of artists, art historians, and professionals in related fields, has for many years been a major clearinghouse in employment prospects for ceramists. Re-

cent statistics for the 1979-80 school year may suggest trends or reflect conditions in educational employment.

Despite fewer job listings, the percentage of employed artists rose overall; the CAA placement service was credited with filling 68 percent of announced positions, according to the organization's recently published newsletter. Although the total number of available college art teaching positions increased in 1980, prospects are essentially unchanged for studio artists. Only art historians (particularly museum professionals) found an improved market. Ceramics openings declined one-third, while the number of applicants dropped seven percent, raising the applicants-to-openings ratio from 2.6:1 to 3.5:1 for the 1979-80 academic year.

With the terminal degree or its equivalent a requirement for most openings, the majority of ceramics applicants have earned M.F.A. degrees or are candidates for that degree. Previous teaching experience (graduate teaching assistantships sometimes may qualify) also was a necessity for 53 percent of the artist listings. In fact, openings at the assistant professor level topped those for instructors last year. The median starting salary (up \$1,500 to \$15,500 since 1978) for the higher rank has not increased proportionately as much as that for an instructor (up \$2,000 to \$13,500). Full-time salary ranges were: professor—\$45,000 to \$34,000; associate professor—\$25,000 to \$13,000; assistant professor—\$20,000 to \$13,000; instructor—\$17,000 to \$8,000.

Among the applicants with earned terminal degrees, unemployment figures for women were still higher than for men, but both percentages had decreased (by 4% for females, 3% for males). The percentage of women employed part time was greater than for men; however, the percentage of female artists employed full time rose two percent (to 42%) while full-time male employment remained the same (55%).

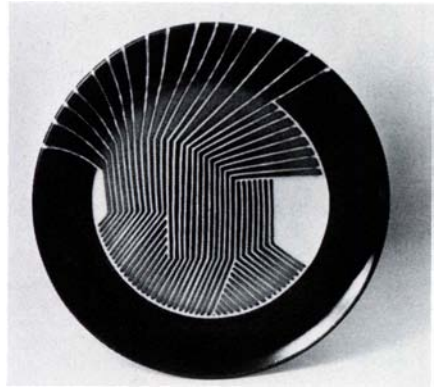
Of the artist positions filled, the lower ranks were divided equally between the sexes, but two-thirds of the associate professorships and all but one of the full professorships were given to men. Antidiscrimination laws prohibit institution-wide differences in salaries, yet two-thirds of the positions listed which paid below the median salary were filled by women.

Consistent with past reviews, women were less active than men applicants: While qualified women constituted 49 percent of the artist applicant pool, only 34 percent submitted applications.

Send news and photos about people, places or events of interest. We will be pleased to consider them for publication in this column. Send items to: News & Retrospect, CERAMICS MONTHLY, P.O. Box 12448, Columbus, Ohio 43212.

WAYNE BATES

Sgraffito-decorated bowls, plates, jars and vases by studio potter *Wayne Bates* of Murray, Kentucky, were recently featured at the Clay Place, Pittsburgh. Shown from



Sgraffito-decorated stoneware platter

the exhibition is a white stoneware platter, 10 inches in diameter, with black, blue and crimson engobes fired to Cone 6 in an oxidizing atmosphere.

ANDREA GILL

New work by Ohio ceramist *Andrea Gill* was exhibited at the Elements in New York City earlier this year. Shown were large winged vessels and figurative pots,



Terra-cotta jars

such as "Shiny Face Jar," 14 inches in height, and "Spiral Headress Jar," 18 inches in height, both with polychrome slips and low-fire glazes.

MICHAEL PREPSKY

Ceramic artist *Michael Prepsky* recently presented a one-man exhibition at Arizona State University, Tempe. Perceiving his work as commentary on threads connecting apparent disparate human elements, Michael, a former native of Indiana, turned to the Arizona landscape and prehistoric cultures for inspiration and symbolism. Creating slab-built forms, often combining matt and gloss glazes on surfaces, stretched and altered with incised markings and appendages, "the premonition of new life

Continued

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Michael Prepsky

in height. Across the object (expanded at the top to intimate a body inhaling) are incised drawings, small punctures and appendages. Atop the matt green form is a dull-red, Janus-faced receptacle; contorted visages are intended to exaggerate subtle differentiations of the brain's right and left hemispheres.

Two of the recipes Michael applies to his work follow:

Black Stain

Chrome Oxide	44%
Cobalt Carbonate	2
Iron Oxide	44
Manganese Dioxide	10
	100%

Rainbow Glaz[^] (Cone 010)

Borax	9%
Boric Acid	11
Frit 5301 (Ferro)	40
White Lead.....	29
Flint	11
	100%
Add: Copper Oxide	5%
Tin Oxide	2%

Michael often underfires to 1400°F for dry glaze textures with muted colors. Text: Lynn R. Rigberg, photo: Bob Hurley.

FLASHBACK

The following is excerpted from the November 1897 issue of the *Ceramic Monthly*, an art pottery and china painter's magazine (no longer published) popular at the turn of the century.—Ed.

Originality in ceramics is discussed with much feeling by members of the various societies. There is diversity of opinion concerning what originality is and who possesses it. If figures are copied, may the interpretations be called original? May we



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employ a good technical worker for paste and gold, and regard it as we would the work of a framer? Is it a question of laying on the paint, or of conceiving an idea? A funny little maid asked: "If I paint your idea, is my work original?" Most of the older clubs have voted to admit only original work of members in the annual exhibitions, and it is left to each individual conscience. It may make moral havoc, and sometimes a fired conscience, but it is a step towards truthful art feeling and artistic successes.

The mooted question as to what constitutes a work of art has at last been settled by the United States Board of General Appraisers. In a decision filed recently a technical definition has been framed, which draws a sharp line between works of art and mechanical production, and which will have a marked effect upon the importations of statuary and paintings in the future.

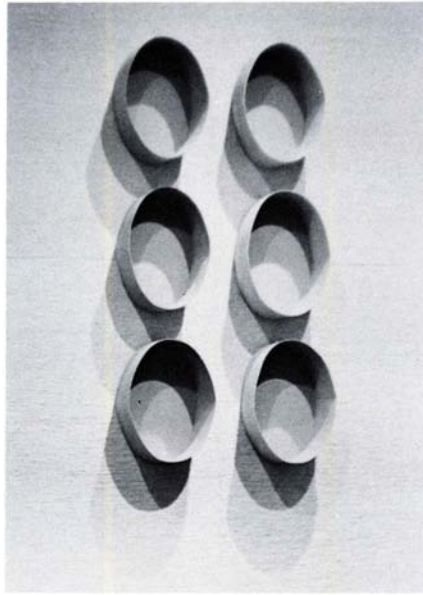
The decision is on broad lines, and practically places within the tariff definition of works of art, original production only, excluding copies and the work of artisans made outside of the studio of the artist who created the original design.

Here is a hint for the ceramic artist, who has longed to see the work lifted into the atmosphere of the fine arts. This object can never be attained by copying. . . .

OSO BAY FIRE-OFF

The ceramics department at Corpus Christi State University, Texas, recently sponsored the "Oso Bay Fire-Off" conference, which emphasized a kiln building and firing competition. Entries utilized a variety of fuels including wood, sawdust, propane and dung; prizes were awarded for the most creative kiln design, the most

In conjunction with the event, "Clay-works by Texans," an invitational exhibition, featured functional and sculptural



Wall series by Piero Fenci

objects by *Piero Fenci* (whose wall series is shown above), *Verne Funk*, *Don Herron*, *Steve Reynolds*, *Paulina Van Bavel-Kearny* and *William Wilhelm*.

CANADIAN SLIDE PERFORMANCE

Currently making the rounds of institutions and craft events is "Canadian Connections," a 475-slide performance which presents an historic and contemporary overview of ceramics in Canada. Prepared by ceramists *John Chalke* and *Ann Mortimer*, the program utilizes two slide pro-



Price-winning miniature kiln fired with propane torches

efficient kiln and the best piece produced in each of the fuel categories. Shown is a winning entry—a miniature kiln fired with two hand-size propane tanks—submitted by the Stephen F. Austin State College, Nacogdoches, Texas.

jectors and an image-dissolve unit with synchronized tape (commentary, interviews with artists and music). Included in the two-part survey are the development of earthenware and salt-glaze traditions in

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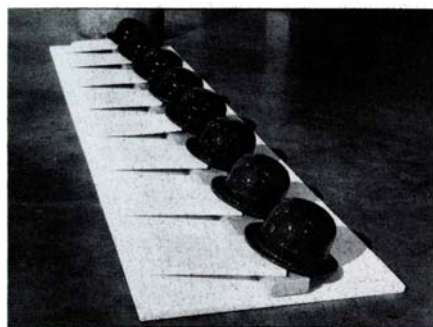
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NEWS & RETROSPECT

Quebec, the Maritime provinces and Ontario; as well as the early showings of Canadians in the "Ceramic National" exhibitions at the Everson Museum of Art, Syracuse, New York. This year is followed by a province-to-province look at contemporary functional and sculptural objects. For further information, write: Canadian Crafts Council, 46 Elgin Street, Suite 16, Ottawa, Ontario K1P 5K6.

HOUSTON EXHIBITION

Ceramic sculpture by *Claudia Biggs* and *Treesa Germany* recently was exhibited at the Houston National Bank Gallery, Texas. Among Claudia's low-fired works was a composition of eight derbies mounted on wood, approximately 8 feet in



Claudia Biggs

length, each slip cast from a one-piece mold of a dimestore plastic hat, with a Cone 06 commercial glaze overfired to Cone 04 for burned-out red color gradations.

NEA CRAFTS SUPPORT

During the past two years the National Endowment for the Arts Visual Arts Program has markedly expanded support for craftsmen: funding has doubled; new grants categories have been established; and funds available for Crafts Fellowships and Artist Fellowships have been equalized. Additional categories (Long-term Workshops and Artist Spaces) will be available in 1981 to craftspeople.

This year in the new crafts Building Arts category, which recognizes research and planning for architectural components, six of the 21 awards (out of 218 applications) were granted for clay-related projects—primarily tile walls. Plans for experimenting with architectural ceramics, as well as for locating and developing local materials, were among the 21 Craft Projects (selected from 114 applications) also funded for the first time in 1980.

Separate requests to develop local clay sources, as well as a kiln heat exchange system, alternative firing methods, and an evaluation of ceramics equipment, tools and other technical devices were approved as Services to the Field.

Additionally, this category funded project proposals for several publications: the American Craft Council for a "major feature in 'American Craft' magazine. . . . [to] provide recognition for the crafts

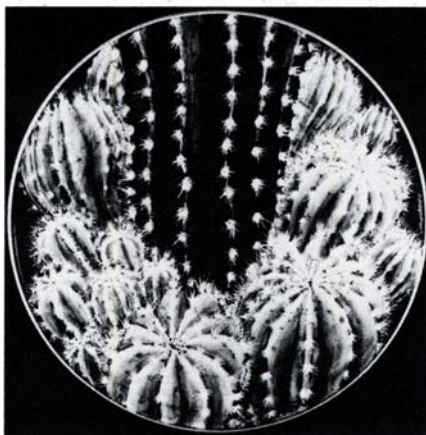
people who received \$10,000 fellowships" from the NEA this year; to the Daniel Clark Foundation, for an advertising campaign to increase the circulation of "Studio Potter" magazine, and to computerize its subscription fulfillment service; to *Carol Maree Hoffman* for support in upgrading "Craft Range" magazine through visual and editorial improvements. Of 54 applications received in Services to the Field, 24 grants were awarded.

While two organizations received grants to support ongoing ceramics apprenticeship programs, only two individual ceramists qualified for funds to help cover the costs for the continuance of an established apprentice/master craftsman relationship.

To educate the public in standards of excellence, grant money for crafts exhibitions and accompanying catalogs was more than tripled (from \$15,000 to \$50,000). Though no organization requested the full \$50,000, the dollars requested rose 64 percent from last year; 34 out of 64 applications received grant approval for both individual and survey exhibitions.

KATHY KOOP

Wall plates by *Kathy Koop*, New Wilmington, Pennsylvania, were recently featured in a solo exhibition at the Clay Place, Pittsburgh. With close-up orientation in shallow space, each sgraffito drawing reveals characteristics of particular plants, according to the artist. Among the



"Wall Plate: Organ Pipe Type"

work shown was "Wall Plate: Organ Pipe Type," 20 inches in diameter, white earthenware with commercial black underglaze and oxidation fired clear glaze.

"In her work the drawing does not lead to the final object, but is integral to it," commented Australian painter *William Kelly*, who reviewed the exhibition. "Clay is not only the support medium, but also a part of the structural whole—a conceptual vehicle—demanding circular orientation and depth related to a curved surface on the perimeter."

ARCHITECTURAL EXHIBITION

Sixteen artists exhibited clay sculpture in "Architectural Ceramics," a recent invitational at the Dimock Gallery in Wash-

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ITINERARY

Continued from Page 23

lectures/demonstrations which will conclude with a 1-week exhibition of the artist's work, includes the following:

March 6-8 Airbrushed and faceted work by David Nelson.

April 3-5 Slip-cast canvases by Tom Spleth.

May 1-3 Cone 05 earthenware by Mineo Mizuno. All events at the Corcoran School of Art. Fees for each event: Friday night, \$5; Saturday, \$30; Sunday, free and open to the public. Contact: Eagle Ceramics, 12266 Wilkins Avenue, Rockville, Maryland 20852, or call: (301) 881-2253.

December 6-7 A 2-day session with Richard Shaw. Fee: \$45 for American Craft Council members, \$53 nonmembers, \$37 for full-time students.

January 31-February 1 > 1981 A 2-day session with ceramist Byron Temple. For both events contact: Greenwood Gallery, 2014 P Street Northwest, Washington, D.C. 20036, or call: (202) 463-4888.

New Hampshire, Concord *January 18-23, 1981* "The Making and Use of Porcelain," a 6-day workshop with Tom Turner. Contact: Merle D. Walker, League of New Hampshire Craftsmen, 205 N. Main St., Concord 03301, or call: (603) 224-3375.

New Mexico, Carlsbad *February 2-16, 1981* A 2-week ceramics workshop with Michael Jensen and David Shaner. Fee: \$90. Application deadline: December 15. Contact: Charles A. Feezer, Dow and Feezer, Dow Building, Box 128, Carlsbad 88220.

New York, White Plains *January 10-February 7, 1981* Westchester County Department of Parks and Recreation plans a variety of ceramics workshops with Eddie Davis and Connie Sherman. For information contact: Westchester Art Workshop, County Center Building, Tarrytown Road and Central Avenue, White Plains 10607, or call: (914) 682-2481.

North Carolina, Charlotte *January 22-24, 1981* "Visual Arts Symposium '81" includes a 2-day workshop in ceramic sculpture with Elsbeth Woody, a 2-day session in aesthetics and critique with Wayne Higby; a 1-day discussion on personal metaphor and the creative experience with James Surls. For additional information contact: Garland Henderson, Spirit Square, 110 East Seventh Street, Charlotte 28202.

Oregon, Corvallis *February 7, 1981* A session on studio practices and functional stoneware-forming techniques. Fee: \$5 for Willamette Ceramics Guild members, \$10 nonmembers. Contact: Nancy Kendall, Willamette Ceramics Guild, Route 2, Box 412, Aalsea, Ore. 97324.

Pennsylvania, Elkins Park *February 10-11, 1981* The Tyler School of Art is offering a 2-day presentation in ceramic art with Amanda Jaffe and Ken Little. Contact: Robert Winokur, Temple University, Tyler School of Art, Beech and Penrose Ave., Elkins Park 19126, or call: (215) 224-7575.

Pennsylvania, Philadelphia *April 1-2, 1981* The Philadelphia College of Art plans a

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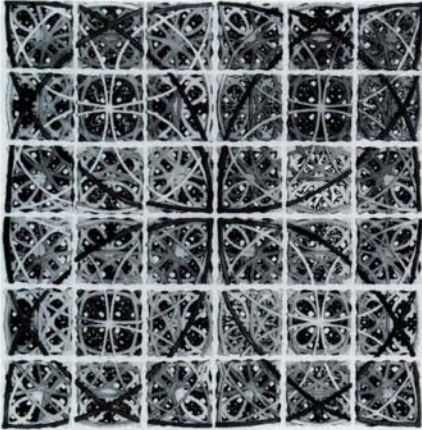
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NEWS & RETROSPECT

ington, D.C. Much of the work was "modular in nature, composed of a single unit or variations in position and direction where the underlying structure was based on a grid pattern," according to curator *Lenore D. Miller*. Also included were "small scale forms based on buildings, often referring to architectural details such as facades, courtyards or classical columns with volutes and fluting."

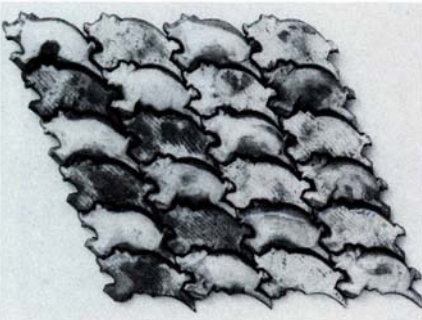
Interested in geometric designs in Islamic mosques adorned with ceramic tiles, *Larry Lubow*, Fullerton, California, produced "Concentric Squares and Circle," 6



Larry Lubow

feet square, multilayered stoneware coils arranged in concentric patterns, colored with metallic oxides.

Walter Hyleck, Berea, Kentucky, exhibited raku units which could be expanded to become an entire wall. Shown is "Plain



Walter Hyleck

Weave Pig," approximately 6 feet in length, an Escher-like construction of interlocking forms.

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After firing a large sculpture supported with beach sand, I noted slight variations in color where the sand had touched the clay; fumes from natural sulfates and soda had affected the form's surface. Duplication of this phenomenon offered many possibilities, and prompted experimentation with likely materials. The most suitable proved to be those which chemically deteriorate fastest when heated, including cobalt sulfate, potassium dichromate, iron sulfate and a few commercial stains.

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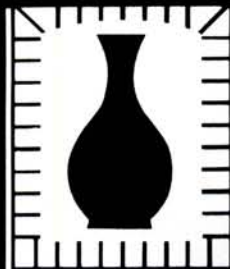
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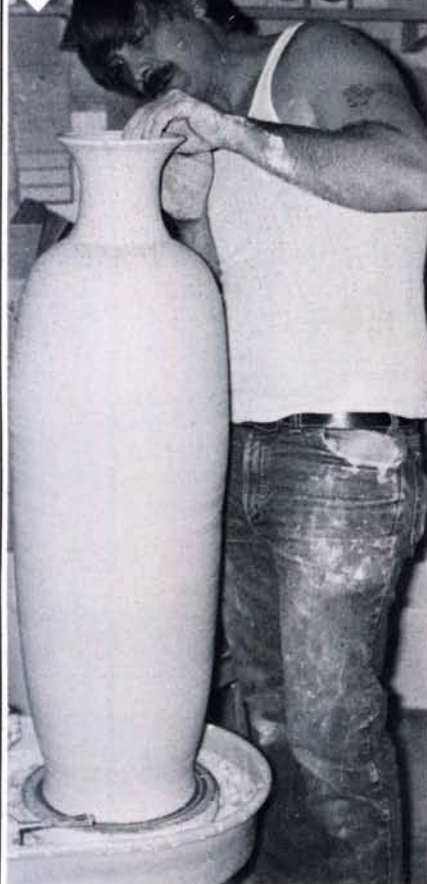
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ITINERARY

2-day presentation in ceramic art with Dave Nelson and George Timock. Contact: Bill Daley, Philadelphia College of Art, Broad and Spruce Street, Philadelphia 19102, or call: (215) 893-3100.

Tennessee, Gatlinburg January 18-February 27, 1981 The Arrowmont School of Arts and Crafts plans a variety of workshops including the following:
January 18-23 A session in whiteware with Verne Funk.

February 15-20 A porcelain workshop with Gerry Williams.

February 15-27 A session in handbuilding with Norman Schulman. College credits available for all sessions. Contact: Arrowmont School, Box 567, Gatlinburg 37738, or call: (615) 436-5860.

Vermont, Middlebury February 23-27, 1981 A 5-day session for advanced potters with Karen Karnes. Contact: Vermont State Craft Center at Frog Hollow, Middlebury 05753, or call: (802) 388-4871.

INTERNATIONAL

Australia, Sydney May 17-23, 1981 The 2nd Australian Ceramic Conference for Potters; at Seymour Centre and the University of Sydney. Michael Cardew will give the keynote address. Fee: \$96. Registration deadline: March 31. Contact: The Potter's Society of Australia, 48 Burton Street, Darlinghurst, N.S.W. 2010, or call: (02) 31 3151.

Canada, Alberta, Banff February 8-28, 1981 The Banff Centre School of Management is planning a three-week seminar entitled "Management Development for Arts Administrators." The session will include instructions in management principles, marketing, financial management and control, organizational behavior, labor relations and the law. For additional information contact: Peter Greene or Frances Jackson, The Banff Centre School of Management, Box 1020, Banff T0L 0C0, or call: (403) 762-3391.

Canada, Nova Scotia, Cape Breton December 1-17 "Fireworks 1980," an exhibition by members of the Ontario Potters Association; at the College of Cape Breton Art Gallery.

Canada, Ontario, Ottawa through December 31 An exhibition of ceramic frogs by David Gilhooly, and clay buildings by Caryn Nuttall; at Gallery Graphics, 521 Sussex Drive.

The Netherlands, Leeuwarden through January 4, 1981 "Jan Oosterman: A Retrospective Exhibition of His Ceramic Work"; at the Gemeentelijk Museum Het Princessehof, Grote Kerkstraat 11.

West Germany, Dusseldorf through January 4, 1981 Ceramics by Stig Lindberg Df Sweden; at Hetjens Museum, Schulstrasse 4.

West Germany, Ludwigshafen through January 4, 1981 An exhibition of ceramics by Gerd Knapper; at the Wilhelm Hack Museum.



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Sand/colorant-fumed sphere: "Beginnings" "

culate evenly under them. Light-colored stoneware forms such as "Beginnings," 36 inches in diameter, were fired from Cone 02 to 4; each range yielded slightly different effects.

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Nearly equal in number, 46 sculptures and functional objects by Michigan clay artists were presented in the "Seventh Invitational Ceramic Exhibition" at Eastern



Susan Crowell

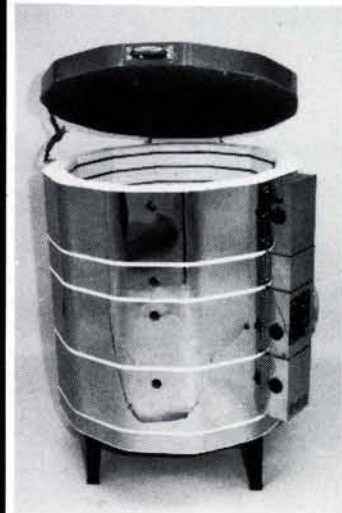
Michigan University, Ypsilanti, earlier this year. Shown above from the exhibition is a thrown porcelain basket, 14 inches in

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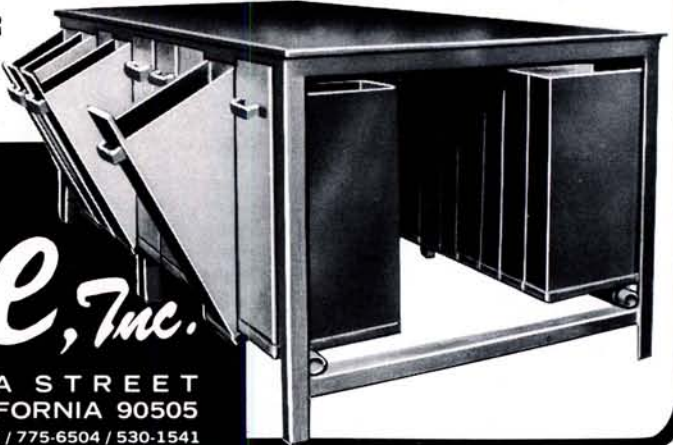
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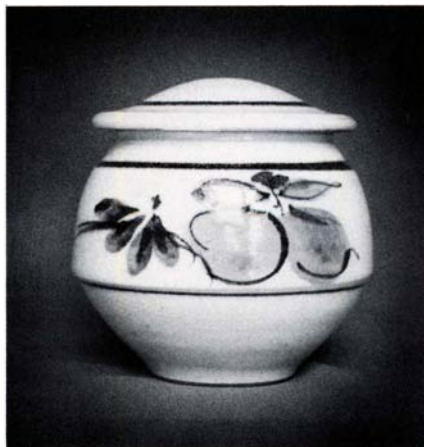


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Susan Crowell. Also shown is a porcelain
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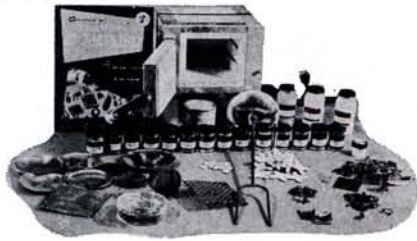
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NEWS & RETROSPECT

Webster, who maintains Slaughterhouse Pottery in Lawrence, Kansas. After earning a B.F.A. degree in design at the University of Kansas, Alan has made a living throwing salt-glazed stoneware, mostly flowerpots of various shapes and sizes. Each month approximately three weeks are spent in pottery production, and a week marketing wholesale to flower shops.

To minimize overhead costs, Alan established his studio in an old slaughterhouse, rented for \$75 a month. As with most potters, he built storage and greenware



Throwing area at Slaughterhouse Pottery

shelves, tables, benches and bats. For further conservation, he scavenged concrete sinks, bricks, and a discarded bathtub for mixing clay.

In 1974, at a cost of \$500, Alan built a gas-fired, 30-cubic-foot salt kiln with forced-air burners. Every three firings, he



Alan Webster's salt kiln (foreground) with cast chimney

kiln washes the used brick to lengthen their life-span. Two years ago, he replaced worn-out bricks with good ones

from the chimney; then replaced the chimney with three 9-inch flue liners covered with cast concrete (bloomed shale aggregate and Portland cement), saving \$200 in replacement bricks.

His kiln posts are made from a mixture of one part Missouri fireclay, one part saggar clay and two parts grog, rolled into triangular bars, cut to size and turned periodically to prevent warpage during drying. Before firing, they are dipped in a wash of equal parts kaolin and alumina hydrate. Lasting about 50 salt firings, "the posts you make yourself are twice as good as the ones you buy, and cost practically nothing," says Alan. The same clay can be used to level the shelves when loading the kiln or to make firing supports for the pots.

Because of the nature of salt, one glaze on five different pots may yield five different colors. Even more variety is added by applying two or three glazes on a pot from a palette of colors. With single firing (which saves three or four days per load in kiln time), Alan adjusts his glazes by adding approximately 5% bentonite to fit the following clay recipe:

Buff Stoneware Body

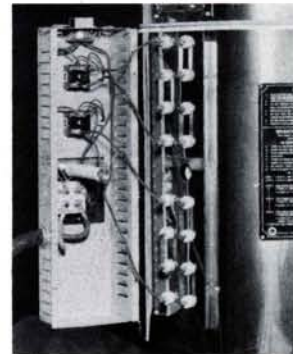
(Cone 9-11, oxidation or reduction)	
Custer Feldspar	7.0%
Cedar Heights Goldart Clay	5.4
Cedar Heights Redart Clay.....	6.6
Hawthorn Bond Clay	60.0
Kentucky Ball Clay (OM 4)	8.0
Saggar Clay	8.0
Silica Sand	5.0
	100.0%

A.P. Green fireclay (passed through a 20-mesh screen) is an acceptable substitute for the bond clay, but Alan prefers the

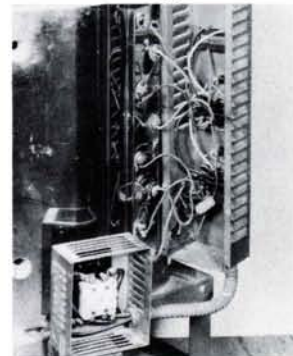
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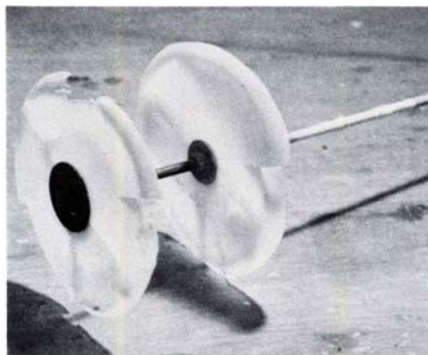
NEWS & RETROSPECT

Earth Clays, 1-70 & Grain Valley Exit, Grain Valley, Missouri 64029; he purchases the silica sand at a local lumberyard.

Suitable for ovenware, this plastic throwing body has low thermal expansion and accepts salt sufficiently to build a nice "orange peel" surface.

Alan tests glazes on the pots themselves, feeling that tiles are less reliable. Because pots are glazed when leather hard to avoid breakage, the glazes are mixed considerably thicker than those for bisqueware to compensate for the lower absorbency of the damp clay.

For ease in stirring, a glaze mixer was fabricated by cutting and twisting bottoms of plastic containers to resemble propellers,



Homemade, drill-powered glaze mixer

placing them on the end of a 1/2-inch rod attached to a power drill.

Some recipes Alan employs on his ware are:

Base Glaze

(Cone 9-11, oxidation or reduction)	
Colemanite (Gerstley Borate) . . .	5.3%
Talc	6.3
Whiting	7.4
Nepheline Syenite	26.3
Ball Clay	22.1
Kaolin	21.0
Flint	11.6

	100.0%
Add: Bentonite	5.3%

Several color variations are possible with the following additions:

10.5% Titanium Dioxide	Mother-of-Pearl
2.1% Cobalt Carbonate, 10.5% Titanium Dioxide	Green
3.2% Cobalt Carbonate, 4.2% Rutile	Blue

This glaze also works well in combination with saturated red iron oxide glazes.

Webster's Amber Glaze

(Cone 9-11, oxidation or reduction)	
Bone Ash (or Whiting)	20%
Talc	3
Zinc Oxide	2
Custer Feldspar	20
Kaolin	40
Flint	15
	100%
Add: Red Iron Oxide.....	10%
Bentonite	5%

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NEWS & RETROSPECT

White Liner Glaze
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Dolomite	2.2%
Gerstley Borate	4.3
Talc	3.2
Whiting	18.3
Zinc Oxide	2.1
Custer Feldspar	18.3
Kaolin	37.6
Flint	14.0
	100.0%

Add: Zircopax 3.2%
Bentonite 4.3%

White Porcelain Slip Glaze
(Cone 9-11, oxidation or reduction)

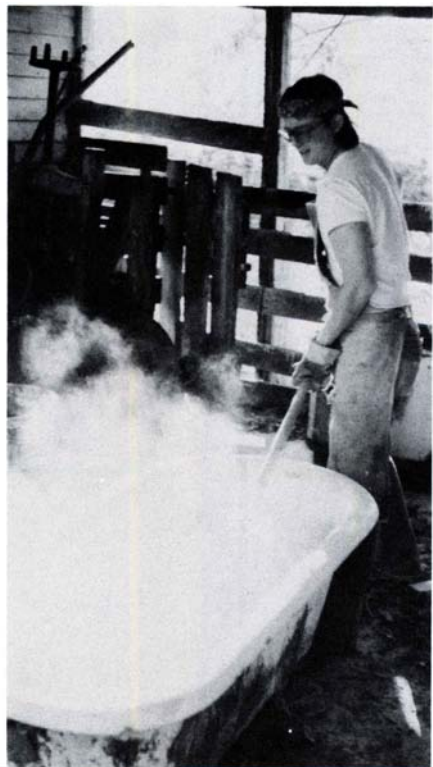
Borax	1.7%
Whiting	1.7
Custer Feldspar	34.5
Ball Clay	20.1
Edgar Plastic Kaolin.....	20.1
Flint	21.9
	100.0%

Add: Zircopax 11.5%
Bentonite 3.4%

Bright white, this slip glaze allows on-glaze decoration to melt into it.

Alan also makes a white salt glaze from a commercial porcelain slip augmented with 5% bentonite to fit his clay body.


A chief economy measure is single firing smaller pots with glazes that flux without salt, nested inside larger pots, allowing triple the normal output. Because it




Mixing clay in a bathtub

shrinks about 14% during firing, greenware can touch and even overlap in the kiln. The high clay content of single-fired

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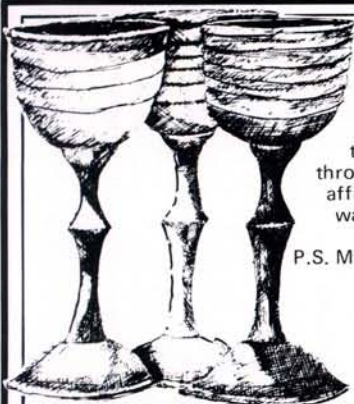
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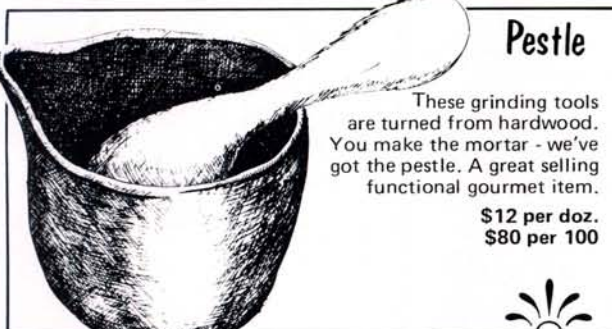


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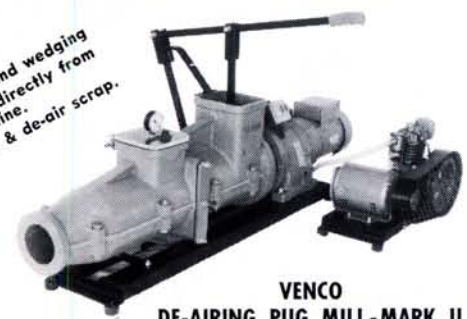
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NEWS & RETROSPECT

glazes may necessitate strong fluxing agents—soda ash, borax, wood ash (unwashed and passed through a 20-mesh sieve) or pearl ash—but in moderate amounts since these soluble materials tend to recrystallize. Two of Alan's single-fire recipes follow:

Orange Single-Fire Glaze
 (Cone 9-11, oxidation or reduction)

Colemanite	16.4%
Lithium Carbonate	2.4
Talc	9.4
Whiting	16.4
Wood Ash	17.9
Zinc Oxide	2.4
Nepheline Syenite	11.7
Ball Clay	6.1
Edgar Plastic Kaolin.....	17.3
	100.0%
Add: Bentonite	11.7%

Single-Fire Gloss Glaze
 (Cone 9, oxidation or reduction)

Gerstley Borate	26.9%
Talc	16.1
Custer Feldspar	21.5
Ball Clay	24.7
Edgar Plastic Kaolin.....	10.8
	100.0%
Add: Zinc Oxide	4.3%
Bentonite	3.2%

Two color variations are possible by adding the following:

0.54% Cobalt Carbonate	Blue
5.3% Zircopax	White

The high Gerstley borate content in this glaze may cause the recipe to gel and it cannot be deflocculated.

If he is missing an ingredient, Alan may experiment with a substitute, often dis-



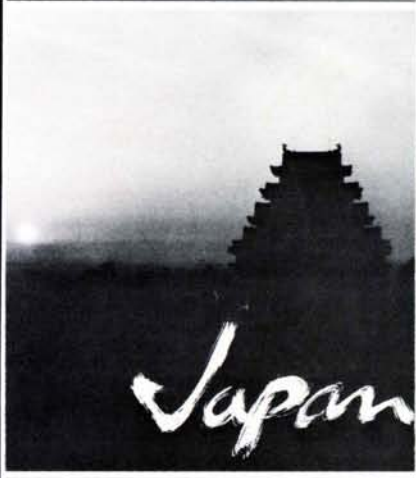
Slaughterhouse Pottery — \$75 a month

covering better colors in the process. One can formulate greenware glazes, he says, by rearranging any Cone 9 or 10 bisqueware glaze to contain 35-40% clay. In the case of single-fire Cone 9 glazes, he decreases nonplastic refractory elements such as flint and increases fluxes such as wood ash, whiting, talc, zinc oxide, lithium carbonate or colemanite.

When firing, Alan adds salt at Cone 9 and continues to Cone 11 or 12 in a neutral to slightly reducing atmosphere for more earth tones. The damper is kept in a constant position and the amount of reduction is monitored with draw rings; too much reduction results in dark browns,

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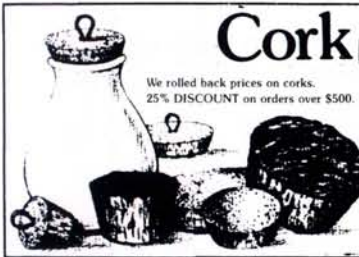
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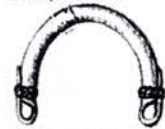
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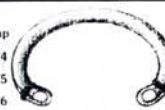
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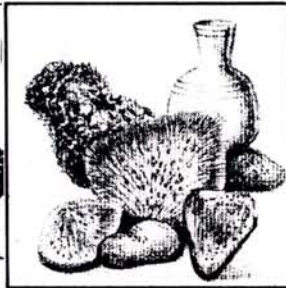
- 4" CC4 CW4
- 5" CC5 CW5
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(NOTE: Concave style sometimes called oval.)

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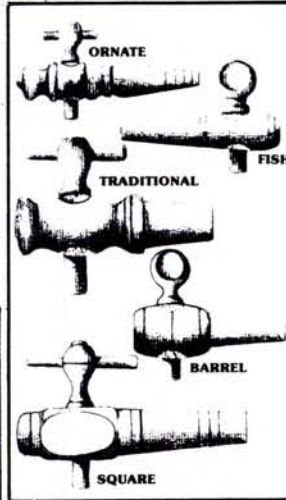


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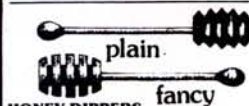
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NEWS & RETROSPECT

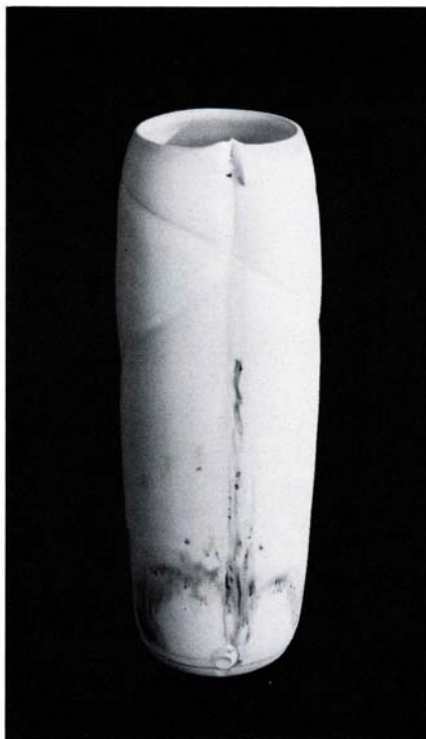
while oxidation seems to wash out the colors.

Salt is added one pound at a time, with one-half pound rolled in wet newspaper and inserted in each port. Alan feels extra water does not help volatilization. When the first salt melts, two more packets are added. The process is repeated with four more packets after 30-40 minutes. When salt vapors stop coming from the kiln, the burners are turned off.

"The general public doesn't want to spend a lot of money on pottery," Alan says, [so] "my forms are simple and straightforward. I concentrate on originality in glazing techniques." Through a combination of efficiency, single firing and nesting pots, Alan supports his other ceramic art work with this self-sufficient pottery business. *Text: Douglas Mackey, photos: courtesy of the artist.*

JOHN HULL

Connecticut potter John Hull, Manchester, recently exhibited functional porcelain at the Wadsworth Gallery, Bryn



Wheel-thrown, incised porcelain

Mt. Laurel, Pennsylvania. Among the matt-glazed work shown was the vase, above, 1 1/3 inches in height, thrown and incised, brushed with oxides and carbonates as underglaze, fired to Cone 10.

JAN HOLCOMB

Figurative sculpture by clay artist Jan Holcomb, Providence, Rhode Island, was featured in a solo exhibition at Art Latitude Gallery, New York City, through November 1. The majority of the large-scale works ranged from 3 to 4 feet in

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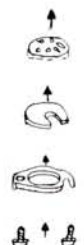
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NEWS & RETROSPECT

height, and were constructed from slabs of stoneware clay; engobes were then



Jan Holcomb

sprayed heavily on the objects, creating a gritty surface. After bisque firing, a final, unfired, airbrushed coating of Plaka (a casein emulsion paint) produced a matt finish in designated areas. Shown from the exhibition is "Burned Up," 18 inches in height.

WEBER STATE INVITATIONAL

Forty-three works by nine clay artists were presented recently in the "Sixth Annual Ceramics Invitational Exhibition" at



Chris Gustin

Weber State College, Ogden, Utah. Shown from the exhibition is a stoneware casserole.

Please Turn to Page 98



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New Books

THE BOOK OF LOW-FIRE CERAMICS

by Harvey Brody

Of interest to beginners and professional ceramists, this instructional guide to low-fire clay and glazes (Cone 06 and below) identifies and describes basic materials and techniques. Detailed sections include information on body composition, casting with plaster molds, hand-forming methods, plus glaze formulation and application (underglaze, overglaze, decals and airbrushing). Photoessays on Bill Abright, Duane Ewing, Will Herrera, David Middlebrook and Richard Shaw separate the chapters and are intended to provide an understanding of the personal rhythm behind the objects produced by these ceramic artists: "Looking at someone else's toolbox is as informative as learning how to mix plaster." A section of color plates depicts each of the works executed in the five photoessays, as well as objects by other artists working at low temperatures; information on construction, decoration, glazing and firing are provided in captions. Step-by-step instructions by David Powers for photographing finished work conclude the text. 150 pages, including bibliography and in-

dex. 63 black-and-white photographs, 40 color plates. \$18.95 in hard cover, \$9.95 paperback. *Holt, Rinehart and Winston*, 383 Madison Avenue, New York City 10017, and the *CM Book Department*.

WEDGWOOD

by Geoffrey Wills

An account of Josiah Wedgwood's life, this text relates the events leading to the development of his various clay bodies and glazes. Brief histories of other English potteries particularly emphasize Josiah's inventive business sense in making and selling competitive ware. Always eager to experiment, he tried clay from Cherokee Indian territories in the 1750s, introduced an engine-turned lathe (still operational) and produced heat-resistant crucibles for scientists. In addition to describing the clays, forming techniques, glazes and marks employed at Josiah's various potteries—including the Bell Works and Etruria—the book chronicles Wedgwood production since his death in 1795. 128 pages including bibliography and index. 75 black-and-white photographs, 24 color plates, one map. \$19.39 (airmail: \$26.40).

The Hamlyn Group, Astronaut House, Hounslow Roady, Feltham, Middlesex TW14 9ARy England.

DOWN TO EARTH

Canadian Potters at Work

by Judy Thompson Ross, David Allen and Nina Czegledy-Nagy

In this text the authors present sixteen Canadian potters and their work, representing "the diversity of the craft, the variety of work being done, and illustrating the life of studio potters in Canada." Separated into one section for each individual represented, chapters contain a short introductory text, followed by the potter's discussion of his/her training or schooling, influences, approach to the business aspects of ceramics, thoughts for the future and feelings or attitudes about work. Each chapter is interspersed with photographs of the artists as they work, their studio space, surroundings, tools and objects they produce. 166 pages, including glossary and color plate index. 109 black-and-white photographs, 25 color plates. \$24.95. *Nelson Canada Limited, 81 Curlew Drive, Don Mills, Ontario M3A 2R1.*

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