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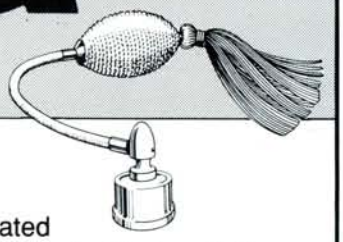
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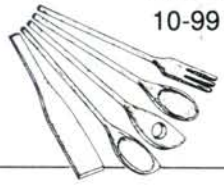


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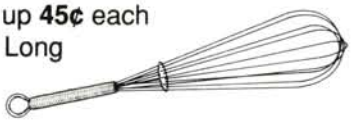
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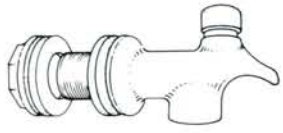
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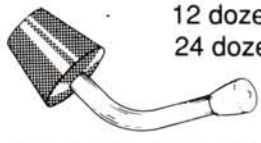
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Editorial, Advertising and Circulation Offices
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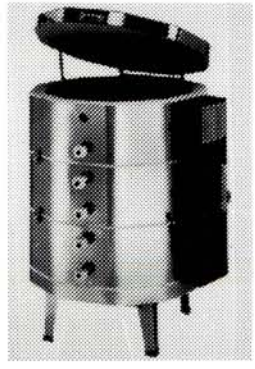
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The Cover

"Self-Portrait #7 (Drip Face)," 15 inches in height, assembled from raku-fired slabs, acrylic-painted clay "sticks," low-fired slabs with silk-screened underglazes and found objects (a Czech terra-cotta shard "cheek" and a seashell "eye"), by Bill Abright, San Anselmo, California. "Through postfiring construction I have greater artistic freedom," notes the artist. His assembled "portraits" were among the works featured recently in "The Inner Image" at Wita Gardiner's Reflections Gallery in La Mesa, California; article on page 38. *Photo: M. Lee Fatherree.*

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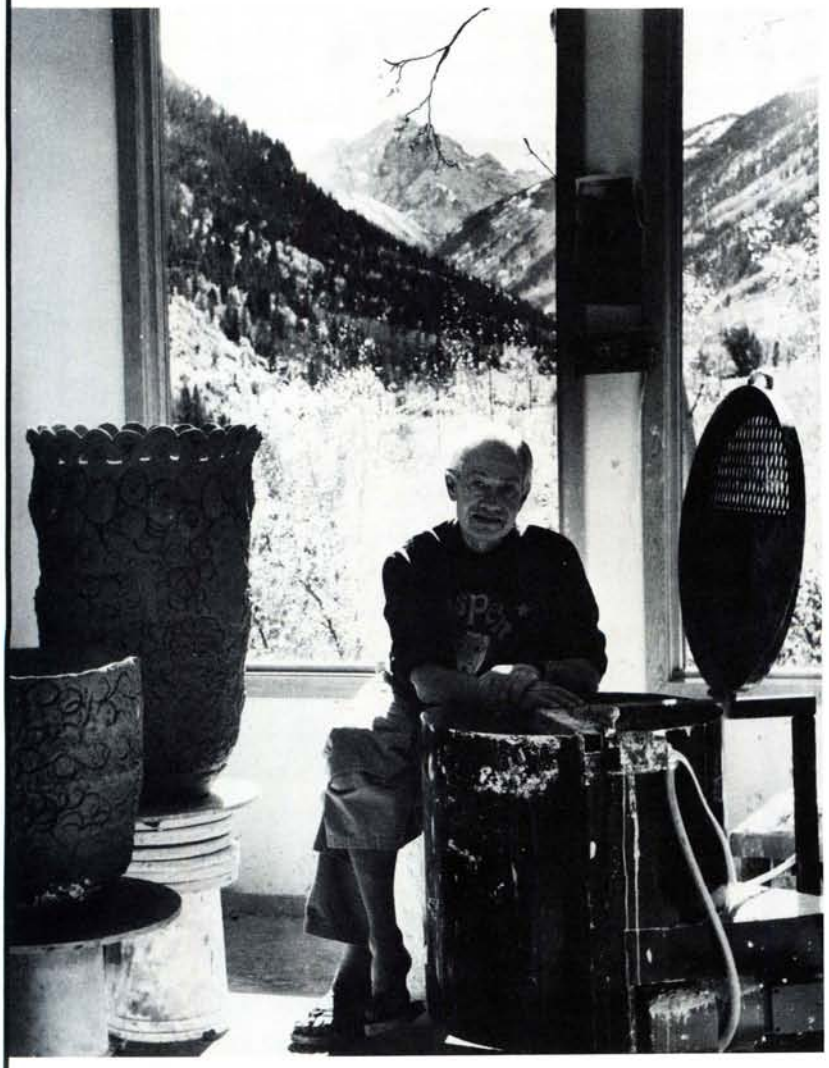
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Letters

From the Sinister Side

It is a big mistake to treat left-handed ceramics students differently, unless they're going to Japan. Most electric wheels don't have "reverse" switches, and that can limit a student needlessly to learn to throw in a clockwise direction.

Having been a potter for almost 30 years and a teacher of ceramics for 20, my experience with left-handed students is that sometimes (not always, fortunately), right-handed instructors feel they are doing left-handed students a favor by having them learn to throw with the wheel traveling in a clockwise direction. The real truth is that the counter-clockwise direction of the wheel favors the left-handed potter. I usually try to hide the fact that I'm left-handed while teaching beginning throwing classes because the right-handers (most students) think they can't do it because they're right-handed. Someone always sees very soon that I pick up a pencil with my left hand, and I try to convince everyone that it is not that easy for anyone to throw pots at the beginning.

I've suggested to many advanced students that they try opening the clay with the left hand so they won't have to switch when it's time to bring up the wall. A right-handed potter, no doubt, showed them how to do it the other way; and they can't (or won't) change. Some of the best potters are left-handed, and they throw counter-clockwise: Kurt Weiser, Frank Boyden, Craig Easter and Tony Hepburn (though Hepburn is not known as a thrower) to name only a few. It would be interesting to research the subject, because there is a long list of southpaws who are superior potters. The hand on the inside of the pot needs more strength and control. With pots, as with people, what's happening on the inside is most important.

Sandra Johnstone
Los Altos, Calif.

Product Liability Insurance

I have been investigating the possibility of carrying "product liability" insurance. The more I ask, the less I know. Few potters carry it and the insurance companies I ask aren't interested in even talking about it. Any ideas on what to know and where to get it?

Jean Covert
Glen Ellyn, 111.

The Real Culprit

I would like to comment on one of the answers in the October 1986 Questions column, page 15, concerning crystal formation in glazes during cold weather.

I believe, from personal experience, that lithium carbonate and not Gerstley borate is the real culprit here. Almost every glaze I use has Gerstley borate in it, and I never get crystals. On the other hand, almost every lithium carbonate glaze I have ever seen has crystal formation. Industrial cooling systems which experimented with lithium-based refrigerants have largely been abandoned because of crystallization problems. Apparently ours is not the only industry to encounter the problem.

Bob Hasselle
Cincinnati

The Inside of the Outside

The article by Stephen DeStaebler in the September issue is priceless.

Julienne Levitz
Palo Alto, Calif.

Folk Heritage

I would like to see the folk potters of the U.S. recorded and appreciated before they all pass away. Many are in their 70s. They are a part of American pottery history and every bit as important as the Japanese folk potters who are pictured in *Ceramics Monthly* constantly. As American primitive crafts are now on a popularity course, it would seem appropriate to show the methods and pictures of our own folk potters' work in your magazine. Let's start drawing from our own heritage.

Bonnie Staff el
Brasstown, N.C.

I hope you will continue to publish articles about traditional potteries in foreign countries. With some luck, these more "primitive" operations will still be around when the gallery-owner types who support us modern potters have moved on to hype some other sort of enterprise.

Name withheld by request

Dust Blusters

I have owned and used two models of the Black & Decker Dustbuster since they first came on the market. I found them to be indispensable for keeping my studio clean from chemical spills and dust.

I began noticing that objects in my studio were dustier than they should be (I am meticulous in keeping the studio clean, not just for safety's sake but because I also use it for other types of art work besides pottery). Finally I got smart and carefully placed a new filter bag on the Dustbuster and dumped some talc on the floor. I turned on the machine and, to my dismay, a cloud of white dust bypassed the filter. Of course the filter is not expected to pick up 1-micron particles, but the incoming air should not bypass the filter.

I went to the Black & Decker service center nearby and tried the latest model on talcum powder with the same results—a cloud of dust. The service center couldn't have cared less. I called the representative in Atlanta and was told to call Ed Kusinstsi of Black & Decker Representatives at (296) 926-3248, and told him to test their machine with some talcum powder. I asked him to please call me back and give me the results of the test. That was over four months ago and I have not had a phone call yet.

Before anyone buys a Dustbuster they should try the talcum powder test. If you suffer from sinus trouble, asthma, dust allergies—beware. It doesn't do any good to dust your household articles just to have the dust redistributed.

I still find my Dustbuster useful but every time I replace the filter bag I coat the contact area with Vaseline to keep the dust from bypassing the filter, and use a sponge when possible to keep areas clean. Before buying any type of vacuum sweeper, give it the talcum powder test. I simply cannot afford a minimicron filter machine. The best way to use any vacuum sweeper is to have a discharge hose which blows the dust outside into the atmosphere. This includes water-cleansing vacuum machines.

Jack Mason
Stone Mountain, Ga.

Regardless of the quality of operation of the Dustbuster; those who work with clay should know that vacuuming is not a recommended method of cleaning any studio interior; unless the vacuum is specifically designed for the purpose of cleaning up the finest ceramic material particles. That excludes most vacuum systems, including the Dustbuster. Wet cleaning is much simpler and if thoroughly done, eliminates much of the total dust hazard of ceramic processes.—Ed.

Subscribers' Comments

Things are really happening in South Africa—ceramic works have taken on an identity with an African flavor. Unfortunately, the art/craft battle has also stuck its neck out at the same time. Come on! Let us forget our differences, and let the "clay people" set an example for the rest of the world.

Andre Meyer
Cape Town, South Africa

Hats off to your Letters section. What a fine forum for readers to be heard and for an awareness of the opinions across the country.

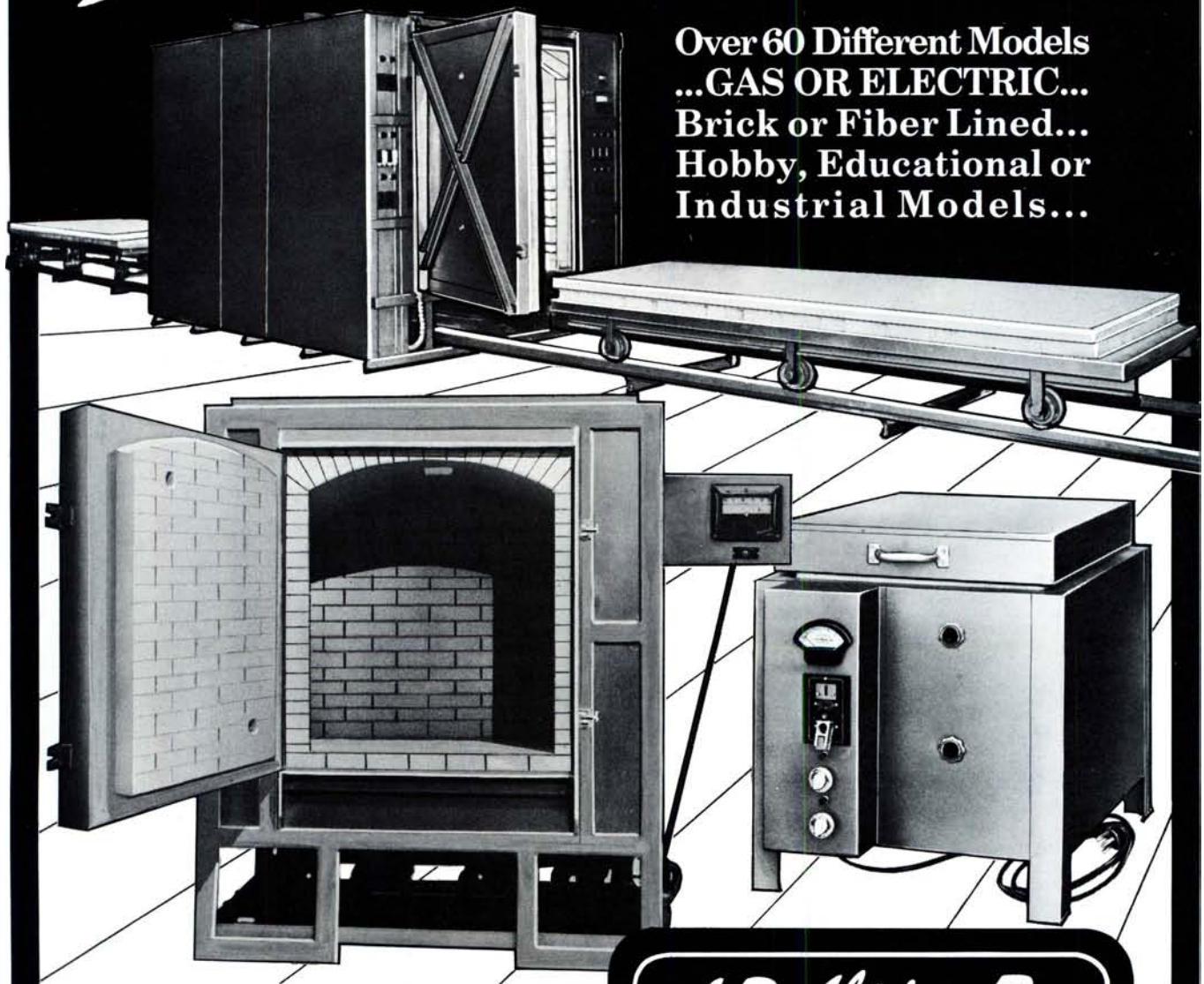
Margaret Ann Hoy
Kapaau, Hawaii

Ceramics Monthly **gets better and better to read and to look at. It's especially pleasing to see an increase in coverage of critical and aesthetic issues in ceramics. I'm quite interested in the questions involved in distinguishing the parameters integral to ceramics criticism and art in general (if there are differences). Personally, I'm grappling with the age-old question of "statements," about clay, about the world, about personal expression. I'd love to read people's ideas on these issues.**

Adrienne Yurick
Brooklyn

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

Conferences

Hawaii, Oahu *April 7-10, 1987* The "National Convention of Craftspeople" will include seminars on marketing techniques, insurance, financial planning, workplace hazards, legal issues, computer software for craftspeople, etc. Fee: SI00 per person; $150 for couples. Contact: The National Convention of Craftspeople, c/o Joao and Holly, 111 Liberty St., Petaluma, California 94952; or call: Harvest Festival (800) 321-1213; or, within California, (707) 778-6300.

Louisiana, Baton Rouge *January 30-February 1, 1987* "Poetry & Professionalism: Crafts in the Post-Industrial Age," organized by the American Crafts Council/Southeast Region and the Louisiana Crafts Council, will include panel discussions and lectures addressing the historical and contemporary role of the craftsperson in society, professional and aesthetic issues, marketing, etc.; plus workshops, exhibitions and commercial displays. Clay workshop leaders: Akio Takamori and Michael Simon. Contact: Lynda Katz, 450 W. Bennett Rd., Independence, Louisiana 70443; or call: (504) 878-6441. Or: Toni Bova, 644 Camellia, Baton Rouge 70806; or call: (504) 344-7228.

Massachusetts, Boston *February 11-14, 1987* The annual meeting of the College Art Association of America, will include sessions on art history and studio art. A placement service is provided for those interested in college teaching, art administration and related fields. Contact: College Art Association of America, 149 Madison Ave., New York, New York 10016; or call: (212) 889-2113.

New York, Syracuse *April 8-11, 1987* "Ceramics in the Art World," the 21st annual National Council on Education for the Ceramic Arts (NCECA) conference, hosted by the Everson Museum and the Syracuse University School of Art, will include exhibitions, workshops, panel discussions, slide lectures, etc., plus social events and commercial exhibits. Participants will include artists, gallery personnel, critics, collectors and museum professionals. Contact: Ronald A. Kuchta, Everson Museum of Art, 401 Harrison St., Syracuse 13202; or call: (315) 474-6064.

Solo Exhibitions

Arizona, Tempe *through December 5* Joan Rosenberg, "Jazz and Stuff"; at the Memorial Union Gallery, Arizona State University.

Illinois, Chicago *through January 4, 1987* "Louis Sullivan: The Function of Ornament," includes photographs and drawings of terra-cotta decorations and building fragments; at the Chicago Historical Society, Clark St. at North Ave.

Kentucky, Owensboro *December 1-12* John D. Reynolds; at Brescia College Gallery, 120 W. Seventh St.

Missouri, Saint Louis *through December 24* Sandy Simon, porcelain. *December 1-31* Chris Gustin; at Pro Art, 5595 Pershing.

New York, New York *through December 9* Eva Stettner, figurative sculpture; at Delawrence-Maine Gallery, 26 Beaver St.

December 3-24 Eileen (Bernie) Murphy, "New Naturalism in Salt-glazed Stoneware"; at Smith Gallery, 1045 Madison Ave.

New York, Rochester *through December 6* Frank Boyden; at Dawson Gallery, 349 East Ave.

North Carolina, Rocky Mount *December 7-26* David and Mary Farrell, "Westmoore Pottery"; at Rocky Mount Arts Center, 1173 Nashville Rd.

Ohio, Wooster *through December 17* "Joyce Kozloff: Visionary Ornament," includes photographs of works in public places, tiles mounted on plywood and collaborative ceramics; at the College of Wooster Art Museum.

Rhode Island, Providence *December 7-January 5, 1987* Carden Holland Cerullo, "Of Hawk and Wizard...Sword and Knight," mosaic murals depicting Arthurian legends; at Bert Gallery, Biltmore Hotel.

Group Exhibitions

Arizona, Mesa *through December 13* "Clay Forte," national juried exhibition; at Galeria Mesa, 155 N. Center St.

Arizona, Tucson *December 5-January 3, 1987* **N.** Skreko Martin, Andrew Rush and Jon Eric Schafer, "Feats of Clay"; at the Beth O'Donnell Gallery, Saint Philips Plaza, 4340 N. Campbell, Suite 64. *December 6-January 18, 1987* Bill Berchou, Esmeralda Delaney, Tom Hatton, Emily Carpenter Long and Doug Schuneman, "Flights of Fancy"; at Obsidian Gallery, 4340 N. Campbell Ave., Saint Philip's Plaza, Suite 90.

California, Brea *through December 11* "Orange County Associated Artists 20th Annual All Media Juried Exhibition"; at Brea Gallery, Civic Cultural Center.

California, La Jolla *through December 23* "Fantasia" and "Judaica," multimedia exhibitions; at Gallery Eight, 7464 Girard Ave.

California, Oakland *through January 11, 1987* "Best Picks," an exhibition of work by four Bay Area artists, includes Robert Brady, sculpture; at the Art Special Gallery, Oakland Museum, Tenth and Oak Sts.

California, Sacramento *through January 4, 1987* "Masterpieces of Ming," 35 examples of 15th-century, blue-and-white porcelain from the collection of the Asian Art Museum of San Francisco; at the Crocker Art Museum, 216 O St.

California, San Diego *through January 10, 1987* "Interior: The Home—Exterior: The Landscape," includes Sandy Brown, colored dinnerware; Stephanie DeLange, slip-cast porcelain; Thom Hatton, casseroles and teapots; Michael Lamar, ceramic and mixed-media sculpture; Les Lawrence, plates and sculpture; and Beverly Saito, sculpture; at Wita Gardiner Gallery, 535 Fourth Ave.

California, San Francisco *through December 14* "Chanukah 86," includes contemporary ceramics; at the Jewish Community Museum, 121 Steuart Street.

through June 28, 1987 "Italian Maiolica from the Arthur M. Sackler Collection," works from the 15th through 18th centuries; at the California Palace of the Legion of Honor, Lincoln Park.

December 4-January 3, 1987 Annette Corcoran, Michael Lamar and Cathryn McBride, "Teapot Show"; at Dorothy Weiss Gallery, 256 Sutter St.

California, Santa Ana *through March 1, 1987* "Colombia before Columbus," approximately 250 ceramic objects dating from 2000 B.C.; at the Bowers Museum, 2002 N. Main St.

Colorado, Denver *through December 28* John Aaron, Stephen L. Morse, Maynard Tischler and Melissa Zink, "Figure and Landscape: Western Ceramicists"; at the Denver Art Museum, 100 W. 14 Ave. Pkwy.

Connecticut, Guilford *through December 23* Eighth annual juried "Holiday Exposition"; at Guilford Handcrafts, 411 Church St.

Connecticut, Middletown *through December 14* "Wesleyan Potters 31st Annual Invitational Exhibit and Sale"; at 350 S. Main St., Rte. 17.

Connecticut, New Haven *through December 23* "18th Annual Celebration of American Crafts"; at the Creative Arts Workshop, 80 Audubon St.

D.C., Washington *through December 27* "Good Humor II," includes Rosebud Reina, handpainted wall plates; at Jackie Chalkley, Foxhall Square, 3301 New Mexico Ave., NW.

Florida, Hollywood *December 13-January 25, 1987* "Community Art Alliance Annual Exhibition"; at the Hollywood Art and Culture Center, 1301 S. Ocean Dr.

Georgia, Atlanta *December 2-February 1, 1987* "The Burghley Porcelains," 17th- and 18th-century Japanese works from the Burghley collection; at the High Museum of Art, 1280 Peachtree St., NE.

Illinois, Chicago *through January 4, 1987* "The Antiquarian Society Exhibition," includes ceramics; at the Art Institute of Chicago, Michigan Ave. at Adams St.

through January 5, 1987 "Pattern and Color, Surface to Form"; at Esther Saks Gallery, 311 W. Superior St.

Illinois, Highland Park *through January 17, 1987* John Glick, "Viewpoints: Anagama/Porcelain/Stoneware"; and Linda Shusterman, "Functional Work"; at Martha Schneider Gallery, 2055 Green Bay Rd.

Indiana, Greencastle *through December 14* "Marj and Richard Peeler—Ceramics and Sculpture 1946-1986"; at the DePauw University Art Center Gallery.

Indiana, Indianapolis *through December 28* "The Folk Tradition," approximately 60 objects used in American homes from the 18th through the early 20th centuries; at the Indianapolis Museum of Art, 1200 W. 38 St.

December 5-January 10, 1987 "Gifts," functional and sculptural crafts; at the Indianapolis Art League's Downtown Gallery, 110 West Washington Street.

Iowa, Ames *December 14-January 25, 1987*"Clay/Paper Show"; at the Octagon Center for the Arts, 427 Douglas.

Iowa, Mason City *through January 4, 1987*"Iowa Crafts: 19"; at the Charles MacNider Museum, Kinney-Lindstrom Gallery, 303 Second St., SE.

Louisiana, Covington *through December 18* "25th Anniversary Exhibition of the Louisiana Crafts Council"; at the Saint Tammany Art Association, 129 N. New Hampshire.

Maryland, Baltimore *December 4-January 3, 1987* Kenneth Beittel and William Pitney, "Classic Studio Pottery"; at George Ciscle Gallery, 1006 Morton St.

Maryland, Easton *through December 19* "Of Earth and Water," a three-person exhibition with Jeff Kirk, raku vessels and wall pieces; at Academy of the Arts, South and Harrison.

Massachusetts, Brockton *through December 28* Kendra Conn, Lisa Tully Dibble, Jeremiah Donovan, Stephen Erspamer and Francis Drury McGinn, III, the Swain School of Design Program in Artisanry (formerly at Boston University) master degree exhibition; at the Brockton Art Museum, Fuller Memorial.

Massachusetts, Cambridge *December 7-31* "Merry Christmas from Cleveland—A Group Show"; at Mobilia, 348 Huron Ave.

Massachusetts, Northampton *through December 28* Seventh annual "A Tea Party"; at Pinch Pottery, 150 Main St.

Massachusetts, Worcester *December 5-January 7, 1987* "3 Central Massachusetts Artists," includes a "Domestic Interiors" sculpture series by Heather Sussman; at the Worcester Craft Center's Gallery, 25 Sagamore Rd.

Michigan, Ann Arbor *through December 12* "Clay/10: Ceramic Cups"; at the Gallery of the Michigan Guild, 118 N. Fourth Ave.

Michigan, Detroit *through December 27* "Holiday Show"; at Pewabic Pottery, 10125 E. Jefferson Ave.

New Jersey, East Hanover *December 8-January 1,1987* **"Crafted Elegance for the Holidays" juried** exhibition; at the Nabisco Gallery.

New Jersey, Millburn *December 2-January 3, 1987* "Holiday Toys for Big Girls and Boys," includes Steve Smeed, functional porcelain bugles; and Maynard Tischler, ceramic cars; at the Sheila Nussbaum Gallery, 358 Millburn Ave.

New Jersey, Newark *through January 25, 1987* "Recent Acquisitions: Decorative Arts"; at the Newark Museum, 49 Washington St.

New Jersey, Trenton *through January 11, 1987*

Please Turn to Page 56

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Suggestions

from our readers

Tool Retriever

Retrieving dropped tools that are just out of reach can be done quickly, easily and without getting up from the wheel or worktable if you own a "crow's-foot." Fashioned somewhat like the cable release for a camera and approximately 2 feet in length, this mechanic's tool operates by pushing a button on one end, which extends and opens the clawlike finger hooks on the other end to grab what-



ever you guide it to. The finger hooks also allow it to hang conveniently from your slurry bucket. The tool is available (often for under a dollar) at auto parts stores or department stores in the auto section. *—Aimee Parramore, Orlando*

Easy Screening

To facilitate glaze sieving, purchase cone-shaped nylon paint screens (often under $2 for the 5-gallon size) from your local hardware or paint store. These fit perfectly into a pastry bucket so all one has to do is clamp the screen to the rim, pour in the glaze and lift out the screen. *—Jean Latka, Pueblo, Colo.*

Get a Grip on Your Ribs

For a better grip on your flexible metal ribs, simply go to your nearest hardware store and buy some of the textured tape used to gain better footing on stepladders and in bathtubs. I use the 1-inch-wide variety, scissor cutting a piece the shape of the rib, but smaller so that it is recessed about ¾ inch from the edge. These tape cutouts can be attached to both sides of a rib with negligible loss to flexibility, and immeasurable gain to grip. *—Doug Becken, Madelia, Minn.*

Promoting Customer Feedback

Potters who use mail delivery for orders can get prompt customer feedback by inserting a self-addressed, postage-paid postcard in the carton with the items shipped out. It should read:

Dear (Customer's Name):
Please circle one and return the card to me, postage paid.
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In the event pottery is damaged, please retain all pieces as well as the mailing carton, including address labels, in which it was sent.
Comments:

Thank you for your continued patronage.

You'll get a quick reply—an advantage for you. It's a great way to build a trusting, steady relationship with your valued customers.
—Joyce Jackson, Schenectady, N.Y.

Exact Handbuilding Patterns

When making a pattern for handbuilt work, I know that the final piece will be approximately 12½% smaller due to shrinkage, but I prefer sketching the actual size. That is, what I draw is what I want as the final product. My mathematical son has solved the problem by figuring the sketch should be enlarged by 14% for the pattern. The more sophisticated copiers will do this kind of enlarging for 10^ a copy. *—Elizabeth Drachman, Bethesda, Md.*

Dollars for Your Ideas

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

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Questions

Answered by the CM Technical Staff

Q *I want to locate a consistent, white matt glaze firing in the upper stoneware range (approximately Cone 10-11). Of additional interest would be colorants that could be added to this glaze to make greens and blues which could be compatible with the white. My current green and blue glazes crawl when in contact with my white base. Any suggestions?—B.G.*

The following recipe is a stable white matt glaze which should suit your purposes. As you would expect, it gets more fluid in the higher cone range of its limits.

WHITE MATT GLAZE (Cone 9½-11½)

Barium Carbonate	**21%**
Tin Oxide	**2**
Whiting	**8**
Zinc Oxide	**8**
Custer Feldspar	**51**
C&C Ball Clay	**10**
	100%

Several color variations are possible with the following additions:

Olive Green:
Chrome Oxide **0.25%**

Intense Blue:
Cobalt Oxide **1.67%**

Green:
Copper Carbonate **1.67%**

Turquoise:
Copper Carbonate **0.67%**

Speckled:
Granular Ilmenite **1.50%**

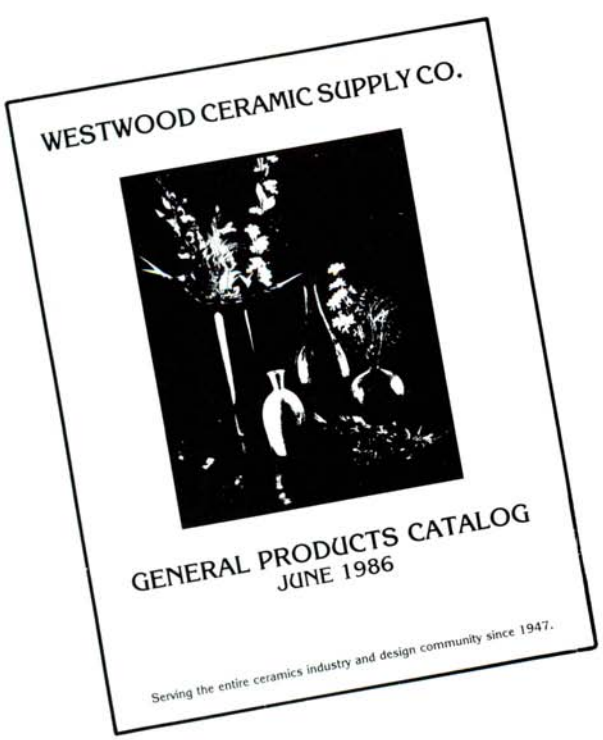
A lower-firing version of this recipe (down to Cone 6) may be created with a direct substitution of nepheline syenite for the Custer feldspar or with 25% nepheline syenite and 26% Custer feldspar. Color response varies somewhat with this change.

Q *For years Vve had problems getting glaze thickness right. Trying to judge by feel or the way glaze pulls away from one's finger are methods Tve used in the past which really aren't very accurate. Can you suggest a better, more consistent technique?—N.S.*

Try using a small cup with a nail hole in the middle of its bottom as painters do to test the specific gravity of their paint. When the cup is dipped in liquid, the time it takes for the substance to run out the hole is noted and the batch adjusted with more water to a proven standard. You can do the same thing with glazes, either using a paint cup (purchased at a store selling paint spraying equipment) or a cup you've made yourself.

Another method—perhaps more accurate than the methods you have been using, but requiring more time to learn than the specific gravity test—is to keep some bisqueware around the studio (broken pieces, seconds, etc.) and dip these in the proposed glaze, scratching through the drying glaze surface with a fingernail to note the thickness. Nearly any potter can become very sensitive to appropriate thickness using this folk potters' technique practiced in many parts of the world.

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



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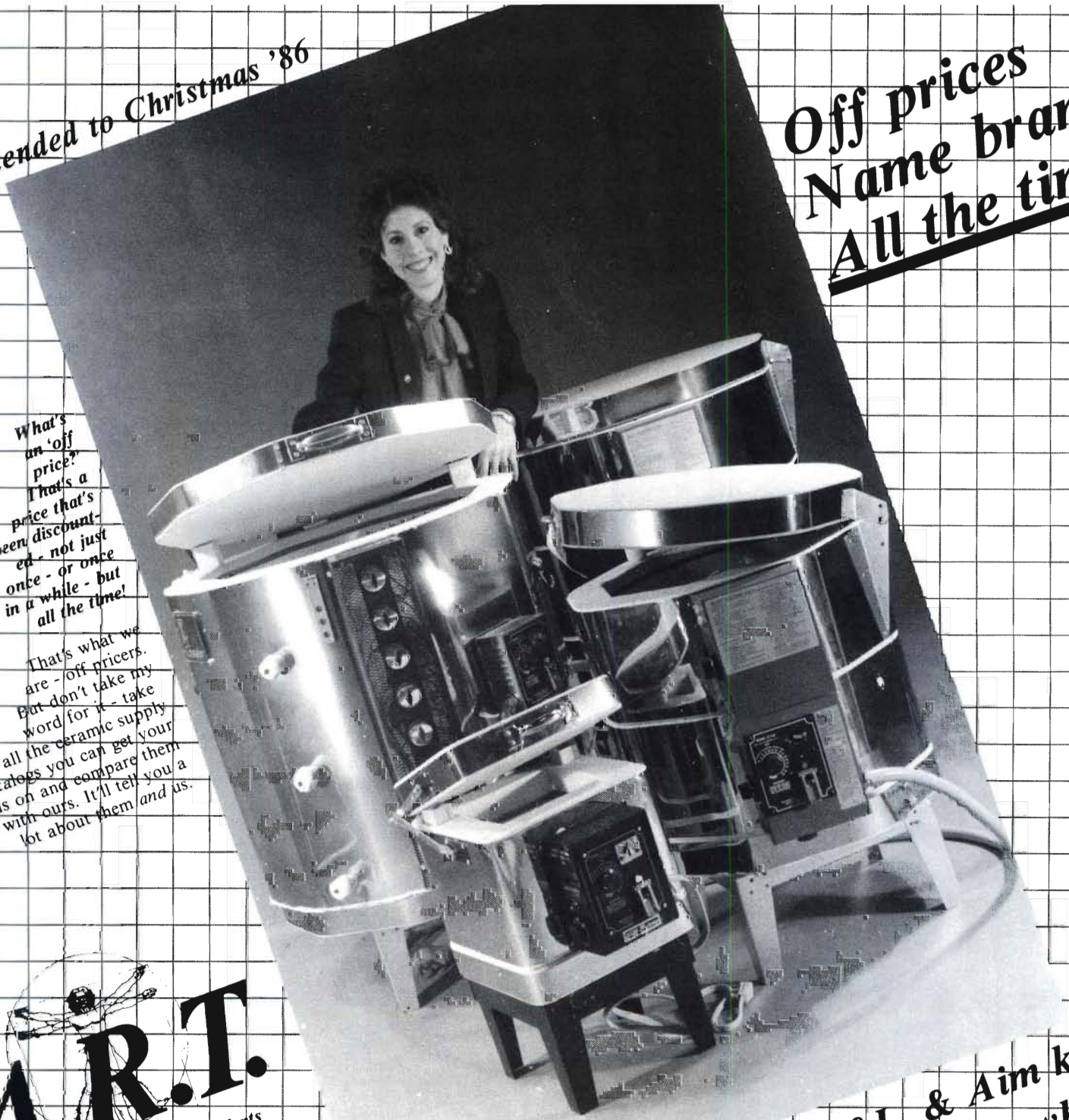
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Send announcements of juried exhibitions, fairs, festivals and sales at least four months before the entry deadline to: The Editor, Ceramics Monthly, Box 12448, Columbus, Ohio 43212; or call: (614) 488-8236. Add one month for listings in July and n>o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

International Exhibitions

December 15 entry deadline

Syracuse, New York "Arl Work" (April 8-11, 1987), NCECA-Syracuse invitational juried exhibition, is open to professional ceramists with additional occupations other than teaching. Send 6 slides and resume to: Gene Appleby, Cleveland Institute of Art, 11141 East Blvd., Cleveland, Ohio 44106; or call: (216) 229-0940.

January 22, 1987 entry deadline

Zagreb, Yugoslavia "II World Triennial Exhibition of Small Ceramics/Zagreb" (June 21-September 13, 1987) is juried from 1 work with dimensions not exceeding 6 inches in any direction. Send black-and-white photograph and resume. Awards. Fee: $40. Deadline for works: February 17, 1987. Contact: ULUPUH, Starcevicev trg 6/2, 41000 Zagreb; or call: (38 41) 440-639.

March 12, 1987 entry deadline

Los Angeles, California "Artists' Liaison" (first exhibition June 1-30, 1987) competition and marketing service is open to residents of the U.S. and Canada. $7500 in awards. Full-color catalog to be distributed. Juried from a minimum of 3 slides. Fee: $6 per slide. Send SASE to: Artists' Liaison, 1341 Ocean Ave., #61, Santa Monica, California 90401; or call: (213) 399-9306.

National Exhibitions

December 5 entry deadline

Mesa, Arizona "The Human Form" (April 14-May 9, 1987) is juried from slides. $700 in awards. Contact: Galeria Mesa, The Human Form, Box 1466, Mesa 85201; *or* call: (602) 834-2242.

December 8 entry deadline

Mesa, Arizona "Expressions" (May 26-July 11, 1987), an all-media exhibition for artists with disabilities, is juried from slides. Awards. Contact: Expressions, Box 1466, Mesa 85201; or call: (602) 834-2242.

Memphis, Tennessee The "6th Biennial Paper/Clay Exhibition" (February 22-March 29, 1987) is juried from 3 slides each of up to 2 entries. Juror: William Weege. Awards. Fee: $10. Contact: University Gallery, CFA 142, Memphis State University, Memphis 38152; or call: (901) 454-2224.

December 10 entry deadline

Lawton, Oklahoma "For Love or Money" (February 14-March 20, 1987) is juried from slides of up to 2 entries. Work should allude to romance or finance. Juror: Dave Hickey. Awards. Fee: $15. Send SASE to: For Love or Money, Department of Art, Division of Fine Arts, Cameron University, 2800 W. Gore, Lawton 73505. ^

January 15, 1987 entry deadline

Cedar City, Utah The 46th annual Cedar City "Multi-Media Art Exhibition" (April 2-May 1, 1987) is juried from slides of up to 2 entries. Fee: $10. Send SASE to: Cedar City Art Committee, Iron County School District, Box 879, Cedar City 84720.

January 23, 1987 entry deadline

Conway, Arkansas "Small Ceramics National" (March 16—April 8, 1987) is juried from slides. Juror: Don Reitz. Entry fee: $15 for 2 entries. Send SASE to: Helen Phillips, Box 1724, Art Department, University of Central Arkansas, Conway 72032.

March 1, 1987 entry deadline

Richmond, Virginia "Color & Clay" (August 27-September 30, 1987, then touring through September 1988) is juried from 3 slides. Juror: MaryAnn Fariello. Fee: $10. Send SASE to: Mary Ann Fariello, c/o HandWorkshop, 1812 W. Main St., Richmond 23220.

March 15, 1987 entry deadline

Goldsboro, North Carolina "Goldsboro's 8th Annual Juried Art Competition" (March 20-April 17, 1987) is juried from works. $5000 in awards. Fee: $12 for 2 entries. Contact: Community Arts Council, 901 E. Ash St., Goldsboro 27530; or call: (919) 736-3300.

March 23, 1987 entry deadline

Easton, Maryland The "23rd Annual Juried Show" (May 21-June 25, 1987) is juried from slides. Juror: William Olander. Awards. Contact: 23rd Annual Juried Show Prospectus, Academy of the Arts, Box 605, Easton 21601; or call: (301) 822-0455.

Regional Exhibitions

January 19, 1987 entry deadline

Wichita Falls, Texas "Works in Clay V" (March 20-April 16, 1987) is open to residents of Louisiana, New Mexico, Oklahoma and Texas. Juried from slides. Juror: Mary Jane Edwards. Awards. Fee: $15 for up to 3 entries. Contact: Ann Hunter, 2202 Harrison, Wichita Falls 76308.

January 31, 1987 entry deadline

Las Cruces, New Mexico "From the Ground Up VI" (February 5-21, 1987) is open to residents of Arizona, New Mexico and Texas. Juried from up to 3 works. Awards. Send SASE to: Jan Archey, 4140 Senna Dr., Las Cruces 88001; or call: (505) 522-3765.

February 1, 1987 entry deadline

Huntington, West Virginia "Exhibition 280: Works off Walls" (March 8-April 5, 1987) is open to artists living within a 280-mile radius of Huntington. Work should be freestanding or capable of being suspended from a ceiling. Juried from works. Jurors: Dan Dailey, Theo Portnoy and Sarah Rogers-Lafferty. $7000 in awards. Contact: 280 Coordinator, Huntington Galleries, 2033 McCoy Rd., Huntington 25701; or call: (304) 529-2701.

March 1, 1987 entry deadline

Albuquerque, New Mexico "Clay in '87" (June 5-July 26, 1987) is open to artists from Arizona, Colorado, New Mexico, Oklahoma, Texas and Utah. Juried from slides. Juror: Wayne Higby. $2000 in awards. Contact: Ilena Grayson, 1211 Marigold Dr., NE, Albuquerque 87122.

Fairs, Festivals and Sales

December 10 entry deadline

Birmingham, Alabama "Magic City Art Connection" (April 10-11, 1987) is juried from 4 slides. Jurors: Tom Butter and Vicki Kopf. Entry fee: $5; booth fee: $60 for a 10x14-foot space. Scholarships available. $12,500 in awards. Contact: Eileen Kunzman, Magic City Art Connection, Operation New Birmingham, Suite 501, Commerce Center, 2027 First Ave., N., Birmingham 35203; or call: (205) 254-2626.

December 15 entry deadline

Rhinebeck, New York "Crafts Fair at Rhinebeck" (June 26-28, 1987) is juried from 5 slides. Fee: $15. Contact: Crafts at Rhinebeck, Box 389, Rhinebeck 12572; or call: (914) 876-4001.

January 1, 1987 entry deadline

Bella Vista, Arizona "Bella Vista Arts & Crafts Festival" (October 16-18, 1987) is juried from 2 photos and a resume. Contact: Irene Shelby, The Village Art Club, 303 Town Center, Bella Vista 72714; or call: (501) 855-2064.

January 9, 1987 entry deadline

Stevens Point, Wisconsin The 15th annual "Festival of the Arts" (March 29, 1987) is juried from 4 slides. Entry fee: $5. Booth fee: $30. Contact: 15th Annual Festival of the Arts, Box 872, Stevens Point 54481; or call: (715) 341-4655.

January 30, 1987 entry deadline

New York, New York "The 11th Annual American Crafts Festival" (July 4-5 and 11-12, 1987) is juried from 5 slides. Entry fee: $8. Booth fees: $280-$320 per weekend. Send SASE to: Brenda Brigham, American Concern for Artistry and Craftsmanship, Box 650, Montclair, New Jersey 07042.

New York, New York "Fourth Annual Autumn Crafts Festival" (August 29-30, September 5-7 and 12-13, 1987) is juried from 5 slides. Entry fee: $8. Booth fee: $285 for each 2-day weekend; $315 for the 3-day weekend. Send SASE to: Brenda Brigham, American Concern for Artistry and Craftsmanship, Box 650, Montclair, New Jersey 07042.

February 1, 1987 entry deadline

Evansville, Indiana "Ohio River Arts Festival—Arts on the Walkway" (May 9-10, 1987) is juried from 3 slides. $1500 in awards. Entry fee: $10; booth fee: $50 for a 10x12-foot space. Contact: Carol D. Gottliebsen, Evansville Arts & Education Council, 16½ S.E. Second St., Suite 210, Evansville 47708; or call: (812) 422-2111.

Frederick, Maryland The "13th Annual Frederick Craft Fair" (May 15-17,1987) is juried from 5 slides. Entry fee: $10. Booth fees: $ 185—$285. Contact: Noel Clark, National Crafts Ltd., Gapland, Maryland 21736; or call: (301) 432-8438.

Asheville, North Carolina The 8th annual "Winterfest Art & Craft Show" (February 12-14, 1987) is juried from slides or photos. Fee: $120; nonmembers $135. Send legal-size SASE to: Betty Kdan, High Country Crafters, 29 Haywood St., Asheville 28801; or call: (704) 254-0072.

February 6, 1987 entry deadline

Boynton Beach, Florida "Boynton's G.A.L.A. (Great American Love Affair)" (March 6-8, 1987) is juried from 3 slides, 1 of display. Awards. Fee: $65. Contact: Boynton's G.A.L.A., Box 232, Boynton Beach 33425; or call: (305) 734-8120, ext. 432.

February 7, 1987 entry deadline

Farmington, Connecticut "The Summer Crafts Fair" (June 20—21, 1987) is juried from 5 slides. Entry fee: $10. Booth fees: SI35—$225. Contact: Brian J. McCartney, Mil Productions, Box 938, Vernon, Connecticut 06066; or call: (203) 745-5071.

February 10, 1987 entry deadline

Baton Rouge, Louisiana The 14th annual "Fest for All" (May 23-24, 1987) is juried from 6 slides. Entry fee: $10. Booth fee: $110 for a lOxlO-foot space. Contact: Richard Sabino, River City Festivals Association, 427 Laurel St., Baton Rouge 70801; or call: (504) 344-3328. ^

February 14, 1987 entry deadline

Worcester, Massachusetts The Worcester Craft Center's "17th Annual Craft Fair" (May 15-17, 1987) is juried from 5 slides. Entry fee: $15. Booth fees: $140—$170. Contact: Craft Fair Registrar, Worcester Craft Center, 25 Sagamore Rd., Worcester 01605; or call: (617) 753-8183.

February 15, 1987 entry deadline

Indianapolis, Indiana The 17th annual "Broad Ripple Village Art Fair" (May 16-17, 1987) is juried from 3 slides. Fee: $40 for a 15x15-foot space. Contact: Marge Beal, Indianapolis Art League, 820 E. 67 St., Indianapolis 46220; or call: (317) 255-2464.

Ann Arbor, Michigan The 28th annual "Ann Arbor Street Art Fair" (July 22-25,1987) is juried from 5 slides. Fee: $15. Contact: Ann Arbor Street Art Fair, Box 1352, Ann Arbor 48106.

February 21, 1987 entry deadline

Guilford, Connecticut "Guilford Handcrafts 30th Annual Crafts Exposition" (July 16-18, 1987) is juried from 5 slides. Clay juror: Washington Ledesma. Awards. Fee: $12. Contact: Fernn Hubbard or Joyce Wright, Box 221, Guilford 06437; or call: (203) 453-5947 or 453-6237.

February 24, 1987 entry deadline

Bartow, Florida "Bartow's Bloomin' Arts Festival" (March 13-14, 1987) is juried from 3 slides or photos; 1 of display. Entry fee: $5. Booth fee: $40 for a 10x10-foot space. Send SASE to: Nell Schulz/Kit Cramer, City of Bartow Art Guild, Garden Club, Box 1351, Bartow 33830; or call: (813) 533-4171.

Please Turn to Page 54

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Nick 'Corky' Nero

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4½"	4"	.60	.70	.80
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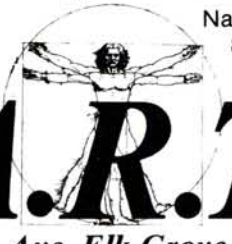
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Comment

Can Apprenticeship Survive?

by Michelle Coakes

In the 66 years since the inception of Bernard Leach's pottery in England, apprenticeship has remained the most effective means for training self-sufficient, functional potters in modern times. Unlike a university education, an apprenticeship can provide a clear and accurate view of life as a working artisan.

Certainly, pottery apprenticeships in the western world existed prior to Leach, but those that remained then were the ragtag remnants of a once-strong system in danger of dying out. Leach and his contemporaries brought the issue to the forefront and thereby revitalized it, at least for a while. Now the question arises: Can the apprenticeship system in pottery survive the economic, political and social change of the 1980s, or will it fade into history?

Through discussions with several potters from across the country, it has become apparent that there are few, if any, "traditional" apprenticeships (such as was offered at Leach's Saint Ives Pottery) available today. One reason mentioned repeatedly was that most potters/potteries don't offer a standard line of ware, and those that do (such as Rowe Pottery and Peter Jackson Pottery both in Cambridge, Wisconsin, which together produce and sell over 4000 pots per week) are not usually interested in training apprentices; they advertise for experienced production throwers.

Another reason for the change in apprenticeships is economic. "Ten years ago, a craft apprenticeship often began with a handshake and a verbal agreement roughly outlining the relationship," wrote Judith Northup-Bennett in the January 1981 *Crafts Report.* She noted that in entering the '80s "with the hard-pressed economy, increased professionalism in the crafts and more tightly enforced state and federal labor laws, fewer master craftsmen are willing to open their studios and commit time and energy to a casual arrangement. Also, aspiring apprentices are less willing to take on an apprenticeship without some assurances as to the length and type of training, and the rate of pay."

In his book *Apprenticeship in Craft*, Gerry Williams divides apprenticeships into three types: a No Money Plan; Money to the Master Plan; and Money to the Apprentice Plan. "Most apprentices in America are paid," he wrote. "But whether the pay is $40 a month or $200, complications for the master begin here. When one pays someone, one becomes an employer and must assume full responsibilities thereof by complying with government regulations. This includes payment of Social Security, Worker's Compensation and unemployment insurance, as well as taking out withholding taxes, etc."

And, by law, anyone who works for another is an employee, technically entitled to the current minimum wage. There have been instances where apprentices have sued their masters for back wages. Obviously, it can become a sticky matter for the master. The U.S. Department of Labor does have the authority to scrutinize any master/apprentice relationship, and this has been a potential hindrance to craftspeople who have considered taking on an apprentice.

Mark Derby apprenticed in John Glick's studio at Farmington, Michigan, from September 1984 to June 1985. His apprenticeship, like many others today, offered no pay, but rather a place to do his own work in the mornings. In the afternoons, he worked for John; this included sharing the clay and glaze chores, and much carpentry work (as a new studio was under construction at the time). Mostly, Mark says, he learned by watching, though there were often informal discussions of his work with Glick.

It is unrealistic for aspiring potters considering apprenticeship positions to think that they will be able to support themselves strictly from money earned as apprentices. They will need to have: an employed mate, a patron (or parents) willing to support them while they apprentice; work at a job in addition to the work done for the apprenticeship; or live off savings. Perhaps a combination of two or all of these options would be less painful.

In Mark Derby's case, an additional

Continued

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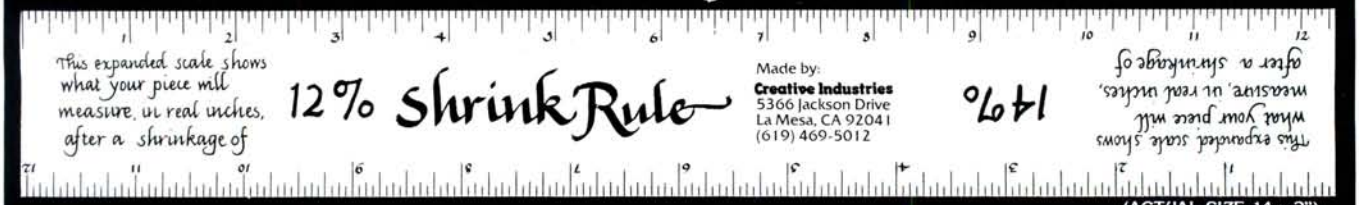
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job was needed for cash to pay rent, buy food, etc. A night job as a janitor paid the bills but left him little time for himself.

Mark says John Glick has a real commitment to passing on his knowledge about pottery, which seems to be one of the most important aspects of apprenticeships. John was, in fact, looking for an apprentice at the latest National Council on Education for the Ceramic Arts (NCECA) conference. He thinks that fewer young people are seeking apprenticeships these days, and wonders if this is evidence of fewer people looking at careers as functional potters.

Other potters have noted the trend away from career functional potting, especially when compared to the boom of the '60s and '70s. The reason may relate in part to sociological trends.

In the '60s and early '70s, the "back to the earth" and hippie movements were in full stride in America, and the life-style of a potter was particularly attractive. To be "anti-establishment" was "cool." Now, we have moved into the yuppie era. A smart three-piece suit, briefcase and a health club membership are symbols of the life-style many young people are seeking.

Still, while most potters are aware of these changes, few are truly worried about it. "The pendulum swings back again and again," they say. Some feel that the same elements that led to the crafts movement of the late 19th century, namely the alienation and dissatisfaction that were brought on by the industrial revolution, are paralleled in our society by the current technological revolution; thus an appreciation of working in the crafts is bound to be reborn. They feel that those who really want to be potters will somehow find a way.

The path that most choose is a university education. Unfortunately, while a college degree may not be a hindrance, it in all likelihood will not provide a potter with the survival skills needed in the "real world." And at its worst, a university art department will perpetuate the attitude that "craft" should bow its head in reverence to "art."

There seem to be fewer and fewer universities or art schools that can provide people with a thorough understanding of the making of good functional ceramics. Warren MacKenzie suggests that perhaps the best of these is Kansas City Art Institute, where Ken Ferguson teaches. But, K.C.A.I. does not have a graduate program in ceramics and the cost of tuition may be prohibitive for many people.

In an article in *Ceramics Monthly* (September 1985), studio potter Harry Davis addressed one of the most crucial problems with university training: "...chances are the teaching staff has no experience of what it takes to earn a living making sound pots at prices that do not exclude them from the work-a-day world of domestic life. In all probability, they came straight from another teaching institution of the same kind, staffed in the same way. There are now many successive generations of this sort of teacher. This is what I mean by the limiting factors associated with the training of potters. This alone explains a great deal about the jaundiced view many hold about the making of pots for use, for tedium is accentuated when skill is minimal."

One has to wonder then, just how valuable is the M.F.A. degree to someone whose goal is to become a functional potter? Perhaps the best reason for pursuing an advanced diploma is the freedom from economic demands and the time for exploration it can provide. The problem may be in trying to find a graduate program that respects the making of functional ware—one in which one need not constantly justify the desire to make functional pots.

In the ideal graduate program the instructor^) should have some knowledge of what it takes to make a living as a craftsperson. Marguerite Wildenhain, life-long studio potter and a student of the Bauhaus, discussed this aspect of ceramics education in America: "The crafts education in most schools is not sufficiently basic or thorough. The student may go out with a master's degree, but is not equipped to stand on his own feet in competition with other craftsmen. Also* the expensive and liberal waste of materials, the wasteful use of both in often senseless experimentation, give the student a totally unrealistic approach to his work. He feels lost when he has to earn all the things he took for granted in school. Also, the fact that students in the crafts are taught to be so-called 'artists' and to 'express themselves' before they are halfway decent apprentices, and in no way yet equipped as artists or craftsmen, to do so fosters half-baked craftsmen, who are no artists and who are very poor teachers."

I neither mean to paint a completely dismal view of university education, nor am I trying to suggest that a university program should be the same as an apprenticeship. Further, I don't want to

Continued

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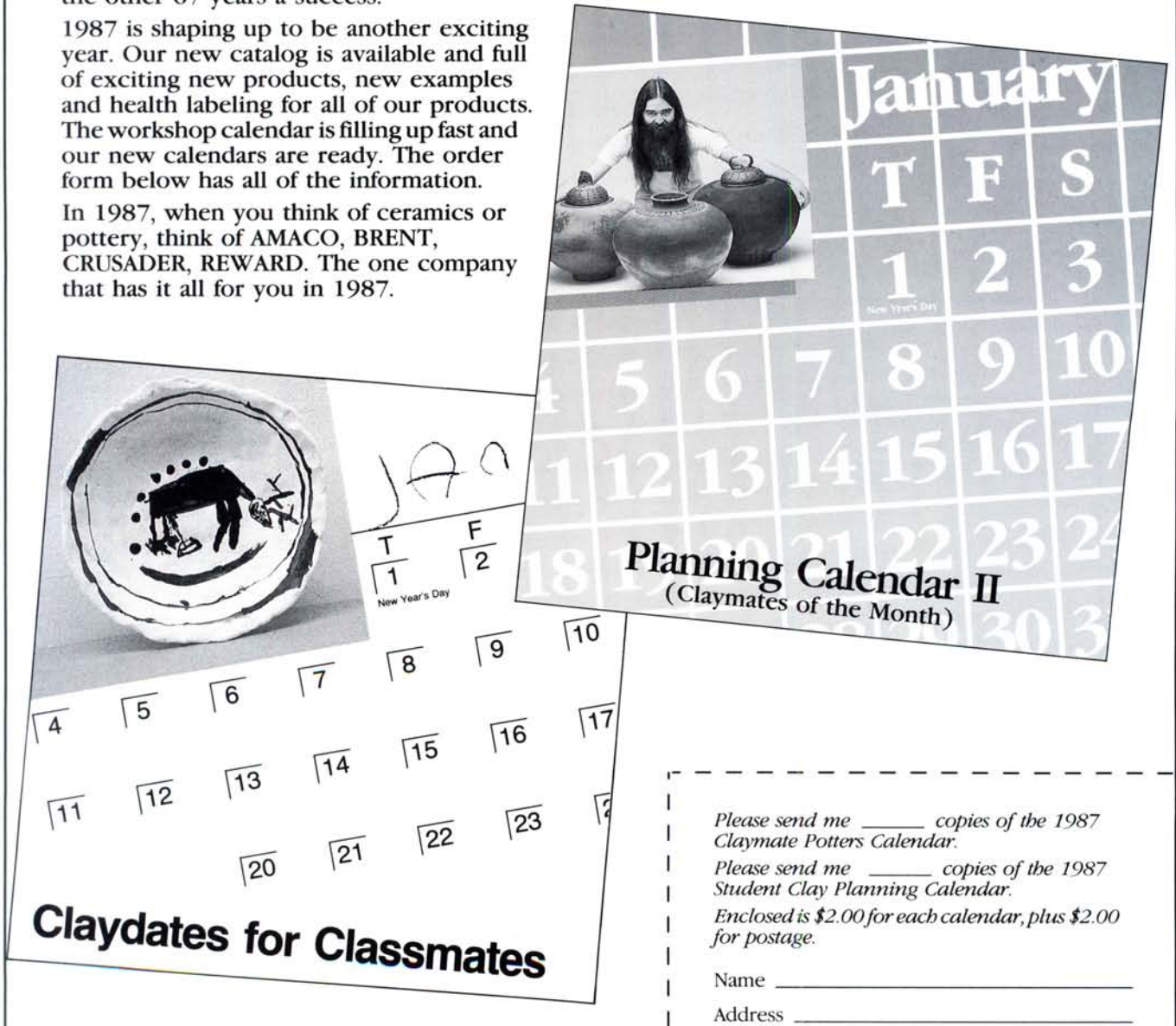
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suggest that universities should offer apprenticeships (although a few schools do, such as Berea College in Kentucky), but to hope that educational institutions can be open-minded enough to accept and encourage the making of good functional pottery. Can that be asking too much? At best, universities could work together with those involved in the apprenticeship system to provide a total education for those wishing to pursue careers as potters.

Studio potter Jeff Oestreich says he would like to see a central facility that could take on the responsibility of training self-sufficient potters capable of producing quality work. Right now he sees this role being fulfilled by what he calls the "clay camps"—places like Anderson Ranch Arts Center in Aspen, Colorado; Arrowmont School for the Crafts in Gatlinburg, Tennessee; Haystack Mountain School of Crafts at Deer Isle, Maine; and Penland School of the Arts and Crafts in North Carolina. These craft centers offer workshops with professional craftspeople—usually during the summer months, although some have year-round programs. Some offer university credit, and most offer some kind of financial assistance.

Such "clay camps" have the distinct advantage of providing direct contact with people who have experienced the trials and tribulations of making a living by their craft. Another advantage over the university setting is that the entire day is devoted to working in the studio, as opposed to the splintered schedule of English, MWF, 1:00-2:00; Ceramics, TTh, 3:30-6:00; etc.

America of the '80s is obviously different from England or Japan of the early 20th century. If the concept of apprenticeship is to survive, it must be adapted to what is happening now.

There are many positive steps being taken to insure the survival of the apprenticeship system. One of the more recent, and perhaps less visible steps, was the addition of classified ads to *Ceramics Monthly* in 1983. For quite some time, ceramists had felt a need for a more direct means of communication with one another. Through CM's classifieds, they are communicating with others on a national (and even international) level. Along with the first issue containing such ads appeared inquiries and offerings of apprenticeship positions. And they continue. Also, there are ads for full- and part-time jobs in potteries, cultural and teaching exchanges, equipment for sale or equipment needed, etc.

Founded as the result of an apprenticeship conference in Purchase, New York, in 1978, the National Council for Apprenticeship is "a coalition of craftsmen, educators, arts administrators and representatives of government dedicated to furthering the understanding and viability of apprenticeship in crafts," notes Gerry Williams in *Apprenticeship in Craft.* The group is now working on a follow-up book to the Williams text.

NCECA is another group that is active in regards to apprenticeship. The issue has often been addressed at annual conferences. These gatherings are friendly, informative and nurturing. It makes one think as Leach did: "not me alone—but all of us together wanting good things."

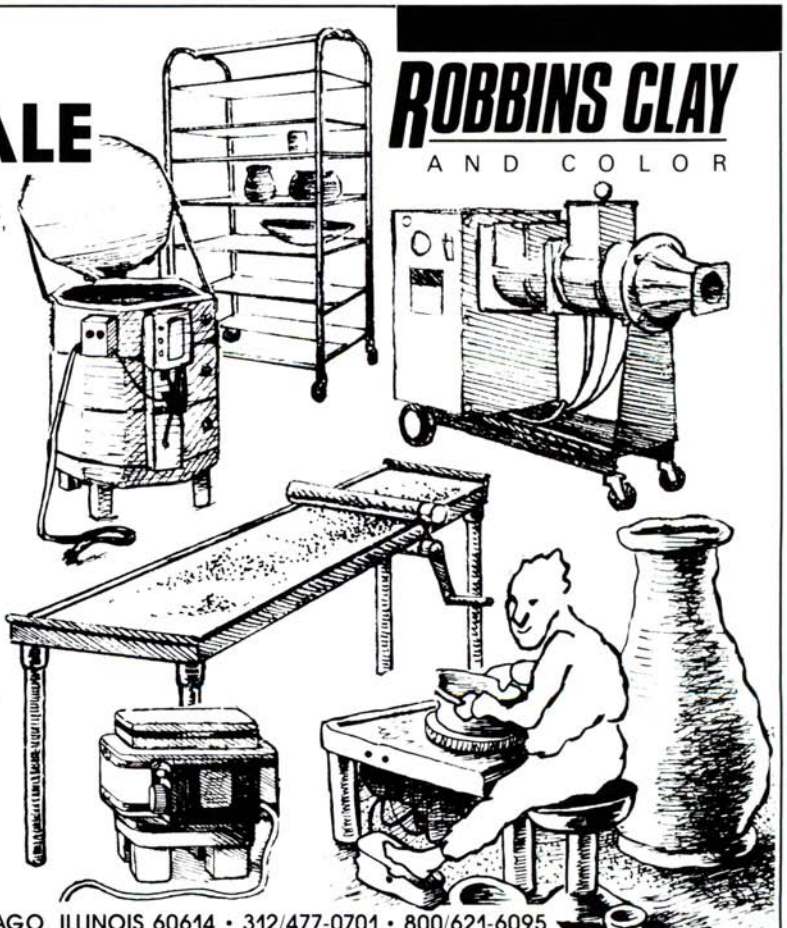
If individual professionals and organizations continue to show the concern for the health of the apprenticeship system that has been evident recently, it will survive the '80s. Of course, the "traditional" apprenticeship must undergo a few changes to meet new legal and economic requirements, but it certainly can remain of value to the student functional potter.

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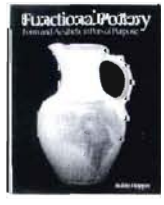
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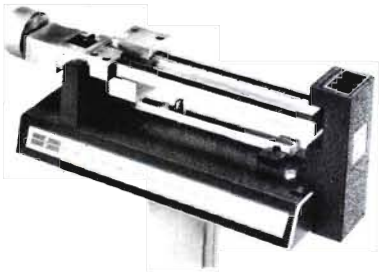
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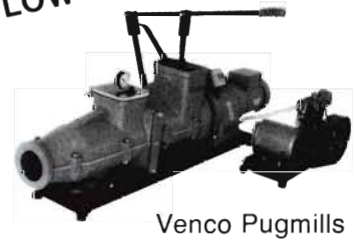
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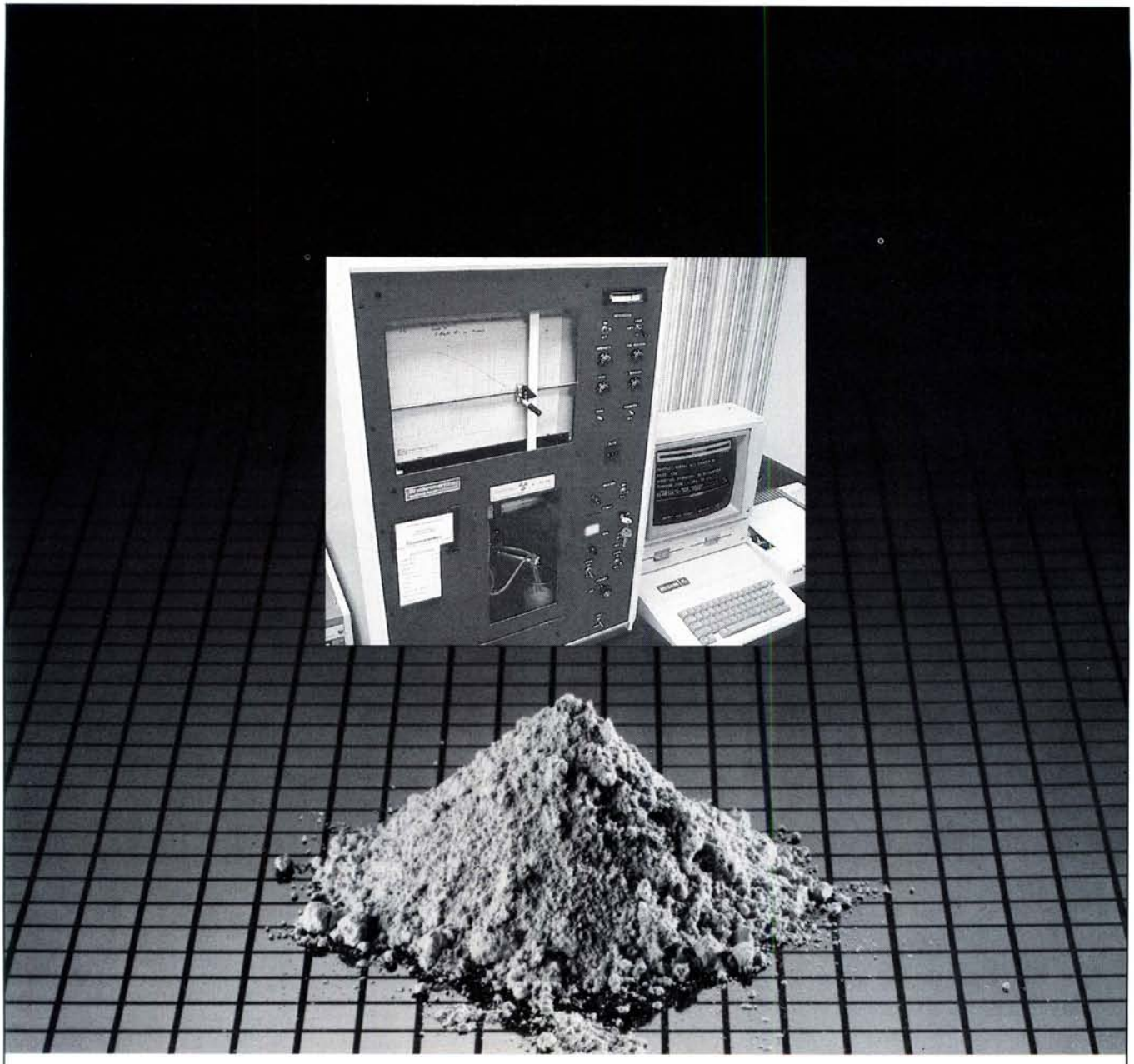
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Architecture of the Vessel

"What are the dynamics of the vessel? Is function or the memory of function one of them? Is the vessel a generalized form upon which is foisted the current or not so current trends popular in painting and sculpture? Or is it a vehicle for personal expressive content that at the same time is self-referential, embracing the structural, formal and historical aspects of the container? Do the distinctions have more to do with marketing strategies? Do words confer value, like 'pin' versus 'brooch,' or can 'vessel' be used to signify work that is truly an innovative hybrid, using the dynamics of the past and the craftperson's traditional respect and intimacy with materials, coupled with the vision of the artist to produce a unique and vital 20th-century art form?" These are some of the questions that sparked "The Architecture of the Vessel," a recent exhibition/symposium at the Rochester Institute of Technology (Rochester, New York).

During the symposium, clay and glass artists and historians addressed the aesthetic dynamics of the vessel and the architecture of containment. Throughout the day, definitions were supported with historical, philosophical and emotional viewpoints.

Symposium participants included Wayne Higby, professor at Alfred University; William Daley, professor at Philadelphia College of Art; Heather Dawkins, of the Nova Scotia College of Art and Design in Halifax; and Philip Rawson, dean of the School of Art and Design, Goldsmiths College, London. In their presentations, both Wayne Higby and Philip Rawson discussed the importance of the vessel's outside-inside relationship:

The Vessel: Denying Function

by Wayne Higby

The term "vessel" is useless. It no longer carries any meaning. Every hollow or concave object is referred to as a vessel. It even seems possible to stretch the application of the term to cover objects which merely carry related image information. At this point, no doubt, a drawing of a pot is also a vessel.

Recently, I risked taking a different approach. Rather than simply forgetting about the inflationary, indiscriminate use of the term vessel, I tried to give it a new edge, offering the following definition: "The contemporary vessel is an object that presents the formal essence of the pot exaggerated to reveal a personal artistic vision uninhibited by pragmatic issues of function."

In support of this definition, I briefly outlined the history of the word vessel as a term used in the scholarly professions of anthropology, archaeology and art history to focus attention on the pot that carried information important or unique to these fields of study. Based on this practice, it seems that a precedent has been set which allows us to distinguish, to some degree, pots in general from the more particularized vessel.

Contemporary pottery's uniqueness has been the development of an aesthetic of nonfunctionalism. Prior to the 20th century, pots (with rare exception) always carried a functional component—whether they were meant to be used or not, their potential to function was not *intentionally denied* by the artist-maker. Today, we can see and experience work which presents a conscious, intentional denial of function within the formal framework of the pot. This development may be the single most important new element to appear in recent decades of ceramic history.

Following this line of thinking it is possible to understand that the vessel as a form of expression must present the irreducible dynamics of pottery, but remain outside the realm of function. Accommodating use inevitably restricts freedom of expression and may, in fact, cause confusion on the part of the viewer as to the artist's intentions. The necessary introduction of technical organization or rational order impinges on the artist's ability to make a statement *about* the pot.

I am not suggesting that functional pottery cannot be considered art. I haven't even mentioned art. Harmonizing imagination and logic by addressing functional issues with creative vision is of equal value to the efforts of individuals who seek a different avenue of expression in the aesthetics of nonfunctionalism. However, it seems necessary to note the obvious: the functional pot and the nonfunctional pot are not the same thing. I prefer to see this distinction described by the term functional pot versus the term contemporary vessel—pot meaning functional pot and vessel meaning nonfunctional pot.

The aesthetic issues of functional pottery and the vessel are complex, subtle and difficult to articulate. The dense philosophical nature of these issues and their rather narrow boundaries make terminology important. If we are to share thoughts, either in writing or in verbal communication, words must carry meaning. Because the contemporary vessel is widely misunderstood as almost anything remotely resembling a pot, a clarification of the term seems mandatory.

If on the one hand we have the functional pot and on the other the contemporary vessel, what do we call the in-between? A curious quality of ambivalence exists in much of the pottery being produced today under the guise of the vessel. These objects provide no clear indication of how they are to be approached, thought about or experienced. This phenomenon of the neither-nor or either-or pot is fed by the uncertainty of ceramic artists who are unclear about their intentions or are unable to visually articulate their intentions to the viewer. A pot that is neither a vessel nor a functional object will lack definitive presence and create confusion in the viewer's mind. Confusion is not the same as ambiguity.

The Hans Coper pot in the "Architecture of the Vessel" exhibition is a good example of the ambivalent pot. Without question, it is an extremely beautiful piece—one of the most beautiful in the entire show—yet, it remains unclear. Is it functional? Did Coper mean for us to experience it purely visually? If I put something in it, do I destroy or dramatically alter its character? Currently, we think of Coper's pots as visual in nature. They are described in visual terms and celebrated for revealing abstract

"modern" tenets of sculpture in pottery form. Occasionally, Coper's pots are discussed in general terms concerning their functional implications, but not as functional objects. How did Coper think about his pots? Was he able to express himself in his work? After experiencing his pots, are we informed of his intentions? I don't think we are. I think Hans Coper became ambivalent about the issue of function as his work progressed, and he never seriously engaged the idea of the pot beyond its exterior form-surface configuration. Because of Coper's equivocal approach, his pots are basically ornamental—visually pleasing, but conceptually vague.

Size plays an important role in Coper's work. Some of his pots are so small as to close out almost all possibility of function; however, one could still put a few sprigs of sweet alyssum or maybe even a marigold or two in the smallest of them. Betty Woodman, on the other hand, uses size to deny function. Her well-known "Pillow Pitchers" are so large that they simply can't be used. These pots explore utility as an abstraction. With the help of a dramatic manipulation of materials and the simple device of impossible size, Betty is able to intensify for the viewer the concept of the pot. The "Pillow Pitcher" is a pot about pots, a pitcher about pitchers—a contemporary vessel not an ambivalent pot or a functional pot.

The device of impossible size is obviously a good means to consciously deny function while maintaining the formal dynamics of the pot, but it is not the only possibility. As well as using impossible size, Peter Voulkos cuts, slashes, rips and pokes through the surface of his pots as he maps their boundaries, allowing the functional integrity—not the formal integrity—of the pots to be violated.

In his beautiful Momoyama series, Ron Nagle did not put bottoms on the "cups." His statement is clear: These pots are about cups, style, color, etc.; don't bother trying to use them.

Richard DeVore frequently locates one or more openings at the interior center of a bowl form. These openings do not pass through the pot, but they do allow the viewer to see into another level of the bowl and suggest some obscure meaning or a function which we dare not transgress.

Bill Daley uses impossible size in his work, but also denies function through subtle questioning of inside-outside. His pots are in flux visually. They are constantly moving from outside to inside creating an infinity of relationships which suggests, among other things, the possibility that these two fundamental ingredients of the pot (inside and outside) might change places at any moment. Of course, it is possible to put something in Daley's vessels. They will hold magazines just fine. One can also eat off a hubcap. A small Joel Shapiro sculpture would make a fine doorstop. However, I assume most of us would refrain from treating the artist's work in such a casual manner. Daley's work is to be experienced visually. If you put something in it, you dismantle its aesthetic by closing down the inside-outside dynamic.

The pottery paradigm of inside-outside is also critical to my own work. Through the manipulation of surface via illusion, I am able to call into question the very existence of inside-outside by visually defying the idea that such a paradigm is real. Therefore, function is conceptually denied while simultaneously allowing the formal and metaphorical implications of the pot to be explored by way of traditional pottery form.

Constantin Brancusi made four large wooden cups between 1917 and 1920. None of these cups is hollow. Therefore, they were definitely not vessels, although they carried the image of a pot. Brancusi denied functionality and proclaimed the cup to be an object of pure contemplation.

A few ceramic artists in this century have matched what Brancusi did for the cup, but with the important difference of retaining the principal formal criterion of hollowness. Thus, rather than turning pottery into sculpture via image, these artists have asked us to reevaluate and contemplate the pot via its essential reality. They have made it clear that function is an undeniable possibility of the vessel and yet they have removed function as a logical conclusion in experiencing their work. These artists have established the definitive limits of the contemporary pot and have given the term vessel new meaning.

Articulation of Inner and Outer Space

by Philip Rawson

The title of this conference invokes a direct comparison between ceramics and architecture. A work of architecture always has an exterior and an interior. The art of architecture consists partly of combining the two into a single ordered image. Likewise, a pot has an exterior and an interior; and ceramic art involves a similar combining process—not quite the same, of course; you don't usually climb into your pots. But the comparison should make it clear that, as a good work of architecture's internal spaces are not simply its outer spaces reversed or inverted, neither should a pot's be.

Good art of all kinds produces images *of* space, not just *in* space, presenting to us concrete shapes which make space real for us, bringing home its various qualities. The space of art is not a semantic emptiness, a sort of void medium already existing "out there" somehow, resembling the Newtonian abstract space which scientists used to employ for calculation.

People often think of works of art as simple objects like other things, inserted into this neutral medium to be looked at, and somehow "revealed." My contention is that works of art are more serious and interesting than that. Every artist operates with a field or matrix of human responses layering out, encoding, then stating them in a set of terms which opens up an image of space which we then read as an articulated unit.

The term "articulation" means joining together differing parts to compose a functioning unity: in daily life we talk of an "articulated truck," an "articulated skeleton." The functioning unity is the only reason for the separate parts existing at all. Without the container trailer, the tractor has no valid identity. Similarly, with our subject: unless inner and outer space differ, there can be no sense of "articulation." In the cases of truck and skeleton, it is obvious that the kind of whole each composes only exists as a compound of parts; and those parts of lesser components. Together, they add up to the working whole.

This can show us a way of looking at all artistic meaning. Each piece adds up to what we can call its focal meaning (following the semantic philosopher Michael Polanyi). The lesser parts that contribute we can call subsidiary meanings. Wheels, springs, casings, motor, link mechanism and so on add up to the truck; its distinctively shaped bones add up to the skeleton. If you accept, as I do, that

a work of ceramic art conveys meanings of its own unique kind, we can see it as a similarily articulated structure of symbols, each of which has its own identity and role in the statement which amounts to the whole. (Incidentally, I find a most useful definition of a symbol to be: a thing which *means* something different from what it *is* as an object.)

The meaning-whole that the potter feels for and strives to symbolize in the pot, and the meaning-whole which arises in the user responding to the pot's forms are transmitted as articulated statements. If it is at all complex and profound, it needs, like truck and skeleton, to be broken down into simpler parts, each working in its own spe al way, and the relationships between these different parts, expressed by their different qualities and arrangements, give the totality of the work.

These parts have their own specific properties—such as roundness or angularity, particular density, curvature, opacity, transparency, mass, weight—all implying relationships between each other. They can only mean something, of course, to other human beings who have sets of memory structures and human responses similar to your own. In architecture, to pursue our comparison, we respond to the size, weight, layout and texture of walls, to the varied shapes and proportions of pillars and frames to masses in relation to our human scale; to surfaces in relation to our sense of touch; and to the suggestions a building gives of how far we need to go to reach *that* area, whether we can "go behind" *that* part, "reach" *that* one, how it feels to "pass through" *that* door, how one space after another "opens out" and "sounds." Most important, we are always meant to feel that architecture "rises," "towers," "soars," whereas we know that in reality all architecture has only colossal dropping weight. Its energies run downwards; but its shapes persuade us that they rise athletically upward.

The architecture of ceramics likewise works with implied energies. And, like the other architecture, it uses physical codes to mark out shapes of linear flow, stepwise interval and transition from volume to volume. They can consist of lines and linear surfaces; angular breaks in the surface in or out, such as shoulders, flanges, flutings, cuts or steps. They can be: ripples, finger striations, irregular undulations, humps and hollows, applique lumps or actual holes. On the broad scale, they can be structural components of various sizes; added features such as handles or knobs; relative proportions of heights to widths. They can be differentiated volumes. And they can be glazed or painted ornamental features. From these we read the vessel's implicit energies.

Energy in static art can only be referred to by static arrangements of shape

"Constantin Brancusi made four large wooden cups between 1917 and 1920. None of these cups is hollow. Therefore, they were definitely not vessels, although they carried the image of a pot. Brancusi denied functionality and proclaimed the cup to be an object of pure contemplation. "

acting as symbols. A fixed image cannot show energy actually at work, though the potter may have witnessed it in the making. However violent the activity surface handling reveals, however pronounced the traces of process under heat, we can only read them in the pot-as-object as traces of past agitation. But pots are far more than objects. They have that same symbolic value of meaning more than they are. It is no accident that, without exception, what are usually called the decorations on ceramics, consist of images of energy: the creeper in the act of "creeping"; the lotus unfolding; fluids flowing; heroes of the archetypal world in revelatory action; animals embodying vigor, pattern as originating archetype; even light as force materialized into enameled color. It is not unreasonable then to think of pottery shapes as also coding energy-images in their own special symbolic ways. The spaces they generate, therefore, imply a kind of *four* dimensionality—implying time as well as static form, projecting verbs as well as nouns and adjectives. Unless we read their codes properly, we miss this particular point.

Exterior and interior spaces in ceramics come down to two very simple facts: Some pots are closed so you cannot see the interior. Other pots are open so you can. Closed pots do not, therefore, reveal their inner spaces in the same way as open pots. This highly important difference often gets overlooked. A closed pot has to "speak" about its inside space only through its outside surfaces; whereas an open pot may do that, but it can also *show* you inside surfaces which can add something different to what the outside surfaces say. The two do not necessarily repeat each other.

I use the words "speak" and "say" for what the shapes of pots do because there are no other words that convey my meaning properly. I reject the word "express" because it has become tarnished and worn out; it has lost precision. To me, it conveys a vague grunt rather than intensity. "Speaking" and "saying," on the other hand, imply meaning and structure in what a pot conveys. They are not meant to imply that what a pot says is in any way parallel to what words say—only that it can be clear and interesting, and different from what any other pot says. They also do imply the artifact is somehow active.

It is perfectly possible to imply a contained space for both pot and architecture which is a simple geometrical volume. One glance tells us: cuboid, spherical, oval. The space is then immediately referred to its single general category, already familiar; and that is the limit of its interest. The surface can also imply a set of joined or intercut geometrical volumes. This can be more interesting, but again fail to awaken little more than the mental act of referring the shapes to well-known categories. Where inner and outer space meet, however, unexpected and interesting channels may appear.

In fact, our organisms contain many other possible systems of relation and coherence than that implied by static figures comprised of almost featureless plane surfaces. (I may say that this contains an implied criticism of certain kinds of architecture as well.) Every continuous pot-surface is a spatial function of a linear idea—usually a function of revolution—whether the potter realizes it or not. If he or she fails to develop and think the linear idea through, the pot will simply remain banal. The invention

"Accommodating use inexntably restricts freedom of expression....

and developing of linear forms figure scarcely at all in our art system today—as you can see, if you compare the blunt, single-phase slashes of our action art with the subtly led shapes achieved at other times and places (European, Medieval or Chinese Song [Sung], for example, though Matisse and Picasso did use extraordinarily vivid lines).

The point is that all lines have an intrinsic kinetic value. They crystallize, or code, the track of a lively and modulated movement in space, which also implies an enactment time. Good linear art makes this obvious. Like melodies, lines (smooth or jagged, continuous or

broken) can convey subtle feelings, so long as they do not fall into pure geometry or disintegrate into mere splurge or scatter. The leading of its dominant line is thus the first consideration with any ceramic surface. On a closed vessel that line appears most clearly in profile. It is what the thrower feels for in the act of throwing. Incidentally, as every thrower knows, the hardest part, and hence the most often neglected part, is where a shoulder turns inward and has to be sustained by the inside hand. It marks the point where a finished pot comes closest to the viewer, emerging most strongly into presence. Good ceramic contours are also distinguished by their strong conclusions at top and bottom, which consummate the meaning of the line.

But pots are not just single profiles. Good profiles generate surfaces which offer multiple readings of time-line at variously slated cross sections around them. Their variety leads us to say of a pot that it has "life"; and helps to reveal not only the quality of its surface but its spatial volumes.

Volumes—shapes of space—we can

"The fuller the pot's own content of space, the more magical the effect Such work does something no other art form can.99

never actually see, but only infer from the surfaces we see. We cannot say they are objects, though they are unequivocally real. A common* spherical volume is a simple instance which everyone can recognize. But good stand-up pots contain not only complex and symbolically suggestive units of single convex volume, but also subtle sequences of volume that change as one reads vertically up and down the pot's axis. This can never be described objectively, but only pointed out for each person to intuit for themselves.

Decoration applied to the surfaces of stand-up pots usually corresponds with and helps to define the principal components or phases of the volume continuum. The line, of course, is not the only space-time vehicle in ceramics. Another is the rhythmic spacing of separately identifiable elements.

Rhythm only appears when elements and connections between them are properly established. The potter, like the architect, needs to determine and identify for the beholder what those elements are. In traditional architecture they were distinctive columns, arcades, moldings, stepped projections and recesses, alternation of convex and concave which carry the system of proportion and rhythm. It is all the more important in ceramics to define them clearly because they are less obvious; with stand-up pots they

"Today, we can see and experience uuork which presents a conscious, intentional denial of function within the formal framework of the pot This development may be the single most important new element to appear in recent decades of ceramic history. "

usually appear on the exterior arranged vertically, helping to define that space which rides up against the surface-skin. They may be flanges, angular shoulders or rims, sharp or subtle changes of direction in the contour; especially concavities which allow the outside space to impinge upon the contained volume and help to set up the dialectic of inner and outer spaces. This, too, is one of the roles of visible finger spirals if the potter develops them subtly.

Around the circumference of a pot rhythmically spaced features can play off the rest of its scheme: five radii against a four-unit height, for example. Gadroons, flutings, lip cuts and surface decoration including painted partitions can contribute to rhythmic counterpoints.

One component can play a unique part in articulating external space into the spatial feeling of the surface-skin: the foot. Some potters neglect it. What it can do is lead the beholder's attention from the surface upon which the pot stands—which, after all, defines the ground of its external space—up into the pot itself. Flared feet do this most obviously. But it is always important to feel the foot as intermediary between external space and the interior continuum of space which the pot defines.

Feet developed into formal plinths, raising the vessel ceremoniously high, may even establish a stronger sense of outer than inner space. On some pots the foot may be obscure; if it is much underplayed, that itself can amount to a specific invitation to pick the vessel up, taking its body between two hands. Connoisseurs of Oriental ceramics always turn a vessel over to look at its foot; partly because the excavated interior of the foot ring amounts to a kind of supplementary or concluding statement both of the external form and of the way it supports or connects with the thickness of the bottom of the body. You can understand this as much by your hand as by eye.

A convex exterior skin which both extends from its connecting foot and holds within itself implicit volumes can contribute in an extraordinary way to pictorial imagery on the surface, metamorphosing the implied space of the pictorial image into a strange kind of curved and unconfined, imaginative, unworldly space. The whole decorated pot then becomes a work of art of its own kind, not just a vessel with painting on it. The fuller the pot's own content of space, the more magical the effect. Such work does something no other art form can.

Open vessels, whose interiors are accessible to us, operate differently because our posture in relation to them has to be different. If we are to "witness" their interiors, we need, quite simply, to be above them. They thus become intimate in a way stand-up pots are not, offering themselves as surrogates for or extensions of our own cupped handsj or revealing by an even more personal analogy a feeling for the human body's interior. The question of the relationship between inner and outer space then takes on quite a new dimension.

One way in which a number of potters seem to think about the development of the open vessel is as a single linear surface-continuum of body material in a unified external and internal space. The piece then becomes a sequence of ceramic events which hand and eye are expected to read as connected to each other only through the continuous clay skin, which refuses to precipitate any conclusive image of its spaces. Personally, I feel this to be regressive, refusing the chance to articulate, and relying on

"People often think of vuorks of art as simple objects like other things, inserted into this neutral medium to be looked at, and somehow 'revealed.' My contention is that works of art are more serious and interesting than that. "

that neutral conceptual notion of space I mentioned earlier.

There are two ways of handling the inner, concave space of a pot to articulate it fully with exterior space. First, as plate or shallow dish, with its primary viewpoint from straight above, the vessel becomes effectively a surface which admits a certain depth of the space we ourselves occupy into its concave interior without

rebutting us. It may then be treated virtually as an unusual concave picture-surface. On a normal American scale this may make the dish a good wall piece. But the pictorial image may invoke its own kind of coherent space which demands that the imagination reach for a further depth of concave reading, as in some Renaissance majolica. In such cases the reverse, or underside, may be almost irrelevant; if it is carefully constructed, it may be worth looking at for its own sake, but it is not often articulated with the topside image.

The second way is much more difficult and interesting. Some vessels both display their interiors and stand up "over against" us. They thus propose a double reading that is more genuinely architectural. The main difference is, of course, that most architecture closes over one's head; and a major part of its development is as canopy, vault, dome, box lid, ceiling. Certainly, some Muslim dishes treat their interiors as inverted domes, partitioning them with painted ornament. This is one possibility. Some works of architecture have paid attention to their floors; and, for example, staircases and

"One component can play a unique part in articulating external space into the spatial feeling of the surface-skin: the foot "

column footings can articulate well-spaces most beautifully. In ancient classical times baths seem to have done this, too. We become most fully aware of forms of architectural well-spaces when buildings are ruined. I have an idea that this is where some of Bill Daley's images come from; the floor spaces of Pueblo sites. He strikes me as one of the very few ceramic artists today who works on interior-exterior articulation particularly powerfully, using step-forms to permeate the two spaces.

Accepting that we look down into vessel interiors, we can question: why not develop interior architecture as intensively as exterior? The obvious consideration is that pots are usually meant to contain liquid or dry substances. So we can't make them too ridgy and prominent inside, and a certain smoothness or even spoon-shaping is conventional; matching curves to utensils or habitual hand use can in fact add to the expression of some interiors, and actually invite the imagination inside. Some Japanese teabowls have a whisk channel, ringing the lower part of the bowl, which can give the visual impression of a second grade of depth because of the way our attention has to step beyond the slight upper flange that defines the extra concavity of the channel. This can work as a kind of reverse image of the multiple volumes more usual in closed vases.

"...we are always meant to feel that architecture 'rises/ 'towers,' 'soars,' whereas we know that in reality all architecture has only colossal dropping weight....The architecture of ceramics...uses physical codes to mark out shapes of linear flow, stepwise interval and transition from ix>lume to volume. From these we read the vessel's implicit energies. "

We all know how it is possible, with a clay body that will stand the variation in thickness, to make wide but upstanding pots whose interior volumes are quite different from those visible externally. The two kinds of volume—convex and concave—may nevertheless be articulated to constitute a total experience. Quite a number of potters seem to arrange for a sector of the inner, concave curvature to be visible above the lip of the outer surface for providing a continuity of reading as you move over from one position outside the pot to look down into it. In practice, this seems to have a fairly limited application, partly because when you arrange for one part of the interior to be seen, that usually obscures other parts from sight, though not, of course, from touch.

Here we come to a major articulating element, what we can call the main formal bridge factor from one conceptual area to another: the lip. I think most potters would accept that the lip is meant, by and large, for the hand; though, of course, some cut lips may have a striking visual effect as well. To shape a good lip is always felt to be a necessary conclusion to the process of throwing. But I do not think it is often enough realized as an actual bridge between inner and outer, and many quite distinguished potters treat it as a simple edge, with no three-dimensional value.

To begin with, think of lips which have no additional thicknesses between inner and outer space. You can take them between fingers and thumb; or if they are big, between two hands. Many small bowls ask to be lifted by fingers or palm and thumb. More developed works, like some Japanese wares and Richard DeVore's, may invite you to explore the whole length of the lip-rim as a sequence in space and time. But a lip which is actually articulated with heavily angled surfaces or a shaped roll-over that you can grip, can play a vital transitional part in linking the rhythms of interior and exterior; as with some large Greek mixing bowls or Michael Casson's big jars. They give a measured step-over in the third dimension from convex to concave.

Painted imagery articulating inner and outer can produce a unique type of work of art with open vessels that have substantial depth. When you paint a surface-image into a basin form, its lines become three dimensional in a special way; as your viewpoint shifts, so the relationship among them also shifts, quite differently from the way they do on an exterior. They can exhibit a sort of "conic section" implicit in the overall shape of the vessel body.

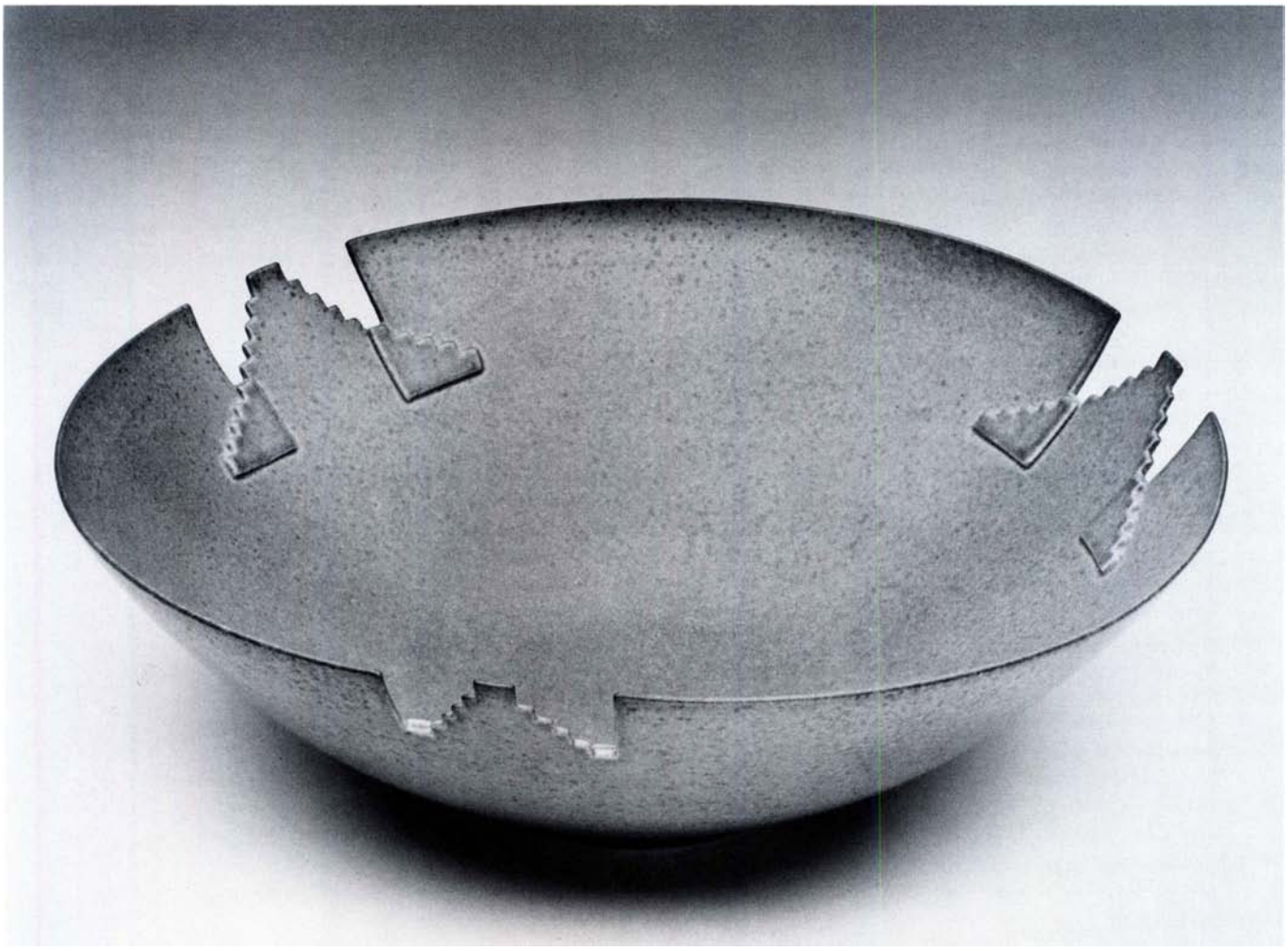
A second possibility is to paint an image onto the concave surface which extends its depth yet further into *notional* space. This implies the exterior shape only marginally. You can also paint the form of the lip so that it participates in the ornament painted in the interior or carries articulating imagery. Then, subtler still, you can make the interior painting reflect the overall external shape by using forms and themes derived from it.

Chinese and Europeans tended to see inner and outer, concave and convex, as complementary, painted designs on the two as quite distinct. But the most comprehensive articulation by painting—and the subtlest coordination of convex and concave surfaces comes when you paint inner and outer with a continuous de-

"Every continuous pot-surfaee is a spatial function of a linear idea—usually a function of revolution—whether the potter realizes it or not If he or she fails to develop and think the linear idea through, the pot will simply remain banal"

sign which is modulated by the two inflections. This the Japanese have done particularly well; the intention is not to obliterate the difference into the total image. For, as I said at the beginning, articulation only gains its meaning as a function of explicit differences. Only so can it display the wealth implicit in any valid metaphysical idea of unity.

American Ceramic National



Presented at Art Works Galleries in Fair Oaks, California, through August 2, the "American Ceramic National IV" featured works by 63 ceramists from across the country. Though in its fourth year as the "American Ceramic National," this competition actually began in Los Angeles in 1972 as the "Ceramic Junction." When Westwood Clay Company became the sponsor, it was called the "Westwood Clay National" and was presented in New York as well as Los Angeles. This year, the exhibition was sponsored by the Institute for Design and Experimental Art (I.D.E.A.), a nonprofit, public-benefit corporation based in Sacramento, and consequently the show has moved from the Downey Museum of Art, where it was shown the previous three years, to Northern California.

In reviewing the entries for the 1986 competition, exhibition director Lukman Glasgow noted several trends: "The first one is the number of submissions that were life-sized modeled figurative sculptures. There were four times as many entered this year. Another trend is the great number of angular shapes and many highly developed designs in surface treatment both in vessel formats and in nonfunctional works."



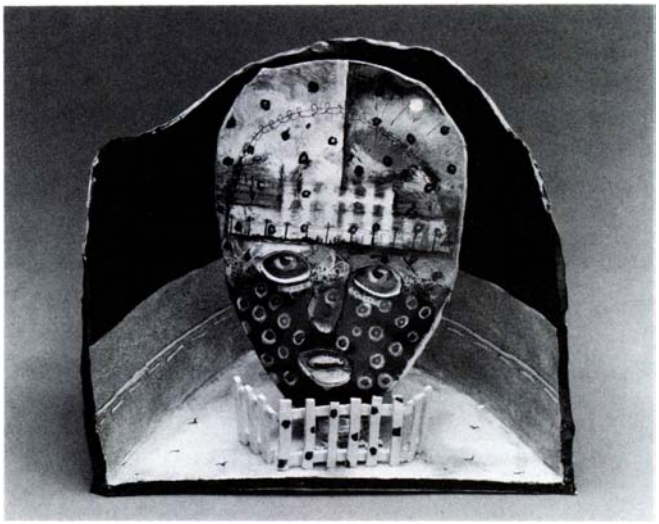
"Ain't No Room for Skiers•" 12 inches in height, earthenware vessel with majolica glazes and Prismacolor, by Marti Svoboda, West Lafayette, Indiana.

Top *Thrown porcelain bowl with cut and applied edges,* 12*V*2 *inches in diameter, by Jean Cohen, Baltimore.*

In turn, juror Rena Bransten (a San Francisco gallery owner) was struck by the "more conservative attitude seen in both the pots and the sculpted pieces, which include both abstract and figurative forms. Experimentation and/or extremes in size and color or content were not evident in the almost 800 slides that I reviewed. I think that it is also significant that reflections of the work of the earlier clay 'heroes,' such as Voulkos or Shaw, to mention two different points of view, were not apparent influences on the 356 people who sent in their slides. This may be the 'cutting edge' of ceramic art history today."



"Figure and Fish Pitcher28 inches in height, handbuilt, low fired, by Farraday Sredl, Berkeley.



"The Traveling Salesman , 10 inches in height, whiteware with glaze and china paint, by Fred Babb, Folsom, California.*

Photos: courtesy of the Institute for Design and Experimental Art

"Green Raku Box," 8 inches in height, glazed container, with string-tied lid and swinging enameled "lightning bolts" attached with steel pins, by Beverly Saito, San Geronimo, California.



Closing Thoughts on Firing 138

by Mark Skudlarek

It's awfully foggy this morning. Or is it just a smoke-induced haze that my eyes are trying to clear? It's 5 o'clock and I should be sleeping—especially as it's Saturday, my day off. I should be exhausted the day after a firing. What's wrong with me? Damn that blister on my index finger. I knew I should have used better gloves while stoking the last chamber. Ah, there's nothing like a good cup of coffee to help relieve what we like to call "postfiring trauma."

These thoughts have become routine every second Saturday morning following the completion of another firing in the 600-cubic-foot, wood-burning kiln at Todd Piker's Cornwall Bridge Pottery in Connecticut [see the September 1976 CM]. The reason for the frequent firings is a large flowerpot order for a local nursery. We call it the "Harris Bowl" after the man who placed the original order six years ago. This year's order of 6000 has brought a whole new meaning to my understanding of production throwing. On an average day, Todd and I can each make 100 of these 6-pound pots. Along with the flowerpots, we produce ware for other wholesale and retail outlets. Nearly 2 tons of clay are wood fired every other week.

A division of labor facilitates production. Todd and I work full time, concentrating on forming and firing the pots. David Bean, a local artist, brings fish, dragonflies and birds to life with the sweep of his brush. David Patton, with the assistance of Richard Kling and Hoyt Barringer, packs the entire kiln in two or three days.

The firing cycle begins on Wednesday afternoon with a packed kiln and the strike of a match.

Practicality is the principal idea in packing. The first chamber is usually reserved for glazed and unglazed tableware stacked in thrown saggars (50% kaolin and 50% fused alumina) followed by tightly sealed dinner plate bungs. This packing style may seem strange to an anagama potter who treasures the heavy coating of fly ash accumulated over a long firing. We, however, fire very fast. If these pots were left unprotected, losses would be great.

Beyond the first chamber, planters, large pots and glazed ware alike are placed on permanently set kiln shelves, which eliminate some packing time. Because we do a light salting (5 pounds throughout the entire kiln), most of the pots are placed on a thin bed of silica sand so they don't fuse to the shelves. But with the dinner plate bungs, sand would invariably fall onto the ware stacked below. So the feet on the plates are brushed with a heavy paste made from household flour and water. The paste ensures a stable bed for the pot to rest on and, because flour is basically silica, decomposes into a fine dust which can be washed or brushed off after firing. In areas that receive heavier salting (at the front of each chamber), pots are set on wads of kaolin.

The Harris Bowl was at one time boxed (stacked rim to rim, foot to foot) for firing. This was practical, but not extremely efficient. Boxing left a large amount of "dead" space within the pots. Nesting enables us to pack the kiln more efficiently. Up to four or five flowerpots are stacked with a ring (thrown from saggar clay) placed in the interior of each to support the next pot.

For two days the kiln is preheated by lightly stoking every two to three hours. This mild burn slowly warms the kiln and pots, preparing them for the 20-hour firing, which begins awfully early in the morning for Todd.

At 3 A.M. Friday, he begins stoking the red and white pine slabs (4 to 5 feet in length) that come from a local sawmill. He feeds a slab into the two primary air ports at the base of the firebox about once every half hour. Slowly, embers (the key to the success of wood firing) begin to build. By 5:30, Cone 022 is flat. As the embers increase, Todd makes the gradual transition to stoking wood into the front door of the kiln. Like clockwork, Cone 018 is flat at 8 A.M.

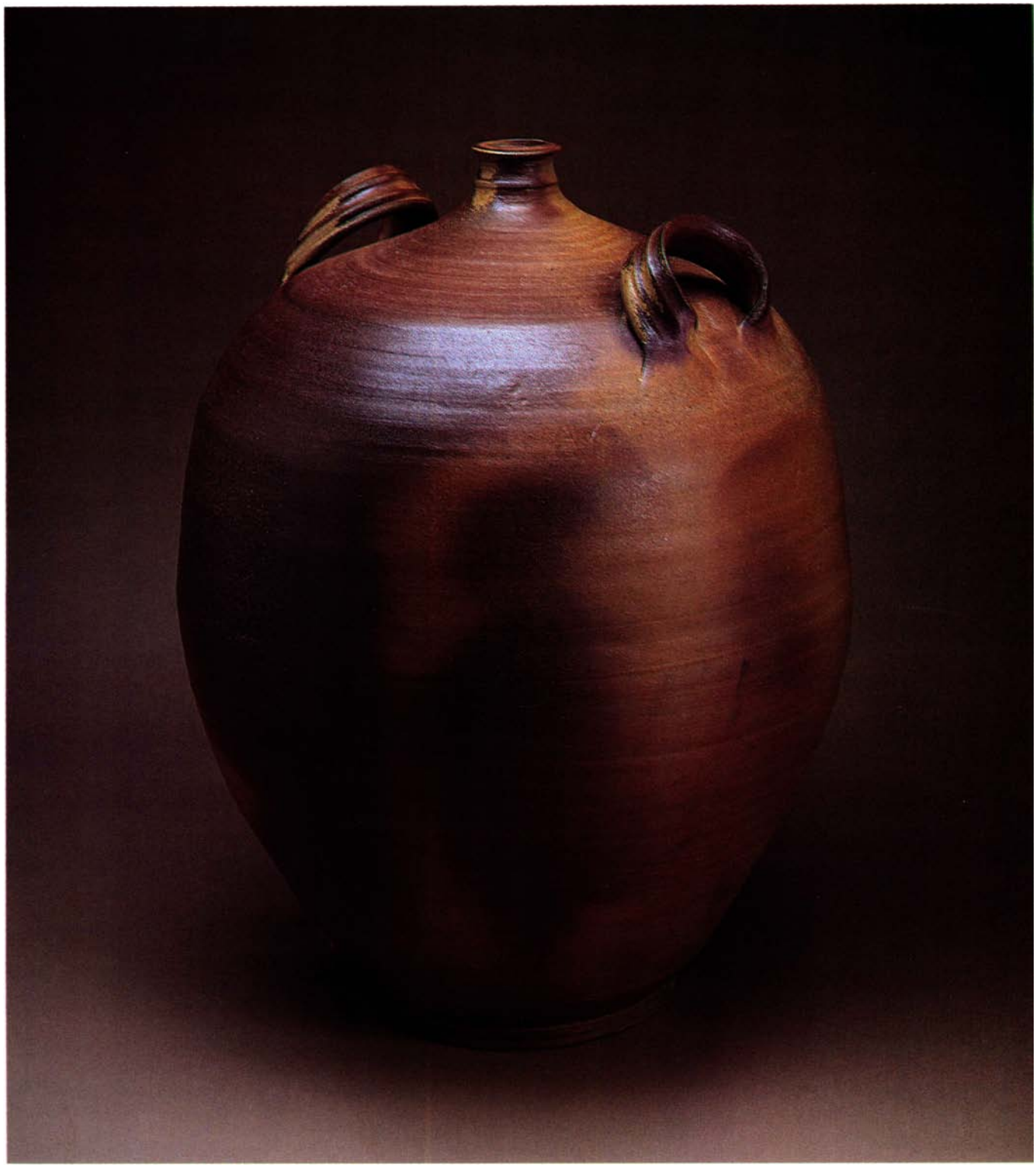
I begin my shift at 9, lightly stoking every three or four minutes. Emphasis is on maintaining a clean atmosphere by not overstoking and choking the firebox with wood that is not properly burned. At 10:30, Cone 06 is reached in the front of the first chamber, and the pace is slowed a bit to allow for quartz inversion and carbon burn-off in the back chambers.

By 1 P.M., Cone 5 begins to fall and aggressive stoking begins. An hour later, Cone 8 is down in the first chamber, and side stoking with IX 2-inch edgings begins. The objective here is to introduce wood into the front of the chamber, which in turn draws the heat from the firebox. As Cone 12 is reached, wood is fed into the front of the following chamber. With Cone 12 down, approximately 1 pound of salt is introduced at that chamber's side port.

We stabilize the firebox with massive stokes every five minutes or so until finally reaching the fifth chamber at 10 P.M. Then the firebox is left to cool as we finish stoking the last chamber at 11.

Finally, the kiln is clammed shut. Clamming usually refers to the task of mixing and applying clay mortar to seal the doors and ports of the kiln. This can be a difficult job, especially at the end of an exhausting firing, and the mortar sometimes falls into the kiln onto molten glazes. We mix clay and water to the consistency of a fine slip. Half sheets of newspaper are dipped in this "mortar," then laid onto the ports and doors like papier-mache. The wet clay prevents the two or three layers of paper from burning, and once dry seals the kiln. And cleanup during unpacking is a breeze!

For five days the kiln is allowed to cool—an appropriate time for rest, but that doesn't seem possible this morning. My blister really hurts now from typing. Even if I did want to go to sleep, I couldn't as I have a good caffeine buzz going. Rest? It's just a four-letter word here. But I wouldn't have it any other way.

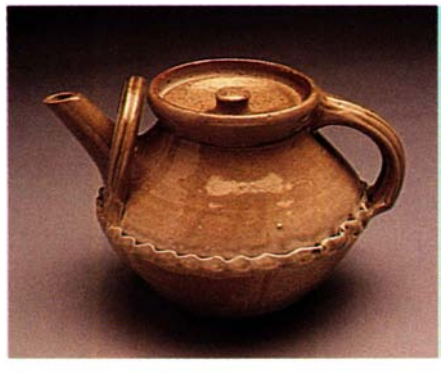


Photos: Todd Piker, Bill Seitz, Bela Selendy, Mark Skudlarek

Above *Wheel-thrown stoneware bottle, 26 inches in height, lightly salted, with fly ash from the Cone 12 wood firing in a 600-cubic-foot kiln, by Todd Piker.*

Right *Stoneware teapot, with celadon glaze, wood fired, 6 inches in height, by Mark Skudlarek.*

Far right *Celadon-glazed porcelain dinner plate, 10 inches in diameter, thrown and incised, wood fired in a tightly sealed saggar, by Mark Skudlarek.*



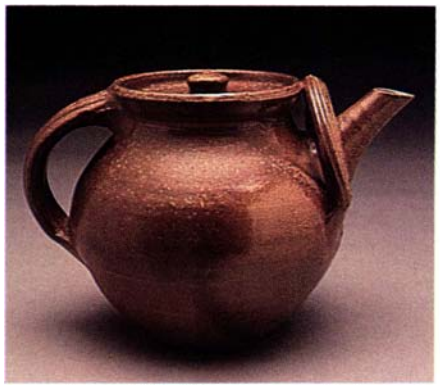


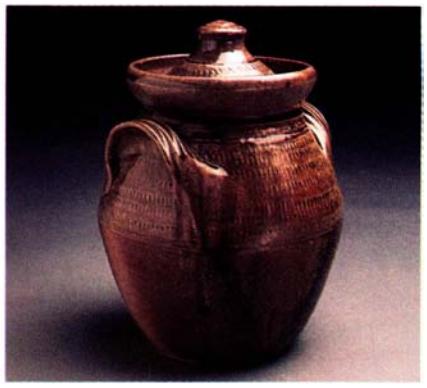
Right *Salt- and fly-ash-glazed stoneware teapot, thrown, wood fired, 6 inches in height, by Mark Skudlarek.*

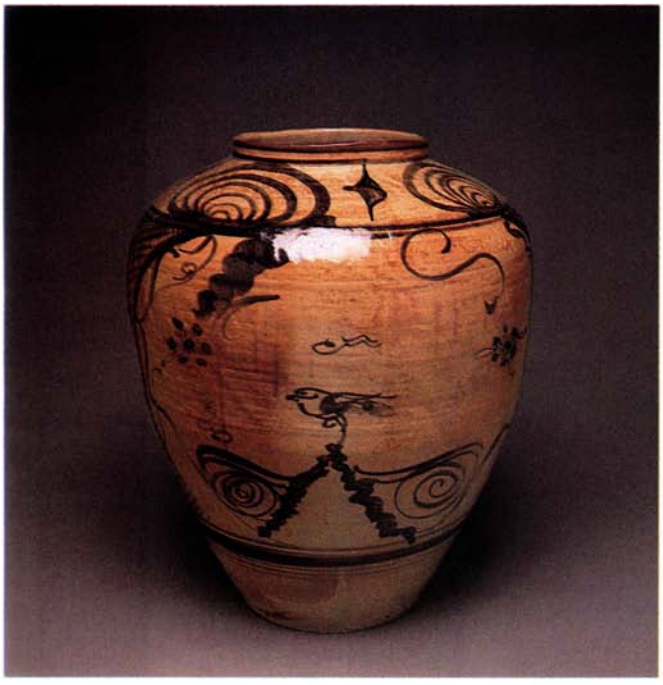
Far right *Stoneware storage jar; 9 inches in height, wheel thrown, with celadon glaze, by Mark Skudlarek.*

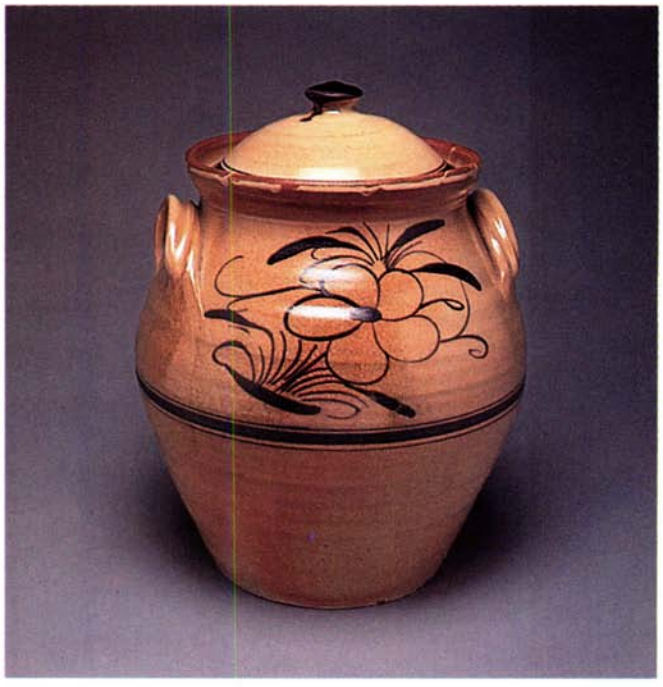
Below *Tz'u-Chou-style vase, 22 inches in height, by Todd Piker.*

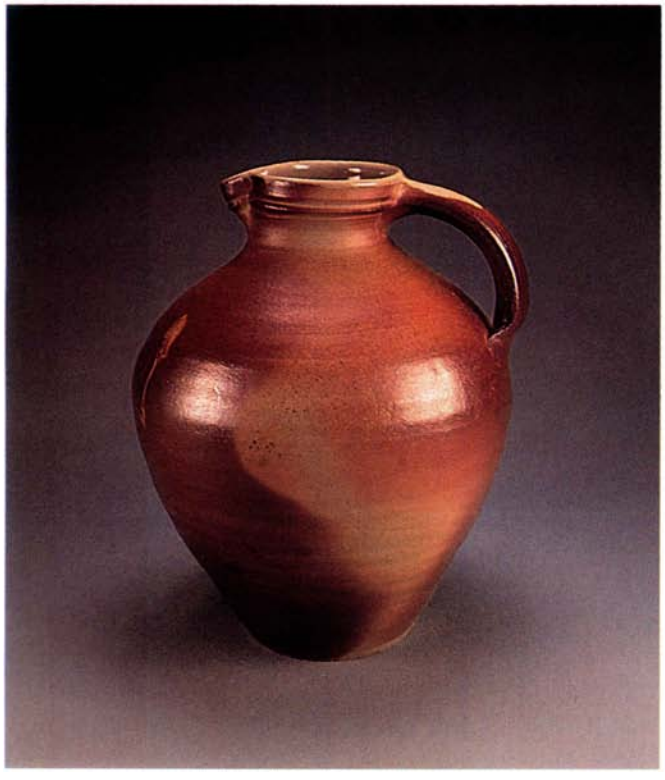
Below right *Storage jar, 20 inches in height, stoneware, with onglaze brushwork, wood fired, by Todd Piker.*

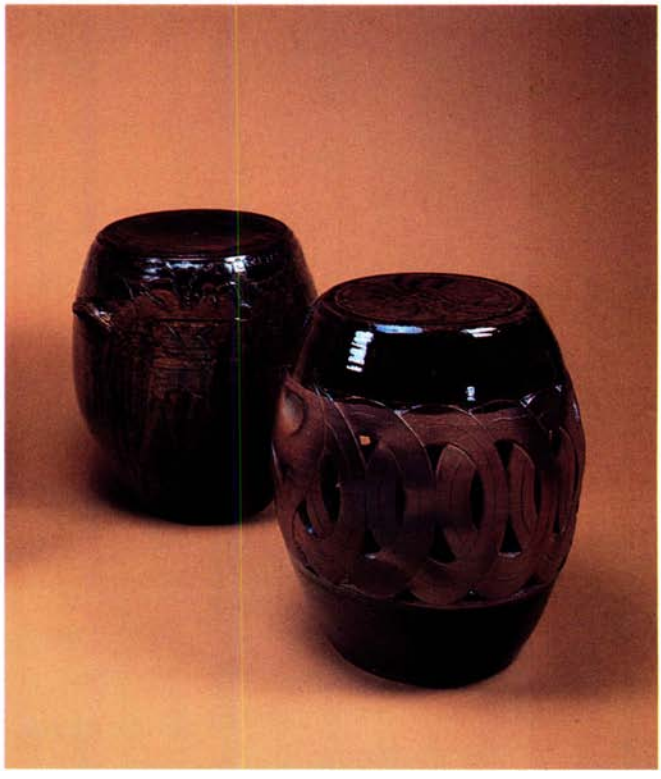


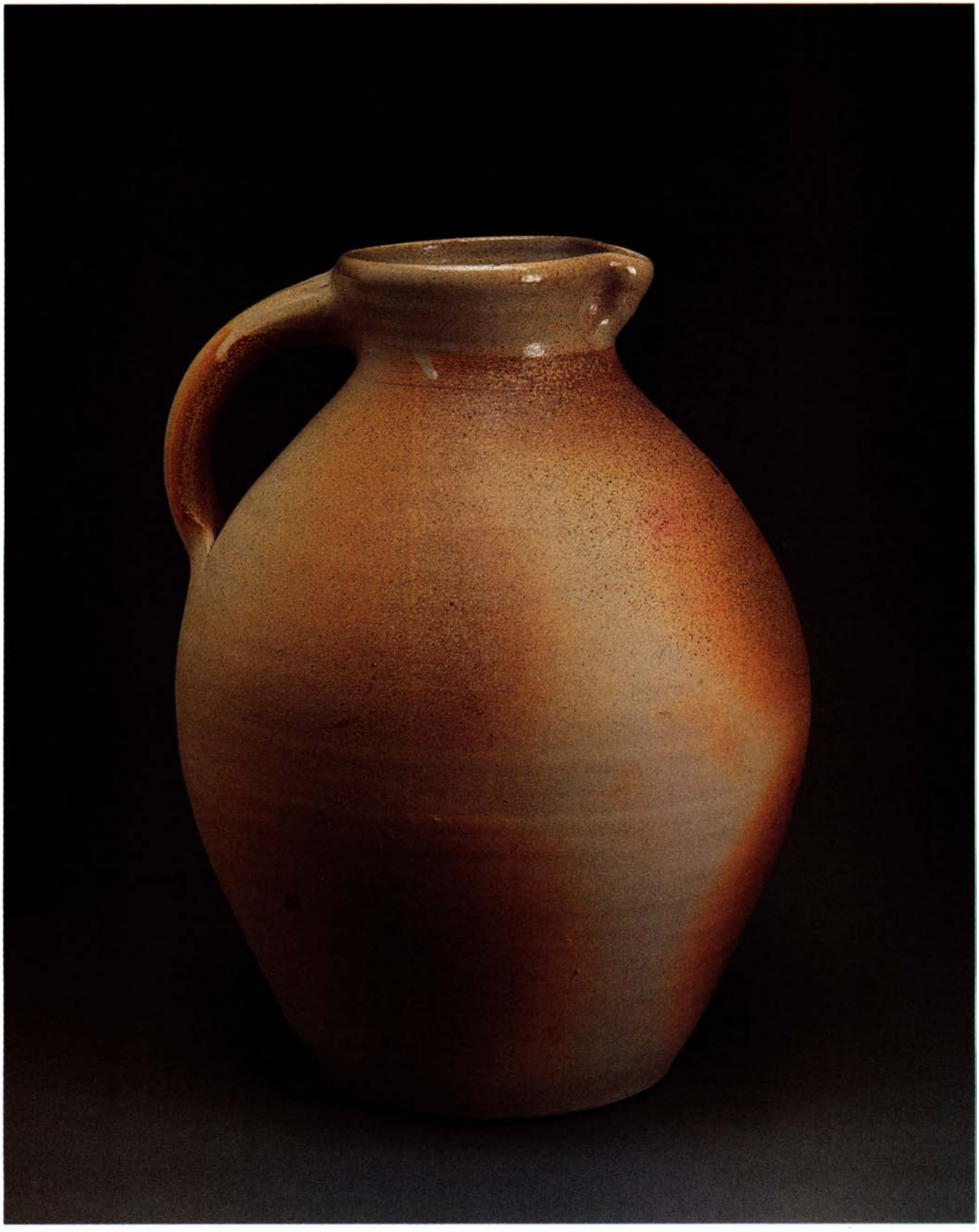








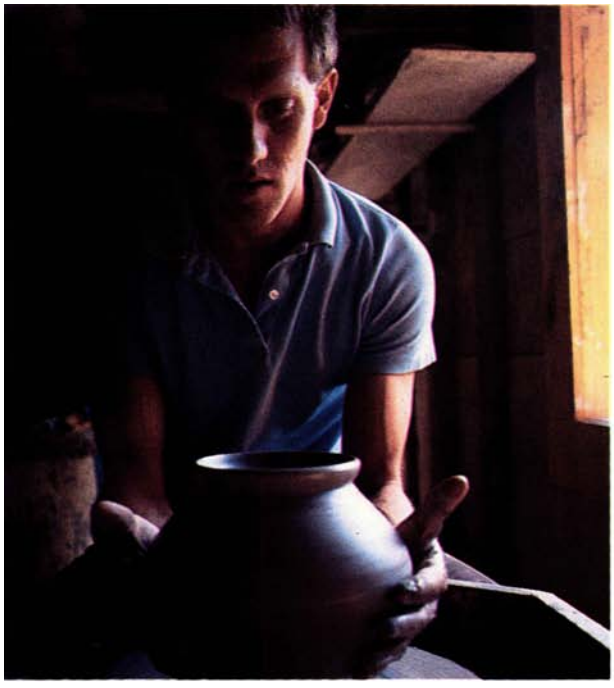




Stoneware pitcher, 16 inches in height, partially glazed by fly ash from the Cone 12 wood firing, by Todd Piker.

Far left *Thrown stoneware pitcher, 16 inches in height, with glazed interior, salted in the wood firing, by Todd Piker.*

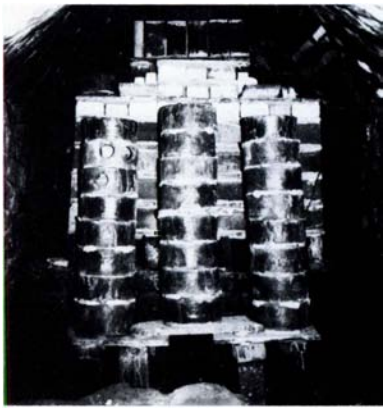
Left *Glazed stoneware garden seats, each 22 inches in height, thrown by Todd Piker***;** *decorated by David Bean.*









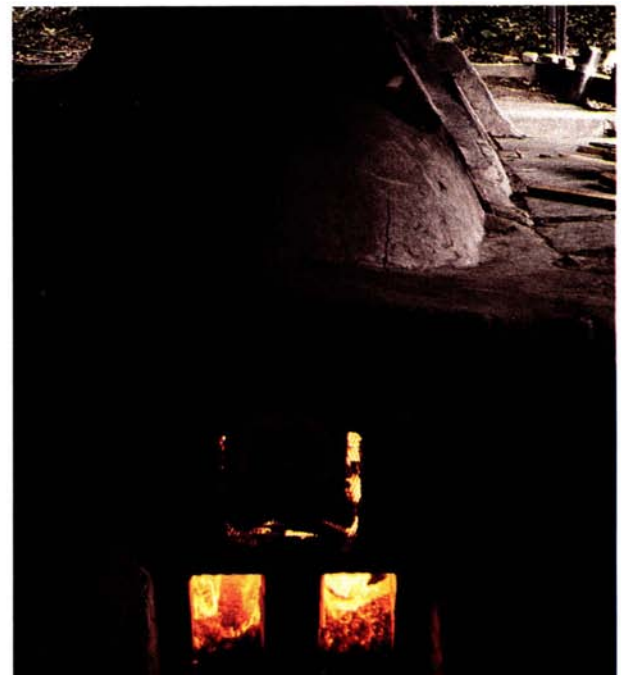






Nearly 2 tons of clay are wood fired every other week at Cornwall Bridge Pottery in Connecticut. Todd Piker (top left) and Mark Skudlarek throw ware for retail and wholesale outlets, plus a standing order of flowerpots. Local artist David Bean concentrates on decoration (top right). The flowerpots are dried rim to rim (middle left) to insure even drying and help prevent warpage. The first chamber of the 600-cubic-foot kiln is reserved for tableware fired in tightly sealed saggars. Here, Todd puts glazed bowls and mugs in saggars to complete loading the first chamber. Each remaining chamber is filled with nested planters, other unglazed and glazed ware, then tableware bungs. Most pots are placed on silica sand, but the dinnerware bottoms are brushed with a thick flour paste (above).







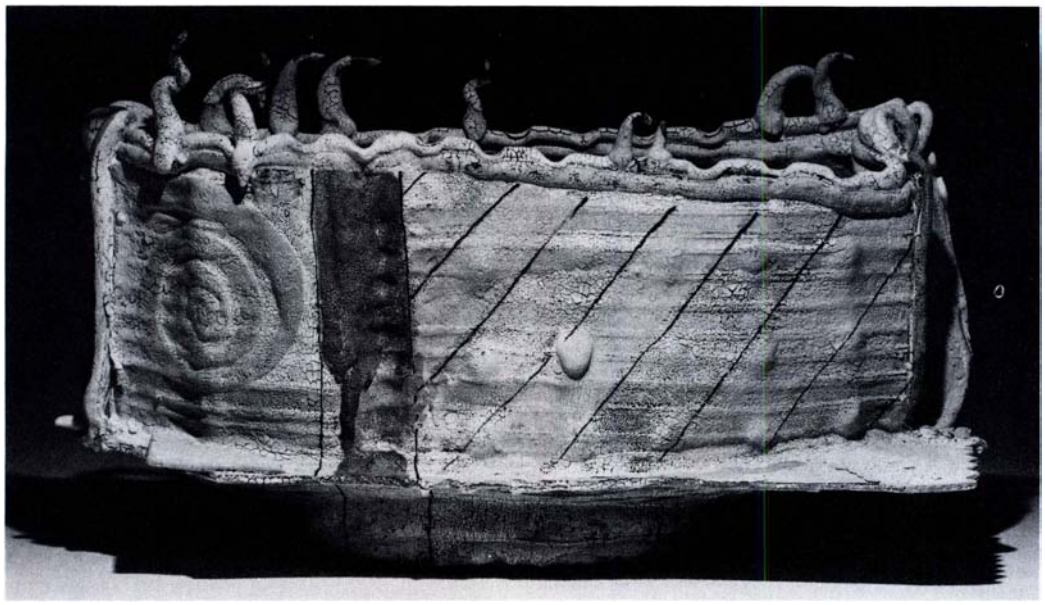








Nesting the flowerpots is an efficient use of kiln space; up to four or five are stacked, with a ring (thrown from saggar clay) beneath each nested pot. The kiln is warmed by lightly stoking for two days, then at 3 A.M. the firing begins in earnest. Emphasis is on maintaining a clean atmosphere by not overstoking and thus choking the fire. Side stoking begins when Cone 8 is down in the first chamber. As Cone 12 goes down, wood is stoked at the front of the next chamber. The firebox is stabilized by heavy stoking every five minutes until the fifth (final) chamber is reached at 10 P.M. When Cone 12 is down in the fifth chamber, the kiln is clammed shut with newspaper dipped in a slurry of clay laid over the ports and doors. Slip prevents the paper from burning, and once dry, it seals the kiln airtight.



The Inner Image

Ceramic sculpture by Bill Abright, faculty artist at the College of Marin in Kentfield, California; and Les Lawrence, ceramics professor at Grossmont College in El Cajon, California; were among the works featured in "Reflections: The Inner Image," the opening exhibition of Wita Gardiner's Reflections Gallery in La Mesa, California.

For his "portraits" (see the cover), Abright combines a variety of ceramic forms, representing personal symbols. "Spontaneity and innovation are prime concerns," he remarked. "I use color (glaze and paint) to enrich and explain form. I seek a sculptural cohesive whole by eclectic means, drawing on an expanding vocabulary of elements selected from scraps as well as directed forms. The work takes on a personal meaning as the process of finding the right visual combinations lead me through an inner dialogue."

Though intriguing, the titles of the sculptural vessels in his "Fern Series" are really separate from the work, Les Lawrence explained. The first title came to him as he was driving home from school, listening to the radio, when a woman named Fern called in to the Secret Sound Contest and guessed wrong. As a potter, he is primarily concerned with the vessel, slab-built from stoneware and surfaced with colored slips.

Since its opening last spring, Reflections Gallery has relocated to a larger facility in downtown San Diego as Wita Gardiner Gallery.

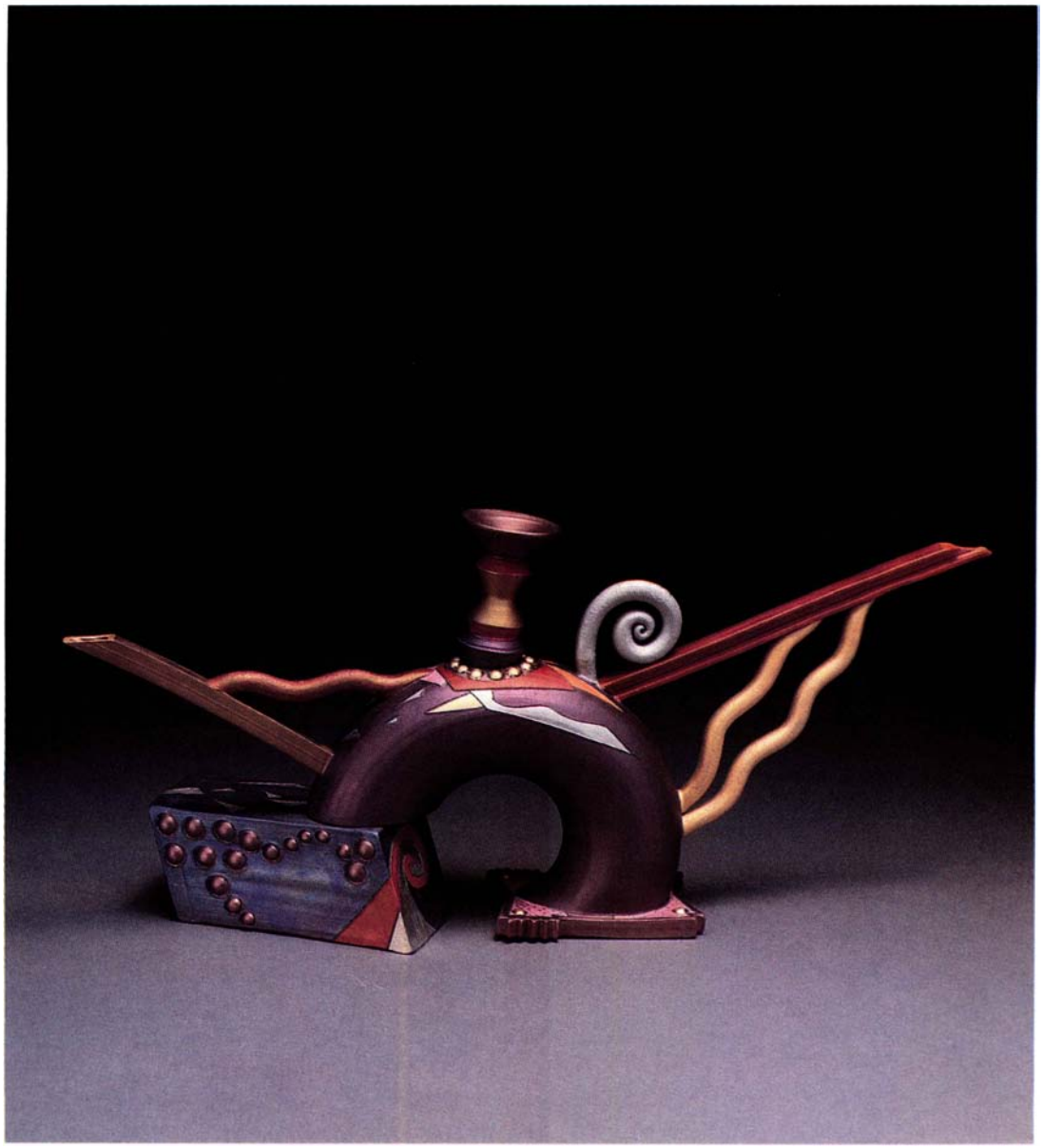
Les Lawrence's "Fern Guessed Wrong on the Radio Secret Sound Contest 28 inches long, **above,** *and "Fern Always Calls Those Dumb Secret Sound Contests," 26 inches long,* **below,** *were glazed black, fired to Cone 6, coated with white slip, refired, sandblasted, then surfaced with slips and underglazes.*



REAPPEARING THEMES

A CERAMICS MONTHLY PORTFOLIO

BY MAYER SHACTER



A solo exhibition of Mayer Shacter's lustered porcelain teapots was recently featured at Martha Schneider Gallery in Highland Park, Illinois.—Ed.

I watch the evolution of my work almost as an outsider would, never certain what change will emerge, but interested in finding out. With hindsight, I can see patterns which sometimes escape me at the time changes occur.

It turned out that my current teapots incorporate elements from numerous earlier series. They have roots in forms I did 20 years ago and seem in some ways to be a culmination of previous work—though I'm sure in the end they will turn out to be another stage in a continuing process.

Early in my career, an interest in teapots involved function. Now the teapot form is used as a point of departure for sculptural concerns. The limitless possibilities for combining a body, a handle, a spout, a lid and perhaps legs into one piece, as well as the asymmetry of the form, are intriguing challenges. I also like the idea that these teapots push the vessel tradition about as far toward sculpture as possible without leaving it altogether. A lifelong desire to elevate pottery to the position of esteem it should have in the art world seems to be symbolized by the teapot as a basis for sculpture.

The rocks, which appear as teapots and as settings for teapots in the current series, themselves result from experimentation with bowl forms. Gradually, the bases of the bowls became narrower and more bulbous. On noticing the resemblance of these bases to rocks, I began closing them in more at the top and glazing them matt black. But these rocklike bases were still part of the bowl, with the whole thing thrown as one piece. Then, on a trip to the Big Sur mountains, I saw where streams tumbling over huge boulders had created Henry-Moore-like rock sculptures and natural Japanese gardens everywhere. Subsequently, those rocklike bases became rock look alikes, thrown separately and placed in groups as settings for wide, shallow, poollike bowls. (See "Changes" in the November 1983 issue of *Ceramics Monthly*.)

To capture the spirit of Japanese gardens even more, the bowls were filled with sand. Rocks and simple thrown and extruded forms were positioned in the sand. The colors were soft lush hues, with the slightest opalescence—an effect I recalled from a time in 1975 when I was making ceramic jewelry, and tried metallic lusters on an unglazed surface.

Becoming larger, my teapots had begun to move away from functional considerations. Yet they were essentially functional, and I had a strong urge to make a break with what I had been making. Several other influences were also pushing their way to the front of my mind.

An exhibition of Yixing (I-hsing) teapots at the M. H. DeYoung Museum in 1978 had made a lasting impression on me, and I had returned to view the pieces in the permanent collection many times during the ensuing years. The delicacy, the proportion and the attention to detail were particularly appealing.

Also I was drawn to the small, varied, meticulously decorated teapots of my friend Annette Corcoran. But I had been moving in the opposite direction, deliberately increasing scale to achieve something imposing. How could I turn to delicate, small works?

It was through the small-scale, but monumental works of Ron Nagle and Ken Price that I found the courage to try small forms. These artists bring a heroic quality to small-scale works; their pieces feel bigger than they are. If upscaled, they would still stand alone.

My first small teapots turned out to be a blending of the rocks from the Tassajara (Big Sur) bowls and the lustered extrusions from the gardens. I was excited, and when public response was also enthusiastic, I decided to let go of other work for a time and concentrate on them.

The next work cycle I began by making lots of parts: extruded, thrown, altered, slab-built and even "turned," using the wheel as a lathe and trimming cylinders as though they were table legs. I am not the workaholic type and usually put in a seven- or eight-hour day. But that week when assembling the parts, I doubled my hours in the studio out of enthusiasm. Most of the basic forms in the "I-hsing for the 21st Century" series came in that one week. For the next months, those shapes were refined and expanded.

About a year into working exclusively on the teapots, I was stunned to come across old slides of some rocklike covered containers I had made 15 years earlier. Some even had lusters on them. Then I began to notice a predominance of these forms in slides of my travels. Looking through these slides anew, I found gnarled roots, vines, snakes and lots of rocks. It was almost uncanny how some of the things photographed over the years related to actual pieces I had made. While I never see something I like and go home and copy it, I believe certain forms live inside us. We are drawn to these in the world around us, and these same forms reappear in our creative endeavors. I am gradually becoming aware of the visual elements that run through my work. They maintain a continuity that might otherwise appear to be missing, and they help me to understand my own creative process.

After two years of refining the "I-hsing" series, I knew the teapots needed to continue evolving, but wasn't sure how. I spent a month traveling throughout the Southwest, certain that the wind-eroded rock formations and deep canyons would be influential.

Back home, a new series called "Arches," after Arches National Park, was begun. Only after these teapots were completed did I look at slides from the trip and find rock formations surprisingly similar to the new forms.

Overall, teapots are the most time-consuming work I have ever done. But they are also the most challenging. The varied responses they elicit are part of the fun. I used to be disturbed that observers thought the teapots might be carved from wood, though now I like this unintended illusion. But one remark from a lay critic will probably remain the most memorable. "What are dees tings made outa?" she asked. "Rocks?"

Lusterlng Teapots

Porcelain was used for these teapots primarily because of its durability after high firing and its color response. The quality of color achieved—matt, but slightly iridescent—is directly related to the nonporous surface of the unglazed porcelain.

Because of its tendency to distort at high temperatures, however, porcelain does create some engineering challenges. If I want to develop gesture in a piece, but bend or twist it too far, the fire may topple it. So it's necessary to anticipate what the fire will do and try to exploit that.

Six to eight teapots are made at a time, but as many as 15 may be brought together before lustering is begun. The parts are assembled, and when the forms are leather hard, designs are incised into the surfaces. After the ware is slowly

dried and bisqued, lines are filled with a matt black glaze, which is then wiped off the surfaces. Sometimes tiny areas are brushed with a transparent glaze so that gold luster (applied on top of it for a later firing) will be shiny. High firing is to Cone 10 in oxidation with each teapot placed on a tile to allow uniform shrinkage; some parts require additional clay props for support during firing.

One layer of luster fired onto an unglazed surface looks bleak. Repeated layers (each fired separately) achieve depth and a broad color range. Commercial lusters are available in a limited palette of colors, but by firing different lusters on top of one another, the palette is virtually limitless. To get the effect I want, contiguous areas cannot be painted for the same firing because the oils will run together. New colors are painted over old until I feel the entire piece is appropriately surfaced. Most of the teapots are luster fired eight to ten times.

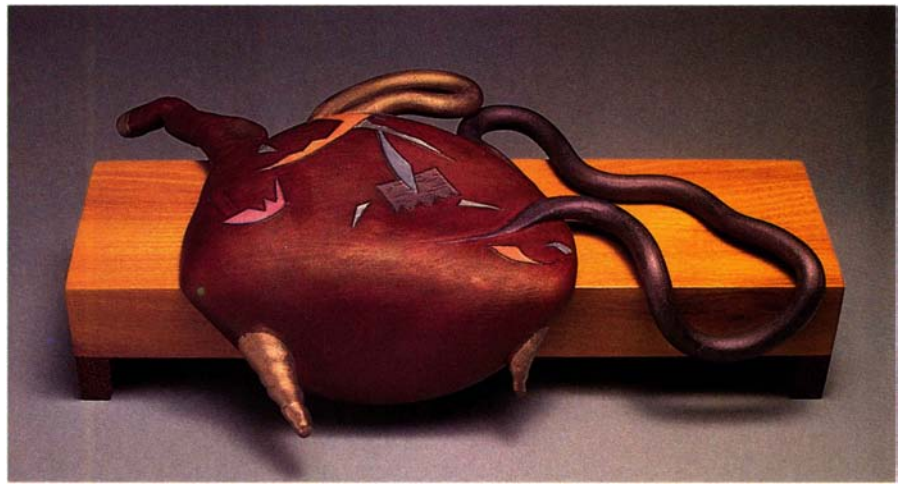
The lusters are applied with very fine sable brushes, which can be cleaned in a series of five jars filled with lacquer thinner, then used for other colors. Only orange and yellow require their own brushes to maintain clarity of color. Throughout the luster paintings and firings, the ware must be handled with disposable cotton gloves (used by photo printers), as skin oils and salts will show up as discoloration on the lustered surfaces. If the color is to be changed on a form which has been handled, the pot must be cleaned with acetone before applying an additional coat of luster.

Aware that lusters can be hazardous, I take safety precautions seriously. The jars of lacquer thinner are covered except for a tiny hole just large enough for a brush to fit through. Only one jar of luster is opened at a time. A set of fans blows and pulls the vapors away from the work area, and a kiln hood is employed to draw off fumes during firings (which are usually done at night when I am out of the studio anyway).

For the Cone 015 luster firings, the kiln is heated slowly with one switch being turned up one level every 15 minutes, starting with the bottom switch. When 600°F is reached, all the switches are turned on high. The length of the firing does not affect the color, but the kiln lid must be kept ajar until the smoke disappears, indicating that the oil has burned off.

The author *Mayer Shocter maintains a studio in Oakland, California.*





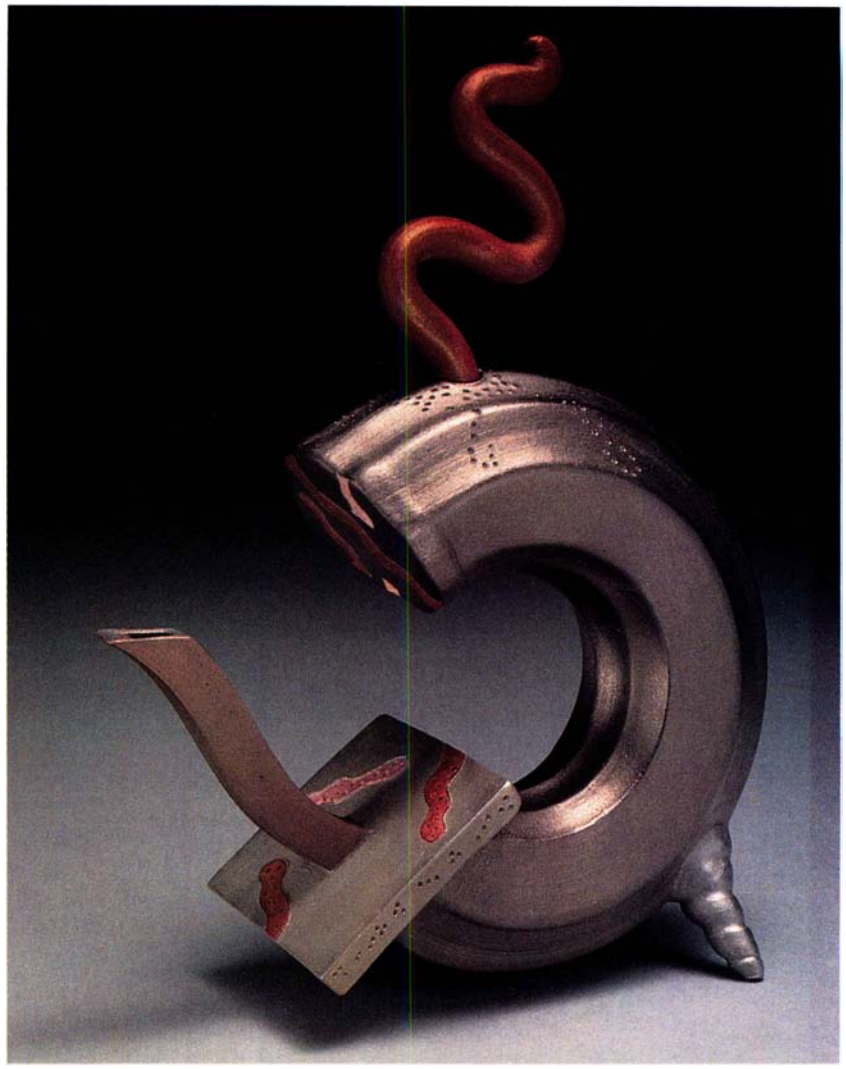
A CERAMICS MONTHLY PORTFOLIO

Top *"Luan Bo Who?" 8 inches in height thrown-and-altered porcelain teapot with extrusions, separately fired layers of metallic lusters.*

Above *"Equatoriana," 9 inches in length, lustered porcelain vessel on wood.*

Portfolio cover *"Step Right Up," multifired porcelain, 16 inches in length, from the "Arches" series by Mayer Shacter.*

A CERAMICS MONTHLY PORTFOLIO



Right *"Black Magic," 8 inches in height, porcelain, bisqued, fired unglazed to Cone 10 in oxidation, then surfaced with lusters applied with fine sable brushes, each layer fired separately to Cone 015, by Mayer Shacter. "Commercial lusters are available in a limited palette of colors, but by firing different lusters on top of one another, the palette is virtually limitless." However, Shacter warns that during the lustering/firing process, "the ware must be handled with disposable cotton gloves (used by photo printers), as skin oils and salts will show up as discoloration on the lustered surfaces."*

Far right *"Titania," 12 inches in height thrown and extruded porcelain, with incising and lusters, multifired.*

Below *"Cymene," 6 inches in height, unglazed high-fired porcelain, lustered in successive firings.*

Below right *"The Tao of Tea," 20 inches in length, lustered porcelain, from the "I-hsing for the 21st Century" series.*









Photos: Charles Frizell, Mayer Shacter

"Twister," 14 inches long, lustered porcelain teapot and rocks on nickel slag (used for sandblasting) in a Plexiglas box.

A CERAMICS MONTHLY PORTFOLIO

"i-hsing for the 21st Century" teapot, 10 inches in length, lustered porcelain, by Mayer Shacter, Oakland.



Aesthetic Communion

by Joseph Bennion



Most definitions of art allude somehow to the fact that art is primarily concerned with communication. Indeed, art can speak to us on various levels, from a work that is simply narrative to one that is deeply spiritual and intuitive. I am intrigued with the expressive potential of the vessel.





Overleaf *Spring City, Utah, studio potter Joseph Bennion; lidded jar, 10 inches in height, thrown stoneware, with finger-combed carbon trap glaze, fired to Cone 10 in reduction.*

Above *Salt-glazed stoneware box, wheel thrown and altered, 5 inches high.*

Above right *Footed dish, 9 inches in length, thrown and altered stoneware, with crackle slip under local clay slip, salt glazed.*

Right *Wheel-thrown stoneware platter, 15 inches in diameter, with crackle slip, yellow glaze and salt glaze, reduction fired to Cone 10.*

In order to exist, we must regularly partake of the Earth's bounty. By so doing, we maintain our connection with the planet. If eating is seen as a ritual of communion with the Earth, our vessels of communion are clay pots. Because the primary ingredients in clay are alumina, silica and water, which are also the three most plentiful elements in the Earth's crust, such vessels are figuratively the umbilical cord through which the planet feeds us.

Use is important to the appreciation of the vessel. If a pot is only encountered once, it remains undiscovered. Instead, a pot reveals itself slowly to the user. Like a good friend, the lost or broken vessel is missed and a suitable replacement is slow to be found.

One senses the inadequacy of assessing the value of useful pots outside of service (as in the undermined potential of pots observed only in museums or china cabinets). It is the tactile dimension of pottery where the deepest communion between user and vessel occurs.

Thus, the challenge for potters is to make wares that will satisfy the demands of aesthetic communion. It is a lifetime pursuit of an elusive ideal, a pursuit requiring discipline.

"Why bother?" one might ask. The world teaches us there is a pecking order among the visual arts. In that order useful pots do not always fare well. Even in the crafts field, traditional vessels are considered a mined-out vein. I arrived gradually at the conclusion that function is an aesthetic premise.

Having spent ten years prior to graduate school as a potter, I wasn't lacking in ability so much as vision. Now as I work with ideas of aesthetic communion, I find that I am better able to see my pots more clearly and can move to correct their weaknesses. They are still improving with each kiln load.

After evaluating a firing, I can return to the wheel and repeat the cycle, slowly refining my statement as ideas evolve.

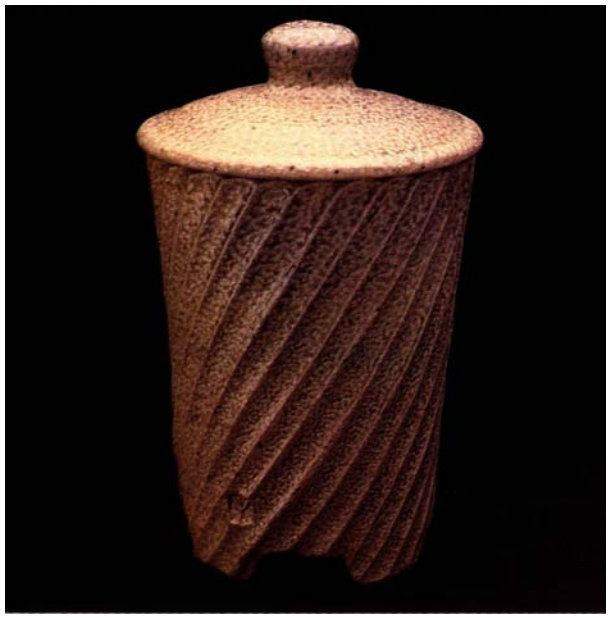
The author ***Joseph Bennion divides his time between studio work and teaching at Brigham Young University.***

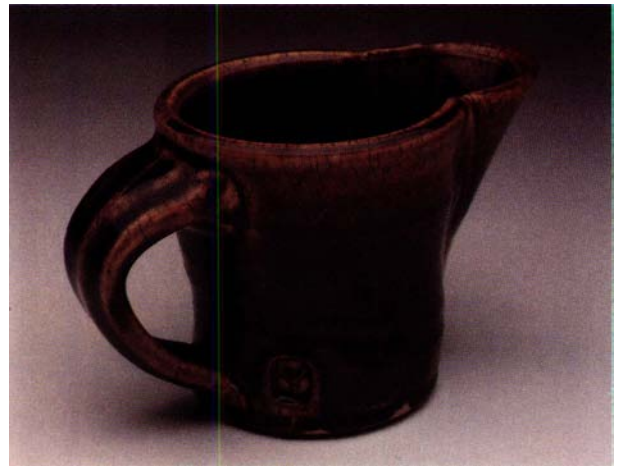




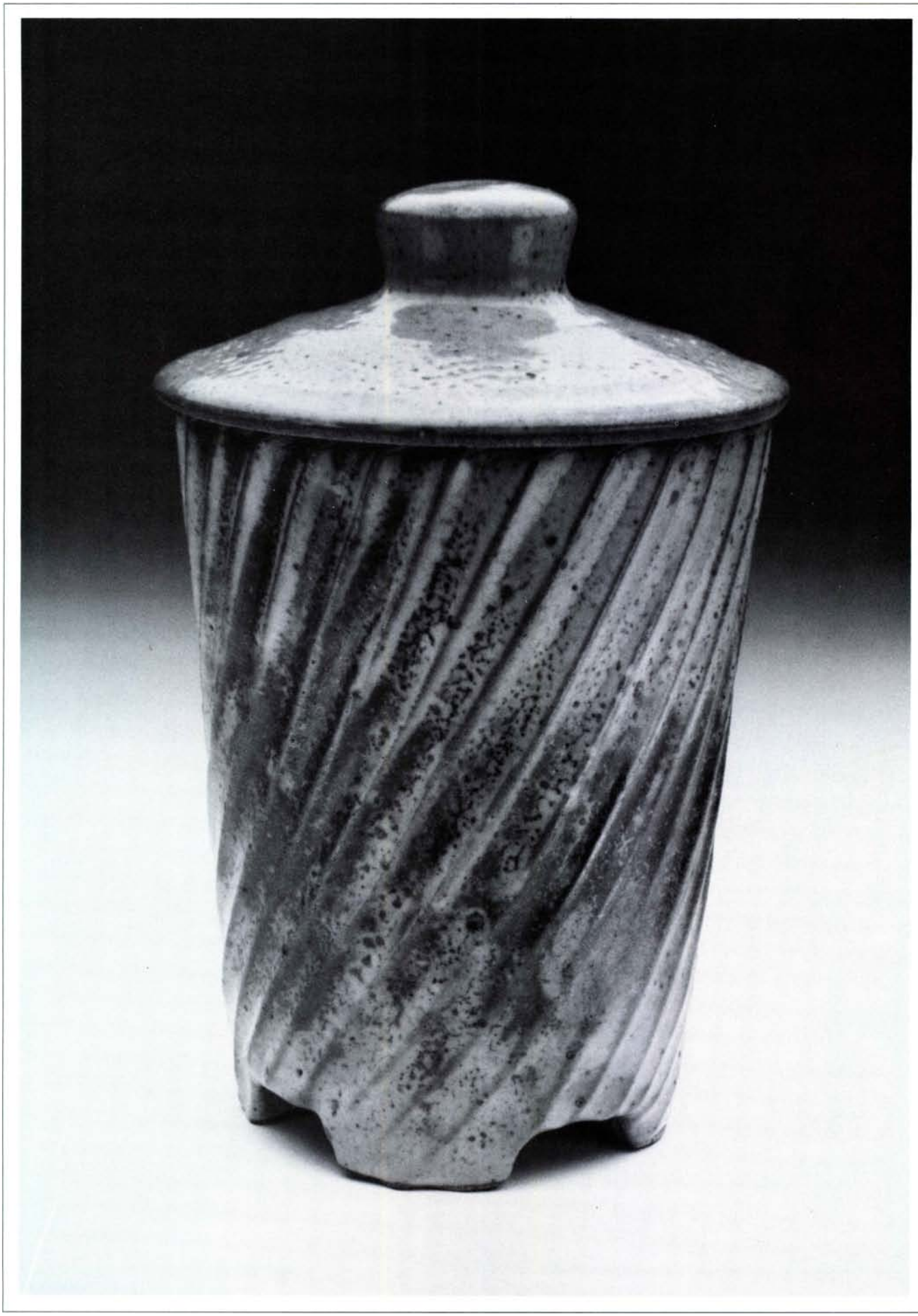
Photos: Nathan Anderson, Wally Barrus, Rob McCaskill, Mark Philbrick



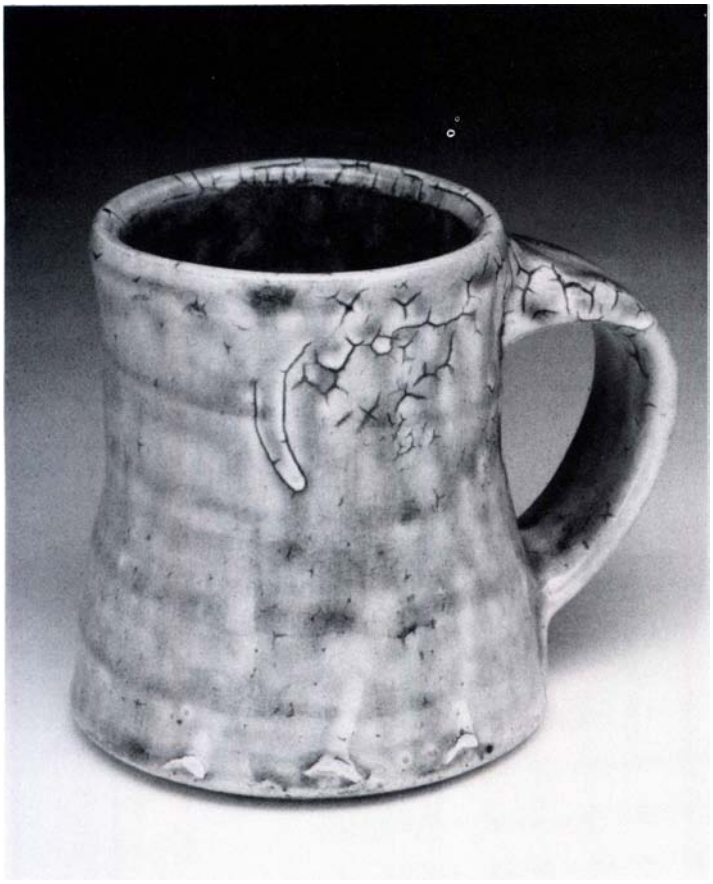




Wheel-thrown stoneware vessels reduction fired to Cone 10 by Joseph Bennion: **top,** *14-inch platter with carbon trap glaze;* **left,** *salt-glazed fluted jar, 10 inches in height;* **above,** *4-inch-high beaker with crackle slip under green glaze;* **right,** *fluted jar with carbon trap glaze, 10 inches in height.*









Working with function as an aesthetic premise, Joseph Bennion produces Cone 10 stoneware vessels: **top,** *oval dish,* 10*V*2 *inches in length, with green glaze, lightly sprayed with wood ash glaze;* **left,** *8-ounce mug with crackle slip under local clay slip, salt glazed;* **above,** *IOV*2*-inch-long basket with crackle slip under green glaze;* **opposite above,** *footed dish with wood ash glaze, 13V2 inches in length;* **opposite below,** *fluted oval dish, 9 inches in length, with carbon trap glaze. "Use is important to the appreciation of the vessel," Bennion comments. "One senses the inadequacy of assessing useful pots outside of service. The challenge for the potter is to make wares that will satisfy the demands of aesthetic communion."*





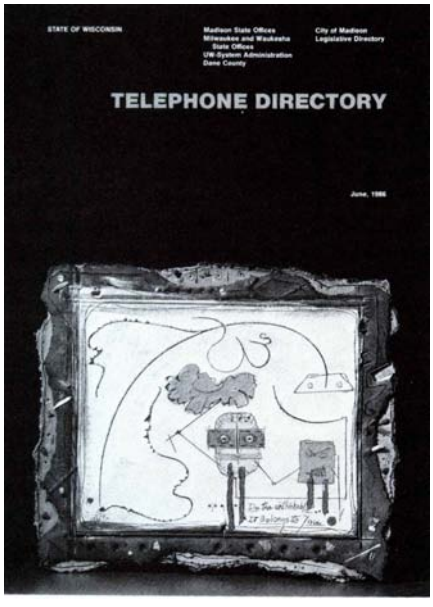
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News & Retrospect

Telephone Directory Clay

"Do the Unthinkable," a ceramic wall plaque with incised and engobe-painted imagery by ex-salt-glaze king *Don Reitz*, ceramics professor at the University of Wisconsin-Madison, was reproduced on the cover of the new State of Wisconsin Telephone Directory, since distributed to approximately



"Do the Unthinkable" by Don Reitz

24,000 government employees. Also displayed at the Governor's Executive Offices through September 19, the plaque is from a recent series inspired by an exchange of drawings with Don's niece Sarah.

"She would send me her drawings and I would send her mine, or restate her images in clay and send them back to her—a transference of energy," Reitz explains. "I realized that here was a five-year-old girl that draws every day to make things clear, to tell Uncle Don what she thinks about, what she feels, what she fears, what makes her laugh.

"She was drawing, telling stories, using literal narrative, and doing it with her own set of rules. Of course that was the key. I had to have the same faith in myself that I had when I was five. Yes. I would claim that which was rightfully mine—a sense of knowing. I need to draw unrestricted. There are no rules, only concepts. I almost forgot that."

CAA Placement Review

During the past two years, the College Art Association of America placement service registered an increase in teaching positions available to studio artists, and an overall ratio of 2 applicants per position. But the "field of ceramics continues to worsen with a ratio of 6" applicants per opening (specifically 102 applicants for 17 openings), as "compared to 5.4 in 1983-84."

Almost all the openings required a terminal degree (M.F.A., Ph.D., ID.A., etc.) or its equivalent, but only 21% of the studio teaching positions required experience. About half were listed as tenure-track.

The greatest number of openings (36%) were in the Northeast or Mid-Atlantic states; 14% in the Southeast; 29% in the Midwest/ Central states; and 20% in the West.

From the 549 hiring reports received for the 1021 studio art and art history openings registered in 1985-86, the CAA calculated that a greater number of male artists than females were employed full time; and "the percentage of applications submitted by women continues to be lower than the percentage of women in the relevant population pool. In studio, where 48% of the candidates are women, only 38% of the actual applications were from women; 47% of those interviewed were women; and 43% were actually hired (down from the high of 53% in 1983-84)."

Salaries principally showed a mixed response when comparing the high end colleges and universities are paying new appointees. For those hired at the instructor level, salaries ranged to $28,500 (up from $20,000 in 1984-85); while the high salary range for assistant professors decreased from $36,000 to $35,000. Salaries for associate professors ranged to $38,000, up from $35,000 in 1984-85, and full professors' salaries ranged to $36,000, significantly down from last year's $45,000 (but gleaned from a statistically insignificant sample of one candidate). Placements as visiting artist, lecturer, etc. ranged to $31,000.

CTS Prevention

Those potters concerned about carpal tunnel syndrome (CTS) should keep in mind that old adage about an ounce of prevention being worth a pound of cure. Examples cited in a leaflet put out by the General Municipal Boilermakers and Allied Trade Unions of Great Britain suggest that improving working conditions at the first sign of discomfort is the best way to prevent this problem. Among the recommendations listed are slowing down the rate of work; rest breaks (e.g., five minutes each half hour for repetitive work); job rotation or task variation; redesigning the work place and/or tools to minimize strain; maintaining equipment; comfortable work temperature; and removal of stress contributors (e.g., noise, bad lighting, etc.).

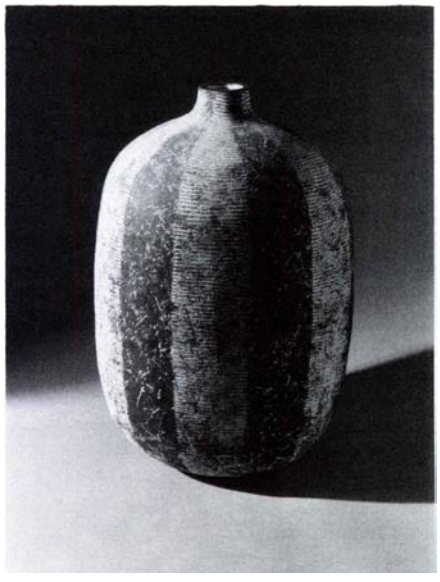
Studies of various workers affected by job-related tenosynovitis (which includes CTS) indicate that "the only generally satisfactory treatment is rest—which only works if you catch the symptoms early enough. Forty-five sufferers were asked for their opinion on the different treatments they had received—rest, plaster cast, ultrasound, cortisone injection, surgery and physiotherapy. 'Rest' came at the top of the list, along with 'none.' Nineteen had the carpal tunnel operation; only one said the operation was successful. Thirteen said they had been permanently crippled by the operation. Only three of the 45 could start work again."

A copy of the leaflet "Tackling Teno" can be obtained for 50p (approximately 76^) plus 50p postage by sea or £1 postage by air from: General Municipal Boilermakers and Allied Trades Union, Research Department, Thorne House, Ruxley Ridge, Claygate Esher, Surrey KT10 0TL, Great Britain.

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

Claude Conover

Featured in an anniversary show at Sheila Nussbaum Gallery in Millburn, New Jersey, through November 15, were handbuilt stoneware vessels by *Claude Conover*, studio potter from Cleveland. Reflecting the artist's interest in pre-Columbian artifacts, each form is entitled with Mayan names taken from various excavation sites.



. *"Huunub," 23½ inches high, stoneware*

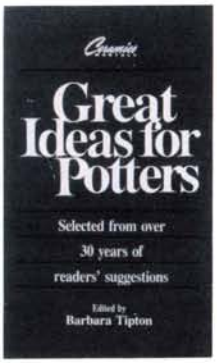
The Human Touch

"Benchmark," a one-third life-size ceramic sculpture by *Claudia Olds Goldie*, Newton, Massachusetts, was among the works in various media selected for "The Human Touch" exhibition at the Worcester Craft Center. The figures were handbuilt (hollow) and low fired; details were highlighted with oxides or India ink.

"The intent of my work is to portray the human condition with both sensitivity and candor," Claudia commented. "Each sculpture expresses the dichotomy of human nature—the push and pull of opposing characteristics such as pride and resignation, age

Continued

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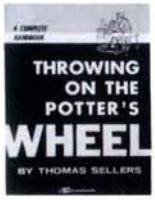
Great Ideas for Potters

edited by Barbara Tipton

This outstanding collection of "Suggestions" from our readers provides more practical ceramic information than can be found anywhere for amateur and professional potters alike, as well as students, teachers and all those interested in the clay arts. Each suggestion appears in a specially chosen category—Throwing, Glazing, Firing, Tools, Kilns, Studio Operations, and others—for easy reference.

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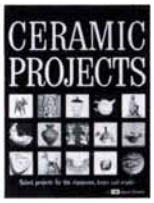
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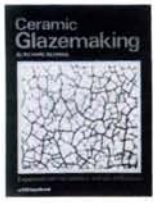
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Where to Show

Continued from Page 15

February 27, 1987 entry deadline

Croton-on-Hudson, New York The tenth annual "Clearwater's Great Hudson River Revival" (June 20-21, 1987) is juried from 5 slides. Fee: $75 for a lOxlO-foot space. Contact: Clearwater's Great Hudson River Revival Crafts Committee, c/o Joan Silberberg, RFD 2, Pudding St., Carmel, New York 10512.

March 1, 1987 entry deadline

Minneapolis, Minnesota The 15th annual "Minnesota Crafts Festival" (June 27-28, 1987) is juried from 4 slides. Entry fee: $10. Booth fee: $100 for Minnesota Crafts Council members; nonmembers $130. Send SASE to: MCC-Festival, Room 308, 528 Hennepin Ave., Minneapolis 55403; or call: (612) 333-7789.

Dayton, Ohio The 20th annual "Art in the Park" (May 30-31, 1987) is juried from 3 slides. Fee: $40; nonmembers $45. Contact: DeEarnest McLemore, Riverbend Arts Council, Riverbend Art Center, Dayton 45405; or call: (513) 228-1115.

Toronto, Ontario, Canada "The Maker's Eye—1987" (July 22-26, 1987) is juried from 6 slides. Awards. Contact: The Maker's Eye, Harbourfront Craft Studio, 410 Queens Quay West, Suite 500, Toronto M5V 2Z3; or call: (416) 869-8447.

March 5, 1987 entry deadline

Lenexa, Kansas Third annual "Dimensions '87, Lenexa's National 3-Dimensional Art Show" (May 15-17, 1987) is juried from up to 2 slides each of 3 works. Fee: $15. Contact: Bill Nicks, Lenexa City Hall, 12350 W. 87 St. Pkwy., Lenexa 66215; or call: (913) 492-8800.

March 7, 1987 entry deadline

Saratoga, Connecticut "The Saratoga Springs Craft Fair" (October 2-4, 1987) is juried from 5 slides. Entry fee: $5. Booth fees: $200-$250. Contact: Brian J. McCartney, Mil Productions, Box 938, Vernon, Connecticut 06066; or call: (203) 871-7914.

March 15, 1987 entry deadline

Lewisburg, Pennsylvania "1987 Lewisburg Festival of the Arts" (May 2, 1987) is juried from slides. Entry fee: $5. Booth fee: $25 for an 8x12-foot space. Contact: Festival Street Show, Box 499, Lewisburg 17837.

April 1, 1987 entry deadline

Clinton, Iowa "Art in the Park" (May 16-17, 1987) is juried from 5 slides. Awards. Fee: $40 for a 10x12-foot space. Contact: Clinton Art Association, Box 132, Clinton 52732; or call: Carol Glahn, (319) 259-8308.

Woodstock, Vermont The 13th annual "Woodstock Summer Festival" (July 4-5, 1987) is juried from 5 slides. Entry fee: $7.50. Booth fee: $100. Contact: David McWilliams, Pentangle Council on the Arts, Box 172, Woodstock 05091.

April 6, 1987 entry deadline

Farmington, Connecticut "The Autumn Crafts Fair" (October 10-11, 1987) is juried from 5 slides. Entry fee: $10. Booth fees: $ 135—S225. Contact: Brian J. McCartney, Mil Productions, Box 938, Vernon, Connecticut 06066; or call: (203) 745-5071.

April 10, 1987 entry deadline

Evanston, Illinois The eighth annual "Fountain Square Arts Festival" (June 27-28, 1987) is juried from slides. Awards. Contact: Evanston Chamber of Commerce, 807 Davis St., Evanston 60201; or call: (312) 328-1500.

Garrison, New York The Garrison Art Center's "18th Annual Arts and Crafts Fair" (August 15-16, 1987) is juried from slides. Entry fee: $5. Booth fee: $125 for a 10x10-foot space. Contact: Laurie A. Clark, Garrison Art Center, Box 4, Garrison 10524; or call: (914) 424-3960.

April 13, 1987 entry deadline

Fort Wayne, Indiana "Three Rivers Festival Arts and Craft Show—19" (July 11-12, 1987) is juried from 5 slides, 1 of display. Awards. Fee: $40 for a 10x10-foot space. Contact: Betty L. Newton, 1707 Kensington Blvd., Fort Wayne 46805.

Margate, New Jersey "Craft Concepts '87" (June 13-17, 1987) is juried from 4 slides. Jurors: Hortense Green and Jane Korman. Awards. Fee: $10. Contact: Craft Concepts '87, Jewish Community Center, 501 N. Jerome Ave., Margate 08402.



Low-fired "Benchmark " by Claudia Olds Goldie

and beauty, humor and tragedy. 'Benchmark' is a statement on the inevitable separateness or isolation of the individual. These people are sharing a bench, yet they are alone in their own worlds. There is no human contact between the two." *Photo: Dave Mackie.*

Liza Myers

Figurative sculpture by *Liza Myers,* **Hydeville, Vermont, was shown recently in a solo exhibition at Moon Brook Gallery in Rutland, Vermont, and in a two-person exhibition at the Maryland Federation of Art Gallery in Annapolis. Several themes are recurrent in her work: the effect of man's inhumanity toward woman; and a suicidal disregard for the land.**

Figures of women ("Venus Choosing," 47 inches in height) are scarred with marks that look like miniature fields and gardens signi-



"Venus Choosingclay with mixed media

fying, Myers said, "the marks we make on the Earth which can't be removed." In her bag, the figure carries a selection of variously colored ladders representing the idea of a

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Itinerary

Continued from Page 9

"New Jersey Arts Annual: Clay, Metal, Fiber"; at the New Jersey State Museum, 205 West State Street.

New Mexico, Albuquerque *through December 31* Margaret Forman, pottery, and Fred Wilson, sculpture and mural; at Muddy Wheel Gallery, 4505-07 Fourth St., NW.

New York, New York *through December 6* Ralph Bacerra and Lucie Rie; at Garth Clark Gallery, 24 West 57 Street.

through January 11, 1987 "In Pursuit of Beauty: Americans and the Aesthetic Movement," works of American artists, designers, craftspeople and decorators from the mid 1870s through the mid 1880s, includes ceramic vessels and tiles; at the American Wing, Metropolitan Museum of Art, Fifth Avenue.

through March 22, 1987 "Craft Today: Poetry of the Physical," opening exhibition of the new American Craft Museum facility; at 40 West 53 Street.

December 2-19 Conway Chang, Del Pitt Feldman, Lynne Lerner, C. J. McCaffrey and Mark Winkelman, pottery; at the Office Gallery, Greenwich House Pottery, 16 Jones St.

New York, Poughkeepsie *through December 26* "Small Works in Clay, ' juried exhibition; at the Mid-Hudson Arts and Science Center, 228 Main Street.

New York, Staten Island *through June 30, 1987* "Ceramics at the Crossroads: American Pottery at New York's Gateway 1750-1900," approximately 150 stoneware and redware objects; at the Staten Island Historical Society, 441 Clarke Ave.

Ohio, Cincinnati *through January 18, 1987"*Ebla to Damascus: Art and Archaeology of Ancient Syria," includes mosaics; at the Cincinnati Art Museum, Eden Park.

Ohio, Cleveland *through December 14* "The Blood of Kings: A New Interpretation of Maya Art"; at the Cleveland Museum of Art, 11150 East Blvd.

Ohio, New Concord *through December 9* An exhibition of works by Ohio ceramists; at Palmer Gallery, Muskingum College.

Ohio, Parma *through December 6* "Animal Magnetism," works by 20 Cleveland artists including David Batz, Deirdre Daw, Bette Drake, Daniel Postotnik, David Vargo, Diane Bjel-Wilkes and David Williamson; at Gallery West, Cuyahoga Community College Western Campus, 11000 Pleasant Valley Rd.

Oregon, Portland *through December 31* "Contemporary Crafts Gallery 50th Anniversary Holiday Show," with a 1937 theme; at 3934 S.W. Corbett Ave.

Oregon, Salem *through December 27* Craig Martell and Linda Owen; at Corner Gallery, Salem Art Association, Bush Barn Center, 600 Mission St, SE.

Pennsylvania, Pittsburgh *December 1-31* "Art for Giving: Clay, Glass, Enamel"; at the Clay Place, 5600 Walnut St.

Pennsylvania, Richboro *through December 28, weekends* The Pennsylvania Designer-Craftsmen juried members exhibition; at Craft Gallery II, Tyler State Park, Rte. 322, Almshouse Rd.

Pennsylvania, Verona *December 12-February 1, 1987* "Contemporary Crafts: A Concept in Flux," includes work by Mark Burns, Anne Currier, Ruth Duckworth, Wayne Higby, Rudolf Staffel, Lizabeth Stewart and Paula Winokur; at the Society for Art in Crafts, 2100 Smallman St, Pittsburgh, Pennsylvania 15222.

South Carolina, Charleston *through December 6* "The South Carolina Crafts Association's Exhibition '86"; at the Gibbes Art Gallery, 135 Meeting St.

Tennessee, Gatlinburg *through January 24, 1987* "Space: New Form, New Function," national juried exhibition; at the Arrowmont School of Arts and Crafts.

Texas, Dallas *through December 15* "China: 7000 Years of Discovery," includes ceramics; at the Science Place in Dallas, Fair Park.

Utah, Logan *through December 21* "New Vistas: American Art Pottery, 1880-1930, From the Cooper-Hewitt Museum"; at the Nora Eccles Harrison Museum of Art, Utah State University.

Utah, Salt Lake City *through December 31* "The Christmas Show"; at the Utah Designer Craftsmen Gallerv, 38 West 200 South.

Virginia, Alexandria *December 3-January 4, 1987* "Clay for Celebration"; at Scope Gallery, Torpedo Factory Art Center, 105 N. Union St.

Washington, Olympia *through December 21* "Women of Sweetgrass, Cedar and Sage," Native American women artists' work; at Evergreen Gallery, Evergreen State College.

Fairs, Festivals and Sales

Arkansas, Little Rock *December 5-7* "Ozark Foothills Craft Guild's Christmas Showcase"; at the Statehouse Convention Center.

California, Santa Monica *December 12-14 and 19-21* "The Contemporary Crafts Holiday Market"; at the Santa Monica Civic Center, 1855 Main Street.

Connecticut, Brookfield *through December 24* "Holiday Craft Sale"; at the Brookfield Craft Center, 286 Whisconier Rd.

Connecticut, Norwalk *through December 24* Brookfield Craft Center "Holiday Craft Sale"; at the Brookfield/SoNo Crafts Complex, Brookfield Alley, Washington St.

Florida, Coconut Grove *December 6-7* The Ceramic League of Miami's "37th Annual Fair"; at the Kenneth M. Myers Bayside Park, on the waterfront.

Illinois, Evanston *December 6-8* Evanston Art Center faculty and students exhibition and sale; at the On Sight Art Gallery, 906 Sherman.

Maryland, Gaithersburg *December 12-14* The "9th Annual Winter Crafts Festival"; at the Montgomery County Fairgrounds.

Massachusetts, Brookline *December 12-14* "Craftshowcase"; at the Brookline Arts Center, 86 Monmouth St.

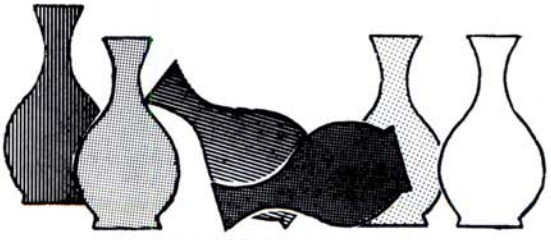
New Jersey, Demarest *December 5-7* The "12th Annual Invitational Pottery Show & Sale"; at the

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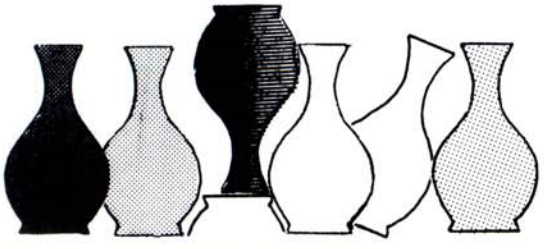
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passage from one realm to another through a hole called "Sipapu"—a pointed reference to paths taken and not taken.

Ruth Duckworth/Janet Leach

"Studio pottery is a hybrid art," observes critic John Houston "Though pottery and sculpture have jostled companionably during the last 700 years, it has usually been a very



58-inch smoked earthenware form by Ruth Duckworth

unequal union of matter and mind. But this new hybrid genre of studio pottery is growing around the idea of art as the prime reason for working." Both *Ruth Duckworth* **and**



"Black Pedestal Pot," 8 inches high, by Janet Leach

Janet Leach, **Houston continues, "chose particular aspects of pottery in the early 1950s and each one found a distinctive voice—a way of using that language."**

Though Ruth Duckworth counts as an American potter now (having lived in Chicago for more than 20 years), she was a leading figure in British ceramics in the sixties—a time when the Oriental-inspired aesthetic

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School of Art, Old Church Cultural Center, 561 Piermont Rd.
New Jersey, East Rutherford *December 5-6* "Super Crafts Star Show"; at the Meadowlands Stadium Club.
New York, New York *December 5-7* "Annual Holiday Sale"; at Greenwich House Pottery, 16 Jones St.
December 5-7, 12-14 and 19-21 "15th Annual WBAI Holiday Crafts Fair"; at Ferris Booth Hall, Columbia University, 115th St. and Broadway.
New York, Schenectady *December 6-7* "Crafts Festival '86"; at the Schenectady Museum & Planetarium, Nott Terrace Heights.
Ohio, Wooster *December 6-7* "Turn o' the Century Christmas"; at Walnut Street School.
Pennsylvania, Pittsburgh *through December 24* "Annual Holiday Sale"; at the Pittsburgh Center for the Arts, Mellon Park, 6300 Fifth Ave.
December 5-7 The "1st Annual Pennsylvania National Arts & Crafts and Christmas Show"; at the David Lawrence Center, Penn Ave.
Virginia, Norfolk *December 12-14* Second annual "High Country Christmas Art & Craft Fair"; at Norfolk Scope.
Wisconsin, Milwaukee *December 13-14* "Christmas Craft Fair USA"; at the Wisconsin State Fair Park.

Workshops

Florida, Hollywood *December 12* Judy Chicago slide lecture. Fee: $10. Contact: Mindy Shrago, Community Art Alliance, 1801 Polk St., Box 1675, Hollywood 33022; or call: (305) 922-3484 or 920-8081.
Florida, Miami *December 13* A demonstration and slide lecture with Cynthia Bringle, will include discussions on her work, studio operation and concerns for a single-person studio. Fee: $35. For further information contact: Mindy Shrago, Community Art Alliance, 1801 Polk St., Box 1675, Hollywood, Florida 33022; or call: (305) 922-3484 or 920-8081.
Florida, Orlando *January 31, 1987* A session with Robert Sperry at the 36th Annual Florida Craftsmen Conference at the Valencia Community College. Contact: Ellen Patton, Florida Craftsmen Conference, 1601 Orlando Ave., Longwood, Florida 32750.
Maryland, Baltimore *January 26-30, 1987* A hands-on session with Tom Coleman. Fee: $200. Live-in accommodations available. For further information contact: Baltimore Clayworks Education Center, 5706 Smith Ave., Baltimore 21209; or call: (301) 578-1919.
Michigan, Kalamazoo *January 24, 1987* Chun Hak Oh, slide lecture and demonstration on clay inlay, press molds and Korean techniques. Fee: $5. Contact: Tom Kendall, Kalamazoo Institute of Arts, 314 S. Park St., Kalamazoo 49007; or call: (616) 349-7775.
New York, Saratoga Springs *December 9* Tony Hepburn lecture. For further information contact: Skidmore College, Art Department, Saratoga Springs 12866.
Oregon, Portland *December 6* "Clay/Sound Sculptures," a session with Brian Ransom on instruments and resonators. Fee: $31; $28 for members. Contact: Oregon School of Arts and Crafts, 8245 S.W. Barnes Rd., Portland 97225; or call: (503) 297-5544. ^
Pennsylvania, Pittsburgh *December 6* "Baubles, Bangles and Beads," a session on beaded jewelry with Patty Gallagher. Fee: $32; $24 for members. For further information contact: Pittsburgh Center for the Arts, Mellon Park, 6300 Fifth Ave., Pittsburgh 15232.

International Events

Belgium, Neerpelt *December 13-28* "International Exhibition of Ceramic Art," traveling show of works by artists from Belgium, Holland, and The Netherlands; at the Provinciaal Instituut Dommelhof, Toekomstlaan 5.
Brazil, Maceio *December 4-13* "Ceramica, Arte da Transformagao" (Ceramics, Art of Transformation); at the Fundagao Pierre Chalita, Institituto Historico e Geografico de Alagoas, Centro.
Canada, British Columbia, Richmond *through December 8* A two-person exhibition with Kinichi Shigeno, sculpture; at Richmond Art Gallery, 7671 Minoru Gate.
Canada, Ontario, Guelph *through December 8* "Second International Shoebox Show"; at the MacDonald Stewart Art Centre, 358 Gordon St.
Canada, Ontario, Toronto *through January 12, 1987* "A Taste of Elegance," 18th-century porcelain from private collections in Ontario; at the George R. Gardiner Museum of Ceramics, 111 Queen's Park.
Canada, Quebec, Montreal *through January 5, 1987* "Christmas Fair"; at the Centre des Arts Visuels, 350, avenue Victoria.
England, Glasgow *through January 4, 1987* "Alan Caiger-Smith and the Aldermaston Pottery," tin-glazed and smoked-luster works; at the Glasgow Art Gallery and Museum, Kelvingrove Park.
England, London *through December 24* "Christmas Shop"; at the British Crafts Centre, 43 Earlham St., Covent Garden.
England, Oxford *through December 31 A* three-person exhibition with Elizabeth Raeburn, raku works; at Oxford Gallery, 23 High St.
France, Hazebrouck *through February 2, 1987* "Glazed Pottery from the 17th through the 19th Centuries"; at the Musee Municipal, Place Georges Degroote.
France, Paris *through December 13* "Masters of Contemporary French Art"; at the Hotel de la Monnaie, 11 Quai Conti.
France, Saint-Amand-les-Eaux *through January 12, 1987* "From the Second Empire through Art Nouveau, Ceramic Creation"; at the Musee Municipal, Tour Abbatiale, Grand-Place.
France, Saint-Omer *through January 4, 1987* "French Porcelain from the 18th Century"; at the Musee Municipal, Hotel Sandelin, 14 rue Carnot.
West Germany, Monchengladbach *through December 6* Susan Eisen exhibition; at Dr. Paul Koster's Gallery, Albertusstrasse 4.

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championed by Bernard and Janet Leach was dominant. Conversely, Janet Leach, who was born in Texas, is now considered a British potter.

Born in Hamburg, Duckworth studied sculpture in Liverpool, then (ten years later) decided to study pottery at the Central School in London, feeling that it would benefit the sculptural work she was making in clay at that time. She left England for a teaching job in 1964, intending to stay in the United States only a year, but eventually retired from the University of Chicago in 1977. During her career, the scale of her daywork has varied from the small porcelains of the sixties to the current large abstract wall reliefs and



Ruth Duckworth

vessel sculptures. Often she draws on natural forms and landscapes for inspiration.

Before training as a potter, Leach worked in architectural sculpture for 12 years in New York. She became interested in the philosophy and techniques of Japanese pottery after meeting Bernard on his U.S. lecture tour in 1952. This led to her spending two years in Japan studying pottery. She then married Bernard, and now runs the Leach Pottery in Saint Ives. Since moving to England, she has concentrated on producing Japanese-style pottery and has often stated her conviction that pots are pots: "I strongly disagreed with the American impulses in the '50s, now becoming popular in England, of ceramic sculpture. I feel that the impulses of sculpture and pottery are totally different, though one can take impulses and ideas from anywhere, provided they are translated into the medium they are made in."

An exhibition assessing the markedly different contributions these two potters have made to contemporary ceramics was presented at the British Crafts Centre in London through November 8. *Photos: Lisa Ebright.*

Grand Mug-a-thon

by Peter Jones

Production pottery took on a new meaning last summer when I threw 1001 mugs during a 24-hour marathon to raise money for the Maine Children's Cancer Program. Three and a half years ago, my daughter Aspen had leukemia. In throwing mugs for the MCCP, I felt I was repaying a debt I owe for my daughter's good health. To date, the "Grand Mug-a-thon" has raised over $8000 from donations and sales of the mugs produced at this event.

The idea for the fundraiser grew out of another marathon event held earlier last year. My friend Bob MacLaughlin made a commitment to run 100 miles in 24 hours to raise money for the same program, then called the Maine Childhood Cancer Support Program. During a television interview, Bob said: "The run itself isn't the important thing. It's just a game that people can rally around."

With MacLaughlin and Heidi Anderson, a friend who had taken Aspen's blood samples while she was undergoing chemotherapy, I planned the mug-a-thon during the winter months. An appropriate location (Deering Oaks Family Festival in Portland) was decided upon. To keep costs at a minimum, donors of various items (such as clay) had to be found as well.

To raise funds (or "market" the mugs), a letter explaining the Maine Children's Cancer Program, the Grand Mug-a-thon and the benefits of both, was drafted, printed and mailed. The gist of the letter was that a mug thrown at the event would be shipped free of charge (thanks to United Parcel Service) for a donation of $10 or more to the MCCP. The letter ended with an order form, with the bottom half serving as a shipping label when cut off the page. Checks were to be made out directly to the MCCP so there could be no doubt that all the money was going to the program. Donations of $50 or more could be charged on Visa or Mastercard, thanks to a regional bank.

Once the mailings had gone out, the logistics of the event itself had to be worked out. To maximize output and minimize pain, I arranged to have two wheels set back to back. While I threw off the hump on one wheel, a support potter could center 12-pound balls of clay on the other.

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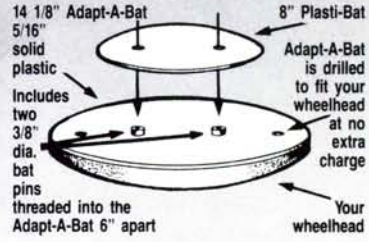
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Handles had to be applied to the mugs, so we thought the best system would be extruding handles for a team of nonpotters to attach. A clay body that would throw well and be appropriate for extrusion from the pugmill was developed. Then a handle extrusion template for the pugmill was cut from acrylic sheet. During the mug-a-thon, extrusions could be moistened, cut to appropriate lengths, then draped over a dowel to set up somewhat before attaching to the mugs.

The possibility of S-cracking in the untrimmed mugs had to be eliminated as well. The solution was to have the support team compress the bottoms of the mugs. After compression, a rubber stamp would be used to imprint "Maine Children's Cancer Program 1986" on the bottom of each mug.

As the event drew near, many telephone calls were made to finalize support teams, contact radio and television stations, and take care of endless details. I decided that it might be a good idea to see if I really could throw at the rate of 1000 mugs in 24 hours, and was reassured after a practice run of about 70 mugs in one hour.

Everything was set up at the festival the night before the mug-a-thon; the well-aged clay was run through a pugmill and left covered. The next day, Saturday, I sat down at the wheel and started turning out mugs, working 55 minutes out of every hour. During the fourth and fifth hours, I fell slightly behind, but was able to regain the loss by the tenth hour and in fact passed the halfway point of mug output. A one-hour break was planned at 2 A.M, and after that the pace was somewhat slower but still on schedule. Changing positions and throwing techniques helped alleviate discomfort in my hands, arms, back and legs. By 10 A.M. Sunday, the last mug (of 1001) was thrown.

In the meantime, the support team had everything under control but the weather. About halfway through the event, it began raining and consequently nearly half the mugs didn't dry enough for handle attachment. With everyone tired and 500 wet mugs remaining, it was decided the best thing to do was leave the mugs there until the following morning. Then the slightly drier forms were boxed and carted off to my studio in Camden, where handles were applied over the next few days.

After bisquing, glazing and firing, another group of volunteers helped pack and ship. The $8000 donated so far represents only about half of the mugs produced. Many donors gave more than the $10 minimum per mug, the highest donation being $200 for two! The remaining mugs will be distributed (in exchange for a minimum $10 donation each) at various craft fairs, through other fundraising efforts and by mail order until the last of the 1001 is gone.

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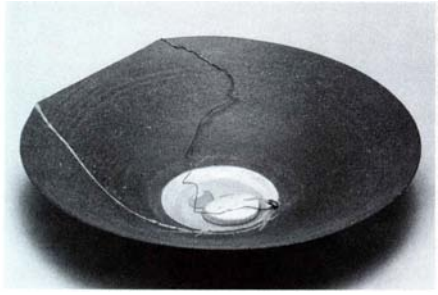
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William Hunt's "Something about a Lake Bottom"

(with mixed media) bowls by *Kathleen Cerveny*, **Cleveland; multifired raku containers by** *Edith Franklin*, **Toledo; salt-glazed vessels by** *William Hunt*, **Columbus; and traditional stoneware place settings, vases and lamps by** *Allen Monsarrat,* **Friendsville, Tennessee; were featured in the 1986-87 season's opening exhibition at Findlay College's Egner Fine Arts Center. Among the works on view were "Something about a Lake Bottom," 7½ inches in height, wheel-thrown stoneware vessel, with impressed (pitched)**



Kathleen Cerveny's "Ai-Zan Vessel: Silent Rocks"

wads of clay and incising, salt glazed, by William Hunt; and "Ai-Zan Vessel: Silent Rocks," 15 inches in diameter, partially glazed stoneware with copper wire, stones and water, by Kathleen Cerveny.

Painted Clay

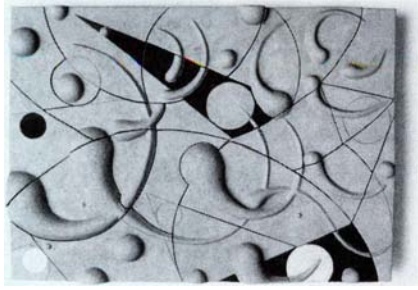
by Bonnie Johnson

By restricting the addition of color in ceramic work or by insisting that color decisions be made only at the same moment as surface decisions, you may be precluding some exciting solutions.

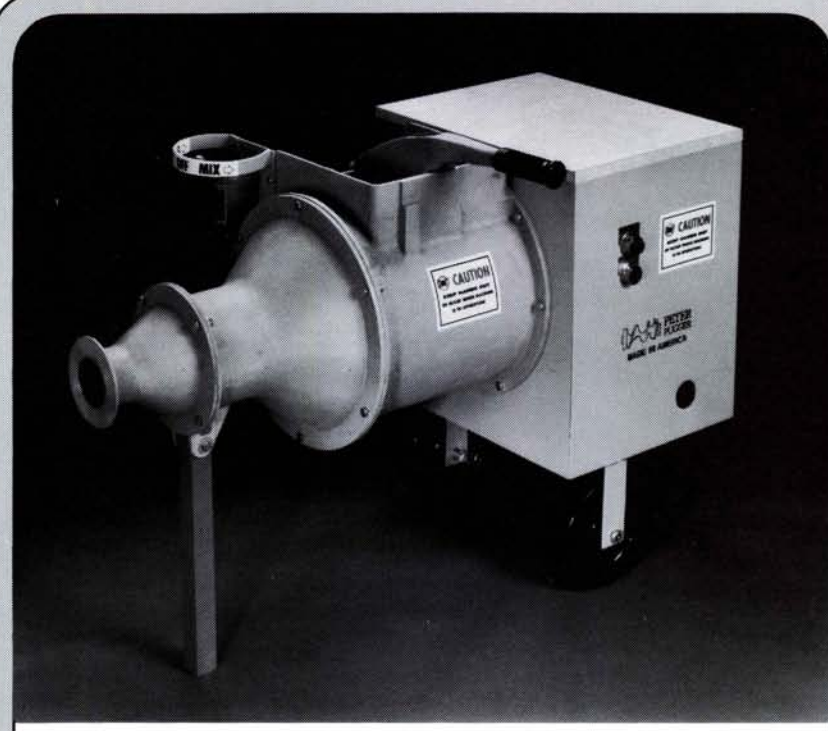
It is a question of work "style." Some artists work as if dancing—improvising—and need their freedom to be fluid.

Or an artist may examine the work and see it in a new way. The rule here is that

"Breederpainted clay by Bonnie Johnson



Continued



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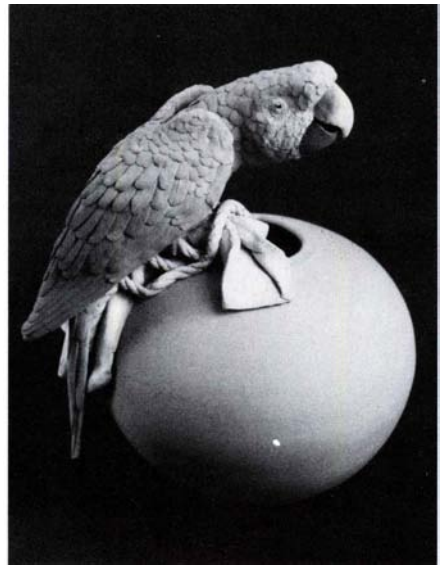
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there is no rule. Because the artist created it, the artist should at any point decide that it is finished or that it needs more work. Rules move in when one loses sight of this. Take for example, the rule that clay requires a functional glaze. (Shown in contrast to that rule is a painted clay mural, 3 feet in length, by the author, selected for the 37th "New England Exhibition of Painting, Drawing and Sculpture" at Silvermine Guild in New Canaan, Connecticut.) What is glaze and where did it come from? The artist's "ancestor artists." And what was it made of? The same ocher and sienna that fill the oil-paint tubes. And what is the difference? The binder: meltable fluxes for the glazes fuse the pigment to the clay, and brushable linseed oil and turpentine bind the paint to a canvas.

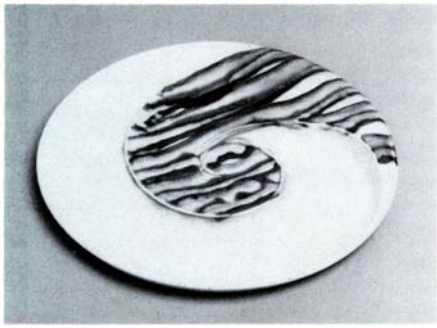
If the "intention" is a plane of color used as a design element, it is a fortunate artist that disregards tradition and uses paint. *Photo: Wayne Fleming.*



Terra-cotta "Macaw," 22 inches in height

Jacqueline Poncelet

In the "Summer Show" at the British Crafts Centre in London, *Jacqueline Poncelet* exhibited a series of large plates produced with the support of the Bing & Grondahl porcelain factory in Copenhagen. She had prepared the plaster molds at her studio in England, then took them to Denmark last winter for work at the factory. Round and rectangular in shape, the platters were cast, clear



15-inch porcelain platter, industrially produced

glazed and high fired under the supervision of *Jorgen Kahler*, before Poncelet began decorating them with brushed and trailed glazes primarily in turquoise, dark blue, blood red and olive green.

Ron Mazanowski

A solo exhibition of life-sized and lifelike birds perched on spherical vessels by *Ron Mazanowski*, faculty artist at Northern Illinois University, was presented at Mindscape Gallery in Evanston, Illinois, through October 3. Designed to be disassembled for transportation, the birds are handbuilt in sections, airbrushed with acrylics, then bolted into place on the wheel-thrown jars.

Mazanowski describes his work as "the result of an investigation or an adventure. It's an exercise in seeing. It's about discovery, decision making, options, systems and freedoms. I think a lot about the vessel in human terms; sometimes I'm intrigued with a certain period, or culture, or finger marks, or a sense of volume. The birds serve as contrasting forms. They are a source of color, texture and direction."

Marriage a la Mode

The biennial mixed-media show at the Charles A. Wustum Museum of Fine Arts of Racine, Wisconsin, may have stressed marriage as its theme, but participating artists from Wisconsin, Illinois, Kansas, California, North Carolina, Colorado and Ohio seemed to prefer exploring human relationships. Their work in "Marriage a la Mode: The Aesthetics of Mating" reflected not only matching and hatching, but letching and itching.

While the show had a novel theme and each piece a clever title, the works that stood out provoked thought as well as stimulated the viewer's imagination. Some were playful or humorous; some were rueful or sad. The show opened in June, the bride's month, but contemporary manners and morals demanded attention be paid to divorce, separation and isolation.

Shown from the exhibition is "Pot for the

18-inch vase with slip images by Alex Mandli



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Gynecologist's Office," a commissioned terra-cotta vase, with colored slip and clear glaze images of a developing fetus, by *Alex Mandli*, **Kenosha, Wisconsin.** *Text: Bette Kushner.*

Harrison McIntosh

"Function is never the primary purpose of any of my works, even those which can be classified as functional, such as vases, bowls or jars. My vases can certainly hold flowers and I hope they do, but I strive to make them as complete statements of form, balance, rhythm and harmony by themselves. Even a so-called functional piece must be first of all a beautiful abstract form, a sculpture," comments California ceramist *Harrison McIntosh.* **Among his works on view recently**



"Marguerite" 8½ inches in diameter, stoneware

at Louis Newman Galleries in Beverly Hills was this thrown stoneware bowl, 8½ inches in diameter, with brushed decoration.

David Wright

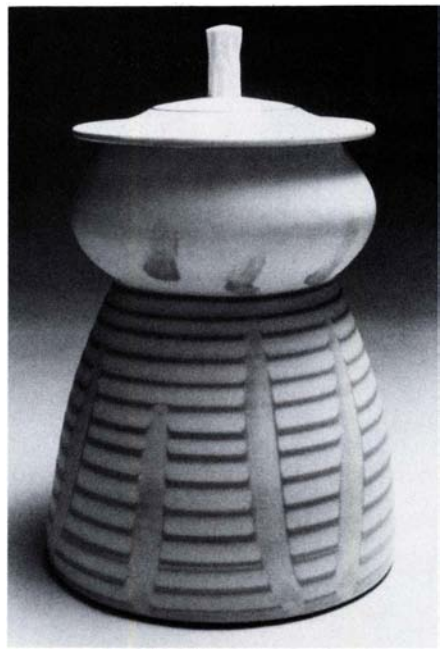
Functional porcelain plus vessels from a "Decorator Line" by *David Wright*, **potter-in-residence at Perkins Center for the Arts in Moorestown, New Jersey, were exhibited recently at the Camden County Art Gallery.**



Coral-matt-glazed porcelain teapot

The work is inspired by "Tz'u-Chou ware from China and mass-produced art deco dinnerware," says Wright.

Shown from the exhibition are an 8-inch-high teapot, with coral matt glaze; and this "Decorator" covered jar, 14 inches in height,

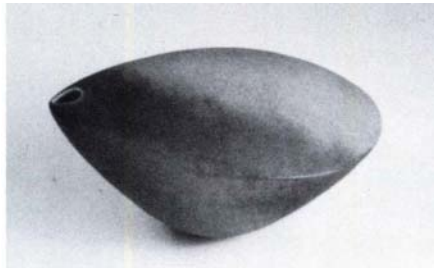


Thrown porcelain jar, with finger-combed slip

wheel-thrown porcelain, with finger combing through gray slip bands. Wright notes that finger combing is an excellent decorating technique "to evoke images of shells, water, wind, plants and sea life."

What's New in England

Ceramics by *Isobel Dennis, Sue Mayo* **and** *Dinny Pocock* **were among the works by recent art school graduates shown in "What's New....?" at the Oxford Gallery in Oxford, England, earlier this year. Characteristic of Isobel's sculptural vessels, this untitled form**



Coil-built vessel, 7 inches high, by Isobel Dennis

was coil built from porcelain (with T material added for strength), and fired to Cone 7 in oxidation.

Gary Merkel

"We are all by-products of our immediate surroundings," comments Vancouver ceramist *Gary Merkel.* **"One can't help but be influenced by what one sees and hears. It becomes very much who and what we are. The variations of our cultures provide artists with such different visions and moods.**

To reflect the beauty of nature and multicultural stimuli found in Vancouver, Gary has chosen to work with porcelain, slab built and decorated with colored slips, underglazes

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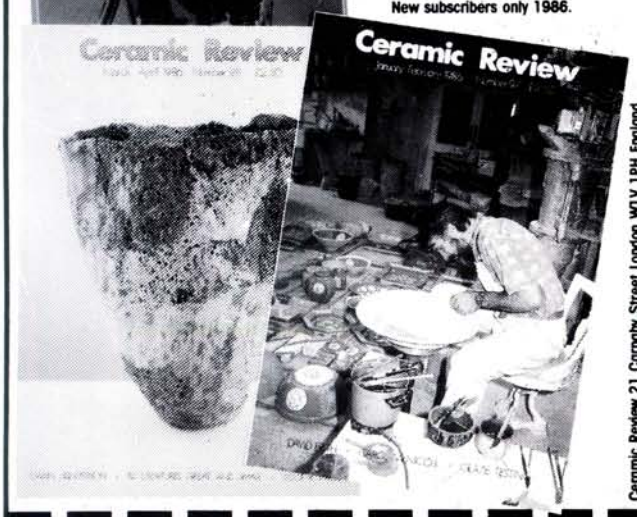
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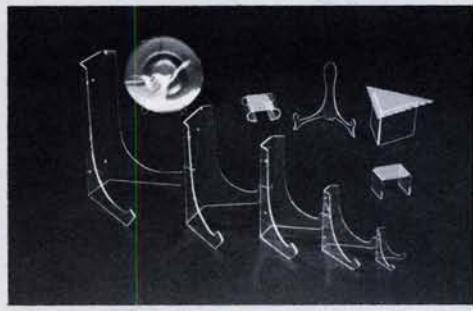
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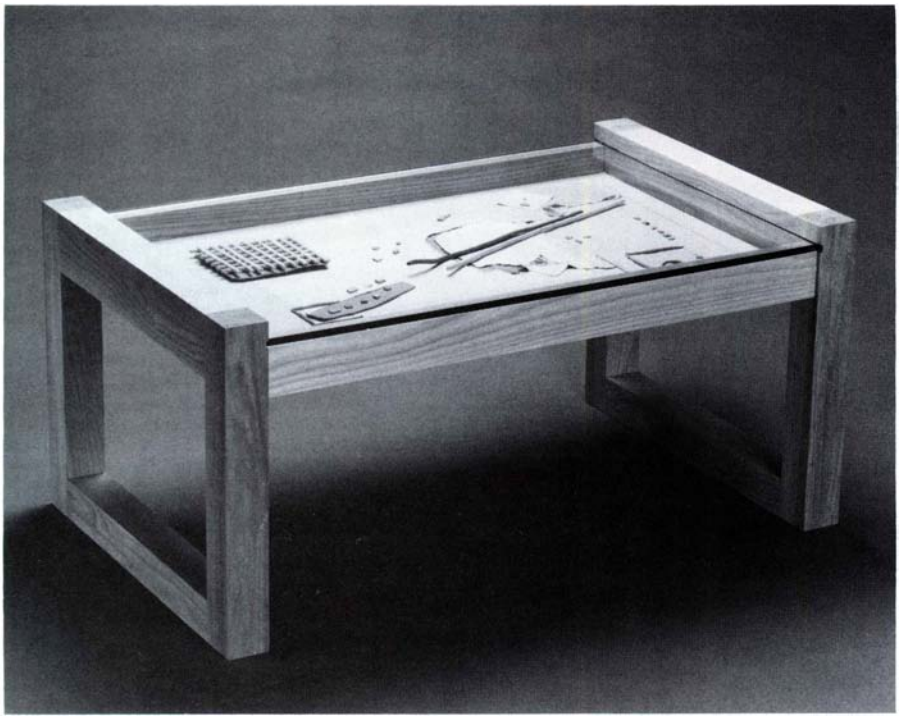


Porcelain watering pot, 12 inches in height

and sgraffito. Among his works shown in a recent solo exhibition at the British Columbia Gallery of Ceramic Art in Vancouver, this 12-inch-high watering pot was airbrushed pink and black, then fired to Cone 10 in oxidation.

Myrna Goodman

"Clay Narratives," a series of "satirical responses to the complexities of life and language," by New York artist *Myrna Goodman* **were presented at the Gallery of the Chappaqua Library in Chappaqua, New York, through November 2. Handbuilt from colored clays, most of these works were designed as wall reliefs; however, the artist decided to enclose some in handmade tables to make good use of the lower vantage point. She contacted woodworker** *Alan Ferris*, **who made several ash tables with glass tops to display such works as "Where to Draw the Line," porcelain with handmade paper; table length 36 inches.** *Photo: Rick Alpert.*



"Where to Draw the Line " handbuilt porcelain "narrative enclosed in a glass-topped ash table*

Raku Then and Now

"Raku is unpredictable and often capricious—each piece is forged through fire and water, and each time a little of the artist is tempered with it. Only the philosophically inclined remain committed," observed *Christopher Thompson*, **whose work together with that of** *Walter Dexter*; *Monique Ferron* **and** *Agnes Olive* **was featured in "Raku Then and Now" at the Canada House Cultural Centre Art Gallery in London.**

All four were pioneers of the development of raku in Canada in the late 1960s and early '70s. "The introduction of raku in Canada was similar to that experienced earlier in the United States," Chris explained. "The artists experimenting had little information to go on other than *Bernard Leach's* **A Potter's Book, a few articles published in ceramic magazines and some early workshops. Most of the colleges with full-time ceramics programs at this time offered an introduction to raku, but rarely continued the study past the rudimentary stage. The initial objects of the people who were experimenting with raku were a continuation of the pottery forms they were normally using, only fired in a new way. This process offered an exciting alternative to reduction stoneware and porcelain pottery that dominated the ceramic field in Canada at that time. It also offered a change from the potters' concern with production in the decorative arts and design, to a concern with individual pieces and the expression of ideas. Although there was not as yet a living to be made from this 'fine art' attitude, and with little or no market available for raku, this unique path continued to grow.**

"I first tried raku in 1971 as a student at Sheridan College. I was intrigued by the excitement and immediacy of the results. However, at the time I was more involved with stoneware and salt, and did not really consider the possibilities encompassed by this new process. Setting up my first studio in 1973,1 had almost no money for equipment.

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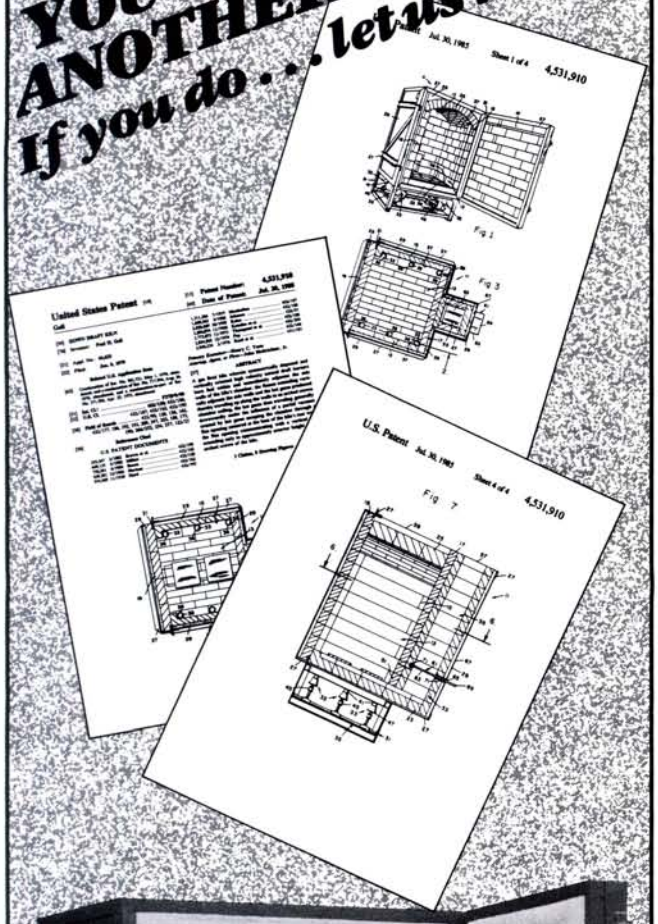
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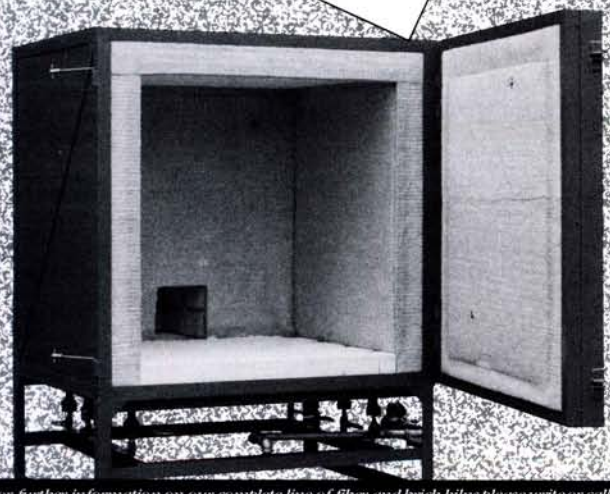
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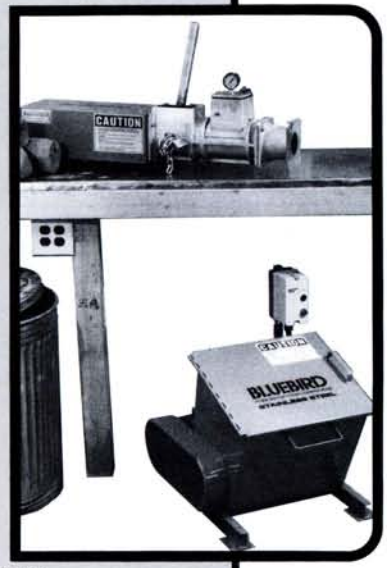
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"Struck by my own fascination with the drama of firing, and the unexpected results which were precipitated, I maintained my interest. The colors and effects that were produced attracted me much more than the stoneware with which I had experimented before. Contrary to public opinion at the time, I realized that the technique was flexible and could be controlled.

"Thirteen years later, my reasons for still working in raku are quite complex. Most



"Shift" 19½ inches high, by Christopher Thompson

often in doing my work, I have found it easier to leave the 'why' out of it. It seems I am not really equipped to question myself that way. It spoils the work. To a degree, I have come to look at raku as a means to an end. Many times, I have wondered at the practicality of working in a method so dirty and unpredictable, so exhausting. To an extent, the fire still bends the work the way it wants to. Pieces still break while being created. However, with time, I also learn more about the limits of the medium, and my actions become more focused piece by piece. Ultimately, the mysteries are not as great as before. Better able to use the technique as a tool, I find raku stimulating."

Borrowed Tradition

The big career break for Canadian ceramist *Alexandra McCurdy* came when her work was exhibited at an *art* gallery, (Manuge Galleries in Halifax, Nova Scotia), which ordinarily was devoted to marketing commercially viable and primarily two-dimensional works. The gallery's departure from its mandate had less to do with McCurdy's pieces, or with sudden enlightenment vis-a-vis clay, than with those little quirks of everyday life. In this case the gallery owner, while



Micmac-patterned oval container, 6¾ inches long

buying his regular weekend supply of camembert at the delicatessen run by the artist's husband, happened to notice what to him must have seemed to be folk art vessels. He offered McCurdy the first of a series of exhibitions in art establishments.

McCurdy realized fairly early that her strength and interest lay in decorating clay, rather than in throwing free forms. As if to emphasize this realization, her decorations on small, basic forms are extremely minute and faithful in detail to the traditional crafts from which they are derived. She candidly admits that she cannot, or dare not, think in larger areas than perhaps a square inch, and that she relies on the cumulative effect of numerous repeated patterns. "I think in tiny areas, not overall design," she observes. "The smaller the pot, the more comfortable I am with decorating it."

Critics were quick to comment on the lack of generosity in McCurdy's work. At best, they talk about its "quiet competence," or the "considerable time and energy" spent on researching historical motifs. At worst, they point to the work's "instability," or talk about the forms looking "a little forgotten behind the crusts of color and texture." The real interest of this work, however, lies in the fact that the artist has persisted in doing something that requires a lot of old-fashioned patience. This patience is generated from an equally old-fashioned devotion to traditional craft forms, some of which are no longer readily accessible.

The designs are usually slip trailed on vessels thrown or press-molded from the following stoneware body:

White Stoneware
(Cone 5)

Talc	3.0 pounds
Whiting	1.0
Nepheline Syenite	5.0
Ball Clay	15.0
Bentonite	1.5
Edgar Plastic Kaolin	20.0
Flint	10.0
	55.5 pounds

When adding parts or joining press-molded sections, McCurdy uses a slip mixed with nylon fibers (by eye to the consistency of sour cream) to avoid cracking.

The leather-hard pots are patterned with carving and slip trailing. After bisque firing, the ware is dipped in the following clear glaze and fired in oxidation to Cone 5:

Continued

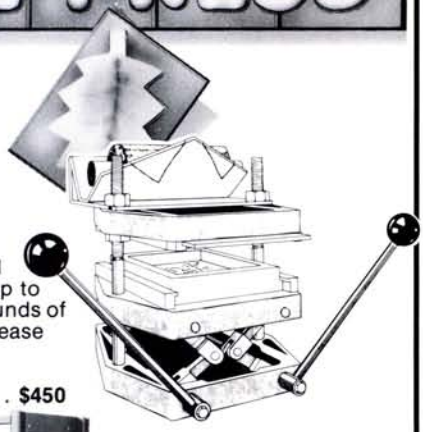
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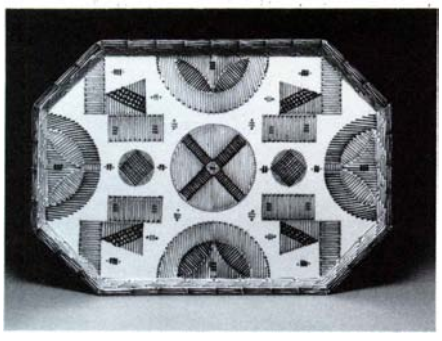
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Feldspar	34.9
Kaolin	6.8
Flint	27.2
	100.0%

Apart from historical patterns taken from fabrics, quilts, hooked rugs of Nova Scotia's south shore and old ceramics, the artist derives much of her inspiration from what has come to be known as the quillwork of the Micmac Indians. Definitive information on this birchbark quillwork has become available through the research of Ruth Holmes Whitehead, whose book Micmac Quillwork (published by the Nova Scotia Museum, 1982) illustrates the all-but-vanished craft in historical context. Allowing for the different medium, McCurdy takes her cue from the il-



15-inch platter with slip-trailed decoration

lustrations rather than the techniques, though she does reproduce the effect of stitching. In this way, she emphasizes both the meticulousness of her work, and the illusion of inside/outside.

A comparison that comes to mind in the context of tradition and innovation is the native American potter *Lucy Lewis.* **Her own variations on traditional designs are as organic as the change of weather. They are slow, and spring from the same source as the matriarch potter tradition of which she is a part. With someone like McCurdy, no amount of minute reproduction can belie the fact that, at some point, there was a conscious decision to reproduce a certain aspect of decorative tradition.** *Text: Astrid Brunner.*

Marianne Weinberg-Benson

"Throughout history people have believed that certain objects can hold or give strength or power," commented Georgia artist *Marianne Weinberg-Benson*, **whose series of decorated porcelain vessels was featured at Great American Gallery in Atlanta through October 11. Her "Power Totems" represent forces "from various elements in nature (wind, rain, earthquakes) and from manmade objects and emotions (electricity, love, hate). These are expressed in lines, color, glazed and sand-**



"Ode to Robert Redjord," 15 inches in height

blasted surfaces, opposing and contrasting forces."

The smaller forms in the series are wheel thrown as one piece; while large covered jars and bottles are constructed from two or three thrown sections joined together when leather hard (using a tongue-and-groove joint) and slip decorated. After bisquing, they are coated with clear gloss glaze and fired to Cone 10. Next, the artist tapes over the areas she wishes to remain glossy, and sandblasts the exposed surface. Once the tape is removed, the pots are washed with a cleanser. After the glossy areas are remasked, the sandblasted areas are decorated with pastels, chalk, colored pencils or grease pencils, then coated with clear acrylic. *Photo: Deloye Burrell.*

Rimas VisGirda

Thrown and slab-built vessels decorated with cartoonlike images of women in profile by Rancho Cordova, California, ceramist *Rimas VisGirda* **were featured recently at Jennifer Pauls Gallery in Sacramento and at the Peoria Art Guild in Peoria, Illinois. Among**



"Jar with Face Patternearthenware

the works on view in Peoria last summer was this wheel-thrown earthenware vase, "Jar with Face Pattern," approximately 16 inches in height, with white engobe, lusters and china paints.

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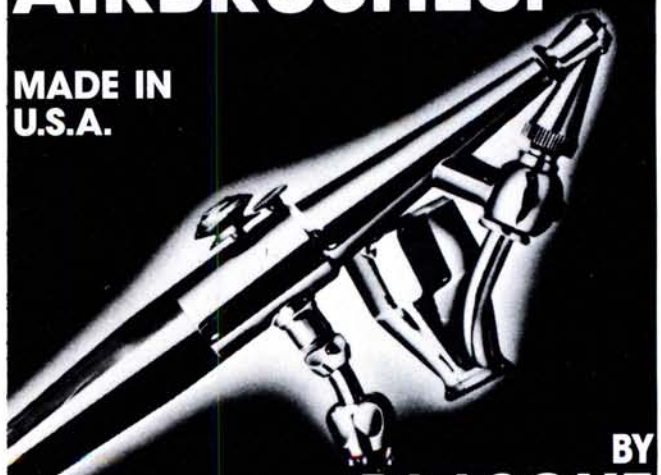
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"Teasome," with engobe, lusters, china paints

Characteristic of the works shown through October 4 in Sacramento, "Teasome," 10 inches in height, was constructed from red-brown earthenware slabs, coated with white engobe, and colored with lusters and china paints.

Ellena Cook

Works based on pyramidal and conical shapes by British ceramist *Ellena Cook* **were presented in a recent exhibition at the Arts & Crafts Movement in London. Characteristic of the forms shown, this earthenware**



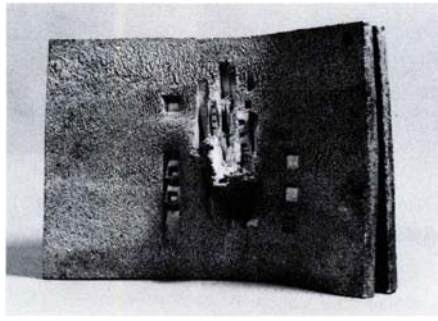
Cast earthenware vase with trailed slip

vase, 24 inches in height, was slip cast, trailed with colored slips, clear glazed and fired to Cone 01-1.

Clay East and West

A recent exhibition at Salve Regina College's McKillop Gallery in Newport, Rhode Island, featured clay works by Japanese artist *Yoshitaka Yasuhara* **and faculty artist** *Jay Lacouture.* **Sponsored in part by the Japan American Society, "Clay East and West" was scheduled to coincide with the annual Black Ships Festival commemorating Commodore Perry's opening of trade between Japan and America, specifically between Newport and her sister city Shimoda.**

Yoshitaka Yasuhara's sculptural works often reflect traditional shapes and Bizen-like surfaces. His "Castle without Bottom," below, 14 inches in length, was constructed from stoneware slabs and wood fired. Yoshitaka is the eldest son of ceramic artist *Yoshiaki Yasuhara*, **and was trained by his father before**



Yoshitaka Yasuhara's "Castle without Bottom"

majoring in sculpture at Tokyo Kyoku University. Since graduation in 1960, he has won recognition in Japan's most prominent art exhibitions.

Jay Lacouture has been on the Salve Regina faculty since 1980. Recent works, such as "Ewer with Plate," 17 inches in height, sawdust-fired clay with copper slip, "stem



Jay Lacouture's "Ewer with Plate"

from a preoccupation with the historical context of the vessel and the philosophical context of those ideas associated with the 'way of tea.' The natural ease and beauty inherent in the tea ceremony are qualities that I try to capture in the making of the objects and in letting the fire play an undeniable role in the finished piece.

"Japan looks to us now in terms of fresh, contemporary expressions in ceramic arts," remarked Lacouture. "We've learned from their ideas and philosophies...and we're giving it back, reinterpreted. Ever since *Bernard Leach* **wrote about his experiences in Japan, American potters have learned and respected the traditions and attitudes of the Japanese toward ceramic art. The interest created by** *Paul Soldner* **and others in raku firing, and more importantly in an approach to material/method and maker, has given a great**

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Cone 06-6 Vitreous Engobes

by Gerald Rowan

Applied to green- or bisqueware, these engobes are dense and vitreous at Cone 06 and glassy to fluid at Cone 6. Their intense colors will show through opaque or slip glazes. On Cone 5-6 stoneware, they function equally well as simple glazes for either oxidation or reduction firing. Because of their intense colors and large percentages of very plastic clay, it is possible to apply these engobes thinly by brushing, dipping, spraying or airbrushing.

A word about Bentonite B: A very plastic Texas clay with an alumina-silica ratio of 1 to 4.5 (about twice the silica content of most ball clays), it is marketed by the Millwhite Company in Houston. The added plasticity it provides is necessary to balance the large percentages of nonplastic materials and colorants in the engobes. Because of this, these recipes may be thinned to a watery consistency and retain both color intensity and adhesion to the ware surfaces. A mixture of 25 parts ball clay and 5 parts bentonite may be substituted for 30 parts Bentonite B.

Tan Engobe

(Cone 06-6, oxidation or reduction)

Wollastonite	15%
Frit 3134 (Ferro)	15
Bentonite B	30
Rutile	40
	100%

Tends to settle in storage.

Metallic Brown Engobe

(Cone 06-6)

Wollastonite	15%
Frit 3110 (Ferro)	15
Bentonite B	30
Red Iron Oxide	40
	100%

Blisters in reduction firing at Cone 6; use only in oxidation.

Green Engobe 1

(Cone 06-6, oxidation or reduction)

Frit 3134 (Ferro)	55.30%
Bentonite B	35.29
Chrome Oxide	3.53
Copper Oxide	5.88
	100.00%

An intense copper luster in raku.

Green Engobe 2

(Cone 06-6, oxidation or reduction)

Wollastonite	47.5%
Frit 3134 (Ferro)	15.0
Bentonite B	30.0
Copper Oxide	7.5
	100.0%

An intense copper luster when used under a clear raku glaze and heavily reduced.

Blue/Green Engobe

(Cone 06-6, oxidation or reduction)

Wollastonite	46.54%
Frit P-25 (Pemco)	14.85
Bentonite B	29.70
Chrome Oxide	5.94
Cobalt Carbonate	2.97
	100.00%

Blue Engobe

(Cone 06-6, oxidation or reduction)

Wollastonite	52.48%
Frit 3110 (Ferro)	14.85
Bentonite B	29.70
Cobalt Oxide	2.97
	100.00%

Purple/Brown Engobe

(Cone 06-6, oxidation or reduction)

Wollastonite	45%
Frit 3110 (Ferro)	15
Bentonite B	30
Manganese Dioxide	10
	100%

Yields purple/brown at low temperatures; brown at higher temperatures.

Black Engobe 1

(Cone 06-6, oxidation or reduction)

Wollastonite	42%
Frit 3110 (Ferro)	15
Bentonite B	30
Cobalt Oxide	3
Red Iron Oxide	10
	100%

When diluted by an opaque white glaze, this recipe yields a blue/black.

Black Engobe 2

(Cone 06-6, oxidation or reduction)

Wollastonite	41%
Frit 3110 (Ferro)	15
Bentonite B	30
Chrome Oxide	4
Cobalt Oxide	3
Copper Oxide	2
Manganese Dioxide	5
	100%

An interesting luster in raku.

Black Engobe 3

(Cone 06-6, oxidation or reduction)

Wollastonite	40%
Frit 3110 (Ferro)	10
Bentonite B	30
Chestnut Brown Stain 6101 (Mason)	8
Crimson Stain 6003 (Mason)	8
Red Iron Oxide	4
	100%

Yields brown at Cone 06; but gives black at Cone 6.

Yellow Engobe

(Cone 06-6, oxidation or reduction)

Wollastonite	40%
Frit 3110 (Ferro)	15
Bentonite B	30
Vanadium Pentoxide	15
	100%

Vanadium pentoxide is water soluble and will bleed into the surrounding clay body and glaze with interesting results.

Glassy Engobe
(Cone 06-6, oxidation or reduction)

Volcanic Ash	40%
Frit 3110 (Ferro)	25
Kentucky Ball Clay (OM 4)	20
Commercial Stain	15
	100%

Substituting a coarse pumice for the volcanic ash produces a textured engobe.

Dense White Engobe
(Cone 06-6, oxidation or reduction)

Frit 3110 (Ferro)	10%
Nepheline Syenite	20
Kentucky Ball Clay (OM 4)	30
Zircopax	40
	100%

Stain Colored Engobe 1
(Cone 06-6, oxidation or reduction)

Wollastonite	30%
Frit 3110 (Ferro)	15
Bentonite B	30
Commercial Stain	25
	100%

Stain Colored Engobe 2
(Cone 06-6, oxidation or reduction)

Talc	40%
Frit 3110 (Ferro)	15
Kentucky Ball Clay (OM 4)	30
Commercial Stain	15
	100%

At Cone 6-8, this is an interesting matt glaze.

Ferro-Zircon Engobe
(Cone 06-6, oxidation or reduction)

Zircopax	50%
Red Iron Oxide	50
	100%
Add: Bentonite	4%
CMC Gum	1%

This recipe also works well at Cone 6-10 when applied thinly.

Glassy Milky Tan Engobe
(Cone 06-6, oxidation or reduction)

Frit 3124 (Ferro)	50%
Zircopax	25
Rutile	25
	100%
Add: Bentonite	4%
CMC Gum	1%

Spot the Engobe
(Cone 06-6, oxidation or reduction)

Wollastonite	40.0%
Frit 3110 (Ferro)	15.0
Kentucky Ball Clay (OM 4)	30.0
Granular Rutile	15.0
	100.0%

Granular ilmenite, granular manganese dioxide or Colored Crystals may be used in place of the granular rutile. Colored Crystals are granular low-temperature glazes available from ceramic suppliers. As the firing temperature increases, the spots produced run and form streaks in the overglaze. For background variation add coloring oxides:

Tan to Brown:
Red Iron Oxide 5-15.0%

Blue:
Cobalt Oxide 2.0%

Matt Tan:
Rutile 15.0%

Blue/Green:
Cobalt Oxide 1.5%
Copper Oxide 4.0%

Green:
Chrome Oxide 4.0%
Copper Oxide 6.0%

Yellow:
Vanadium Pentoxide 12.0%

Purple/Brown:
Manganese Dioxide 8.0%

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Studio potter, single, male, 32, seeking female partner to try together on the West Coast. Send concise, open, honest, personal letter with photos of work and yourself to: Branko Levkovic, 66 Marsala Tita, Dubrovnik, 50000 Yugoslavia.

Call for entries: 28th Three Rivers Arts Festival, Pittsburgh, Pennsylvania, an activity of The Carnegie Museum of Art. June 5–21, 1987. For mid-Atlantic artists. 9 juried exhibitions in all media plus artists' market. $15,000 in cash awards. Attendance: 600,000 plus. Application deadline: March 14. Entry fee: $15 first exhibition, $10 each additional. Contact Pauline Sullivan for entry form: 207 Sweetbriar St., Pittsburgh, PA 15211.

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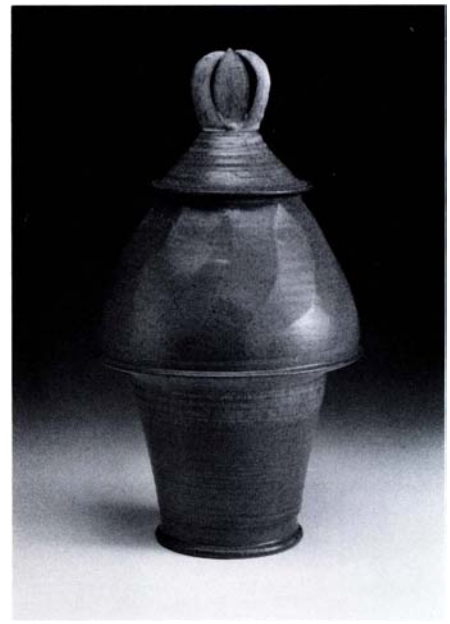
Continued from Page 73

breadth to American ceramics. In more recent years, American clay artists have returned that experience through innovations that have no real cultural definitions but are truly universal statements about clay." *Photos: Kaori Oghata.*

Casebeer/Cushing/Loucks

As part of its "Reshaping the Tradition" series, Greenwich House Pottery in New York City presented an exhibition of pots by *Doug Casebeer, Val Cushing* **and** *Steve Loucks.* **Both Casebeer and Loucks studied with Cushing at Alfred University.**

Cushing's recent works are tall (frequently columnar) covered jars. Shown from the



Covered jar, 22 inches high, by Val Cushing

exhibition is a 22-inch-high form, thrown and carved, with red/orange satin matt glaze.

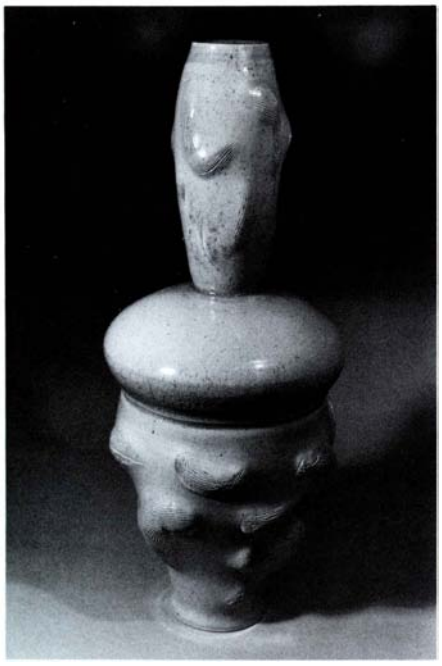
Casebeer is currently a resident instructor at Anderson Ranch Arts Center in Snowmass Village, Colorado. His functional ware is thrown or handbuilt and often decorated



"Diamond Jar" 8 inches long, by Doug Casebeer

with painterly brushwork. "Diamond Jar," 8 inches in length, was slab built from earthenware, decorated with incising and brushed glazes, and fired to Cone 04 in oxidation.

Steven Louck's porcelain and stoneware vessels are assembled from thrown sections,



Stoneware vase, 27 inches high, by Steve Loucks

often altered with pressure on the inside of the forms. On this stoneware vase, 27 inches in height, the pushed-out areas were accented with combing. Loucks is currently a visiting ceramics instructor at the University of Florida in Gainesville. *Photo: Steve Myers.*

Stephen Powell

Raku vessels by *Stephen Powell*, **faculty artist at Center College in Danville, Kentucky, were presented at Maple Hill Galleries in Portland and Ogunquit, Maine,**



"Mailbox Junior Jones " 24 inches high

through August 31. Among the works exhibited was "Mailbox Junior Jones," 24 inches in height, with stains and oxides.

Stephen notes that vessels "relate to more people" than do many other art forms. "It's the role of the artist today to reach more people." Even his titles ("Mailbox Junior Jones," "Pink Slant Smith," "Curvaceous Johnson") suggest not only their shapes and colors but also, because of the common surnames, their intended accessibility to all types of people.

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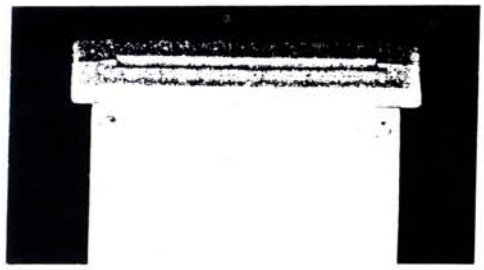
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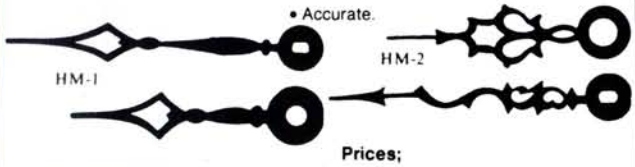
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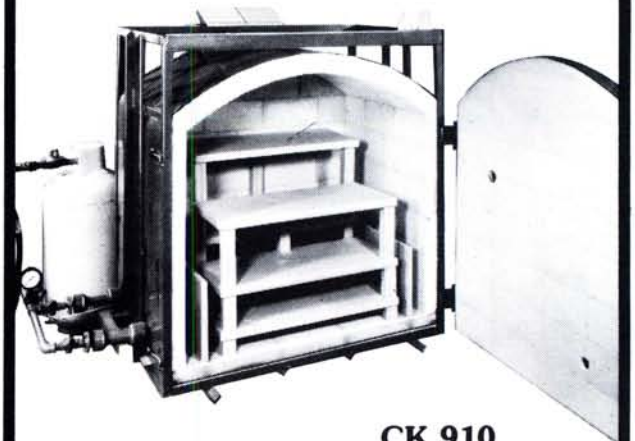
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January 1986—December 1986

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Of interest to students and teachers, this series of videos features Australian potter Greg Daly demonstrating throwing (Tape 1), finishing (Tape 2) and handbuilding (Tape 3) techniques. The first tape begins with a discussion of clay preparation—briefly wedging your clay (even commercially prepared bodies) gives you a chance to feel its characteristics and loosen your own muscles prior to throwing. At the wheel, Daly suggests proper body, arm and hand positions to produce several basic shapes. In the handbook accompanying the tape, he notes that by reviewing the video examples several times, "you will learn how to balance your movement...how to push and where to push and when to push." Tape 2 concentrates on trimming, decorating and glazing the forms demonstrated in Tape 1. By footing a series of similar bowls in different ways, Daly emphasizes the design options within a particular form. Among the decorating methods shown are chattering, trailed and marbled slip, slip inlay, and brushwork. The third tape is devoted primarily to free-form slab building. Whether the slab is prepared on a slab roller or flipped out, texture is encouraged by folding the clay back in on itself, impressing various materials, scraping, etc. Color is developed with extruded clay lines, slips and airbrushed stains. Each tape is approximately 40 minutes long and is available as a VHS or Beta videocassette with an accompanying booklet expanding on information given during the demonstration. $49.95 per tape, plus $3 (one or two tapes) or $4 (three tapes) for surface mail, or $6 (one or two tapes) or $9 (three tapes) air mail. *Walker Ceramics, Box 208, Bayswater, Victoria 3153, Australia.*

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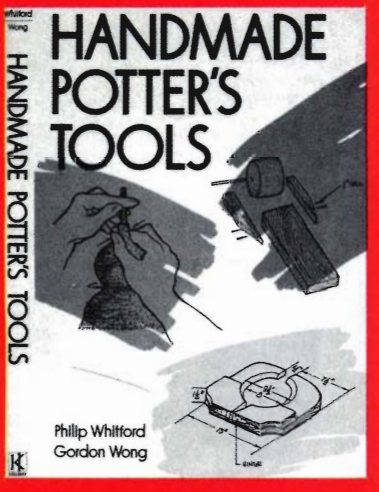
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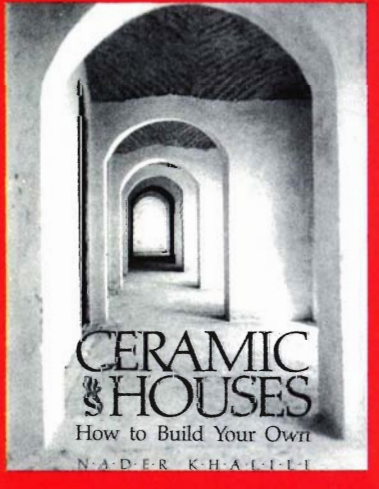
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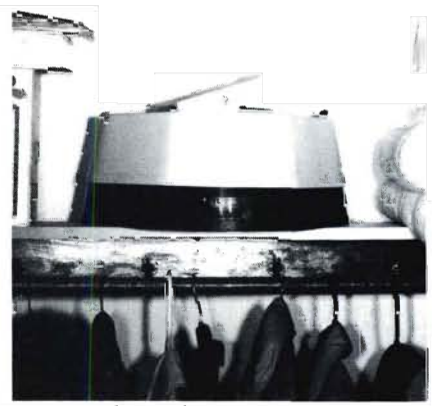
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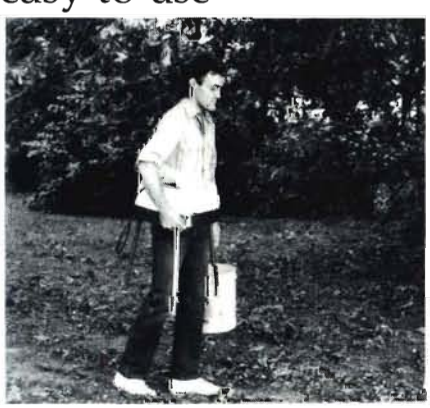
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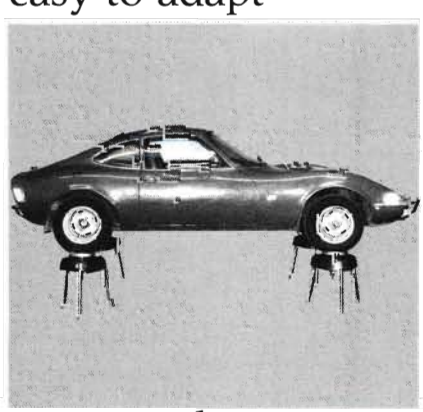
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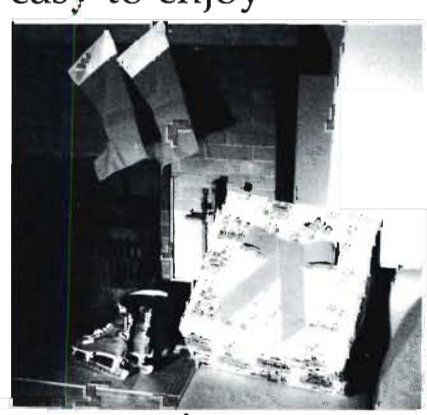
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