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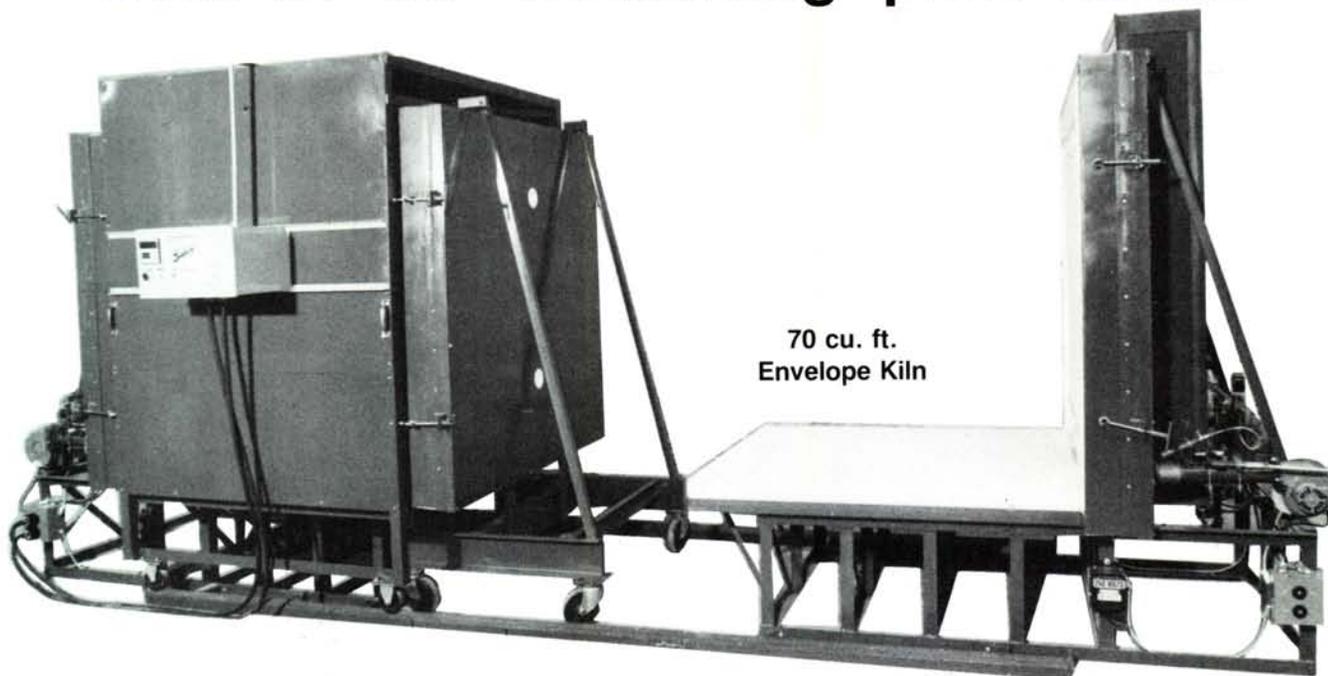
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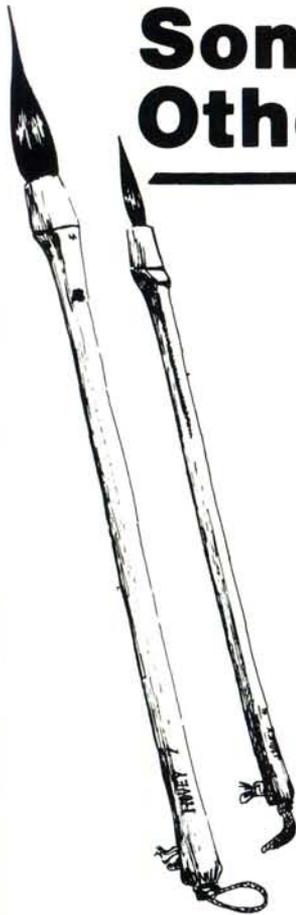
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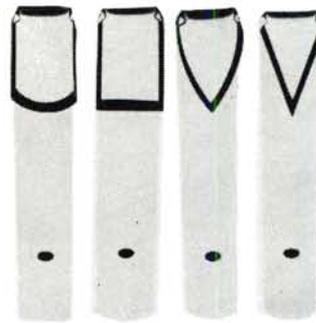
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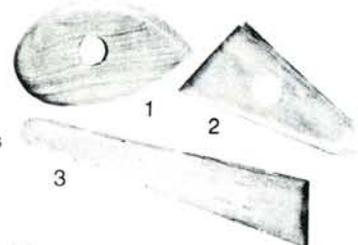


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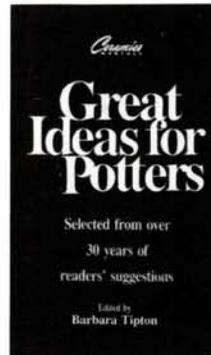
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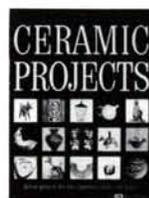


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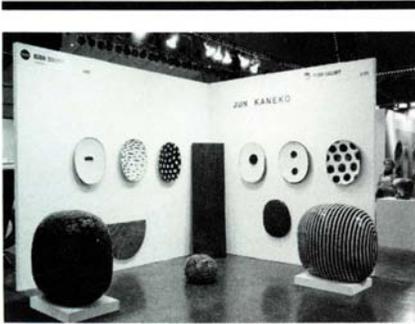
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Ceramics Monthly

Volume 35, Number 10

December 1987

Feature Articles



Fishing at Navy Pier What makes Chicago's International New Art Forms Exposition so interesting? Find out in the review beginning on page 47.

A 1000-Year-Old Craft Endures Zhijin County is one of the few places in China where earthenware cooking pots (the best for simmering stews and brewing traditional Chinese medicines) are still made. Though a chemist by profession, Zhou Rongzhang regularly makes pots, using the same techniques practiced by her ancestors; page 42.

High Relief Imagine building a wall relief 4 feet deep. New York artist Lee Stolar's portfolio beginning on page 23 tells the story of her efforts "to tackle and master technical aspects" of enlarging a 7-inch-deep, terra-cotta prototype to 4x5x4 feet, then of making a 1500-pound plaster mold reinforced with aluminum pipe.



The cover In his studio, a table is arranged for comparison of thrown and faceted porcelain vases by Chris Staley (above), Wichita, Kansas. Turn to page 38 for this artist's thoughts on making pots in the 1980s.

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It Turns On!

Robin Fletcher of Eagle, Colorado says:

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Letters

Standards Approved

When my October CM arrived a few days ago, I took one glance at the cover and thought it was going to be one of those issues—one that makes me wonder if the pots I make have anything to do with what's currently going on in ceramics. (I always manage to glean something of value from each issue but sometimes it's not easy to find one's place among such a mixed bag.) Then, while I scanned through the magazine, I found delight in the article by Willem Gebben! What a refreshing bit of wisdom to bring the ceramic world down to earth a little. I reread it while firing my wood kiln and found my own standards somehow challenged. I have a fine bowl that Willem gave me in trade for a pitcher, and the more time I spend with it the more aware I am of his keen craftsmanship and the spirit in which he works (his spirit is very evident in his pots as well as his writing).

I was thoroughly pleased with the article [Reacting to the Industrial Standard] by Willem but it all ended much too soon. Let's hear more from him; the man's for real!

Darrel Bowman
Maiden Rock, Wis.

Practical Pointers for Potters

We'd like to see slightly more emphasis on the heretofore unspeakable truth that some of us are engaged in (heaven forbid!) commercial activities. Questions and issues ranging from percentage defects to overseas competition interest us.

Studio Menagerie
Davenport, Calif.

October Letters Reaction

Dear Jens: I'm sorry you were only able to read a synopsis of the NCECA [National Council on Education for the Ceramic Arts] conference proceedings as opposed to experiencing this event in person. Although I doubt, based on your written words in the October CM, that your views would be much different, especially since you haven't been a member of NCECA for the past eight years and as a result haven't provided your input as to the direction NCECA conferences should take and the speakers NCECA should hire. I'd like to take the time to at least try to provide you with some recent history. If you had stayed a member of NCECA, you would have known that over 90% of all program ideas, speakers and presentations are a direct result of membership proposals. I know this, Jens, as I have been a member of NCECA since 1973, a board member since 1978 and one of those "tenured professors" directing NCECA.

NCECA has many policies and procedures that have been established to ensure intellectual, historical, aesthetic and educational balance to any program presented to the membership during a conference. And, while we acknowledge we did not appease everyone's tastes or viewpoints during the past five years (unfortunately, years we didn't have

your expertise), the NCECA board, or should we call them the mysterious "13," has seen fit to guide the organization in a manner that we hope broadens the intellectual scope of the program and indeed diminishes the "technical" part that is currently available in numerous textbooks.

NCECA and the membership have evolved. We, those of us who serve on the board, welcome your input, but to criticize is easy and somewhat of a cop-out. To take positive steps takes courage and time, one heck of a lot of time. I, and all the other board members, are willing to listen to any complaint or suggestion—hell, we've modeled the NCECA structure on membership input. As a result, the conference you read about, instead of attending, was, as mentioned earlier, a membership directed event. The conference in Portland, Oregon, directed by Frank and Cindy Irby, will also be a membership event. And, I am convinced that it will be informative, educational and a success.

Jens, I'm not certain what your complaint is. Is it against NCECA? Tenured professors or positions? Or what? I seem to remember years ago you came to me when I was first elected to the NCECA board and complained about the "entrenched good old boy network" that supposedly dominated NCECA programming. While I didn't fully agree with you, I promised you I would seek to open up participation to a broader audience, and I firmly believe that this has been accomplished. And, if memory serves me right, you were one of the first "new" featured presenters and were included in the first national traveling exhibition NCECA sponsored.

Lastly, Jens, NCECA never was a "pet" organization of the privileged few. It is an organization of individuals who work long volunteer hours to provide a forum where ideas (old, new and annoying) can be presented, letting the intellectual chips fall where they may and letting the members in attendance decide the value of what they have heard and experienced. Ceramics, "the membership" and the NCECA vision are growing up; we are attempting to shed ourselves of the notion that we are simply a medium-based art form. However, I sense from your letter a desire to return to the grandiose days when what you could do with a particular clay body was more important than what you had to say. Jens, those days are long gone! You didn't listen to Kramer's or Kuspit's talks; you didn't listen to James Wines or Michael Graves either (NCECA, St. Louis, 1985) so it is difficult to validate critical reviews of presenters and NCECA based on less-than-eyewitness assessment. Jens, many people found Wines and Kramer to be disturbing. But, all these people made us think, and that to me is very important. We were forced to think twice about the world around us and about what we are trying to accomplish.

Since I have been one of the architects of the changes NCECA has endured during the past decade, I invite you to come to the 1988

NCECA conference in Portland, Oregon. I invite your participation in program events. And, I invite your critiques of NCECA; however, I would hope they would come from a more sound foundation than your past dialogue.

Lenny Dowhie,
NCECA Past President
Evansville, Indiana

Real Pots, Please

It seems like "functional" has become a dirty word! I try very hard to understand and be open-minded, but I just can't take all the garbage stuff seriously. Much of it isn't even good craftsmanship—and it's so ugly! How about more articles about real pottery?

Peg Tootelian
Naperville, Ill.

It is interesting to note that at the Ann Arbor, Michigan, street fair (one of the top fairs in the country) utility type pots sell best. Julie and Ty Larson (North Carolina) were top sellers. John Glick, who is an international potter and locally very successful, sells "pot" pots. My own students have an autumn boutique and sell traditional pots well. So please give us more real pots and less contrived sculpture.

Eleanor Sheiko
Wixom, Mich.

Exhibiting

As an artist trying to break into the highly competitive market of ceramics, I would like to see profiles on those who have made a stand, and how they went about getting galleries to look at their work when they had no past history of exhibits. Wisdom on this subject is always welcome. Is there some great secret to getting started? Or does one knock on all the doors one can find and hope against hope that one opens?

S. Ivy Green
Woodhaven, N.Y.

Philosophically Speaking

I enjoy all the philosophical pondering. There are no universities in Millville, N.J., so CM and its commentary, letters, etc., are welcome in my mail. I do have to admit, though, that all that left brain activity does make it hard for the right side to take over when it's time to work. Would hiring a Zen master to do a commentary be helpful to us all? (I think both Wayne Higby and Warren MacKenzie might agree on that one.)

Susan Gogan
Millville, N.J.

Nest Story Stung

Please excuse the delay in remarking on an item mentioned at the back of the April '87 issue. The writer enclosed a photograph of a wasp's nest made at Hamada's studio in Japan and remarked at how the wasp incorporated the different clays used at the

Please Turn to Page 55

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| 3.50" | 3.00" | 0.45 | 40.00 |
| 4.00" | 3.50" | 0.55 | 50.00 |
| 4.50" | 4.00" | 0.65 | 60.00 |
| 5.00" | 4.50" | 0.95 | 85.00 |
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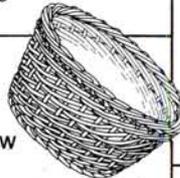
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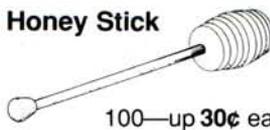
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Questions

Answered by the CM Technical Staff

Q I am currently firing to Cone 6 oxidation (electric kiln), and have tested several premixed stoneware bodies advertised by major ceramics manufacturers. None of these bodies vitrifies at Cone 6, which causes a major problem with my pots which are mainly vases. Isn't vitrification part of the concept of a good stoneware body? Is it possible to formulate a Cone 6 stoneware that is vitreous and plastic, with a decent body color, which doesn't scum? What is the highest percentage absorption allowable?

I've noticed that many of the glazes I've tested on these commercial bodies, even shiny ones, are also water permeable. Do you think this problem relates to the unvitified Cone 6 clay bodies as well?—C.S.

While complete vitrification (0% absorption) is not part of the concept of stoneware, absorption of no more than 5% is central to the standard definition cited by a variety of historical and contemporary sources. (This means that a properly and completely fired stoneware sample will not absorb water in amounts exceeding 5% of its weight, no matter what you do to it.) Absorption statistics of 1%-2% are quite possible and for nearly all intents and purposes may be considered the same as vitreous.

Cone 6 bodies are capable of having an extremely wide color range, much broader than at higher cone ranges, although cost of stains and other colorants needed to produce such body colors may be prohibitive.

Scumming is unacceptable for any body and often is simply solved with a 1%-2% addition of barium sulfide.

Glazes on underfired or unvitified stoneware bodies are subjected to powerful stresses as these clay bodies expand and contract with humidity changes and the introduction of water into a vase or other liquid-containing vessel. Few glazes are strong enough to tolerate this kind of abuse, and thus respond by crazing, further allowing liquid to pass through the vessel wall. On the other hand, a fully melted, properly formulated glaze which fits a near-vitreous body well will not craze and forms a near perfect barrier against water.

But when a ceramic supplier develops clays for firing in the Cone 6 range by the general public, there are some special problems: Bodies at Cone 6 are much more sensitive than their Cone 10 cousins to "heat work," specifically that small temperature/time increases from the specified cone may easily cause severe slumping and bloating. Thus, the manufacturer must be concerned about how accurately ceramists will fire this clay, allowing for differences between large and small cones, positioning of cones, kiln sitter adjustment, temperature variance from the top to the bottom of the kiln, soaking, etc. To the best of our knowledge, all clay manufacturers have independently concluded that to formulate a Cone 6 body which would be vitreous (1%-2% absorption) would court disaster for many of the clay's users who might be firing slightly or considerably above a perfect Cone 6 without actually realizing it. Thus, manufacturers have avoided producing vitreous midrange bodies.

It is quite possible, however, to have a supplier custom blend a body which will fire to vitrification at the deformation point of Cone 6 under your own firing circumstances. One manufacturer commented that this is typically accomplished by taking a Cone 10 body and adding nepheline syenite in the range from 10% to 20%. Sometimes talc is also added in the range of 5% to 10%, and occasionally small percentages of a leadless frit may be added. Nepheline syenite is generally sufficient as the only additive, however. Many manufacturers do custom blending and will gladly make up a specific body for you—one you have tested as firing successfully under your studio conditions.

All the characteristics you seek for a Cone 6 stoneware are quite possible so why not make some tests blending a Cone 10 body you already like with nepheline syenite (to increase vitrification) and perhaps some ball clay (to overcome the lack of plasticity of the nepheline syenite). Be sure to throw and fire some good-sized pots from the test clay before ordering a large batch, as the direct relationship between slumping and vitrification must be experienced with actual ware for full knowledge and control of your clay.

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Itinerary

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

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

Florida, Melbourne *January 15-16, 1988* "The 37th Annual Florida Craftsmen Exhibition and Conference" will include workshops and demonstrations. Contact: Susie Stovall, Florida Craftsmen Exhibition and Conference, BACAM, Box 360782, Melbourne 32936.

New York, New York *January 28-30, 1988* "A Case for Clay in Secondary Art Education," a symposium focusing on art education at the primary and secondary levels. Professionals from art education (research scholars, teachers, school administrators and ceramic artists) will address the value of working with clay for educational growth and development. Pre-registration by December 15: \$80 (includes conference papers and subscription to *Studio Potter*). Registration after December 15: \$95. For registration, contact: Symposium on Clay in Secondary Art Education, Center for Career Advancement, New York University, 42 Press Building, Washington Square, New York City 10003. For further information about the conference, contact: Symposium, Box 70, Goffstown, New Hampshire 03045; or call: (603) 774-3582.

Oregon, Portland *March 16-19, 1988* "East Meets West: National/International," the 22nd National Council on Education for Ceramic Arts (NCECA) conference, hosted by Pacific Northwest College of Art, Oregon Art Institute (which includes the Portland Art Museum) and Northwest Film and Video Center, will feature exhibitions, workshops, panel discussions, slide lectures, etc., plus social events and commercial displays. Participants will include artists, teachers, critics, collectors, gallery personnel, and museum professionals. Contact: Frank Irby, Conference Chair, Oregon Art Institute, 1219 S.W. Park, Portland 97205; or call: (503) 226-4391.

Texas, Houston *February 10-13, 1988* The 1988 annual meeting of the College Art Association (CAA) will include panel discussions, lectures and placement services. A "Post-Annual Meeting Tour" of Dallas/Fort Worth is offered February 13-15. Tour registration deadline: December 15. Tour fee: \$125, double occupancy; \$190, single occupancy. For further information about the conference, contact: CAA, Department T, 275 Seventh Ave., New York, New York 10001.

International Conferences

Australia, Sydney *May 8-13, 1988* "Crafts in the Late Twentieth Century: Social Relevance and Change," a World Crafts Council conference at the Powerhouse Museum, will include discussions on: Design, Industry, and Technology; Alternatives to Individual Practice; Public Patronage and the Public Face of Crafts in the Late 20th Century; Craft in Public Places; Critical and Philosophical Frameworks for Craft in the Late 20th Century; and Ongoing Educational Models, including the changing role of museums, research, and conservation. Events coinciding with the conference include a series of craft symposia at the Canberra School of Art (April 10-May 7) and the Fifth National Ceramic Conference at the University of New South Wales in Sydney (May 15-20). Flight arrangements may be made through Travel Advisors of Seattle: \$1046, Los Angeles to Sydney (fares for connecting flights to Los Angeles are additional). Departure dates from Los Angeles: April 29 or May 6. Return dates to Los Angeles: May 15 or May 22. To reserve seats contact: Victoria Wellman, Travel Advisors, Fourth and Pike

Building, Seattle, Washington 98101; or call: (206) 624-5357. For further information about the conference, contact: Michael Keighery, Crafts Council of Australia, 100 George St., The Rocks, Sydney, New South Wales, Australia 2000; or call: (02) 241 1701. Or contact: Susan Harkavy, American Craft Council, 40 W. 53 St., New York, N.Y. 10019; or call: (212) 956-3717.

May 11-14 The International Academy of Ceramics biennial general assembly at Sydney's Southern Cross Hotel. Nonmembers wishing to audit the session should contact: Musee Ariana, 10 avenue de la Paix, 1202 Geneva, Switzerland; or call: (022) 33 39 44.

Tours

China *August 26-September 20, 1988* The Craftsmen Potters Association's "Tenth Anniversary Pottery Trip" will include visits to the pottery town of Tong-guan, teapot potteries of Yixing, potteries reproducing traditional blue-and-white ware in Jingdezhen, the terra-cotta army of Xian and ancient kiln sites. Fee: approximately \$3320 (£2000), includes round-trip air transportation from London, accommodations, food and travel. Registration deadline: July 1, 1988. Contact: Christine Ann Richards, 14a Percy Circus, London, England WC1X 9ES; or call: 01 833 1898.

England *May 10-24, 1988* "A Potter's Tour of England" will feature visits with nine potters in their studios, historic and contemporary museums, selected commercial potteries and a Victorian pottery still in operation. Fee: \$2150, double occupancy (add \$260 for single occupancy), includes round-trip air transportation from Chicago, accommodations, many meals and guided tours. Registration deadline: March 10. Contact: Turner Tours and Events, 1304 Columbia St., Lafayette, Indiana 47901; or call: (317) 423-1371.

Solo Exhibitions

California, Walnut Creek *through December 24* Sherry Karver, sculpture; at Civic Arts Gallery, 1641 Locust St.

D.C., Washington *through January 3, 1988* "Rosso Fiorentino Drawings, Prints and Decorative Arts," includes majolica plates; at National Gallery of Art, Fourth St. at Constitution Ave., NW.

Georgia, Atlanta *through December 23* Andy Nassis, sculpture and wall reliefs; at Eve Mannes Gallery, 75 Bennett St.

Idaho, Ketchum *through December 31* Pamela Skewes-Cox, ceramic reliefs; at Sun Valley Center for the Arts and Humanities, Walnut Avenue Mall. *December 28-January 30, 1988* Richard Kugler, "Recent Ceramic Sculpture"; at Gail Severn Gallery, 629 Sun Valley Rd.

Illinois, Chicago *through January 2, 1988* Bennett Bean, "Painted Vessels"; at Esther Saks Gallery, 311 W. Superior St.

Missouri, Saint Louis *through December 24* Marlene Jack, functional porcelain; at Pro Art, 5595 Pershing.

New York, New York *through December 30* Caryn Kreitzer; at Jane Hartsook Gallery, Greenwich House Pottery, 16 Jones St.

through December 31 Jonathan Glynn, "Painting on Clay"; at Carlyn Gallery, 1145 Madison Ave. *through January 9, 1988* Albert Green, "Clay—A Glaze Master's Approach," stoneware and porcelain; at Frank Caro Gallery, 41 E. 57 St.

December 2-January 22, 1988 Ursula Morley-Price, porcelain; at Graham Gallery, 1014 Madison Ave.

Group Ceramics Exhibitions

Arizona, Scottsdale *December 18-January 6, 1988* "Ceramic Group Exhibition"; at Elaine Horwitch Galleries, 4211 N. Marshall Way.

California, Concord *through December 18* "The-

matic Ceramics," fans by Christine Pendergrass; and kimonos by Etsuko Sakimura; at Buchanan Airport, 171 John Glenn Dr.; and Concord Library, 2900 Salvio.

California, El Cerrito *through December 18* "Thematic Ceramics," fans by Christine Pendergrass; and kimonos by Etsuko Sakimura; at City Hall, San Pablo.

California, La Jolla *through December 31* "The Jerusalem Collection," works by contemporary Israeli ceramists; at Gallery Eight, 7464 Girard Ave.

California, Los Angeles *through January 3, 1988* "The Quest for Eternity," ceramic sculpture from the People's Republic of China, includes approximately 160 funerary works from the Neolithic period through the Ming dynasty; at Los Angeles County Museum of Art, 5905 Wilshire Blvd.

California, Palm Springs *December 18-January 6, 1988* Patricia Degener, John Donoghue, Esmeralda DeLaney, Helaine Melvin, Mayer Shacter, Victor Spinski and Beatrice Wood; at Elaine Horwitch Gallery, 1090 N. Palm Canyon Dr.

California, Pasadena *through December 11* "Clay Concept—7," works by Phil Cornelius, Mary Ichino, Marsha Judd, Doug Louie, Juanita Mizuno, Rodney Tsukashima and George Sherman; at Art Store Gallery, 45 S. Raymond St.

California, Sacramento *through December 23* Fred Babb, Arther Gonzalez and Tony Natsoulas, sculpture; at Himovitz/Salomon Gallery, 1020 Tenth St.

through December 27 "American Ceramics Now: The 27th Ceramic National Exhibition," over 70 contemporary works by 19 invited and juried artists; at Herold Wing, Crocker Art Museum, 216 O Street.

Illinois, Chicago *through March 6, 1988* "European Terra-cotta Sculpture from the Arthur M. Sackler Collections," 35 works dating from the 15th through the 20th centuries; at Gallery 120A, the Art Institute of Chicago, Michigan Avenue at Adams Street.

Illinois, Highland Park *December 5-January 15, 1988* Val Cushing and Anne Hirondele, "The Masterful Vessel"; at Martha Schneider Gallery, 2055 Green Bay Rd.

Iowa, Mason City *through December 6* "Ceramics from the Permanent Collection," includes pottery by the American Indians of the Acoma, Zuni and San Ildefonso pueblos; plus contemporary functional and sculptural forms; at Charles H. MacNider Museum, 303 Second St., SE.

Maryland, Baltimore *through December 30* "Danish Ceramics"; at George Ciscle Gallery, 1006 Morton St.

Massachusetts, Northampton *through December 27* Eighth annual "A Tea Party," works by 60 clay artists; at Pinch Pottery, 179 Main St.

New Jersey, Camden *through December 31* "Fired with Enthusiasm," contemporary soup tureens; at Campbell Museum, Campbell Place.

Texas, Fort Worth *through January 3, 1988* "Ice and Green Clouds: Traditions of Chinese Celadon"; at the Kimbell Art Museum, 3333 Camp Bowie Blvd.

Washington, Seattle *through December 31* Dave and Boni Deal, "Northwest Metamorphosis," raku vessels; at Fireworks Gallery, 210 First Ave., S. *through January 10, 1988* "Clay Revisions: Plate, Cup, Vase," sculpture directly related to traditional forms by 26 contemporary clay artists; at Seattle Art Museum, Volunteer Park, Seattle Center Pavilion.

Ceramics in Multimedia Exhibitions

Arizona, Phoenix *through December 31* "Under the Green Canopy: Indians of the Amazon Rain Forest." *through January 17, 1988* "Third Biennial Native American Fine Arts Invitational," works by 11 artists representing tribes from Canada and the United States. *December 9-March 6, 1988*

Continued

Itinerary



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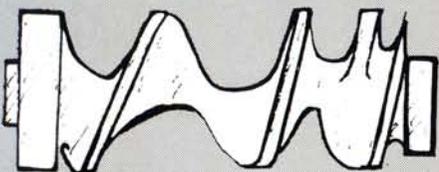
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“What Is Native American Art?”; at Heard Museum, 22 E. Monte Vista Rd.

Arizona, Tempe through January 3, 1988 “Two of Three: ASU School of Art Faculty Exhibition”; at University Art Museum, Arizona State University, Matthews Center, University Dr.

Arizona, Tucson December 1-18 “Sculptures, Prints and Paintings,” includes works by David Aguirre; at Union Gallery, University of Arizona. December 5-January 9, 1988 “Two Views,” includes polychrome landscapes by N. Skreko Martin; at Beth O'Donnell Gallery, Suite 64, Saint Philip's Plaza, 4340 N. Campbell Ave.

December 6-January 2, 1988 “Flights of Fancy II,” includes wall forms by Susan Gamble; at Obsidian Gallery, St. Philip's Plaza, Suite 90, 4340 N. Campbell Ave.

California, Bakersfield through December 13 “Fall National '87 Competition”; at Cunningham Memorial Art Gallery, 1930 R St.

California, Mill Valley through January 9, 1988 “In a Folk Tradition”; at Susan Cummins Gallery, 32 Miller Ave.

California, San Diego through January 2, 1988 “The Container Transformed,” interpretations of traditional vessel forms, includes jewelry by Donald Friedlich; sculptural vessels by Louis Marak; and sculpture by Jack Thompson; at Wita Gardiner Gallery, 535 Fourth Ave.

through January 3, 1988 “Mexican Masterpieces,” 50 ritual and daily folk art objects representing 38 ethnic groups from 18 Mexican states. through May 8, 1988 “Souvenirs to Science: The Eclectic Collector,” artifacts from 1380-1350 B.C., includes pottery and tile fragments; at San Diego Museum of Man, 1350 El Prado, Balboa Park.

California, San Francisco through March 29, 1988 “Paths to Enlightenment: Saints and Bodhisattvas,” works from China, India, Japan, Korea and Southeast Asia focusing on religious Buddhist figures; at Asian Art Museum of San Francisco, Golden Gate Park.

California, Santa Barbara through December 31 “Holiday Fantasies,” includes clay dioramas by Joyce Canan; and clay-and-wood cacti by David Zweifel; at Elizabeth Fortner Gallery, LaArcada Court, Studio 9, 1114 State St.

through January 3, 1988 “Eye of the Child,” toys and folk art from 25 countries, through January 8, 1988 “Soup Tureens from the Royal Palaces of 18th Century Europe”; at McCormick Gallery, Santa Barbara Museum of Art, 1130 State St.

Colorado, Denver through January 24, 1988 “Headhunters and Spirit Watchers: Ancestor World of New Guinea,” ritual objects used by the people of the Sepik region; at Denver Art Museum, 100 W. 14 Ave. Pkwy.

D.C., Washington through December 20 “Contemporary Viewpoints: Craft in Our Changing World”; at the New Art Center (formerly the Washington Women's Arts Center), 6925 Willow St., NW.

through January 3, 1988 “A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection,” over 70 works by contemporary artists; at the East Building, Mezzanine, Ground Floor and Concourse of the National Gallery of Art, Constitution Ave between Third and Seventh Sts. through January 31, 1988 “Masters of Ceremony: New Judaica by Contemporary Designers,” functional Jewish crafts; at the B'nai B'rith Klutznick Museum, 1640 Rhode Island Ave.

through March 6, 1988 “Lost and Found Traditions: Native American Art 1965-1985,” contemporary traditional American Indian art, includes pottery; at Renwick Gallery, Smithsonian Institution, Pennsylvania Ave. and 17 St., NW.

through September 30, 1988 “Nomads and Nobility: Art from the Ancient Near East,” ceremonial and functional works; at Arthur M. Sackler Gallery, Smithsonian Institution, Pennsylvania Ave. and 17 St., NW.

Florida, Coral Gables through January 4, 1988 “The 1987 Whirlpool Foundation Sculpture Exhibition,” 49 works by artists from the South and Midwest; at Metropolitan Museum and Art Center, 1212 Anastasia.

Georgia, Atlanta through December 31 "Shining Through," includes works by Karl Borgeson, Ran Coney and Mary Roehm; at Great American Gallery, 1925 Peachtree Rd., NE.

Illinois, Chicago through December 6 "Chicago Artreach," children's art from the Chicago area outreach programs; at Chicago Center for Ceramic Art, 430 W. Erie St.

through December 6 "Playfair," children's work; at the Peace Museum, 430 W. Erie.

Indiana, Bloomington through December 20 "Ancient Art from the Vladimir G. Simkhovitch Collection: A Retrospective," includes Greek vessels; at Indiana University Art Museum, Indiana University.

Indiana, Indianapolis December 18-January 3, 1988 "Christmas at the Lilly Pavilion," annual exhibition of 18th- and 19th-century holiday decorations, includes ceramics; at Indianapolis Museum of Art, 1200 W. 38 St.

Indiana, New Harmony December 6-31 Functional objects show; at New Harmony Gallery of Contemporary Art, 506 Main St.

Iowa, Ames December 6-January 25, 1988 "Clay/Fiber Show"; at the Octagon Center for the Arts, 427 Douglas.

Iowa, Mason City through January 3, 1988 "Iowa Crafts: 20," juried exhibition; at the Kinney-Lindstrom Gallery, Charles H. MacNider Museum, 303 Second St., SE.

Maryland, Baltimore through January 10, 1988 "Stories from China's Past: Han Dynasty Pictorial Tomb Reliefs and Archaeological Objects from Sichuan Province, People's Republic of China"; at Walters Art Gallery, 600 N. Charles St.

Massachusetts, Boston through January 10, 1988 "At the Table," dining tables and place settings, includes tea sets by Kendra Conn, dishes by Kathy Ervin, and casseroles by Jan Schachter; at the Society of Arts and Crafts, 175 Newbury St.

Michigan, Detroit December 9-February 28, 1988 "The Art that Is Life: The Arts and Craft Movement in America, 1875-1920"; at the Detroit Institute of Arts, 5200 Woodward Ave.

Missouri, Saint Louis through January 3, 1988 "Art of the Mississippian Mound Builders," includes clay objects; at the Saint Louis Art Museum, Forest Park.

New Jersey, Montclair through January 17, 1988 "New Jersey Arts Annual: Clay and Glass Exhibition," through July 31, 1988 "The Eagle and the Raven Speak: Highlights from the Native American Collection," works from Alaska, California, the Eastern woodlands, the Great Lakes, the Northwest coast, the Great Plains, and the desert Southwest; at Montclair Art Museum, Bloomfield and S. Mountain Aves.

New Jersey, Princeton December 2-January 2, 1988 "The Princeton Holiday Showcase," includes porcelain by Karen Aumann; at Sheila Nussbaum Gallery, Princeton Shopping Center, N. Harrison St.

New Mexico, Los Alamos December 4-January 3, 1988 "Celebrate," group invitational of works by artists from northern New Mexico; at Fuller Lodge Art Center, 2132 Central Ave.

New York, Albany through December 19 "Artists' Toys," works exploring the concept of "play" by 50 artists; at Rice Gallery, Albany Institute of History and Art, 125 Washington Ave.

New York, Binghamton through March 31, 1988 "People of the Longhouse: Iroquois and Woodlands," prehistoric Indian artifacts from Broome County; at Roberson Center for the Arts and Sciences, 30 Front St.

New York, Brooklyn through January 4, 1988 "From the Land of the Morning Calm," Korean artworks, through January 5, 1988 "Progressive Taste: Decorative Arts 1885-1985," approximately 30 craft and industrial-design works, through January 25, 1988 "Magic in Miniature: Ancient Egyptian Scarabs, Seals and Amulets"; at the Brooklyn Museum, 200 Eastern Parkway.

New York, New York through December 19 "The Arts at Black Mountain College"; at Grey Art Gallery, 33 Washington Pl.

through January 3, 1988 "The Chinese Scholar's Studio: Artistic Life in the Late Ming Period," 130 objects from the Shanghai Museum; at the Asia Society, 725 Park Ave.

through January 3, 1988 "Perspectives: Angles on African Art," includes terra-cotta objects; at the Center for African Art, 54 E. 68 St.

North Carolina, Winston-Salem December 12-January 24, 1988 "Ten Years of the Southeast Seven"; at Main, Overlook, Open Air Galleries, Southeastern Center for Contemporary Art, 750 Marguerite Dr.

Ohio, Toledo through December 20 "Mingei: Japanese Folk Art"; at the Toledo Museum of Art, 2445 Monroe St.

Oklahoma, Tulsa through December 31 "Table Trimmings," invitational show of functional tableware; at Crain/Wolow Contemporary Crafts Gallery, Decorative Center of Brookside, 3346 S. Peoria.

through January 3, 1988 "The Eloquent Object," post-World War II crafts from public and private collections; at the Philbrook Museum of Art, 2727 S. Rockford Rd.

South Carolina, Greenville through December 6 A dual exhibition, with pottery by James Cornell. December 8-January 31, 1988 Three-person show, includes works by Michael Simon; at Greenville County Museum of Art, 420 College St.

Tennessee, Gatlinburg through December 12 "Spotlight '87: Southeast Crafts"; at Arrowmont School of Arts and Crafts Gallery, 4320 Parkway.

Texas, Austin December 6-16 "MFA Exhibition"; at Archer M. Huntington Art Gallery, College of Fine Arts, University of Texas.

Texas, Dallas through January 5, 1988 "The Best of Modern Dallas Art, 1987," includes large ceramic forms by Tony Holman; at Modern Dallas Art Gallery, 2015 S. Edgefield.

Utah, Salt Lake City December 3-31 "Christmas Holiday Show"; at Utah Designer Craftsmen Gallery, 38 West 200 South.

Washington, Bellingham through January 17, 1988 "The Seventh Northwest International Art Competition," juried exhibition of works by residents of British Columbia, Oregon, and Washington; at Whatcom Museum of History and Art, 121 Prospect St.

West Virginia, Charleston through February 7, 1988 "West Virginia Juried Exhibition"; at the Cultural Center, Capitol Complex, downtown.

Wisconsin, Sheboygan through January 24, 1988 "Batter Up," exhibition of edible and inedible birthday cakes celebrating the Center's 20th anniversary; at John Michael Kohler Arts Center, 608 New York Ave.

Fairs, Festivals and Sales

Arizona, Tempe December 4-6 "The 19th Annual Tempe Fall Festival of the Arts"; at Old Town Tempe, downtown.

California, San Francisco through December 31 Holiday sale, featuring ceramic jewelry, vases and whimsical teapots; at Elaine Potter Gallery, 336 Hayes St.

California, Walnut Creek December 3-6 "Clay Arts Guild Holiday Pottery Sale"; at Walnut Creek Civic Arts Education, Studio E, 1313 Civic Dr.

Colorado, Denver December 3-7 "The 12th Annual Winter Exhibition and Sale"; at the Jewish Community Center, 4800 E. Alameda.

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

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

Connecticut, Middletown through December 13 "The Wesleyan Potters 32nd Annual Exhibit"; at Wesleyan Potters, 350 S. Main St.

Connecticut, South Norwalk through December 24 "Annual Holiday Craft Sale"; at Brookfield Alley, 127 Washington St.

Illinois, Rosemont December 3-6 "Seventh Annual Lambs Farm Holiday Art, Craft and Antique Show"; at O'Hare Exposition Center, River Rd. south of Interstate 190.

Maryland, Gaithersburg December 11-13 "Tenth Annual Winter Crafts Festival"; at the Montgomery County Fairgrounds.

Massachusetts, Somerville December 11-13 "Holiday Sale and Open Studio"; at Mudflat Studio

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Suggestions

from our readers

Getting the Most from Underglaze Pencils

If you're an occasional underglaze pencil user, sometimes it's easy to forget the optimum firing range for each color. This is designated by manufacturers as the cone number up to which you're most likely to achieve the best color quality. You may also have noticed how easily the fragile pencil tips break off.

First, to avoid confusion, wrap the end opposite the tip with adhesive or masking tape. Then use a pen to mark the tape with the pencil's maximum recommended cone number. For instance, "06" for your pink and yellow pencils; and "9" for your blue, black and brown ones.

Next, to protect the fragile pencil tips between use, fit each with a cap from a disposable ballpoint pen and store them upright in a jar, pot or can. —*Joyce Jackson, Schenectady, N.Y.*

Pumice for Hand Aid

After a week of glazing pots and loading kilns, my hands felt like sandpaper. I found that a pumice file intended for rough spots on feet worked great on my hands, too.

—*Monica Riffe, Fort Collins, Colo.*

Waterproofing Raku Ware

Raku ware which might be used to contain flowers can be waterproofed by soaking it in a commercial silicone product such as Thompson's Water Seal or Revere Concrete Shield, or in tung oil (Water Lox Transparent).—*Robert B. Scott, Jr., Oxford, Miss.*

An Over-the-Sink Basket for Tools

A three-tiered wire basket found in the kitchen and housewares department of many stores is a great convenience hung over the studio sink. Sponges, clay tools, pot lifters, brushes, etc., are clearly

visible through the wide wire mesh as they drip dry after washing, so they're easy to find when you need them. And having them up out of the way keeps the sink area clear for other purposes.

—*Mary Ann Martin, Eugene, Ore.*

Firing Small Glazed Objects

To avoid the risk of small, delicate objects sticking to the kiln shelf during glaze firing, moisten the base of the glazed object as little as you dare risk (saliva works better than water and is easily controlled) and gently touch the wet surface onto a flat bed of clean dry sand. The grains of sand which adhere will help raise the object slightly, just enough to prevent it from sticking to the shelf. After firing, the sand can be rubbed off by hand.

Don't be tempted to place tiny objects onto sand already spread on a kiln shelf. They are likely to sink and the glaze will be ruined.

—*Susan Bennett, London, England*

Plastic Splash Pan Repair

If the plastic splash pan on your wheel cracks, it can be repaired with fiber glass and epoxy resin. Cut pieces of fiber glass cloth large enough to cover both sides of the damaged area. Following the directions on the epoxy container, mix with catalyst. Then lay the cloth over the cracks and coat thoroughly with epoxy using a throw-away brush. Dry overnight.

—*Christy Johnson, Arcadia, Calif.*

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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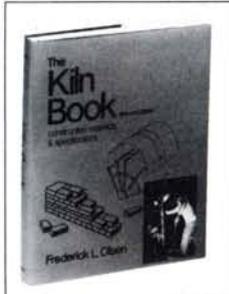
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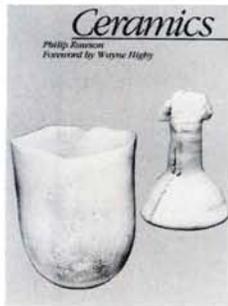
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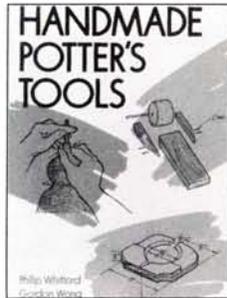
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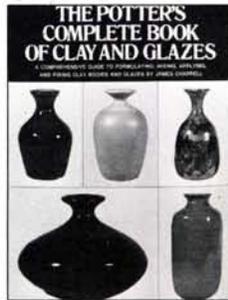
CERAMICS

by **Philip Rawson**. A teacher-recommended text that presents complex aesthetic principles in clear, readable form. This is an art appreciation book in which the author outlines what he considers to be the fundamental principles of good pottery. The illustrations encourage a closer examination of actual pots and show some of the diversity of objects covered by the term ceramics. **\$11.95**



HANDMADE POTTER'S TOOLS

by **Philip Whitford and Gordon Wong**. Step-by-step instructions are given for the building and use of the tools featured—along with some of the decorative processes which have proven most effective. Some of the tools covered are ribs, cradles, trimming tools, combs, fluting tools, carving tools, stamps, paddles, brushes and slip and glaze trailers. A must for your bookshelf. **\$24.95**



THE POTTER'S COMPLETE BOOK OF CLAY AND GLAZES

by **James Chappell**. This cross referenced handbook contains 1,500 clay-body and glaze formulas, with instructions for mixing, application and firing. Glazes covered include stoneware, earthenware, single-fire, wide-firing range, porcelain, slip, salt and vapor glazing, plus cup and spoon measure glazes. **\$29.95**

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by George and Nancy Wettlaufer. **\$9.95**

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by Regis C. Brodie. **\$14.95**

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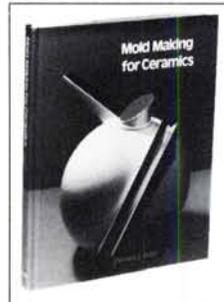
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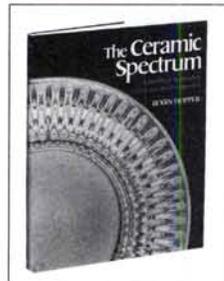
FINDING ONE'S WAY WITH CLAY

by **Paulus Berensohn**. This unique book offers a new approach to making pots. It is a clear, readable, and definitive book on making pots using the pinch method. Delightfully written with impressive photographs. **\$9.95**



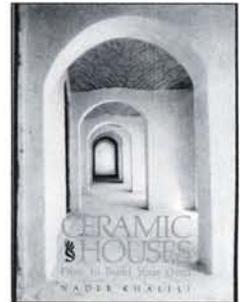
MOLD MAKING FOR CERAMICS

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by **Robin Hopper**. Well illustrated, with 24 pages in full color, this book provides proven guidelines—without the usual heavy dependence on chemical formulas and mathematical equations—that all potters can use in developing their own glazes. Includes information on kilns, firing techniques, clay bodies, frits, fluxes, wood ash, defects, crystalline glazes, stains, opacifiers, glaze application and much, much more. This text will become one of the standards in the field. Offered on our usual money-back guarantee. **\$42.00**

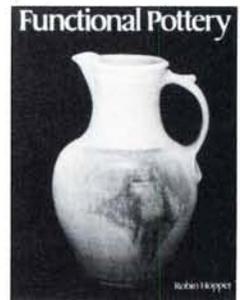


CERAMIC HOUSES, HOW TO BUILD YOUR OWN

by **Nader Khalili**. Renowned architect Khalili shows how to construct, glaze and fire adobe and rammed-earth buildings. He began by packing the openings of an existing house with mud and straw and firing it with a kerosene burner. By packing a to-be-fired house with pots, the house itself became a kiln. **\$29.95**

CERAMICS: A POTTER'S HANDBOOK

by **Glenn Nelson**. 5th edition. A classic handbook and a standard in the field—covering all facets of ceramics. A quality text. Ceramics is a studio handbook for the practicing potter, intended to provide essential information on all aspects of clay working and is used widely as a college text. **\$23.95**



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by **Robin Hopper**. The author offers a great deal of practical, down-to-earth information gathered during thirty years of pottery making and teaching. His aim is to encourage the search for a personal style, with emphasis on the "why to" rather than just the "how to." The book is heavily illustrated. **\$42.00**

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Where to Show

exhibitions, fairs, festivals and sales

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

International Exhibitions

December 30 entry deadline

Vallauris, France "Xlth International Biennial of Ceramic Arts" (July 1-October 31, 1988) is open to any artist, craftsperson or manufacturer presenting original works in their first exclusive showing. All techniques are allowed, with the exception of nonfired or synthetic enamels. Entry is in one of four categories to be specified in the admission application: architectural pieces; thrown pots; enamel; and creativity. Juried from dossiers consisting of the completed application form; precise technical descriptions; 3 color slides (24x36 mm) taken from different angles of up to 2 works, or a single large piece of work not to exceed 80 kilograms, or a panel not to exceed 1.5 square meters or 80 kilograms in weight. All foreign entrants must obtain a receipt of temporary exportation to France from the customs authorities in their own countries. Approximately \$9600 (55,000 francs) in awards, plus four gold medals (one in each category). Contact: The Biennial Committee, Hotel de Ville (Town-Hall), 06220 Vallauris; or call: 93 64 24 24.

January 8, 1988 entry deadline

Bowmanville, Ontario, Canada "Fourth Annual Winter's Harvest 1988" (January 24-February 7, 1988) is juried from slides of up to 4 entries of original work completed within the past two years. Fees: \$10 for 1 entry; \$15 for 2-4 entries. Contact: The Visual Arts Centre of Newcastle, Box 52, 143 Simpson Ave., Bowmanville L1C 3K8; or call: (416) 623-5831.

January 15, 1988 entry deadline

Geneva, Switzerland "Orlandi Contest" (March 16-26, 1988), a ceramic tile competition, is open to architects, graphic artists, designers, artists and professional craftspeople. Juried from designs measuring approximately 8½x8½ inches (21.6x21.6 centimeters). Purchase awards (granting reproduction rights) will total approximately \$25,000 (SF38,000). Compensation for other designs chosen for manufacture determined by agreement between the contestant and the manufacturer. Contact: Espace Orlandi, Rue Pre-de-la-Fontaine 9, 1217 Meyrin 1, Switzerland.

May 14, 1988 entry deadline

Freiburg, West Germany "The Second Elisabeth Schneider Competition and Award" (September 24-December 11, 1988) is open to all ceramic artists. Juried from photos not to exceed approximately 11x16 inches (30x42 cm) of up to 5 entries. Awards and cash prizes. Contact: Galerie Schneider, Wilhelmstrasse 17, D-7800 Freiburg; or call: 0761/382448, 29406.

National Exhibitions

January 6, 1988 entry deadline

Gallinburg, Tennessee "The Dripless Spout: Innovative Teapots" (February 27-May 21, 1988) is juried from slides (1-2 views) of up to 3 works. Cash and purchase awards. Contact: Cynthia Huff, Arrowmont School of Arts and Crafts, Box 567, Gatlinburg 37738; or call: (615) 436-5860.

January 18, 1988 entry deadline

Carbondale, Illinois "National Clay Cup" (April 8-May 6, 1988) is juried from 3 slides. Juror: Ron Nagle. Fee: \$15. Contact: Student Center Craft Shop, Southern Illinois University, Carbondale 62901; or call: (618) 453-3636.

February 1, 1988 entry deadline

New York, New York "Young Americans 14th National Competition" (September 14-November

6, 1988, then touring) is open to permanent residents of the United States between the ages of 18-30 (born between January 1, 1958 and December 31, 1970). Juried from 2 slides of up to 3 entries of work completed after 1986. Student work considered only if made without assistance or supervision of instructor. Jurors: Pat Flynn, Andrea Gill, Alphonse Mattia, Richard Marquis, Nance O'Banion. Fee: \$15. For further information contact: Young Americans, American Craft Museum, 40 W. 53 St., New York 10019; or call: (212) 956-3535.

February 15, 1988 entry deadline

Cedar City, Utah The 47th annual multimedia art exhibition "Celebration" (April 14-May 6, 1988) is juried from slides with a maximum of 2 entries. Awards. Fee: \$10. For prospectus send SASE to: Cedar City Art Committee, Iron County School District, Box 879, Cedar City 84720.

May 1, 1988 entry deadline

Saint Louis, Missouri "5/10/15" (September 1-30, 1988) is juried from a resume and slides of works not exceeding 15 inches or less than 5 inches in height, nor exceeding 10 inches in diameter. Contact: Barbara Jedda, Craft Alliance, 6640 Delmar Blvd., Saint Louis 63130; or call: (314) 725-1151 or 725-1177.

Regional Exhibitions

January 8, 1988 entry deadline

Bismarck, North Dakota "North Dakota Centennial Juried Art Exhibition" (June 1-December 31, 1988) is open to residents and former residents of North Dakota. Juried from slides (up to 4 views of three-dimensional work). \$1000 best of show award. Contact: North Dakota Centennial Juried Art Exhibition, Ardyce L. Miller, 111 Sioux Ave., Bismarck 58501; or call: (701) 223-3065 or 845-3657.

January 20, 1988 entry deadline

Gulf Shores, Alabama "Gulf Coast Potters Exhibition" (February 19-20, 1988), to be presented in conjunction with the Alabama Clay Conference III, is open to residents of the entire Gulf of Mexico coastal area. Juried from slides. For further information contact: Steve Burrow, Pleasure Island Art Association, Box 695, Gulf Shores 36542; or call: (205) 968-6744.

February 1, 1988 entry deadline

Pocatello, Idaho "Big Sky Biennial V/Crafts" (April 7-May 8, 1988) is open to residents of Alaska, Idaho, Montana, Nevada, Oregon, Utah, Washington and Wyoming. Juried from slides of up to 4 entries. Juror: Helen Shirk. Fee: \$5 per entry. Contact: Rudy Kovacs, Big Sky Biennial V/Crafts, Box 8004, Idaho State University, Pocatello 83209.

February 29, 1988 entry deadline

Topeka, Kansas "Topeka Crafts Competition 12" (April 2-May 2, 1988) is open to residents of Kansas, Nebraska, and the Saint Joseph/Kansas City, Missouri, metropolitan area. Juried from slides of up to 3 entries. Fee: \$15. Awards. For further information contact: Gallery of Fine Arts, Topeka Public Library, 1515 W. Tenth St., Topeka 66604; or call: (913) 233-2040.

March 1, 1988 entry deadline

Hobbs, New Mexico "The Six States All Media Juried Exhibition" (April 21-May 6, 1988) is open to residents of Arizona, Colorado, New Mexico, Oklahoma, Texas and Utah. Juried from slides. Juror: David Turner. \$1500 in awards. For prospectus contact: Susan Crutchfield, Community Development, New Mexico Junior College, Hobbs 88240.

Fairs, Festivals and Sales

January 15, 1988 entry deadline

Harrisburg, Pennsylvania "Sixth Annual Pennsylvania National Arts and Crafts Show" (March 25-27, 1988) is juried from 3 slides. Fee: \$150 for

a 10x10-foot space. For further information contact: Lew Kishbaugh, Pennsylvania National Arts and Crafts Show, Box 11469, Harrisburg 17108; or call: (717) 763-1254.

January 16, 1988 entry deadline

Stevens Point, Wisconsin The "16th Annual Festival of the Arts" (March 27, 1988) is juried from 5 slides. For further information send SASE to: Festival of the Arts, Box 872, Stevens Point 54481.

January 18, 1988 entry deadline

Birmingham, Alabama The fifth annual "Magic City Art Connection" (April 9-10, 1988) is juried from slides. Jurors: Faye Gold and Michael Lucero. Fees: \$85; \$25 for new talent. \$12,500 in awards. For prospectus contact: Magic City Art Connection, Operation New Birmingham, Suite 501, Commerce Center, 2027 First Ave., North Birmingham 35203; or call: (205) 254-2626.

Gaithersburg, Maryland The 13th annual "Spring Arts and Crafts Fair" (April 15-17, 1988) is juried from 5 color slides, including 1 representative of booth display. Booth fees: \$150-\$225. For further information, send three stamps (66¢) for postage to: Deann Verdier, Sugarloaf Mountain Works, Inc., 20251 Century Blvd., Germantown, Maryland 20874; or call: (301) 540-0900.

Gaithersburg, Maryland The 13th annual "Autumn Crafts Festival" (November 18-20, 1988) is juried from 5 color slides, including 1 representative of booth display. Booth fees: \$175-\$250. For further information, send three stamps (66¢) for postage to: Deann Verdier, Sugarloaf Mountain Works, Inc., 20251 Century Blvd., Germantown, Maryland 20874; or call: (301) 540-0900.

Gaithersburg, Maryland The 11th annual "Winter Crafts Festival" (December 9-11, 1988) is juried from 5 color slides, including 1 representative of booth display. Booth fees: \$150-\$250. For further information, send three stamps (66¢) for postage to: Deann Verdier, Sugarloaf Mountain Works, Inc., 20251 Century Blvd., Germantown, Maryland 20874; or call: (301) 540-0900.

Timonium, Maryland The 11th annual "Spring Crafts Festival" (April 29-May 1, 1988) is juried from 5 color slides, including 1 representative of booth display. Booth fee: \$200. For further information, send three stamps (66¢) for postage to: Deann Verdier, Sugarloaf Mountain Works, Inc., 20251 Century Blvd., Germantown, Maryland 20874; or call: (301) 540-0900.

Timonium, Maryland The 12th annual "Maryland Crafts Festival" (October 14-16, 1988) is juried from 5 color slides, including 1 representative of booth display. Booth fee: \$250. For further information, send three stamps (66¢) for postage to: Deann Verdier, Sugarloaf Mountain Works, Inc., 20251 Century Blvd., Germantown, Maryland 20874; or call: (301) 540-0900.

Manassas, Virginia The eighth annual "Virginia Crafts Festival" (September 23-25, 1988) is juried from 5 color slides, including 1 representative of booth display. Booth fees: \$150-\$250. For further information, send three stamps (66¢) for postage to: Deann Verdier, Sugarloaf Mountain Works, Inc., 20251 Century Blvd., Germantown, Maryland 20874; or call: (301) 540-0900.

January 27 entry deadline

Atlanta, Georgia The "1988 Arts Festival of Atlanta Artist Market" (September 10-18) is juried from 4 slides (3 of works and 1 of display). Entry fee: \$15. Booth fees: \$175 for September 10-13; \$230 for September 14-18; or \$400 for all nine days. \$12,000 in awards. For further information contact: Artist Market, Arts Festival of Atlanta, 1404 Spring St., NW, Suite 1, Atlanta 30309; or call: (404) 885-1125.

January 31, 1988 entry deadline

Baton Rouge, Louisiana The 15th annual "FestForAll" (May 28-29, 1988) is juried from slides. Awards. Fee: \$110. Send SASE to: River City Festivals Association, 427 Laurel St., Baton Rouge, Louisiana 70801.

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An Inside Look at a Whole New Year...



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Comment

Art in the Unexpected *by Robert VN Brown*

A long time ago when Chapel Hill was a small southern town, Jim Howard and I were walking the railroad tracks, talking about space and form and other good things as we made our way along the worn, slippery crossties. Both of us were caught up in the day, the place and the conversation, when Jim suddenly leaped in the air, whooped, stooped and picked up a half-buried piece of iron. It was a railroad spike, rusty, scarred and hammered, slightly bent, blackened and scorched by the red hot cinders that had nearly entombed it.

Jimmy just stood there hefting it in his hand like someone might do with a melon in a market, his eyes riveted on the spike as he rolled it over and over. Finally, he turned toward me and bellowed, "Look at this. Have you ever seen anything like it? Look at this patina. Just look at it and the hammer strikes. Whosoever drove this bugger in was thinking about us, knew we would come along here one day."

And on and on he went about the spike's shape as he held it up to the sky saying, "You can tell it ain't no fly-weight. It's something big and heavy and worthy. And look at these colors: reds, purples, a little bronze here, greens. See that hue? Some cobalt blue here, too. Must have been a Japanese. Had to be." And then he was hollering again as though finding the spike had been the point of our journey, like we were archaeologists and had made the find of the century, right here on the railroad tracks in Chapel Hill, North Carolina, U. S. of A.

Jim was like that. Most anything could turn him on, churn up all that enthusiasm, imagination and energy within his construction foreman's body, particularly if he could relate whatever took his fancy to China or Japan. Jim was a sculptor-potter and ever since his Navy days, which introduced him to Japanese pottery and glazes, he would go off like

a cannon at anything with even the slightest resemblance to the masterful work of Oriental, particularly Japanese, artists. It wasn't only the art of the potters and painters of the Far East that captured Jimmy's imagination, but also the philosophy that shaped their attitude toward commonplace objects in nature and was so extraordinarily expressed in their work. Jim was fascinated by their way of seeing, and cultivated in himself a similar perception of the ordinary, which would send him off in humor and ebullience when he encountered something like that railroad spike. It was a stirring sight to witness. He had it, James did, the art of the unexpected, and the quality of his seeing was impossible to ignore. It rubbed off on anyone in his presence. You were drawn into his magic circle of wild and crazy gyrations, of hoots and hollers, of perceptive exclamations and grand, joyous explorations.

The studio he shared with sculptor Robert Howard of the University of North Carolina Art Department was an old dairy barn in a great and glorious oak grove a mile from campus. It was a low-slung, ambling, brick building, with large windows and strangely designed rooms that lent themselves to the pursuit of art. One day Robert was working in the main section of the building, the old "washing" area, welding a sculpture that eventually would wind up in the Museum of Modern Art, and Jim was at his ancient kickwheel throwing a pot and prattling on about the sounds of the Rolling Stones and cobalt, occasionally reaching over and taking a pull on a bottle and almost losing it because his hands were so slick. Hunched over the way he was, Robert couldn't hear a word Jim said. Still, every now and then he would raise his welder's mask and yell something which neither of us understood because of the din and echo in the place, but which we would acknowledge, as Jim finally finished throwing

one of the most sensuous and exquisite pots I have ever seen.

I called to Robert to come see. As he walked over, Jim was still carrying on his conversation with the unseen, turning the pot on the wheel very slowly, standing on a box looking down on it, then stooping down, almost kneeling, then half raised and then at full height, announcing to us and the universe: "Ain't that purdy, y'all?" Before either one of us could respond, Jim whooped, then jumped up and down, chanting, "Oing, yang, ding, eeeeh ya," and in one motion scribed the pot with a controlled finger against the curvature below the lip as it slowly spun on the wheel. It was a monumental action equal to and as inspiring as a brush mark by one of the masters.

We were all tuned in to what had taken place, giddy with excitement and as close together in feeling as this world allows, while we toasted the event and blanketed ourselves in the joy of the unexpected. It was just like when Jim spied the railroad spike, and I got caught up in the finding, the description, the aesthetic allusions and the magic of the moment. Robert danced about the still slowly turning wheel, while Jim leaned against a stand with his weight on the outermost part of his boot heels, arms outstretched, speaking in tongues to his ancient sages.

Anyone entering the building and seeing us acting the way we were would have undoubtedly concluded we were mad. And it would have been a true judgment. Through the surprise of the unexpected, we had been visited with divine madness.

Yes, he had it, James did, the art of the unexpected, and the quality of his seeing was impossible to ignore. It rubbed off on anyone in his presence. You were drawn into his magic circle of wild and crazy gyrations, of hoots and hollers, of perceptive exclamations and grand, joyous explorations.



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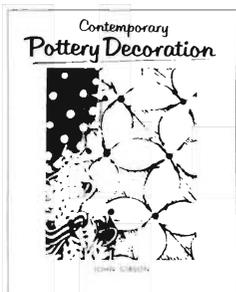
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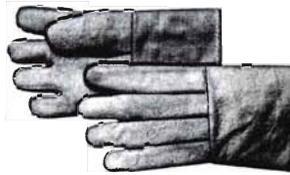
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H I G H R E L I E F

A CERAMICS MONTHLY PORTFOLIO

by Lee Stolar



H I G H R E L I E F

In college, I was kicked out of ceramics class. Now I work with clay as the most direct, streamlined means to my ends—especially heavily grogged, low-fired terra cotta. Grog provides strength, low shrinkage and a surface with tactile “tooth”; low firing is relatively quick in my small electric kiln; and the rich, warm, terra-cotta red contributes to the atmosphere of high-relief wall sculpture.

Before, I either cast in-the-round clay originals in plaster, concrete or bonded bronze, or worked directly in wood, wax or plaster. What led me to ceramic sculpture was the realization that, in casting, I was wasting time on process which could be spent more fruitfully on image making. Ceramic technique, which for so long I had resisted as requiring too much attention during sculpting, proved liberating.

Like many artists, I am largely self-taught. The sources of my work are experience, observation and identification with the experiences of others. When I sculpt, my attention is focused entirely on abstractions: structure, form, gesture, visual rhythm, harmony, dissonance, light and dark. This is done not with an intention of applying or conforming to any historical notions of composition or “good” art, but with an ear attuned to my internal sense of “rightness.” Call it intuition. It’s not right until it feels right.

For the most part, looking at art doesn’t give me what I need, which is to go into the studio, close my eyes and, in silence, let the images roll. However, some art has great personal meaning to me: Hindu sculpture; medieval Christian sculpture; and Leonard Dufresne’s paintings. I respond to their high degree of formal realization.

When I do look at art, I am usually searching for a specific piece of information. I’ve always been a selective receiver of such information: If I can use something, it stays with me; if I can’t, it flies away.

The reliefs begin as loose sketches intended as notations for retention of the original idea. (This is much like jotting down descriptions of a dream: The words help recall to your mind’s eye, but don’t themselves convey nuances and sensations.) These drawn notations initiate the objective processes of structural composing, editing and developing, which transform ideas into finished pieces.

Women’s bodies (real and imagined) are the most potent source of inspiration. Often the figures interact aggressively with household objects (measuring spoons, shoes, needle and thread) and with objects used outside the home (carpentry tools, handguns, surgical probes). The figures talk on the telephone, string bracelets of body parts, sponge bathe one another, eat Lifesavers, load guns, have sex or dance.

Formica-surfaced wooden boxes (with detachable backs) support the reliefs during the modeling process. A box is solidly packed with clay and the image sketched on the surface, then I simultaneously carve into and build up the surface. Because the passage of light across the forms is important in how they are perceived, I work with the box standing vertically on a table, at eye level, with an architect’s lamp close overhead. When a relief is nearly complete, needing only final articulation, the back of the box is removed so that the clay can be hollowed out. (Experience has taught that hollowing is best done before the surface is finished; there is too much danger of accidentally poking a hole through it.)

When hollowing and surface detailing are complete, a fettling knife is run around the inside walls of the box to release its clay

for uniform shrinkage during drying. Also, the back of the box is removed for greater air circulation. Then the relief is pinned in place with a masonry nail poked down through a hole in the top of the box. This same hole is used (after a slow firing to Cone 05) to mount the relief in a new, black-painted hardwood box. The last steps before mounting the relief are sealing with Silan S31, a deep-penetrating sealant which leaves no gloss, then waxing with a beeswax medium for a soft sheen.

Why are the pieces inside boxes? The box is not an addition or afterthought, but part of the initial concept. The essential structure of each relief is determined within the box context. The boxes are also an extension and adaption of my involvement with dollhouses. My father built one for me when I was eight. For the next 12 years, I “played” with my 1-inch-equals-1-foot dollhouse, repeatedly setting up rooms with furniture as aesthetically disparate as the antique, the plastic, the handmade-by-me paper or cardboard, and objects from the bins of New York City’s Canal Street hardware stores. A savored activity was to put my face close to the edge of a room, or to peer through a window, to get a feeling of what it was like inside for the dolls who lived there—parallel existence; projection from one scale into another, from one world into another.

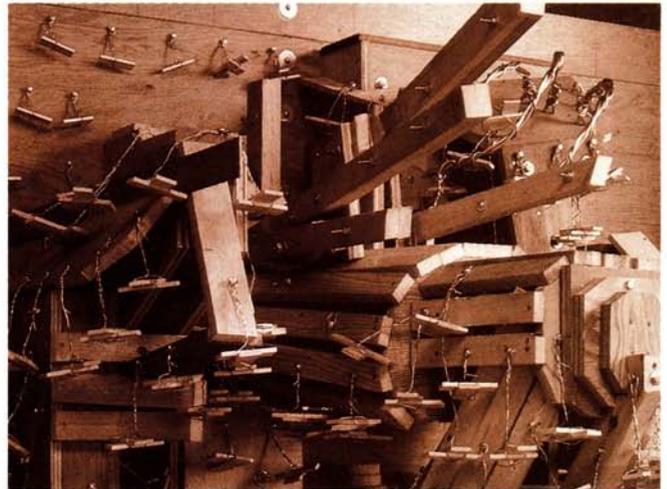
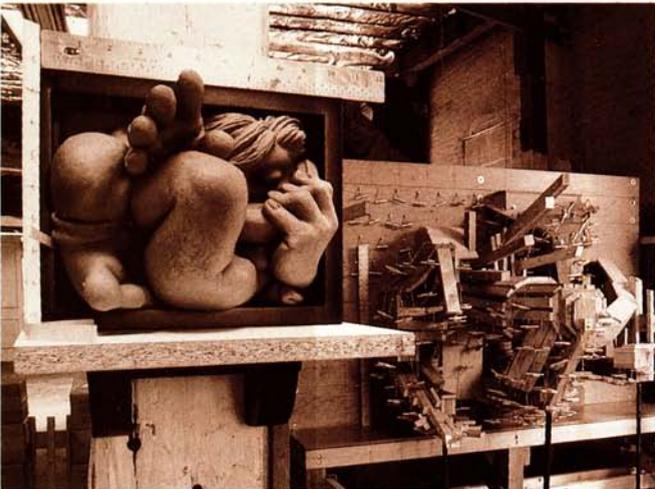
My most ambitious projection in scale occurred during the spring and summer of 1987, when I built a high-relief sculpture, 4x5x4 feet. Formerly, my clay reliefs had not exceeded 11x14x9 inches. The impetus to work large came from the development of the small works’ forms and imagery, which were growing increasingly large and physical. For several years, I carried a clear mental image of these reliefs executed on an architectural scale, and the urge to make, see and feel massive forms continued unabated.

I began researching the technicalities of large-sculpture production in 1986, but found no prior examples of relief as high as what I proposed. Therefore, while I would be able to borrow and extrapolate from various classic techniques, I would need to essentially invent my own, with primary attention to engineering, given the impressive weight and physical stresses.

Because the project required more space to work, I rented a big studio. The four-and-a-half month sublet created a deadline for completion, and this helped define the parameters of the project: Between April 10 and August 20, I would make one piece only; it would be an enlargement of an existing piece; my aim would be to tackle and master technical aspects. I felt I was embarking on a crash course. It was.

Several months earlier, I had visited the studio of Richard McDermott Miller. Present were a number of monumental statues which initiated a conversation about enlargement processes. Richard explained that there are basically two techniques: cylindrical and cubic, the latter being the one for me. He recommended a text by Edward Lanteri, “Modelling and Sculpting Animals” (originally published in 1911 and reprinted by Dover Publications, Inc., New York City) which fully illustrates the process. The day the studio sublet deal was made, I bought the book.

The first problem to solve was how to adapt Lanteri’s cubic-enlargement device, illustrating enlargement of a horse in-the-round, to one suitable for high relief. Physically, the structure would have to be different, as relief requires a backboard. My structure would need a depth-measuring device, in addition to those for vertical and horizontal measuring, as the relief would project 4 feet off the backboard.



Portfolio cover Lee Stoliar with the 4x5x4-foot clay model (formed over a wooden armature) for "Big Telephone." **Top** "Making It," terra-cotta relief, 71/£x91/fcx61/fc inches. 1. Enlarging a small relief to dimensions of 4x5x4 feet involved the use of corresponding depth measuring devices, marked in 1-inch increments for the original and in 6-inch increments for the large relief, to determine form-placement points. 2. Some 200 butterfly supports (small crosses of lath tied with wire) were hung on the backboard and on the wooden box armature bolted to the backboard with threaded rod.

To determine size, the image of an existing small piece was projected onto a wall; the projector was moved further away from the wall until I found a size where the forms began to have the mass that “felt” right. I measured the rectangle of the projected image and settled on a height of 4 feet and width of 5 feet—six times the height and width of earlier work. To determine the third dimension required deciding which sculpture I would enlarge, as each one projects out from its backboard a different distance.

I didn’t have a slide projector, only an opaque projector, so that initial scale test was done with the only opaque images I had—my exhibition announcements. To select a piece from the wider body of images in slides, I made drawings within the already-determined 4X 5-foot rectangle.

After scrutinizing the slides of all my recent, 8 X 10-inch work, the first piece I selected was intricate and detailed; it contained two whole figures, drapery and two objects. Sketching this inside the rectangle, I found the forms, on this scale, were not broad enough to suit my intentions. This led me to choose a more formally simple piece, “Telephone,” containing only one figure and one object. Sketching this piece to scale (“Big Telephone”) indicated the mass I desired. The decision made, I now had a third measurement, 4 feet, for my cubic enlargement device.

The device would have to function on some sort of “relief platform” that corresponded to the box, within which I make the small pieces. I decided it would be a table and backboard unit. The table depth would be six times the box depth. The backboard would need space around the 4X 5-foot rectangle. (One foot added at the top and on each side equaled a backboard 5x7 feet.) To determine the table height, I hung the to-scale drawing at a comfortable height on the wall and measured the distance from the bottom to the floor.

The table legs were made from 4 X 4-inch pine with heavy-duty casters (calculated into the leg length); the casters would allow the structure to be rolled from the studio. The table top and backboard were ¾-inch plywood. The backboard was bolted to vertical spines of angle iron, which in turn were bolted to and ran the full length of the rear table legs.

In the midst of bolting on a 1-foot strip of wood to the backboard (plywood comes in 4 X 8-foot sheets and the backboard was to be 5x7 feet), it occurred to me to measure the doorway. It was good that I did: Maximum clearance was half a foot lower than the planned height of my structure—which was correspondingly cut down 6 inches.

The completed platform turned out to be unstable; it wanted to tip over backwards. This would be offset later by the weight of the clay at the front, but then I would be in actual danger of the whole unit pitching forward on top of me. A sign installer friend suggested I build an outrigger into the structure. That stabilized it perfectly.

With a stable platform, assembling enlargement-measuring devices was simple. Depth-measures, projecting 50 inches perpendicular to the backboard, were held in channel-panels with wing nuts and bolts, for easy loosening and sliding. The horizontal-measure simply rested on the projecting arms of the depth-measures. And the vertical-measure stood on the floor.

Corresponding instruments, for use with the original small relief, were marked in 1-inch increments. The measuring devices for the large relief were then marked in 6-inch increments. Using the instruments during sculpting, I wouldn’t think in terms of inches, but in terms of corresponding points.

Because professional enlarger Bruce Hoheb had advised me that artist-made enlargements need not follow rigidly exact replication, I didn’t use the traditional enlargement technique of “pointing.” He encouraged me to instead use my measuring instruments to mark form-placement broadly, and then to simply sculpt.

I had wanted to build the relief in clay, then fire it in sections that would reassemble. But, with an initial weight-estimate of 800 pounds, I couldn’t figure out how hollow forms with a 4-foot projection could be suspended or supported. A strong armature would solve that problem, but would preclude clay removal for firing, thus necessitating casting. I went to see Bruce Hoheb.

He suggested I work in Plasticene, a ¾-inch layer applied over an armature of Styrofoam. Styrofoam, purchased in sheets up to several inches thick and laminated with wallboard adhesive, can be easily carved with a keyhole saw to rough in the basic forms. To support the highest projections, I could run cables up to the top of the backboard.

This was a revelatory solution. It resolved the issue of support-structure. And then I calculated the cost of the Plasticene. I guessed at 500 pounds. Even with a large-volume discount from the lowest-priced supplier, 500 pounds of Plasticene would cost more than 1000 pounds of clay.

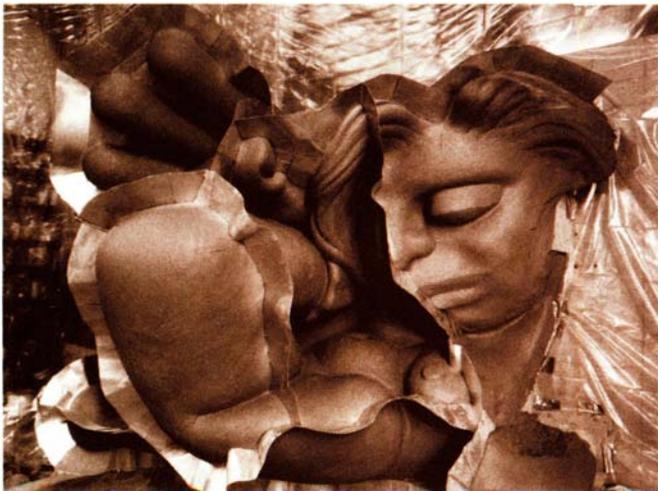
The final decision: the relief would be built in clay and a mold made for later casting in plastic. On this, my first large piece, I would forego seeing the finished work in fired clay in exchange for knowing it would not collapse while I was making it. Now, how to make the armature, and in what material? Did I need to learn how to weld?

To begin the thinking process, I drew “bird’s eye” drawings of the sculpture and, in colored pencil, drew in different types of possible internal structures. This is when I noticed for the first time that every form in the piece projected off the backboard on a diagonal, not the angle most conducive to strong attachment.

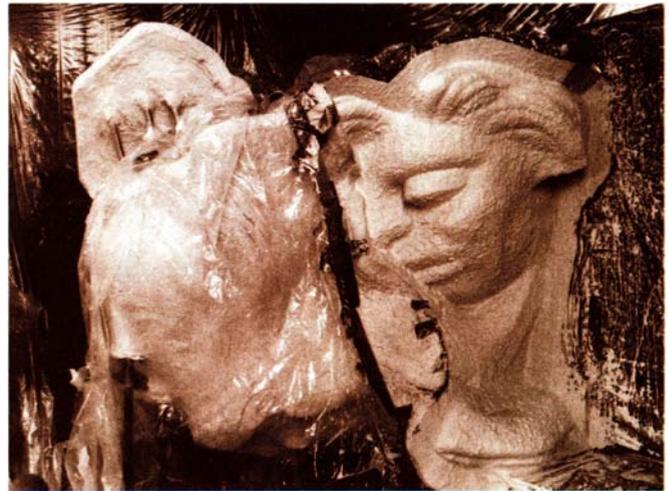
At this point, I decided I’d better build the armature in wood as it and hardware are material with which I’m familiar. (My name, Stoliar, means tablemaker in Ukrainian, and this was not the time to seek a completely new material skill.) I sought out a carpenter, Tim Lutz, for his thoughts on how to make strong, on-the-diagonal joints. Tim replied: “Join on the square! Make ‘boxes’ like those in your drawings, that run through each form perpendicular to the backboard. Attach them to the backboard with threaded rod running from the outermost projection of each box. Add successive boxes, and cantilever if you need to.” It worked.

The armature was composed of wood boxes bolted to the backboard or to each other with threaded rod. To do this, each form of the small original had to be examined and analyzed closely, so the armature would not project into an area where I would later discover that it shouldn’t be. My precautions against that led the boxes to be somewhat low in mass. To expand them in areas such as the projecting crossed leg, I found an idea in a picture of the Statue of Liberty’s construction: strips of wood were run across the outer edges of wood medallions encircling the basic structure. I did the same thing.

One of the most difficult aspects of this project was making each decision based on anticipation of requirements at later stages. In building the armature, every element needed evaluation not only as to placement but also in regard to the angle of stress it would have to endure. This affected even the smallest construc-



3



4

Top "Envelope," 7¹/₆x9¹/₆x9 inches, terra cotta, mounted in a painted hardwood box. **3.** Once the clay work on "Big Telephone" was completed, 3-inch metal shims were inserted to divide the form into mold sections. **4.** Plaster was applied to one section at a time. To capture surface texture, the first thin coat was flicked on while the plaster was still quite liquid; then thick plaster was applied overall.

tion decisions, such as bolts versus screws versus nails, or how the box sides were lapped. As the finished relief would have some deep undercuts and complex shapes, I was also worried about mold making. With this in mind, I built the armature for the phone-holding hand and the telephone as one unit, bolted to the backboard independently. This unit would be removed and its mold made separately.

Two hundred butterflies (small crosses of wooden lath tied with wire, made by my two assistants, Pamela Richardson and Teri Jones) were then hung on the completed armature. If one stage of the "sculpting" was achieved in armature-building, another occurred during butterfly hanging. They needed to be placed in accordance with the specific fullness and turning of the final forms—providing full support but without impeding undercuts. The contours created by the butterflies provided the closest idea, yet, of just how massive this relief would be.

To save money, the entire armature (except for the butterflies and hardware) was built from scrap wood. Also, because I wouldn't be firing, and material integrity was not an issue, two different types of clay were purchased: "economy clay," remainders of discontinued formulas sold at a lower price, to fill out the form's bulk; and my clay of choice, terra cotta, for the surface.

The first clay layer was attached by laying sausagelike coils along two or more butterflies at a time. Additional coils, scored and moistened, connected the first, until the entire surface was covered—all butterflies on active duty. Layers of clay were built up at an average thickness of 1-inch per layer, until the mass was sufficient (2-6 inches thick) to start refining with a toothed loop tool. The work now moved along quickly, and the broad physicality of the activity, the gestures, came naturally.

During this period there was one technical problem: cracking. The summer air was dry and, though the relief was wrapped with plastic dropcloths at night, cracks developed as the clay lost moisture and shrank around the armature. A spray bottle, perfect for the smaller work, helped little. What did help was hooking up a garden hose with an adjustable spray nozzle. Several times a day, I hosed down the piece (then mopped up the puddles on the concrete floor). Though hosing reduced cracking, it never completely stopped. Preparations for mold making, one section at a time, included filling cracks.

For mold-making information I sought counsel from Bob Spring, of Modern Art Bronze Foundry in Astoria, New York. The estimated cost of professionally made mold was \$3000-\$4000. To save money, Pam, Teri and I would make the plaster piece-mold ourselves. My costs for materials were \$600. (Pam's and Teri's assistance was free of charge, as it was part of their summer internships with me, for which they received college credit.)

Bob's invaluable advice included the following suggestions: Have on hand a dozen plaster-mixing tubs to save cleaning time between batches and to allow uninterrupted work per section. To reduce strain, use small plastic bowls to scoop plaster from the tubs. Make shim walls 3 inches high and build section edges with a lip flush to the shim, so that sections can be easily clamped during casting. Reinforce each section with ½-inch EMT (aluminum pipe).

Moving the hand/phone unit took the efforts of five people to carry it 10 feet away to the vertical post, to which it was bolted. It was then wrapped in plastic to await the making of its three-part mold after the main, ten-section mold was completed.

Next, Pam and Teri wrapped every nearby surface with plastic and suspended sheets of it from the ceiling to contain the plaster to one area, while I drew lines on the relief (hand/phone unit removed), dividing it into sections. Into these lines, the shims were inserted, then snipped to the right length and shape.

We worked on one section at a time, keeping the others wrapped. Pam mixed plaster; I applied it. A thin first coat was flicked on while the plaster was liquid. This coat was most important, as it would capture the surface texture.

Subsequent coats of plaster built the section up to 1 ½-2 inches, with additional bulk in the undercut areas to create a gently curving form (which is stronger than one with sharp angles). A lip was built up at the shim walls and the surface was reinforced with burlap dipped in plaster and smoothed on. Teri then reinforced the section with EMT, bending the pipe to match the surface contours and attaching it with strips of plaster-dipped burlap.

Each section took four to six hours to complete. Thirteen sections were made during a period of ten days. Only about 25 of the purchased 1500 pounds of plaster were left over.

Mold removal turned out to be a real problem. All but one of the sections would not release as, I realized too late, they were held fast by at least one major undercut apiece. Also, each section was dependent for removal on removal of another, which was dependent on removal of another, and so on. The only solution: to start digging away clay from the opening made by the one easily removed section (the central leg, hip to knee). And, having gone as deep as we could, we would have to dismantle the armature, bit by bit, to give each mold section room to shift and release from its surroundings. Only then we discovered that the moist plaster sections (exceeding the plaster's dry weight several times) were so heavy that we could not lift them without help—conscripting everyone we could find, including the local hardware salesman. We dug out clay and dismantled the armature; they lifted the sections off.

On August 19 (the lease expired the next day), the last mold section was removed and the armature torn apart; in huge heaps around the room lay 1900 pounds of clay (soon to be divided by color, packed into plastic bags and resealed in the original cartons). The dumpster on the street was filled to the rim with waste plaster, dropcloths and pieces of armature.

On August 20, clay boxes packed and neatly stacked, I took a few moments to survey the mold, the result of four and a half months of labor and sole focus of my attention. It was then put in storage, awaiting a date for casting in plastic (with the proposed results as claylike as possible). With all the undercuts, it will be chipped away from the cast form.

The fate of this project comes down to money. The estimated casting price is \$4000-\$5000. In retrospect, I realize the entire project was seriously bound by finances. Had I fully grasped the costs involved, I probably would not have done it—but I'm glad I did.

With the experience gained from this project, I plan to work with clay in a range of scale, at least doubling the size of the previous small reliefs, even expanding the format to include triptychs. And this sculpture has given me new capabilities for future work on a grand scale.

The author *Lee Stolar*, a studio artist in New York City, recently exhibited her smaller terra-cotta reliefs at Avenue B Gallery in New York City.



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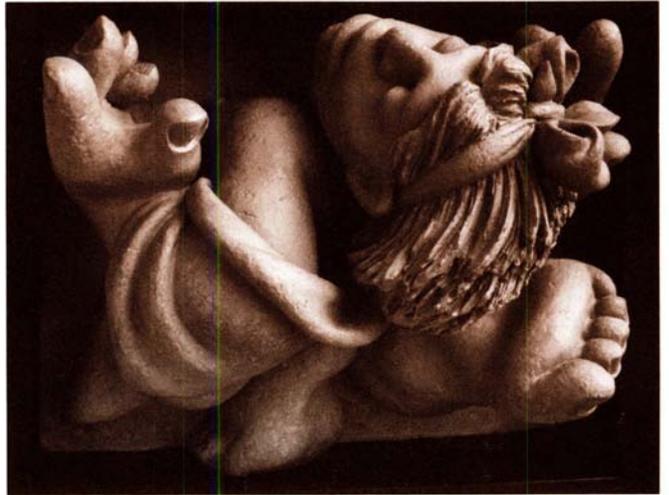
Top "Trowel," 71/2x91/2x61/4 inches, handbuilt terra cotta, painted wood. **5.** Each section of the mold for "Big Telephone" was reinforced with aluminum pipe attached with strips of plaster-dipped burlap. The sculpture was completed with the help of assistants Teri Jones (bending pipe) and Pamela Richardson (mixing plaster). **6.** For ease of casting, the hand/phone unit of "Big Telephone" was removed from the main form and a separate three-part mold made.



Photos: Scott Hyde, courtesy of Avenue B Gallery and Carlo Lamagna Gallery



7



Top "Lifesaver," 71/16x91/16x81/2 inches, wood-framed terra cotta. **7.** Lee Stoliar surveys the results of four-and-a-half months work—a 13-part plaster mold for "Big Telephone." Because weight is a crucial factor for such large-scale high relief, final casting will be in plastic. **Above** "Dancing," 71/16x91/16x6 inches, terra cotta with wooden box frame.

Symbolic Clay

by Barbara Tipton

The images incorporated in my porcelain “drawings” come from a loose association with observations of current daywork, drawing, painting, video, music, film and writing, and have something to do with a vague sense of my feelings about ceramics. Often the work depicts clay forms: teapots and cups, which to me are personal symbols for utilitarian ware (not usually considered Art by Western society); or vases, which symbolize the recently emerged “contemporary vessel” (pottery intended to function primarily as a visual statement) and its developing entourage of collectors, gallery owners, critics.

Must the contemporary vessel deny function in order to succeed as an artistic statement? There are ongoing debates and developments in the ceramic (and art) world that amaze, intrigue and amuse me; they’re in my head continually, so they naturally contribute to my imagery.

Looking now at some of my pots spread around on the floor, I see that many of them depict figures looking away from the drawing. A thoughtful stance, I suppose, but not drawn purposefully to appear that way. It just seemed to make sense compositionally. It could be that they represent me thinking about things (though they don’t look like me, most are tall, and some are men).

Anyway, the drawings have to mean something to me, but it’s okay if they mean something entirely different to another viewer. Equally important is that each drawing works as a composition. Right now, I’m interested in bright colors and in depicting objects with flattened perspective.

The forms in the “Cup Drawings” series are first wheel thrown, then thrown down almost immediately onto a canvas-covered table to stretch the saucers and flatten the cups. Handles are applied as soon as the cups begin to set up—that’s about 15 minutes in Calgary’s climate. After bisque firing, the cup is matched with its saucer, and the two are glazed



*“Developments in the ceramic (and art) world amaze, intrigue and amuse me * says studio artist Barbara Tipton, Calgary, Alberta. They’re in my head continually, so they naturally contribute to my imagery. [Often my work depicts] teapots and cups, which to me are personal symbols for utilitarian ware; or vases, which symbolize the recently emerged ‘contemporary vessel’ (pottery intended to function primarily as a visual statement) **



*"Cup Drawing * thrown and flattened porcelain wall form, approximately 6 inches in length, with underglazes, slips and glazes.*

and fired together. I think of these wall forms as drawings because they really look like the way I would draw a cup and saucer—tilting the perspective of the saucer so that it flattens on the picture plane. And I like thinking that I'm working three dimensionally to depict two dimensions, instead of the reverse.

Most of the plate "drawings" begin as ideas sketched in a book. The plates themselves are often altered after wheel throwing to take them out of round. Sometimes slip is applied over stencils so that I can build a thick layer with a precise edge; other drawing is incised or laid down with a slip trailer.

The slips are based on a porcelain body [see "Oxidation Glazes for Porcelain" in the February 1982 CM] colored with Mason stains. It's easy to dry

mill a large batch of the body, then weigh out 100-gram amounts to color with additions of 6%-8% stain. For more gloss, I sometimes add 1%-2% lithium carbonate or 5%—10% nepheline syenite. I've also found that Harrison Bell underglazes work great at Cone 6, even though the labels say they're for low-fire ware. Most of the Harrison Bell colors are stable at mid range; the surface just becomes more glossy. Right from the jar, they're thick—just the right consistency for trailing—but when brushing, it's good to apply several coats.

After the plates are bisque fired, glaze and/or more slip is applied. Usually one Cone 6 firing is not enough. Unloading is a time for reevaluation and making decisions about what areas to reglaze, where to add more line (with brush or

underglaze pencil). A thick coat of slip over fired glaze will crawl and pull away, resulting in a more visually complex surface.

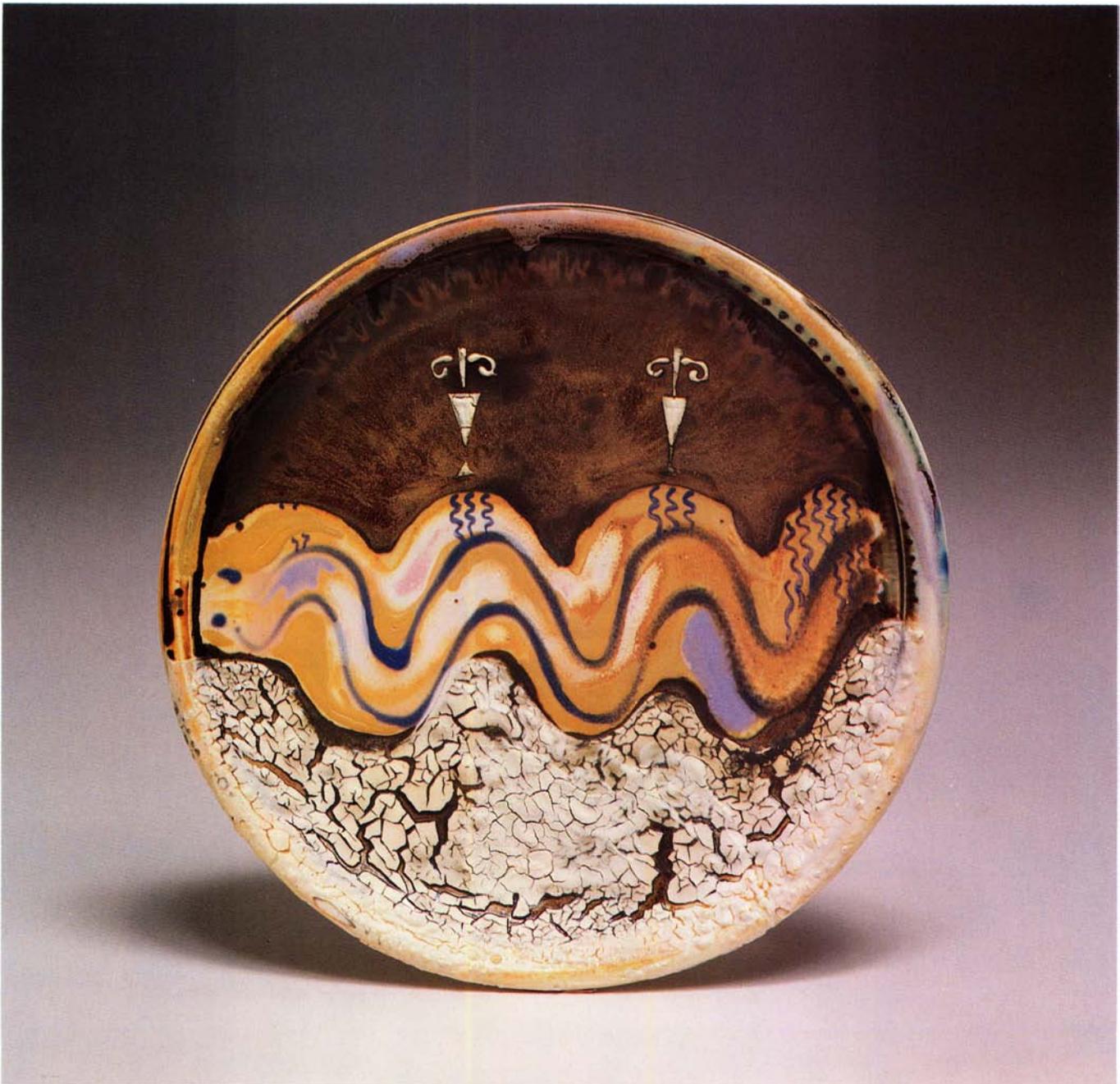
Sometimes it takes many extra firings before the object is finalized. It's a process of changing colors, adding new elements, redrawing earlier ones, until the whole thing comes together. The best ones have a complexity of surface, a variety of line, and subject matter that holds my interest through its vagaries.

The author *Formerly CM's associate editor (we still miss her) Barbara Tipton is now devoting full time to studio work. A solo exhibition of her multifired porcelain wall "drawings" was featured recently at the Nickle Arts Museum in Calgary, Alberta.*



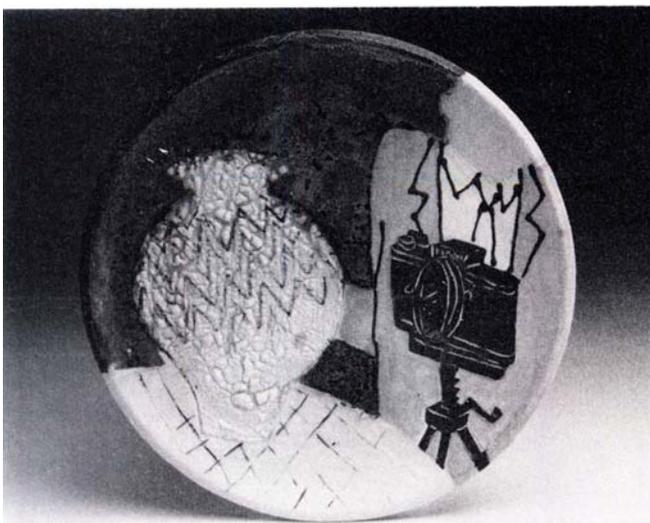
Right "A Search for the Truth about Ceramics (On the Trail)" * 12 inches in height, Cone 6 porcelain, with slips, glazes and underglaze pencil, multifired.

Below "A Search for the Truth about Ceramics (A Place in Time)," 1/2 inches in diameter, wheel-thrown porcelain, with brushed and trailed slips and glazes, multifired to Cone 6, by Barbara Tipton.

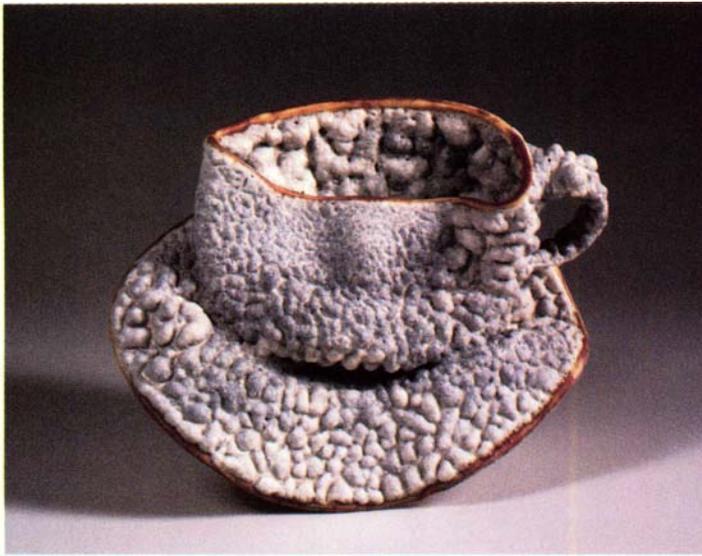




Above "A Search for the Truth about Ceramics (Utility) *
16 inches in diameter; wheel-thrown porcelain, brushed with
commercial underglazes, slips and glazes, multifired to Cone 6 in
an electric kiln.



Left "The Collector as Photographer" IV $\frac{1}{2}$ inches in
diameter; Cone 6 porcelain with underglazes, slips and glazes,
multifired.



Left "Cup Drawing,* approximately 5 inches in height, wheel-thrown and flattened porcelain, with cryolite glaze, fired to Cone 6, by Barbara Tipton, Calgary, Alberta.

Below "Lattice Blue/Peach Rim * 15 inches in length, thrown and altered, with added slab cutout, brushed and trailed with slips and glazes, multifired to Cone 6.



Photos: John Chalke, Ron Forth, Clyde McConnell

James Tanner



Minnesota ceramist James Tanner.

“State of Being,” an exhibition of wall reliefs by Minnesota ceramist James Tanner, was featured recently at Maurine Littleton Gallery in Washington, D.C. “The subject matter is iconic and indirect self-portrait,” Tanner commented. “It draws from elements of landscape. It is an intuitive and intellectual response to physical and spiritual experience. It is ambiguous, a stream of consciousness from one piece to the next with many ideas that comprise the whole.

“I have a strong response to the ambiguity in life and nature because of the potent relationship between fragmented parts and whole images. I compress information into a small space and com-

press the clay itself to create a charged image communicating the excitement, intensity and determination of will.”

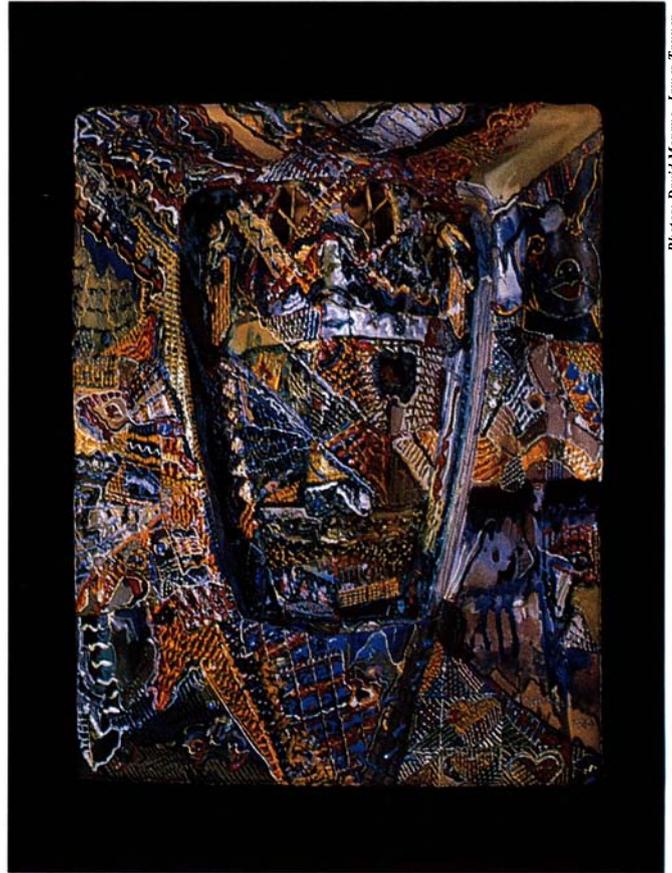
Built from a mixture of stoneware bodies (sometimes mixed with porcelain

or small amounts of low-fire clay), the reliefs “have an interior structure similar to studs in a wall, trusses in a building that in part determine its physical and visual strength.” Once the form is developed, the surface is multilayered with a variety of ceramic finishes—stains, underglazes, slips, overglazes, enamels, lusters, metals—“to build relationships sympathetic to the form and content.” Multifirings range from Cone 9 down to Cone 017.

Developing the form and surface “is a slow process that reflects my personal nature and respect for time. I am aware of how long it takes for serious inner change to occur and how much energy is needed to give a vision concrete dimension.”

*“Smiling Mercenary * 31 inches in length, mixed clays with layered stains, underglazes, slips, overglazes, enamels and lusters.*

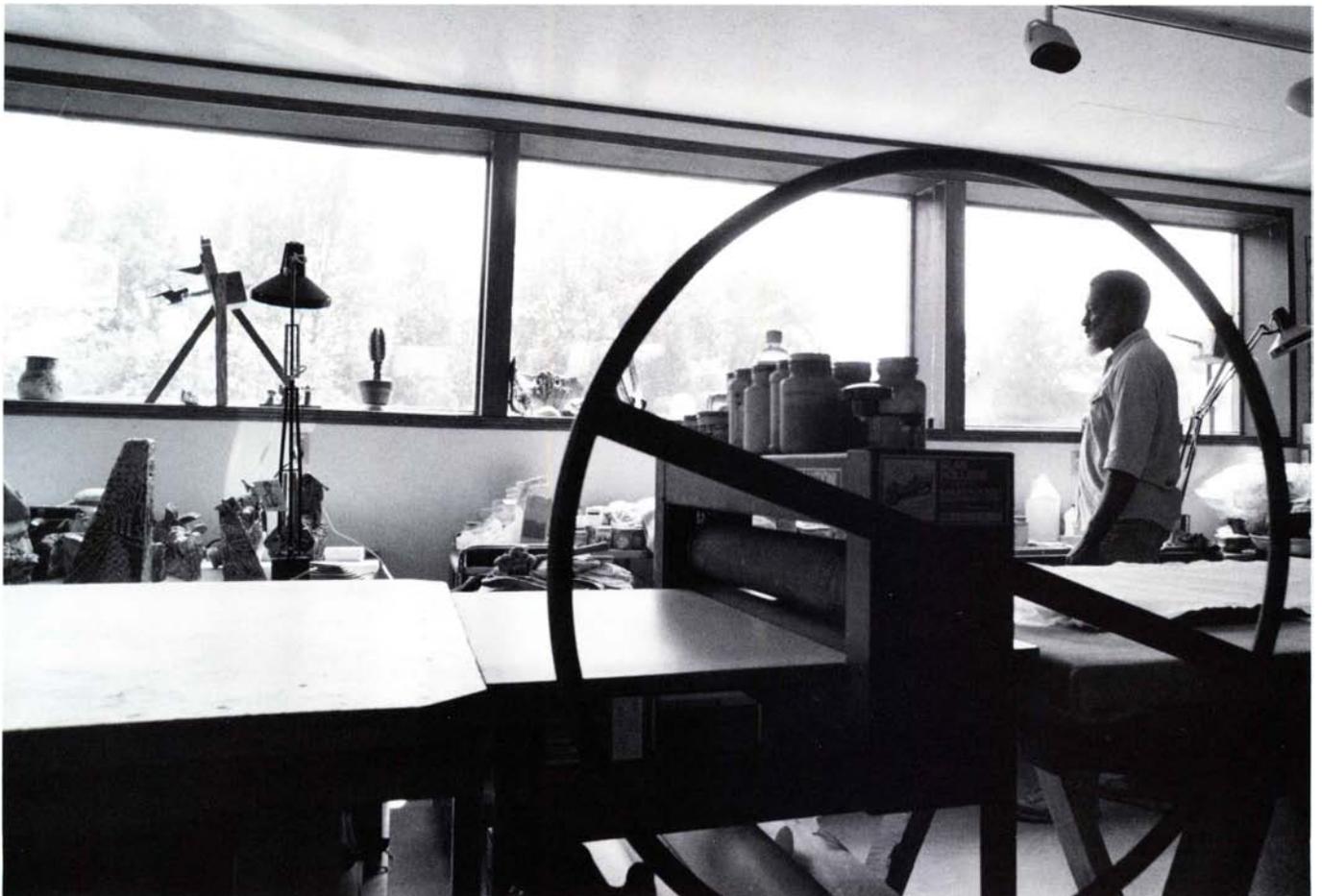




Photos: David Morano, James Tanner

"Monkey Man" 25 inches high, multifired stoneware relief "Clouds over Tomb" 28½ inches in height, 7 inches in relief

Tanner's clean studio architecture is in direct contrast to the complexity of his highly decorated sculpture.



Personal Reflections

by Chris Staley

It recently dawned on me that I've been making pots for over half my life. And I'm still asking myself, "Why am I doing this? Why did I choose a career as a potter/artist/teacher in the year 1987?"

It all started in high school, when I took a ceramics class; it wasn't long before all my study-hall time became throwing time. After that came seven years of college, ending up with a ceramics M.F.A.

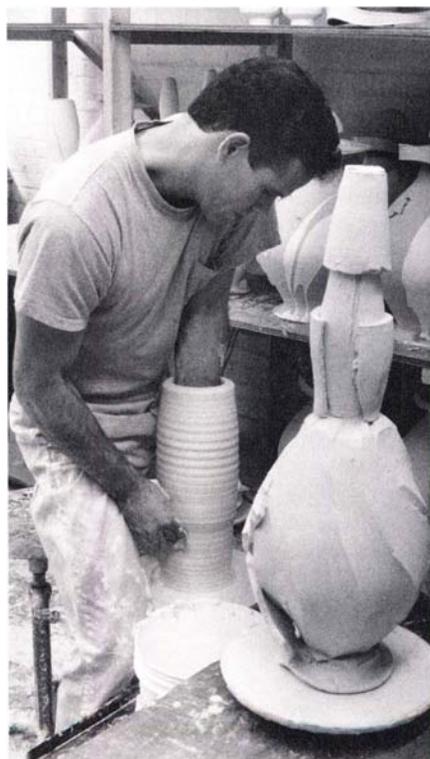
There's something about the act of throwing that can be so seductive, makes you feel good. The hitch is, once you've learned how to throw, you have to decide what you want to say with pots.

I like to hear what any teacher has to say to a student about her/his work, all the while listening to hear if the teacher is just laying a personal aesthetic on the student and teaching her/him to make the same type of work. This won't help students find their own way. From the people I studied with I learned much more about the larger scheme of things than the specifics of making pots.

But despite seven years of college I still didn't have a good idea of what my work was about. Oh, I knew a few things, like I enjoyed throwing and the magic of firing. But I still felt I wasn't making my own pots.

This was troublesome because we need to feel a personal connection to our work; to be really fulfilling, our work should reflect personal discoveries about ourselves and our places in the world. Everyone has something special to offer, yet it is not easy unraveling what that is; and that's where the unending excitement lies.

In my own search, I struggled with what type of pot to make—loose or tight; functional or nonfunctional? I've probably made mostly nonfunctional pots because I've never enjoyed cooking, yet I find functional pots exciting to look at



"We need to feel a personal connection to our work," says Chris Staley. "Everyone has something special to offer, yet it is not easy unraveling what that is; and that's where the unending excitement lies"

and touch. I have always felt that if a pot wasn't functional, it had better be visually and conceptually provocative.

With my pots, I've tried to combine the notion of the controlled and the intuitive. I want someone to look at my work and sense an increase in the available energy. By combining mechanical and precise parts with random and intuitive marks, I hope to make pots that are both arresting and beautiful. This doesn't happen often. I have to make a lot of pots to come up with some good ones. I've learned to accept that.

Why be so intrigued, as are many artists in differing ways, with this tight-

loose duality? It has something to do with personality. I've always found it curious that part of me is aggressive and inclined toward visceral-intuitive behavior (I confess to once deriving a great deal of pleasure in knocking someone on his butt on the gridiron); while another side of me is more contemplative. I don't want to get into too much psychoanalysis here, but, ultimately, the more in tune we are with ourselves, the more we can assimilate our identities into our work. By doing this, we are more likely to communicate something to others.

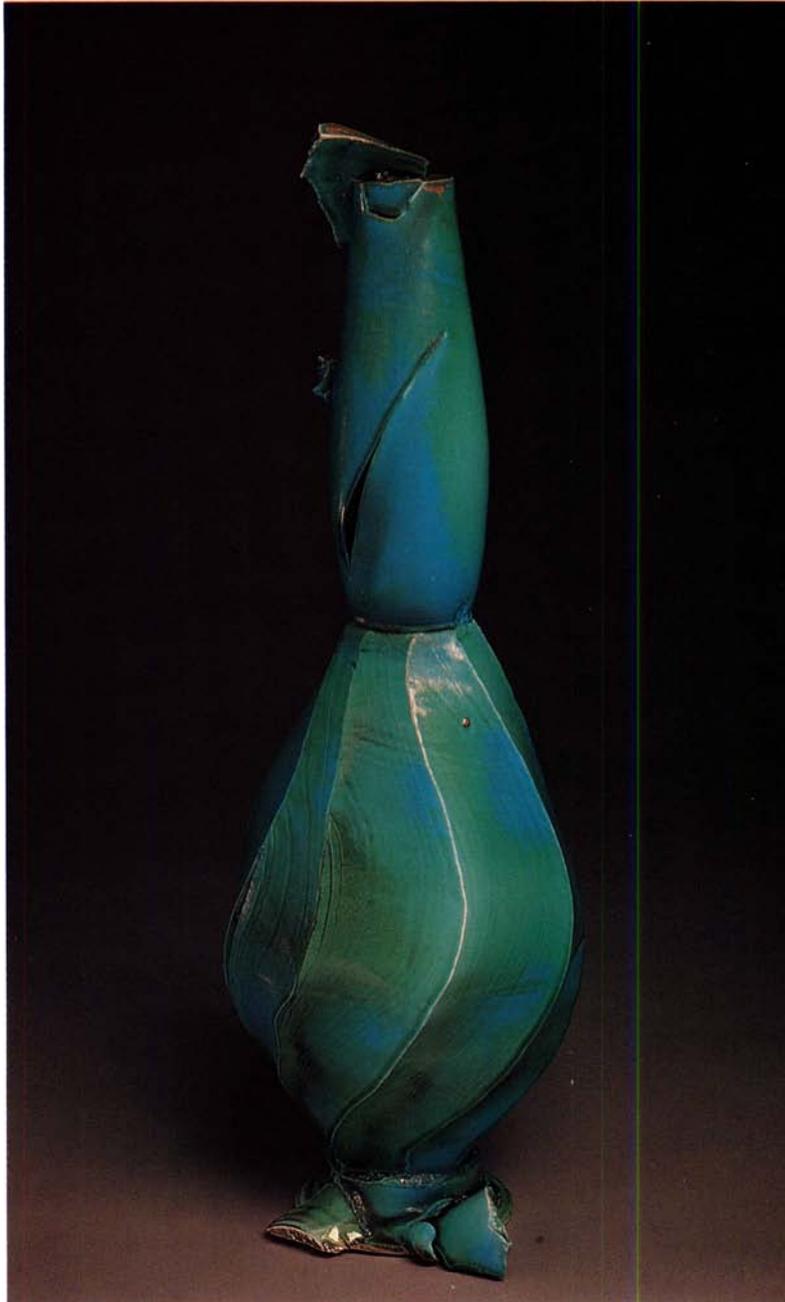
Often I'm asked how I feel about teaching and making my own work as well. I teach because I want and need to—to feel connected to the real world. The clay doesn't talk back, and teaching is conducive to learning. When asking questions of students, I have to pose those same questions to myself. I have thought about doing something else for a living, maybe coaching football, becoming a Unitarian minister or even going into some form of politics. Yet, as esoteric as the clay world can seem, it also seems so pragmatic and real.

There is, however, a most distressingly xenophobic attitude within the clay world. Frankly, it is just as difficult to make a good functional cup with feeling and character as it is to make good clay sculpture with feeling and character. It's not a question of validity or anything like that; it always comes down to quality. Does it make it or not? Limitations can be extremely liberating in gifted hands. Conversely, the creative spirit is compelled to make the invisible visible. So in the end anything is fair game.

The words honesty and integrity are thrown around a lot in connection with being an artist. In our age of self-promotion, with its pressure to make it, these virtues can become minor concerns. It's getting increasingly difficult to make strong art work. There are so many dis-



*Salt-glazed teapot, 15 inches in height,
porcelain, with slip and copper glaze.*



Photos: Chris Staley, Ric Wolford

Thrown and faceted porcelain vase, 19 inches in height, salt glazed.

tractions and concerns, like slides, having work shown in prominent galleries and being published (more people see pictures than the work itself).

I confess to having my share of ambition; **however, I am often reminded that** ultimately it's the work that's important and that's where the majority of one's effort should lie. When potters start thinking about making it, frequently their efforts are shallow and short-lived. The former basketball great, Bill Russell, said he never listened to the boos because he never listened to the cheers. He played for himself.

Lately, I've been thinking about a topic which in my mind I've titled "How the Handmade Cup Can Save the World."

Being intrigued with history, I find it fascinating that the last two generations of human beings have come further technologically than all those preceding. I wonder what sort of ramifications this will **have down the road. There** are some troublesome signs which we, as a society, are having to deal with already. We are increasingly guided by image and less by substance. We've become addicts of the quick fix, 15-second commercials and the easy way is the right way.

So how does all this relate to ceramics? In our fast-food society, clay work is becoming essential as a source of emotional nutrition. When we stop to take notice of how handles feel or how some sculpture makes us think twice about

what we're seeing, we slow down, reflect, take stock, become more aware of ourselves and things around us. We become more sensitive. I believe something very good comes of this—we become more willing to understand and appreciate what life has to offer.

To take a hunk of clay and make something which reflects part of your spirit is rather remarkable. And in today's world, there's something reassuring about it as well.

The author Chris Staley is an assistant professor at Wichita State University in Kansas. His work was featured recently in an exhibition at Pro Art Gallery in Saint Louis.



*Salt-glazed porcelain vase, 37 inches
in height, thrown and faceted, by
Chris Staley, Wichita, Kansas.*

A 1000-Year-Old Craft Endures

by Gail Rossi

Zhijin County in China's southwest Guizhou Province has a 1000-year history of making the metallic-surfaced earthenware pots considered by many as the best containers for stewing meats for soups, and also for brewing traditional Chinese medicines. But production is in decline and it remains one of only a few places left in China today where clay cooking pots are still made.

Once, over 200 families inhabited a section of Zhijin town known as "Potters Lane." But today only 20 families continue the tradition, using techniques practiced by their ancestors. Since the Qing dynasty (1644-1911) when metal cooking pots began to be more readily available, demand has dropped, and now Zhijin potters sell to only three major cities in Guizhou: Guiyang (the provincial capital), Bijie and Longli. Besides the decline in demand, transportation of the fragile ware is another major drawback to production. Since seven-eighths of Guizhou is mountainous, it takes eight hours of hairpin turns through conical hills and mountains to reach Guiyang from Zhijin by bus.

I recently visited the home of Zhou Rongzhang (a 40-year-old, part-time potter) who continues making these cooking pots. A chemist by profession, she regularly finds time for potting, thereby adding an extra 1000 yuan (about \$370) to her yearly income.

Clay is dug from the hilly countryside and brought to town. A particular gray clay is considered best, but as it is becoming progressively more difficult to obtain, a red clay is now often used in combination with the gray. Pots made entirely of gray clay, says Zhou, will be more durable.

The freshly dug earthenware clay is neatly laid in clumps on the narrow street outside her home to dry in the sun. Then,



it is brought to her backyard and pounded into a fine powder, using a simple, foot-operated pulverizer made from a heavy wooden log. Two clay bodies are mixed from this powder: ash is added to one batch to form a coarse brown clay; while a finer black clay is made from a heavier concentration of the gray clay with no added ash.

In the front room of her home, Zhou sits on a low stool at her hand-powered potter's wheel. Above her, on racks near the ceiling, scores of unfired pots are stored. She begins a primitive jiggering process by placing a handful of the coarse brown clay on the wheel, lightly patting it to form a flat, rounded slab. On top

Above Chemist/potter Zhou Rongzhang with pots drying in front of her home along "Potters Lane" in Zhijin. The metallic-surfaced earthenware cooking pots made in southwestern China are considered the best for stewing meat and brewing traditional Chinese medicines.

of that, she places a smaller amount of the fine black clay, flattening it onto the coarse clay disk. Next, she pats this laminated clay disk over a mold placed on the wheel. Then, as she slowly hand turns the wheel, the fine black clay on the outside of the pot is smoothed with a shard.

With the shaping completed, a slightly larger mold, one-third full of coal ash, is set into a clothbound ring on the wheel. Then the still-wet pot is removed from the first mold, and placed rightside up into the larger ash-filled form. The purpose of the ash is to absorb the moisture of the wet pot, as well as to protect its sides. Old ceramic shards, flat sticks, wire, rags and a stocky brush of human hair are all used to smooth the inner surface as the wheel turns.

After a few hours, the pot's inner surface is ready for decoration with a light colored slip. Dried for only a day, the bowl is ready for an ingeniously simple firing.

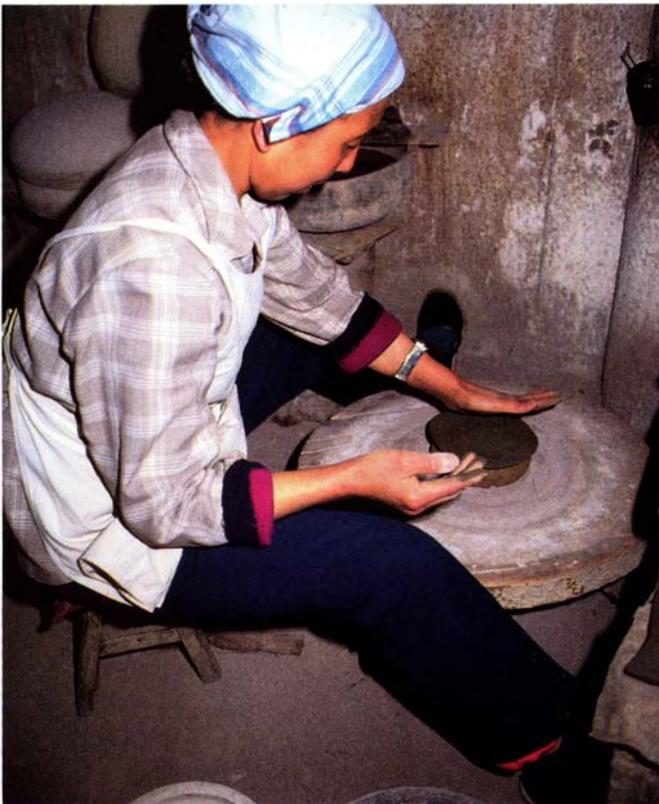
The pots are heated above ground, using (everyday) up to 300 pounds of coal (plentiful in this part of Guizhou). During the firing process, someone must operate a bellowslike contraption to feed oxygen through an underground flue, thus keeping the fire at a high, constant temperature.

A dry pot is placed upside down on the glowing coals for about five minutes. With the aid of a long pole, the pot is then transferred to an adjacent bed of coals, where it is covered (insulated) with a large earthenware pot and fired for another five minutes. From there, the red-hot pot is quickly placed on a mound of small coal pieces mixed with coal dust, sprinkled with a combination of rice chaff, stalks, sawdust and other light combustibles, then covered. Five minutes later the pot emerges from the fire with a brilliant metallic sheen.

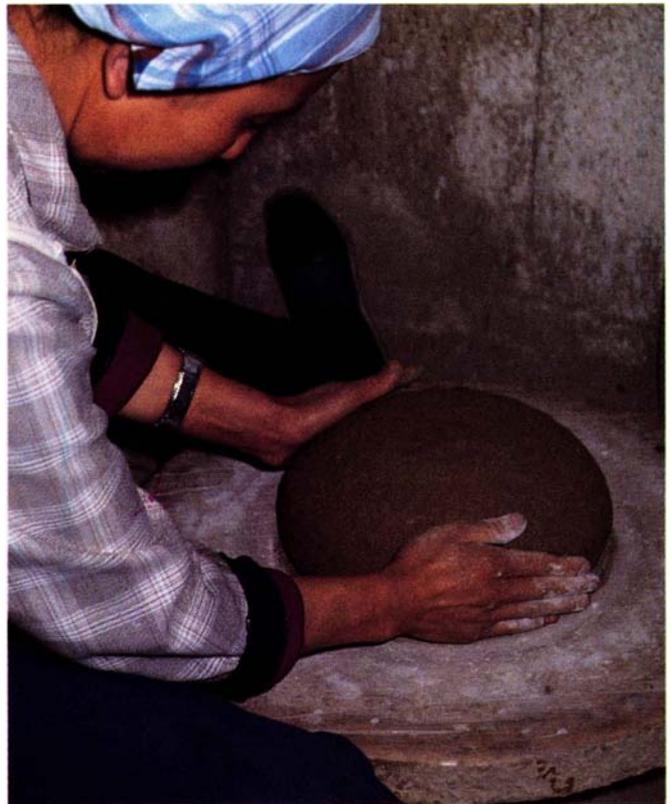
Zhou gave me the two pots I watched her fire. She said to season them by first



Locally dug clay is dried, then pounded into a fine powder using a simple, foot-operated, log pulverizer.



At a hand-turned potter's wheel, a small amount of fine clay is



Next, a pot shape is established by pressing the laminated clays (coarse-side down) over a hump mold.



As the wheel is slowly turned, the fine clay on the outer surface of the pot is smoothed with a porcelain shard.



A second mold, set into a centered, cloth-bound ring on the wheel, is partially filled with coal ash.

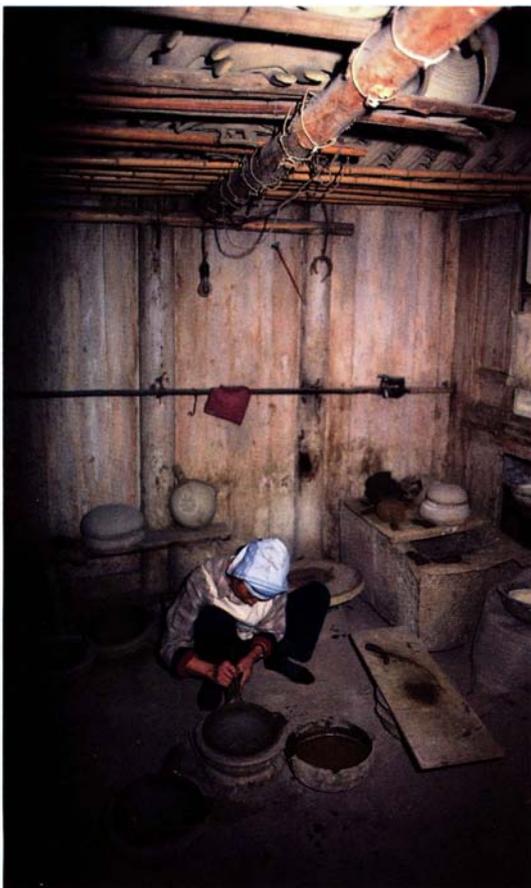


Above and right Removed from the first mold, the still-wet pot is then placed rightside up into the ash-filled mold. After the interior has been shaped and smoothed, a small slab is attached to the lip to form a spout.

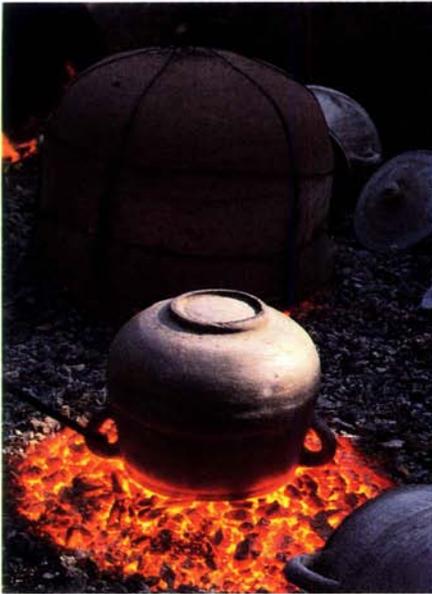




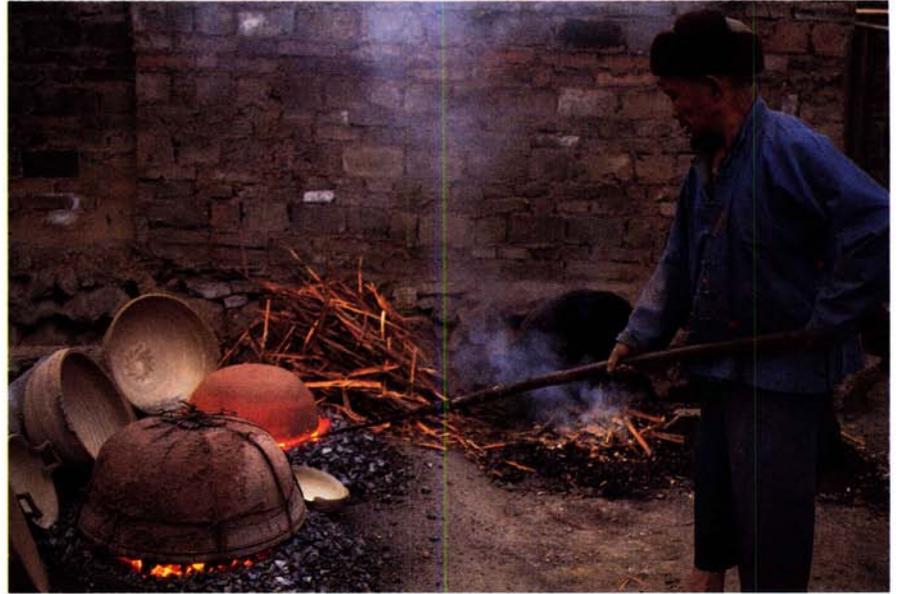
Above and below After a few hours, the pot is dry enough for its inner surface to be decorated with a light colored slip, then a handle is attached. The wooden interior of Zhou's studio shows a patina of age. While the space is small, it is intensely utilized—dozens of dried pots are stored in the rafters.



Pots are dried next to and fired directly on beds of burning coal. A hand-pumped bellows forces air through underground flues, thus keeping the fires at a high, constant temperature.



A pot is inverted on the glowing coals for about five minutes, then it is removed with the aid of a long pole.



Transferred to an adjacent bed of coals, it is covered with a large pot. When red-hot, it is placed on an unheated mound of coal, sprinkled with combustibles (rice chaff, stalks, sawdust) and covered. Five minutes later the pot emerges with a metallic sheen.

coating the outsides with rice water (water left after boiling rice), then filling them with rice water and boiling until dry. With that, they should endure 30 years of constant use.

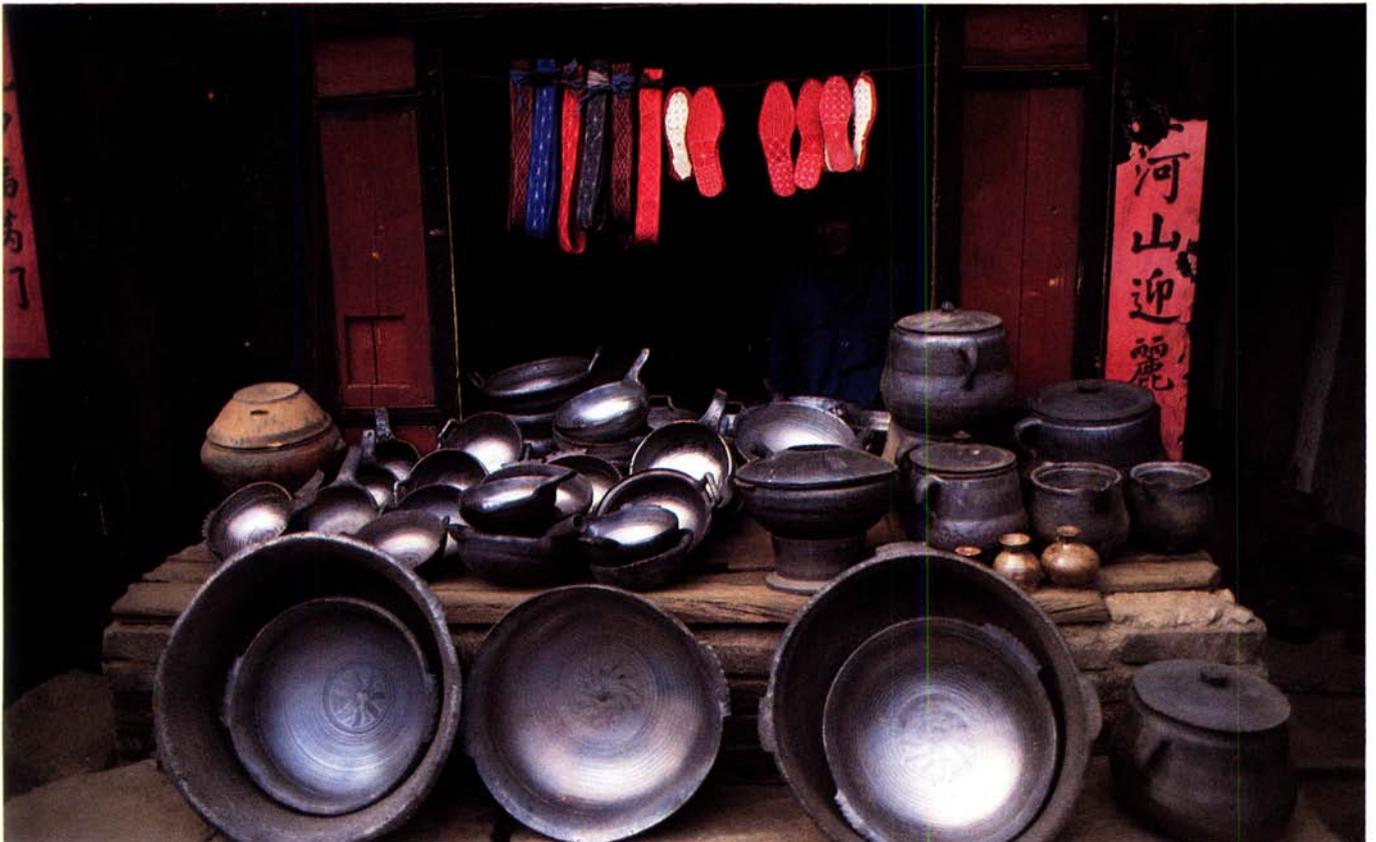
While sitting in her small family room, eating hot, fermented soup containing several fresh poached eggs, Zhou and

her sister-in-law lamented the demise of these cook'ng pots. Fewer people, they say, are willing to spend the tiring hours required for their production.

How much longer this ancient craft will persist is an open question. Though everyone continues to praise the superior quality of these special pots, all along

“Potters Lane,” ware of assorted shapes and sizes sits for sale upon window sills and beside the potters’ homes. Still, with the advent of better transportation, perhaps the demand for Zhijin pots will rise once again as more and more people begin to realize that not everything modern is best.

Along the street outside potters' homes and on window sills, carbonized ware of assorted shapes and sizes is displayed for sale along with other items of daily use.





Esther Saks Gallery's display (at center foreground is a \$15,000 sculpture by Daniel Rhodes) at the Chicago International New Art Forms Exposition. A variety of issues are raised by this show of galleries organized as an annual presentation to individual and corporate collectors, museum personnel and interested observers.

Fishing at Navy Pier

Chicago's New Art Forms Exposition

a review by William Hunt

Chicago's Navy Pier juts out five-eighths of a mile into Lake Michigan. Coming unglued from the pier's end is a time-frozen, big-band dance hall. You can almost hear Benny Goodman's clarinet echoing solo under dimmed lights in the massive rotunda.

Walking the distance from the start of the pier to what is now the art pavilion, I couldn't help being struck by the contrasts visible along the way. On one hand was a group of oddly angled, junk cars near clumps of aluminum folding chairs occupied by people baiting hooks and drinking thermos coffee in the slight chill of late morning. On the other, a motor yacht tied up so a patron or local art dealer in white pants and Docksidiers could hose off a bit of the previous evening's dust and get an

early start on a day of collecting, selling, whatever.

Promptly at noon, security guards opened the gates and the truly serious collectors, mixed with a reporter or two, plus a few artists, spread out through the hall like manganese on a mochaware bowl.

Dubbed the "Chicago New Art Forms Exposition," this four-day juried show of galleries (advised by a committee of dealers) was in its second year—the first being "neither a failure nor a rousing success," according to one participant. Still the 38 galleries of last year had grown to 57 for this show. And exposition organizer Mark Lyman, of the Lakeside Group, pegged 1987 attendance at 12,000, a 25% increase.

Why a new art forms exposition? Perhaps the answer lies in the burgeon-

ing economics of craft galleries which have been singularly responsible for driving prices up 1000% in five years (to cite a recently published generalization). There's something suspect about such numbers, so deduct the percentage of your choice. At the very least, however, the "influence of dealers and collectors has never been so omnipresent; sometimes it feels as if the artists themselves, rather than the images in their work, have been appropriated," says Elizabeth Hess in a recent article in the *Village Voice*.

In response, all ages and types of craft artists seem driven by a yuppielike urge to get theirs now. The I-don't-care-about-commerce attitude has been left to a few well-to-dos and left-behinds, with little else to soothe their feelings of exclusion. "Artists with disdain for success rarely



Above *Thea Burger Gallery*, from Chicago, was one of only a few that devoted its entire space to one artist—in this case the vessels and sculpture of Ruth Duckworth.

Below *The Big Band Era* gave way to \$1600 white-walled booths in one of two exhibition areas filled by the 57 galleries represented at this year's exposition.



have any," Ms. Hess observes.

What's immediately interesting about the New Art Forms concept is its difficulty over the same terminology with which everyone else is struggling. That created a dumpster mentality—lumping whatever was not presented in the long-running, annual "Navy Pier Show" for art galleries into this new event to see what would emerge from the categorically slippery mass.

What has emerged is a show of big-name craftwork, strongly oriented toward "museum and collector quality" ceramics, glass and furniture, but without mentioning the word "craft." This term seems to stick in the throat of so many, particularly when prices go up. Only if pronounced like the British do, rhyming with "soft," does the word begin to sound appropriately expensive.

Thrown in with the contemporary galleries, seemingly anachronistic but connected by medium, were a few top-flight antique dealers selling everything from some cannibalized Frank Lloyd Wright stained glass doors to a Jacques Sicard vaaaaahzzz. Plans are for this historical segment of the show to increase to a point where it makes more sense and so there is a greater feeling of its belonging. This will help reinforce the real continuum between historical craft and contemporary—a continuity which will help explain our influences from and reliance on the immediate past if not on actual traditions.

While historical dealers typically showed a piece or occasionally two by each of a variety of artists, contemporary galleries at the exposition tended to represent their stables by showing up to four works per artist. Among exceptions were Klein Gallery and Thea Burger which each devoted their whole booths to the ceramics of Jun Kaneko and Ruth Duckworth, respectively; and Garth Clark Galleries whose multiple-booth space was devoted to a reverent, shrine-like, photo-illustrated personality cult of five clay artists: Ralph Bacerra, Lidya Buzio, Ewen Henderson, Adrian Saxe and Beatrice Wood.

To give equal time to the other side of the coin, the event's news release says (cough): "Spanning a time frame from 1900 to the present, the work shown will demonstrate the vast, rich spectrum of the fine and applied arts. Collectors and casual visitors alike will find much to enjoy; created by established artists as well as younger emerging artists, many of the art works will be accessible to the younger collector."

What was obvious from even a cursory stroll through the maze of New Art

Forms is the permanence and major economics of gallery craft/art. Prices continue on their way up. There were several sales in the \$100,000 range (although none to my knowledge in ceramics). Excluded, going or gone are the shoplike galleries of the '60s wearing names that mentioned earth, craft, hands, plays on words, et al. In their place are craft galleries mainly bearing the names of the owners, just like *real* galleries in New York City.

The new craft gallery has spawned a kind of caricature: the postmodern dealer and associates, a mixture of fact, generalization and fantasy. A typical gal-

"Excluded\ going or gone are the shoplike galleries of the '60s wearing names that mentioned earth, craft, hands, plays on words, et al"

lery's booth sported either a woman (usually) or a man (sometimes) dealer, identifiable by some oddity of clothing (strangely patterned sport jackets for men, arty dark dresses with lots of big jewelry or unusual accessories for women). These people were found in and about a rather packed booth display. (You gotta display or pay.) The truly successful and upwardly mobile gallery also employed the requisite svelte young (and seemingly knowledgeable) gallery assistants, often dressed in black and, regardless of relative maleness or femaleness, looking like they had been on a string of grapefruit diets. "There's a great deal more to this ceramic form than meets the eye," I overheard one of these ectomorphs say to a slightly suspicious, decidedly endomorphic observer. I sensed that a compelling drive to succeed, coupled with a deep commitment and emotional involvement with craft, help make sense of why so many are dressed like sales clerks for Tiffany's.

Garth Clark and his four gallery directors, from London, New York, Kansas City and Los Angeles, were exceptions to the rule in their low-key suits straight from Wall Street. And, like Wall Street, this is *serious* business for everyone. The focus of this endeavor is aesthetics; no one mentions Albany slip, Cone 06, reduction or anything like that.

Yet all humor aside, the contemporary craft dealer caricature signifies something disturbing: that most of these business people (in their altruistic drive to present craft in a culturally favorable

light) have failed to invent an appropriate presentation for craft, have bought into that slight embarrassment implied about the word "craft" by the exposition's title, and so unintentionally cast their enterprises as junior art galleries. The difficult alternative is building (without resorting to an art-only reference) on the respectability of craft which has its own manner and values, many of which are diametrically opposed to those of the traditional art gallery. I sense a fear that making any move other than copying the New York gallery model risks failure, or branding as merely a shop. The junior art gallery, which by definition deprecates craft, is inappropriate, but so far is the only successful model which combines a classy presentation with reasonable financial success. There's plenty to threaten that success, just based on gallery costs alone, much less the vagaries of the market.

One does not need a hand-held calculator to figure out that a sales exposition devoted mostly to galleries from across the U.S., with a few from foreign capitals like Vienna or London, costs dealers a bunch of dollars, and these folks are not known for throwing cash down the nearest oxidation-fired, undecorated, glazed whiteware orifice. Nevertheless, there is a cautious but strong financial optimism among dealers. Anyone thinking about joining the ranks of craft galleries for fun and profit, however, ought to think long and hard about *risk* in a business where there is nothing but rising costs and mercurial sales predicated on somehow finding and wooing not only artists and their best work, but matching collectors.

Bucking the odds are two ceramists, Jim Leedy and Peter Voukos, represented at the exposition by their own Leedy-Voukos Gallery of Kansas City, Missouri. With a crackling, kinetic, neon piece as background sound, Sherry Leedy, the gallery's director, told me of how they felt they could do it themselves, and do some good by representing the work of other unrecognized, deserving, or underestimated artists. And this kind of altruism seems pervasive among most dealers. They are nearly all trying to do some good for artists.

Leedy-Voukos, like the other galleries in this expo, paid a \$1600 fee for each booth space, plus substantial extra charges for every spotlight, pedestal, etc. Some dealers rented as many as six booths (6x\$1600 = \$9600), and one gallery purportedly spent \$25,000 to bring a major selection of its artists' work to the show. All this for a chance to meet collectors who are fabled to be highly mo-

Major works by Jun Kaneko, Omaha, were represented by Klein Gallery, Chicago (booth, right foreground), and by Dorothy Weiss Gallery, San Francisco. Exclusive contracts with clay artists are disappearing in the current marketplace. Instead, galleries compete for what they see as the best of an artist's output.



bile, with significant disposable income, and thus easily able to visit and collect from whatever gallery they wish.

Here are some retail prices for ceramics at the exposition:

Adrian Saxe vessels: \$3500-\$7500
 Akio Takamori vessels: \$1600-\$ 1800
 Beatrice Wood lustered vessels: \$3500-\$8500
 Chris Gustin gestural vessels: \$900
 Christine Federighi floor sculptures: \$2800-\$7000
 Daniel Rhodes 46-inch-tall sculpture: \$15,000; large handbuilt head: \$6000
 Graham Marks large sculpture: \$8000
 Harvey Sadow large, copper-luster pot: \$6000
 Jack Earl major Abe Lincoln bust: \$15,000; small sculpture: \$5000
 Jun Kaneko plate: \$2000; small "dango": \$18,000
 Lucie Rie pots: \$1800-\$3500
 Paul Soldner large, sculptural vessel: \$4000
 Richard Hirsch tripod vessels: \$1600-\$1800
 Rudy Autio handbuilt, sculptural vessel: \$25,000
 Robert Turner pot: \$4000
 Toshiko Takaazu 7-inch-tall, thrown pot: \$2600; 18-inch-tall, thrown pot: \$5000
 Wayne Higby 5-piece, covered-jar landscape: \$7000
 William Daley handbuilt vessel: \$4000

During the day, I noted the sale of a Rudy Autio sculptural vessel for \$25,000; then a Kaneko "dango" (Japanese dumpling) sold for \$18,000 to a Philadelphia collector who continued on to buy some \$15,000 chairs. As Michael McTigwan, editor of *American Ce-*

ramics, pointed out: "Well, it's no craft fair."

Still, the show appears to have failed to provide the economic or prestige indicators sufficient to interest any of the major art galleries currently handling work by artists associated with craft media; missing were Leo Castelli, Max Protetch, Charles Cowles, O.K. Harris, etc. Profits may be the issue here, or perhaps simply the craft context. While the vessel-related objects shown seemed high-quality to me, every time I see this kind of grand hawking of ceramic sculpture, I can't help thinking how poorly most such work compares to the best of contemporary or historical pure sculpture—David Smith, Brancusi, Picasso, Rodin, name your favorite. Yet many of the vessels stand up quite nicely to the world's historical best, regardless of whether you think that is contemporary Japanese Living-National-Treasureware, Yi dynasty pots, Greek amphorae, octopus vases, etc.

That issue aside, though, the informed ceramist or collector found nothing new among New Art Forms work. The majority were cloned from their published icons. What did seem new was the way the show focused facts of the new craft economy. A Roaring-Twenties-market analogy seems unavoidable in light of the show's site and the impressive speed and level to which prices are rising.* The meaning of this show, long term, is an important puzzle which now influences and will continue to influence a substantial portion of the ceramics field—including the lives of studio potters whose work, with the exception of Tom Coleman, Jeff Oest-

*I wrote this before the stock market crash, and had no intention of being so accurate.

reich, Lucie Rie and John Glick, was noticeably absent.

Will the market for top-end ceramic art split the field into "haves and have nots" as is common in painting? Just compare scale and aesthetics to other "recognized" media and you don't have to be a financial whiz to realize that such work still is likely underpriced even in the \$1000-\$25,000 range. We're just used to thinking dirt cheap for daywork. With a change in thinking, can the whole field benefit from the prestige of art pricing without loss to the less-expensive producers? Will the gallery possibility provide an option for young artists to shoot for, or will it serve to discourage those who feel disenfranchised from the politics of gallery representation? Will the major New York art galleries come next year? Organizer Mark Lyman expects it will take four or five seasons for Chicago International New Art Forms to reach its full potential.

There have never been more interesting times for craft. I tend to think that the future for our field will hinge on our collective attitude and resilience—qualities which seem to have a life of their own more closely related to the health of the general economy than to anything else. The double-edged sword of New Art Forms can chop down potters/clay sculptors or cut kindling for a fire of imagination and further growth for ceramics. Everyone—dealers, artists/potters/clay sculptors/ceramists, collectors—has a stake in this, will be affected; and everyone will doubtless have a different view of what it all means. Stay tuned.

The author William Hunt is a potter and the editor of *CM*.

Washington Potters Annual

by Matthew Kangas

Although the Pacific Northwest has long had a flourishing tradition of pottery, much of it has been overshadowed by the equally strong sculptural tradition rooted at the University of Washington. Over the years, various organizations, such as Northwest Designer Craftsmen, have been hospitable to potters, but it was not until 1983 that the Washington Potters Association was formed by Loren Lukens (current president), Paddy McNeely, Pete Wolf, Susan Lochner and others. According to Lukens, the W.P.A. is "open to anyone working in clay: some are strictly sculptors; some studio potters or production-ware makers; some are educators or collectors." The association's recent exhibition at the Northwest Craft Center in Seattle, the area's oldest craft gallery, included works by 71 of the 145 members.

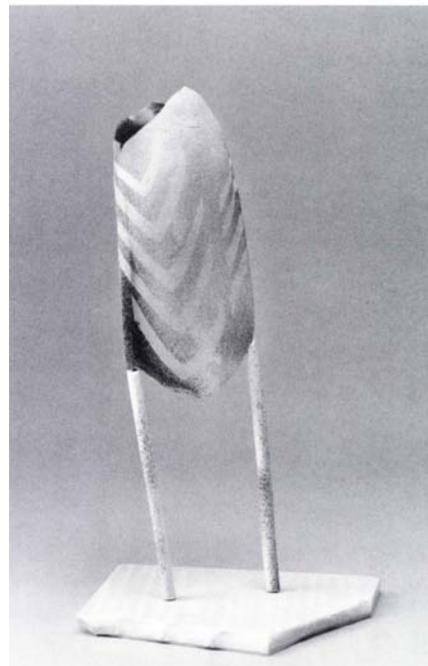
Displayed in a Miesian-style building, formerly the Swedish Pavilion of the 1962 Seattle World's Fair, the show featured predominantly functional objects with restrained surface decoration and

traditional forms. Yet the Asian influence of the 1950s has subsided in favor of more modernist-inspired glazing and surface decoration.

Instead of a jury, a "people's choice" approach was used to award prizes, with first and second places selected by W.P.A. members attending the opening night reception. Best of show and honorable mention went, respectively, to John Harris, Auburn, Washington; and Joan Bazaz, Seattle. The true people's choice award, determined by votes cast by the attending public, was presented to Richard Mahaffey of Tacoma at the end of the exhibition.

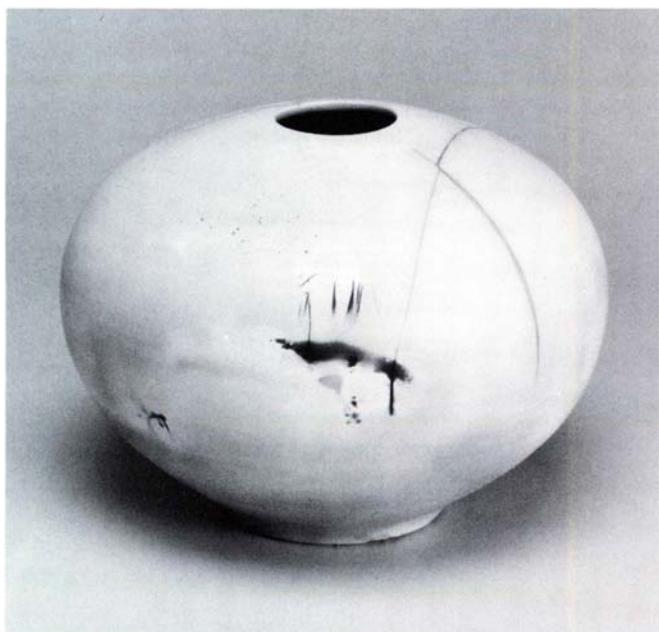
This was the fourth annual exhibition sponsored by the W.P.A. and was a heartening sign that pottery is rapidly catching up with Northwest sculptural ceramics in terms of excellence and diversity of viewpoint.

The author *An independent art critic living in Seattle, Matthew Kangas has also written for Art in America, American Ceramics and American Craft.*



Photos: Tom Holt

*"Split Spirit" * 21 inches in height, earthenware, with terra sigillata, stains and glazes, by Joan Bazaz, Seattle.*



Saggar-fired jar; 16 inches in height, wheel-thrown stoneware, by Richard Mahaffey, Tacoma.



*"Urban Nest: Our House" * 13 inches high, with terra sigillata, underglaze and glazes, raku fired, by John Harris, Auburn.*

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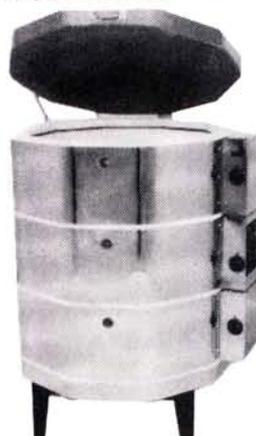
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Where to Show Continued from Page 17

Rouge 70801; or call: (504) 344-3328.

February 1, 1988 entry deadline

Evansville, Indiana "Ohio River Arts Festival" (May 7-8, 1988) is juried from 3 slides. \$2500 in cash and purchase awards. Entry fee: \$10; booth fee: \$50. For further information contact: Connie Buck, Evansville Arts and Education Council, 16 1/2 S.E. Second St., Suite 210, Evansville 47708; or call: (812) 422-2111.

Frederick, Maryland The "14th Annual Frederick Craft Fair" (May 20-22, 1988) is juried from slides. Entry fee: \$10; booth fee: \$200-\$300. Contact: Noel Clark, National Crafts Ltd., Gapland, Maryland 21736; or call: (301) 432-8438.

Memphis, Tennessee "Spring Craft Show" (April 8-10, 1988) is juried from 5 slides. Juror: Karen Johnson Boyd. \$5000 in cash and purchase awards. Entry fee: \$10; booth fee: \$100. Contact: Niles Wallace, Student Activities Center, UC 405, Memphis State University, Memphis 38152; or call: (901) 454-2035.

February 12, 1988 entry deadline

Rochester, New York "The Lilac Art Show" (May 14-15, 1988) is juried from slides. Fee: \$85. Cash awards. Contact: Arts for Greater Rochester, 335 E. Main St., Rochester 14604; or call: (716) 546-5602.

February 14, 1988 entry deadline

Worcester, Massachusetts "The Worcester Center for Crafts 18th Annual Craft Fair" (May 20-22, 1988) is juried from 5 slides. Fee: \$15. Booth fees: \$165 for a 10x 10-foot space; \$195 for a 10x10-foot corner space. Contact: Worcester Center for Crafts, 25 Sagamore Rd., Worcester 01605; or call: (617) 753-8183.

February 15, 1988 entry deadline

Indianapolis, Indiana The "Indianapolis Art League's 18th Annual Broad Ripple Art Fair" (May 21-22, 1988) is juried from 3 slides per medium. Fee: \$40. Contact: Indianapolis Art League, Marge Beal, 820 E. 67 St., Indianapolis 46220; or call: (317) 255-2464.

March 1, 1988 entry deadline

Evanston, Illinois "Fourth Annual Evanston/Glenbrook Hospital's Annual Craft Exposition" (September 8-11, 1988) is juried from 5 slides. Fee: \$15. Contact: Christine Robb, 530 Willow Rd., Winnetka, Illinois 60093; or call: (312) 446-3395.

Saint Paul, Minnesota The 16th annual "Minnesota Crafts Festival" (June 25-26, 1988) is juried from 4 slides. Fee: \$10. Booth fee: \$125 for a 12x 12-foot space. Send SASE to: Minnesota Crafts Council—Festival, Suite 308, 528 Hennepin Ave., Minneapolis, Minnesota 55403; or call: (612) 333-7789.

March 11, 1988 entry deadline

Guilford, Connecticut The "31st Annual Guilford Handcrafts Exposition" (July 14-16, 1988) is juried from 5 slides. Jurors: Angela Fina, James Gagnon, Lorraine Jackson, Linda Kaye-Moses and Robert McNally. Fee: \$15. Cash awards. Contact: Fern Hubbard or Joyce Wright, Guilford Handcrafts, Box 589, 411 Church St., Guilford 06437; or call: (203) 453-5947.

April 1, 1988 entry deadline

Clinton, Iowa "Art in the Park" (May 14-15, 1988) is juried from 5 slides. Awards. Fee: \$40 for a 10x12-foot space. Contact: Carol Glahn, Clinton Art Association, Box 132, Clinton 52732; or call: (319) 259-8308.

April 8, 1988 entry deadline

Evanston, Illinois "Ninth Annual Fountain Square Arts Festival" (June 25-26, 1988) is juried from slides. \$3000 in awards, plus purchase awards. Contact: Evanston Chamber of Commerce, 807 Davis St., Evanston 60201; or call: (312) 328-1500.

April 20, 1988 entry deadline

Greensburg, Pennsylvania "Westmoreland Arts and Heritage Festival" (July 1-4, 1988) is juried from slides or photos of up to 4 entries. Fee: \$20. \$9000 in cash/purchase awards. Contact: Olga Gera, Westmoreland Arts and Heritage Festival, Department of Recreation, Box 203, R.D. 12, Greensburg 15601; or call: (412) 836-1703.

Itinerary

Continued from Page 13

dio, 149 Broadway, near Route 93 and McGrath Highway.

Michigan, Detroit through December 29 "Annual Holiday Invitational Show," exhibition and sale of functional and sculptural works by over 50 artists; at Pewabic Pottery, 10125 E. Jefferson.

Ohio, Columbus December 3-6 "Columbus Winterfair," juried craft show; at Bricker Multipurpose Building, Ohio State Fairgrounds.

Pennsylvania, Philadelphia through December 31 "Contemporary Artifacts," seventh annual invitational exhibition and sale of Jewish crafts; at National Museum of Jewish History, Independence Mall East, 55 N. Fifth St.

December 6-January 2, 1988 "Holiday Show," exhibition and sale; at the Clay Studio, 49 N. Second Street.

Virginia, Alexandria December 1-January 4, 1988 "Gifts for Giving," exhibition and sale of holiday-inspired works in clay; at Scope Gallery, Torpedo Factory Art Center, 105 N. Union St.

Wisconsin, Milwaukee December 12-13 "Christmas Craft Fair USA"; at the Wisconsin State Fair Park, 8100 W. Greenfield Ave.

Workshops

Connecticut, Middletown January 25-29, 1988 Workshop with Makoto Yabe. March 7-11, 1988 Workshop with Jack Troy. Contact: The Wesleyan Potters, Inc., 350 South Main Street, Middletown 06457; or call: (203) 347-5925.

Illinois, Palos Hills March 19, 1988 Ron Mazanowski, handbuilt, slip-cast sculpture. Fee: \$15. Contact: Center for Community and Continuing Education, Moraine Valley Community College, 10900 S. 88 Ave., Palos Hills 60495; or call: (312) 371-3800.

Nebraska, Omaha December 10 A lecture/discussion with Anne Perrigo. Contact: New Gallery, Bemis Foundation, 614 S. 11 St., Omaha 68102; or call: (402) 341-9791.

New York, West Nyack December 13 or March 27, 1988 Ancient Japanese raku firing methods with Rosemary Aiello. Fee: \$40. February 7, 1988 "Hands-On Throwing Workshop" with Rosemary Aiello. Fee: \$40. Contact: Jennifer S. Fiske, Rockland Center for the Arts, 27 Greenbush Rd., West Nyack 10994; or call: (914) 358-0877.

North Carolina, Winston-Salem January 23-24, 1988 Production pottery demonstration, lecture and slide presentation with Cynthia Bringle. Fee: \$65. March 26-27, 1988 Weekend workshop with Don Reitz will include demonstrations, lecture and slide presentation on engobes, sculpture, slab work and throwing. Fee: \$80. Contact: Noel Rhodes Scott, Sawtooth Center for Visual Design, 226 N. Marshall St., Winston-Salem 27101; or call: (919) 723-7395.

Ohio, Wooster April 21-23, 1988 Virginia Cartwright, folding, layering and inlaying colored clays; Robin Hopper, glaze and color development, plus design and surface enrichment; and Richard Zakin, clays, glazes and electric kiln firing techniques. Fee: \$65; \$30, full-time students. Contact: Phyllis Blair Clark, 102 Oakmont Ct., Wooster 44691; or call: (216) 263-2388 or 345-7576.

Pennsylvania, Philadelphia December 11 Ruth Duckworth lecture. January 22, 1988 "The New Functional Ceramics," discussion with Jane Gustin and Mark Pharis. Contact: Jimmy Clark, The Clay Studio, 49 N. Second St., Philadelphia 19106; or call: (215) 925-3453.

Texas, Austin February 27, 1988 Demonstration and lecture with Janet Leach. March 4-6, 1988 Weekend hands-on workshop with Janet Leach. For further information contact: University of Texas, Art Department, Don Herron, Austin 78712; or call: (512) 471-1711.

Texas, Fort Worth January 13, 1988 "Buddhist Sculpture in India, China and Japan," a lecture by Marilyn Ingram, will cover the study of Buddhist sculpture through aesthetic, political, religious, and societal factors. Contact: Kimbell Art Museum, 3333 Camp Bowie Blvd., Box 9440, Fort Worth 76107; or call: (817) 332-8451.

Texas, Tyler January 29-31, 1988 Workshop with Gary Hatcher, wood firing clay and glazes. Contact: Department of Art, The University of Texas, 3900 University Boulevard, Tyler 75701; or call: (214) 566-1471, ext. 289.

Vermont, Middlebury January 19-23, 1988 "What Pots Are All About," a hands-on workshop with Montana potter David Shaner. For further information contact: Beth Hale, Vermont State Craft Center at Frog Hollow, Mill St., Middlebury 05753; or call: (802) 388-3177.

Virginia, Front Royal January 22-24, 1988 A workshop with potter and *Ceramics Monthly* editor William Hunt; studio potter Byron Temple; and financial analyst and business consultant Marta Oyhenart. Fee: \$110, includes 6 meals and 2 nights lodging; \$55, workshop only. Registration deadline: January 5, 1988. Contact: Blue Ridge Arts Center/4-H Center, Box 1101, Front Royal 22630; or call: (703) 635-7171.

International Events

Canada, New Brunswick, Fredericton March 18-20, 1988 "A Life in Clay," workshop with Karen Karnes. Contact: The New Brunswick Craft School, Box 6000, New Brunswick E3B 5H1; or call: (506) 453-2305.

Canada, Ontario, Ottawa December 10-20 "Ottawa Christmas Craft Sale," juried craft show; at Ottawa Civic Centre, downtown.

Canada, Ontario, Toronto through December 11 Susan Low-Beer, low-fire ceramics; at Harbourfront Craft Studio, 235 Queens Quay W.

through December 15 Roma Babuniak, unglazed porcelain; at Ukrainian Museum of Canada, 620 Spadina Ave.

Canada, Quebec, Montreal December 4-January 9, 1988 "The Christmas Fair," exhibition and sale, includes sculpture, jewelry and functional ware; at Centre des Arts Visuels, 350, avenue Victoria. December 5-21 The 32nd annual "Salon des Metiers d'Art du Quebec," craft fair; at Place Bonaventure, downtown.

England, Bath through December 13 The "Crafts Council Collection"; at the Holburne Museum and Crafts Study Center, Great Pulteney St.

England, Kendal through December 20 David Garland, "David Garland: Ceramics Reviewed at the Crafts Council"; at Abbot Hall Art Gallery, Cumbria.

England, London through January 3, 1988 "The Christmas Collection," exhibition and sale; at Crafts Council Gallery, 12 Waterloo Place, Lower Regent St.

France, Nancy through December 20 A two-person exhibition with works by Yves Mohy; at Galerie Gerard et Sophie Capazza, Grenier de Villatre.

France, Paris through January 31, 1988 "Life, Power and Death in Ancient Peru"; at Musee de l'Homme, Palais de Chaillot, place du Trocadero, Paris 75116.

France, Saint-Omer through December 30 "The Porcelain of Tournai"; at Musee de l'hotel Sandelin, 14, rue Carnot.

Netherlands Antilles, Curapao February 27-March 6, 1988 "Raku and Primitive Firing Techniques," workshop on the beach with Dennis Maust and Ellen Spijkstra. Fee: \$1250, includes round-trip air transportation from New York City or Miami, lodging (7 nights, double occupancy) and most meals. Limited to 10 participants. Registration deadline: December 20. Contact: Dennis Maust, 211 Normandy Ave., Rochester, New York 14619; or call: (716) 328-6410.

Netherlands, Deventer through December 25 Pottery by Australian ceramists Marianne Cole and Jerry Davies; at Kunst and Keramiek, Korte Assenstraat 15.

Switzerland, Carouge through December 13 "City of Carouge Award 1987: International Decorated Ceramic Prize"; at Carouge Delafontaine Gallery.

Wales, Aberystwyth through December 27 "The New Spirit: Innovation in British Craft and Design"; at Aberystwyth Arts Centre, University College of Wales, Penglais.

West Germany, Diisseldorf through January 10, 1988 "Moroccan Ceramics"; at Hetjens-Museum Deutsches Keramikmuseum, Schulstrasse 4.

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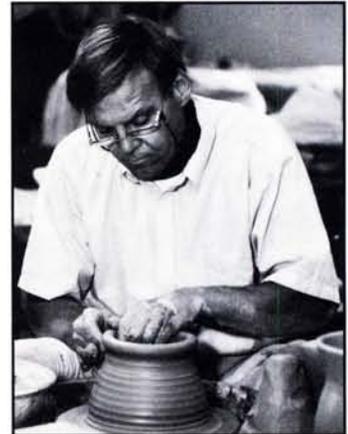
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Letters

Continued from Page 7

studio into its nest. I found the observation interesting and sent it to a friend of mine, Stephen J. Martin, in Japan, who has been studying wasps at Shinshu University in Nagano Prefecture.

He recently wrote me back and noted, "Hamada's wasp nest is made from 'paper,' not clay. The different colors are caused by using different types of wood pulp. White is 'dead soft wood,' dark colors are from dead pine trees, and light brown is probably from housing beams, fence posts, etc. The nest belongs to *Vespa analis* which is a 'paper' wasp and does not use clay. Some wasps, much more primitive types ('potter wasps') do make small nests from clay, but as clay is very heavy, large nests can't be built."

Douglas E. Schultz
Oneonta, N.Y.

Business

I really love to hear pottery business talk. It is a business and should be run like one. Marketing is so important. So many potters wrongly think their work will sell itself. People can go to a store to buy pots; they buy from potters to buy part of the potter!

Ardie Koehler
High Point, N.C.

CM has had some good, common sense, realistic articles in the past year—articles designed with the general population in mind. Keep it up!

Sam Guyette
Mattoon, Ill.

I enjoyed immensely the article with Mark Tomlinson (CM, October 1987). He had some good ideas and examples of sound approaches.

Bo Lyons
Platte City, Mo.

Functionality Cover-up

I read *Ceramics Monthly* religiously every month, but am either dismayed or misunderstanding the text when it comes to the difference between "functional" and "arty" pottery. And even the term pottery is sometimes misleading. Let's take the easiest misunderstanding first—the term "pottery." It makes no difference whether an object is a form of slab work (page 46, item #2, CM February 1987), or a container (bottom right, page 29, CM same issue). The physical difference is obvious, but they both relay to the viewer a sense of artwork. Whether our personal preference is achieved is not the point. The point is both are pottery and both are pieces of art.

As to the functionality of a piece of pottery, this I perceive as an ongoing debate, and I doubt that I will be able to change that. However, I do believe that the function of a piece of pottery (as with beauty) is in the eye of the beholder. I find myself going deeper and deeper into the "potter's trance" as I continue with my endeavor of creating. I be-

lieve that the "inner being" of the potter is transformed and reflected in his or her creation. Whether the slab sculpture (page 28) or the aforementioned container (page 29) in the February 1987 issue, are functional, is up to the beholder. Both are functional! The sculpture is functional as strictly a piece of art, and the container as a holder of "something" and as a piece of art. This debate on the function of pottery should not continue.

I do believe that, as a viewer of art, if that piece does not "strike me" with instant recognition of what the artist is trying to portray, I find myself saying, "What's the point?" and I go away with an, "I don't like that." Am I saying that it is nonfunctional work? Maybe I too make that judgment, but that in itself makes me just as wrong as the individual who says, "If that is not functional, then it is misconceived." The function of a piece of pottery, whether it is a sculpture, a vessel, or whatever, is to get the viewer to look at it. If it can be used to hold something, then a function has been performed. And on the other side of the coin, if the viewer says "What was that?" or "Yuck!" then a function has been achieved. Whether we like it or not is another matter. But the "function" of getting the piece seen has been achieved and therefore the piece is functional.

I really don't believe that functionality is a valid preference but rather the question is: "As a viewer, do I like that piece?" A snapshot of a mountain landscape is just a picture until it is viewed by someone besides the photographer—then and only then does it become art. Pottery is only a mound of mud until it is seen by someone besides the potter; then it becomes functional and a piece of art. However, many potters have items that they have created that are not "shown," and they too are functional because to the potter, that piece reminds the potter of a piece of time captured in clay. That unshown piece, therefore, becomes functional because it is a "time capsule" of a specific and probably a very personal element of time.

Functionality of pottery, I believe, is somewhat of a cover-up for misunderstanding the piece or not liking the piece. All pieces are functional, but not all are liked.

Robert Young
Boise

Subscribers' Comments

Personally, I'm sick to death of this "exalted" debate between function and non-function. Let's have more articles on how to turn out beautiful pieces and those who do.

Elizabeth L. Barnard
Mebane, N.C.

Give us a more global view of ceramics, please.

f. Bennett
Mesa, Ariz.

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| BURNER NUMBER | TOTAL LGTH. | BLOWER MTR. SPECS | TORCH TIP | GAS INPT. BTU/HR. | SHPG. WT. LBS. | PRICE W/SAFETY* |
|---------------|-------------|---------------------|------------------|-------------------|----------------|-----------------|
| 321 | 30" | 1/3 H.P. CONT. DUTY | 1 1/2" | 200,000 | 42 | |
| 342 | 30" | 1/3 H.P. CONT. DUTY | 2" | 400,000 | 45 | |
| 323 | 34" | 1/3 H.P. CONT. DUTY | 2-1 1/2" W/MFLD. | 400,000 | 75 | |
| 343 | 34" | 1/3 H.P. CONT. DUTY | 2" | 800,000 | 120 | |
| 345 | 34" | 1/3 H.P. CONT. DUTY | 2-2" W/MFLD. | 800,000 | 150 | |

*SAFETY EQUIPMENT FOR:

321, 342, 323 — Thermocouple System (baso pilot, baso switch and solenoid)
 343, 345 — Flame Safeguard System (flame rod, spark ignition)
 Flame Safeguard System is available for 321, 342 and 323 at extra cost.



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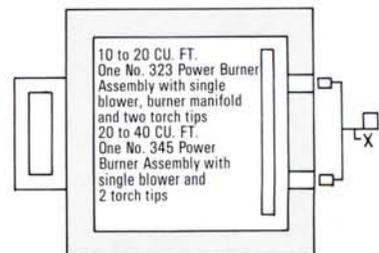
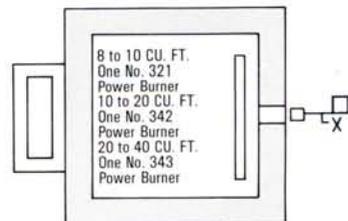
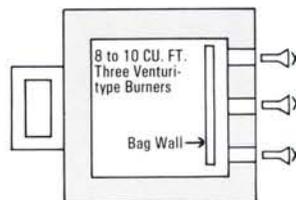
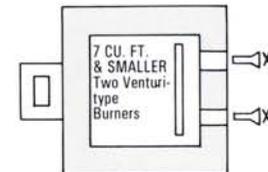
| BLOWER NUMBER | TYPE MOTOR | MAX. BTU* CAPACITY | PRICE |
|---------------|------------------|--------------------|-------|
| 1203 | 1/3 hp, 115 volt | 400,000 Btu/hr. | |
| 1204 | 1/3 hp, 115 volt | 800,000 Btu/hr. | |

*Capacity based on proper burner size.

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Exact number and type of burners and burner locations will depend on kiln construction, size and temperature requirements. The examples shown here are typical. For factory recommendations, send interior kiln dimensions, wall construction and top temperature required.



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News & Retrospect

Free Workshop Listings

The 1988 *Summer Workshops* listing will be published in the April issue of *Ceramics Monthly*. Summer schools, colleges, universities, craft institutions and workshops are invited to furnish information by February 8 about their programs in ceramics. Please include the workshop name or description, level of instruction, location, opening and closing dates of sessions, names of instructors, languages spoken, availability of live-in accommodations or camping, fees (plus what they include) and where to write and call for details. Captioned photographs from last year's workshops are welcome and will be considered for publication. Send to: Summer Workshops, *Ceramics Monthly*, Box 12448, Columbus, Ohio 43212; or call: (614) 488-8236.

In the Netherlands

On view at Kunst & Keramiek in Deventer, the Netherlands, through October 4, were sculptural vessels by *Tjok Dessauvage*, *Olaf Stevens*, *Tjerk van der Veen* and *Henk Wolvers*. Both Dessauvage's and Stevens's vessels are wheel thrown; while van der Veen and Wolvers concentrate on handbuilt forms.

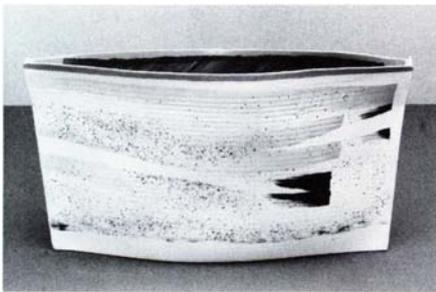
Characteristic of Tjok Dessauvage's work in the show, this double-walled stoneware



Double-walled bowl by Tjok Dessauvage

bowl, approximately 12 inches in height, was thrown and assembled, then reduction fired to Cone 02 in a wood-burning kiln.

Among the works shown in the exhibition by Henk Wolvers was this boatlike form, ap-



Textured porcelain vessel by Henk Wolvers

proximately 16 inches in length, constructed from thin, textured porcelain slabs, accented with brushed decoration.

Waymon Cole, 1905-1987

Seagrove, North Carolina, potter *Waymon Cole*, known for his contributions to the con-

tinuation of folk traditions, died in September. Though an octogenarian, he worked up until the day he died.

His ceramics and personality had caught the interest of a variety of collectors and potters alike, thus it was natural that he appear in two important books surveying folk pottery—*Raised in Clay* by *Nancy Sweezy* and *Common Clay* by *Charles Counts*. Waymon was born into a family of potters who have worked in North Carolina since the early 1800s. Growing up at a farm/pottery, he helped his father, *Jacon B. (Jace) Cole*, with wedging and other chores, but didn't begin actually throwing pots until he was 14 when, as he told Nancy Sweezy, "I was eager to get in. I'd dicker with it when he [his father] was off the wheel, and he kept showing me. Just to have my hands in the clay all the time was wonderful."

Waymon and his sister *Nell Cole Graves* took over the pottery in 1943 when their father died. They continued following traditional methods (digging and filter-pressing local clay; making their own frits for glazes) to produce a range of kitchen and tableware. Satisfied with his life's work, Waymon said he would "get up whistling and go home whistling."

Everson Receives Ceramics Grant

Everson Museum of Art in Syracuse, New York, recently was awarded a \$100,000 Special Artistic Initiatives grant from the National Endowment for the Arts—one of eight of these new grants given to institutions throughout the country to allow them to strengthen their artistic focus or redefine direction.

At the Everson, funds will go toward the organization and cataloging of the "Syracuse China Center for the Study of American Ceramics" manuscript and archival collection, including materials from the Ceramic National Exhibitions.

The grant will also go toward educational projects, including a biannual journal focusing on the history and criticism of ceramics, and a series of exhibitions and symposia. The Everson will be taking over the International Ceramics Symposia (previously organized by the Institute for Ceramic History) and plans to hold a symposium every three years, beginning in 1989. Each symposium will be accompanied by "an extensive and definitive exhibition, with a scholarly catalog."

According to the Everson Museum Bulletin, "the receipt of the grant will help the museum to take greater advantage of one of its most important resources—its ceramics

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.

collection—and achieve a coherent and carefully maintained program directed at the critical and historical study of ceramics."

Marvin Sweet

Earthenware vessels made in "remembrance of the Greek tradition" by *Marvin Sweet*, South Boston, Massachusetts, were featured in a recent exhibition at MC Gallery in Minneapolis. Characteristic of the

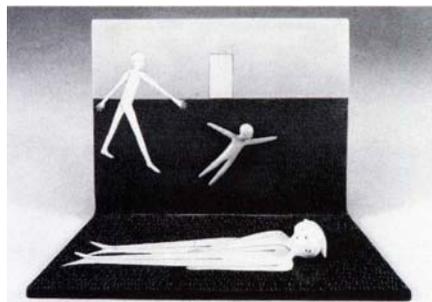


"New Age Kantharos," glazed earthenware

works shown is "New Age Kantharos," 12 inches in height, from the "Trophy Series." *Photo: Dean Powell.*

Nancy Carman

A solo exhibition of surrealist work by New York ceramist *Nancy Carman* was featured recently at Dorothy Weiss Gallery in San Francisco. Often based on dream im-



"May Dream," 19 inches in length

ages, as for "May Dream," 19 inches in length, her sculpture and wall forms are handbuilt from a whiteware body, and brushed with low-fire glazes and china paints. *Photo: Jon Reis.*

Paul Stein

"Porcelain Opus," an exhibition of wheel-thrown and handbuilt vessels, ranging in size

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News & Retrospect

from nonfunctional miniatures to large classical-Egyptian-type urns, by California potter *Paul Stein*, was presented at Himovitz/Salomon Gallery in Sacramento through Oc-



China-painted "Zuni Fetish Box"

tober 10. Decoration often included two- and three-dimensional representations of sea life, as on "Zuni Fetish Box," approximately 18 inches in length, with china paints.

Deborah Horrell

"From Real to Ethereal," an exhibition of clay and mixed-media sculpture and drawings by *Deborah Horrell*, Columbus, Ohio, was on view at Wita Gardiner Gallery in San Diego through November 7. The intent



The artist with "Poppa Can You Hear Me?"

was "to create an environment," said the artist, a space that "is not always comforting, but one which promotes exchange and growth.

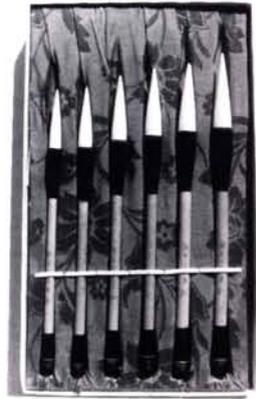
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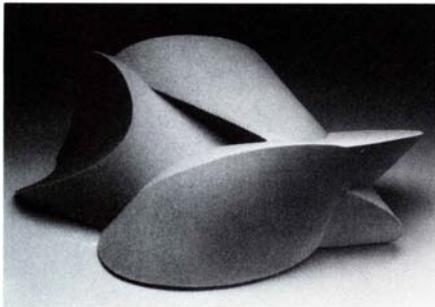
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ter. The images that develop continue to push a difficult dialogue. Dick and Jane were eternally happy; Spot was never run over by a car. Life isn't really like that, is it?" *Photo: Stephen Sartori.*

In Pittsburgh

"Six Artists: Two and Three Dimensions," an exhibition exploring the interrelationships of the drawings and sculpture by *Mary Bero, Anne Currier; Dale Chihuly, Christine Federighi, Peter Gourfain and Mark Kobasz*, was featured at the Society for Art in Crafts in Pittsburgh through November 8. Among



"Implication" by Anne Currier

the three-dimensional forms shown by Anne Currier (Alfred, New York) was "Implication," approximately 20 inches in length, handbuilt white earthenware with matt glaze.

Photo: Tom Brummet.

Margaret Forde

Decorated wares by British potter *Margaret Forde* were among the objects in various media featured in the recent "Direct Design Show" in Kensington, London. Characteristic of her work, this 14-inch bowl



Slip- and sgraffito-decorated bowl

was slip cast from a porcelainous body, brushed with colored slips, detailed with sgraffito lines, and glazed with a clear semi-matt.

Dalit a Navarro

"Eternal Symbols," ceramic sculptures by *Dalita Navarro*, were featured in a recent solo exhibition at Centro de Arte Euroamericano in Caracas, Venezuela. Frequently incorporated in her work is the shape of an apple, "the first symbol, round and sen-

Continued



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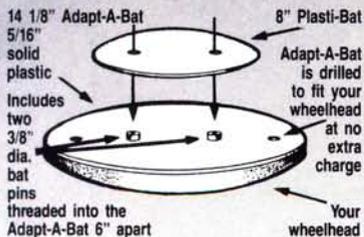
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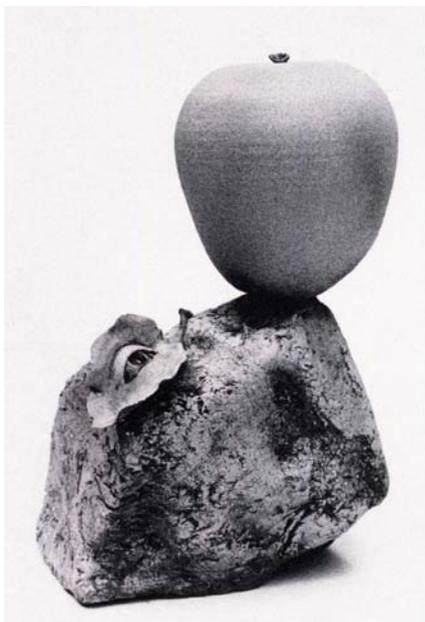
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News & Retrospect

sual, prohibited, enticing, the fruit of knowledge. Dalita Navarro takes away the sin and converts it into the image and likeness of the world," observed reviewer *Isabel Allende*. "She takes the clay in her hands and shapes warm



"Eternal Symbol," 14 inches in height

apples, apples that murmur and observe, that kiss, smile ironically, wink a leaf eye or hide among the stones."

Steven Hill

Single-fired stoneware vessels by *Steven Hill*, Kansas City, were exhibited at Missouri Western State College in Saint Joseph through November 20. Hill prefers single firing for both the directness and spontaneity it affords glazing (see "An Approach to Single Firing" in the January 1986 CM). The forms and glazes are "influenced by the colors, shapes and textures available in nature, and I often incorporate these in my work. I like



Single-fired stoneware pitcher and mugs

to work with contrasts: the stony quality of a rich matt next to a watery transparent glaze; impressed textures and slip-trailed lines. My

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favorite comment about one of my pots is from a customer who said, "This glaze—it's like a pond with frogs."

Shown from the exhibition are a pitcher, 14 inches in height, with two mugs, wheel-thrown stoneware, with impressed and slip-trailed designs, multiple glazes, single fired to Cone 10 in reduction.

Michael Lucero

"Sun Fish," a glazed ceramic sculpture by Michael Lucero, was among the works featured in "Contemporary Diptychs: Divided Visions" at the Whitney Museum of Amer-

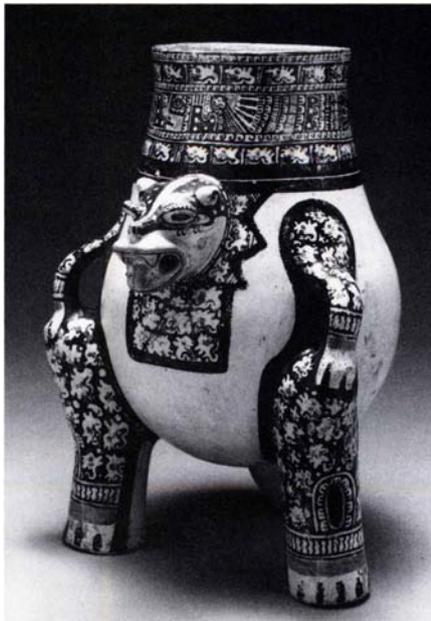


"Sun Fish," 51 ½ inches long, by Michael Lucero

ican Art at Equitable Center in New York through November 4. "This exhibition explores the widespread use of the diptych in contemporary American art," noted organizer Roni Feinstein. "The diptych format with its unfixed visual dialogue between objects and motifs, signals that these artists want their works to be seen not as mirrors held up to nature or windows onto the real world, but rather as intellectual constructs, designed to connote something about the world through an associative process."

Pre-Columbian Art on Display

With the completion of its Dalton Wing expansion, the Mint Museum in Charlotte, North Carolina, has mounted a permanent display of 260 objects from its collection of



Feline effigy vessel, Nicaragua, 1250-1350

1500 pre-Columbian artworks. Spanning the centuries between 1400 B.C. and A.D. 1500, the exhibition focuses on Late Classic Maya

Continued

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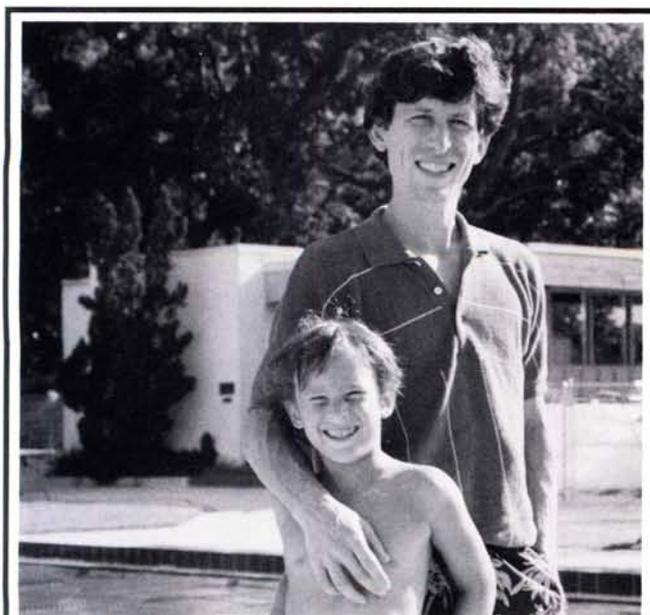
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News & Retrospect

polychrome ceramics. (The Maya dominated lower Mesoamerica from A.D. 200 to 900.)

Other areas of concentration are the funerary art of Colima, West Mexico, with its elaborate dog effigies; a selection of religious artifacts tracing changes in Nazca gods (from feline agricultural dieties to a warrior cult of solar gods); a thousand years of Moche stirrup spout bottles; and a cross-cultural grouping of ceramic objects showing various forming and decorating techniques.

Sacramento Source

by Ken Magri

"Clay Sculpture from the Source," an exhibition of works by alumni of California State University at Sacramento, was presented recently at the college's Robert Else Gallery. Included were works by *Arthur Gonzalez, Carol Ruth Harding, Jan Holcomb, Joe Mariscal, Yoshio Taylor, Peter VandenBerge* and *Rimas VisGirda*.

One connecting thread in these works is an emphasis on the figure, either as primary subject matter, or an important reference in the narrative. Gonzalez and VisGirda, for example, deal directly with the nature of human interrelationships, whereas Holcomb takes on a more introspective demeanor with psychological themes that suggest loneliness. VandenBerge acknowledges childhood experiences as an important influence in his sculpture. Such experiences are revealed



"CarMen," 43 inches high, by Peter VandenBerge

through the caricaturelike innocence he puts into figures. Mariscal's work centers on people around him, drawing from his experiences working with prisoners and developmentally disabled students. That explains the different moods, ranging from cynical and streetwise to open sincerity. The greatest contrast appears between Harding's abstract columnar figures and Taylor's realistic portrayals which have a theatrical quality with easily perceived characters.

The exhibition also showcased a wide variety of clay techniques, especially involving

surface textures employed by each artist. Holcomb disguises any reference to clay by applying oil paint onto what already looks like whittled wood; the resulting wall forms tend to look like relief carvings. Taylor utilizes a low firing to get more variety in his choice of glaze colors. It allows the display of a painterly quality with brighter hues than are seen in many of the works. On the other hand, Gonzalez retains more of an untreated clay look, embellishing his sculpture with wood, twine or rock to achieve a certain continuity of materials. *Photo: Ron Barnett.*

Donna Bouthot

"After working for over two years as a functional potter, I realized that my feelings about clay could better be expressed through its use as a sculptural medium," commented *Donna Bouthot*, whose wall sculpture was featured recently at Maple Hill Gallery in Portland, Maine. "My vision of the material lay elsewhere other than in the strict production of utilitarian ware," she continued. "Underlying the desire to explore clay in a more personal way was an involvement with



"Classical Figure," 16 inches high

figure drawing as brought out through my training at the Portland School of Art. The combination of these two media, drawing and clay, was a natural evolution."

For works such as "Classical Figure," 16 inches in height, Bouthot chose to use clay's plasticity "as a means of enhancing my drawing with subtle relief. Also, I have not chosen to erase all traces of manipulation as they are a testament to the process of working and the very nature of the material."

Earth Views

A national juried exhibition of works representing the Earth from the vantage point of balloons, air- and spacecraft was on display recently at the Smithsonian's National Air and Space Museum in Washington, D.C. Featured in "Earth Views" were wall forms, vessels, sculpture, paintings and jewelry in

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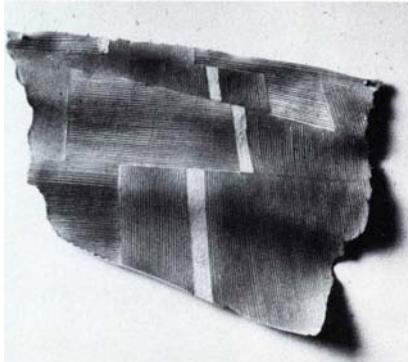
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News & Retrospect

various media by 89 artists from throughout the United States.

Among the works selected for honorable mention was "Urban Renewal Series: The



"The Harvest" porcelain, by Nancy Lovendahl

Harvest," 24 inches in length, stained and glazed porcelain wall form, by Nancy Lovendahl, Aspen, Colorado.

Squidge Davis

Sculpture and vessels inspired by Paleolithic cave paintings and other prehistoric art forms were among the works presented re-



"Vase for Demeter," pit-fired terra cotta

cently by Squidge Davis at Unity College Art Gallery in Unity, Maine. Shown from the exhibition is "Vase for Demeter," 14 inches in height, pit-fired terra cotta, with grapevine additions.

Together with sculpture and decorative vessels, Davis produces functional tableware at her studio in Monroe, Maine. Photo: Mark Tenney.

Canton Invitational

The second biennial "Ceramic Invitational Exhibition" was presented at the Canton Art Institute in Canton, Ohio, recently. In selecting the 16 ceramists who participated in the show, Francis Lehnert, the institute's curator of 20th-century ceramics, attempted

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News & Retrospect

to demonstrate the variety, versatility and craftsmanship of contemporary daywork. Each artist was asked to submit three to five works that would best display her/his cur-

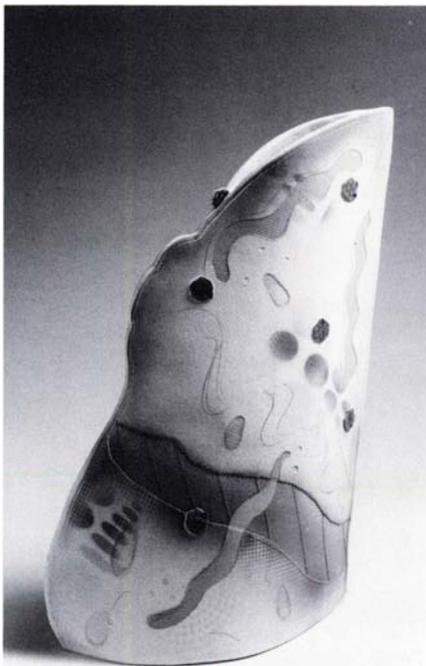


Sandblasted teapot by Tim Mather

rent direction. Shown from the exhibition is a stoneware teapot with sand-blasted glaze, 12 inches in diameter, by *Tim Mather*, Lucas, Ohio.

Madeline Kaczmarczyk

Asymmetrical teapots, vases and platters by *Madeline Kaczmarczyk*, Rockford, Michigan, were among the works featured in the recent "Color and Whimsy" exhibition at



30-inch vase, with low-fire decoration

the Blue Streak Gallery in Wilmington, Delaware. Assembled from template-cut slabs, the forms are dried, then accented with air-brushed, brushed and penciled underglazes and glazes. Firing is to Cone 04 in oxidation.

Randy McKeachie-Johnston

Wood-fired, salt-glazed functional ware by *Randy McKeachie-Johnston*, River Falls, Wisconsin, was featured in a recent exhibition at Pro Art Gallery in Saint Louis.

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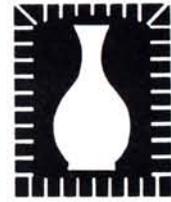
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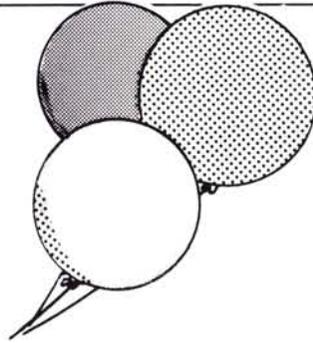
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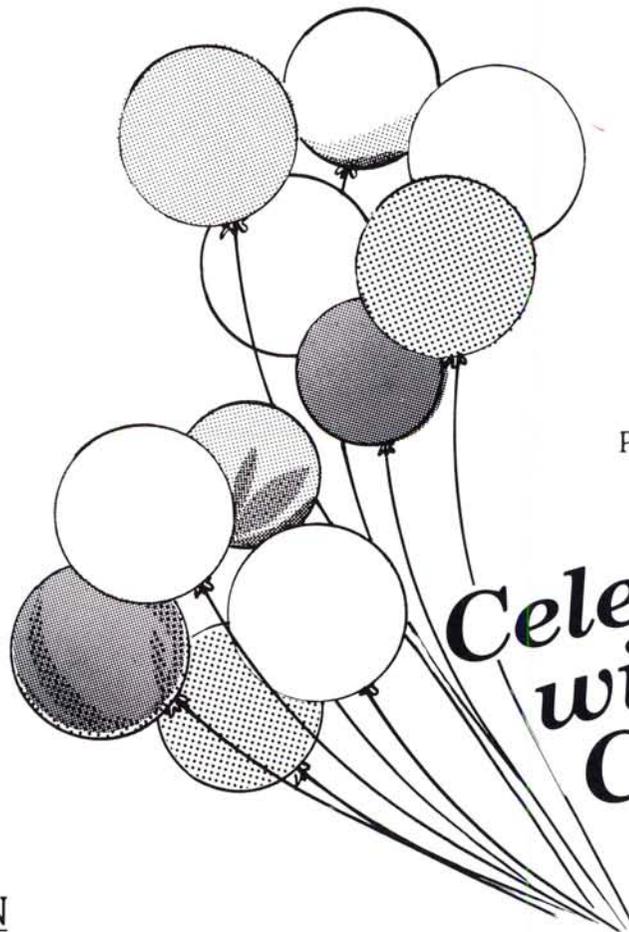


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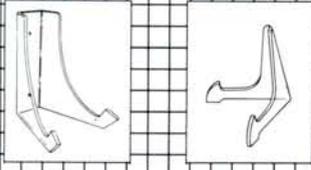


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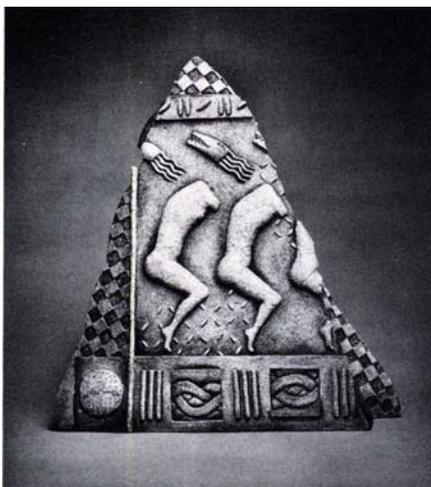
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Jack Earl

"Ohio Boy," a retrospective exhibition of some 50 works spanning 1968 to 1987 by Jack Earl, Lakeview, Ohio, marked the 20th anniversary of the John Michael Kohler Arts

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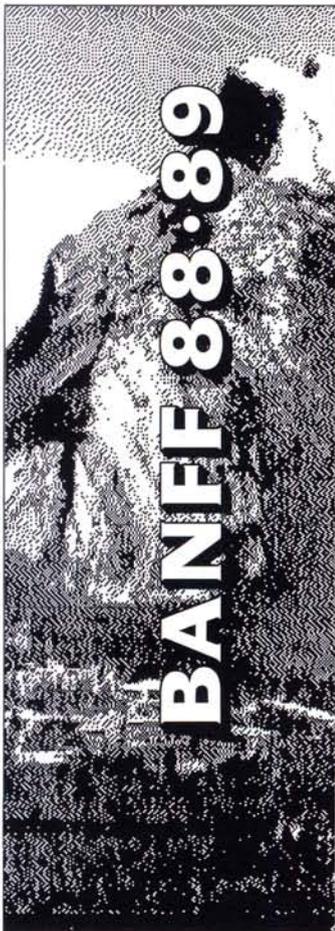
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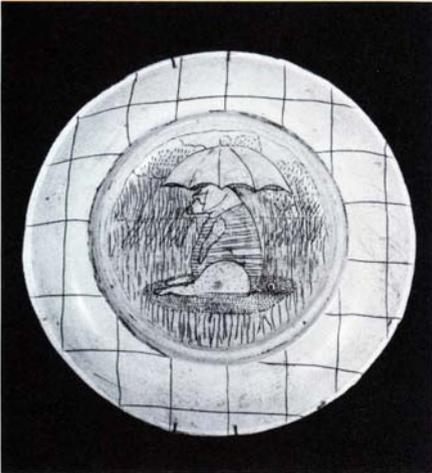
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News & Retrospect



"Pig Plate" by Peter VandenBerge

VandenBerge, Sacramento, was an early piece (1969), "Pig Plate," 12 inches in diameter, with sgraffito drawing through glaze.

Looking to the Future

Remember that scene in "The Graduate" (was it really 20 years ago?) when Dustin Hoffman received one whispered word of ad-

vice for his future? "Plastics." With all the recent advances in superconductivity and other industrial applications, it seems that whispered word at graduation parties must now be "ceramics."

Today many properties of ceramics "can be tailored to match a particular requirement," according to sources at the Radian Corporation of Austin, Texas. "These properties make them candidates for many applications such as electronics, weapons, armor, sensors, bonding and structural materials.

"Forecasts indicate the ceramics industry (which includes whiteware, tableware, tile, etc. in addition to semiconductors, refractories, structural ceramics, etc.) will expand at 14% annually for the next 15 years. As research continues, many metals and other materials will be replaced by ceramics."

John Toki

Five sculptures, ranging in height from 10 to 18 feet, by Richmond, California, ceramist John Toki, were on display in the Hayward (California) City Center Plaza through November 30. Assembled from three colors of stoneware plus a variety of stained porcelains, these forms were constructed horizontally, then cut into sections and dried. After firing to Cone 6, each section was lined with fiber glass and installed over a steel armature. Photo: Scott McCue.



Foreground: John Toki's "Earthscape II," 15 feet in height, at Hayward City Center Plaza

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Attention all former N.T.S.U. clay students! A gathering of the tribe, August 1988. Sun Valley, Idaho. Phone home, E.T. 1-817-382-7179.

Eight-year-old 1600-foot studio, 1400-foot brick home, both overlooking pond and woods, centered in 87½ acres. 45 miles from Charlotte, North Carolina. \$160,000. Myers, Hickory Grove, South Carolina 29717. (803) 925-2274.

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Female artist, 41, finds busy work schedule detrimental to making social contacts. I'd like to meet a sincere, sensitive, nonsmoking, physically fit SWM 35-50 who understands the need to create and the desire to share. Box 39C, 77 Ives St., Providence, RI 02906.

Great Western Bowl Extravaganza: Harrison Museum of Art acquiring 200 ceramic bowls for permanent public collection. Guidelines: ceramists who have worked in Colorado, Arizona, New Mexico, Utah, Montana, Wyoming, Washington, Oregon, California or Nevada; maximum diameter/width of bowl eight inches. Old, new, weird, subdued, or sublime. No limitations. Send slides/photos, prices and résumé. Donations welcome. Bowl Extravaganza, Harrison Museum, Utah State University, Logan, UT 84322-4020.

East Carolina Visiting Artist: Foundations/Ceramics, Spring 1988. Artist with national exhibition record, previous teaching experience to teach undergraduate foundation (color, 2-D, 3-D) and ceramics. MFA or equivalent required. Application letter, slides or appropriate documentation including student work, résumé, three letters of reference, SASE for return of materials. Deadline: December 2. Salary: \$17,500. Begins January 7, 1988. Send to: Foundations Director, School of Art, East Carolina University, Greenville, NC 27858-4353.

30-Ton hydraulic pottery press. Makes small pieces or up to 17" diameter platter. (305) 852-4228 or (305) 852-5976.

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New! Produce ceramic portraits from computerized snapshots. Information \$1.25. Stereoportraits Canada, Box 91, Cornwall, Ontario K6H 5R9.

Clay Mixer for sale. Soldner concrete tub mixer, 250-pound capacity. Excellent condition. Call or write (207) 363-7561, or R.R. 2, Box 331, York, ME 03909—to Alex Davis.

Production potters needed for growing Ohio handthrown pottery company. Post Office Box 462, Coshocton, OH 43812. (614) 622-4154.

Used equipment: Amaco F88 kiln, good condition, \$500. One Soldner kickwheel, \$300. One Randall kickwheel, \$250. Contact Roy Cartwright, Art Department, University of Cincinnati, Cincinnati, OH 45221. Or call (513) 475-3071.

Production Assistant in small pottery needed for all aspects of production, primarily wheel throwing. Duties may include slipcasting, mixing clay, loading kilns, and packing. Skilled wheel thrower preferred. Clayphernalia, Box 276, Rocky Hill, NJ 08553.

Ceramic Equipment: Shimo potter's wheel, \$450; slip tank and pump, \$125; Bailey's extruder, \$200; 4 ware carts, \$150 each. Call Mark (401) 781-3466 collect.

Gas Kiln, 300 cubic feet, shuttle with furniture, new fiber lining. Used mixers, dryer, ball mills, and press. Also clays and slip. Blackjack, Box 97, Murchison, TX 75778. (214) 469-3322.

Apprenticeship available for someone interested in all aspects of pottery studio operation—making, glazing, firing, marketing. Contact: Deborah Vestweber, Box 21, Alexander, IA 50420. (515) 692-3356.

Experienced production potters wanted to throw small bottles. Near San Francisco. Send résumé or call Pat's Pots (707) 644-6860. 132 Fairmont Ave., Vallejo, CA 94590.

Potters Needed. Two experienced potters to throw high quality, functional pots. Top pay for quality forms. Send photos and résumé to: Grandville Hollow Pottery, R.D.1, Box 150, Coal Center, PA 15423. (412) 938-3724. Positions open January 15, 1988.

Market by mail: A selected listing of current buyers that purchase contemporary American crafts. USA and international editions. Write today for details. The Francisco Enterprise, 572 143 St., Caledonia, MI 49316.

Production Manager. Handcrafted tile company. Experience in electric kilns, supervision. Hands-on position for mature, organized, ambitious person who can work under pressure. Established growth company. (201) 539-2999.

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Call for entries: The Fourth Annual Evanston/Glenbrook Hospitals' American Craft Exposition—The Henry Crown Sports Pavilion, Northwestern University, Evanston, Illinois. September 8-11, 1988. Juried, all media. Application and five slides with self-addressed, stamped envelope due March 1, 1988. \$15 non-refundable jury fee. Write Christine Robb, 530 Willow Road, Winnetka, IL 60093.

Successful full-color exhibition announcements. Write for samples: Images For Artist, 308 E. 8th, Cincinnati, OH 45202.

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Sculpture Book Catalog. Technique, sculptors, more. Coatimundi Publications, Department C, 240 Alcazar NE, #1, Albuquerque, NM 87108.

China: Professional potter with extensive knowledge of China and her potteries accompanying the Craftsmen Potters Association of Great Britain's Tenth Anniversary Tour to China. August 26-September 20, 1988. Visiting Hong Kong, Changsha, Jingdezhen, Yixing, Suzhou, Xian and Beijing. Landprice: inclusive £1700 sterling. Inquiries: Christine-Ann Richards, 14a Percy Circus, London WC1X 9ES, England.

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Divided into two parts, the text begins with a history of tile, followed by the principles and techniques of tilesetting, tools and safety, setting materials, surface preparation, and layout plans. "Deciding which type of adhesive to use for a particular job depends on the kind of substrate on which the tiles will be set and whether the installation will be exposed to water or remain dry."

The second half of the book provides step-by-step accounts of home installation projects and repairs (both thick-bed mortar and thin-set work), such as tile setting in floors, showers and countertops. Also included are directions for setting patios, fountains, pools and steamrooms, as well as situations where the tile will be exposed to heat (fireplaces and woodstoves). 118 color photographs and illustrations, 182 black-and-white photographs and charts, 232 pages, including resource guide, glossary and index. \$17.95,

softbound. *The Taunton Press; 63 South Main Street, Box 355, Newton, Connecticut 06470.*

The Eloquent Object

The Evolution of American Art in Craft Media Since 1945

edited by Marcia Manhart, Tom Manhart and Carol Haralson

"The objects are made of materials once associated solely with crafts—wood, paper, metal, fiber, clay, glass. Some are both art objects and functional objects. Some are exercises in exploration, pushing the limits of technology through the use of materials and techniques unimaginable 50 years ago. Others focus spiritual energy, . . . blend the aesthetic impulses of many diverse cultures, or make political statements as pungently and clearly as a bold stroke of graffiti." Published in conjunction with "The Eloquent Object" traveling exhibition, this over-sized book/catalog chronicles the American craft movement since World War II.

The text is divided into four subjects: the American craft movement from direct experience as an artist; from experience as art critics and museum curators; nonmainstream art as it relates to cultural pluralism; and the ritual or sacred function of craft art. Included are 11 essays written by craft artists, mu-

seum curators, historians, and critics. Each presents a different viewpoint about the changes in American art in craft media over the past 40 years.

For example, in "The Widening Arcs," Marcia and Tom Manhart trace influences from Shoji Hamada, Bernard Leach and Soetsu Yanagi at Black Mountain College, to the Ceramic Nationals sponsored by the Everson Museum of Art in Syracuse, to Peter Voulkos, Stephen DeStaebler, Ruth Duckworth and Patti Warashina, and conclude that crafts are an inescapable element of contemporary art. "At a time when many fear that mainstream Western art has become etiolated and sterile, incapable of renewal from within, the new syncretism of cultures, themes, ideas, images, materials, and techniques that we began to record over a quarter century ago from the limited but strategic viewpoint of the studio crafts movement, has grown to be the force irrupting undeniably into everyone's aesthetic awareness." 292 pages, including artist index and general index. 160 color plates and 142 black-and-white photographs, most with extensive, often bibliographical notes explaining intent or placing work in context. \$45, plus \$3.50 shipping. *The Philbrook Museum of Art, 2727 South Rockford Road, P. O. Box 52510, Tulsa, Oklahoma 74152.* Or *The University of Washington Press, Seattle, Washington.*

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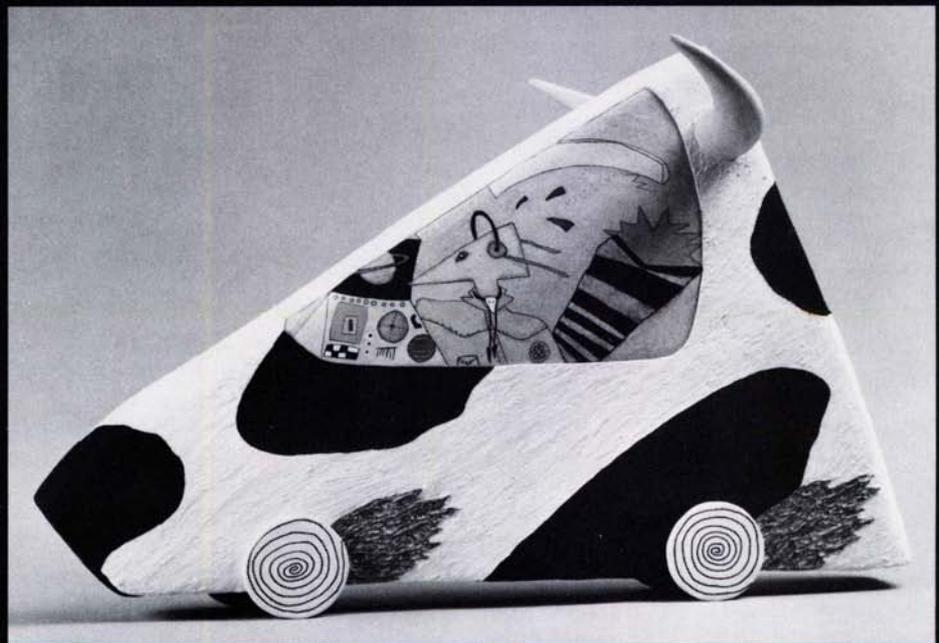
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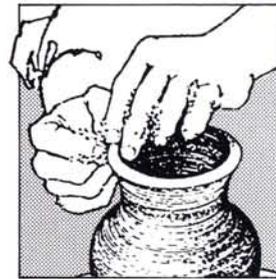
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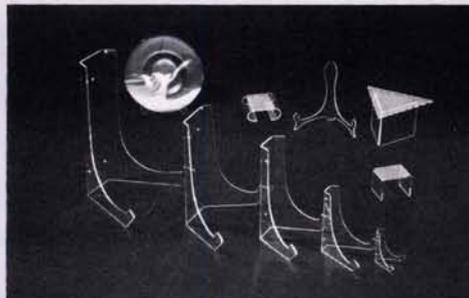
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Excellence in Clay



Thrown functional ware, from a stoneware body containing Cedar Heights' Goldart, Redart, and Ceramic Fireclay, by Susan Abramovitz, Rock Riffle Run Pottery, 14435 Rainbow Lake Road, Shade, Ohio 45776, (614) 696-1338.

Photo: Jeff Friedman

CEDAR HEIGHTS CLAY COMPANY . . . a dependable source of quality clay for potters and schools for over 50 years. Producers of REDART and GOLDART

Available through your local ceramic supplier.

Cedar Heights Clay Company

P.O. Box 295, Dept. CM, Oak Hill, Ohio 45656

SKUTT EnviroVent™

PATENT PENDING™

The EnviroVent comes ready to place on most electric kiln stands and plug in to a 115 V outlet.

Here's how it works: A small amount of air enters at top of kiln.

Fumes, odors and vapors are diluted with cool air, exit to atmosphere through 4" home drier ducting (not included).

Larger volume of cool air causes venturi effect in plenum chamber, creating a downdraft.

The instant answer to kiln ventilation.

Developed jointly with the Orton Foundation* using their research and patent-pending designs, the Skutt EnviroVent™ offers you a fresher room environment and a more consistent kiln environment.

Removes fumes, odors, vapors and vents them outdoors *before* they enter the studio or classroom atmosphere. Great for firing lusters, metallics and high sulfur clays—all the “stinky stuff.”

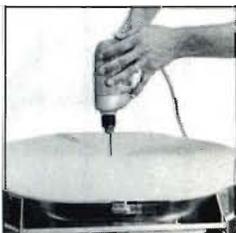
Improved firing consistency. Creates a *downdraft* effect which greatly improves kiln temperature uniformity. We have even fired loads with reds on top, greens on the bottom—and red and green on the same piece—with excellent results.

Fits popular kilns. Install on virtually any multi-side electric kiln by drilling a few small holes—drill bits provided.

Ideal for automatic step-up kilns. Proper ventilation with no attention—lid and peep holes remain closed.

Many advantages over hoods. Compact, inobtrusive—no pulleys, counterweights or overhead installation. Its air-cooled, UL and CSA listed motor won't kick off from normal firings.

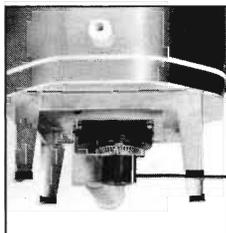
*THE EDWARD ORTON JR. CERAMIC FOUNDATION



Simply drill holes . . .



place on kiln stand . . .



and add drier ducting.



Skutt Ceramic Products
2618 S.E. Steele Street
Portland, Oregon 97202
Telephone (503) 231-7726

Distributor and dealer inquiries about the EnviroVent invited.