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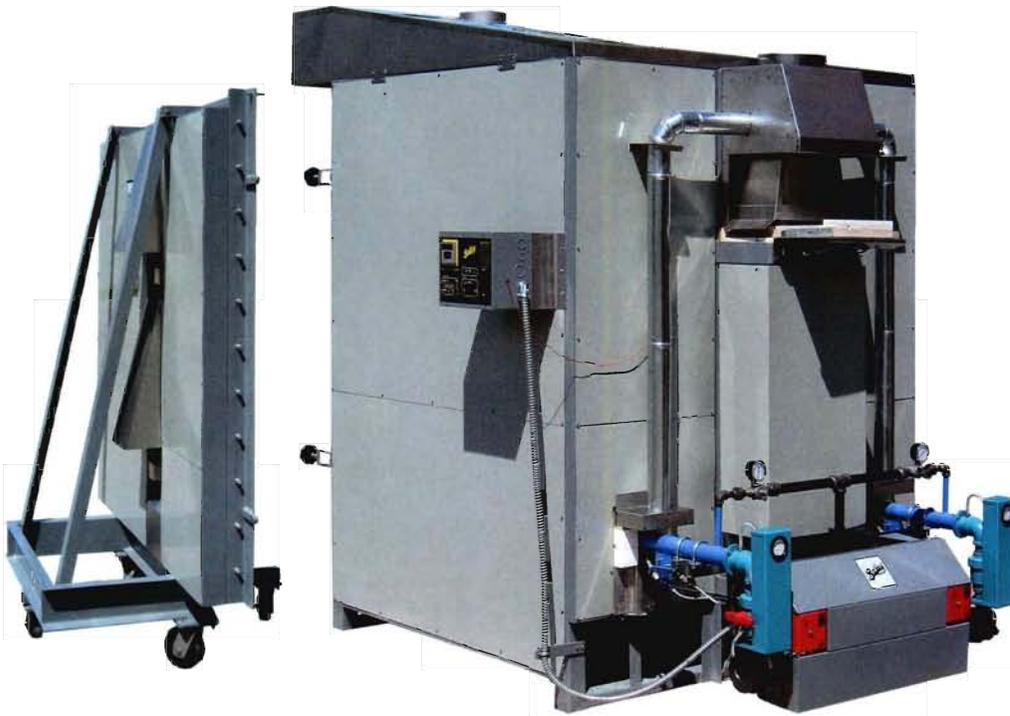
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# THE 3RD WORLD CERAMIC BIENNALE 2005 KOREA(CEBIKO) INTERNATIONAL COMPETITION

Ceramic artists from around the world are invited to take part in the 3rd World Ceramic Biennale 2005 Korea (CEBIKO) International Competition. This grand-scale international event participated by the world's finest ceramic artists focuses on defining new values and creative direction for 21st century ceramics.

This International Competition, one of the main events of the World Ceramic Biennale, will be held from April 23 to June 19, 2005 in which ceramic artists from across the globe will compete in categories of "Ceramics for Use" and "Ceramics as Expression." All ceramic artists are eligible to participate, and the judging panel will comprise venerated ceramics experts from each continent. The winners of the competition who show exceptional talent will receive the largest cash award ever conferred (Grand Prize: KRW 60 million, Total: KRW 213 million) to encourage their spirit of creativity and contribute to the development of ceramics art around the world. Fresh and original works by brilliant artists are expected to be entered at the 3rd CEBIKO International Competition opening a new horizon for 21st century ceramics.

## Categories

### 1) Part I : Ceramics for Use:

All types of ceramic wares including jars, vases, vessels and dishes and ceramic pieces or designs that contribute to the development of aesthetic or functional ceramics.

### 2) Part II : Ceramics as Expression:

Pure formative art such as ceramic sculptures and installations using diverse ceramic techniques.

## Entry Qualification

Any individual or group regardless of age, gender or nationality may enter. There will be no size restriction, however no more than three (3) submissions combined in both categories per entrant will be accepted.

## Official Languages: Korean, English

## Entry Application

### 1) Acceptance Period for Preliminary Slide Selection :

August 23, 2004 (Mon.) ~ October 15, 2004 (Fri.)

Attachments: One copy of entry application

- One front-view color photo of entry (3" x 5" )

- Two 35mm color slides taken from different angles

※ Mounting (paper or plastic) is necessary to enable slide screening

### 2) Acceptance Period for Final Selection Based

on Examination of Actual Art Works :

December 13, 2004 (Mon.)~January 8, 2005 (Sat.), 10:00~17:00

## Selections and Notification of Result

The results of the Preliminary Selection will be announced on November 15, 2004 and the Final Selection on February 3, 2005 through the WOCEF website and daily newspapers and notified individually.

## Exhibition and Awards Ceremony

Awards Ceremony: April 23, 2005 (Sat.)

Exhibition Period: April 23(Sat.)~June 19(Sun.), 2005, open daily except Mondays

Venue : Icheon World Ceramic Center

## Awards

The winner of the Grand Prize will be selected from the best of both "Ceramics for Use" and "Ceramics as Expression" categories. All other awards shall be apportioned equally among both categories.

<b>Grand Prize(1)</b>	<b>KRW 60 million (≒US\$ 50,000)</b>
Gold Prizes(2)	KRW 20 million ea.
Silver Prizes(4)	KRW 10 million ea.
Bronze Prizes(6)	KRW 6 million ea.
Special Prizes(8)	KRW 4 million ea.
Judge's Choice Prizes(5)	KRW 1 million ea.
Selected(Multiple)	Diploma

Winners of the Grand Prize and Gold Prize will be invited to the Award Ceremony at the expense of WOCEF.

## Submission of Applications

Office for International Competition, Exhibition Department

of World Ceramic Exposition Foundation

Icheon World Ceramic Center

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Tel: +82 31 631 6512 Fax: +82 31 631 1614

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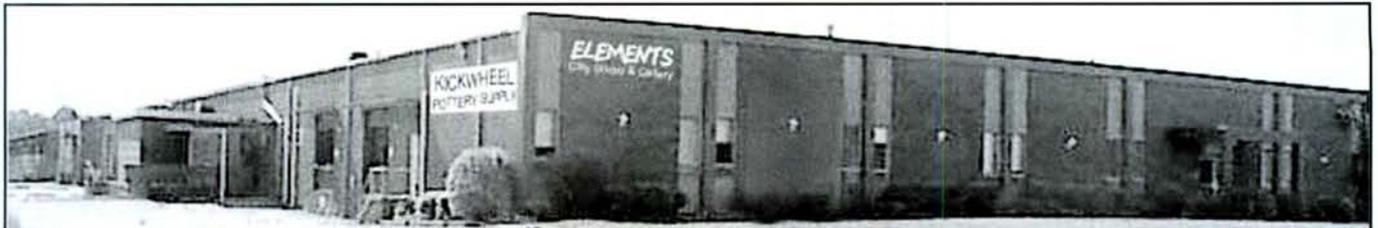
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# Ceramics

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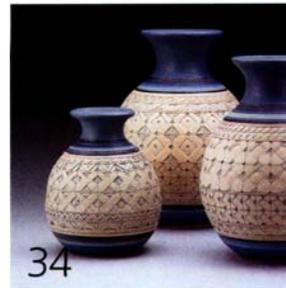
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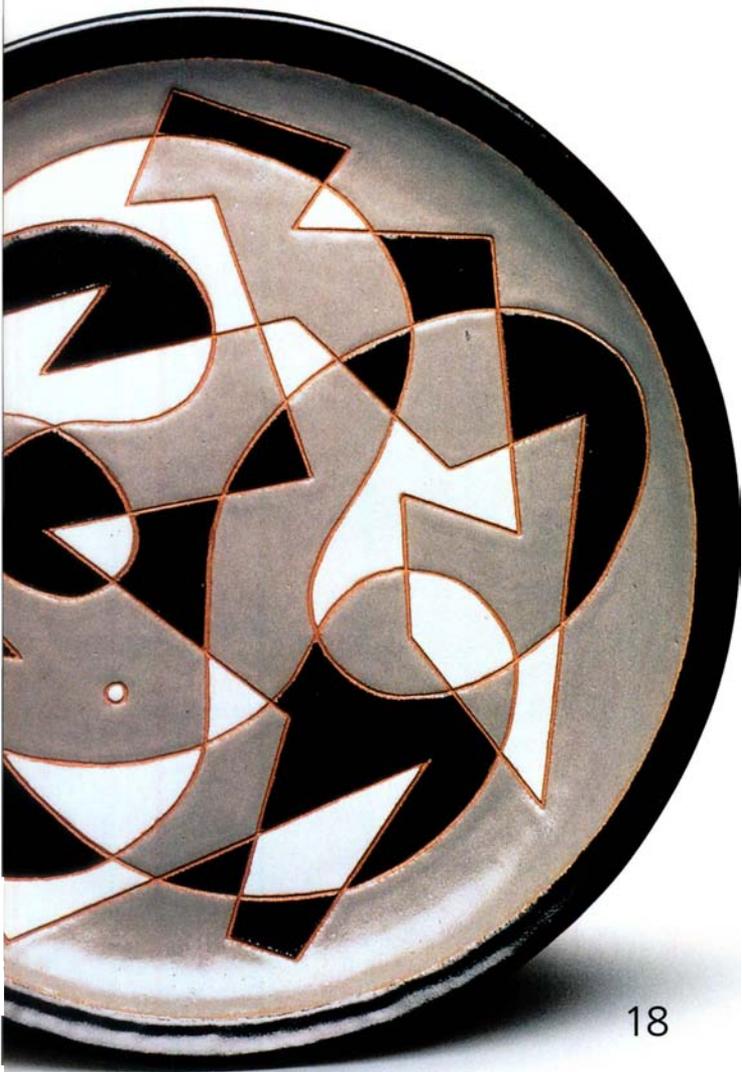
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*Photo: Robert Bruce Langham III*



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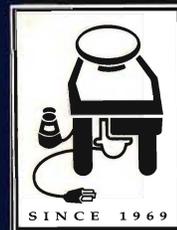
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*Students from Verona Area High School, Verona, Wisconsin, work with AMACO® glazes, Brent® Slab Roller, Hand Extruder, and Brent® potter's wheels during a recent ceramics class.*



# letters

## Connections from Coverage

The December 2003 issue of *Ceramics Monthly* arrived and I just had an opportunity to look at it. Fantastic! The piece in the Upfront section about my partner Ivar Mackay has already resulted in several positive e-mails from makers and collectors in the United States, as well as offers of representation—quite amazing and uplifting.

*Ceramics Monthly* is an excellent magazine, beautifully presented and strongly contemporary, but at the same time approachable and informative, lacking the frigidity that seems to afflict many art publications. Looking through the pages, I was struck by the high proportion of images illustrating handbuilt and figurative work. Does this represent a national trend in the U.S.? In Britain, there has been a steady decline in the number of student throwers in higher education. Health and safety issues in schools, modular teaching regimes

and a general societal apathy toward anything that requires a long-term commitment (the quick-burn syndrome) are partly to blame. But so, perhaps, is the teaching establishment for appearing to devalue the role of throwing in contemporary ceramic art. How very narrow-visioned. I guess that, while this is a worrying issue for people who wish to sustain traditional skills, it means that those potters who still throw are becoming something of a novelty!

*Francesca Wedel and Ivar Mackay,  
Shire Pottery Gallery and Studios,*

Alnwick, Northumberland, England



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## Good Mix

The people who complain about functional and nonfunctional clay have blinders on. The world would be so boring if we only had one glaze. A mix is good.

*Gary Gall, Cambria, CA*

## Good for School

I look forward to my next issue each month. Your publication has assisted me throughout my school career and given me many quiet evenings reading with pleasure.

*Lisa Holiga, Dekalb, IL*

## Revolution

A couple of issues ago, a Comment author lamented the lack of fervor in the ceramics community and asked when and where the "Revolution" would begin ["So You Say You'd Rather Not Have a Revolution?" CM, June/July/August 2003]. I believe it has begun. Grayson Perry, a cross-dressing ceramics artist, has just been awarded the Turner Prize for contemporary art in London. "I think the art world had more difficulty coming to terms with me being a potter than my choice of frocks," Perry said. Let the turmoil begin!

*Patty Fernandez, North Hills, CA*

## Ever-Changing Styles

I have been a subscriber for 30 years. I have enjoyed the improvements and coverage to meet the changing styles and attitudes of potters. Thank you for your good work!

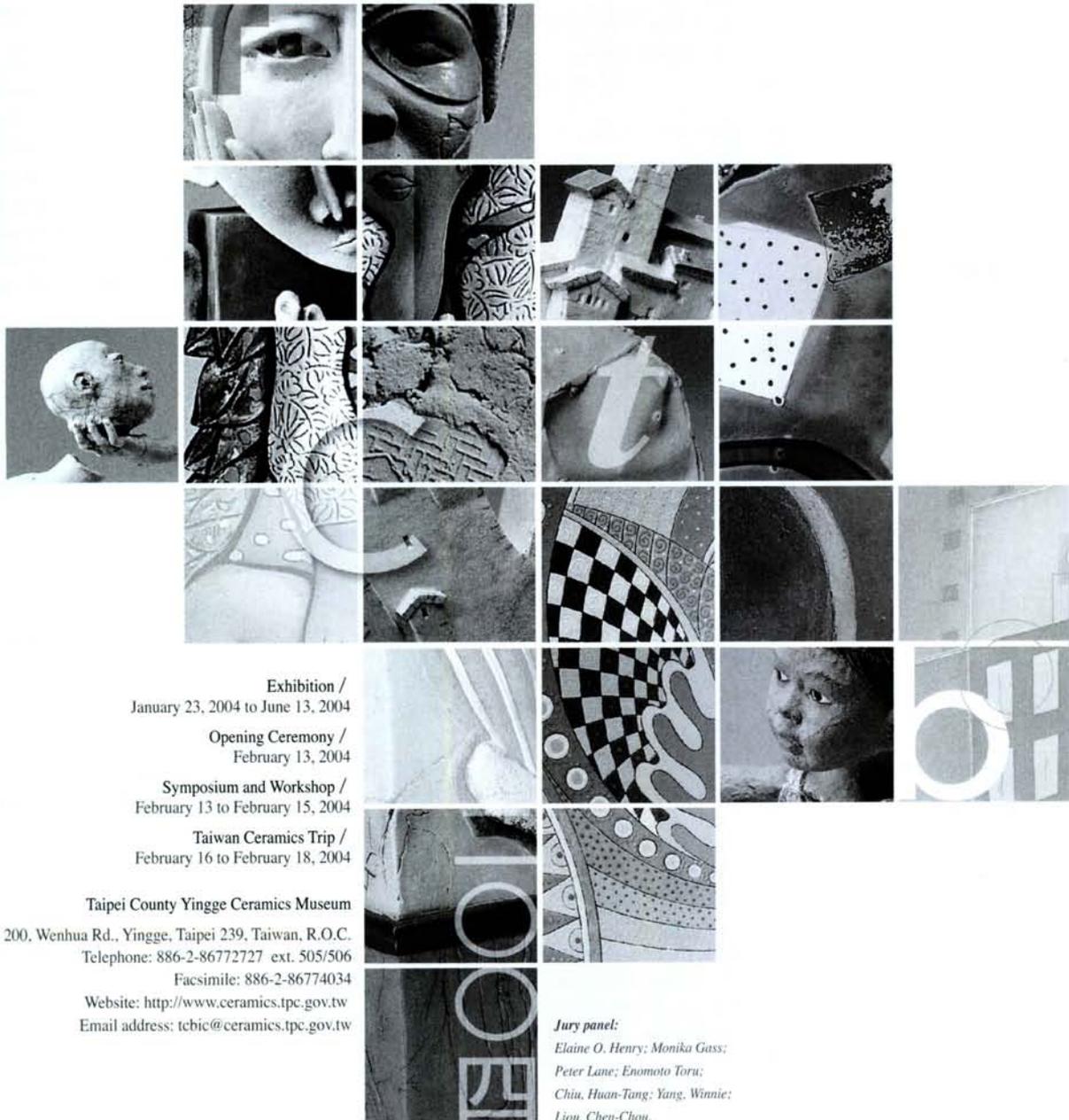
*Mary Ann Predebon, Houghton, MI*

## Accessibility

I think you cover a wide range of topics. Your issues are quite inspiring. The artist profiles are not always as critical as they could be—a bit too conversational, almost provincial. Overall, though, I want to congratulate you on an excellent and wide-ranging magazine that feels personal, not

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**Jury panel:**

Elaine O. Henry; Monika Gass;  
Peter Lane; Enomoto Toru;  
Chiu, Huan-Tang; Yang, Winnie;  
Lion, Chen-Chou.

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## letters

corporate. It is accessible enough to someone like myself, who has only been involved in pottery for three years (alongside a full-time teaching job in architecture), and, I trust, it is informative enough for the seasoned professionals.

*Eleni Bastea, Albuquerque, NM*

### Great Pleasure

As I grow older and refined by time, more aware of the demands on my life by family and responsibilities, I still find great pleasure in submersing myself in *Ceramics Monthly*. It can stir my soul, and many times calms me at day's end.

*David Cole, Oak Ridge, NC*

### Expanding Ideas

I have really enjoyed every issue. I always find something of interest and helpful in my development in ceramics. I have been able to take some basic ideas and expand on them to make my work unique. Keep up the great work.

*Sharon G. Hamilton, Rising Sun, MD*

### A Remembrance

What sad news to learn of Michael Casson's death at his home in England. Mr. Casson had a huge impact on me and my work. In the summer of 1977, I was lucky to be part of a group of students who had met for several previous summers for two-week workshops with Karen Karnes. That year, Casson was the leader. For two weeks, about 20 of us worked together under Casson's guidance and direction. In the evenings, we shared dinners and watched slide presentations by each of the members. In the end, I felt that I learned more from Casson and his joyful, courageous approach to life than simply how to handle clay. He was so very full of energy, open to any of our questions and concerns, completely at peace with himself. One rainy afternoon, we all marveled at how he, at the age of 53 (my age now), flew like lightning as he ran the 50 yards or so from the studio and jumped down a ledge with a dazzling smile to join us in the dining room for some after-work drinks.

Casson was generous with his time as a teacher. He talked fondly of his years running the Harrow Studio Pottery Course in England. When I wrote to him, several months after the workshop, for advice on whether to move toward teaching or concentrate on being a studio potter, he en-

couraged the latter. It was advice that I valued and followed, spending the next 12 years working solely in the studio. It gave me years to totally devote myself to developing my own work. Later, as my own work with clay had grown and matured, I was able to come to the classroom with much more to offer.

Over the years, I would see Casson on his occasional visits to the U.S. He would always greet me with a huge smile, asking about my pottery and how my work was going, curious about sharing experiences with me not only as a student but a colleague. What a generous, gentle man. What a gift to have known and worked with him.

*Rick Malmgren, Lothian, MD*

### A Little Bit of Everything

*Ceramics Monthly* keeps me inspired to explore the many facets of clay. In the past year, I have moved from wheel-thrown stoneware to low-fire tilework to mosaics to handbuilding techniques. Keep it coming!

*Amy Dishell, Salt Lake City, UT*

### Feeling Connected

As a solitary studio potter, I find your publication a much-needed link to the outside world of pottery. I would feel disconnected without you.

*Pamela Haymond, Elgin, IL*

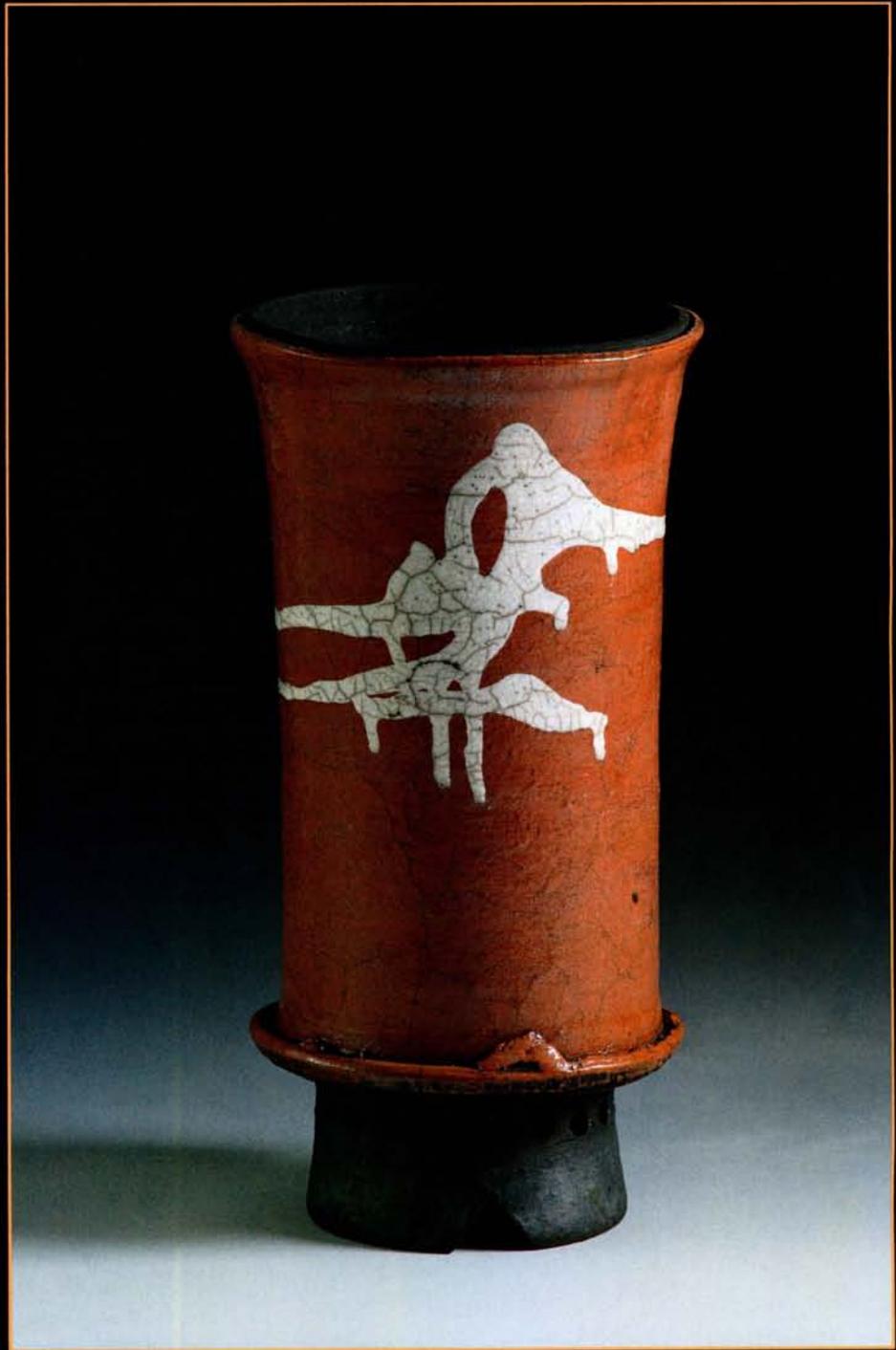
### Corrections

In the December 2003 Letters, it was stated that contributions to Oregon potter Hiroshi Ogawa for fire relief would be tax deductible. They are not.

On page 56 of the January 2004 issue, the work attributed to Valerie Alonso-Mauron is actually "Put Space in a Dish," 60 centimeters (24 inches) in width, by Minyoung Son, Goyang, Gyeonggi-do, South Korea; silver prize for use. On page 57, the work attributed to Rudy Autio is actually "Down 2000," 56 centimeters (22 inches) in height, by Fausto Salvi, Milano, Italy; silver prize for expression. The work attributed to Arnold Annen is actually untitled, 2.5 meters (8 feet) in width, by Steven Hudson, South Hobart, Tasmania, Australia; silver prize for expression.

In keeping with our commitment to providing an open forum for the exchange of ideas and opinions, the editors welcome letters from all readers; some editing for clarity or brevity may take place. All letters must include the writer's full name and address, but they will be withheld on request. Mail to *Ceramics Monthly*, 735 Ceramic Pl., Westerville, OH 43081; e-mail to [editorial@ceramicsmonthly.org](mailto:editorial@ceramicsmonthly.org); or fax to (614) 891-8960.

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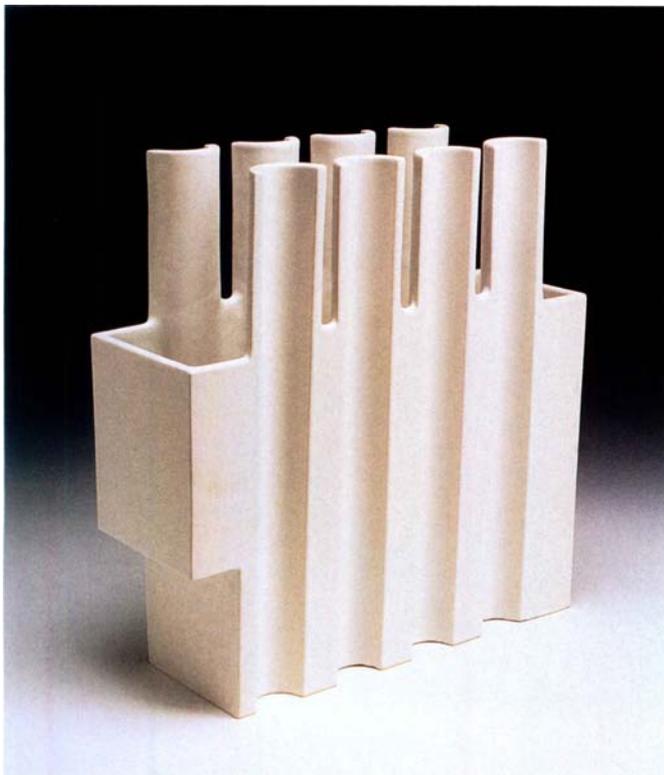
# upfront

## Talent Search

Looking for an opportunity to show your work to the world? This May, *Ceramics Monthly* will again publish a photo spread featuring the works of emerging clay artists. Anyone actively pursuing a career in ceramics (full or part time) for 10 years or less is eligible. To be considered, submit up to five professional-quality, original (not duplicate) slides or transparencies (submissions of more than five images will not be considered), with cover letter, full descriptions of works, artist's statement and resume, to Emerging Artist, *Ceramics Monthly*, 735 Ceramic PL, Westerville OH 43081. Submissions must be received by February 27. Please include a padded envelope with appropriate postage for return of images.

## Esther Stasse

Ceramic objects by Esther Stasse are exhibited through February 14 at Galerie Carla Koch in Amsterdam, Netherlands. Stasse restricts herself to making a few basic forms (sphere, cylinder, etc.), from which she



Esther Stasse vessel, 33 centimeters (13 inches) in height; at Galerie Carla Koch, Amsterdam, Netherlands.

removes sections, closes openings, then assembles. The elements are cast from molds. In her recent works, Stasse has experimented with leaving out forms rather than adding more onto a piece.

## Record Auction Price for Designer's Work

Two of Cleveland, Ohio, artist Viktor Schreckengost's "Jazz Bowls" were sold during the second week of December 2003 at separate auctions in New York City. The Art Deco "Jazz Bowls" were originally commissioned by Eleanor Roosevelt in 1931.

The first bowl sold at Christie's Auction House on December 9, 2003, for \$47,800. The second bowl sold at Sotheby's Auction House on December 12, 2003, for \$153,600. The previous record for the sale of a "Jazz Bowl" was \$121,000 for a straight-sided "Jazz Bowl" purchased from Cincinnati Art Galleries by the Cleveland Museum of Art.

## Jason Walker

Ceramic vessels by Montana artist Jason Walker can be seen through February 28 at Gallery Materia in Scottsdale, Arizona. "I find it fascinating to question how our creations, or the medium of technology, molds our perceptions and relationship to nature," Walker explained. "The current culture I live within does not emphasize our physical



Jason Walker's "Teapot," 16 inches (41 centimeters) in height, porcelain; at Gallery Materia, Scottsdale, Arizona.

connection to and dependence on nature. We persistently attempt to solve the problems of being human through technological means, with hopes of easing the pain of mortality. Behind every human invention are underlying messages that shape and restructure every aspect of our social interdependence and personal daily lives.

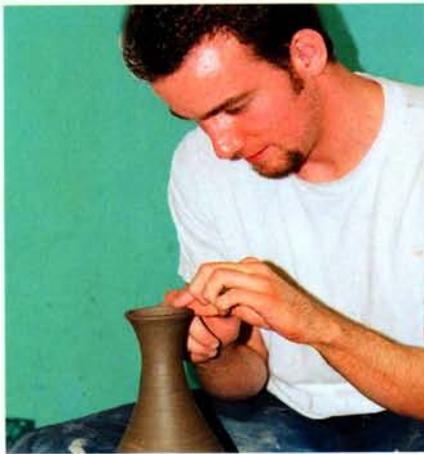
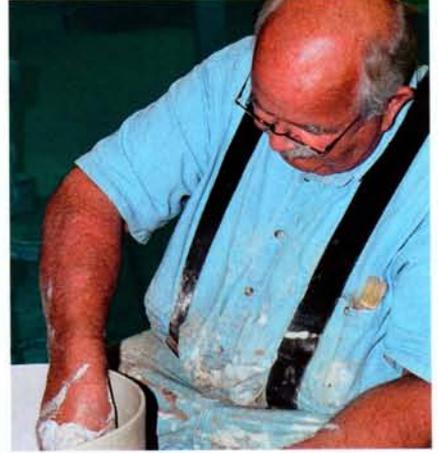
"The current ideology is reliant upon technology and it promotes disembodied activity, such as television, computers and motor transport. The gap between manmade and natural is ever increasing. In fact, in our language, nature is defined in two categories: that which we are a part of and that which we are not.

"I play with these ideas, combining two-dimensional imagery with three-dimensional form," Walker noted. "Functional pottery is the perfect conduit for my ideas, because of its accessibility and its history as one of the earliest technologies. Light bulbs, plugs, power lines and pipes that grow from the earth are common images found in my

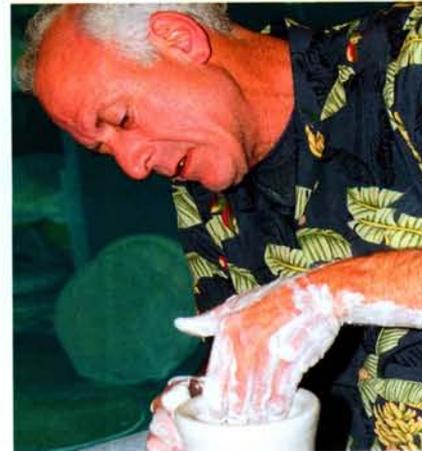
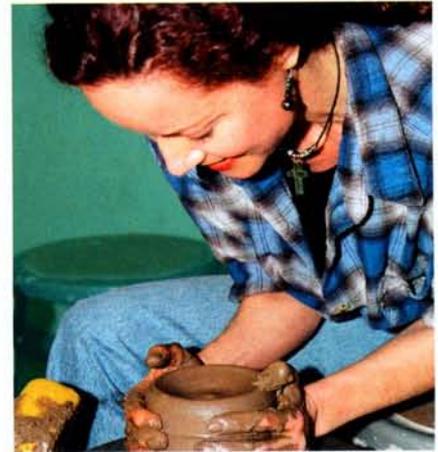


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photos by susan myers

## upfront

work, juxtaposed with birds, insects and more organic matter, such as trees and leaves. ... I draw the small things of nature large and the huge creations of man small. I want to show how we influence the landscape, the nature."

### Jim Koudelka

"Carnival: Playful Porcelain Pots," an exhibition of functional soda-fired forms by Oregon artist Jim Koudelka, was presented recently at Fifth Element Gallery in Portland, Oregon. "Carnival" is the first series of functional pieces by Koudelka. The forms are "my interpretation of the overall sensations of the sounds and sights of a carnival spectacle manifested in and on functional vessels," he noted. "I use bowl forms to represent the arenas, tents and gathering places of the carnival. The jars, bottles and cups are the performers and participants. A variety of playful



Jim Koudelka's "Carnival Roly Poly Jar," 15 inches (38 centimeters) in height, soda-fired porcelain; at Fifth Element Gallery, Portland, Oregon.

line drawings, geometric shapes, patterns and vivid colors also reference the visual environments, activities and participants of the exuberant carnival atmosphere."

Koudelka's functional works "represent an interest in the plastic nature of ceramic materials and processes, and my response to them. This manifests itself through the spontaneity and directness with which I throw, alter and decorate the pieces. Each piece is a painting in the round, with the form becoming a sculpted three-dimensional canvas.

"The richness and complexity of each vessels surface involves at least seven steps: the lines are impressed in the clay; the pieces are bisque fired; stains are applied and wiped off; areas are resisted with wax; a soda-vapor-responsive flashing slip is applied; portions are again wiped away and a variety of colored glazes are hand brushed in a painterly fashion to complete the canvas. The final step involves firing in a high-temperature (Cone 10) kiln, into which sodium is introduced. The sodium melts and the resulting vapors interact with the surfaces, creating unique effects on the clay, slips and glazes."

### Biennial Competition in Pittsburgh

by Jim Weaver

The fourth national biennial competition and exhibition "Transformation 4: Contemporary Works in Ceramics" is on view through February 28 at the Society for Contemporary Craft (SCC) in Pittsburgh, Pennsylvania. The exhibition honors the Society's late founder Elizabeth R. Raphael. The three earlier biennials focused on glass, wood and small metals. This year's winning artist, SunKoo Yuh of Macomb, Illinois, received \$5000, plus a purchase prize and a showcase exhibition of ten additional pieces.

The 29 exhibiting artists were selected from over 200 entrants. Jimmy Clark, former director of the Clay Studio in Philadelphia, and one of five jurors, commented, "There were many new ideas and fresh approaches. The exhibited works include many figurative pieces and bold artistic expressions. Contemporary ceramics artists continue to 'loosen up' and are no longer concerned with following



SunKoo Yuh's "The Memory of Pikesville, Tennessee, 2003," 34 inches (86 centimeters) in height, handbuilt porcelain with glaze

# GEORGETTE ORE AND RASCAL WARE . . . back again for the first time.

Georgette Ore is vague about her age and her past, except to say that she was born in the South and grew up on the Gulf. A guess puts her somewhere between middle age and early retirement, depending on the light and time of day.

She has worked in the pottery field for some time, moving frequently and living an artist's life as America's perpetual guest.

Ms. Ore explains that the recent bent of her pottery has been inspired by a line from the classic motion picture, *The Graduate*, wherein it is suggested to Benjamin that the future is in plastics. She treats clay as if it were plastic—heated and malleable. Her pottery appears to be offhanded and, to some eyes, even inept. Yet, upon careful examination, it is clear that each vessel begins as an exquisitely wheel-thrown piece of work that is then animated and transformed by the power of her imagination and her wily fingers.

Ms. Ore has remained single, but admits to having a fondness for her new employer, Junior Bucks. They met on the Internet in a feldspar chat room.

Mr. Bucks founded the Rascal Ware Pottery several years ago. To date, this venture has enjoyed no particular success. He recently hired Ms. Ore in an attempt to turn Rascal Ware into "well . . . something desirable." As to her inspiration concerning plastics, Mr. Bucks says that while this may be true, he himself has noticed a profound change in Ms. Ore's work since she began taking a prescribed medication on a daily basis. He also reports that she no longer complains about the heat in the studio. Good thing, that. Always a gentleman, Mr. Bucks has no comment on her wily fingers.

Ms. Ore has been asked if she knows of, or is related to, the famous American potter, George Ohr. She says that one side of her family has a legend that there is a connection between the Ores and the Ohrs. The discrepancy in the spelling is attributed to the Immigration Service, an alcohol treatment sanitarium or unregulated voting practices in a large rural county—all depending on who is telling the story. At best, she figures she could be a grand niece once removed by a second marriage. Nothing to brag on there.

Commenting on the similarities of their pottery, she observes that "Rascal Ware is to George Ohr as Twain is to Poe." She won't elaborate further.

As to a life spent in the art-pottery business, she thinks that it is wonderful, but more complex and demanding than most people recognize. "After all," she says, "ceramics today has become extremely pluralistic and you can't really tell the difference between the theory of the post-modern narrative and a good practical joke. Maybe there is no difference. It's just too ironic. Young artists and potters are drawn to irony because it often signifies real content. But after you've lived enough of it, you run the other way, because irony can also suggest that the hand of God has been dealing from the bottom of the deck. That's an unpleasant thought—it tests my theology, breaks my heart and gives me a headache. I'm better off sticking with plastic clay and my wily fingers."

Ms. Ore averts her eyes when she talks about irony. One is left to wonder if she intends to stick with Mr. Bucks.

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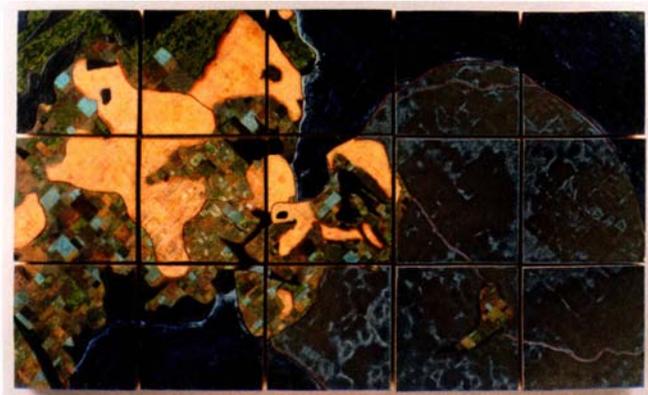
arbitrary rules. There is a respect for craftsmanship, . . . but a breaking away from the restrictions of the past. There is a much wider palette today, and eclecticism is the trend. New artists are emerging and finding their own voices. And that's a good thing."

Yuh's winning entry is an imaginative figurative grouping in porcelain. The artist describes his work as a means of transformation from interior images to tangible sculpture. First, Yuh draws images from his memory, intuitively and spontaneously, with ink and brush. Then, after studying his drawings, he selects a few images to make into clay sculptures. "I want my work to express my inner emotions as well as to communicate to others," he said.

Colorado ceramist Kim Dickey's terra-cotta and majolica sculpture "Rosebud Bush" was striking not only because of its size, but because of the unusual attention to detail and use of color. Dickey's work is a reinterpretation of the ceramics tradition called bocage, closely clustered porcelain flowers used as decorative devices.



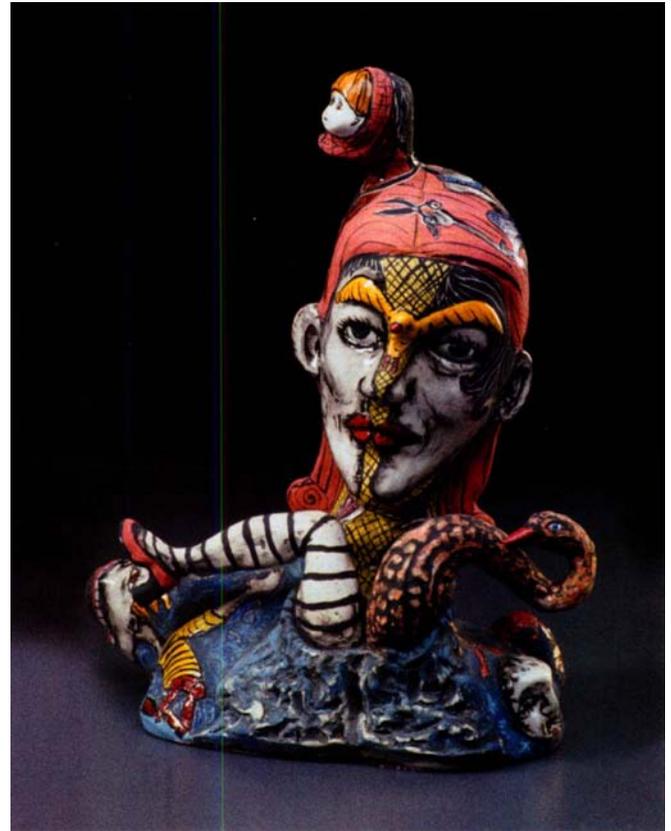
Kim Dickey's "Rosebud Bush," 33 inches (84 centimeters) in diameter, terra cotta with majolica glaze, mounted on a wooden base.



Gary Carlos' "The Kiss," 40 inches (102 centimeters) in width, low-fired wall-mounted tile.

California artist Gary Carlos' low-fire tile wall piece "The Kiss" is visually deceptive and requires close inspection. Carlos overlays topographical maps with images that connect with nature, history, mythology, popular culture and social politics. "It is this view from above that best illustrates our world, not a series of boundary lines, but a complex, fragile living entity," he says. In this work, Carlos recreated a scene from the film *Planet of the Apes*.

Pittsburgh artist Laura Jean McLaughlin's porcelain sculpture "Down to the River" is a significant departure from her earlier work and was inspired by a workshop with Sergei Isupov at Penland



Laura Jean McLaughlin's "Down to the River," 16 inches (41 centimeters) in height; at the Society for Contemporary Craft in Pittsburgh.

School of Crafts in North Carolina. "Working on this piece was extremely exciting and somehow freeing of psychological and emotional expectations," she stated.

In addition to Clark, exhibition jurors included Janet McCall, executive director of SCC; Thomas Piche, Jr., assistant professor of art and design at Syracuse University; and Margaret and Catherine Raphael, both artists, and daughters of SCC founder Elizabeth R. Raphael. A 36-page exhibition catalog contains photo documentation and artist information and is available from SCC. More information on the Society of Contemporary Craft is available at [www.contemporarycraft.org](http://www.contemporarycraft.org).

### Juried Exhibition of Plates in California

"California Plates," a juried exhibition of 36 ceramic plates, was on view recently at Tierra Solida: a clay art gallery in Santa Barbara. Among the award winners selected by juror Otto Heino was "Achromatic Curves and Corners" (shown on page 20) by Kelseyville, California, artist Barbara Kristin Voorhies. The wheel-thrown, stoneware plate with incised surface was awarded honorable mention. "The linear aspect of my designs contributes to [the work's] vitality by creating a feeling of movement and energy," Voorhies commented. "Even more important is contrast. I usually start with a curving line that I contrast with its opposite, the angular (either rectangular or triangular).

"I draw on top of the curves, allowing them to influence where the new line travels and forms angles. In 'Achromatic Curves and Corners,'

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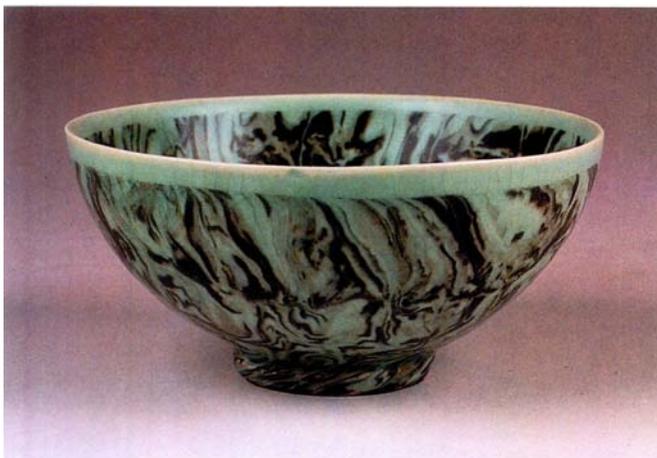


Barbara Kristin Voorhies' "Achromatic Curves and Corners," 14 inches (36 centimeters) in diameter, \$600; at Tierra Solida: a clay art gallery, Santa Barbara, California.

I emphasize contrast again with my choice of black, white and gray values to define the shapes from the interacting lines. For me, harmony means a sense of overall completeness as well as accord between the parts. This is achieved in part by the balanced location of the different sizes of shapes and the balanced location of the colors, textures or, in this case, values. Also important is the fact that the lines themselves have no beginning or ending."

### Shin Chul

Marbled ware by Korean artist Shin Chul was on view recently at Tong-in Gallery in New York City. A ceramics teacher at Chungkang College of Cultural Industries, Shin has been working with marbled clay since the late 1990s. Through his work, he hopes "to capture the beauty of



Shin Chul bowl, 16 centimeters (41 inches) in diameter, marbled clay; at Tong-in Gallery, New York City.

nature with a modern touch." To create his forms, he uses a variety of clay bodies, along with many different marble patterns. Recently, he has been firing the works with celadon glaze.

### Eva Zethraeus

"The Nature of Things II," an exhibition of porcelain forms by Eva Zethraeus of Gothenburg, Sweden, will be on view February 14-March 10 at Reforma Craft in Karlstad, Sweden. "There is an old expression in Japanese: *Kakomittote mederu*, which, translated freely, means 'frame and appreciate.' It refers to when, in ancient Japan, gardens were created by simply framing nature with a fence in order to appreciate them. The expression is a vivid description of my experiences during my recently finished artist-in-residence program in Japan," Zethraeus explained.

Zethraeus spent three months at Togeinomori Ceramic Center in Shigaraki, where she "began to appreciate what is important in my work by framing time and space. I was detached from my usual day-to-day distractions. This lets me concentrate purely on ceramics. Surfaces and textures that I hadn't noticed earlier became clearer and more significant because I had a limited amount of time. I had to focus and put limitations around my work.



Eva Zethraeus' "Coral," to 20 centimeters (8 inches) in height, thrown and altered porcelain; at Reforma Craft, Karlstad, Sweden.

"The result: my own version of *kakomittote mederu*—a garden for reflection and contemplation. A defined surface, with small fluctuations in glaze color and surface structure, combined with the elastic and unique qualities of porcelain, grows into a landscape. Like a framed garden, the work quietly leads inward and challenges you to contemplation in the experience of the small nuances."

### Mark Gordon

Ceramic sculpture by Wilson, North Carolina, artist Mark Gordon can be seen through February 26 at the Renner Union Art Gallery at Bethany College in Bethany, West Virginia. "My first experience making modular objects was with bricks, in 1975, when I joined the Country Woodshop, a crafts cooperative in Marshfield, Vermont," Gordon commented. "There, I had the opportunity to build a large wood-burning kiln, a project that began with making 500 clay-and-sand refractory bricks made with the Cinva-ram, a simple, levered brick press developed for the Peace Corps in Columbia.

"Bricks have been handmade for millennia. I have seen 10,000-year-old mud brick from Jericho and have photographed traditional brickmakers in Egypt, Morocco, Spain, Portugal, Venezuela and Argentina. In Upper Egypt, rural Egyptians use Nile mud, sugarcane chaff

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Photo by Anna Ferguson

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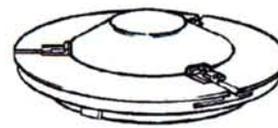
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## upfront

and ashes to make brick in simple wooden molds. These bricks are fired in loosely assembled scove (mortared over) kilns and then used for local construction. My module-based sculptural pieces were originally conceived in homage to their work.”



PHOTO: RON SOWERS

Mark Gordon's "Arch," 17 inches (43 centimeters) in height, glazed stoneware; at Renner Union Art Gallery, Bethany College, Bethany, West Virginia.

To make "Arch" (shown here), "a stone goblet served as the master for a plaster mold," Gordon explained. "Sawdust/perlitelstoneware clay was pressed into the mold, allowed to dry completely, and was attached to the bone-dry arch made of the same mixture." The form was glazed and fired to Cone 5, then refired with commercial glazes to Cone 08.

### Audrey Killoran

Ceramics by Canadian artist Audrey Killoran were exhibited recently at the Canadian Guild of Crafts in Montreal, Quebec. "I try to achieve the presence, simplicity and tactile appeal that I have long admired in many early, so-called primitive' art forms," Killoran stated. "The pieces,



Audrey Killoran's "Oval Box," 4 1/2 inches (12 centimeters) in height, wheel-thrown and slab-built stoneware and earthenware, burnished, with terra sigillata, sgraffito and copper, fired to Cone 06, then reduced in sawdust, Can\$250 (US\$189); at the Canadian Guild of Crafts, Montreal, Quebec.

usually composed of simple geometric elements, have the rounded corners and textures of the organic world or weathered architecture." Brushed with terra sigillata, "the surface ... is more like a skin than a glaze. Plain areas take on a black to reddish hue during the final smoke firing, while patterned surfaces emerge in a subtle range of grays."

### Juried Exhibition of Teapots

"100 Teapots 2," a national juried exhibition of 100 functional, sculptural and decorative teapots, is on view through February 15 at Baltimore Clayworks in Baltimore, Maryland. Juror Gay Smith selected works from emerging, as well as established artists that included a wide range of construction, decorative and firing techniques.



Julie Elkins' "House on a Hill Teapot," 12 inches (30 centimeters) in height, porcelain with stains; at Baltimore Clayworks, Baltimore, Maryland.

In conjunction with the exhibition, Smith led a five-day, hands-on workshop titled "Working Wet." Participants learned techniques to alter the form and surface of freshly thrown pots.

### Frederick Michael "Mick" Casson, 1925-2003

British potter Frederick Michael "Mick" Casson died December 12, 2003, at the age of 77. Casson was best known for his stoneware and porcelain tableware. He was a founding member of Craftsman Potters Association (now Craft Potters Association), which he chaired from 1963 to 1966, and he co-founded the Harrow Studio Pottery Course for professional training. In 1977, he established Wobage Farm Pottery in Herefordshire, England, and began wood and oil firing, and salt glazing.

### Roseline Delisle, 1953-2003

Santa Monica, California, artist Roseline Delisle died on November 12, 2003, from cancer; she was 50. Delisle studied art at the Institute of Applied Arts in Montreal. In the late 1970s, she moved to California, where she continued to develop the minimal, striped sculptures for which she later became known. Her work has been shown in 20 solo exhibitions and numerous group exhibitions around the world.

Submissions to the Upfront column are welcome. We would be pleased to consider press releases, artists' statements and original (not duplicate) slides or transparencies in conjunction with exhibitions or other events of interest for publication. Mail to *Ceramics Monthly*, 735 Ceramic Pl., Westerville, OH 43081.



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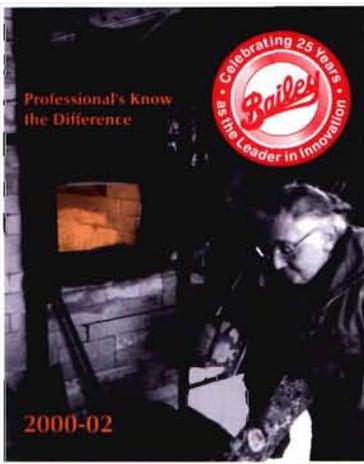
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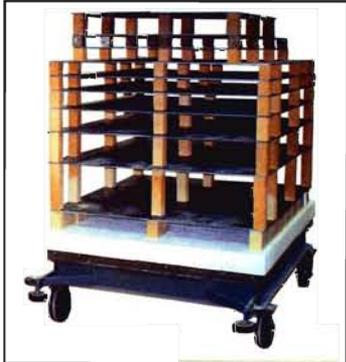
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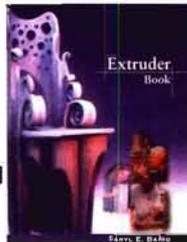
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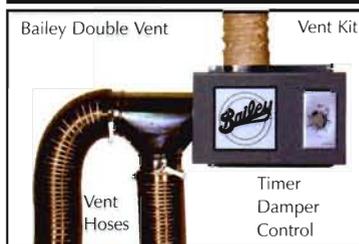
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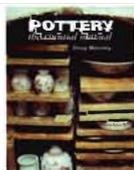
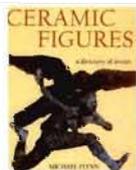
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## new books

### Lettering on Ceramics

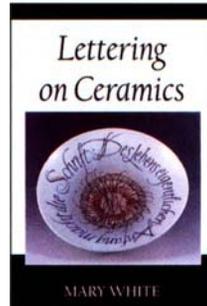
by Mary White

"Basically there are three ways to design letters on clay: on the surface, into the surface and built up on the surface," states the author of this guide. "You must keep experimenting—but always record what you do in a special notebook, not on scraps of paper because you will lose them—as I know from experience!"

The book begins with a brief history of the written word on clay and a description of the tools and materials needed. Next, various methods (brushes, sponges, stencils and resists, etc.), as well as form (slab, tiles, cubes, bowls), are discussed. White then provides an array of alphabet styles to use.

The final chapter looks at 20 artists from around the world and their use of lettering. Sylvie Ruse-Maillard of France creates ceramics that "are like poetry," says White. "They have the simplicity and spirit of Japanese thinking, but it is a personal art reflecting her life, her

beliefs, her knowledge—Sylvie's ceramics have a quality that makes you want to touch them, to caress the surfaces. Her philosophy is eastern, the



aesthetics are Oriental—simplicity, fragments of words and textures—an art of meditation like Zen." 96 pages, including bibliography, a list of suppliers, and index. 124 color and 4 black-and-white photographs, plus 13

sketches. Softcover, US\$24.95/£11.69. ISBN (US): 1-57498-216-8; ISBN (Britain): 0-7136-6264-6. Published in the United States by the American Ceramic Society, 735 Ceramic Pl., Westerville, OH 43081, e-mail info@ceramics.org; see www.ceramics.org; telephone (614) 794-5890; or fax (614) 899-6109. Published in Great Britain by A&C Black Publishers, 37 Soho Sq., London W1D 3QZ; see www.acblack.com; or telephone (44) 1480405 014.

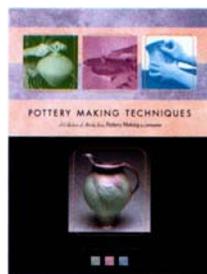
### Pottery Making Techniques

A Pottery Making Illustrated Handbook

edited by Anderson Turner

"I have come to have a real hope and vision of what PMI can be. The main thrust of that vision, for me, is of PMI as a teaching tool and a helpful reference," states Turner in this compilation of articles from *Pottery Making Illustrated*

magazine. One of the "most exciting" aspects of PMI, according to Turner, is that "each issue includes some basic concepts that may be old news to the more advanced artist. However, they are relayed with new ideas and hints included. At its best, PMI can be like a ceramics course in every issue, ideal for every level of clay artist."



Divided into three sections—throwing, handbuilding, and finishing and firing techniques—the book consists of nearly 40 articles from past issues. Topics include carving teapots, using a throwing stick, throwing square and oval plates, making a bumper-jack extruder, combining found objects with clay, glazing tips and techniques, airbrushing an abstract expression, etc. 140 pages. 144 color and 348 black-and-white photographs; 63 sketches. Softcover,

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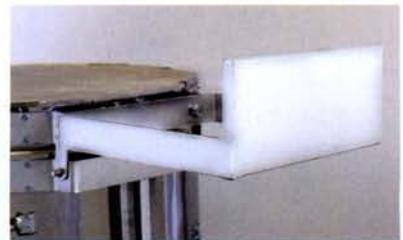


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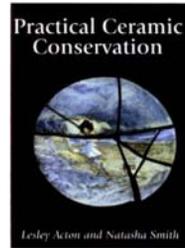
## new books

\$28.95. ISBN 1-57498-201-X. *The American Ceramic Society, 735 Ceramic PL, Westerville, OH 43081; [www.ceramics.org](http://www.ceramics.org); e-mail [info@ceramics.org](mailto:info@ceramics.org); or telephone (614) 794-5890.*

### Practical Ceramic Conservation

by Lesley Acton and Natasha Smith

"Conservators and restorers today must always work within the ethic of 'reversibility,' thereby allowing future generations the choice of undoing any previous work carried out, and therefore the opportunity to view an object in its state prior to any intervention," state the authors of this guide intended for those studying as well as practicing conservation and restoration. "It is very often necessary when repairing an object to do some research to ensure that whatever is reproduced is accurate and true to the original; in particular, this applies when replacing a missing part, and/or retouching a restored area."



Lesley Acton and Natasha Smith

The book begins with a description of ceramic materials and techniques, then ceramic repairs in the past and the present are discussed. The next several chapters cover cleaning, bonding, gap filling and casting, modeling and molding, retouching, lusters and gilding. The final chapter provides a case study on the restoration of a Sevres vase made in the early 1870s. 128 pages, including appendixes on tools and materials, and chemistry; glossary; list of resources; bibliography; and index. 146 color photographs; 6 sketches. \$37.50. ISBN 1-86126-483-6. *Crowood Press. Distributed in the United States by Trafalgar Square, PO Box 257, N. Pomfret, VT 05053; see [www.trafalgarsquarebooks.com](http://www.trafalgarsquarebooks.com); or telephone (800) 423-4525.*

### John Moyr Smith

1839-1912

A Victorian Designer  
by Annamarie Stapleton

"John Moyr Smith's life is a fascinating network of personal and professional acquaintances," states the author of this well-illustrated monograph. "Although he himself was never internationally acclaimed, or regarded as a first class 'fine' artist, the work he did was hugely admired, much exhibited and widely published

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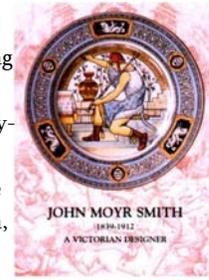
## new books

in Britain and the United States. ... He was never far away from the most influential people in whichever of the many fields he was then working, be it ceramics, publishing, architecture or interior design."

The first section of the book covers Moyr Smith's early influences, his writings and illustrations, and the various art manufacturers for which he designed. Among these were tile and ceramics companies, like Minton, for whom

Moyr Smith created designs for 20 years. "Moyr Smith's most notable contribution to the Minton companies was to the production of pictorial printed tiles," notes Stapleton. He "was the leading designer of pictorial tile series, providing eighteen series: each containing between eight and twenty-four different designs over a twenty-year period from about 1872-92."

The second section catalogs the pictorial tile series made by Minton China Works or Minton, Hollins and Co., and known to be designed by Moyr Smith. Brief descriptions are provided with each series. 80 pages, including chronol-



ogy, appendix on publications by or illustrated by John Moyr Smith, select bibliography, and index to part I. 98 color and 81 black-and-white photographs. Softcover, £18/US\$35. ISBN 0-903685-84-1. *The Richard Dennis Gallery, 144 Kensington Church St., London W8 4BN England; e-mail info@richarddennispublishers.com; see www.richarddennispublishers.com. Distributed in the United States by the Antique Collectors Club Ltd., 91 Market St., Industrial Park, Wappingers Falls, NY 12590; e-mail info@antiquecc.com; see www.antiquecc.com; telephone (845) 297-0003; or fax (845) 297-0068.*

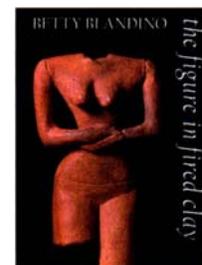
### The Figure in Fired Clay

by Betty Blandino

This well-illustrated book covers the figure, in its many forms, from 25,000 B.C. to present. Topics range from painting the figure on clay surfaces to three-dimensional modeling of funerary figures, deities, roof tiles, portraiture, plates, vases, vessels and abstract sculpture.

"My subject, the figure in fired clay, is a very wide one, and in considering it, the first thing that sprang to mind was a medley of visual

images—disparate memories," comments the author. "So images, however random, are the life-blood of this book and it is on these that any structure, however generalized and imperfect, has been built." 144 pages, including bibli-



ography and index. 79 color and 41 black-and-white photographs. £25/US\$42.31. ISBN 0-7136-5205-5-4&C Black Publishers, 37 Soho Sq., London W1D 3QZ; see www.acblack.com; or telephone (44) 1480 405 014.

### Tiles and Tilework

by Alun Graves

"The flat surface of tiles provides an ideal base for decoration," states the author of this well-illustrated historical survey of European tilework. "Some designs are complete on a single tile; others are formed by repeating elements of a pattern over a number of adjacent tiles. Panels of tiles are also frequently used as a base for pictorial compositions, which pay little regard to

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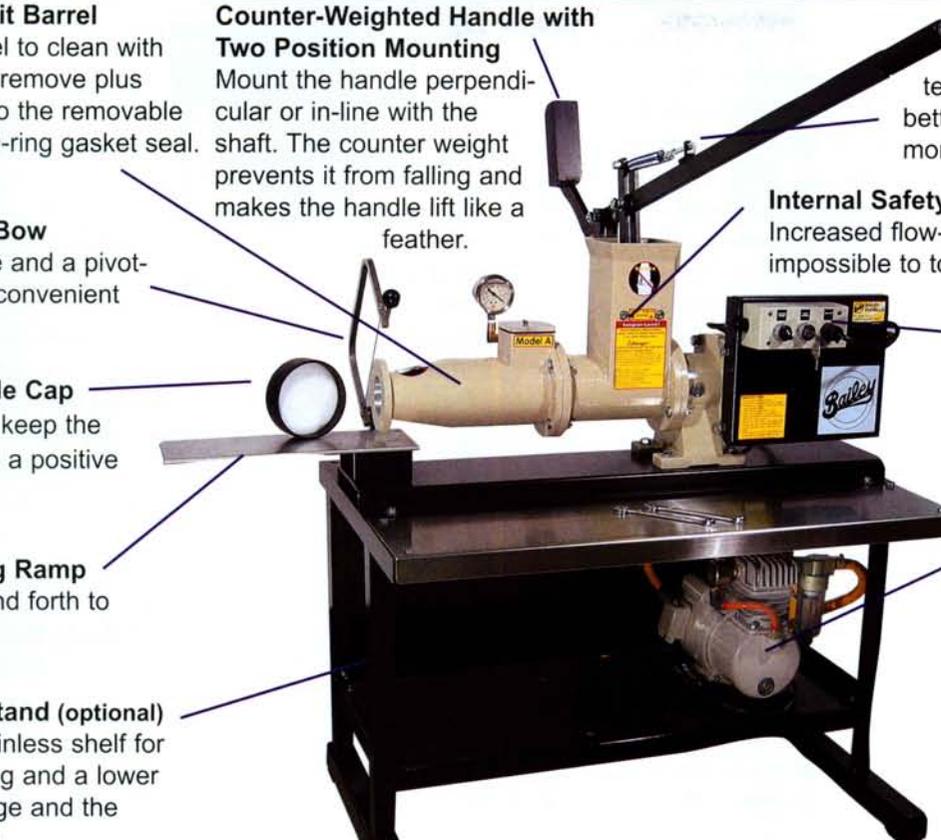
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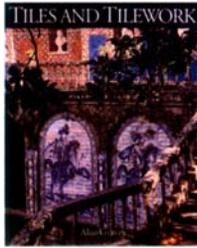
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## new books

the modular nature of the medium. In all cases, however, single tiles are essentially fragments of a larger whole, and knowledge of how the tiles were originally set is thus essential to our appreciation of the decorative impact of the scheme and our understanding of its function."

Northern and southern medieval tiles and tilework are the subjects of the first two chapters; then the book discusses the Renaissance and



migration. "In Italy, the period from around 1440 to 1530 proved to be one of the most brilliant in the history of tiles," explains Graves. "Not only was it a time of technical achievement, in which tile

painters attained astonishing levels of subtlety and refinement, and exploited to the full the gradually increasing range of colors that were available, but it also saw the introduction of a new vocabulary of decorative motifs rediscovered from antiquity, and perhaps above all,

witnessed a new level of unity in the conception of interior spaces that resulted in the closer integration of elements such as tiled floors within decorative schemes. By the start of the 16th century, the direct or indirect influence of Italian potters was to be felt at tile production centers throughout Europe."

Delftware and its influences are discussed in the succeeding chapter; finally, industries and revivals are covered, including Islamic influences. A 19th-century tile factory and inlaid tile manufacture. 160 pages, including bibliography and index. 207 color and 17 black-and-white photographs. \$45. ISBN 0-8109-6598-4. *Harry N. Abrams Inc., 100 Fifth Ave., New York, NY 10011; see www.abramsbooks.com.*

### Sally Bowen Prange

This nicely illustrated monograph includes examples of the artist's work from 1980 to 2000. The images are categorized by series—Edgescape vessels, Barnacle vessels, sculpture, lusters and topographs. Prange uses various glazes, including lusters, volcanic and crystalline matt.

"Being a ceramist," states Prange, "is a union of my fondest subjects since childhood; the excitement of volcanoes in my science studies,



the sights and sounds of water living near Lake Michigan, and the hobby of collecting and studying the geology of rocks and minerals.

"Symbolic ideas permeate my work in various ways... in the forms and in the decorations of these forms. I work in series I like to think of each of these series as theme and variations like musical form, the repeated and/or altered statement of one basic idea.

"My progression with clay has brought me to porcelain. ... Porcelain loves water as I do. ... In addition, the whiteness of porcelain allows color to be pure and direct\_\_The intense heat of the kiln transforming the clay into rock is so powerful, I feel as though my ceramic pieces are themselves small geological formations." 64 pages, including introduction by Elaine Levin. 30 color photographs. Softcover, \$20, includes shipping and handling. *Prange Pottery, 6421 Heartwood Dr., Chapel Hill, NC27516; e-mail sallybp@mindspring.com; telephone (919) 942-8887; see www.mindspring.com/- sally bp.*

*When he's not fly fishing, Carl Block of Flatland Pottery is making jugs. He uses Trinity Ceramic Supply's Terra Cotta. Carl will tell you that Trinity is the only other way to fly.*

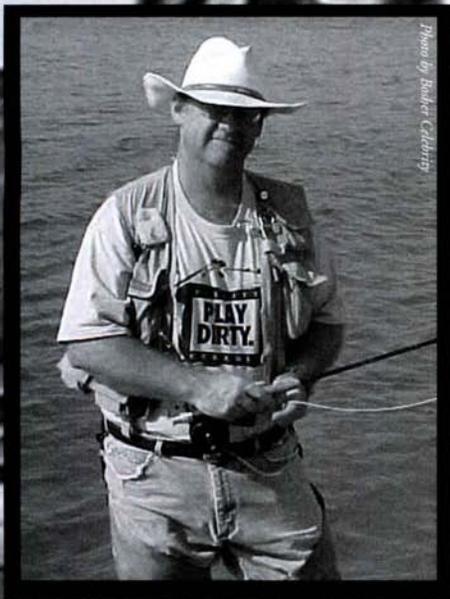
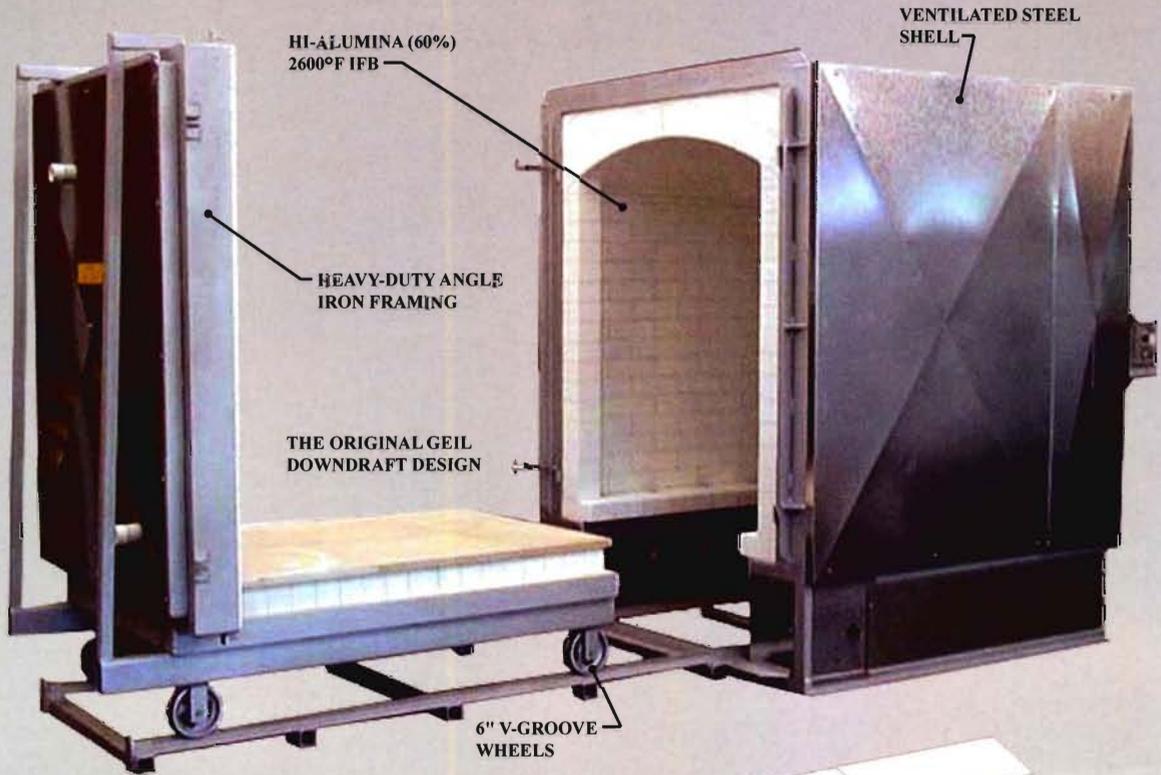


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by Don Hoskisson

Pitcher, 11 inches (28 centimeters) in height,  
colored porcelain, fired to Cone 9.

I am still absolutely fascinated with what you can do with and add to clay. The 35 years I've spent exploring clay surfaces and forms have led me in many directions in my work. Add to that a love of pattern and the allure of the desert country in the Southwest, and you have the first insights into the joy I find in making things with clay. I should mention that I am a low-tech toolmaker. I make most of the tools I use, including pin tools, trimming tools, texturing tools, pottery wheels, gas kilns and a couple of recumbent bicycles (the bikes are not clay tools, but riding them is my way to relax). I find many of my ceramics "tools" in kitchen stores, gadget stores and in the kitchen.

The street-sweeper blade is my favorite trimming tool. My students have heard that many times. One time, a student chased down the street-sweeper machine to ask for a blade—and got one. I have never owned a commercial pottery wheel. I had a lot of parts left from fixing a couple of washing machines once, as well as pieces of potter's wheels. I had a feeling there was a wheel in all that stuff. After several "washing machine" wheels and a personal challenge to make a very inexpensive wheel, I designed and built a \$20 wheel. It was also made from washing-machine parts and, for several years, I created all my wheel work on it.

I decided to declare art as my major as I started my junior year at Utah State University in 1960. The clay, the wheel and I just did not seem compatible during that first term. "How can this wonderful medium be so difficult?" I thought. "I am every bit as smart and stubborn as the clay. I am going to win." Once I discovered I could collaborate with the clay, we began a long and interesting journey together.

I received my bachelor's degree in art in 1962, and master's of art in 1963. I taught for a year in public school, then worked for a little while as a chemist. In 1965, I moved to Hawkins, Texas, to teach at Jarvis Christian College. During the summers, I visited a good friend, Roy Purcell, in Kingman, Arizona, and rekindled my desire to be in the desert. Three years later, I moved from Texas to Tempe, Arizona, to become a graduate teaching assistant at Arizona State University (ASU). After completing my M.F.A., I accepted a position at Western Oregon University in Monmouth in the fall of 1971. I retired from Western in June 2003. My wife, Cindy, who also works with clay, says I am now ready to be a full-time potter. Yes, that has a nice sound to it.

At ASU, I collected mineral samples from Phoenix to Las Vegas to see what I could achieve using natural materials. It was

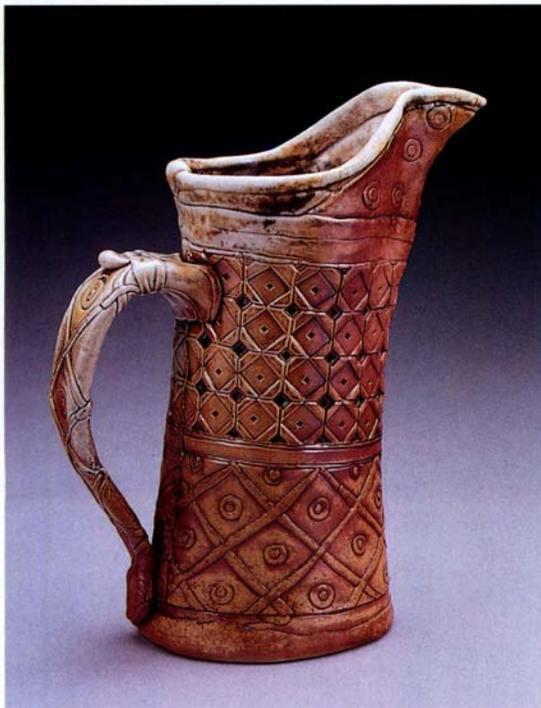


PHOTOS: BILL BACHUBER

Cup, 8 inches (20 centimeters) in height, handbuilt porcelain with colored clay and gold luster, fired to Cone 8 in oxidation.



Cups, to 7 inches (18 centimeters) in height, coil-built and stamped porcelain, wood fired to Cone 12.



Pitcher, 9½ inches (24 centimeters) in height, slab- and coil-built porcelain, wood fired to Cone 12.

part of my desire to be involved in the whole process, from raw materials to finished product. The tests and experiments were interesting, but very few useful results came from my samples.

When I arrived in Oregon, I didn't have a gas kiln, so I concentrated on Cone 06 and Cone 6 electric firings. I had used some lusters in Arizona and decided to use lusters, metallic lusters and nonceramic materials. These included flocking, leather, faux fur, felt and gold chains. I didn't want to feel limited to just clay and glaze materials. Although I love glazes, firing at Cone 6 in oxidation gave me even more incentive to explore the clay surface and what can be done with it. I concentrated on drawing, texture, pattern and stains. I used glazes for accents and interiors. Glazes can hide the surface, stains can enhance them. I became fascinated with creating clay surfaces with repeating patterns made by impressing tools into the clay or by drawing patterns on the surfaces. I stained the patterned surfaces and continued to use warm desert colors for a while. Slowly, my palette changed to the blues and greens of the Northwest.

I was happy with the electric-kiln results, but felt a real need to explore some clay and glaze colors that I thought were best achieved by reduction firing. I built a 40-cubic-foot gas kiln at my studio. I was able fire my work to Cone 7-8 in reduction.

In 1978, Mitsuya Niiyama, a potter from Japan, came to Western to show his neriage and brush techniques. I had just started using oxides to color clay. His demonstration started me off in a new pursuit to explore neriage and more uses of colored clays. Neriage takes a lot of patience, and I wanted more immediate and varied results. Although I enjoyed color, I soon explored monochromatic pieces as well.

By 1980, my colors were shifting to whites, purples, greens and blues. The patterns were becoming more complex and time consuming. I seemed to find the slowest, most time-consuming way of making things. One time, I checked and found I had my hands on the clay 18 times between wedging and unloading the finished piece. I think students want to hear that making clay objects is less complicated than that.

At the university, we fired stoneware to Cone 10 and did salt firings. Cone 10 was fairly standard at many schools, and was what our students wanted. I wanted students to have more diverse influences.

In the mid 1980s, I went back to firing my work to Cone 6-7 in electric kilns. I found that I could maintain more control over the stains and get the color of the clay to be more even. Patterns became more geometric and repetitive, impressed in the clay and stained with a pale, light-blue glaze. For this reason, I preferred porcelainous clays, and still do. Grogged clays interfered with the patterns. For years, I made my own clay bodies, but lately I have been using commercial porcelain.

In 1986, my students, my wife and I accepted an invitation to fire pieces in Nils Lou's East Creek anagama kiln. Cindy and I became part of Lou's regular firing crew. This was my first chance to explore wood firings and Shino glazes. I find wood firing to be relaxing and a break from the exacting forms I normally make. We have fired in Lou's kiln countless times, and the pleasure is still there. I made a variety of forms, but one idea has been a continuing pursuit. First, I don't make teabowls. Traditional teabowls have very specific shapes and personalities. But I have tried to find that one satisfying Hoskisson bowl shape. I am still looking. I may never find it, but I will keep trying. That is an exciting part of what potters do.

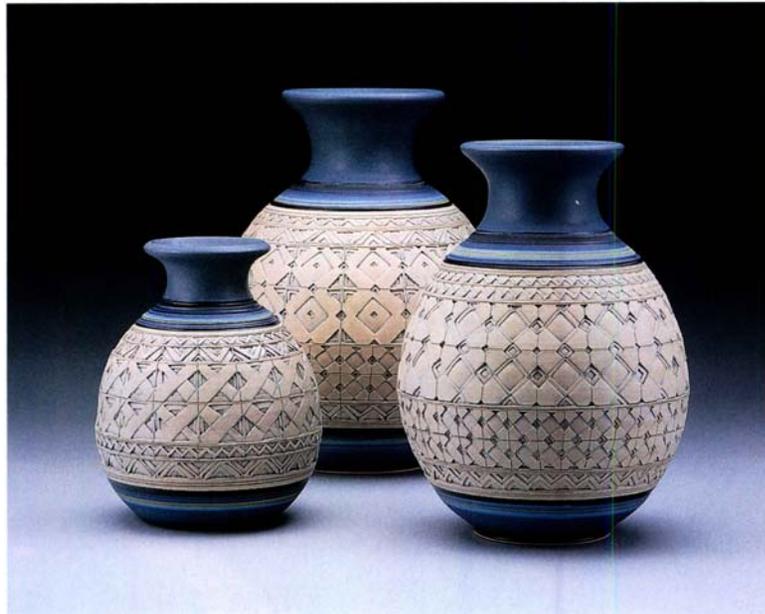
An opportunity to wood fire is not universal, so a few years ago, we organized a student firing that has now become an annual event at the East Creek anagama, involving three schools. It is an opportunity for students to meet and talk with other students and experienced potters.

I currently fire to Cone 9 in an electric kiln and use a dark-blue glaze with a black glaze for accent bands. The impressed patterns have evolved and changed, but they are not dramatic changes. I would love the clay to have the look of very fine ivory. I

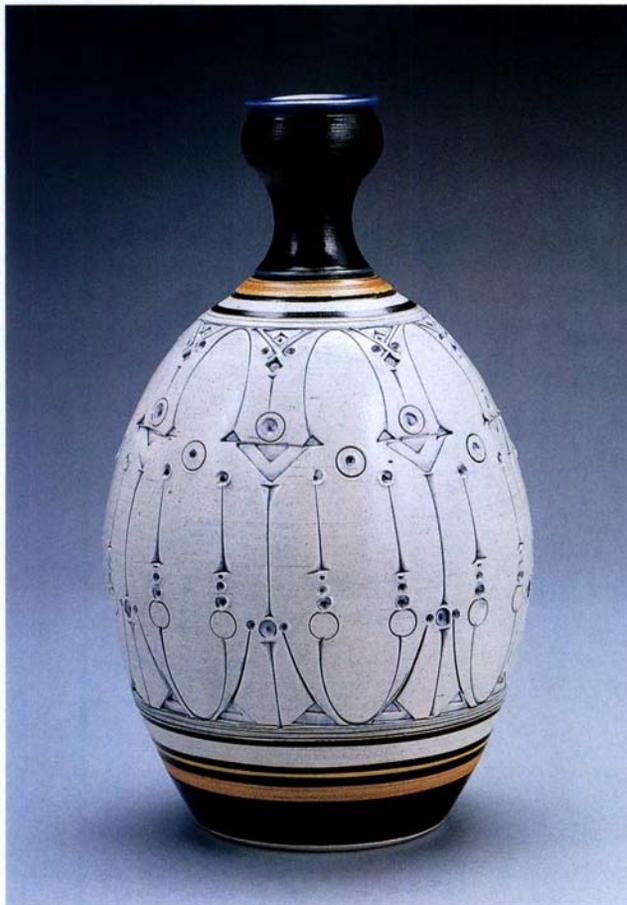


Pitcher and bottle, 10 inches (25 centimeters) in height, porcelain, slab and coil built using a modified neriage technique, fired to Cone 8 in oxidation.

am also exploring colored clay and handbuilding again. I still find patterns compelling and I always have a strong desire to push ideas a little further than before. I rely heavily on my wife for reactions to my ideas and forms. She doesn't suggest things for me to try, but she does give me her insights on how well I have accomplished what I intended to do. Sometimes she points out a



"Pattern Pots," to 12<sup>1</sup>/<sub>4</sub> inches, (31 centimeters) in height, stamped porcelain with glazes, fired to Cone 8 in oxidation.



"Pattern Bottle," 10<sup>1</sup>/<sub>2</sub> inches (27 centimeters) in height, stamped porcelain with glazes, fired to Cone 9 in oxidation, by Don Hoskisson, Dallas, Oregon.

nice quality I overlooked, and sometimes she lets me know I missed the mark.

I feel a connection with potters in all places and all times. Years ago, I used to go walking in the desert area north of Monument Valley, Arizona. The maps said not to go into this area without a guide. I would walk all day and not see another person. One day, as I walked along, I looked down and saw a pottery shard I knew was hundreds of years old. I picked it up, examined it, and found a fingerprint of the potter. I felt an instant connection with this nameless, faceless potter. After spending more than 35 years with it, clay is indeed a lot for me to think about.

I have been thinking about how I ended up doing the kinds of work I have done over the years. I started with professors Larry Eisner and Gayle Lindstrom at Utah State University. At Arizona State University, I worked with professors Don Schaumberg and Randall Schmidt. While there, I was studio partners with Les Lawrence and George Tompkins. When I moved to Oregon, Bob Richardson and I worked together teaching ceramics. I was fascinated with the forms and glazing of Tom Coleman, who lived in Oregon at the time. I loved the luscious glazes and forms of Wally Schwab (somehow, they are even more luscious now), and I also enjoyed the work of Pat Horsley and Don Sprague. There are many more, but there simply isn't enough room to include them all. I see influences from the desert, from the Northwest, from my paintings and many other sources. I have explored clay objects based on drawers, bagpipes, toys, abstract forms—and then there is my love of pattern. I can't explain why I find pattern so irresistible and compelling, but it seems to be part of my nature.

# Xiaoping Luo's "Time Square"

by Glen R. Brown

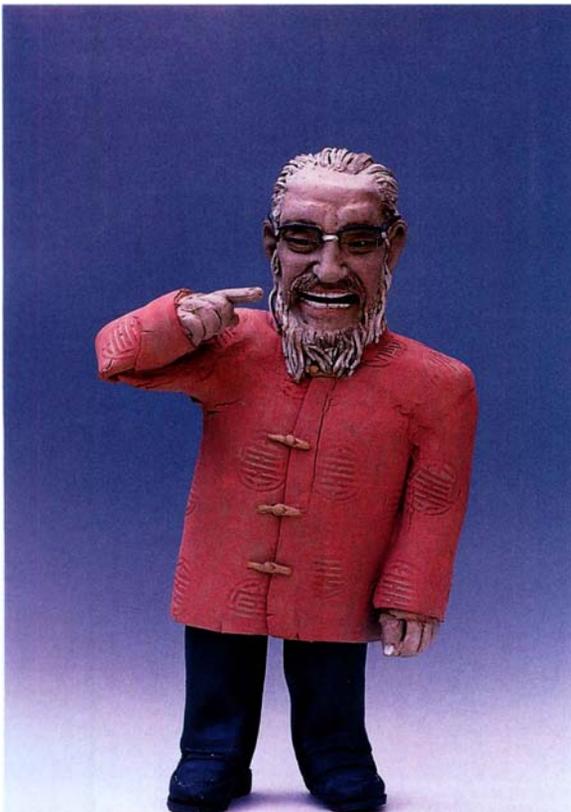
Like an array of action figures strategically issued to capitalize on a craze for the latest Hollywood blockbuster, the squat, cartoonish cast of Chinese artist Xiaoping Luo's "Time Square," a recent installation at the Arizona State University Art Museum, exerts its fascination over the viewer through an absolute surrender to the moment. The rubbery-looking figurines belie their fired-clay construction. They do not appear built for the ages but, on the contrary, are manufactured solely for an existence as brief as the attention span of the average child. Ironically, the very novelty that makes them toys of the hour implicitly condemns them to an inevitable descent into obscurity, or at best the nostalgia of a future age. Stamina is clearly not their forte, and that is exactly Luo's point. There is something comforting in this ephemerality,

since the real-world figures represented by the dwarfish statues are anything but benign characters in a children's game of pretend.

At the same time, the figurines do derive from a childlike vision, and it hardly seems a violation of their dignity to describe them as dolls rather than sculptures. The term is a useful one, since it sheds light on motives in Luo's work that run deeper than any desire to exploit a fleeting fashion. Dolls are devices through which children acquire an imaginary power over a world that, in contexts outside the realm of play, exercises its unremitting influence over them. It is not incidental that dolls are often the catalysts through which the traumatized victims of domestic violence are induced to speak. The doll is innocuous, whereas reality can be monstrous. The doll's scale, if nothing else, makes it



"Time Square," to 26 inches (66 centimeters) in height, handbuilt stoneware.



manageable, which in turn renders manageable the infinitely more complex and threatening issues with which it can be symbolically associated.

The doll-like properties of Luo's "Time Square" figures are in fact linked to a kind of therapy, an empowering process through which the overwhelming aspects of world events, inflated by the mass media, can be momentarily brought under control. In the space of Luo's installation, symbols of international discord can be unified on a common ground. To this end, Luo has created his figures with implicitly exchangeable bodies, all of which are clothed in similar Tang-style jackets, onto which are stamped the four ancient Chinese characters of optimism—luck, fortune, longevity and happiness. In the fantasy space of Luo's installation, the act of donning identical clothing, a kind of team uniform, is enough to induce a spirit of comradeship. For a moment, it is not absurdly sanguine to believe in the reconcilability of contraries, the possibility that heads of state sworn to unleash violence upon one another might actually put aside their differences to converse amiably over a cup of tea.

To the degree that art involves a suspension of reality, there is nothing unreasonable in Luo's aspirations for his "Time Square" figures. In the imaginary space implied by the installation, harmony *does* prevail. Idealism has a place. These are not trivial observations, even if no hope exists for ever implementing like conditions in the real world. Luo's concern is clearly for a psychological reality—which is not necessarily consonant with a material reality, yet at the same time cannot be dismissed as a distortion of it. In the context of art, Luo seems to suggest, material reality is distortion while the true state of affairs is dictated by the imagination, which reigns supreme. The ability to believe momentarily in a fantasy world—to engage in play and to avow the reality of dreams—is not only requisite to whatever positive change can in fact be achieved in real terms, it may be, as Andre Breton asserted, a sign of sanity, not escapism. To abandon oneself entirely to the power of events beyond one's control, or even to the dictates of an abstract logic that cannot be transgressed, seems a much surer path to madness.

The installation format is significant to Luo's aspirations as an artist, since its constitution as a dispersal of multiple parts in space makes it an effective analogue of real-world complexity. The act of apprehending relationships between its elements parallels the process of discerning connections between the objects and spaces of everyday experience. At the same time, the installation is not constructed or experienced as simply a continuation of the world. Despite the impression that it can conjure of naturalness, it is subject to the same kind of careful orchestration characteristic

Above: "Time Square," detail of Osama Bin Laden, 24 inches (61 centimeters) in height.

Left: "Time Square," detail of Fidel Castro, 23½ inches (60 centimeters) in height.

of painting, drawing or sculpture. The installation incorporates real objects and real spaces, but the logic behind the particular configurations assumed by these elements is not that of quotidian reality but of art.

Luo's adoption of the installation format is relatively recent and is connected to his current residence in the United States, where the venues for exhibiting such work are more numerous than in his native country. His associations with ceramic sculpture, however, date back to the early 1980s and his studies at one of the most important centers for ceramics education in China, the Jingdezhen Institute. Completing his degree in 1987, he spent the next five years as an instructor of art at Tongji University in Shanghai, then gave up the academic life for a career as an independent ceramist. For the following seven years, he sought to revive the tradition of Chinese religious ceramic sculpture, forming Taoist-inspired, slab-constructed works from the "red jade" stoneware of Yixing. Eventually, the individual figures that he sculpted began to congregate in groups, evolving into components of installations while becoming correspondingly less specific in their content and more conducive to acts of interpretation on the part of the beholder.

While the viewer is invited to indulge the imagination in the presence of "Time Square," the indulgence for Luo himself is more explicitly linked to the process of constructing the work. The figures were produced in two sets of ten, the first of which he fashioned in 2002 from Yixing clay while still in China. The second group was produced from American earthenware during a spring 2003 artist residency at Mesa Community College in Phoenix, Arizona. The construction was straightforward, involving two days of handbuilding for each figure—the first for the lower torso and the second to complete the piece once the base had firmed sufficiently to support the additional weight. Modeling the features, however, proved a more conceptually complex act, since the faces were those of people whom Luo, like the majority of us, had come to know not from direct experience but entirely through television and newspaper images.

The translation of a portrait from its state as a press photograph to that of a sculpture may easily constitute more than a transition from two to three dimensions, especially when the features involved are those of a person who has acquired iconic status. The men represented in "Time Square" are immediately recognizable, not simply as individuals but as symbols of nations,

"Time Square," detail of Bill Clinton, Saddam Hussein and George W. Bush, to 26 inches (66 centimeters) in height.



organizations or movements that have risen to a current notoriety. Given their significance in this regard, it is perhaps inevitable that all but the most naturalistic and blandly prosaic of portrayals would appear as caricature. Luo's figures do indeed possess something of this quality, but it is conspicuous for its not having been placed in the service of a specific political critique. The work does not take sides per se. Rather, its tendency to caricature—its transformation of the notorious faces into the equivalent of elastic masks—is part of a distancing strategy that rebuffs all of them in equal measure.

But perhaps rebuff is too strong a word, since Luo's work enervates these potent symbols of strife not by rejecting them outright but, on the contrary, by embracing them as mildly comic, ultimately entertaining but essentially harmless beings. If they begin as embodiments of the frightening potential for global conflict, in the end they are summarily drained of any qualities more prone to inflicting misery than the rigid grimaces of rubber aliens or the clenched fists of plastic robots. Like these benign playthings, the whimsical figures of "Time Square" have a use value that pertains primarily to the level of thought, facilitating the efforts of the imagination to conjure a world in which all conflict is resolved in advance of hostility and the mind can be at peace. Luo is not, of course, advocating a permanent withdrawal into the folds of this idealized realm, nor is he asserting that the evils of the world can be dispelled simply by refusing to grant

them attention. Rather, his work suggests that the preservation of tranquility in one's own mind is, for better or worse, a priority that may even demand recourse to illusion.

The particular illusion created by "Time Square" is reflected in the installation's title, which is not the misspelled name of the famous New York location but rather a reference to an imaginary set of conditions under which the living symbols of conflicting political forces in the world might be assembled within the boundaries of a common space and time. The similarity of that imaginary public square to a stage is not incidental, since the harmony that prevails there seems very much the product of a play within the mind. Clearly this is appropriate, since "Time Square" serves above all to assert the psychological value of play as an action, a practice of representing the world in a manner that reason coolly dismisses as fanciful but which nonetheless provides the mind with a needed respite. In this respect, Luo's installation is obviously less about the specifics of contemporary international politics than it is about the necessity of art. In "Time Square," the imagination confronts the menacing faces of reality and momentarily tames them, converts a grim gallery of resolute men into a harmless parade of dolls.

The author *A frequent contributor to Ceramics Monthly, Glen R. Brown is an associate professor of art history at Kansas State University in Manhattan.*



"Time Square," detail of Kim Jong-il, 22 inches (56 centimeters) in height.



"Time Square," detail of Kofi Annan, 22 inches (56 centimeters) in height, by Xiaoping Luo, Yixing, Jiangsu, China.



"Queenie and Trigger," 7 feet (2.1 meters) in height, ceramic, steel and paint.

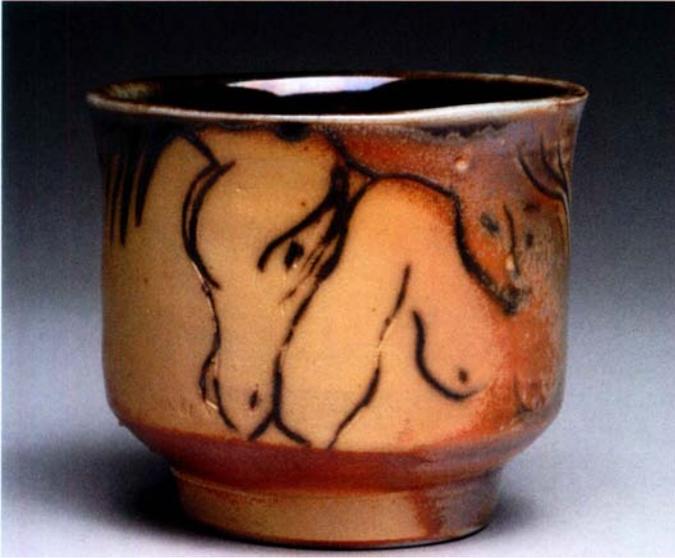
## Collaboration and Creative Play

by Karen Terpstra and Nils Lou

Last year, we were together in Terpstra's Onalaska, Wisconsin, studio working on large jars and platters. These were to be fired in the wood kiln Terpstra had designed and built for the ceramics program she heads at the University of Wisconsin, La Crosse.

Shortly after Lou finished some large platters and began drawing with a nail through slip, Terpstra asked if she could try, and added one of her signature horse drawings to his figure. The result

was a unique interaction. The combined drawing fit the platter perfectly with a composition neither of us anticipated—we had to do it again! Several pots later, all with drawings of human figures and horses, we sat down, looked at the collective work and simultaneously released pent-up breaths. We realized the work excited us tremendously. The potential of a collaboration exploring a world of combined aesthetics was a revelation.



"Tequila Tumbler #1," 3 inches (8 centimeters) in height, incised porcelain, salt fired.

### The Collaboration

The beauty of our collaboration is that individual creativity, inspiration, the playful muse, culminate in a unity of unexpected expression. We connect with each other, not knowing precisely where the other is going, yet we anticipate, sense, lead and follow intuitively. Though rare, we may agree on a form in advance, but most often not. There is no agreed structure or plan other than the fact that Lou draws women and Terpstra draws horses. Usually, Lou begins the drawing with the female figure and Terpstra adds the horse form, completing the composition by developing and combining the drawings. Both may add finishing touches.

A mysterious kind of information flows back and forth on paper, canvas and clay quicker than spoken words. The process is difficult to describe or to explain exactly. The evolving work could not have come from one of us alone. We have similar styles, but because of our contrasting idiosyncrasies, there is an underlying, natural pull between our aesthetic energies, capable of producing surprising compositions.



"Platter #3," 19 inches (48 centimeters) in diameter, incised stoneware, wood fired.

The work comes not from compromise on either part, nor from a halfway point. It comes from an inexplicable third place that isn't necessarily what either of us would do individually. What evolves usually surprises. There is a totally new style of figure/horse pressurizing the space.

As collaborating artists, we play against the limitations of the medium and the limits of our individual sensibilities. Each brings to the work a different point of view, but in the merging, the image takes on unexpected life. We can annoy each other and we can inspire each other, but neither wishes to disappoint. In fact, we try to test limits and risk failure, trusting the other will salvage the work. While taking that risk, there is the expectation that either may express a critical judgment, knowing it will be respected objectively. No pouting from cracked egos has yet emerged, nor is it likely, as we realize the absolute need to balance egos, even to the point of letting them disappear altogether!

By merging one aesthetic with another, there is potential for going beyond the sum of the parts. The variables that exist in a team relationship play important roles in the collaborative exercise.

An essential aspect of any collaboration is play. The act of playing demands some collaboration. To enter into the play state, with either an imaginary partner or a real one, establishes an improvisational mode. Egos are either matched or ignored when the play state is maintained. In creative collaboration, there seems to arise an entity that observes, playing the improvisational role of creator either simultaneously or reciprocally, with the result seemingly created by this third party.

Playing is not without risk. As an essential part of collaboration, play demands a mutual understanding of the other's aesthetic grasp of boundaries and limits. There must be an acceptance of mistakes. More than that, mistakes need to be desired as opportunities.

It's much easier to learn from another's critical review than from one's own subjective analysis. We are too close to our own work. When seeing what the other brings to the collaborative piece, there is some distancing that takes place. When working alone, we are often caught in our own inertia. When working together, we release each other's energy. Information flows and multiplies. Perhaps this works because we live 1500 miles apart and we have the necessary solitary time in our own studios.

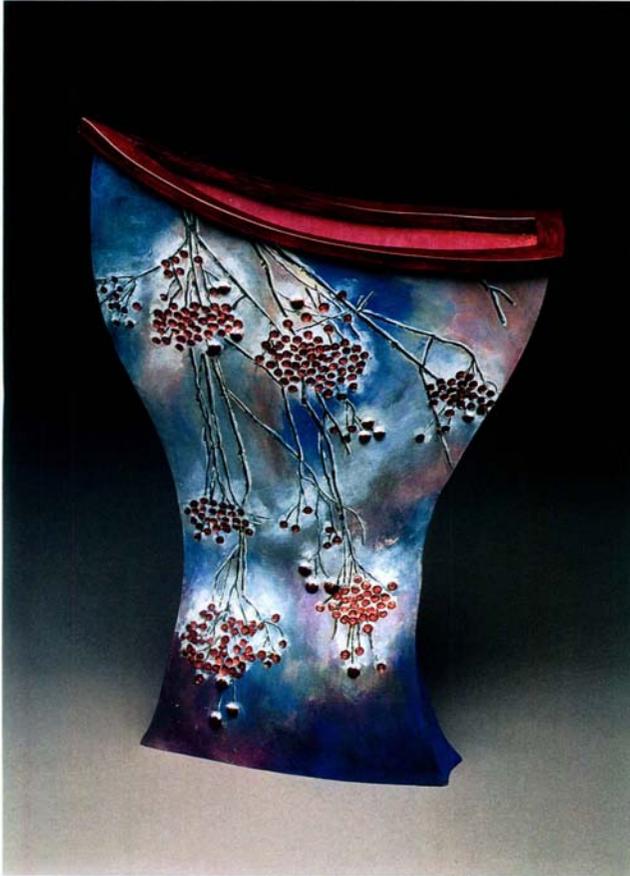
Working with a wide range of media enriches the collaboration considerably. For us, it began with drawings on clay and moved easily to charcoal on paper. Combinations and permutations are endless, as we have since explored steel, wood and canvas. From teabowls to paintings, from drawings to sculptures, no material is excepted as we explore any medium that might excite our collaborative imagination. It is another way we have learned to see.



"Vase," 11 inches (28 centimeters) in height, incised stoneware, salt fired, by Karen Terpstra, Onalaska, Wisconsin, and Nils Lou, Willamina, Oregon.

## Creative Rebellion

by Brenda Smart



PHOTOS: CHERYL GOTTSCHALL, SETH TICE LEWIS

"Winter Berries," 23½ inches (60 centimeters) in height, slab built and carved, with underglazes and glazes, fired to Cone 5, then sprayed with matt finish.

In Susan Farrar Parrish's new work, nature finds voice in form. Nature blooms, cycles through seasons. The pot, as vessel, holds and presents and also becomes the view. One steps into the garden, walks a field of wild grasses, finds purple-blue irises open to the summer sun, discovers the cool darkness of a pond, the myriad greens of a spring forest, or the vibrance of autumn in a single, turning leaf.

The human form is there as well, and the human spirit. Parrish, once known for her functional pottery, has found a new voice, more painterly and lyrical—but it almost didn't happen.

In 1999, Parrish set out to achieve what she viewed as the next logical step in her career: a bigger studio. She had certainly earned the right and had the need for a new one. In the early years of her

career, Parrish worked in the garage of the house she shared with her husband and two sons, and also in the studios of various craft and art centers in and around Cary, North Carolina, and nearby Raleigh, where she taught part time. In 1987, she built a 600-square-foot studio addition onto their home. She expanded her business, A Touch of Clay. More and more, she explored color and new forms. Every few months, she added new pots to her functional line, new color combinations. She expanded into new markets as well, making garden sculptures and ornaments, clay jewelry, then jewelry that combined clay with various found objects, metals and glass.

But as her line of functional pottery developed, and new ideas expanded, so did her following, and all too soon the attached studio space could no longer comfortably contain the growing enterprise. Also confining were town regulations and neighborhood restrictions that made her open studios all the more difficult. For 13 years, she made do with the space, accomplished what she could within the confines and adhered to regulations.

"I felt cramped," she said, "and my work began to feel cramped as well. I needed space. I needed room to grow. I had all these ideas, pots I wanted to make."

Parrish and her husband began talking about possible solutions. The most obvious was to sell the house and move, but the prospect of giving up their home of 22 years wasn't an easy one. They were deeply involved in their community and their circle of family and friends. "It wasn't a snap decision. We spent at least a couple of years weighing all the pros and cons. Really looking hard to see if there were any other good options." In the end, they decided to put their house on the market, look for a new home, test the notion of moving and see where it led. If moving was the right thing to do for the business, they concluded, then everything about a new home would have to be ideal. "We had a list of things we were looking for. One was to have at least a couple of acres. Another was a place where I could have a big studio with flower gardens around it, where people could come to open studios and it wouldn't be against subdivision regulations."

Their old house sold quickly. The new one was located not far away, so they wouldn't have to give up community and friends. Nothing would change except the house and, of course, a new studio. It all seemed perfect, the ideal they'd required. Parrish began packing and sorting the house and studio. She moved her wheel, kilns and all her equipment and supplies into storage. She also began designing her new studio. Construction was scheduled to start shortly after the move. "I had looked forward to that studio for years and years. I dreamed about the space."

But the new studio, the whole reason for moving, was not to be. “We’d been in our new house about a month when I learned that I couldn’t build the studio. What we’d been told about regulations wasn’t right. We were shocked. The fact that I couldn’t build my studio and run a business here was just devastating.”

Parrish was also ill at the time. With no place to work, and increasing health issues, she took a break from clay. That break lasted ten months. When she came back, her entire approach had changed. Some of the changes were forced by the circumstances of their move, but most came about because of Parrish’s never-ending love of clay and her passion for making pots. The road blocks she had encountered set up a whole new round of challenges. In the process of seeking and developing solutions, she found a new direction, and a new voice. But this was not a voice she could have anticipated—not the path she set out upon.

The world often thinks creativity thrives best in some form of ideal setting, some kind of sky’s-the-limit freedom where genius can spiral off and generate new ideas. But creativity is more often a form of rebellion. Rebellion against constraints, against limitations, against the odds.

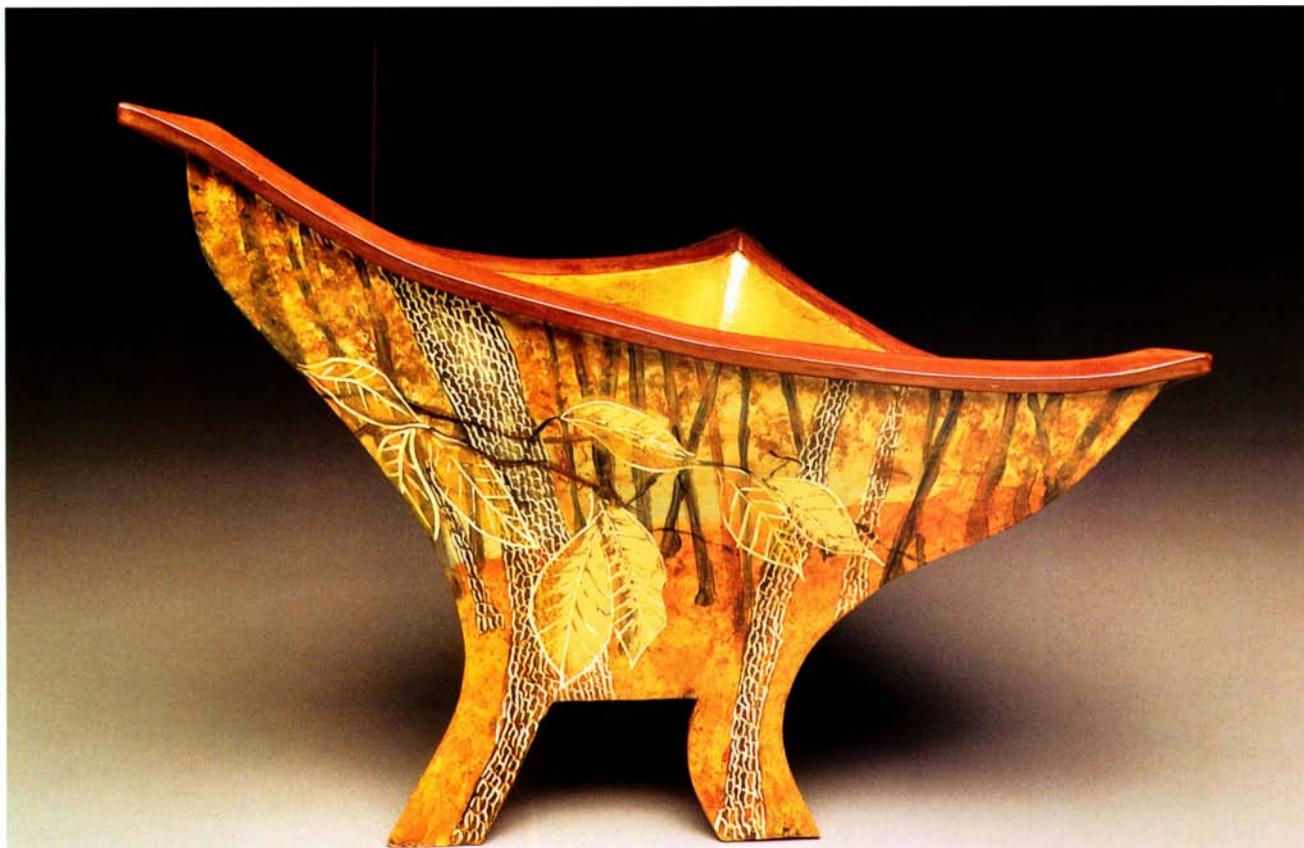
“At first, I continued with the same objective in mind: my need for a bigger studio. I started looking for something close to home, and maybe on a main road. A place where I could have a

bigger kiln and more space, and where I could hold my open studios. I kept thinking about the people who’d bought my pots all those years, and how I’d be letting them down if I didn’t get back into production soon.” She looked at barns, small houses, buildings, shop space. “I went around looking and searching and there just wasn’t anything that would work.”

Six years earlier, in 1993, Parrish had become an affiliate member of Artspace, a nonprofit visual-arts center in downtown Raleigh, renowned for its quality exhibitions, which feature regional, national and international artists, and for its open-studio environment and educational programs. About 40 artists have studios there, and several more affiliate members, like Parrish, do not. But affiliate members may opt, at any time, to have studio space. However, space must first become available.

“I had never really considered having a studio there, although I’d been encouraged to do so. It just wouldn’t have worked for the kind of production pottery I was doing.”

But Parrish needed a place to work. Even something small, or temporary. “When I called, I was surprised to learn that not only was space becoming available, it was the only space I would have wanted, and the only space that would have worked for me, mostly because it had a decent storage closet. It seemed an incredible coincidence, so that made me really start thinking it was the



“Leaves of a Golden Hue,” 21 inches (53 centimeters) in width, slab built and carved, with underglazes and glazes, fired to Cone 5.

right thing to do, for now anyway. It would give me an interim time. I thought I might work at Artspace for maybe a year, and in the meantime keep looking for ways to build my studio.”

It would be six months before Parrish would move into the Artspace studio. “I had never taken time off like that. I wouldn’t have even considered it. But I was still struggling with health issues, so I really couldn’t do production right then. And I didn’t have the studio yet, so it prompted me to take the time off without being so anxious to get back.”

Time off perhaps, but not time wasted or unused. Parrish, always thinking about clay, looked for ways to spend the forced hiatus to her advantage. She took a watercolor class, something she had always wanted to do. She made drawings of new ideas, new pots. She continued to look for optional studio space.

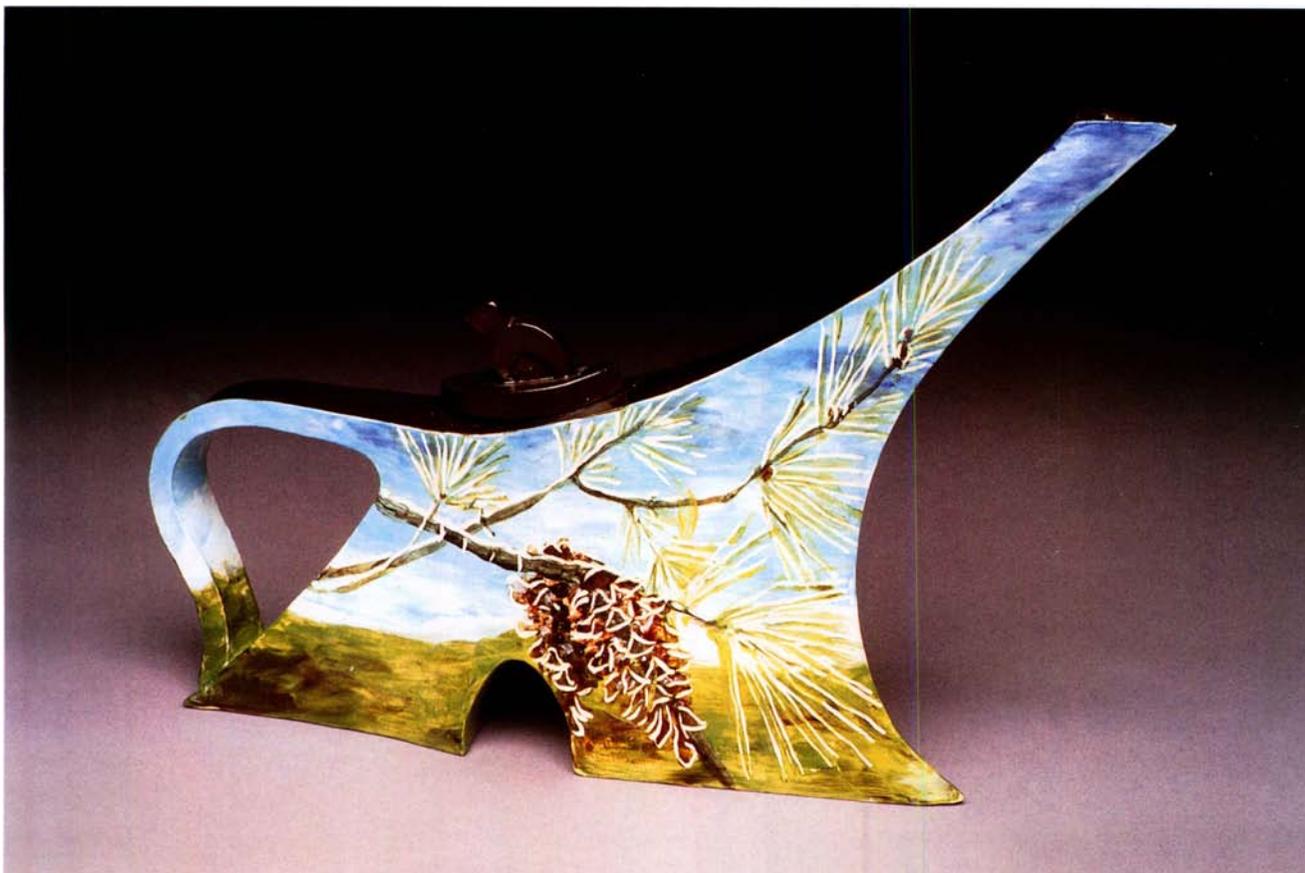
“I was still thinking I would continue the same journey I’d been on. What I wanted to do was make my functional pots, but just make them better, let them continue to evolve and, at the same time, explore new ideas.” Over the years, Parrish’s functional line had expanded to include five color combinations and forms that ran from tea cups and napkin rings to soup tureens, baking dishes, and serving platters.

Time off also meant time to reflect, and Parrish began to examine her entire history with clay, her long career, what she

had hoped to do and proposed to do, and what she loved about clay and her work. The results surprised her. “When I took the time off, I found out that the earth wouldn’t come apart just because I quit my functional work. I realized I’d felt a huge commitment to my customers, people who had patronized my work. I’d spent way too much time gearing my work around what would sell, or what customers might want in order to round out their set of pottery. I realized that I’d been trying to please everyone else all those years and, in doing so, I’d compromised myself and my work. But I realized, too, that I had a bigger commitment to myself and to letting my work grow and become what I wanted and needed it to be.”

What Parrish hadn’t been allowing herself to see before, what she had been too caught up in her work to realize, was that there had come a point in her career where she had begun to hate what she was doing.

For years, she had been playing with shapes, altering forms, exploring color. This was always something she did on the side, in addition to making functional pottery. She had thought it was a means to improve her functional line. But in fact, she had probably been trying to move away from her old approach for several years, to find a new direction. “I look back and realize that, toward the end, I was doing a lot more shapes. I was still throwing



“Tea in the Pines,” 9 inches (23 centimeters) in height, slab built and carved, with underglazes and glaze, fired to Cone 5.

almost everything, but with a lot more altering, like changing the thrown pots to squares, changing them to octagons or ovals. I think that sort of thing was a kind of rebellion against that circle I'd been making for so many years. It was getting so boring. I just didn't acknowledge that fact."

She had recognized her discontent. It had a history. Now she needed to do something with it, create something new. "I think all the altering and exploring of new shapes I did was just the beginning of the evolution to handbuilding."

But leaving the tried and true is never easy. To make a change, she would have to give up the old career and many of the old methods—basically start over.

When Parrish first moved into the studio at Artspace, she still believed it would be temporary. She confronted a studio less than half the size of her old one, and half of that space was used for display.

This was a far cry from anything she had dreamed of. "I didn't just move into Artspace and start doing the work I'm doing now." She still clung to the idea that bigger is better, and still hoped to someday build a new studio. At first she brought her ware carts and her wheel. She came with a lot of emotional baggage as well. "I was very attached to what I'd been doing. It had sustained me for years." The adjustment took time. She had to find a new way to work. The ware carts didn't fit her new needs, and were moved back into storage. She tucked the wheel away in a corner, a memento of her past.

"I came with a few ideas for what I wanted to make. That gave me something to start with." During a workshop at Alfred in the summer of 1999, Parrish had begun making what she called her "lady vases." Each elongated the female form, each had personality and attitude. She had also started working on boxes. "They were kind of funky and had feet." With those two ideas, Parrish began the new work. "And they kind of matured. But I had this idea in my head the whole time that I wanted to paint on them. I tried to ignore it for a while—after all, I'm a potter, not a painter—but I couldn't get rid of that feeling."

Parrish's compulsion to paint on the pots might have started years earlier, but it had reached its peak when she took the class in watercolor. "Although I used to paint, I had certainly never painted on pots. And I had most certainly never worked with watercolors. I had always been too intimidated, but I thought it was so wonderful. I loved the effect of transparency. I wanted to bring that to the clay."

One thing led to another. The process of exploration evolved as Parrish tested new ideas and developed new techniques, finding the limits of each and either using that limit to her advantage or reaching beyond to something more, something better. There were physical adjustments as well. She had to adjust to fewer hours of work, the inconvenience of driving to her studio, the space constraints. "I think when you do work that is really true to yourself, that comes through. For me, that was the first step."

Parrish moved into the Artspace studio in July of 2000, and within a year she knew she never wanted to move out. Everything about the studio that had once seemed a limiting factor, Parrish



"Tea in the Garden II," 18½ inches (47 centimeters) in height, slab built and carved, with underglazes and glaze, fired to Cone 5, by Susan Farrar Parrish, Raleigh, North Carolina.



"Rebirth: Nature's Gift," 59 inches (150 centimeters) in height, slab built, with underglazes and glaze, fired to Cone 5, then finished with polyurethane.

now uses to her advantage. She has learned to use the smaller space, learned that less is often more satisfying, and learned to follow her instincts. In doing so, she has begun to create a new body of work; one that has brought her profound pleasure, renewed passion for clay and recognition she claims she could not have ever anticipated.

"Handbuilding, in general, is much slower. But to me, it also seems to be less limiting. I think this small space somehow encourages me to concentrate on what I'm doing. I can really only work on one or, at most, two pieces at a time. And to give that piece my full attention, to put all my energy into just that one pot, as a piece of art, not as a production line; that's the direction I'm going."

## Gary and Daphne Hatcher Creating a Cohesive Whole

by Joyce Michaud



Gary Hatcher gathers pots in various stages of completion in his studio at Pine Mills Pottery.



Daphne Roehr Hatcher impresses texture in slabs to be used for her handbuilt pots.

A drive through the Texas countryside brings one to a quiet oasis where an immaculately renovated 1923 Texas farmhouse surrounded by gardens stands just back from the road. A giant Korean kimche jar greets visitors and sculpture accents the array of natural beauty. The garden path leads to a storefront gallery overflowing with beautiful pots by Texas artists Daphne Roehr Hatcher and Gary Hatcher. Behind this lovely gallery are Gary and Daphne's spacious individual studios, separate clay- and glaze-mixing areas, and a 6000-square-foot area for the kilns, which are the heart of the pottery. Inside the house are hundreds of pots collected over the years from potters all over the world. This collection serves as a reference library of shape and form that feeds their own explorations with clay.

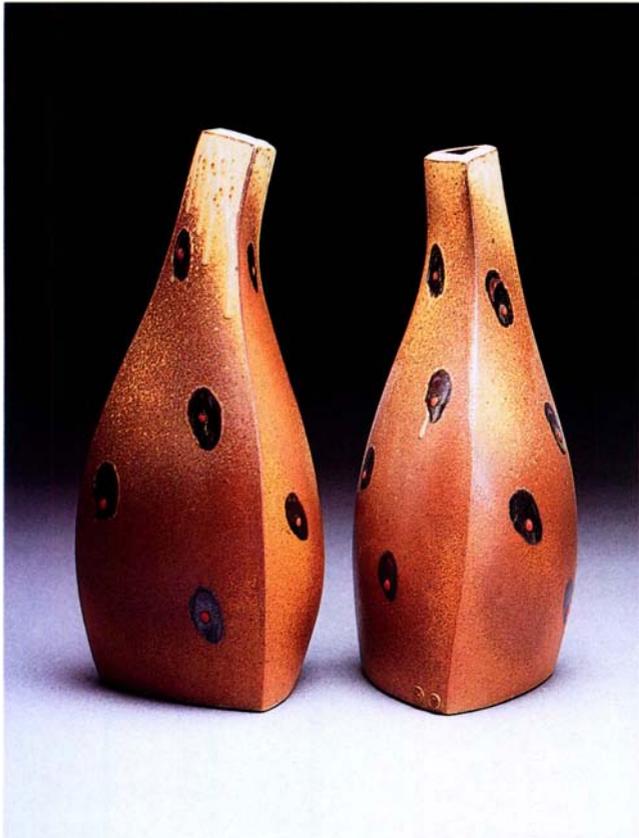
A great pot is like a great relationship. All elements have to function together to create a cohesive whole. Gary and Daphne make great pots and, as individual artists, continue to work together as a team in a partnership known as Pine Mills Pottery.

Daphne and Gary have worked together for 28 years, but despite the fact that they use the same clay, glazes and kilns, their work is unique. Daphne's work is primarily handbuilt. Her organic wood-fired forms and layered reduction-fired glazes have a visual depth and texture that convey her love of nature. "My quest as a handbuilder is to get dimension out of the slab—shape, structure and movement," Daphne explains.

In his wheel-thrown forms, Gary searches for refined elegance and pure form using simple slip and glaze, editing out what is not essential. "When to add and when to remove is one of the consummate questions an artist faces. When is more too much and when is less not enough?" A high standard, fostered by early training, provides the primary focus for their work. "Every single pot that I make deserves and receives my most concentrated attention, from the making of the clay to removal from the kiln. Within this attitude of ultimate focus on each step of making grows a body of work that is my best," says Gary.

Triangular vases, 17½ inches  
(44 centimeters) in height,  
handbuilt from slabs  
textured with tree bark,  
with slip, wood fired,  
by Daphne Roehr Hatcher.





Vases, 13 inches (33 centimeters) in height, handbuilt, with brushed glaze spots, wood fired to Cone 12, by Daphne Roehr Hatcher.

Daphne adds, “The core beliefs and values that I have about my work and life are quality, craftsmanship and attention to detail. I’d like to think that the pots I make reflect these qualities.”

As apprentices, first to Michael Leach and then to David Leach, the Hatchers were trained in the Leach tradition of making functional pots. “The great thing about our apprenticeship training,” Gary said, “was that it gave us well-refined skills with clay. We learned how to really look at pots, developing a coordination of mind, eye and hand. In an apprenticeship situation, the object is to make pots as closely as possible to the prototype supplied by the master potter. Your artistic sensibilities are really of little importance.” The experience balanced very well with the training they received during art school, where creativity and originality is encouraged and making pots in large numbers is often discouraged.

“I was fortunate to have some very good teachers,” said Gary. His first teacher was James Watral, who had been a student of Toshiko Takaezu, but it was really Elmer Taylor at the University of North Texas who was his first mentor in clay. Taylor had done an apprenticeship with Michael Leach and encouraged Gary to follow in his footsteps.

Potter and educator Marty Ray’s support of Daphne’s creative instincts and emphasis on design in high school gave her a solid base for her focus on 3-D design at the University of North Texas, where she received her B.F.A. degree in fiber arts. “The work I do with slabs of clay today relates to my approach with fiber art in college. I typically wove lengths of cloth, then folded and stitched them or cut and reassembled them into more three-dimensional sculptural objects. My use of layered colors in glazes harkens back to my interest in *ikat*, the Japanese technique of dyeing fiber before weaving, creating rich, dimensional areas of color that appear to overlap.”

Upon graduating, they both set off for England with plans that Gary would apprentice in clay and Daphne would apprentice in weaving. Daphne had corresponded with a weaver, but he was unable to offer her a position when they arrived. She searched for another position without success for several weeks, visiting weavers, spinners and quilters throughout the West Country of England, discovering the solitary nature of the fiber artist.

In the meantime, Gary had begun working with Michael Leach, where there was an additional opening in his studio for an apprentice. Leach asked Daphne if she would like to work in the pottery. With her interest in clay growing as she visited studios in England, she accepted the apprenticeship and began her first experience in clay. Daphne’s facile handling of clay slabs, layered colors and synergistic use of textures seems to have evolved from her fiber work. “The puzzle of taking something essentially flat and turning it into a more organic form, with volume, an interior and an exterior, has always appealed to me.”

After working for Michael for close to a year, they became aware of openings at David Leach’s studio, also in Devon, so they finished their 18-month apprenticeships with David. England in the ’70s was a wonderful place to experience functional pottery, and they spent most weekends visiting studios, museums and galleries. During this time, they began investigating the possibilities of wood firing. David’s son John Leach was building a wood-fired kiln at the time, as were Clive Bowen and Svend Bayer.

It was while working for David that they got to know Michael Cardew and made numerous trips to his studio, where twice they helped fire his wood-fired bourry-box kiln. The lengthy firings of this kiln were exciting, but it was a quiet encounter with Ray Finch, firing his smaller bourry-box kiln at Winchcombe Pottery, that convinced the Hatchers that this would be the kiln for them when they established their own studio. “We came into the studio on kiln-firing day and the place was calm, with only the sound of crackling wood burning in the firebox. Ray was firing the kiln alone, reading a book in an armchair between stokes,” Daphne remembers. “This scene was very appealing to me.”

Gary recalls that, “Michael Cardew was a real inspiration to both Daphne and I, and his way of working and his passion for life made a permanent impression on us. The time we spent with



Tea or sake set, to 6 inches (15 centimeters) in height, handbuilt using bark-textured slabs, bisque fired, then dipped in white casting slip and wiped off to accent texture, fired to Cone 12 in a wood kiln, by Daphne Roehr Hatcher.



Rectangular box, 3 1/2 inches (9 centimeters) in height, handbuilt using bark-textured slabs, bisque fired, then dipped in white casting slip and wiped off to accent texture, fired to Cone 12 in a wood kiln, by Daphne Roehr Hatcher.



Bottles, to 19 inches (48 centimeters) in height, wheel-thrown stoneware, bisque fired, then trailed with glaze, fired to Cone 12 in a wood kiln, by Gary Hatcher.

him was always filled with stimulating discussion from music to clay bodies to his time in Africa." Cardew encouraged Gary and Daphne to seek out the traditional Greek pottery island of Sifnos in the Aegean Sea. Completing their apprenticeship with David, they did exactly that and worked for several months with a traditional Greek potter named Marcus. Three years in England, as well as their time in Greece, set a solid foundation for their return to Texas and the ambitious goal of a self-sustaining pottery.

After returning from Greece in late 1979, Gary and Daphne established Pine Mills Pottery with the St. Ives model in mind. The master potter designs a prototype that is to be made to a high standard by apprentice students contributing to the economic viability of the studio, while the making of the "individual pieces" is often reserved as a luxury. "We actively pursued this model for our first ten years," Gary comments, "having apprentices in our studio making shapes that we designed. After a period of time, we found ourselves dissatisfied with this way of working and the time spent managing others who were not able to achieve the same spirit that existed in our prototypes. As our apprentices went away, we simply chose to not replace them and have continued to do all facets of the pot making ourselves."

In recent years, they have both found themselves moving away from large runs of what Bernard Leach called "standard ware." They have found that time is more precious now, limited in terms of physical stamina and resources. Trying to manage all of the aspects of life in order to find the essentials, Daphne now gives herself permission to diverge from production-oriented work to a more detailed and labor-intensive format. Gary struggles with the internal demands for excellence in all that he does. As artists, they both continue to draw on the breadth of experiences gained from studying with many teachers, and the correlation of knowledge gained from ongoing in-depth investigations of all aspects of creating with clay. Both of their lives are committed to refining and exploring their unique personal directions.

### Daphne

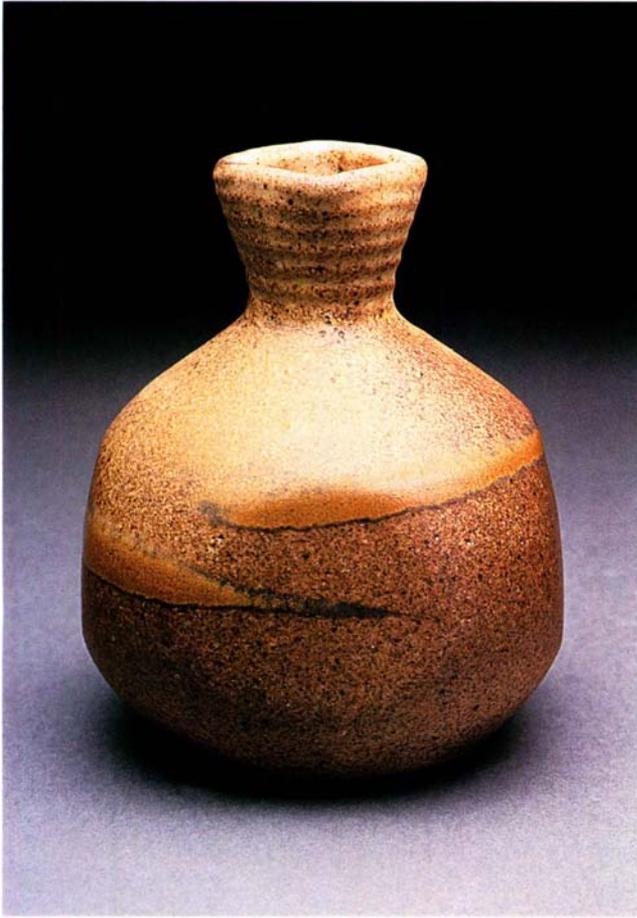
"Borrowed language from the forest that surrounds our studio defines my current work. When I am deep in the forest, I feel a sense of mystery; the light filtering through the trees creates patterns of shadow and light, air-borne particles catch the sunlight, a twirling leaf falls to land against a neon-orange mushroom, shocking in its intensity against earthy greens and browns. I feel a sense of curiosity about the sounds I hear, both enjoyable ones such as birds calling and answering, the sighing wind in the treetops, as well as the fearful sounds of rustling underbrush and animal footsteps. Altogether, they create a stimulating sensation of both calmness and anxiety. I also feel a sense of peacefulness, a sense of belonging to this family of creatures and plants with their cycles of creation and decline, repeating itself through the ages," reflects Daphne. "I want my current body of work to have this

same mystique about it. I want the pot I make to be a thing that seems to hold a secret, one that remains obscure so as to excite curiosity in the viewer, both visually and tactilely. I believe humans crave a lost sense of ritual and symbolism in our society, and I find that people respond to these 'tree pots' as ritual objects, representational of something primeval."

Daphne takes slabs of clay out into the forest and presses them against tree trunks, then returns to the studio to make vessels from beautifully bark-textured slabs. "When I am working on a form, I ask myself if it stands on its own without the texture. Does the texture enhance the form or detract from it? Do both the surface and the form evoke the feeling I am trying to create? I have found that textured areas can play against areas that are smooth and burnished, with each surface catching the kiln flame in a different way, having a different feel to the hand when touched and refracting light in a unique way. The viewer's eye translates a tactile manifestation from the rough and the smooth areas, which suggest the filtered light of the forest. I have started experimenting with unexpected colors in the otherwise quiet palette of the woods; the bright mushroom on the forest floor, a flash of color on the birds flying overhead, the brilliant fall colors reflecting in the muted pond."

Her new work reaches back and comes full circle as she studies contrasts. Light and dark, lushness and starkness, stillness and motion, calmness and anxiety are visible in her pots as they have evolved over the years. Daphne is well known for the richness created in her handling of glazes. She applies them in thin to thick layers, using wax-resist decoration and brushed or sprayed pigment, glazes, and wood ash. "I am not a glaze guru or a glaze technician. I work by intuition rather than by science. I have come to the glazes I use along a meandering path of slow evolution, through experimentation and gradual adjustment. I basically use five glazes and have formulated them so that they can be used alone or in layers, and can be fired with good results in both wood and gas firings." Daphne's keen sense of observation and patient perseverance has served her well. "Control, surrender, the integration of surface and form; these are considerations I have focused on for the last decades as a potter."

Recently fired pots surround Daphne's work area. They are found in the kitchen and living area in the home as well. "I look at the new pots out of the firing a lot. The more you look at the pots, the more you learn from them. There is always another form percolating out of the previous one, another surface treatment, another lid, another twist, angle, negative shape, texture or spout. Looking is the key, and thinking about what I am looking at in a deep and analytical way feeds the creative process. Keeping the pots close at hand gives me the freedom to do this on a daily basis." Sometimes the information comes in the form of mistakes or accidents, too. "Better not do that next time! Remember to put that glaze on thinner. Hmmm, look at that little



Bottle, 8 inches (20 centimeters) in height, wheel-thrown and faceted stoneware, with orange slip containing kiln frit, by Gary Hatcher.

area on the rim where the ash gathered in the texture. What if more emphasis is given to the texture? To me, it's all about being observant and paying attention, and remembering to make the adjustments in the next firing two or three months down the line." This quiet attention drives Daphne's creativity. "I want to remain energized by the process, fueled by the work. I want the work to feed me, sustain me, not to drain me. I try to keep a rhythm going in the studio. The routine is like a symphony, with movements, *adagio*, *allegro*, *andante*, *presto*, *crescendo*, but altogether creating a balanced whole." Daphne continues, "For me, the most important thing is the quality of my life. If my life is balanced, the rest follows. Making pots is about expressing a certain kind of freedom."

#### Gary

"I continually try to cultivate joy when making pots, while always being on the watch for complacency," Gary reflects. "Having good clay to work with, good tools and the right environment are all important to me." Gary has always made great numbers of

pots. Although the volume of pieces continues to be high, his focus has changed significantly in recent years. He now concentrates more on individual pots rather than large runs of pots to stock the showroom. Gary explains, "We always have a good group of work for people to purchase in our showroom and to send to exhibitions, but I no longer feel that I must choose between keeping the showroom stocked with cups, mugs and dinner plates or allowing time for my individual work to evolve and grow. There was a time that I tried to keep up with all the orders, but what inevitably would happen was that my individual pieces were left until the end of my dinnerware making, and that end never came, or I was out of energy when I permitted myself to make that new group of pots that fed my soul. I now make the soul pots first." He feels that working with clay constantly ensures evolution of form and process.

In the studio, his work routine harkens back to his apprenticeship training as he explores a direction in depth, makes a sometimes-subtle change and then explores the new direction thoroughly before moving on. Gary often draws pots and then makes a series of 10 or 20 shapes that explore a theme. When the pieces come out of the lair, he picks the best one or two and then does another group based on the prototypes. After repeating this process several times, he arrives at a form that fits his aesthetic criteria. He explains, "The creative process is a journey of getting comfortable with oneself, shedding the skin of powerful influences, and committing to the process of removing the superfluous, leaving only the essential. To keep the experience of pot making alive and vital, one must continue to evolve and explore. This evolution must be done in the context of natural growth, never forced or pretentious but flowing as a river. To get to this psychological space of natural growth, one must go through years of making, thousands of pots and hundreds of firings.

"For me," Gary reflects, "total concentration on form, surface and the process of making is my goal through every step of the making. This attitude of concentration has caused a subtle change in my consciousness that is akin to meditation, a beautiful state of mind to work in." This vigilance is what has kept Gary's work strong and vital in his search for creative expression in clay. Paring each individual task down to its essential steps allows his creative work to flow from an inventive heart and inquiring mind through skilled hands.

Gary admires the pottery of Gwynn Hanssen Piggott, whose work is dynamic yet comprised of bare-bones essentials with no peripheral chatter. In his current work, Gary's forms have become simplistic, with the surface embellishment reserved, the vocabulary of shape narrow. Gary strives to produce what he conceives in his mind's eye. His goal is to consider every element of the making process and eliminate anything that was not totally considered, that lacks vitality or is not a representation of what he wants to say with the material. He looks for form that is intentional and pure. "I want to reduce my forms down to the essen-

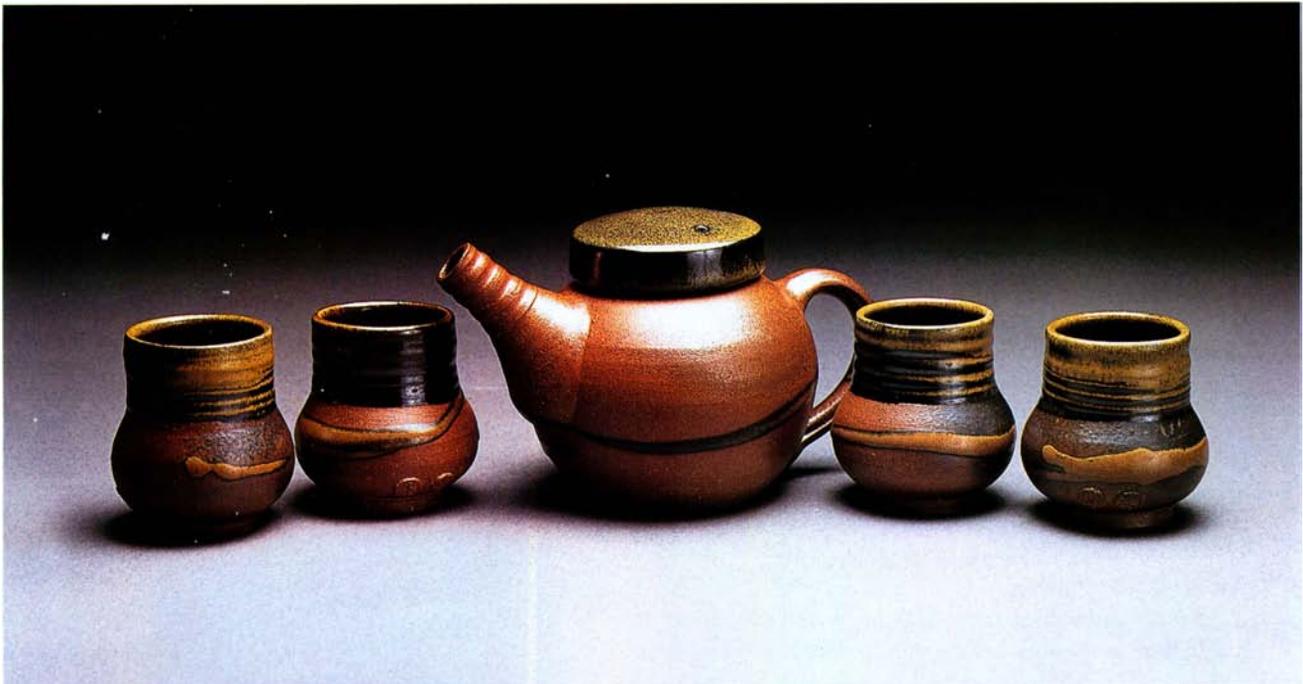
tials with nothing hidden. The surface treatment must be in harmony with the form so that they work in conjunction with each other, neither obscuring the other. Confidence that is evident in forms well made cannot be contrived. We stand on the experience of all the pots that have preceded us.”

In recent years, Gary has developed a need to share what he and Daphne have learned in their personal journey with clay. “Teaching has become a part of my journey. After working undisturbed in my studio for many years, I began teaching ceramics at the University of Texas at Tyler in 1992. I am dedicated to providing the best learning environment possible for my students. I like to challenge students to think of art in a cross-cultural way, to see creative expression as integrated and not segmented by material. The university offers a fertile ground for learning the ways of art.” As with all artists, students search for information, skill and honest validation of their personal exploration and creative voice. Teachers facilitating that search learn that helping students find their path of personal discovery often opens new vistas for their own personal quest. “The teaching environment causes my work to change. In thinking about what I am doing and what I am trying to say, I learn about the technical and I learn about life,” states Gary. He is continually challenging himself to take the next step, questioning his aesthetic directions and delving into the intellectual aspects, justifications, the meaning of the life and work that feeds his body and soul.

### Work Cycle

The Hatchers work in cycles that last about four months. The cycle is based on firings in the wood kiln. They begin with empty shelves in the studio and know it is time to fire when there is no more room to store unfired pots. Gary mixes two or three tons of clay several times a year and stores it, covered in old bathtubs, in a very soft state. About 400 pounds of clay is taken, as needed, and dried out before pugging. Two 4-inch pugmills are used in the studio to accommodate two different kinds of clay. One clay body, used for most of the functional pots, is very strong and withstands thermal shock well. The other clay body has no fireclay and is higher in iron content. Two bisque firings are done in the gas kiln to provide enough pots to do a wood firing.

Currently, Gary and Daphne are firing the majority of their work in their 128-cubic-foot bourry-box wood kiln and the remainder in a 50-cubic-foot gas car kiln. The glazing and packing of the wood kiln takes almost two weeks. The kiln is fired for 20-24 hours, using two to three cords of wood. The firing of the kiln is one of the Hatchers’ most valued experiences together. “The firing is like the harvest, the culmination of hundreds of hours of work. At the end of the firing, all the stoking doors are opened for about 30 minutes and all is quiet other than the sound of air rushing through the kiln. Daphne and I sit and savor another cycle completed,” reflects Gary, “and discuss the end, which is really only a new beginning.”



Teaset, to  $5\frac{1}{2}$  inches (14 centimeters) in height, wheel-thrown stoneware with trailed glaze decoration, fired to Cone 12 in a wood kiln, by Gary Hatcher, Mineola, Texas.



Frogs, lily pads and flowers, to 8 inches (20 centimeters) in diameter, handbuilt, colored Floating Clay, fired to Cone 8.

## Floating Clay

by Randolph Sill

I was studying ceramics recently in Shigaraki, Japan, a mountain pottery village about two hours from Kyoto. While learning methods of contemporary ceramic sculpture, as well as traditional Japanese pottery techniques, I conceived of a ceramic sculpture that would be installed in the ponds of Togeinomori, the Shigaraki Ceramic Cultural Park, on the outskirts of town. I wanted to make the sculpture float on water, an endeavor doomed to be difficult. Wouldn't it be cool, though, to have the sculpture meander around the ponds and go wherever the winds directed? Pedestals can be so confining!

I initially imagined using slabs to create sealed forms that could float on the surface of the water. I would leave a small hole, through which expanding air could escape during the firing, and then plug it with wax or silicone after firing. Although this technique seemed feasible on paper, I imagined it would be quite difficult for the large scale I intended. My second inclination was



The cross-section of a piece of fired Floating Clay shows the bubbles that are trapped when silicon carbide turns to gas.

to use slabs again, but make a five-sided “cap” that would be inverted on the surface of the water and trap air underneath. For insurance, I could float the cap with buoyant materials like foam blocks or inflated inner tubes: not an elegant or enduring solution. I might have tried it, and it might have worked, had I not heard the legend of the mysterious floating clay.

In Japan, the government supports their ceramists to such a degree that it builds and operates glaze- and clay-testing facilities in each prefecture. According to the story, back in the 1960s, government ceramics scientists were experimenting with various additives for clay and accidentally discovered that it was possible to make clay float. Recently, a scientist at the Shigaraki facility had reopened the file on this baffling paradox and had been performing experiments in the hope of finding a viable commercial

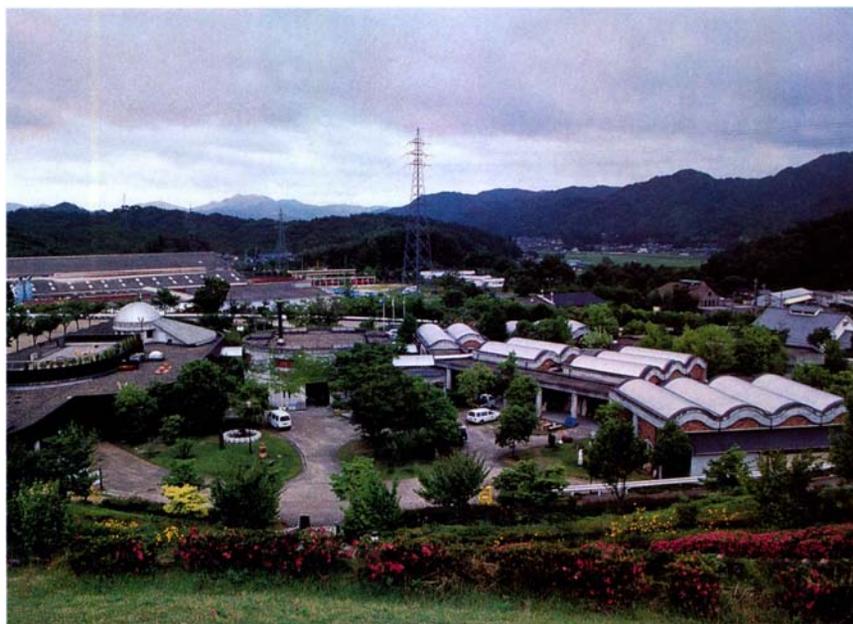
application. A minuscule amount of silicon carbide is added to a uniquely composed clay body. The silicon carbide turns into a gas during the firing, which is encapsulated within the clay in the form of bubbles. Each bubble is completely sealed so the gas can't escape and no water can permeate the clay.

The final product is confounding. It is deceptively light and has a waferlike consistency. It is lighter than soft kiln brick or pumice. When cut or broken, the interior reveals the gaseous bubbles and looks like baked bread.

Alas, floating clay is challenging to work with. Even with adding methyl cellulose and toilet-paper pulp, the clay body is short and has very little elasticity. Despite this drawback, it is not necessary to slip and score when working with floating clay, as the parts will fuse together while firing. You can make fairly thick objects as well. If the silicon carbide is not evenly mixed into the clay, uneven distortion can occur. If the clay is well mixed, the final product will “rise” in the kiln and expand in a uniform fashion, but it is not particularly strong or resistant to wear. On the other hand, it doesn't retain heat, it won't crack when frozen and it floats on water!

#### Mixing Floating Clay

One of the greatest challenges I encountered was in getting the active ingredient, silicon carbide (SiC), evenly distributed through-



PHOTOS: SHINJI OTANI

The Shigaraki Ceramic Cultural Park provides space for artists, as well as research and exhibition facilities.

out the clay body. This is partly due to the fact that the SiC comprises only 0.5% of the total dry weight of the clay body. I mixed the clay by first mixing all dry ingredients together, minus the SiC. Then I took 10% of the dry-mixed ingredients and added the SiC. This was shaken vigorously in a plastic bag for a few minutes, then ball milled for approximately 20 minutes. Next, I added more dry ingredients (about 40% total weight) and placed that in a dough mixer for 20 minutes. Because the clay is composed of 25% water, I added all of the water to only 40% of the dry ingredients, made a slurry in the dough mixer and let it mix for 10 minutes. I then added in the remaining dry ingredients and mixed thoroughly.

#### Forming

Because of the absurdly high feldspar content, Floating Clay is very short. It has almost no elasticity and is difficult to dry without cracking. I remedied this problem somewhat by adding one or more of the following ingredients: methyl cellulose (a weak, nontoxic adhesive), Biopoly™ (an organic additive), and toilet-paper pulp for strength (one roll of toilet paper for every 10 kilograms of wet clay).

Floating Clay can be thrown, but the forms I threw slumped a lot in the kiln. Perhaps decreasing the silicon carbide, or firing to a slightly cooler temperature, might have helped. Give it a try!

# recipes



Finished sculptures made of colored Floating Clay, fired to Cone 8, by Randolph Sill, Seattle, Washington.

## Firing

This is important. Protect your kiln in the following two ways: First, recognize that floating clay distorts and expands in the kiln. Leave a lot of extra space around your pieces. I can't tell you how much they will rise, as that depends on the total quantity of clay that is fired. For example, a 6-inch-diameter, 1-inch-tall cookie may only grow to be 7 inches in diameter. A 6-inch-diameter, 4-inch-tall cookie may end up growing to 9 inches in diameter.

Second, coat the kiln shelves with a thick layer of alumina hydrate in powder form as well as kiln wash. Sift it right onto the shelf. It should be about 1/2 inch thick. This will not only prevent the clay from sticking to the shelves, it will allow the clay to grow horizontally with as little friction against the kiln shelf as possible. Don't skimp on the alumina hydrate, as you can reuse it in subsequent firings.

If you have any breakthrough discoveries, or if you need more recipes or information, please contact Randolph Sill through [www.madpotter.com](http://www.madpotter.com).

## White Floating Clay Base (Cone 8)

Hata Feldspar.....	80.0 %
Motoyama Clay.....	10.0
New Zealand Kaolin .....	10.0
	100.0%
Add: Methyl Cellulose.....	1.0%
Silicon Carbide.....	0.5%

This base recipe has low distortion, but is less buoyant than the pink base.

## Pink Floating Clay Base (Cone 8)

Hata Feldspar.....	50.0 %
Nissan Feldspar.....	30.0
Bentonite.....	5.0
Motoyama Clay.....	10.0
New Zealand Kaolin.....	5.0
	100.0%
Add: Methyl Cellulose.....	1.0%
Silicon Carbide.....	0.5%

The pink color of this base is a bit muted. It has more distortion upon firing and, as a result, is more buoyant than the white base. Substitutions for Motoyama clay should contain less than 20% sand.

## Colorants for Floating Clay

Royal Blue	
Cobalt Oxide.....	0.5-1.0 %
Brilliant Blue	
Blue Mason Stain.....	3.0%
Bright Yellow	
Vanadium Oxide.....	3.0%
Light Green	
Vanadium Oxide.....	3.0%
Chrome Oxide.....	0.5%
Dark Green	
Chrome Oxide .....	0.5-1.0%
Mint Green	
Copper Carbonate.....	1.0%

Percentages based on weight of wet clay. Other colors can be tested using stains at 3% as a starting point.

## Hata Feldspar

K <sub>2</sub> O .....	30%
Na <sub>2</sub> O.....	50
SiO <sub>2</sub> .....	20
	100%

## Nissan 7 Feldspar

K <sub>2</sub> O .....	30 %
Na <sub>2</sub> O.....	30
SiO <sub>2</sub> .....	39
<b>Fe<sub>2</sub>O<sub>3</sub> .....</b>	<b>1</b>
	100%



"Tea Service in Wales Pattern," to 22 centimeters (7 inches) in height, hard-paste porcelain with double walls, underglaze and overglaze, c. 1874, by Mor Fischer Porcelain Factory; Iparmíiveszeti Muzeum, Budapest, Hungary.

## Ceramic Culture Innovation, 1851-2000

by Murray Eiland

To many, ceramics history is dominated by the distant past. It is easy to assume that the truly great artists—those who painted Greek vases and devised the multifarious glazes of Asia—lived during a golden age of ceramic art. It may come as a surprise that, in many ways, ceramic art reached a peak in the modern age, since 1851. Histories could be written about the subject, but there is perhaps no better proof than the objects themselves. Any show that attempts to tackle this period must encompass a wide variety of material. For this reason, the exhibition "Ceramic Culture Innovation, 1851-2000" contains 40 pieces from six European museums. The show has been exhibited at the Iparmíiveszeti Muzeum in Budapest, Hungary; the Museu

Nacional do Azulejo in Lisbon, Portugal; the Musée National Adrien Dubouché in Limoges, France; and the Potteries Museum & Art Gallery in Stoke-on-Trent, England. It will be on view February 27-April 26 at the Museo Internazionale delle Ceramiche in Faenza, Italy, and July 23-October 3 at the Europaisches IndustrieMuseum für Porzellan in Selb PloEberg, Germany.

During the middle decades of the 19th century, Europe came into contact with many different cultures and assimilated a huge repertoire of ceramic shapes and techniques. At the same time, science was making an impact. Porcelain had been known since antiquity in China, but it was only in 1710 that it was replicated in Europe. States and factories competed with one another in a



PHOTOS: COURTESY OF THE POTTERIES MUSEUM AND ART GALLERY, STONE ON TREN, ENGLAND

"Woman's Head," 53 centimeters (21 inches) square, tin-glazed and enameled earthenware, c. 1975; Museu Nacional do Azulejo, Lisbon, Portugal.



"La Parisienne," 26 centimeters (10 inches) in height, hard-paste porcelain, c. 1901, by Gerard Dufraisseix Abbot Factory; Musee National Adrien Dubouche, Limoges, France.



"La dattilografa (The Typist)," 75.5 centimeters (30 inches) in height, majolica, c. 1949, by Leoncillo Leonardi; Museo Internazionale delle Ceramiche, Faenza, Italy.



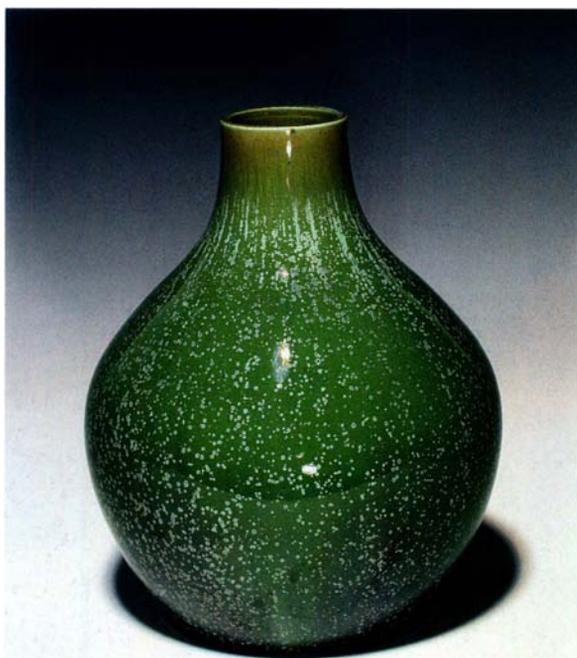
"Koreanischer Tanz (Korean Dance)," 41 centimeters (16 inches) in height, hard-paste porcelain, c. 1919, by Porzellanfabrik Rosenthal; Deutsches Porzellanmuseum, Hohenberg, Germany.

"porcelain race." They devoted fortunes to solving the mystery that would enrich those who possessed the knowledge. By the 19th century, Europe was porcelain mad, and specialized factories sprouted up to cater to the growing demand. Yet with all the science, something was lost. Mechanization could deliver pieces that were exactly the same. This was something that was much valued as a novelty at first, but quickly had a negative impact for the arts in general—ceramics in particular. Pottery came to be viewed not as a decorative art, but as a minor art. The status of craft workers declined.

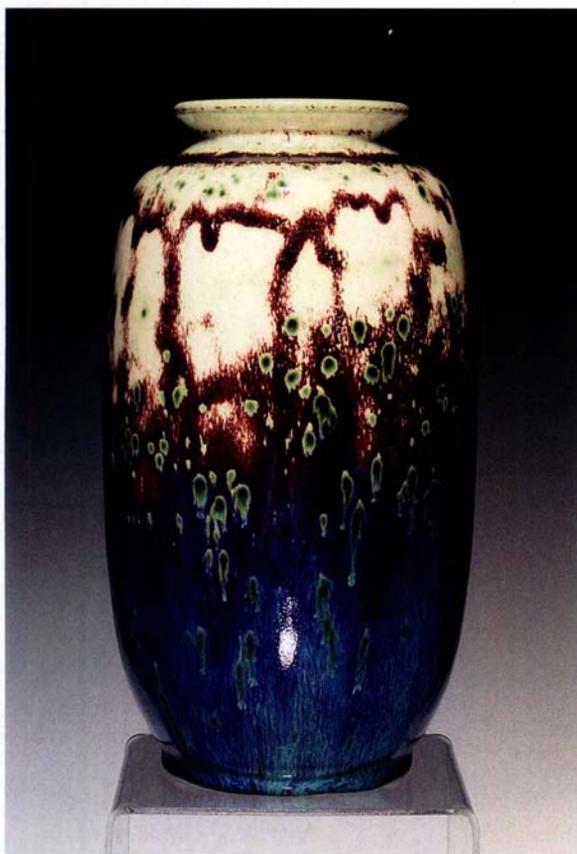
This industrialization led directly to the birth of the Arts and Crafts movement. Instead of relegating the craft worker to the last place, design was to be an integral element of an object. The line between fine art and craft, which had been affirmed just a few decades before, was breaking down. Even everyday objects could be artistic. This movement, which coincided with the enthusiasms of the 20th century, was not monolithic. As is clear from the art of this period, any style or technique was possible. To the modern viewer, some pieces may seem strange, others may be datable as to style, and others would not be out of place in any modern ceramics show. The broad aim was to purify art and

increase public awareness of good art. The means that practitioners used to pursue this aim were varied. Some practitioners eschewed all machines and returned to using their hands. Others experimented with materials and techniques and used science to help express their artistic vision. A major faction of the Arts and Crafts movement embraced factory production. Artists became designers who devised patterns that would satisfy the needs of an assembly line yet remain pleasing to the eye.

In considering this great awakening of ceramic art, there is one very important issue that can be explored. National schools of design expressed themselves in very different ways. Communication between European countries was very limited compared to today. Artists did travel, and some artists studied or even settled in new countries, but national traditions remained. It is, therefore, no surprise that the European Union funded this exhibition. World-renowned ceramics museums from six nations, including Hungary, Portugal, France, England, Italy and Germany were asked to contribute 40 representative pieces for display. The exhibition's theme centered on the developments that have taken place since the Grand Exhibition of 1851, but every museum approached the issue with a different focus.



Vase, 20 centimeters (8 inches) in height, crystalline-glazed earthenware, c. 1909, by G. L. Ashworth, Bros; the Potteries Museum and Art Gallery, Stoke-on-Trent, England.



Vase, 20 centimeters (8 inches) in height, glazed stoneware, c. 1906, by Ruskin Pottery; the Potteries Museum and Art Gallery, Stoke-on-Trent, England.

Various museums have particular strengths. The Hungarians contributed several interesting porcelains. After World War II, when the country was under Soviet control, the industry went into decline, but ornamental ceramics started to be made again in the late 1960s. Portugal contributed a good range of ceramic tiles, which is a particular strength of the National Museum. Many French ceramics were well represented by pieces that reflect a classical tradition. The United Kingdom contributed a range of vessels, though perhaps the most interesting were those that used simple designs and “new” glazes. Italy specialized in maiolica. For those used to forms based on Medieval and Renaissance forms, the works of Italian artists of the 19th and 20th centuries may come as a surprise. The German porcelain museum’s particular strengths are in pieces made for the mass market. The strength of the exhibition as a whole is that there are enough pieces from all categories to allow a snapshot of each national school. The latter term is used guardedly, as it is clear that individual artists played an important role in forming traditions that may reflect personal idiosyncrasies rather than national taste.

The exhibition catalog is divided into six sections that cover ceramics and tradition, innovations in techniques, new forms and decorations, innovation in tableware, ceramics as art, and new ceramics for architecture. With so many museums contributing such a wide range of material, there was indeed the opportunity to explore many different areas. There is also an online component at [www.ceramic2000.org](http://www.ceramic2000.org) that makes the show accessible to those who are unable to attend one of the venues. This is a welcome addition to any exhibition, and should be the norm rather than the exception.

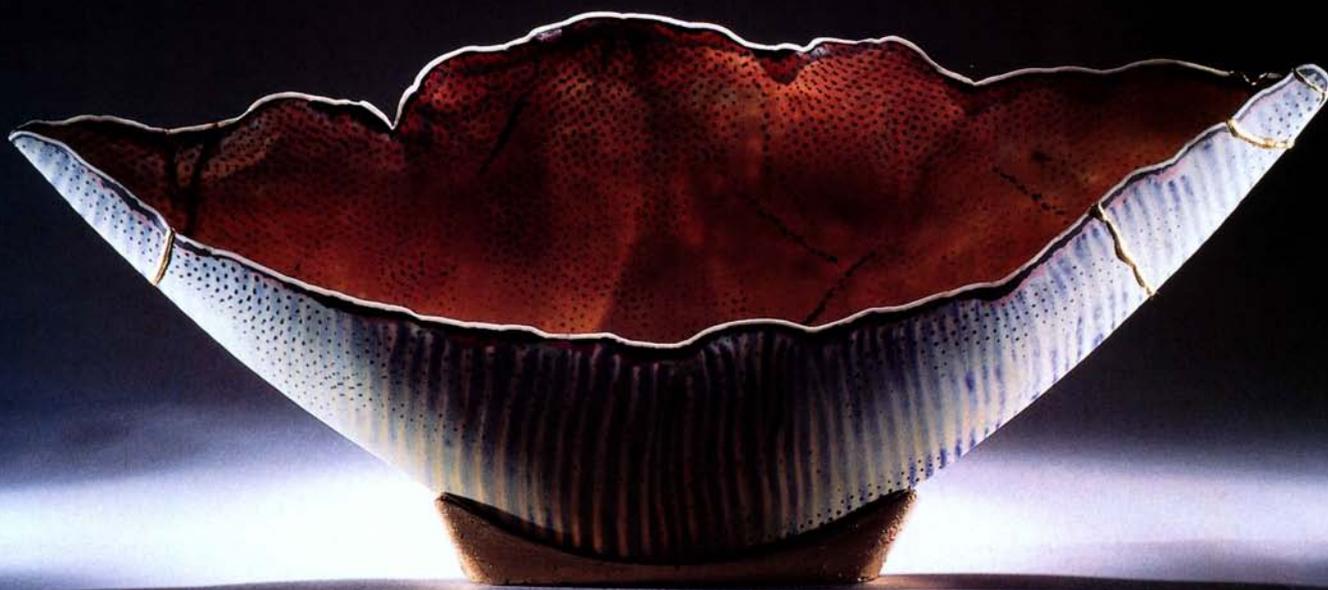
The impetus for the online project came from the Stoke-on-Trent City Council who funded Hothouse Design Centre. The region around Stoke-on-Trent, known as “the potteries,” has been producing ceramics for over 300 years. Local newspapers often headline bad news as more ceramics factories lay off workers or close down. Many other regions in Europe that have relied upon ceramics are in a similar situation. Public tastes have changed so that pottery is largely regarded as a consumable to be purchased on the basis of price alone. In order to survive, there must be a marked change in how ceramics are perceived by the public. Exhibitions such as this one should go a long way in changing fashion. Indeed, after seeing the exhibition, one cannot help but conclude that we are still in that golden age of ceramics. So many styles and techniques can be used to produce objects of such beauty that it is a wonder that everyone does not understand ceramics are very much a fine art.

CB

# THE PHOENIX LIVES

## *Curtis Benzie on Porcelain and Repairs*

Margaret M. Armbrust



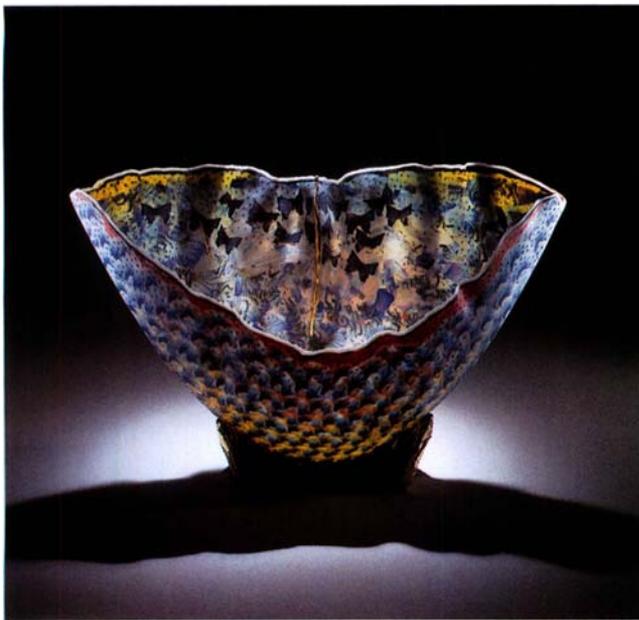
"Celeste," 8 inches (20 centimeters) in height, inlaid colored porcelain fired to Cone 8, with cement and gold leaf base, and epoxy and gold-leaf repairs.

The Phoenix was an ancient mythological bird that would live for 500 years and die by self-immolation, only to rise from the ashes with renewed beauty. When Curtis Benzie [Bens-lee] spoke of his art and its repair, I was struck by the parallels presented between his concepts and the legendary spiritual creature associated with life, death and renewal.

Benzie's unique approach evolved over the 30 years he has devoted to his metier. Struggles with clay mixtures and test tiles were followed by initially resisting, then accepting and finally embracing effects produced by nature and life that appear in his

work. His honesty and openness are as rare as the joy with which he imbues his work. When asked about his clay and his preference for working in delicate porcelain, Benzie replied, "In graduate school, in 1978, my passion for glass had been tweaked, but glass isn't malleable. So I thought, 'I need to go back and work with ceramics,' but didn't want to abandon my fascination for light and translucency. I thought, 'Well, there is translucent porcelain.' So I started looking around to see where I could get some. Had there been a mixture already out there, I probably would have used it. None existed.

"I knew of one person who was doing translucent pieces at that time: Rudy Staffel. I asked him for tips and he said, 'Take almost all the clay out, and that'll help. But once you take the clay out, it's not going to be plastic, so you have to put plasticizers in it.' I asked, 'What should I put in?' He suggested something organic. So I began to experiment. I mixed potato starch into a batch of clay and thought, 'I'm in. I've got it!' I left the clay in my studio—a type of quonset hut with no air conditioning, so it was very hot in there. When I came back, I was greeted by a terrible stench. When I was a kid, my dad had a potato-packing factory. Occasionally, in the summer, we would go in to find a sea of rotten potatoes. They would literally melt into goo—potato slop. My brother and I would have to clean it out, so I was really familiar with, and not at all fond of, that aroma. It was hideous, so I threw that batch out and continued to experiment until I found another plasticizer that wouldn't decompose.



"Life Flutters By," 7 inches (18 centimeters) in height, inlaid colored porcelain, fired to Cone 8, with epoxy and gold-leaf repairs.

"After constant experimentation for about a year, I had my clay body. And I tweak the recipe every now and then. I have hundreds of test tiles, almost all of which are either flattened like a pancake because they melted completely, or totally vertical because they didn't soften at all. My clay has to soften a little during final vitrification to maximize translucency."

Benzie is fascinated by cracks as part of the working process, and has tended to reinforce, even emphasize them, in his work over the past few years. "Clay can move, shrink, shift and make some decisions on its own. It's saying, 'Ah, this feels stiff.' It's like

when you stretch your back and it cracks, and you think, 'that's better, the pressure's off.' All of a sudden, the clay can just pop. It opens a gap and alleviates stress. If it had a brain, it might be thinking, 'ah, that's better now.'

"For the most part, initial cracking occurs as part of the firing process. My work is handbuilt; stresses are always there, but most are invisible. You can't normally identify internal structural stress on a finished surface unless a crack appears. I think cracks add character, and I find them especially intriguing as visual evidence of clay experiencing the kiln's fire. Some of my pieces have virtually no evidence of physical stress. I can almost guess where a crack might occur, but I can't pinpoint it.

"At least 50%, perhaps even 75%, of my works exhibit stress cracks as they emerge from the kiln. That's relatively unique to my work, because my clay body is glassy, with extremely thin walls; about a millimeter or less. The clay's properties change in the kiln. Shrinkage takes place and the clay softens, and that's when it's normally going to crack. From the beginning, there were often small cracks. And in the past, I would throw away pieces with significant cracks. When pieces appear with significant cracks today, I think, 'Excellent! Better! It's a better piece.' On a new piece, I fill the cracks and leaf them with gold. I don't do anything else, because I am essentially interested in documenting natural phenomena. If I were to deviate from pure documentation, it would alter the situation and change everything. It's part of the history and life of the piece. Amplifying it would not be consistent with my sense of creative and aesthetic morality. I have resisted the temptation to encourage cracks, even though I think they are so interesting that I document them. I cannot set up a situation to deliberately interfere with natural effects and processes. That would be excessive, artificial, bogus. To impose my will on natural events would not only be aesthetically inconsistent, it would constitute a big lie by incorporating poor craftsmanship. Cracks remind you that imperfections happen, which is only too apparent in life. But it also depends on balance. If imperfections exceed balance and aesthetic harmony, I've got to try to fix it or start over. I want the end result to be a combination of my best craftsmanship and the clay's response to unavoidable natural circumstances."

A work in porcelain can be cracked or even seriously damaged after leaving the studio. When this happens, is it simply a goner? Who is generally held responsible? What kinds of repairs are possible, and how are these situations handled? This sort of crack has "nothing to do with craftsmanship. It happens by chance. For example, the anonymous, but ubiquitous, 'cleaning lady' knocks a piece off the shelf. Physical damage, as evidence of ongoing life, fascinates me as much as kiln fissures. Occasionally, I'm contacted for replacement or repair, either by an insurance company or the owner. My favorite case involved a piece in a private collection. The owner contacted me for a repair. I can fill a crack with the

original porcelain mixture and refire a piece to fuse it, but this particular crack torqued a little bit, and I couldn't realign the surface plane. I repaired it as best I could, refired it, sent it back, and I assume the collector still has it. I still remember that crack, because I would prefer to repair it the way I'm working now.

"I feel that I can enhance the piece's value rather than simply patching it together as I did in the past. While I used to patch a cracked piece with porcelain, trying to hide the scar, I now fill the gap with adhesive to reinforce the piece, and then apply gold leaf. The merest addition of gold on the surface changes the character of the piece substantially. A different piece emerges, despite the fact that, to an untrained eye, it might look the same. The body of the original piece remains primarily intact, but my current approach adds visual reference, documenting a new memory, a life-altering experience (having been broken)."

Museums always prefer repairs for original work rather than replacement. Joined fragments and even small shards are exhibited and treasured as singular surviving artifacts from a given

historical period, a particular artist's hand, or a rare indicator of a technical leap in processes. In almost every case, museum repairs are made after the author has disappeared, perhaps because so many of these pieces are archaeological, or discovered in broken shards that restoration specialists reassemble like the parts of a jigsaw puzzle. Benzie's personal approach to this situation has changed dramatically during the past few years. "Broken, repaired, documented pieces have always interested me, and my current approach is indebted to this tradition. One of the joys of working in a durable material is that you know in your heart that piece is going to outlive you. They dig up old pots a thousand years later. The edges may be rounded slightly from use . . . there can be subtle deterioration, perhaps abrasions in the glaze or the surface. If they've used low-temperature slips, then those could deteriorate or disappear completely. The work that I do is impervious to most kinds of natural deterioration. In my case, none of that's going to happen, because the color is integrated into the clay, as opposed to being laid on top of it, so it's probably not



"Break on Through," 8 inches (20 centimeters) in height, inlaid colored porcelain fired to Cone 8, with epoxy and gold-leaf repairs.



"Untouched," 10 inches (25 centimeters) in height, inlaid colored porcelain fired to Cone 8, with gold-leafed porcelain base, and epoxy and gold-leaf repairs.

going to change much. This is about the most durable material that I can make. But it can still be broken.

"Everything changes. I believe that age and experience can define, alter, even enhance artworks in a similar manner to the way they affect human beings. A person is just not the same at 50 as at 20, and is hopefully improved."

So how much damage can work endure, and how many times can a given work be broken, repaired, and survive? It is a pity that, in the past, former collectors may have discarded work or accepted an insurance payment, not knowing that repairs were possible, and are presently considered desirable by Benzie. "One

of my works, 'Celeste,' has been broken twice. It was initially broken in the Ohio governor's mansion during Richard Celeste's administration (1983-91). A visiting dignitary backed into it during a reception and knocked it over. Because it was on loan, it was returned with an insurance payment. During the autumn of 2002, I scheduled the same piece for an exhibition in Lancaster, Ohio, at the Decorative Arts Center. I got a frantic call from the curator saying it was broken during installation. I executed another repair, making it my most storied piece to date, because it now has two documentations of survival. Curiously, I had talked to the curator prior to the accident about repairs and I have never, to my knowledge, had any piece broken twice. So when he called, I teased him, asking, 'So are you just testing me now? Are you seeing if I'm serious about this?'"

By contrast, one of Benzie's works in the Saxe Collection, now at the M.H. de Young Memorial Museum in San Francisco, survived the 1994 Northridge earthquake, near Los Angeles, totally unscathed. Contrary to expectation, Benzie discovered that his work didn't even topple. Consequently, no mark of this particular cataclysmic and geographic event appears on its surface. To Benzie's way of thinking, the lack of physical evidence documenting a literally earth-shattering experience was unfortunate.

The gilt work and gold bases weren't always part of the work. In addition, Benzie's previous works exhibit no apparent surface cracks. The gold bases date to 1992, predating the gilt-reinforced repairs that appeared around 2000.

"At first, I wanted a bit of visual distance between the base and the vessel. I tried porcelain bases and didn't like the way that looked, because the porcelain in the base had a totally different character from the piece. The base was very thick and heavy, but the porcelain vessel was very light and airy. I didn't like having the same material treated so differently in what was essentially one visual experience.

"For years, one of my concerns was that the gold was entirely housed at the bottom of the object. The base is intended to be integrated with the object, and I carve them to fit together like a hand and glove. But, because the two materials are different, there

is a fundamental disconnect that I have always been a little uncomfortable with. When I thought about repairing these cracked areas, I felt that if I carried this gold up into the object, it may tie these two things together visually. And I think it does.”

Benzie has been awarded several residencies, one of them at the Seto Center for Ceramics and Glass in Japan. “Seto is ancient, and the site of one of Japan’s original kilns. During my 2001 residency, there were difficulties acquiring specific brands and ingredients for the clay mixture I use at home. So, on this occasion, I acquired clay from a local miner. The purchase was preceded by tea and involved a presentation of little trays full of small porcelain bowls made from the whitest, most vitreous, dense, exquisite clays I have ever seen. If you could take snow, smash it into a dense format that was exquisitely translucent, like ice with the light flowing softly through it, that’s what it was like. If someone had shown me samples from that supplier 30 years ago, I would simply have picked one and saved myself a lot of development time. The Seto clay was whiter than mine, and perhaps a bit more translucent, but it also cracked more during firing.

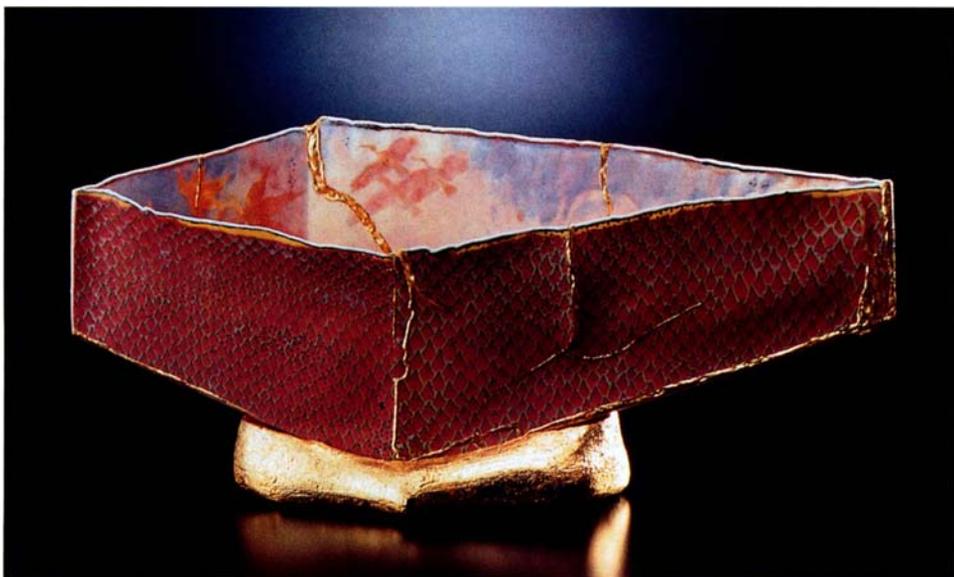
“The agreement with the center was that I would do one open studio, one lecture to the community, and the rest of the time I’d work. They wanted three pieces of work to remain there. I ended up making four, and left all four. I was initially disappointed with one (“Untouched”). It came out with only a tiny crack near its base. The crack

was almost invisible, although I really liked the piece. But the overall effect seemed like ababy’s face. It was too fresh and didn’t have much character. That crack was negligible, and I think the piece suffered from its near perfection. Sooner or later, someone will break it. Perhaps I should encourage the museum in Seto to have the piece travel to Ohio.

“One of the other Seto pieces (“Accidental Happiness”) was of enormous importance to me. It was the largest and most technically challenging one I attempted. When I opened the kiln, there were fissures everywhere. The Japanese assistant was petrified. We had the exhibition coming up very shortly. There was very little time left—certainly not enough to make another. He knew its significance, and could clearly see the large cracks in it. This was the most critical piece of the bunch in size and complexity. In my mind, it was the best. I had expressed this to him, so he knew it,

and he had watched the construction with its multitude of assembled parts. There were thousands of little bits, like fish scales, on the exterior. Each was individually made and placed in there by hand. And those are just part of it. There is a lot of imagery, too—birds in the background, and leaves on the interior. The intricacy and effort that went into it was humbling, even to me. My assistant expected one of two things to happen: either I was going to throw an incredible tantrum, or I was going to blame it on him. Neither would be out of character for a lot of master potters. He was the person in charge of firing kilns and the technical specialist at the facility—he was petrified.

“I don’t know if I could say I was ecstatic, but I was fine with this situation. By this time, I’d thoroughly developed my concepts and processes. I’d already repaired all three of the others—one



“Accidental Happiness,” 22 inches (56 centimeters) in length, inlaid colored porcelain fired to Cone 8, with porcelain and gold-leaf base, and epoxy and gold-leaf repairs, by Curtis Benzie, Hilliard, Ohio.

very modestly, the other two pretty significantly. I was fine. But he said, ‘I’m so sorry. I’m so sorry.’ And I said, ‘There’s nothing wrong.’ He was trying to figure out whether we were having a serious communication problem, or if I’d gone completely berserk. I assured him that, the next time he saw it, he would hopefully better understand why I wasn’t so concerned. It’s difficult to be sure whether he did or not. He was conditioned to expect things to come out of the kiln unmarred. He was working for me. He wasn’t going to say, ‘Well, that sucks.’ And I may never know his thoughts. But if this article is published, I’ll send him a copy. Maybe then he’ll say, ‘Ah, Benzie-san, I understand now. I see.’”

the author *Margaret Atmbrust* is professor of art history at *Columbus College of Art and Design* in Ohio.

# Breaking Ground

Yoshihiro Mizokami Finds New Materials in a New World

by Betsy Williams



Samples of spodumene, pegmatite and lepidolite gathered from a local mine.

PHOTOS: KATHRYN CYMAN, BETSY WILLIAMS

When Japanese potter Yoshihiro Mizokami was a visiting researcher in the Art Education Program at the University of New Mexico (UNM) in Albuquerque, he spent three months doing research on glazes using only local materials. For the first half of his stay, he collected and cataloged materials gathered from arroyos, stream beds, road cuts and mountainsides. During the second half, he used the triaxial blend method to formulate glazes from these materials.

Mizokami's great-grandfather, grandfather and father were all porcelain potters. After his father completed his apprenticeship with Manji Inoue of Arita, Japan, he set up his own studio in Imari, about half an hour north of Arita. Imari is a bay city, historically the major point of export of Arita porcelain to European markets. The clay in Imari is stoneware rather than porcelain, so Mizokami's father found himself making the transition to stoneware. He continues to work in a stoneware tradition closely akin to that of Karatsu, a village to the north that has been famous for centuries for its understated and simply decorated ware favored by tea ceremony enthusiasts.

Familiar with clay from his early childhood, Mizokami began serious study on the electric wheel at age 19, and since about age 24, he has used a traditional wooden kick wheel. Now, at age 37, he works in the same studio with his father and younger brother. While they each have their own recognizable style, they all work in the Karatsu tradition of tableware, and also make individual pieces for gallery exhibition.

In making tableware, Mizokami's primary concern is consideration for the size of the intended user's hand in relation to the piece. Certain shapes, such as rice bowls, have a standardized size, and a set usually consists of a larger bowl for the husband and a smaller bowl for the wife, because of their differing hand sizes. Another primary consideration is the color of the piece in relationship to the food or beverage it will hold. A pleasantly contrasting glaze color is chosen to complement the contents for which the piece is intended. "No matter how much you yourself,



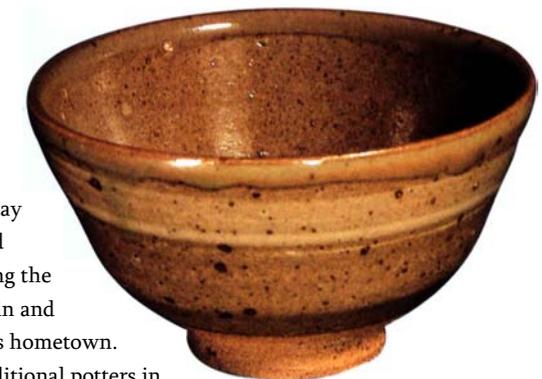
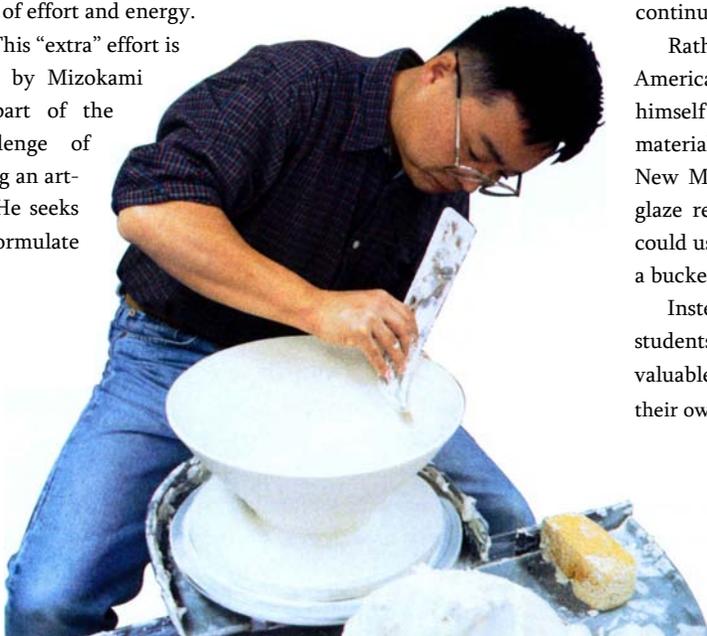
Mizokami uses a lot of natural ash in his glazes. It is washed, sieved, ball milled and allowed to dry.

as a potter, may like the piece you have made, if it doesn't satisfy the intended user, your own satisfaction is irrelevant," said Mizokami. "The exchange between maker and user is an essential give-and-take relationship if you are to make a living as a potter."

He went on to explain that not only the visual appeal, but also the way the piece feels in the hand and to the lip are of utmost importance. If the piece in question is a teabowl, for example, then tea-ceremony enthusiasts will demand that the bowl be easy to handle and comfortable to drink from. A good potter will listen to these demands.

To Mizokami, tradition, in its most basic sense, refers to that part of knowledge and skill that can be passed from one person to another. Some tangible aspects of the Karatsu tradition are forming the pots on a kick wheel and firing them in a wood-burning kiln. Now, in an era of electric wheels and kilns, and store-bought materials, following a tradition may require a great deal of effort and energy.

This "extra" effort is seen by Mizokami as part of the challenge of being an artist. He seeks to formulate



**Bowl, 3 inches (8 centimeters) in height, indigenous clay, with white slip and a glaze composed of local materials.**

his own clay bodies and glazes using the materials in and around his hometown.

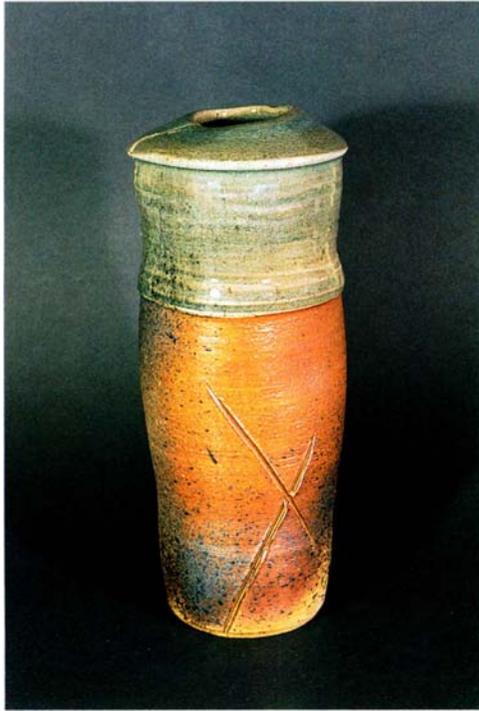
Other traditional potters in Japan do the same. Thus it works out that what binds them together, their raw materials and approach, also serves as a source of their originality.

Tradition does not end with this basic meaning, however. Adhering to a particular tradition also requires one to adjust one's product to the needs of modern society, Mizokami explained. The way we live and the way we eat have changed over the past several decades, and he sees traditional pottery as a living entity that continues to adapt to these new behaviors.

Rather than coming to the U.S. to teach his techniques to American potters, he came to learn, to pose a new challenge to himself by taking what he learned about gathering and testing raw materials in his early years of training, and utilizing these skills in New Mexico. Mizokami's goal was to develop at least one good glaze recipe from local materials that students at the university could use for years to come. With a big smile, he said: "I imagined a bucket of glaze at the university labeled 'Mizokami Glaze.'"

Instead of simply passing on a new glaze recipe to the UNM students, however, Mizokami passed on something much more valuable—a way of working that could lead students to making their own discoveries.

**Yoshihiro Mizokami demonstrates throwing a large bowl using a "cow's tongue" tool.**



Vase, 11 inches (28 centimeters) in height, thrown and altered stoneware, with Green Crackle Glaze, Orange and Black Slip, soda/wood fired to Cone 11.



Covered jar, 11 inches (28 centimeters) in height, thrown, altered and carved stoneware, with Green Crackle Glaze, soda/wood fired to Cone 11.

## Converting an Electric Kiln for Wood and Gas Firing

by Bruce Bowers

Those of us living in urban areas have limited access to firing in a fuel-burning kiln, because stringent zoning and fire regulations place severe limitations on our ability to build outdoor kilns near our homes. While many potters find a community college or local ceramics organization that has a gas or wood kiln, this situation often means turning our work over to someone else who is in strict control of this crucial part of the creative process. For more serious students, this situation can be less than satisfactory.

When I taught at Hiram College in Hiram, Ohio, I could fire my pots in the college's gas kiln. This allowed me to experience all of the excitement, surprise and mystery of reduction firing. Later, when I moved to an urban area just outside of Washington, D.C., my only means of firing was in an electric kiln, and my work changed accordingly. Although this held my interest for a long time, I came to miss the adventure and the unexpected results that can come from firing in a fuel-burning kiln. Electric kilns are wonderful tools, but my creative needs demanded another firing method. It was frustrating to think that my options were limited.

About a year ago, I started teaching at Glen Echo Pottery in Maryland. The pottery is located in historical Glen Echo Park,

which is sponsored by the National Park Service in cooperation with Montgomery County, Maryland, and the Glen Echo Park Partnership for Arts and Culture (GEPPAC). I am able to fire in a gas kiln again, and we also rent various wood kilns in rural areas in Maryland and Virginia. After becoming absolutely hooked on the wood-firing process, I began to think about how I could achieve some of the same effects on my own and with my students. As it turned out, the answer was right under my nose.

Glen Echo Pottery had several old electric kilns in storage that we thought were beyond redemption. With encouragement from the pottery's director, Jeff Kirk, we converted one of these old kilns to gas and added a stoke hole for wood. The entire conversion took about three hours. In my wildest dreams, I never thought the finished kiln would produce the results it has. We are able to get terrific flashing, ash buildup and, by adding a small amount of soda, a richness of surface that is usually reserved for pots produced in large, wood-fired kilns. As a matter of fact, I just had a group of pots fired in a big three-chambered wood kiln and, when I put these side by side with my pots fired in the conversion kiln, I could hardly tell the difference.

The kiln conversion was virtually free. We used old silicon carbide shelves (sometimes broken ones), old posts and an existing propane burner on a flexible hose. Our only cost was a few dollars for kiln wash and clay to fill the old element grooves. Further, the kiln operates very efficiently, on less than 5 pounds of propane pressure, so the cost per firing is quite low.

This is an easy classroom project that involves students in the actual firing process. A simple ad placed in the newspaper or a flyer posted at your local pottery supplier could yield an old "beater" kiln that is just taking up room in someone's garage.

Our classes run in six-week sessions and we always fire our conversion kiln on the last day of the course. Each student is assigned a 20-minute stoking shift, and the entire class observes and participates in each phase of the firing. They cut and prepare the wood, prepare and stack the kiln, fire, and then unload and clean up. Students feel very much in touch with their finished pots, since they've paid careful attention to each part of the creative process.

#### Converting the Kiln

The bottom of the kiln was composed of two electric kiln bottoms sandwiched together. Broken shelves were then installed on top of this and the chinks between the shelves were filled with fiber insulation. This entire floor was then liberally sprinkled with alumina hydrate. Makeshift hobs, made of broken silicon carbide kiln shelves, were placed on the floor and braced brick fragments. These keep the wood above the floor of the kiln to allow better air circulation and, as a result, better combustion. The firebox, therefore, occupies the bottom 5 inches of the kiln. Both gas and wood are introduced through the firebox.

All elements and electrical components were removed from the kiln, and the element grooves were filled with a very open clay body, composed of 50% fireclay and 50% sawdust by volume. Two holes were cut in the jacket and bricks, using a drill bit and a reciprocating saw. One hole is at six o'clock (burner port) and the other is at about one o'clock (stoke hole). A hole about 4 inches wide was cut in the lid, and a rudimentary chimney was made by placing four K23 insulating fire bricks on end to form an open rectangle. The outside of the lid and the area around the chimney were then covered with scraps of fiber insulation to inhibit excessive heat loss. A damper was made by simply placing two thin sections of insulating brick on top of the chimney.

All shelves, and the tops and bottoms of all posts, were liberally coated with a high-alumina kiln wash of 50 parts alumina hydrate, 25 parts silica and 25 parts EPK (Edgar Plastic Kaolin). For wadding, we used 50 parts alumina hydrate and 50 parts EPK (all above measurements are by weight). The interior of the kiln, including the lid, was coated with this same kiln-wash mixture.

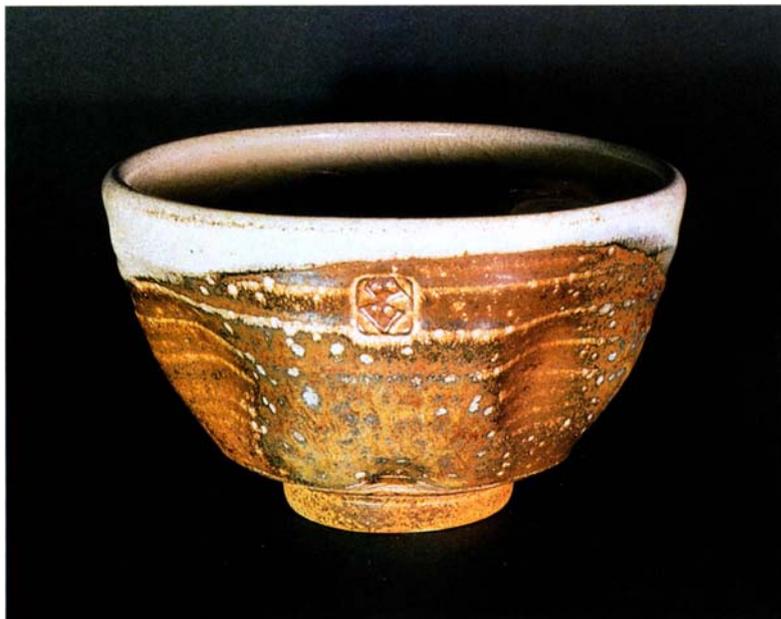
It is important to emphasize that the shelves used in a kiln of this type should not be full rounds. We used sections of old broken silicon carbide shelves, leaving plenty of room for flame circulation around and up through the center of the setting.

It is also very important to place a "cover shelf" about 2 inches below the inside of the lid, above the stacked ware. This helps prevent a cold top section and also helps create thorough circulation of the flame. A 9x9-inch piece of silicon carbide shelf works well. We were able to get a temperature differential of less than one cone between the top and bottom of the kiln.

#### Gas and Wood

Our kiln is fired with propane gas using a model S-22 atmospheric Venturi burner, made by the Hauok Manufacturing Company in Lebanon, Pennsylvania. A flexible hose allows the burner to be used for our conversion kiln as well as for our main gas kiln. The converted kiln is fired with gas pressure from one pound to slightly over four pounds.

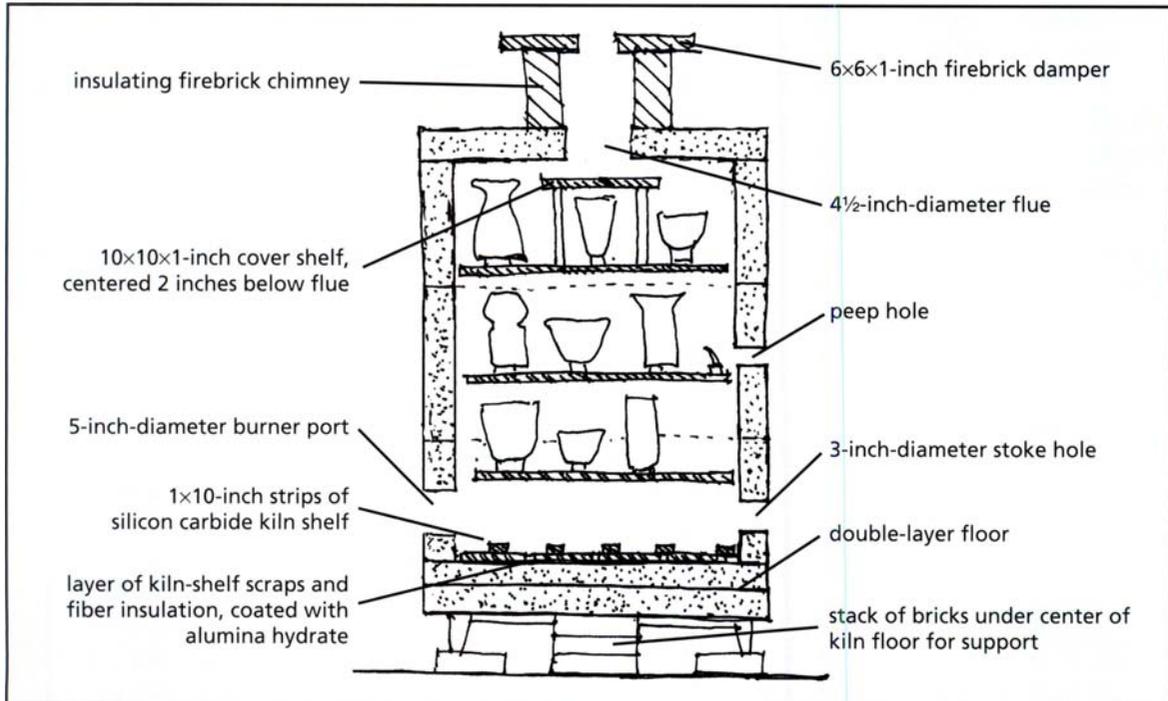
The gas burner is augmented by the inclusion of about 100 running feet of 1x2-inch pine (#2 pine). The wood is sawed into 1-foot lengths and soaked in a super-saturated solution of 1 pound of soda bicarbonate (baking soda) and one pound of sodium carbonate (soda ash) for about five days. By slowly adding these two chemicals to boiling water, it is easy to create a super-saturated solution. The wood is then dried in the sun. When done



Bowl, 6 $\frac{1}{2}$  inches (17 centimeters) in diameter, thrown and altered stoneware, with Shino Glaze and Black Slip, soda/wood fired to Cone 11, by Bruce Bowers, Silver Springs, Maryland.

properly, a thin white residue will be visible on the surface of the boards. This technique allows the soda to be introduced very slowly and to naturally follow the direction of the flame and ash.

Also, 8 ounces (total) of fully saturated salt water is sprayed onto the last 25 lengths of wood, to be stoked after Cone 9 is bending. This helps prevent totally dry areas on the pots.



The burner for the conversion kiln is braced with brick on one side of the kiln, while the stoke hole for salt-soaked wood is on the other.

#### Firing schedule

9 A.M. Open damper fully, turn gas to 1 pound of pressure and open primary air flange to produce a short, oxidizing flame.

10 A.M. The first blush of color is seen in the kiln atmosphere. The damper is still fully open and the gas is turned to 2.5 pounds of pressure. Primary air is opened slightly to continue with fully oxidizing flame.

11:30 A.M. Cone 08 is down. The damper is closed slightly. The gas pressure is turned up to about 4 pounds. Primary air is cut back slightly. No blowback of flame at the burner port is visible at any point in the firing cycle. (We have had our best results when we forego a flame-deflecting brick inside of the burner port.) A distinctly orange flame about 6 inches long is consistently visible at the damper during this stage of clay body reduction. There is also slight backpressure at the bottom stoke hole and a lazy, hazy flame is traveling throughout the kiln. No smoke is visible.

12:30 P.M. The damper is almost fully open. Gas pressure is turned up to slightly less than 5 pounds. Primary air is opened a bit to create a neutral atmosphere. A short flame is visible at the damper (light orange with a slight greenish tinge). At this point, wood is added, one piece at a time, through the stoke hole. This activity immediately creates a reducing atmosphere and the stoke hole is quickly plugged with a piece of soft brick after each addition of wood. Pine burns with a long, somewhat lazy flame and its effects are immediately apparent in the kiln atmosphere. The kiln is allowed to clear completely to neutral before the next stoking. Cone 2 is reached at about 1 P.M.

PM. Cone 8 is just starting to bend. From this point on, we make virtually no adjustments to the gas pressure, the damper setting or

the amount of primary air. We are simply firing with a neutral atmosphere (as far as the gas is concerned), and are falling into a pattern of alternating neutral and reducing atmospheres similar to those that one would achieve in a normal wood-fired kiln. Stoking of the soda-soaked (but dried) pine is increased to two pieces at a time. A moderate orange flame appears at the damper after each stoking. After letting the kiln atmosphere clear for about five minutes, we repeat the process.

2:30-4:30 P.M. All settings remain the same, except stoking increases to the rate of three pieces of pine about every five to seven minutes. This creates moderately heavy reduction with no smoke but with a strong orange flame about 12 inches high at the damper. The kiln clears to neutral and then is stoked again. Cone 9 is down by 3 P.M. After 3 P.M., the same stoking frequency is maintained, but 8 ounces of fully saturated salt water is sprayed, using a plant mister, directly onto the pine just before stoking. This is repeated with each stoke cycle using only a small volume of the solution each time. The water vapor and the burning wood help distribute the salt along the path of the flame. Due to the high vapor pressure of salt, it migrates throughout the kiln very well. At 4:30, Cone 10 is down and the main propane tank is turned off, the line to the burner is bled and the kiln is closed.

The temperature climb slows quite a bit during the last two hours. It is very easy to get to Cone 8, but harder to get to Cones 9 and 10. This is partially due to the increase in stoking and the accompanying reduction. It is also the result of firing in a kiln that was originally rated for Cone 6-8. We are, therefore, pushing the insulating properties of the refractory bricks and are losing a lot of heat through the walls and lid. We estimate that, with proper care and religious kiln washing, this kiln should be able to withstand about 40 firings. Luckily, we have a few more abandoned kilns waiting for conversion and several offers of future donations. For people who love wood firing, but don't have ready access to a wood kiln, this project is a wonderful adventure.

# recipes

In our conversion kiln, we have our best results with light-colored, low-iron stoneware clay bodies. Porcelain also works very well, and can yield very handsome carbon trapping when hit directly by the soda. We find that higher-iron bodies tend to look muddy and exhibit very little flashing, unless covered with a white slip.

## Orange Slip

(Cone 10)

Kentucky Ball Clay (OM 4).....	42.00%
Avery Kaolin.....	42.00
Borax.....	5.35
Zircopax.....	10.65
	100.00%

This slip flashes nicely on light clay bodies and produces color in the orange, red and tan range. It needs some soda or salt to look its best. Apply to leather-hard clay or bisqueware.

## Shino Slip

(Cone 10)

Soda Ash.....	3.20%
Nepheline Syenite.....	36.00
Soda Feldspar.....	8.64
Spodumene.....	12.16
Avery Kaolin.....	28.00
Kentucky Ball Clay (OM 4).....	12.00
	100.00%

This flashes well on light-colored clay bodies, and produces colors in the white, tan and pink range. Apply to leather-hard clay or thinly to bisqueware.

## Black Slip

Alberta Slip.....	60.62 %
Kentucky Ball Clay (OM 4).....	22.71
Chrome Oxide.....	7.50
Cobalt Carbonate.....	4.17
Red Iron Oxide.....	5.00
	100.00%

This is an excellent decorating slip for brush work over bare clay or the Orange or Shino Slips above. It is very dark and looks best when used sparingly. Apply to leather-hard clay or thinly to bisqueware.

## Shino Glaze

(Cone 10)

Soda Ash.....	4.0 %
Nepheline Syenite.....	45.0
Soda Feldspar.....	18.4
Spodumene.....	15.2
Ball Clay.....	15.0
EPK (Edgar Plastic Kaolin).....	2.4
	100.0%

This bleaches to a warm off-white when hit by soda or salt. It can be enhanced by sifting mixed hardwood ash over the damp glaze.

## Green Crackle Glaze

(Cone 10)

Barium Carbonate.....	4.20 %
Whiting.....	12.96
Custer Feldspar.....	51.84
EPK (Edgar Plastic Kaolin).....	4.20
Yellow Ocher.....	4.20
Silica (Flint).....	22.60
	100.00%
Add: Bentonite.....	1.94 %
Epsom Salt.....	1.08 %

Mix Epsom salt in water before adding other materials. This is a dark waxy celadon that turns brilliant blue green when hit directly by heavy soda or salt.

## Hamada Glaze

(Cone 10)

Red Iron Oxide.....	8.87 %
Whiting.....	15.45
Zinc Oxide.....	2.02
Custer Feldspar.....	41.05
EPK (Edgar Plastic Kaolin).....	11.97
Silica (Flint).....	20.64
	100.00%
Add: Bentonite.....	1.60%

This glaze ranges from dark brown to black when used as a liner, and turns a runny amber when used on the exterior and is directly hit by the soda.

  
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### International Exhibitions

#### February 15 entry deadline

*Pittsburgh, Pennsylvania* "Perchance to Dream" (September 10, 2004-January 15, 2005), open to crafts inspired by dreams. Juried from 6 slides. Contact the Society for Contemporary Craft, 2100 Smallman St., Pittsburgh 15222; e-mail [exhibitions@contemporarycraft.org](mailto:exhibitions@contemporarycraft.org); see [www.contemporarycraft.org](http://www.contemporarycraft.org); telephone (412) 261-7003; or fax (412) 261-1941.

#### February 20 entry deadline

*Baldwin City, Kansas* "The 2004 International Orton Cone Box Show" (March 30—April 23, then traveling for 2 years), open to works composed of more than 50% fired clay that will fit into a large Orton cone box (3x3x6 inches). Juried from actual works. Jurors: Janet Mansfield and Phil Rogers. Fee: \$30 (includes return shipment of piece). Awards: \$250 and \$200. Commission: 10%. For prospectus, send SASE to Inge Balch, Dept. of Art/Ceramics, Baker University, PO Box 65, Baldwin City 66006-0065; or e-mail [inge.balch@bakeru.edu](mailto:inge.balch@bakeru.edu).

#### February 29 entry deadline

*Iowa City, Iowa* "Forms and Shapes: Box" (June), open to ceramics artists. Juried from 6 slides of at least 2 works. Juror: Maren Kloppmann. Fee: \$35. For prospectus, send SASE to AKAR, 4 S. Linn St., Iowa City 52240; e-mail [gallery@akardesign.com](mailto:gallery@akardesign.com); see [www.akardesign.com/calloffentries.htm](http://www.akardesign.com/calloffentries.htm); or telephone (319) 351-1227.

#### March 1 entry deadline

*Las Cruces, New Mexico* "From the Ground Up XXII" (May 1-30), open to ceramics artists residing in Arizona, Colorado, New Mexico, northern Mexico (Chihuahua and Sonora) and Texas. Juried from up to 3 slides. Juror: Karen Terpstra, associate professor, University of Wisconsin-La Crosse. Fee: \$25. Cash awards. Commission: 40%. For prospectus, send SASE to Las Cruces Potters Guild, PO Box 2352, Mesilla Park, NM 88047.

#### March 8 entry deadline

*New York, New York* "SoHo—Chelsea International Art Competition" (August 6-26), open to fine art. Juried from slides, photos or CD. Juror: Susan Cross, associate curator, Guggenheim Museum. Fee: \$35 for up to 5 entries; \$5 each additional entry. Awards: 1-page article in *Artispectrum* and internet publicity. Contact Agora Gallery, 415 W. Broadway, New York 10012; e-mail [rebecca@agora-gallery.com](mailto:rebecca@agora-gallery.com); see [www.agora-gallery.com](http://www.agora-gallery.com); or telephone (212) 226-4151.

#### May 15 entry deadline

*Cedar Rapids, Iowa* "International Juried Wood-Fire Exhibition" (September 16-November 28), open to works fired in a wood kiln and completed within the past 2 years. Juried from slides (shot on gray or black background for catalog). Jurors: Ryoji Koie, Janet Mansfield and Don Reitz. Fee: \$25 for up to 2 works. This exhibition will run concurrently with the international wood-fire conference, "The Naked Truth." For prospectus, contact Gary Hootman, PO Box 301, Swisher, IA 52338; or e-mail [woodfire2004@aol.com](mailto:woodfire2004@aol.com).

#### May 30 entry deadline

*Greensboro, North Carolina* "2005 Clay Lover's Calendar Exhibition" (October). Juried from up to 4 images on CD/RW. For further information and prospectus, send SASE to Lisa Skeen, Living Tree Pottery, 8406 Hudson James Rd., Summerfield, NC 27358; or e-mail [lpskeen@living-tree.net](mailto:lpskeen@living-tree.net).

*Saint Quentin la Poterie, France* "First European Ceramic Arts Festival" (July 21-25), open to emerging, professional ceramics artists working less than 10 years, residing in Europe. Awards. For further information, contact the Office Culturel de St. Quentin-la-Poterie, Maison de la Terre, rue de la Fontaine 30700; e-mail [off.cult.stqpoterie@free.fr](mailto:off.cult.stqpoterie@free.fr); telephone 33 4 66 22 74 38 7; or fax 33 4 66 22 46 06.

### United States Exhibitions

#### February 14 entry deadline

*Lincoln, California* "Feats of Clay XVII" (April 24-May 23). Juried from slides. Juror: Richard Notkin. Fee: \$15 for 1 entry; \$25 for 2; \$30 for 3. Awards: \$16,000. For prospectus, send #10 SASE to Lincoln Arts, 580 Sixth St., Lincoln 95648; or see [www.lincolnharts.org](http://www.lincolnharts.org).

#### February 15 entry deadline

*Syracuse, New York* "Shaped Clay 2004 National High School Ceramics Exhibition," at Everson Museum of Art (April 9-May 16), open to high-school students working in clay. Juried from up to 5 slides. Jurors: Debora Ryan, senior curator at Everson Museum of Art, and Erroll Willett, assistant professor at Syracuse University School of Art and Design. Fee: \$25 for 1-3 slides; \$10 each for fourth and fifth entries. Awards: \$1500+. For prospectus, contact Erroll Willett, Shaped Clay Society, Syracuse University, 121 Comart Bldg., Syracuse 13244; or telephone (315) 443-3830.

#### February 20 entry deadline

*St. Charles, Missouri* "The Adventure Begs In" (May 9-June 20), open to works in all media that pertain to the Lewis and Clark expedition. Juried from slides and digital images. Fee: \$35 for up to 3 works. For prospectus, send SASE to Foundry Art Centre, 230 South, St. Charles 63301; see [www.foundryartcentre.org](http://www.foundryartcentre.org); or telephone (636) 940-5178.

#### February 26 entry deadline

*Ross, California* "National Show" (May 2-26). Juried from slides. Juror: Richard Shaw, professor at U.C. Berkeley. Fee: \$30; members, \$25 for up to 3 slides. Cash awards. For further information and prospectus, send SASE to Marin Society of Artists, PO Box 203, Ross 94957; or download from [www.marinsocietyofartists.org](http://www.marinsocietyofartists.org).

#### March 1 entry deadline

*Kent, Ohio* "Fourth Annual National Juried Cup Show" (May 11 -June 19), open to ceramics artists. Juried from slides. Juror: Janet Buskirk. For prospectus, send SASE to Gallery 138, 138 East Main St., Kent 44240; e-mail [gallery138@kent.edu](mailto:gallery138@kent.edu); or see <http://dept.kent.edu/art/gallery138>.

*Wallington, Pennsylvania* "Out of the Fire" (May 9-June 11), open to ceramics artists. Juried from slides. Juror: Paula Winokur. Fee: \$20 for up to 3 entries. Cash awards. For prospectus, e-mail [info@communityartscenter.org](mailto:info@communityartscenter.org); or telephone (610) 566-1713.

#### March 15 entry deadline

*San Angelo, Texas* "2004 Kiln God National" (April 16-18), in conjunction with Ceramic Weekend at Chicken Farm Art Center. Juried from actual works. Juror: Randy Brodnax. Fee: \$15. Purchase awards. For prospectus, send SASE to Kiln God National, 1517 S. Van Buren, San Angelo 76901; or see <http://kilngodnational.com>.

#### March 20 entry deadline

*Waynesboro, Virginia* "Primary Colors: A Survey of Contemporary Craft in Red, Yellow and Blue" (May 20—July 1), open to crafts using primary colors in construction or design. Juried from slides. Fee: \$20. Commission: 60%. Cash awards. For prospectus, send SASE to Artisans Center of Virginia, 601 Shenandoah Village Dr., Waynesboro 22980; see [www.artisanscenterofvirginia.org](http://www.artisanscenterofvirginia.org); or telephone (540) 946-3294.

#### March 29 entry deadline

*Surf City, New Jersey* "Jersey Shore National" (May 8-June 2), open to functional and sculptural ceramics. Juried from slides. Juror: Jimmy Clark, director emeritus of the Clay Studio. Fee: \$10 for 1 entry; \$20 for 2; \$25 for 3. Awards: first place, \$500; second, \$250; third, \$100 and purchase award. Commission: 40%. For further information and prospectus, send SASE to m. t. burton gallery, 1819 Long Beach Blvd., Surf City 08008; e-mail [mtbgallery@yahoo.com](mailto:mtbgallery@yahoo.com); see [www.mtburtongallery.com](http://www.mtburtongallery.com); telephone (609) 494-0006; or fax (609) 494-0105.

#### April 2 entry deadline

*Southport, North Carolina* "National July Show" (July). Juried from slides. 3D juror: Susan Filley. Awards: \$6000. For prospectus, send SASE to Associated Artists of Southport, 130 E. West St.,

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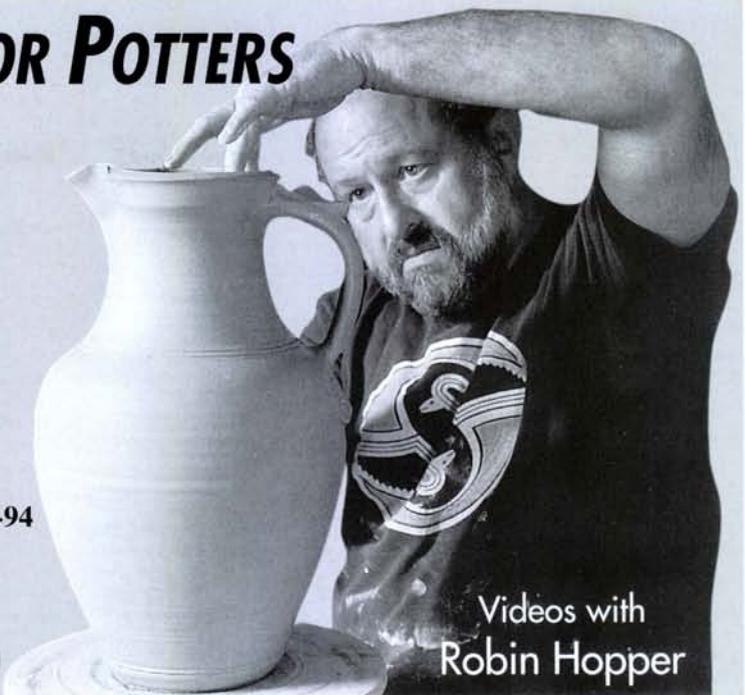
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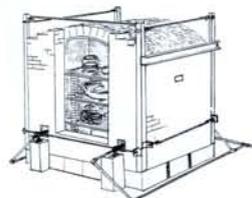
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### April 3 entry deadline

**Missoula, Montana** "3rd Annual Soda/Salt National" (May 7-28), open to ceramics fired in a soda and/or salt atmosphere. Juried from slides. Juror: Josh DeWeese, director of the Archie Bray Foundation for the Ceramic Arts. Fee: \$20 for 2 entries; \$25 for 3. Cash awards. For prospectus, send SASE to the Clay Studio of Missoula, 910 Dickens, Missoula 59802; e-mail [jaylawfer@hotmail.com](mailto:jaylawfer@hotmail.com); or telephone (406) 543-0509.

### April 7 entry deadline

**Mount Holly, New Jersey** "Mugalomania" (April 24-May 8), open to mugs and cups made primarily of clay. Juried from actual works. Jurors: Lynn Lemyre and Isaac Witkin. Fee: \$15 for 3 entries; \$5 each for up to 3 additional works. Awards. For prospectus, send SASE to Mill Race Village Arts & Preservation, 37 White St., Mount Holly 08060; or e-mail [hihpottery@comcast.net](mailto:hihpottery@comcast.net).

### April 30 entry deadline

**Ipswich, Massachusetts** "Art Design Competition" (2004-2005), open to artists qualified to make a permanent, large-scale installation. Juried from drawings or photos. Awards: \$1000 each for winner and first and second runner up; and budget for installation. Contact Sanjay Kumar, NEB Art Design Competition, New England Biolabs, 32 Tozer Rd., Beverly, MA 01915; e-mail [adc@neb.com](mailto:adc@neb.com); or see [www.neb.com/adc](http://www.neb.com/adc).

## Regional Exhibitions

### March 11 entry deadline

**Niceville, Florida** "12th Southeast Regional Juried Fine Arts Exhibition" (May 16-June 17), open to artists 18 years or older who reside in the southeastern region of the U.S. Juried from slides. Cash awards. Best-in-show winner offered solo exhibition in 2005. For prospectus,

send SASE to MA Eady, ADSO, 17 First St., SE, Ft. Walton Beach, FL 32548; or download from [www.artsdesignsociety.com](http://www.artsdesignsociety.com).

### April 15 entry deadline

**Central City, Colorado** "57th Annual Gilpin County Arts Association Juried Show and Sale" (June 12-August 8), open to artists residing in Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Utah and Wyoming. Awards. For further information and prospectus, contact Sandy Early, 5081 Decatur St., Denver, CO 80221; e-mail [earlyclay@comcast.net](mailto:earlyclay@comcast.net); or telephone (303) 455-4142.

### June 1 entry deadline

**Pittsburgh, Pennsylvania** "WAD Clay Institute Juried Clay Annual" (September 3-25), open to ceramists residing in Maryland, New York, Ohio, Pennsylvania, Virginia, Washington, D.C., and West Virginia. Juried from slides. Juror: Elvira Peake, owner, the Clay Place. Cash and purchase awards. For prospectus, e-mail Gerry Dinnen: [b.woyt@verizon.net](mailto:b.woyt@verizon.net); or telephone (412) 279-9956.

## Fairs, Festivals and Sales

### February 29 entry deadline

**Lancaster, Pennsylvania** "Long's Park Art and Craft Festival" (September 3-6). Contact Long's Park, PO Box 1553CML, Lancaster 17608-1553; e-mail [info@longspark.org](mailto:info@longspark.org); see [www.longspark.org](http://www.longspark.org); telephone (717) 295-7054; or fax (717) 290-7123.

### March 1 entry deadline

**Salina, Kansas** "Smoky Hill River Festival, Four Rivers Craft Market Show" (June 11-13). Juried from 6 slides. Entry fee: \$15. Booth fee: \$150 for a 10x10-foot space, plus 10% on sales over \$1000. Awards: \$1800. Contact Karla Prickett, Visual Arts Coordinator, PO Box 2181, Salina 67402-2181; e-mail [sahc@salina.org](mailto:sahc@salina.org); see [www.riverfestival.com](http://www.riverfestival.com); telephone (785) 309-5770; or fax (785) 826-7444.

**Salina, Kansas** "Smoky Hill River Festival, Fine Art/Fine Craft Show" (June 12-13). Juried from 6 slides. Entry fee: \$15. Booth fee: \$250 for a 10x10-foot space. No commission. Awards: \$7400. Contact Karla Prickett, Visual Arts Coordinator, PO Box

2181, Salina 67402-2181; e-mail [sahc@salina.org](mailto:sahc@salina.org); see [www.riverfestival.com](http://www.riverfestival.com); telephone (785) 309-5770; or fax (785) 826-7444.

### March 8 entry deadline

**Madison, Wisconsin** "46th Annual Art Fair on the Square" (July 10-11). Juried from slides. Fee: \$29. Booth fee: \$350. Contact the Madison Museum of Contemporary Art, 211 State St., Madison 53703; see [www.mmoa.org](http://www.mmoa.org); or telephone (608) 257-0158.

### March 15 entry deadline

**New Brunswick, New Jersey** "30th Annual New Jersey Folk Festival Juried Craft Market" (April 24). Juried from 4 slides. Jury fee: \$5. Booth fee: \$130. Contact Helene Grynberg, American Studies Department, Rutgers, the State University of New Jersey, 131 George St., New Brunswick 08901-1414; e-mail [njff@rci.rutgers.edu](mailto:njff@rci.rutgers.edu); see <http://njfolkfest.rutgers.edu>; telephone (732) 932-5775; or fax (732) 932-1169.

### April 1 entry deadline

**Verona, New Jersey** "Fine Art and Crafts at Verona Park" (May 15-16), open to handcrafted work. Juried from 4 slides. Booth fee: \$290 for a 10x12-foot space. Contact Rose Squared Productions, Inc., 12 Galaxy Ct., Hillsborough, NJ 08844; e-mail [rosesquared@patmedia.net](mailto:rosesquared@patmedia.net); see [www.rosesquared.com](http://www.rosesquared.com); telephone (908) 874-5247; or fax (908) 874-7098.

### April 2 entry deadline

**New York, New York** "Contemporary Artist Dolls Show and Sale" (June 6), open to U.S. and Canadian artists with original interpretations of a modern art doll no higher than 24 inches. Juried from up to 3 slides or photos. Fee: \$25. Booth fee: \$225 for a 6x6-foot table. Commission: 25%. Send SASE to Marlene Hochman, the Doll and Toy Museum of NYC, PO Box 25763, Brooklyn, NY 11202; e-mail [mhochmandtofnyc@aol.com](mailto:mhochmandtofnyc@aol.com); see [www.dollandtoymuseumofnyc.org](http://www.dollandtoymuseumofnyc.org); or telephone (718) 243-0820.

### May 1 entry deadline

**Cranford, New Jersey** "Spring Nomahegan Park Fine Art and Crafts Show" (June 5-6), open to handcrafted work. Juried from 4 slides. Booth fee: \$290 for a 10x12-foot space. Contact Rose Squared



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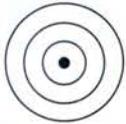
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*Jersey City, New Jersey* "Fine Art and Crafts at Newport's Town Square Park" (June 12-13), open to handcrafted work. Juried from 4 slides. Booth fee: \$290 for a 10x10-foot space. Contact Rose Squared Productions, Inc., 12 Galaxy Ct., Hillsborough, NJ 08844; e-mail [rosesquared@patmedia.net](mailto:rosesquared@patmedia.net); see [www.rosesquared.com](http://www.rosesquared.com); telephone (908) 874-5247; or fax (908) 874-7098.

*Montclair, New Jersey* "Spring Brookdale Park Fine Art and Crafts Show" (June 19-20), open to handcrafted work. Juried from 4 slides. Booth fee: \$290 for a 10x12-foot space. Contact Rose Squared Productions, Inc., 12 Galaxy Ct., Hillsborough, NJ 08844; e-mail [rosesquared@patmedia.net](mailto:rosesquared@patmedia.net); see [www.rosesquared.com](http://www.rosesquared.com); telephone (908) 874-5247; or fax (908) 874-7098.

### May 16 entry deadline

*Mendocino, California* "Fourth Annual Mendocino Street Fair," at Heider Field (July 3 and 24). For prospectus, contact Mendocino Street Fair, PO Box 141, Casper, CA 95420; e-mail [jima@mcn.org](mailto:jima@mcn.org); or telephone (707) 964-5975.

### May 30 entry deadline

*Augusta, New Jersey* "34th Annual Peters Valley Craft Fair," at Sussex County Fairgrounds (September 25-26), open to all media. Juried from 5 slides. Fee: \$25. For prospectus, send SASE to Peters Valley Craft Center, 19 Kuhn Rd., Layton, NJ 07851; see [www.pvcrafts.org](http://www.pvcrafts.org); or telephone (973) 948-5200.

### July 1 entry deadline

*St. Petersburg, Florida* "CraftArt 2004" (October 30-31), open to fine crafts. Awards: \$20,000. For further information, contact Florida Craftsmen Gallery, 501 Central Ave., St. Petersburg 33701; or telephone (727) 821-7391.

### August 1 entry deadline

*Upper Montclair, New Jersey* "Fine Art and Crafts at Anderson Park" (September 18-19), open to handcrafted work. Juried from 4 slides. Booth fee: \$290 for a 10x12-foot space. Contact Rose Squared Productions, Inc., 12 Galaxy Ct., Hillsborough, NJ 08844; e-mail [rosesquared@patmedia.net](mailto:rosesquared@patmedia.net); see [www.rosesquared.com](http://www.rosesquared.com); telephone (908) 874-5247; or fax (908) 874-7098.

*Cranford, New Jersey* "Fall Nomahegan Park Fine Art and Crafts Show" (October 2-3), open to handcrafted work. Juried from 4 slides. Booth fee: \$290 for a 10x12-foot space. Contact Rose Squared Productions, Inc., 12 Galaxy Ct., Hillsborough, NJ 08844; e-mail [rosesquared@patmedia.net](mailto:rosesquared@patmedia.net); see [www.rosesquared.com](http://www.rosesquared.com); telephone (908) 874-5247; or fax (908) 874-7098.

*Montclair, New Jersey* "Fall Brookdale Park Fine Art and Crafts Show" (October 16-17), open to handcrafted work. Juried from 4 slides. Booth fee: \$290 for a 10x12-foot space. Contact Rose Squared Productions, Inc., 12 Galaxy Ct., Hillsborough, NJ 08844; e-mail [rosesquared@patmedia.net](mailto:rosesquared@patmedia.net); see [www.rosesquared.com](http://www.rosesquared.com); telephone (908) 874-5247; or fax (908) 874-7098.

*Kingston, New York* "International Second Annual Friends of Rondout Historic Bluestone Festival" (October 10). Juried from up to 3 photos. Fee: \$ 10 per photo. Best-in-show will be given multiple solo exhibitions. Contact Ed Pell, Bluestone Festival, 24 Spruce St., Kingston 12401; e-mail [bluestonefestival@yahoo.com](mailto:bluestonefestival@yahoo.com); or see [www.friendsofrondout.org](http://www.friendsofrondout.org).

For a free listing, submit information on juried events at least four months before the entry deadline. Add one month for listings in July; two months for August. Regional exhibitions must be open to more than one state. Mail to Call for Entries, *Ceramics Monthly*, 735 Ceramic PL, Westerville, OH 43081; e-mail [editorial@ceramicsmonthly.org](mailto:editorial@ceramicsmonthly.org); submit online [www.ceramicsmonthly.org/submissions.asp](http://www.ceramicsmonthly.org/submissions.asp); or fax to (614) 891-8960.

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# suggestions

From Readers

## Bowl Template

For my handbuilt pottery, I often use a template for my press- or drape-molded pieces. One of my favorites is a 9 1/2-inch tart pan with a removable bottom and scalloped edge. Spray the edge of the pan with WD-40 or cooking spray for easy removal, then press it into the slab. Roll a piece of lace, 9 inches in diameter, into a 1/2-inch-wide strip. Gently pull it away and place the clay into

the mold. The little bowls are always beautiful.—*Phyllis McDowell Popp, Batavia, IL*

## Sturdy Raku Tongs

I have been firing raku for several years and have purchased many raku tongs that seem to have the same problem associated with all of them. The pivot-point screw that holds the two handles together seems to loosen with use. I have a simple solution to solve this problem. A trip to the hardware or home-supply store with the following list will obtain the parts needed for fixing the problem: one 1 1/2-inch-long by 1/2-inch-wide bolt; three thin washers that fit the bolt;

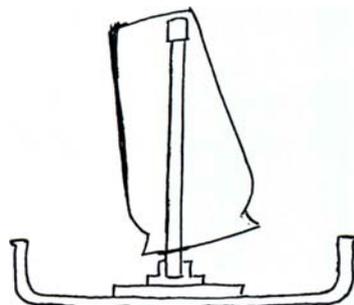
one nut with self-tightening nylon insert to fit the bolt. If you cannot find this type of nut, use two regular nuts with a lock washer in between.

Remove the existing bolt. Place a flat washer on the new bolt and insert the bolt into the nonthreaded side of the tongs. Place another flat washer on the bolt and thread it into the other side of the tongs, allowing for a snug but free fit. Place the remaining flat washer on the bolt and screw on the self-tightening nut or the two nuts with the lock washer tightened between them. The raku tongs will remain tight during use.—*Bob Apholz, Clearwater, FL*

## Help for Glazing Large Items

Glazing tall vases and large bowls is often difficult, so I constructed a device to help in this process. It is simple, inexpensive and easy to use.

I bought 1-inch pipe-mounting brackets and attached them to 10-inch-square pieces of plywood. Then, I cut several different lengths of metal pipe to fit into the mounting brackets and placed rubber cups, like those used on stool legs, on the ends. Plastic pipe could also be used. A



24x24x5-inch plastic cement-mixing tray makes an excellent catch pan. Glaze the inside of the pot and then place it, upside down, on the new tool. Then pour the glaze over the exterior surface. If you are using multiple glazes, you may want to make several of these stands, one for each glaze.—*Sandy Shigeta, Hilo, HI*

## Recipes on Hand

I've found a time saver for ceramics artists or teachers who mix large quantities of glazes in 5-gallon buckets. Instead of dragging out and putting away the recipe book each time you mix new glazes, use a permanent marker to write the individual recipe on the outside of each bucket. You can also have weights listed for both small batches and large batches.—*Lonnie Schang, Bellingham, WA*

## Drilling a Hole

If you have ever forgotten to make a hole for a lamp cord and have to drill a hole into a finished, glazed piece, you may know how slippery the surface can be. Here's a quick and easy way to stop your diamond-head drill bit from moving. Place a piece of duct tape over the area before you drill. It stops the point of the drill

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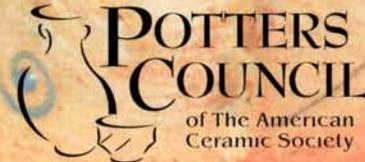
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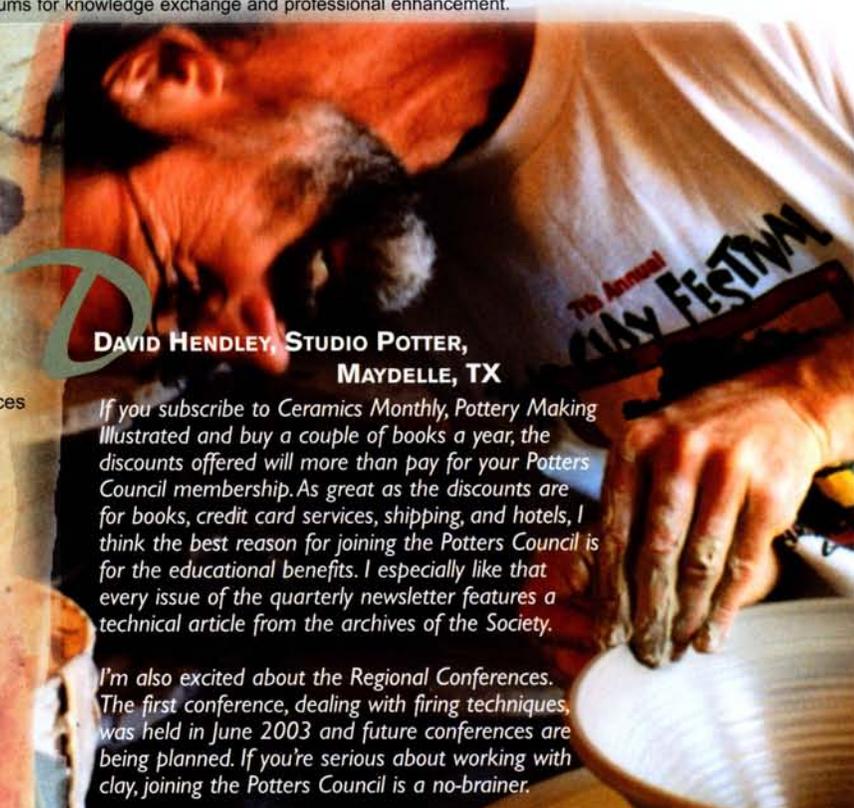


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*If you subscribe to Ceramics Monthly, Pottery Making Illustrated and buy a couple of books a year, the discounts offered will more than pay for your Potters Council membership. As great as the discounts are for books, credit card services, shipping, and hotels, I think the best reason for joining the Potters Council is for the educational benefits. I especially like that every issue of the quarterly newsletter features a technical article from the archives of the Society.*

*I'm also excited about the Regional Conferences. The first conference, dealing with firing techniques, was held in June 2003 and future conferences are being planned. If you're serious about working with clay, joining the Potters Council is a no-brainer.*



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## suggestions

from slipping while starting the hole. —*Jacqueline  
Thompson, San Francisco, GA*

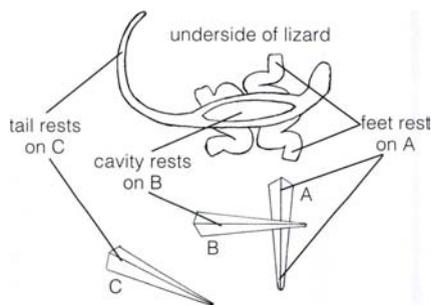
### Viewing Pyrometric Cones

To help improve viewing cones through the  
peep holes, use a piece of insulation brick painted  
with kiln wash. Place the brick directly behind  
the cone pack. The white surface allows easier  
viewing of the cones as they fall, even if there is  
a haze inside the kiln chamber. You can also  
paint horizontal lines of red iron oxide on top of  
the kiln wash to assist in seeing the cones.

Another tip is to use a flashlight to see the  
cones against the white background. Don't place  
the lens of the flashlight too close to the peep  
hole or it might melt. Always use colored safety  
glasses with a rated lens of shade three or higher  
to protect your eyes when looking into the  
kiln. —*Nancy Wall, Victoria, BC, Canada*

### Pyrometric Cone Supports

I often make lizards, fired to Cone 6, to  
accompany my fountains and wanted some type  
of stilt or support to allow the glaze line to follow  
the body to its base. I thought that the narrow  
edge of a pyrometric cone would work fine,  
because of the narrow contact area. To be on the  
safe side, I ordered Cone 23, which I knew

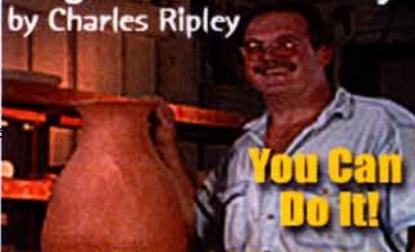


would not deform at all and, therefore, would be  
reusable. Now I rest my reptiles on top of cones  
as shown in the diagram. Note that, because the  
cones are tapered, B rests at a point on A that  
makes the ridge line of B level.

Also, porcelain can tend to stick to the kiln  
shelves in higher-temperature firings. The cones  
can also be used as stilts under these pieces, with  
the high point of the cone being the contact  
area. —*Elizabeth Drachman, Bethesda, MD*

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- #2 ADVANCED THROWING...** bottles and closed forms, covered jars and casseroles, 6 types of lids and how to make them fit, goblets, teapots, throwing off the hump. (85 mins.)
- #3 POTTERY DECORATION: TRADITIONAL TECHNIQUES...** incising, carving, making & using stamps, added decoration, slip trailing, sgraffito, resist and stencils, inlay, marbled and mosaic patterns, brush decoration (74 mins.)
- #4 INTRODUCTION TO HAND BUILDING...** pinch pots, coil pots, slab construction, press molds and hump molds, making your own stamps. 80 mins.
- #5 HOW TO THROW LARGE POTS...** throwing large amounts of clay, assembling pre thrown sections, coil and throw method, jars up to 4' tall, plates to 48". (79 mins.)
- #6 GLAZING AND FIRING...** loading bisque and glaze kilns, electric and gas firing, waxing, glaze mixing, glaze application (drying, pouring, spraying, decorative glaze techniques). (106 mins.)
- #7 SUCCESSFULLY MARKETING YOUR PRODUCTION...** studio sales, art fairs, trade shows, galleries and shops, consignment, commissions, wholesale vs. retail, getting media coverage, advertising, copy writing, photography, packing and shipping. (90 mins.)
- #8 KILN BUILDING ...** follows construction of a 50 cu ft sprung arch, downdraft, car kiln from start to finish including the car and atmospheric burners. (60 mins.)
- #9 CLAY COLLECTION...** a selection of 120 beautiful and unusual pieces by famous and anonymous potters - earthenware, stoneware, porcelain, raku - functional and fanciful, elegant and funky - a resource and an inspiration. (60 mins.)

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# calendar

Events to Attend—Conferences,  
Exhibitions, Workshops, Fairs

## Conferences

**Alabama, Mobile February 5-8** "Alabama Clay Conference," will include lectures and demonstrations by Wesley Anderegg, Joe Bova and Suze Lindsay, participants exhibition and gallery events. Fee: \$95; students, \$35. Contact the University of South Alabama, Department of Visual Arts, 172 VAB, Mobile 36688; e-mail [alclayconference@yahoo.com](mailto:alclayconference@yahoo.com); or telephone (334) 242-4076, ext. 250.

**Arizona, Phoenix February 26-29** "Third Annual BenefitTour," will include lecture, privateshowings, studio visits, panel discussions, gala party and auction. Fee: \$850. Limited to 20 participants. Contact Lynn Thompson, Watershed Center for the Ceramic Arts, 19 Brick Hill Rd., Newcastle, ME 04553; e-mail [h2oshed@midcoast.com](mailto:h2oshed@midcoast.com); telephone (207) 882-6075; fax (207) 882-6045; or contact Leslie Ferrin: e-mail [leslie@ferringallery.com](mailto:leslie@ferringallery.com); or telephone (914) 271-9362.

**Arizona, Tempe February 26-29** "Ceram-A-Rama, Celebrating Clay," will include tours, exhibitions, auction, lectures and gala party. Fee: \$450; dinner, auction and lectures only, \$175; lectures only, \$10 each. For further information, contact the Ceramics Research Center, Arizona State University Art Museum, corner of Mill Ave. and Tenth St., Tempe 85287-291 1; see <http://asuartmuseum.asu.edu>; or telephone (480) 965-0014.

**Arizona, Yuma February 19-21** "25th Annual Yuma Symposium," will include lectures, demonstrations and exhibition. For further information, contact Neely Tomkins, 78 W. Second St., Yuma 85364; e-mail [mudbender@aol.com](mailto:mudbender@aol.com); see [www.yumasymposium.org](http://www.yumasymposium.org); telephone (928) 782-1934; or fax (928) 782-5934.

**California, Davis April 30-May 2** "CCACA 2004: The Ceramic Sculpture Conference." For further information, contact John Natsoulas Gallery, 521 First St., Davis 95616; e-mail [ccaca@natsoulas.com](mailto:ccaca@natsoulas.com); see [www.natsoulas.com](http://www.natsoulas.com); or telephone (530) 756-3938.

**Indiana, Bloomington March 14-16** "Tangents: Ceramics and Beyond," hands-on symposium with workshops, lectures, demonstrations, tours and exhibitions. Limited to 150 participants. Contact Indiana University School of Fine Arts, 1201 E. Seventh St., Bloomington 47405; see [www.fa.indiana.edu/html](http://www.fa.indiana.edu/html); telephone (812) 855-7766; fax (812) 855-7498; or telephone John Goodheart: (812) 855-4395.

**Indiana, Indianapolis March 17-20** "Investigations, Inspirations: The Alchemy of Art and Science," NCECA's 38th annual conference. See [www.nceca.net](http://www.nceca.net); or telephone (866) 266-2322 or (303) 828-2811.

**Iowa, Cedar Rapids September 15-18** "The Naked Truth," an international wood-fire conference, will include panels and exhibitions. Fee: \$225; after June 15, \$275. For further information, contact Gary Hootman, PO Box 301, Swisher, IA 52338; e-mail [woodfire2004@aol.com](mailto:woodfire2004@aol.com); or telephone (319) 857-4873.

**Mississippi, Biloxi October 22-24** "My Name Is Mudd, The First Annual George Ohr Clay Conference," featuring Randy Johnston. Contact the Ohr-O'Keefe Museum of Art, 136 G. E. Ohr St., Biloxi 39530; see [www.georgeohr.org](http://www.georgeohr.org); or telephone (228) 374-5547.

**New Hampshire, Concord April 24** "Craft in the Digital Age: Exploring Technology's Role in Fine Craft" will include panels, demonstrations and an exhibition. Presented by the League of New Hampshire Craftsmen. For further information, contact Joanne

Wise: e-mail [joanne.h.wise@valley.net](mailto:joanne.h.wise@valley.net); see [www.nhcrafts.org](http://www.nhcrafts.org); or telephone (603) 224-3375.

**New York, New York February 28-March 1** "International Artexpo" at Jacob Javits Convention Center. To register, e-mail [ahession@gibbs-soell.com](mailto:ahession@gibbs-soell.com) or [koleson@gibbs-soell.com](mailto:koleson@gibbs-soell.com); see [www.artexpos.com](http://www.artexpos.com); or telephone (212) 697-2600.

**Texas, Grapevine July 4-10** "23rd Biennial International," will include international porcelain artists, workshops, demonstrations, auctions and exhibitions. For further information and to register, contact Bertie Stephens, 928 Piccadilly Cir., Hurst, TX 76053-4711; see [www.ipat.org/ipatconv.htm](http://www.ipat.org/ipatconv.htm); or telephone Pat Lybrand: (817) 481-3369.

**Texas, San Angelo April 16** "19th Annual Ceramic Symposium," held at Angelo State University, will include a panel discussion with Marilyn Levine, Ruth and Rick Snyderman, and Howard Taylor. Free. Contact Karen Zimmerly, San Angelo Museum of Fine Arts, One Love St., San Angelo 76903; e-mail [collections@samfa.org](mailto:collections@samfa.org); or telephone (325) 653-3333.

**Australia, Gulgong May 2-8** "Clay Modern 2004" will include lectures, demonstrations, participatory events and exhibitions. Fee: AU\$420 (US\$300); students, AU\$300 (US\$215). Contact Clay Modern 2004, Ceramic Art, 120 Glenmore Rd., Paddington NSW 2021; e-mail [ceramics@ceramicart.com.au](mailto:ceramics@ceramicart.com.au); see [www.ceramicart.com.au](http://www.ceramicart.com.au); telephone 61 2 9361 5286; or fax 61 2 9361 5402.

**Canada, British Columbia, Burnaby March 20** "Third Biennial Canadian Clay Symposium" will include demonstrations, presentations, lectures, discussions and exhibitions by national and international artists. Fee: Can\$107 (US\$82). For further information, contact Shadbolt Centre for the Arts, 6450 Deer Lake Ave., Deer Lake Park, Burnaby, V5G 2J3; see [www.bcpotters.com](http://www.bcpotters.com); telephone (604) 291-6864 or (604) 205-3012.

**Canada, British Columbia, Surrey February 15** "Hot Clay Colloquium," will include panel discussion with the 16 ceramists participating in the "Hot Clay" exhibition. Fee: by donation. Contact Angela Cachay Dwyer, Surrey Art Gallery, 13750-88 Ave., Surrey, V3W 3L1; e-mail [amcachay@city.surrey.bc.ca](mailto:amcachay@city.surrey.bc.ca); see [www.arts.city.surrey.bc.ca](http://www.arts.city.surrey.bc.ca); or telephone (604) 501-5566.

**China, Jingdezhen May 28-30** "Jingdezhen 1000 Years Celebration of Porcelain" an international ceramics conference including lectures, demonstrations, wood firing, exhibitions and tours. For further information, contact Jackson Li, Planning Office for Ceramic Art, Jingdezhen 1000 Years Celebration of Porcelain, PO Box 1000, Jingdezhen City, Jiangxi Province, 333001; e-mail [jingdezhen1000@hotmail.com](mailto:jingdezhen1000@hotmail.com); see [www.jingdezhen1000.com](http://www.jingdezhen1000.com); or fax 86 798 8496513.

**Hungary, Kecskemet April 5-26** "Sound of the Clay, Ceramic Musical Instrument Symposium." For further information, contact Steve Mattison, International Ceramics Studio, Kapolna Str. 13, Kecskemet H-6000; e-mail [steve@icshu.org](mailto:steve@icshu.org); see [www.icshu.org](http://www.icshu.org); or telephone 36 76 486 867.

## Solo Exhibitions

**Arizona, Scottsdale through February 7** Don Reitz; at Udinotti Gallery, 4215 N. Marshall Way.

**February 16-March 16** Jason Walker; at Gallery Materia, 4222 N. Marshall Way.

**Arizona, Tempe through February 7** Xiaoping Luo, "Time Square Series"; at Nelson Fine Arts Center, Arizona State University Art Museum.

**California, Laguna Beach through February 29** "Feat of Clay: Five Decades of Jerry Rothman," works from 1956 to 1997; at Laguna Art Museum, 307 Cliff Dr.

**California, Richmond through March 20** Robert Mines, "Buddha Code"; at Richmond Art Center, 2540 Barrett Ave.

**California, Sacramento February 7-April 18** "Ah

Leon: The Bridge"; at Crocker Art Museum, 216 O St. **California, San Francisco through February 14** Ron Nagle, "Recent Work"; at Rena Bransten Gallery, 77 Geary St.

**through April 25** "The New Rice Festival: Vietnamese Artist Nguyen Bao Toan"; at the Museum of Craft & Folk Art, Ft. Mason Center, Bldg. A.

**California, Santa Monica through February 14** Paul Soldner. **February 21-March 27** Akio Takamori, "Sleeping Figures"; at Frank Lloyd Gallery, 2525 Michigan Ave., B5b.

**California, Venice March 4-April 10** Ken Price, "Sculpture"; at L.A. Louver Gallery, 45 N. Venice Blvd.

**Colorado, Breckenridge through February 8** Sang Roberson; at Hibberd McGrath Gallery, 101 N. Main St.

**Connecticut, Washington Depot February 7-29** Ann Mallory, "Vessels for Contemplation"; at the Washington Art Association, Bryan Memorial Plaza.

**Florida, Dunedin through March 5** Kevin A. Hluch; at Dunedin Fine Art Center, 1143 Michigan Blvd.

**Florida, Winter Park February 3, 2004-January 9, 2005** "Sculpting Nature: The Favrite Pottery of L.C. Tiffany"; at the Charles Hosmer Morse Museum of American Art, 445 N. Park Ave.

**Hawaii, Honolulu February 20-May 2** "Claude Horan: A Retrospective of Ceramic Works"; at the Contemporary Museum, 2411 Makiki Heights Dr.

**Idaho, Boise through February 28** Annie Thompson, "Terra Cotta Topography"; at Basement Gallery, 928 Main St.

**Indiana, Bloomington March 1-31** Daria Smith, "What's Inside"; at Fossil Rain, 115 N. College Ave., Ste. 114.

**March 10-21** Karl Martz ceramics; at Indiana University, SoFA Library, Fine Arts Bldg., 1201 E. Seventh St.

**March 14-21** Blake Williams, "BFA Fuller Project"; at McCalla Schoolhouse, Tenth St. and Indiana Ave., Indiana University, School of Fine Arts, Room 174.

**Indiana, Indianapolis through April 18** James C. Watkins, "A Meditation of Fire"; at Eiteljorg Museum, Gerald and Dorit Paul Gallery, 500 W. Washington.

**March 12-May 2** Margaret Hsu Stout, "Porcelain Dragons." Barbara Zech. Ron Kovatch, new work; at the Indianapolis Art Center, 820 E. 67th St.

**March 15-20** Tony Winchester. Megan Wright, "Raku Glaze Exploration"; at Marian College, Art Gallery, 3200 Cold Spring Rd.

**March 15-April 70** Brad Schwiager, "Cut Construction: Architectural Vessels"; at ARTIFACTS, 6327 Guilford Ave.

**March 17-20** Jeff Pender, "Vestige"; at Bodner Studios, 1200 S. Madison Ave.

**March 17-20** Jeremy Jernegan, "Wave Train"; at Wheeler Arts Community, 1035 E. Sanders.

**March 17-20** David DeMelo, "Restroom at Midland." Lisa Marie Barber, "Monument." Diana Faris, "Trip Tick"; at Midland Arts and Antiques Market, 907 E. Michigan St.

**March 17-20** Linda Wisler, sculpture. Emily Young, new sculpture. Margaret Haydon, "Headwater: New Work in Ceramics." Amy Smith. **March 17-April 1** Lisa Marie Barber, "Urban Playground, Ceramic Installations and Sculpture"; at Harrison Center for the Arts, 1505 N. Delaware.

**Massachusetts, Concord through February 11** Susan Beiner, "Inspirations from Denmark"; at Lacoste Gallery, 25 Main St.

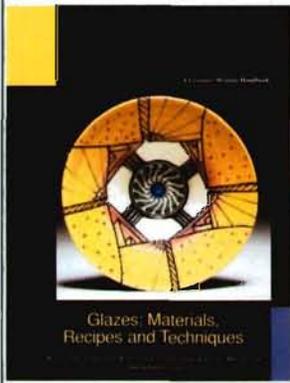
**Michigan, Alma February 9-March 11** Henry Tanaka; at Alma College, Flora Kirsch Beck Gallery, 614 W. Superior St.

**Michigan, East Lansing through March 22** Ron Starr, "Organic Vessels ... Original Favorites"; at Mack-erel Sky Gallery of Contemporary Craft, 217 Ann St.

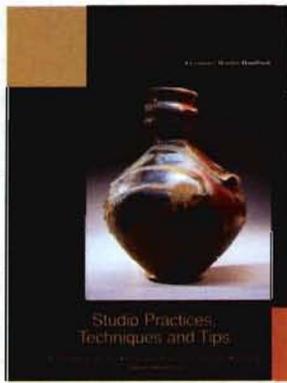
**Minnesota, Minneapolis March 5-April 11** Nino Caruso, "2004 Regis Masters Series"; at Northern Clay Center, 2424 Franklin Ave., E.

**Mississippi, Biloxi February 13, 2004-January 29, 2005** "On the Midway: George Ohr at the Fairs"; at the Ohr-O'Keefe Museum of Art, 136 G. E. Ohr St. *Continued*

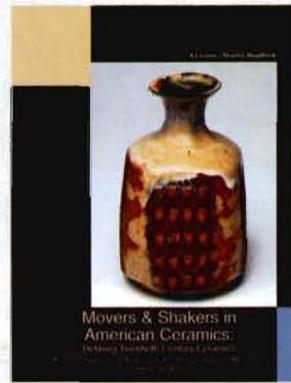
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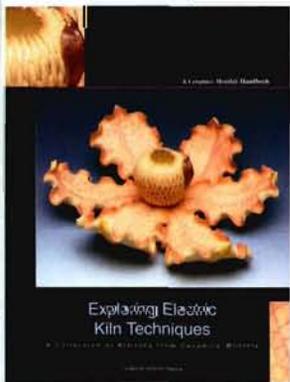
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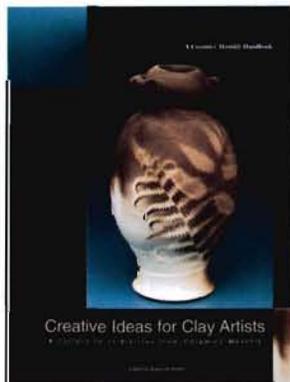
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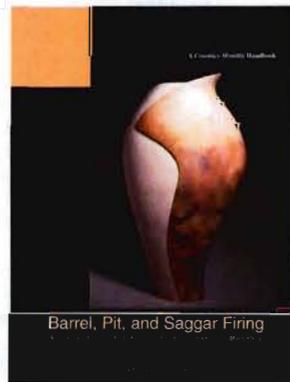
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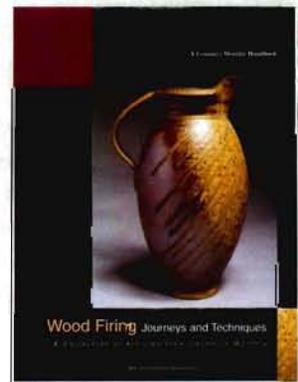
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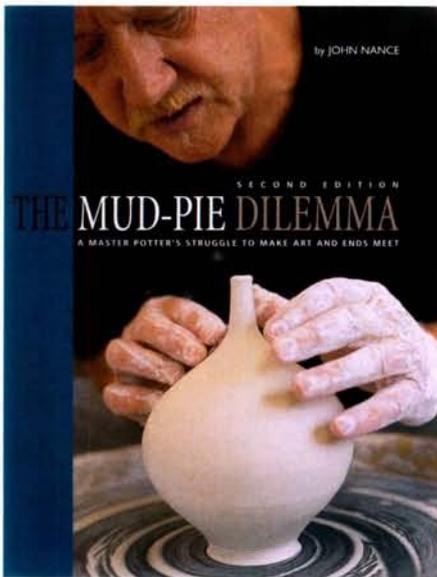
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John Nance

For more than three decades, studio potters Tom and Elaine Coleman have sustained themselves and raised a family through their work in clay. It has involved major changes in geography, and in ways, styles and means of living and working. Despite the difficulties and occasional setbacks, the Colemans have found it to be a personally and creatively gratifying career. Author John Nance, who met the Colemans 25 years ago when he documented their work in the first edition, brings their story up to date in this latest edition. Photos of recent work and glaze recipes included.

2003 • Hardcover • 232 pages • ISBN: 1-57498-169-2  
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See page 87 to order.



## calendar

### New Mexico, Santa Fe February 13-March 20

Gena Fowler; at Santa Fe Clay, 1615 Paseo de Peralta.

**New York, Alfred** through April 2 Neil Tetkoswki, "Installation 188"; at Schein-Joseph International Museum of Ceramic Art, New York State College of Ceramics at Alfred University.

**New York, New York** through February 7 Tetsuya Yamada, "CHANT: Beyond the Ready-Made." March 25-April 24 Justin Novak; at John Elder Gallery, 529 W. 20th St.

February 3-28 Hee-Soon Lee; at Tong-in Gallery New York, 16W. 32nd St., Ste. 503.

March 5-July 29 "Shock of the Old: Christopher Dresser"; at Cooper-Hewitt National Design Museum, 2 E. 91st St.

**New York, Port Chester** through February 26 Linda Christianson; at the Clay Art Center, 40 Beech St.

**North Carolina, Chapel Hill** through February 24 Doug Dacey, "Colorful Elegance"; at Green Tara Gallery, 1800 E. Franklin St., #18b Eastgate.

**North Carolina, Salisbury** February 13-April 17 Mark Bridgewood, "Frozen Moments"; at Waterworks Visual Arts Center, 123 E. Liberty St.

**North Carolina, Wilmington** February 6-May 2 "A Natural Influence: New Works by Ben Owen III"; at Louise Wells Cameron Art Museum, 3201 S. 17th St.

**Oklahoma, Norman** February 27-April 11 Doug Casebeer; at Firehouse Art Center, 444 S. Flood.

**Oregon, Portland** through March 7 Rebekah Diamantopoulos; at Contemporary Crafts Museum & Gallery, 3934 S.W. Corbett Ave.

**Pennsylvania, Philadelphia** through February 15 Denise Pelletier. February 6-29 Jeff Warnock. February 6-March 14 Brad Johnson. February 6-March 28 Paul McMullan. March 5-March 28 Lisa Orr. March 19-May 2 Jerry Bennett; at the Clay Studio, 139 N. Second St.

February 1-28 Karen Shapiro; at the Works Gallery, 303 Cherry St.

**Pennsylvania, Pittsburgh** through June 26 Laura Jean McLaughlin, "Food for Thought"; at the Society for Contemporary Craft, 2100 Smallman St.

**Texas, Houston** February 14-March 13 Wesley Andereg; at Goldesberry Gallery, 2625 Colquitt.

**West Virginia, Bethany** through February 28 Mark Gordon; at Bethany College, Renner Union Art Gallery.

## Group Ceramics Exhibitions

**Alabama, Mobile** February 8-March 21 "Alabama Clay Conference Exhibition"; at Space 301, Centre for the Living Arts, 301 Conti St.

**Arizona, Carefree** February 1-March 15 "The Grande Dames of Ceramics: Susan Peterson and Friends"; at Andora Gallery, 7202 E. Carefree Dr.

**Arizona, Tempe** February 29-June 5 "Humor, Irony and Wit: Ceramic Funk from the Sixties and Beyond"; at the Ceramics Research Center, Arizona State University Art Museum, Nelson Fine Arts Center, corner of Mill Ave. and 10th St.

**California, Claremont** through April 4 "Ceramic Annual 2004, 60th Scripps Ceramic Annual"; at Ruth Chandler Williamson Gallery, Scripps College, 1030 Columbia Ave.

**California, El Cajon** through February 20 "Viewpoint: Ceramics 2004"; at Grossmont College Hyde Art Gallery, 8800 Grossmont College Dr.

**California, Laguna Beach** through February 22 "Rebels in Clay: Peter Voukos and the Otis Group"; at Laguna Art Museum, 307 Cliff Dr.

**California, Long Beach** through April 4 "Clay Bodies: Staffordshire Figurative Ceramics from the Collection of Dr. and Mrs. Leslie Dorf"; at the Long Beach Museum of Art, 2300 E. Ocean Blvd.

**California, Mission Viejo** February 23-March

31 "Big Fish, Little Pot: International Small Teapot Competition"; at Saddleback College Art Gallery, 28000 Marguerite Pkwy.

**California, Sacramento** February 21-May 16 "Early Wedgwood Ceramics"; at the Crocker Art Museum, 216 O St.

**Florida, Dunedin** through March 5 "The Power of Pottery"; at Dunedin Fine Art Center, 1143 Michigan Blvd.

**Georgia, Atlanta** February 12-March 6 "Georgia Clay"; at MudFire Pottery Center, 1441 Dresden Dr., Suite 250.

**Hawai'i, Honolulu** through February 13 "Chinese Ceramics Today"; at the University of Hawai'i Art Gallery, 2444 Dole St.

through March 14 "From the Hand: Five Hawai'i Ceramists," works by Kauka de Silva, Daven Hee, Hideo Okino, Reid Ozaki and Yukio Ozaki. through April 11 "Fifty Centuries of Japanese Folk Ceramics: Selections from the Montgomery Collection"; at Honolulu Academy of Arts, Graphic Arts Gallery and Gallery 14, 900 Beretania St.

**Illinois, Champaign** March 1-April 9 "Elevating the Utilitarian: Transforming the Vessel Through Surface Decoration," works by Sam Chung, Julia Gallo-way, John Glick, Michael Hunt, Ron Meyers, Lisa Orr, Liz Quackenbush, Michael Simon and Melinda Willis; at Parkland Art Gallery, 2400 W. Bradley Ave.

**Illinois, Chicago** March 13-April 11 Charles Jahn and Mie Kongo; at Lillstreet Art Center, 4401 N. Ravenswood Ave.

**Illinois, Geneva** February 1-29 "Valentines Special"; at Down to Earth Pottery, 217½ S. Third St.

**Illinois, Oak Park** through February 18 Wyatt Lane and Chris Plummer. February 21-March 24 Sylvie Granatelli and Yuki Nyhan. March 27-April 28 Doug Jeppeson and Matt Long; at Terra Incognito Studios and Gallery, 246 Chicago Ave.

**Indiana, Bloomington** through June 27 "Pattern and Purpose: Decorative Qualities of Functional Objects"; at Mathers Museum of World Cultures, 416 N. Indiana Ave.

February 27-March 21 "Distinctly Round," African earthenware vessels from the William Iltter Collection. "Ceramics by Indiana University Bloomington Faculty," Christyl Boger, John Goodheart, Tim Mather and Malcolm Smith. "Past and Present, Ceramics by Indiana University, Bloomington Alumni and Current MFA Candidates." March 13-20 "Ceramics: Works by Current BFA Students"; at Indiana University, Fine Arts Bldg., SoFA Gallery, 1201 E. Seventh St.

March 5-April 3 "Tiles and Containers," Nell Devitt and Ashley Kim; at the Gallery, 109 E. Sixth St.

March 9-April 3 "Not Just Another Show"; at Gallery North on the Square, 116 W. Sixth St.

March 15-April 4 "Ceramics: Merging Art and Science," works by local clay potters' guild; at Optiks, 100 Fountain Square, Ste. 119, window display.

**Indiana, Carmel** through March 21 "Miniature Pots," Andrea Fabrega, Sally Bowers, Jane Graber, Paul McNeely, and Theresa and Jean Welch; at the Museum of Miniature Houses, 111 E. Main St.

**Indiana, Crawfordsville** March 1-April 10 "Offering Vessels," Scott Dooley, Dick Lehman and Jessica Bryce Pickert; at Eric Dean Gallery, Fine Arts Center at Wabash College, 510 S. Grant St.

**Indiana, Indianapolis** February 21-May 23 "Common Clay: Creating Old and New Ceramics: A Juried Exhibition of Buffalo State College Alumni"; at the Indiana Historical Society, 450 W. Ohio St.

February 23-March 20 "NCECA Regional Student Juried Exhibition." March 1-20 "Pleasures of the Table."

March 6-April 16 "A Sense of Identity: Contemporary Ceramic Art in the Midwest." March 17-20 "Play Outside: Ceramic Sculpture Beyond Interior Space," outdoor exhibition by Matt Burton, Bruce Dehnert, Doug Herren and Fred Spaulding. "Glaze Storm." "Pavezyz International Ceramic Symposium: USA Alumni." "Kansas State University Graduate Student Exhibition." "Swamp Fire: Tulane University Student

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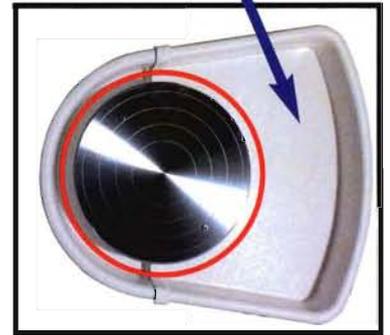
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## calendar

Exhibition." "Trained," Trey Hill, Brandon Reese and John Zimmerman. "Indiana Independent Colleges Exhibition," colleges and their representatives. "Indiana Artist-Craftsmen," John Bauman, Richard Burkett, George Debikey, Scott Frankenberger, John Guenther, Denis Kirchman and John Peterson; at the University of Indianapolis, Louis Schwitzer Student Center, 1400 E. Hanna Ave.

*March 1-20* "Installations at St. Patrick's," Nicholas Kripal, Walter McConnell, Jeffrey Mongrain and Katherine Ross; at St. Patrick Church, 950 Prospect St.

*March 3-April 3* "2004 NCECA Invitational, Biomimicry: The Art of Imitating Life"; at Herron Gallery, Herron School of Art/IUPUI, 1701 N. Pennsylvania.

*March 3-April 3* "Indigenous Forms," Jay Dougan, Andrea Freel-Christie, Melissa Parrott and Barbara Zech; at J. Martin Gallery, 874 Virginia Ave.

*March 5-April 1* "Bald-Headed Potters"; at Dean Johnson Gallery, 646 Massachusetts Ave.

*March 10-20* "A Contemporary Tea Bowl Exhibition," 100 contemporary tea bowls by various artists; at the Potter's House Studio and Gallery, 6503 Carrollton Ave.

*March 12-22* "Purdue University Ceramists"; at ArtsGarden, downtown, Washington and Illinois sts.

*March 12-May 2* "Hoosier Expatriates," works by 15 prominent clay artists whose roots lie in Indiana. "On the Wall 2004," David East, Holly Hanessian, Rain Harris, Kevin Hughes, Eva Kwong and Geoffrey Pagen. "Indianapolis Art Center Ceramics Faculty: New Work," Kim Anderson, Peggy Breidenbach, Kyle Crossland, Rodney Donahue, Loan Hill, and Soyong Kang Partington and Michael Partington. "Spotlight On . . .," art center ceramics students. "Figurative Works," Linda LeMar and Sheila Darlene Mitchell; at the Indianapolis Art Center, 820 E. 67th St.

*March 14-20* "Indiana University, Bloomington, School of Fine Arts Alumni Exhibition." "Indiana University, Bloomington, School of Fine Arts MFA/BFA Exhibition"; at the Mavis Building, 121 S. East St.

*March 14-21* "The Big Show"; at 4 Star Gallery, 653 Massachusetts Ave.

*March 15-21* "Forms: Three University of North Texas Graduate Students," Kate Fisher, Katie Snow and Shannon Sullivan; at Palomino Restaurant, 49 W. Maryland, #189.

*March 15-April 10* "New Works," Cheryl K. Hanley and Daria Smith; at ARTIFACTS, 6327 Guilford Ave.

*March 16-20* "Herron Alumni Exhibition," works by Jeff Dalton, Yukari Fukuta, Ashley Kim, Melissa Parrott, Paul Wandless and Sigrid Zahner. "Current BFA Candidates in Clay," works by juniors and seniors in the Herron ceramics program; at Herron Ceramics/Sculpture Gallery, Herron Ceramics/Sculpture rooms 101 and 107, 1350 Stadium Dr.

*March 16-20* "11," Herron School of Art and IUPUI sponsor an exhibition of 11 college and university ceramics programs; at the Old RIS Warehouse Building, 1320 Stadium Dr.

*March 16-20* "All Over the Map: A Show of Pots"; at Blackmold Studio, 1043 Virginia Ave., Murphy Building, 2nd Fl., Fountain Square.

*March 16-27* "Trail Mix," Delores Fortuna, Gayle Herrli, Dana Majors and Mark Switzer; at Happy Trails Design Studio, 6404 Cornell Ave.

*March 17-19* "Seventh Annual National K-12 Ceramics Exhibition"; at the Indiana Convention Center, 100 S. Capitol Ave., Rooms 122-123.

*March 17-19* "Pieces From the Heart," Potters for Peace exhibition. *March 17-21* "Cone Box Show"; at the Indianapolis Marriott Downtown, 350 W. Maryland St.

*March 17-19* "Portrayed in Clay," works by the University of Evansville students and sculpture instruc-

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## calendar

tor, Petronella Banner; at Premier Properties, Inc., 5252 E. 82nd St., Ste. 3000.

**March 17-20** "A Dialogue with Clay," Nel Banner, Barbara Thompson, Veronica Watkins and Laura Weaver. "Third Southern Indiana Wood Fire Invitational." "Organica II," works by Sarah Frederick, Addie Langford, Sarah Owens and Jonathan Swanz. "Leave a Lasting Impression," Leanne Ellis and Janet Starkey. "Sanctuary Installation," Julie Ball and Janet (Ball) Starkey. "VSA Arts: Ceramic Artwork by Students and Professional Artists"; at Harrison Center for the Arts, 1505 N. Delaware.

**March 17-20** "Ruth Stoner and Friends"; at Ruth Stoner—Arts in Clay, 6340 Ferguson St.

**March 17-20** "Animals in Clay," gallery artists; Animatopia Art Gallery (in The Village Dog), 6224 Winthrop Ave.

**March 17-20** "Chemistry," works by Charlie Cummings, Jay Dougan, Rod Dugal, Hadley Evans, Jeremiah Jackson, James Kelly, Thomas May, Cara Moczygomba, Michele Smith and Barbara Zech. "Cross Fertilization," Hyewon Lee, Catherine Paleczny, Katherine Taylor and Errol Willett; at Bodner Studios, 1200 S. Madison Ave.

**March 17-20** "Edgy Characters," works by Wesley Anderegg, Tom Bartel, Dana Groeminger, Margaret Keelan, Justin Novak, Esther Shimazu, Hiro Tashima, JamesTisdaleandTipToland. "PrairieFire," KeithEkstam, Elaine Henry, Kevin Hughes, Jeff Johnston, Howard Koerth, Malcolm Kucharski, Lisa Lockman and Marcia Polenberg; at Wheeler Arts Community, 1035 E. Sanders.

**March 17-20** "Desert Alchemy"; at Dolphin Pappers, 1043 Virginia Ave.

**March 17-20** "MacDonald, Hughto & Willett: Recent Work from Syracuse," Margie Hughto, David R. MacDonald and Errol Willett; at Domont Studio Gallery, 545 S. East St.

**March 17-20** "Clay Mechanics." "Mish-Mash Redux," large-scale ceramics including site-specific and installation work. "Earth to Athanor," Liz Biddle, Angela DiCosola, Leah Hardy, Priscilla Hollingsworth, Lundin Kudo, Laura McLaughlin, Cara Moczygomba, Deborah Rael-Buckley, Ceil Leeper Sturdevant and Cheryl Tall; at Midland Arts and Antiques Market, 907 E. Michigan St.

**March 17-20** "Three Guys and a Girl," works by Guy Grace, Cayce Kolstad, Jeff Pender and Jude Odell; at Everyday Inventors, 1043 Virginia Ave., Ste. 1.

**March 19-April 17** "X in Clay," Christly Boger, James Brooke, John Goodheart, David Herrold, Eva Kwong, Tim Mather, Robert Pulley, Malcolm Mobuto Smith, Georgia Strange and JamesTyler; at Ruschman Art Gallery, 948 N. Alabama St.

**Indiana, Muncie** **March 1-31** "LocalTreasures—A Ceramics Invitational"; at Gordy Fine Arts Gallery, 224 E. Main St.

**March 3-20** "Ball State University Alumni Ceramics Exhibition." Randy Edmonson and John Jessiman; at Ball State University, Atrium Gallery-Art and Journalism Building, McKinley St.

**March 15-21** "Ceramic Works by Ball State University Students"; at Ball State University Student Gallery at the L.A., Pittenger Student Center, 2000 University Ave.

**March 15-21** "Sited: Still and Moving," Sally Myers, MaryAnn Rahe and Judy Wojcik; at Mitchell Place Gallery, 301 S. Walnut

**Indiana, New Albany** **February 27-March 26** "The Six-Inch Show: A National Ceramics Exhibition of Clay Work"; at Ronald L. Barr Gallery, Indiana University Southeast School of Arts and Letters, Knobview Hall, 4201 Grant Line Rd.

**Indiana, Richmond** **March 8-April 6** "Indiana Women in Clay, 2004"; at Leeds Gallery, Earlham College Art Dept., Runyan Center, 801 National Rd., W.

**Indiana, Terre Haute** **February 6-March 28** "Contemporary Works in Clay," Christopher Bertl, Christly Boger, James Brooke, Yukari Fukuta, Ron Kovatch, Yih-Wen Kuo, Shoji Satake, Dee Schaad, Malcolm Mobutu Smith and Nathan Taves; at the Swope Art Museum, 25 S. Seventh St.

**Louisiana, Baton Rouge** **February 17-March 10** "8 Fluid Ounces," ceramic cup show; at Louisiana State University Art Gallery, 111 Foster Hall.

**Maryland, Baltimore** **through February 15** "100 Teapots 2." **February 21-March 27** "Diversity in Unity: Contemporary African American Ceramics"; at Baltimore Clayworks, 5707 Smith Ave.

**Massachusetts, Concord** **February 28-March 17** "Old World/New World: Pots at Work," works by Kim Ellington, Michele Erickson, Scott Goldberg, Mark Hewitt, Michael Kline, Matt Metz, Nick Seidner, Mark Shapiro, Linda Sikora and Jack Troy; at Lacoste Gallery, 25 Main St.

**Massachusetts, Worcester** **through February 21** "Handle It!"; at Worcester Center for Crafts, 25 Sagamore Rd.

**Michigan, Detroit** **through February 22** "Heads and Bodies"; at Pewabic Pottery, 10125 E. Jefferson Ave.

**Minnesota, Minneapolis** **through February 22** "Three Jerome Artists," Megan Bergstrom, Lis Buck and Alex Spaulding. "Fire, Form and Figure," Jeffrey Noska and Barbara Reinhart. **March 5-April 11** "American Pottery Festival Preview Show." **March 10-12** "Airstream Exhibition Tour"; at the Northern Clay Center, 2424 Franklin Ave., E.

**Mississippi, Biloxi** **March 5-29** "Master Potters from Tokoname," Peter Seabridge and Koujie Sugie; at the Ohr-O'Keefe Museum of Art, 136 G. E. Ohr St.

**Mississippi, Natchez** **March 5-31** "Natchez Invitational"; at Burns Pottery, 209 Franklin St.

**Missouri, Kansas City** **February 6-28** Randy Johnston and Jan McKeachie Johnston; at Red Star Studios, 821 W. 17th St.

**Missouri, Sedalia** **February 7-May 23** "Bay Area Ceramics: Second Generation"; at Daum Museum of Contemporary Art, State Fair Community College, 3201 W. 16th St.

**Montana, Missoula** **February 6-29** "International Cup"; at the Clay Studio, 910 Dickens.

**New Mexico, Santa Fe** **through February 7** "Three Person Exhibition—Arthur Gonzalez, Ralph Scala, Michaelene Walsh." **February 13-March 20** "For the Table." **March 26-April 24** "Natural Selection"; at Santa Fe Clay, 1615 Paseo de Peralta.

**New York, New York** **February 3-28** "Enduring Inspiration: Japanese Ceramics from Jomon to Meiji." **March 1-20** "Aspects of Contemporary Japanese Ceramic Sculpture: A Survey," works by Yasuo Hayashi, Michio Koinuma, Yuriko Matsuda, Harumi Nakashima, Goro Suzuki and Osamu Suzuki. **March 22-April 3** "Useful/Sculpture"; at Dai Ichi Gallery, 249 E. 48th St.

**New York, Port Chester** **March 7-27** "Watershed Winter Residents," works by Ingrid Bathe, John Chwekun, Kate Goetz, Sun Kim, Patrick Terjak and Chris Vicini; at the Clay Art Center, 40 Beech St.

**North Carolina, Charlotte** **February 1-May 30** "The Artful Teapot: Expressions from the Kamm Collection"; at the Mint Museum of Craft + Design, 220 N. Tryon St.

**Ohio, Marion** **through February 20** "Altered Lives," Janis Mars Wunderlich and Marty Shuter; at the Ohio State University Marion, Morrill Hall, 1465 Mt. Vernon Ave.

**Ohio, Nelsonville** **February 27-March 26** "Starbrick Clay National 2004"; at Starbrick Clay, 21 W. Columbus St.

**Oregon, Eugene** **February 20-March 26** "Potter to Potter"; at Maude Kerns Art Center, 1910 E. 15th Ave.

**Oregon, Portland** **through March 7** "Soul of a Bowl," tea bowls by Frank Boyden, Tom and Elaine Coleman, Jenny Lind, and Don Reitz. **February 21-**

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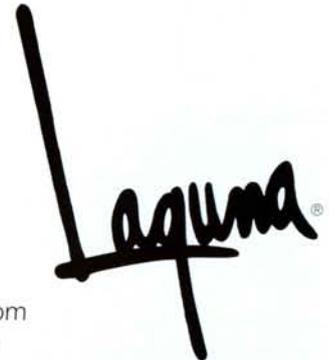


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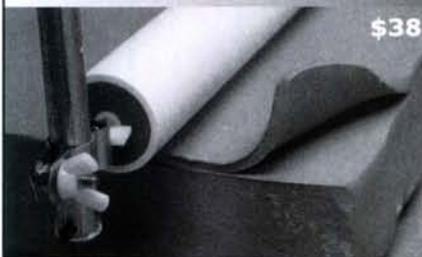
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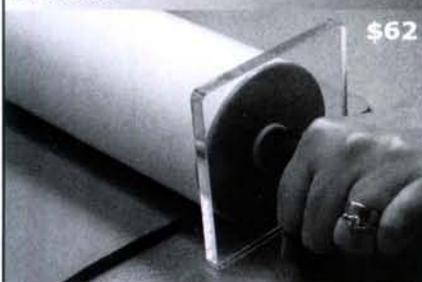
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## calendar

May 22 "Oregon Potters Association Show"; at Contemporary Crafts Museum & Gallery, 3934 S.W. Corbett Ave.

**Pennsylvania, Erie** through February 8 "Art Nouveau Tiles"; at the Erie Art Museum, 411 State St.

**Pennsylvania, Philadelphia** through February 8 "Elegant Innovations: American Rookwood Pottery, 1880-1960"; at the Philadelphia Museum of Art, Benjamin Franklin Pkwy. at 26th St.

February 6-22 "Claymobile Creations"; at the Clay Studio, 139 N. Second St.

**Pennsylvania, Pittsburgh** through February 28 "Transformation 4: Contemporary Works in Ceramics," Elizabeth R. Raphael Founder's Prize; at the Society for Contemporary Craft, 2100 Smallman St.

**Texas, Rockport** February 11 -March 14 "Vitrified Clay National: Form and Content"; at Rockport Center for the Arts, 902 Navigation Cir.

**Texas, San Antonio** through March 7 "Ceramic Wall Works," Traci Jenness, Diana Kersey, Lenise Perez and Glenn Puckett; at Southwest School of Art & Craft, 300 Augusta.

**Utah, Ogden** through February 19 "Utah Ceramics Invitational"; at Weber State University, Mary Elizabeth Dee Shaw Gallery, 101 Kimball Visual Arts Center.

**Wisconsin, Kirkland** February 12-April 2 "Gigantic: Ceramic Figurines"; at Kirkland Arts Center, Gigantic, 620 Market St.

## Ceramics in Multimedia Exhibitions

**Arizona, Mesa** through February 28 "26th Annual Contemporary Crafts"; at Mesa Contemporary Arts, 155 N. Center St.

**Arizona, Tucson** through February 21 Three-person exhibition, including works by Mary Fischer and Toni Sodersten; at Obsidian Gallery, 4320 N. Campbell, Ste. 130.

**California, Pomona** through February 14 "Ink and Clay 30"; at Kellogg University Art Gallery, California State Polytechnic University, 3801 W. Temple Ave.

**California, Richmond** through February 21 "Learned Behavior, Group Exhibition of Artwork by Instructors in the Richmond Art Center's On-Site and Off-Site Programs"; at Richmond Art Center, 2540 Barrett Ave.

**California, San Jose** through February 15 "The Not-So-Still-Life: A Century of California Painting and Sculpture"; at the San Jose Museum of Art, 110 S. Market St.

**Colorado, Denver** through February 21 "The Vessel: Voyage and Contain," including ceramics by Martha Daniels, Margaret Haydon, Margaret Josey and Anthony Sarenpa; at William Have Gallery, 1040 Cherokee St.

through December 79 "Heaven and Home: Chinese Art of the Han Dynasty from the Sze Hong Collection." through January 23, 2005 "Tiwanaku: Riches and Rituals of the Ancient Andes"; at the Denver Art Museum, 100 W. 14th Ave. Pkwy.

March 5-April 7 "Faculty Triennial"; at the University of Denver, Victoria H. Myhren Gallery.

**Colorado, Englewood** February 23-March 31 "Englewood Cultural Arts Center Association and Museum of Outdoor Arts National Juried Art Exhibition"; at the Museum of Outdoor Arts, 1000 Englewood Pkwy., Ste. 2-230

**Colorado, Littleton** February 2-27 "4 Women, 4 Directions," including ceramics by Sandy Early; at the Colorado Gallery of Arts, Arapahoe Community College, 5900 S. Santa Fe Dr.

**Connecticut, Brookfield** February 1-March 28 "Living with Fine Craft: The Heart of the Home"; at Brookfield Craft Center, Lynn Tendler Bignell Gallery, 286 Whisconier Rd.

**D.C., Washington** through July 18 "The Tea Ceremony as Melting Pot"; at the Freer Gallery of Art,

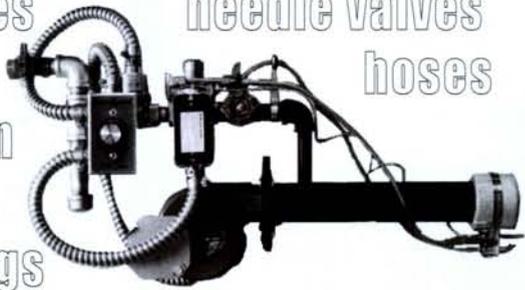
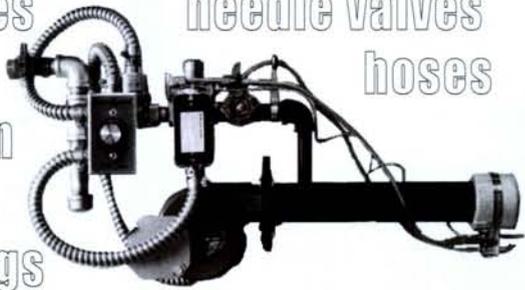
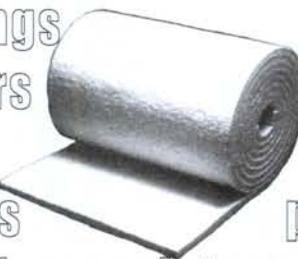
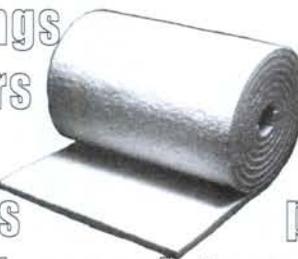
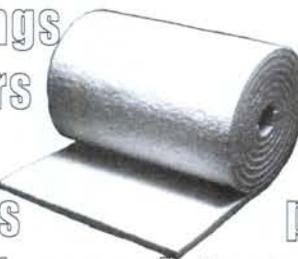
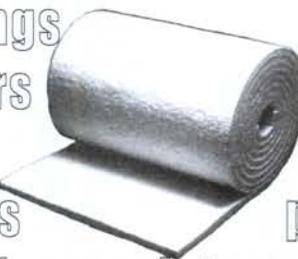
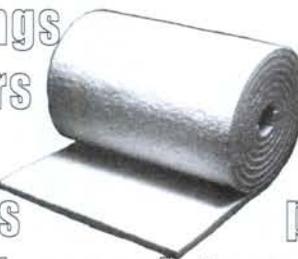
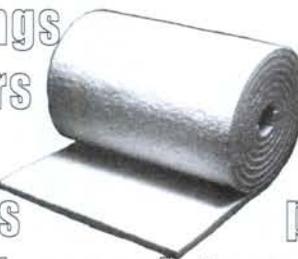
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**calendar**

Smithsonian institution, 12th St. and Independence Ave., SW.

**Florida, Niceville** through February 26 "Florida Craftsman's 50th Anniversary Exhibition"; at Okaloosa-Walton Community College Arts Center, 100 College Blvd.

**Georgia, Winder** February 6-7 "From the Earth"; at Georgia Piedmont Arts Center, 105 E. Athens St.

**Hawai'i, Honolulu** through April 3 "Faculty Exhibition"; at University of Hawai'i Art Gallery, 2600 Campus Rd.

through April 13 "Matter and Material: A Group Sculpture Exhibition of Hawai'i Artists"; at the Contemporary Museum at First Hawaiian Center, 999 Bishop St.

through April 18 "Aldorf Collection of Japanese Paintings and Ceramics"; at the Honolulu Academy of Arts, Japan Gallery, 900 S. Beretania St.

February 20-May 2 "Recent Acquisitions of Works by Hawai'i Artists"; at the Contemporary Museum, 2411 Makiki Heights Dr.

**Indiana, Bloomington** March 15-April 3 Three-person exhibition, including ceramic sculptures by Mary Neiditz and Robert Pulley; at John Waldron Arts Center, 122 S. Walnut.

**Kansas, Topeka** March 1-26 "Topeka Competition 26"; at the Topeka and Shawnee County Public Library, Alice C. Sabatini Gallery, 1515 S.W. Tenth Ave.

**Kentucky, Louisville** through March 27 "As I See Myself: Autobiographical Art," including ceramics by Debra Fritts and Beth Cavener Stichter; at the Kentucky Museum of Arts + Design, 715 Main St.

**Massachusetts, Boston** through April 25 "Portraits"; at the Society of Arts and Crafts, 175 Newbury St.

**Michigan, Port Huron** March 1-19 "Art in Environmental Activism"; at St. Clair Community College, Visual and Performing Arts Gallery, 323 Erie St.

**Minnesota, Minneapolis** through April 11 "The Twin Cities Collects: The Ceramics of Edwin and Mary Scheier"; at the Minneapolis Institute of Arts, 2400 Third Ave., S.

**Missouri, Warrensburg** through February 27 "Greater Midwest International XIX"; at Central Missouri State University, Art Center Gallery, 217 Clark St.

**New Hampshire, Concord** through March 12 "High Tech—Hand Made"; at Gallery 205, 205 N. Main St.

**New Hampshire, Manchester** February 13-March 14 "Recent Acquisitions," including works by Toshiko Takaezu and Betty Woodman; at the Currier Museum of Art, 201 Myrtle Way.

**New Jersey, Clinton** through February 29 "2004 Members Exhibition"; at Hunterdon Museum of Art, 7 Lower Center St.

**New Jersey, Trenton** through February 22 "Young Artists at Ellarslie 2004"; at Ellarslie Mansion, Cadwalder Park, Parkside Ave.

**New York, New York** through April 1 "Coming of Age in Ancient Greece: Images of Childhood from the Classical Past"; at Onassis Cultural Center, Olympic Tower, 645 Fifth Ave.

through June 4 "Corporal Identity—Body Language: Craft, Art and Design on the Cutting Edge"; at the Museum of Arts + Design, 40 W. 53rd St.

through July 6 "Petra: Lost City of Stone"; at the American Museum of Natural History, Central Park, W. at 79th St.

**North Carolina, Charlotte** February 3-March 13 "Post-Industrial Romanticism: Metal/Glass/Clay," including ceramics by Dan Anderson, David Bolton, John Goodheart, Steve Hansen, Stephen Heywood and Kevin Nierman; at W.D.O., Hearst Plaza Ste. 1, 214 N. Tryon St.

**North Carolina, Wilmington** February 6-May 2 "Artists of Southeastern North Carolina: A Juried Exhibition"; at Louise Wells Cameron Museum, 3201 S. 17th St.

Ohio, Athens March 6-April 25 "OH+5at the Dairy Barn Arts Center, 8000 Dairy Ln.

**Ohio, Cincinnati** March 2-April 25 "Becoming a Nation: Americana From the Diplomatic Reception Rooms, U.S. Department of State"; at the Cincinnati Art Museum, Eden Park.

**Oregon, Portland** through February 15 "Saluting Six Decades: Contemporary Crafts Artists-in-Residence"; at Contemporary Crafts Museum & Gallery, 3934 S.W. Corbett Ave.

**Texas, Beaumont**, February 1-29 "42nd Annual Tri-State National Juried Exhibition"; at Beaumont Art League, 2675 Gulf St.

**Texas, Denton** through March 21 "17th Annual Materials Hard and Soft"; at Meadows Gallery, Center for the Visual Arts, 400 E. Hickory St.

**Texas, Houston** through February 8 "The Passionate Adventure of the Real: Collage, Assemblage and the Object in 20th-Century American Art," including works by Robert Ameson and Niki de Saint-Phalle. February 22-May 16 "The Centaur's Smile: The Human Animal in Early Greek Art"; at the Museum of Fine Arts, Houston, Caroline Wiess Law Bldg., 1001 Bissonnet St.

through March 28 "Home/Land: Artists, Immigration and Identity"; at the Houston Center for Contemporary Craft, 4848 Main St.

February 21 -March 20 "Contained and Arranged"; at Foelber Gallery, 706 Richmond Ave.

**Texas, Lubbock** through July 25 "Designing Craft I: Collecting for the New Millenium," Museum of Arts & Design traveling exhibition; at the Museum at Texas Tech University, 2500 Broadway.

**Washington, Bainbridge Island** through February 18 "Weather"; at Bainbridge Arts and Crafts, 151 Winslow Way E.

**Washington, Moses Lake** through March 5 "Columbia Basin Invitational"; at Moses Lake Museum & Art Center, 228 W. Third Ave.

**Wisconsin, Madison** February 6-28 "Signs of Affections," including ceramics by Linda Leighton; at Higher Fire Clay Studio, 2131 Regent St.

**Fairs, Festivals and Sales**

**Arizona, Carefree** March 5-7 "Ninth Annual Carefree Fine Art and Wine Festival"; downtown, Easy and Ho Hum sts.

**Arizona, Phoenix** February 28-29 "Third Annual Self-Guided Ceramic Studio Tour." Contact Arizona State University Art Museum for a brochure of locations. See [www.asuartmuseum.asu.edu](http://www.asuartmuseum.asu.edu); or telephone (480) 965-2787.

March 6-7 "46th Annual Heard Museum Guild Fair and Market"; at the Heard Museum, 2301 N. Central Ave.

**Arizona, Scottsdale** February 13-15 "13th Annual Scottsdale Fine Art and Chocolate Festival"; Scottsdale Pavilions.

**Connecticut, Hartford** March 26-28 "Sugarloaf Crafts Festival"; at the Connecticut Expo Center, 265 Reverend Moody Overpass.

**Florida, Gainesville** February 7-Band 13-15 "18th Annual Hoggetowne Medieval Faire"; at Alachua County Fairgrounds, State Rte. 222.

**Florida, Miami Beach** February 6-8 "FAB Fest"; at Lummus Park in South Beach.

**Florida, Orlando** February 26-March 7 "Creative Arts Exhibition at the Central Florida Fair"; at the Central Florida Fairgrounds, 4603 W. Colonial Dr.

**Hawai'i, Honolulu** February 7-8 "Toshiko Takaezu Ceramics Sale"; at the Contemporary Museum, 2411 Makiki Heights Dr.

**Massachusetts, Marlborough** March 19-21 "Paradise City Arts Festival"; at the Royal Plaza Trade Center, 181 Boston Post Rd., W.

**Michigan, Rochester** February 21-22 "The Best of Arts and Crafts, a Celebration of Pottery, Tile and

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# Laloba Ranch ART CENTER

## 2004 MASTERS' SERIES WORKSHOPS



### John Nance

June 9–16

**"Writing and Photographing Art"**

Emphasis on writing articles for periodicals, personal artist statements and photographing individual work.

John Nance is an award-winning author/photographer and former AP photojournalist who covered the Vietnam War. He is also the respected author of numerous award-winning books, including *The Gentle Taday*. His photography has merited exhibitions and shows at the Smithsonian Institute, The National Geographic Explorer's Gallery and numerous other venues. John's work has been awarded the American Library Association's Notable Book of the Year Award, The Overseas Press Club Citation of Excellence and the Boston Globe-Horn Book Award. He has earned the National Press Photographer's Special Recognition and the World Press Photo of the Year award.



### Matt Long

June 20–27

**"Porcelain and Soda"**

Throwing and handbuilding porcelain with emphasis on line, gesture and utilization of slips.

Matt Long has become well known for his work with soda-fired porcelain, work that is fluid in lines and luscious in surface and glaze applications. His work lends a softened sense of the dramatic to porcelain forms. Matt graduated from the Kansas City Art Institute and received his MFA from Ohio University. Currently, Matt is an assistant professor at the University of Florida School of Art and Art History where he teaches both wheel- and handbuilt forms.

Of his work, Matt says, "My interest and awareness toward surface and kiln atmosphere constantly challenge me in my choices of form and idea, always trying to simply enhance what already exists . . . explore the possibilities of gesture and craftsmanship and ultimately tie my ideas and education to history and tradition. My pottery explores issues that go beyond simple utility and addresses relationships between maker, user and object."

### Malcolm Davis

July 1–8

**"Functional Form for Daily Life"**

A workshop in teapots, teabowls and other forms for daily life, and a study of glazes, including his famous compendium of sensuous carbon-trap Shinos.



Malcolm Davis, former ecumenical chaplain at George Washington University, is known worldwide for his functional porcelain pieces and his never-ending exploration into the mysteries of carbon-trap Shinos. His own work utilizes functional forms, and he produces pots that glow with the intimacy of everyday use.

Malcolm's work has been featured in innumerable books and periodicals. His work may be seen in many private and public collections and museums in the U.S. and abroad, including the American Craft Museum in New York City and the Schein-Joseph International Museum of Ceramic Art, Alfred University, Alfred, NY.

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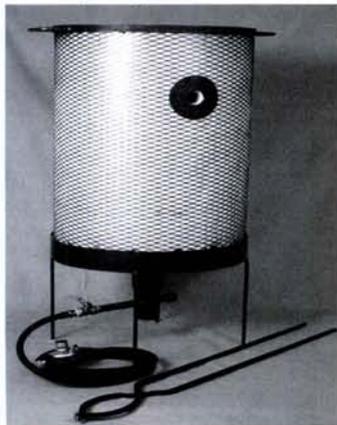
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## calendar

Contemporary Visual Arts"; Shotwell Gustafson Pavilion, Oakland University.

**New Jersey, Lincoln March 6-7** "Art For the Home"; at Brookdale College Gym, 765 Newman Springs Rd.

**New Jersey, Morristown March 19-21** "Spring Crafts at Morristown"; at Morristown Armory, Western Ave.

**New Jersey, Somerset March 12-14** "Sugarloaf Crafts Festival"; at Garden State Exhibit Center, 50 Atrium Dr.

**Ohio, Columbus February 6-8** "Sugarloaf Crafts Festival"; at Ohio Expo Center, 717 E. 17th Ave.

**Pennsylvania, Ft. Washington March 19-21** "Sugarloaf Crafts Festival"; at Ft. Washington Expo Center, 1100 Virginia Dr.

## Workshops

**Arizona, Mesa February 6-8** Workshop and lecture with Don Reitz at Mesa Community College. Fee: \$125; Arizona Clay members, \$110. Lecture is free. Contact Michelle Lowe: e-mail [info@arizonaclay.org](mailto:info@arizonaclay.org); or telephone (602) 690-6956.

**February 78-20** Workshop with Tom Kerrigan. Fee: \$295. Contact the Mesa Arts Center, 155 N. Center St., Mesa 85211; or telephone (480) 644-3235.

**Arkansas, Mountain View March 21-26** "Firing a Wood-Fired Groundhog Kiln." Fee: \$200, includes 36x36 inches of kiln space for work up to 9 inches tall; participants should bring Cone 10 bisqueware and Cone 10 glaze. "Beginning Pottery and Slip Decorating." Fee: \$200. Both workshops with Judi Munn and John Perry. Contact Kay Thomas, Ozark Folk Center, PO Box 500, Mountain View 72560; e-mail [ozarkfolk@arkansas.com](mailto:ozarkfolk@arkansas.com); or telephone (870) 269-3851.

**Colorado, Boulder February 21-22** Workshop with Matt Long. Fee: \$100. All skill levels. Contact the Boulder Potters Guild, PO Box 19676, Boulder 80308; e-mail [probinso@ball.com](mailto:probinso@ball.com); telephone (303) 447-0310 or (303) 444-0802.

**Connecticut, Brookfield February 7-8** "Throwing for Teens," hands-on workshop with Chris Alexiades. **February 28-29** "Coil and Paddle Ceramics," hands-on workshop with Peter Callas. **March 6-7** "Paper Kiln: Low Temp Salt Firing," hands-on workshop with Richard Launder. Participants should bring bisqued pieces. **March 20** "Basketry for Potters" with Nancy Moore Bess. Fee: \$150; members, \$125. **March 27-28** "Beyond the Wheel," hands-on workshop with Mark Peters. Fee (unless noted above): \$240; members, \$215. **April 7-8** "Smoke-Fired Pottery" with Jane Perryman. **May 1-2** "Production Pottery" with John Jessiman." Contact Brookfield Craft Center, 286 Whisconier Rd., PO Box 122, Brookfield 06804-0122; see [www.brookfieldcraftcenter.org](http://www.brookfieldcraftcenter.org); telephone (203) 775-4526, ext. 102; or fax (203) 740-7815.

**Connecticut, Canton February 8 and March 7** "Crystalline Glazes" with Tim Scull. Fee: \$195. **February 28-29** "Clay Forms Explored Thru Handbuilding" with Robin Johnson. Fee: \$220. **March 26-28, unload 29**, "Wood and Salt Firing in a Nobori-Gama" with John Bradford. Fee: \$385. **April 23-25, unload 26** "Glazing for Wood and Salt Firing in a Nobori-Gama" with Shawn Ireland. Fee: \$385. **May 1-2, unload 3** "Fire and Smoke," raku, saggar, pit, sawdust and fuming with Tim Scull. Fee: \$275. Contact Canton Clay Works Inc, 150 Cherry Brook Rd., Canton 00019; see [www.cantonclayworks.com](http://www.cantonclayworks.com); or telephone (860) 693-1000.

**Connecticut, Guilford February 28-29** "Ceramic Tiles and Prints" with Michael Weiner. Fee: \$95. Contact Guilford Handcraft Center, PO Box 589, Guilford

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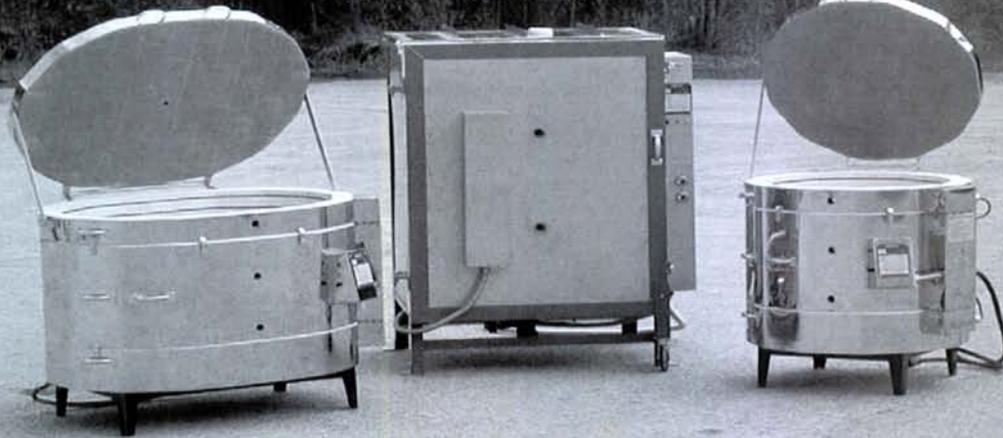
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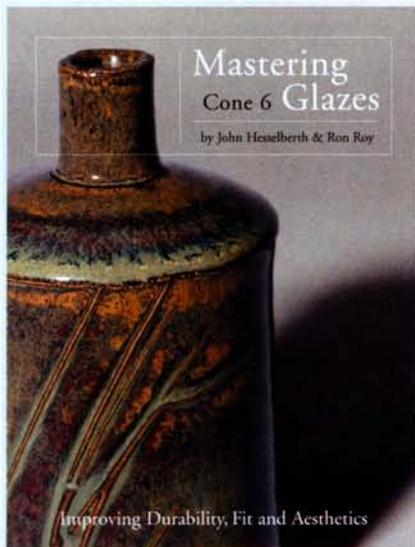
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## calendar

06437; e-mail info@handcraftcenter.org; or telephone (203) 453-5947.

**Connecticut, Stamford** March 74 Raku workshop. Fee: \$140. Limited to 15 participants. Contact Morty Bachar, Lakeside Pottery, 543 Newfield Ave., Stamford 06905; e-mail morty@lakesidepottery.com; see www.lakesidepottery.com; or telephone (203) 323-2222.

**Connecticut, Tolland** February 20 Slide show and lecture with Robin Hopper at the Arts of Tolland. Fee: \$10; \$7 in advance. February 21-22 Workshop with Robin Hopper at the Farmington Valley Arts Center Annex. Fee: \$200. For further information, contact Cyndi Krupka: e-mail cyndikrupka@comcast.net; or telephone (860) 871-9760.

**Florida, Atlantic Beach** February 21-22 "Functional Wheel-Thrown and Altered Pottery," hands-on workshop with Linda Christianson. Fee: \$160. For further information, contact Melissa Mencini, Atlantic Pottery Supply, 400 Levy Rd., Atlantic Beach 32233; e-mail mudmonkey303@hotmail.com; or telephone (904) 249-4499.

**Florida, Coral Gables** February 23-24 Workshop with Lisa Clague. For further information, telephone the University of Miami, Department of Art and Art History: (305) 284-2542.

**Florida, Melbourne** February 27-29 "Form and Surface" with Tom Shafer and Susan Vey. Fee: \$200; students, \$125. To register, contact Deborah Pagel, Holy Trinity Episcopal Academy, 5625 Holy Trinity Dr., Melbourne 32940; e-mail deborrah.pagel@htes.org; download atwww.htacademy.org; or telephone (321) 723-8323, ext. 336.

**Florida, Miami** February 21-22 Handbuilding workshop with Sandi Pierantozzi. Contact the Ceramic League of Miami, 8873 S.W. 129th St., Miami 33176; e-mail info@ceramicleagueofmiami.org; or telephone (305) 233-2404.

**Florida, Pensacola** March 29-April 3 "Architectural Workshop," hands-on workshop with John King, Peter King and Xia Marin. Fee: \$695; deposit, \$300. Contact Stonehaus, 2617 N. 12th Ave., Pensacola 32503; e-mail peter@peterkingceramics.com; or telephone (850) 438-3273.

**Florida, West Palm Beach** February 7-8 "Clay and Creativity: Alternate Approaches," workshop and lecture with Jeff Shapiro. Fee: \$160. February 20-22 "Altered Porcelain Pots," workshop and lecture with Leah Leitson. Fee: \$190. March 1-5 "Yixing Teapots," workshop and lecture with Xiaoping Luo and Junya Shao. Fee: \$425. All lectures free. For further information, contact Armory Art Center, 1700 Parker Ave., West Palm Beach 33401; see www.armoryart.org; or telephone (888) 276-6791.

**Georgia, Atlanta** February 28-29 "Debra Fritts: Form, Surface and Color." Fee: \$90. For further information, contact Glenn Dair, Callanwolde Fine Arts Center, 980 Briarcliff Rd., Atlanta 30306; e-mail gdair@callanwolde.org; or telephone (404) 874-9351.

**Georgia, Winder** February 7 "Raku Workshop." Participants must bring bisqueware. Fee: \$5 each piece. Contact Georgia Piedmont Arts Center, 105 E. Athens St., Winder 30680; or telephone (770) 788-9267.

**Indiana, Bloomington** March 13-14 "Kiln Firing Symposium," wood, salt and soda kilns will be fired by Josh DeWeese, Julia Galloway, Martin Tagseth and Liu Pinchang. Free. For further information, contact the University School of Fine Arts, 1201 E. Seventh St., Bloomington 47405; telephone (812) 855-7766; or fax (812) 855-7498.

**Indiana, Fishers** March 19 "Indiana Potters and Their Ware," a one-hour presentation. Fee: \$7.50. Contact Conner Prairie Museum, Lilly Theater, 13400

Allisonville Rd., Fishers 46038; or telephone (317)

776-6000.

**Indiana, Indianapolis** March 14 Pre-NCECA workshop with Richard Burkett. March 7 5 Pre-NCECA workshop with John Balistreri. March 16 Pre-NCECA workshop with Paul Soldner. Contact Julia Muney Moore, Indianapolis Art Center, 820 E. 67th St., Indianapolis 46220; see www.indplsartcenter.org; or telephone (317) 255-2464, ext. 230.

March 16 A pre-NCECA workshop with Linda Arbuckle. Fee: \$85. Contact David Gamble, Amaco, 6060 N. Guion Rd., Indianapolis 46254; telephone (317) 224-6871; or (800) 677-3289.

March 16 A pre-NCECA workshop, "IAC-Sponsored Trimming Demonstration." Contact Megan Wright, Marian College Art Gallery, 3200 Cold Spring Rd., Indianapolis 56222; or telephone (317) 955-6000.

**Maryland, Baltimore** February 21-22 "Alternate Low Firing Techniques" with James Watkins. April 3-4 "Cups and Beyond" with Mark Shapiro. May 8-9 "Telling Stories—Fact or Fiction" with Wesley Anderegg. Fee: \$180; members, \$160. Contact Baltimore Clayworks, 5707 Smith Ave., Baltimore 21209; see www.baltimoreclayworks.org; or telephone (410) 578-1919.

**Maryland, Frederick** February 7-8 or May 15-16 "Plates and Platters" with Joyce Michaud. Fee: \$150. February 28-29 "Eastern Coil." Fee: \$150. March 6-7 "Brushmaking" with Susan Nayfield Kahn. Fee: \$165. April 16-18 "Partners in Clay," lecture and workshop with Daphne Roehr Hatcher and Gary Hatcher. Fee: \$185; lecture only, \$5. May 1-2 "Glaze Application" Joyce Michaud. Fee: \$150. For further information, contact Joyce Michaud, Hood College Art Dept., 401 Rosemont Ave., Frederick 21701; e-mailjmichaud@hood.edu; www.hood.edu; or telephone (301) 696-3456.

**Massachusetts, Somerville** March 27-28 "Plates: Beyond Pancakes and Potato Chips" with Nicholas Seidner. Fee: \$250; members, \$125. For further information, contact Mudflat, 149 Broadway, Somerville 02145; see www.mudflat.org; telephone (617) 628-0589; or fax (617) 628-2082.

**Massachusetts, Stockbridge** May 22-23 "Making Tiles: Flat Tiles, Relief Tiles and Simple Molds" with Laura Shprentz. Contact IS183, Art School of the Berkshires, PO Box 1400, Stockbridge 01262; e-mail info@IS183.org; see www.IS183.org; telephone (413) 298-5252, ext. 100; or fax (413) 298-5257.

**Massachusetts, Worcester** February 7 "Wheel Throwing," hands-on workshop. Fee: \$50; members, \$45. February 21-22 "Sketching Pots—Handbuilding with the Wheel" with Chris Gustin. Fee: \$225; members, \$200; includes materials. April 3-4 "A Potter's Life" with Cynthia Bringle. Fee: \$175; members, \$150. April 17 "Handbuilding" with Ginny Gillen. Fee: \$50; members, \$45. Contact the Worcester Center for Crafts, 25 Sagamore Rd., Worcester 01605; see www.worcestercraftcenter.org; or telephone (508) 753-8183.

**Michigan, Ann Arbor** February 7-8 "Functional Clay: Design, Process and Function" with Conner Burns. Fee: \$75; Michigan Ceramic Art Association members, \$60. For further information, e-mail jspevak842@aol.com; or telephone (734) 677-0206.

**Minnesota, Minneapolis** February 28-29 "Tile," hands-on workshop with Jan Edwards. Fee: \$160; members, \$150. March 6 "2004 Regis Masters Lecture" with Nino Caruso. March 12 Lecture by artists from the Airstream Exhibition Tour. March 13-14 Demonstration workshop with John Gill. Fee: \$70; members, \$60; students, \$30. May 21-24 Wood-firing with Linda Christianson. Contact Northern Clay Center, 2424 Franklin Ave., E., Minneapolis 55406; e-mail nccinfo@northernclaycenter.org; see www.northernclaycenter.org; telephone (612) 339-8007.

**Mississippi, Biloxi** February 16-27 "Intensive Twelve-Day Clay/Anagama Workshop." Fee: \$650.

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**March 6-7** "Two-Day Tokoname Workshop" with Peter Seabridge and Kouji Sugie. Fee: \$100; seniors, members and full-time students, \$75. Contact the Ohr-O'Keefe Museum of Art, 136 G. E. Ohr St., Biloxi 39530; see [www.georgeohr.com](http://www.georgeohr.com); or telephone (228) 374-5547.

**Mississippi, Natchez** **March 6** Workshop with Conner Burns. Free. Contact Burns Pottery, 209 Franklin St., Natchez 39120; or telephone (601) 446-6334.

**Missouri, Kansas City** **February 7-8** Workshop with Randy Johnston and Jan McKeachie-Johnston. Fee: \$120. **April 16-18** "Working with the Figure: Archetypal Images and the Golden Mean," hands-on workshop with Mark Chatterley. Fee: \$160. For further information, contact Allison Zimmer, Red Star Studios; e-mail [redstarstudio@aol.com](mailto:redstarstudio@aol.com); see [www.redstarstudios.org](http://www.redstarstudios.org); or telephone (816) 474-7316.

**New Jersey, Lodi** **February 7** "African-Influenced Vessels" with David MacDonald. **February 28** "Throwing Larger Forms" with David Hughes. **March 13** "Developing Your Personal Style" with Cliff Mendelson. **March 20** "Majolica Techniques" with Posey Bacopoulos. **March 27 or May 22** "Raku Firing" with David Hughes. Fee: \$120. **April 3** "Tile Mural Making Techniques" with David Hughes. **April 17** "Dishes, An Idealistic Approach" with Jane Herold. **April 24** "Dragon Horns" with Bill Tersteeg. **May 1** "Production Pottery Techniques" with Greg La Placa. **May 8** "Porcelain Jewelry Making" with Pauline Lurie. **May 15** "Taming the Electric Kiln" with Richard Zakin. Fee (unless noted above): \$90. Contact David Hughes, Clay Education Center, 7 Rte. 46 W, Lodi 07644; or telephone (800) 723-7264.

**New Mexico, Las Cruces** **May 7-8** Lecture and workshop with Karen Terpstra. Fee: \$20; members (any guild), \$10. Lecture is free. Contact Las Cruces Potters' Guild, PO Box 2352, Mesilla Park, NM 88047.

**New Mexico, Santa Fe** **April 17** "Handmade Brushes," hands-on workshop with Dave Eichelberger. Fee: \$50, includes lab fee. **May 1-2** "Post-Firing Techniques" with Gretchen Ewert. Fee: \$160, includes lab fee. Contact Santa Fe Clay, 1615 Paseo de Peralta, Santa Fe 87501; e-mail [sfc@santafeclay.com](mailto:sfc@santafeclay.com); see [www.santafeclay.com](http://www.santafeclay.com); telephone (505) 984-1122; or fax (505) 984-1706.

**New York, New York** **February 7-8** "Dichroic Glass and Precious Metal Clay." Fee: \$250, includes materials and firing. **February 27-29 or March 19-21** "PMC Connection Artisan Certification." Fee: \$450, includes tools, firing, silver and a PMC Guild membership. **February 28-29 or March 20-21** "Techniques in Precious Metal Clay," Beginner/Intermediate. Fee: \$250, includes materials, tools and firing. Contact Vera Lightstone, 347 W. 39th St., New York 10018; e-mail [vlightsone@aol.com](mailto:vlightsone@aol.com); see [www.silverclay.com](http://www.silverclay.com); or telephone (212) 947-6879.

**February 26-27** Workshop with Suze Lindsay. **March 25-26** Workshop with Chris Staley. For further information, contact 92nd Street Y Art Center, 1395 Lexington Ave., New York 10128; see [www.92y.org](http://www.92y.org); or telephone (212) 415-5500.

**New York, Port Chester** **March 23** "Mold Making Made Simple" with Myung Jin Choi. Fee: \$75. **March 25** "The Pleasure of Pottery" with Tracy Shell. Fee: \$75. **March 27** "Features and Faces" with Judy Moonelis. Fee: \$100. **April 2-4** "Understanding Ceramic Glazes" with Pete Pinnell. Fee: \$225. **May 22-23** Workshop with Sam Chung. Contact the Clay Art Center, 40 Beech St., Port Chester 10573; or telephone (914) 937-2047.

**New York, Rochester** **February 8, 15, 29, March 7 and 14** "Press Molds and Platters" with Joe Fastaia. Fee: \$130. **February 27-28** "Altering Thrown Forms" with Neil Tetkowsky. Fee: \$125. **March 23, 30 and April**



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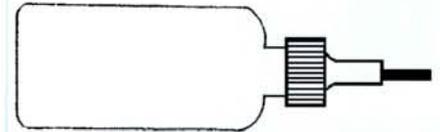
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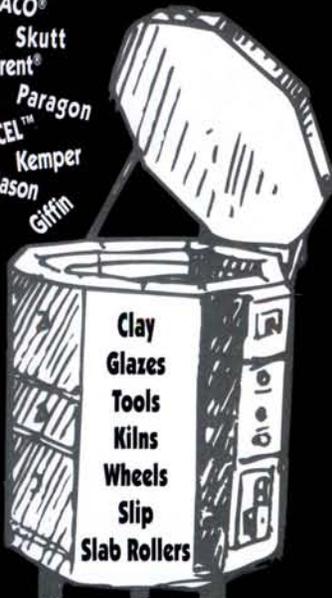
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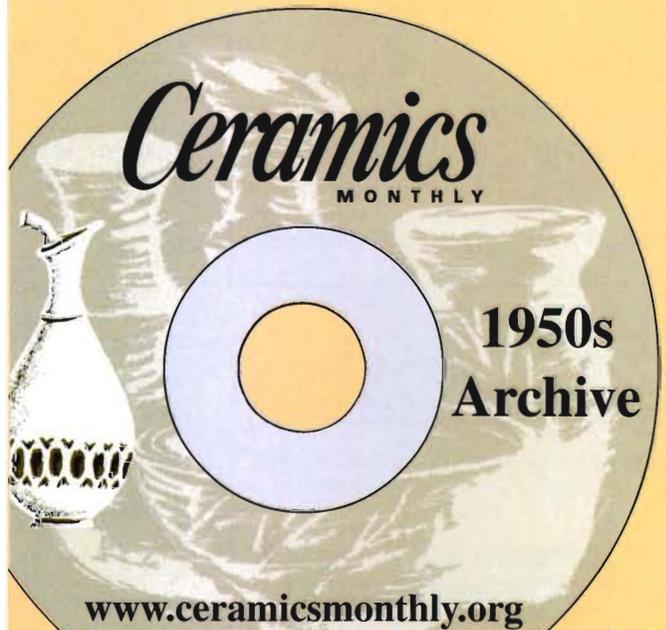
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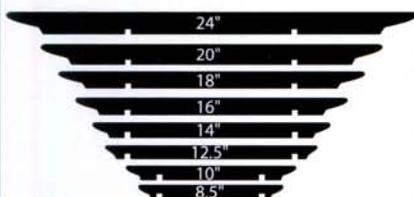
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## calendar

6 "PMC 3" with Elizabeth Agte. Fee: \$50. *May 15-16* "Noborigama Woodfiring" with Michael Carroll. Fee: \$95. Contact Margie Slinker, Genesee Pottery, Genesee Center for the Arts & Education, 713 Monroe Ave., Rochester 14607; e-mail pottery@geneseearts.org; see www.geneseearts.org; or telephone (585) 271-5183.

**New York, White Plains** *February 25* Demonstration and lecture with Suze Lindsay. *April 7-9* "Handbuilding and Wheelthrowing" with Aysha Peltz. Contact the Westchester Art Workshop, Westchester County Center, 196 Central Ave., White Plains 10604; or telephone (914) 364-0094.

**North Carolina, Charlotte** *February 21-22* "One on One" with Tom Coleman. Fee: \$150, includes notebook, breakfast and lunch. Hosted by Carolina Claymatters Pottery Guild. For further information, contact Gary Lee at Rising Sun Pottery; e-mail risingsunpottery@aol.com; or telephone (704) 735-5820.

**North Carolina, Columbia** *February 26-29* "Cabin Fever Reliever IV, Maritime Arts Retreat," including "Native American Pottery" with Carol Soo Lee. Fee: \$375, includes lodging, meals, tuition and application fee. Contact Pocosin Arts, PO Box 690, Columbia 27925; see www.pocosinarts.org; or telephone (252) 796-2787.

**North Carolina, Wentworth** *March 13-14* "Sensibilities" with Nick Joerling. Fee: \$100. Contact Carolina Clay Guild, PO Box 5656, Greensboro, NC 27435; e-mail contact@carolinaclayguild.com; see www.carolinaclayguild.com; or telephone (336) 275-1202.

**Ohio, Wooster** *April 14-17* "Functional Ceramics Workshop" with Cathra-Anne Barker, Phil Rogers and Brad Schwieger. Fee: \$175; full-time students, \$95. Contact Phyllis Blair Clark, 2555 Graustark Path, Wooster 44691.

**Oklahoma, Norman** *February 28-29* Workshop with Doug Casebeer. Fee: \$100, includes registration. Limit of 20 participants. Contact Firehouse Art Center, 444 S. Flood, Norman 73069; or telephone (405) 329-4523.

**Pennsylvania, Philadelphia** *February 6-8* "Flat to Functional" with Lisa Naples. Fee: \$195; members, \$180. *February 28* "Public Relations for the Artist" with Andrea Riso. Fee: \$10. *March 13* "Electric Kilns" with Hide Sadohara. Fee: \$55; members, \$50. *March 27* "A Potter's Walking Tour of the University of PA Museum of Archeology and Anthropology" with Claire Rodgers. Fee: \$40; members, \$35. *April 23-25* "Low-Tech Dish Sets from Bisque Molds" with Lisa Orr. Fee: \$195; members, \$180. *May 1* "Your Visual Image: Working with a Designer" with Joyce Richman. Fee: \$10. Contact the Clay Studio, 139 N. Second St., Philadelphia 19106; or telephone (215) 925-3453.

**Rhode Island, Kingston** *February 28-29* "Form and Contrast: Porcelain and Stoneware" with Tom O'Malley. Fee: \$115; members, \$100. *April 4* Handbuilding workshop with Judith Salomon. Fee: \$55; members, \$45. Contact South County Art Association, 2587 Kingstown Rd., Kingston 02881; telephone (401) 783-2195.

**Texas, Glen Rose** *February 6-8* "Portrait Sculpture" with Dana Kirk. Fee: \$325, includes lodging and meals. For further information, contact Fossil Rim Wildlife Center, PO Box 2189, Glen Rose 76043; e-mail sculpturebydana@cs.com.

**Texas, San Angelo** *April 17* Workshop with Marilyn Levine, followed by a raku workshop with Randy Brodnax at the Old Chicken Farm Art Center. Fee: \$40; full-time students, \$20. Contact Karen Zimmerly, San Angelo Museum of Fine Arts, One Love St., San Angelo 76903; e-mail collections@samfa.org; or telephone (325) 653-3333.

**Texas, San Antonio** *March 12* "Imaginative Figures in Clay," slide lecture with Janis Mars Wunderlich. Free. Contact the Southwest School of Art and Craft, 300 Augusta, San Antonio 78205; see www.swschool.org; telephone (210) 224-1848.

**Washington, Seattle** *February 28-29* "Plaster Mold Making for Ceramics" with Carol Gouthro. Fee: \$69; SSCC students, \$59. Telephone South Seattle Community College: (206) 764-5339.

**West Virginia, Ripley** *February 27-29* Workshop with Mark Hewitt. Fee: \$110; full-time students, \$50. Contact Cedar Lakes Craft Center, HC 88, Box 21, Ripley 25271; e-mail gloria.gregorich@hotmail.com; see www.cedarlakes.com; or telephone (304) 372-7873.

**West Virginia, Huntington** *February 20-22* "Expressive Pots," hands-on workshop with Josh DeWeese. Fee: \$225; members, \$195; teachers, \$165; students, \$120; includes materials and some meals. Contact Matt Carter, Huntington Museum of Art, 2033 McCoy Rd., Huntington 25701; e-mail mcarter@hmoa.org; www.hmoa.org; telephone (304) 529-2701, ext. 21.

**Wisconsin, Fish Creek** *February 19-21* "Tile Making" with Jeanne Aurelius. Fee: \$150, plus materials. *April 12-15* "Beauty From Fire—Japanese Raku Pottery" with Brian Fitzgerald. Fee: \$160, plus materials. *May 3-6* "Figure Modeling in Clay" with Kirsten Christianson. Fee: \$150, plus materials. *May 17-20* "Ceramics for Sushi" with David Caradori. Fee: \$160, plus materials. Contact Peninsula Art School, PO Box 304, 3900 County Hwy. F, Fish Creek 54212; e-mail sam@peninsulaartschool.com; see www.peninsulaartschool.com; telephone (920) 868-3455; or fax (920) 868-9965.

## International Events

**Australia, Mittagong, New South Wales** *through February 8* "Fifty Years at Sturt Pottery"; at Sturt Pottery, Range Rd.

**Belize, Rio Bravo** *April 4-14* "Maya Pottery Workshop" with Clint Swink. Fee: \$1150, includes room and board. E-mail Clint Swink: swink@mri.net; or telephone (970) 563-6224.

**Canada, British Columbia, Burnaby** *February 14-March 28* "Myth of the Teabowl: From Silk Road to the Information Super Highway"; at Ceperley House Gallery, 6344 Deer Lake Ave.

**Canada, British Columbia, Surrey** *through March 28* "Hot Clay," works by 16 West Coast ceramists; at Surrey Art Gallery, 13750-88 Ave.

**Canada, Ontario, Burlington** *through February 10* "I Know What I Like, Selections from the Herbert O. Bunt Donation." *through March 21* "Something's Brewing," including works by Tony and Sheila Klennell, Bruce Cochrane, Leopold Foulm, and Richard and Carol Selfridge, *through December 19* "Recent Acquisitions 2003." *March 7-June 6* "Hamilton Potters Guild: Retrospective"; at the Burlington Art Centre, 1333 Lakeshore Rd.

**Canada, Ontario, Toronto** *February 28-June 6* "Eternal Egypt: Masterworks of the Ancient Art from the British Museum"; at the Royal Ontario Museum, 100 Queen's Park.

**China, Hong Kong** *March 19-April 19* "Chinese Ceramics Today"; at Hong Kong Science & Technology University, Clear Water Bay, Kowloon.

**Denmark, Skaelskor** *February 23-27* "The Experimental Studio" with Barbro Aberg and Karen Harsbo. Fee: Dkr 1600 (US\$256); members, Dkr 1200 (US\$192); students, Dkr 1000 (US\$160). *March 12-13* "Photography—Ceramic Work" with Ole Akhoj. Fee: Dkr 1000; members, Dkr 750 (US\$120); students, Dkr 600 (US\$96). *March 26-April 4 and September 17-26* "C ross Draught Kiln—Wood Firing." Fee: Dkr 500 (US\$80). Participants must bring bisqueware. *April 24* "Ceramic Form and Surface" with Martin Bodilsen Kaldahl. Fee: Dkr 350 (US\$56); members, Dkr 250 (US\$40); students, Dkr 100 (US\$16). *May 1-9* "Wood Kilns—

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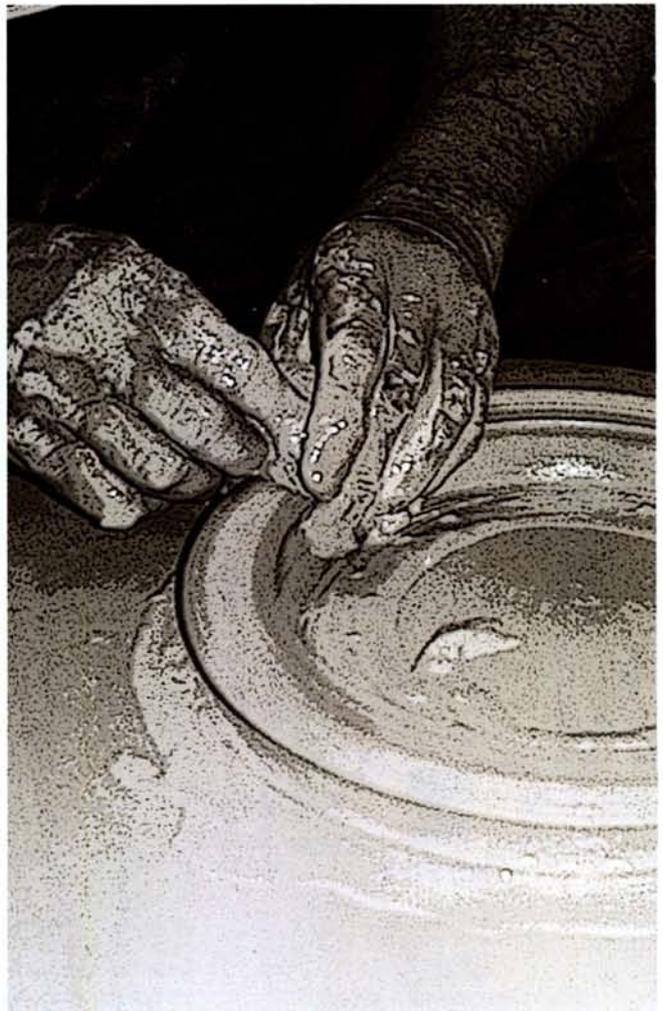


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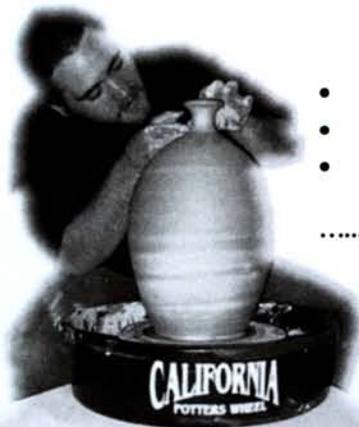


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## calendar

Fast Fire and Soda Kiln" with Ann-Charlotte Ohlsson. Fee: DKr 1600; students, DKr 1000. Participants must bring bisqueware. *May 17-21* "China Paint—Form and Motives" with Kurt Weiser. Fee: DKr 1900 (US\$304); members, DKr 1200; students, DKr 1000. Contact Guidagergaard, Heilmannsvej 31 A, 4230 Skaelskor; e-mail ceramic@ceramic.dk; see www.ceramic.dk; telephone 45 5819 0016; or fax 45 5819 0037.

**England, Leicester** *through February 21* "Modus Operandi Five Ceramics Artists"; at the City Gallery, 90 Granby St.

**England, London** *through March 6* "Gallery Artists," including ceramics by Gordon Baldwin, Alison Britton, Ken Eastman, Philip Eglin, Chun Liao, Lawson Oyekan, Sara Radstone, Nicholas Rena, Richard Slee and Martin Smith; at Barrett Marsden Gallery, 17-18 Great Sutton St.

*February 5, 2004-February 5, 2005* "Making It Yours: Ceramics"; at Crafts Council, 44a Pentonville Rd.

*February 11-March 11* "Contemporary Potters," works by Sebastian Blackie, Bernard DeJonghe, John Hubbard and Elizabeth Raeburn, Shozo Michikawa, Gwyn Hanssen Pigott, Annie Turner, and Hans Vangso; at Galerie Besson, 15 Royal Arcade, 28 Old Bond St.

*February 20-24* "Collect," art fair sponsored by the British Crafts Council; at the Victoria & Albert Museum, S. Kensington.

**England, Newark** *March 3-May 3* John Maltby; at Rufford Ceramic Center, Rufford County Park near Ollerton.

**England, Sherborne** *through February 21* Stoneware by Deidre Burnett. Low-fired porcelain by Anne James. Salt-glazed stoneware by Marcus O'Mahoney; at Alpha House Gallery, South St.

**England, Yanwath (near Penrith)** *through March 20* "Hearts of Glass (and Clay)"; at Laburnum Ceramics Gallery.

**France, Montpellier** *March 13-14* "4th International Festival of Films on Ceramics"; at Corum Palais des Congres, BP-2200 Esplanade Charles de Gaulle.

**France, Nangay** *March 20-July 4* Robert Deblander, Elisabeth Joullia, Jacqueline Lerat and Yves Mohy; at Galerie Capazza, Grenier de Villatre.

**Germany, Hamburg** *February 14* "The Hoffmeister Porcelain Collection: Colors of Meissen Porcelain," a lecture with Carlos Boerner. *February 21 or 22* "Japanese Tea Ceremony," a presentation; at the Museum für Kunst und Gewerbe Hamburg, Steintorplatz.

**Guatemala, Antigua** *February 17-26* "Ceramics/Porcelain with a Mayan Touch" with Melinda Collins. Fee: \$1850, includes airfare, tuition, lodging, breakfasts, ground transportation and field trips. Contact Melinda: e-mail melron@conexion.com.gt or info@artguat.org; see www.artguat.org; telephone (612) 825-0747; or fax (612) 825-6637.

**India, Jaipur and New Delhi** *February 6-19* "Arts and Culture in North India," hands-on workshop with traditional potters. Fee: \$3950. Contact Jim Danisch or Oma Judith Chase: e-mail jimandoma@jandjtrips.com; see www.jandjtrips.com; or telephone (707) 629-3335.

**Italy, Certaldo** *April 4-10* "Raku Workshop" with Pietro Maddalena. Contact La Meridiana, Loc. Bagnano 135, 50052 Certaldo, Florence; e-mail pietro@pietro.net; see www.pietro.net; or telephone (39) 571 66 00 84.

*April 17-May 1* "Architectural Ceramics" with Marcia Selsor. *May 1-May 15* "The Decorated Pot" with George McCauley. Fee: C1800 (US\$2030); includes lodging, meals and side trips. See <http://home.bresnan.net/~m.selsor/tuscany2004.html>; or telephone (406) 245-6729.

*May 30-June 12* "Pots and People—Making Con-

nections" with Chris Staley. For further information, contact Lynne Burke: e-mail lmb@potteryweb.com; see www.potteryabroad.com.

**Italy, Milan** *February 23-June 28* "Hunt For Paradise: Court Arts of Iran (1501-1576)"; at Museo Poldi Pezzoli, Via Manzoni 12.

**Italy, Tuscany** *May 14-31* One-week hands-on workshop with Denys James; one-week hands-on terrazigillata workshop with Giovanni Cimatti. See www.denysjames.com/excursions/italy.

**Jamaica, Trelawny** *April 23-May 1* "Wood-Fired Ceramics: inspiration and form" with Doug Casebeer, Jeff Oestreich and David Pinto. Tuition: \$2050-\$2850, includes housing and meals. Deposit: \$500; registration: \$1 50. Payment in full by March 1. Limit of 12 participants. For further information, contact Anderson Ranch Arts Center, PO Box 5598, Snowmass Village, CO 81615; see www.andersonranch.org; telephone (970) 923-3181.

**Japan, Kyoto and Shigaraki** *May 8-June 9* Four-week study program sponsored by the University of Georgia. For further information, e-mail Glen Kaufman: japanart@arches.uga.edu; or telephone (706) 542-1660.

**Mexico, Oaxaca** *February 22-29* "Oaxacan Clay Workshop" with Eric Mindling. Fee: \$1050-\$1300. Contact Oaxacan Clay: e-mail rayeric@rnet.com.mx; or see www.manos-de-oaxaca.com.

**Mexico, Puebla, Oaxaca and Mexico City** *February 12-22* "The Clay Studio Mexico Tour" Fee: \$2995, includes airfare, hotels, meals and transportation. For further information or a brochure, e-mail info@theclaystudio.org; telephone Amy Sarner Williams (215) 925-3453, ext. 12; or telephone Julia Zagar (215) 925-0193.

**Netherlands, Amsterdam** *through April 78* "Love, From the Hermitage"; at De Nieuwe Kerk, Dam.

*through February 14* Esther Stasse, "New Objects." *February 21-March 20* Wouter Dam, "New Objects"; at Galerie Carla Koch, Prinsengracht 510 sous.

**Netherlands, Delft** *through February 28* Aisaku Suzuki. *February 7-March 20* Caroline Smit. *March 6-April 17* Beatrijs van Rheeden. *March 27-May 8* Philippe Dubuc; at Terra Keramiek, Nieuwstraat 7.

**Netherlands, Deventer** *February 8-March 6* "Focus on Britain: Ben Arp and Gordon Cooke"; at Loes & Reinier, Korte Assenstraat 15.

**Republic of China, Taiwan** *February 27-June 13* "The First Taiwan Ceramic Biennale"; at Taipei County Yingge Ceramics Museum, 200 Wenhua Rd., Yingge Taipei.

**Scotland, Edinburgh** *February 9-March 3* "On a Plate," works by Stephen Bird, Kevin de Choisy, Philip Eglin, Craig Mitchell, Richard Slee, Sara Robertson and Janice Tchalenko; at the Scottish Gallery, 16 Dundas St.

**Scotland, Fife** *through February 29* "Craft Showcase," including ceramics by Alison and Steve Ogden, and Ceri White. *March 6-April 25* "Craft Showcase," including ceramics by Emer O'Sullivan; at Crawford Arts Centre, 93 North St., St. Andrews.

**Sweden, Karlstad** *February 14-March 10* Eva Zethraeus, "The Nature of Things II, A Garden for Reflection and Contemplation in Porcelain"; at Reforma Craft, Herrg3rdsqatan 13.

**Switzerland, Geneva** *through March 21* "Island Treasures," Chinese ceramics for Southeast Asia from the 1 st-17th centuries; at Collections Baur, 8 rue Munier-Romilly.

For a free listing, submit announcements at least two months before the month of opening. Add one month for listings in July; two months for those in August. Mail to Calendar, *Ceramics Monthly*, 735 Ceramic Pl., Westerville, OH 43081; submit online at [www.ceramicsmonthly.org/submissions.asp](http://www.ceramicsmonthly.org/submissions.asp); e-mail to [editorial@ceramicsmonthly.org](mailto:editorial@ceramicsmonthly.org); or fax to (614) 891-8960.



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# questions

Answered by the CM Technical Staff

**Q** I'm a musician. I've worked in the fine arts too, but have no knowledge of ceramics. I recently purchased a commercially made mug commemorating a certain guitar of which I'm very fond. The mug was not expensive and the decal images of the instrument applied to the mug appear to be very finely done. The guitar strings, knobs, numbers on the knobs, string pegs, etc., all very tiny details, were clearly visible on the

2 1/2-inch full-color guitar. The image is an illustration, not a photograph.

The mug came with instructions regarding care. Specifically, those instructions directed me to not put this mug in the dishwasher and not leave it for extended periods in sunlight. I complied. Yet, in just two months of average use, the image has nearly vanished!

I'm very curious as to why this happened and also curious as to the method with which this finely detailed image might have been applied. Also, why would it fade so quickly?—P.P.

Ceramic decals are usually made by silk-screening or direct printing by spot-color or full-color process. The pigments are low-fire enamels known

as china paints and fire in the Cone 017 range. They are made on a special water-release decal paper and covered with a clear coat that will burn off in the firing. The process requires camerawork, screen set ups, and is very labor intensive. This process is usually done when there is a large quantity of images being made for production purposes. The decal is soaked in water, slid off the paper onto the ceramic ware, placed in position, blotted, dried and finally fired.

For smaller runs of decals, there are some new processes being used. The first is called a "photocal," which uses a special paper and an office photocopy machine with standard toner. After application of a clear coat, they can be heat set in a low-temperature home oven. Heat setting at low temperatures does not produce a hard surface.

A second process uses ceramic toners in a photocopy machine that is specially designed for these very expensive pigments. Again, after clear coating, they can then be fired to the standard china-paint temperature range, thus being more durable when used.

It is possible that your guitar image, while finely detailed, was printed as a photocal and, with time, has faded as it is not really fired onto the surface. Even just hand washing with hot water and household detergents could cause such an image to fade rather quickly.

*Jonathan Kaplan  
Ceramic Design Group  
Steamboat Springs, CO*

**Q** When firing large copper-glazed raku pots, the colors do not turn out as vivid as they do on smaller pots. How can I change my firing method, or post-firing reduction process, to achieve brighter colors? Are the larger pieces holding too much heat?—T.C.

Your question is much like the nature of raku—sometimes unpredictable, variable and, most significantly, personal. It sounds like the colors you are getting on your larger pots are more earthy, darker and more affected by your postfiring reduction. Your thinking is headed in the right direction. If brighter colors with less luster is your goal, you must cool your ware prior to the postfiring reduction. By cooling the ware (either by spraying with water or allowing the ware to cool naturally for 10-15 seconds), you are hardening the glaze and making it less susceptible to the effects of postfiring reduction. The result will be brighter colors and less copper luster. Of course, the amount of reduction material, length of reduction and the speed with which you move your ware from the kiln to the reduction container are all factors that contribute to the final effect.

*Steven Branfman  
The Potters Shop  
Needham, Massachusetts*

Have a problem? Subscribers' questions are welcome, and those of interest to the ceramics community in general will be answered in this column. Due to volume, letters may not be answered personally. Mail to *Ceramics Monthly*, 735 Ceramic Pl., Westerville, OH 43081, e-mail to [editorial@ceramicsmonthly.org](mailto:editorial@ceramicsmonthly.org) or fax to (614) 891-8960.

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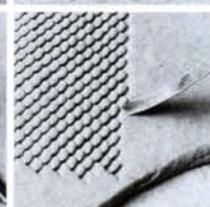
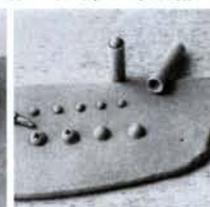
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# classified advertising

*Ceramics Monthly* welcomes classified advertisements in the following categories: Buy/Sell, Employment, Events, Opportunities, Personals, Publications/Videos, Real Estate, Rentals, Services, Travel. Accepted advertisements will be inserted into the first available issue. Classified advertisements may also be placed online at [www.ceramicsmonthly.org](http://www.ceramicsmonthly.org). Whether in print or online, the charge is \$1.50 per word, minimum \$35.00. Order three consecutive months in print and get online placement for free. Listings for Products (new equipment and supplies) are subject to a different rate. Abbreviations, initials, telephone number and e-mail address each count as one word. Mail order with payment to Classified Advertising, *Ceramics Monthly*, 735 Ceramic Pl., Westerville, OH 43081. To save mailing time, e-mail to [classifieds@ceramicsmonthly.org](mailto:classifieds@ceramicsmonthly.org) or fax to (614) 891-8960; payment must be received within five days of transmission.

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## events

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**Tuscany workshops** with Chris Staley, May 30-June 12 or Steven Hill, October 3-16, 2004. Contact Lynne Burke, Pottery Abroad, LLC, at (404) 261-0431; e-mail [lmb@potteryweb.com](mailto:lmb@potteryweb.com); or visit our website at [www.potteryabroad.com](http://www.potteryabroad.com).

**Mark Chatterley participation workshop,** April 16-18. "Working with the Figure: Using Archetypal Images and the Golden Mean." \$160. Red Star Studios Ceramics Center, Kansas City, Missouri. (816) 474-7316; [redstarstudio@aol.com](mailto:redstarstudio@aol.com); [www.redstarstudios.org](http://www.redstarstudios.org).

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**Mark Hewitt workshop.** 24th Potter's Gathering at Cedar Lakes Crafts Center, February 27–29, 2004. Throughout the weekend, regional potters will share information, see wheel work demonstrated, take part in group discussions and view slide presentations. Fee: \$110; full-time students, \$50. Accommodations available. Call today to secure your reservation to see this internationally known and celebrated potter. For more information, call Cedar Lakes Crafts Center at (304) 372-7873; e-mail gloria\_gregorich@hotmail.com; see website www.cedarlakes.com.

## opportunities

**California Clay Competition** call for entries. Slide deadline: March 1. \$12/entry. California residents only. Functional and sculptural work in clay. April 30–June 5, 2004. Juror: Margaret Keelan. For prospectus, send SASE to CCC, the Artery, 207 G St., Davis, CA 95616; visit www.artery.coop; or fax (530) 758-8509.

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**Call for entries:** "34th Annual Peters Valley Craft Fair" at Sussex County Fairgrounds, Augusta, New Jersey, September 25–26. Indoors. All media. Juried. Application deadline: May 30. Application: Send SASE to Doris Christians, Peters Valley Craft Center, 19 Kuhn Rd., Layton, NJ 07851; (973) 948-5200; www.pvcrafts.org.

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## Comment | surprise, it's not purple by Susan Wintrop

During the 20 years I have spent working as a raku potter, I have, by occasional accident and sheer luck, “invented” some unique glaze effects. Some were so thrilling to me that they have covered a lot of miles on the surfaces of my pots over the years. Successful repetition of these glazes then gave way to a creative hunger (disguised as boredom) that fueled a desire to re-

search and create a new glaze look I had in my mind’s eye. I couldn’t always rely on the kindness of strange accidents.

In these later years, it’s the unusual glazes that have fueled my conception of new shapes. Shapes slowly speak to me of how pieces will be finished. The two loop together. This was a relationship that developed early and continues to this day.

Ironically, when I launch off into my experimental-glaze mode—with tables filled with scales, raw ingredients, annotated recipes with arrows, exclamation marks, and hopeful comments about the unscientific frit-and-oxide tangos—my pottery world entirely collapses. Things literally fall apart. The first

time (or cycle) when this happened, I looked around in disbelief and thought, “It must be over. The river has finally dried up!” For interminable weeks, entire kiln loads crack, bloat, blister, peel and are too hideous for human sight. Not one experiment comes close to the original idea and the tried-and-true

*“For interminable weeks, entire kiln loads cracky bloat, blister; peel and are too hideous for human sight. Not one experiment comes close to the original idea, and the tried-and-true stuff fails, too. . . . it’s an awful experience, out of which neither liquor nor Zen meditation can lift me.”*

stuff fails too. While it’s happening, it’s an awful experience, out of which neither liquor nor Zen meditation can lift me.

Then, plodding listlessly toward the smoking buckets, wondering why I bother when the universe has obviously thrown me over for some other artist, there before me, from every bucket, emerges a miracle of heat, smoke, oxides and me.

Another cycle of pots-working-again begins. After all these tests, I actually use very few of the resulting glazes, but have named them to honor the creative struggle they have provided. A purplecopper dream is “Surprise, It’s Not Purple.” The glaze that began as an idea for a silver glaze is named, “Gold Sometimes.” What started as a red turquoise is “Sister of the Blue Lake,” after an Arthurian legend. That was one long winter. And the smooth, endless, deep black gloss (it is anything but!) is “The Flake.”

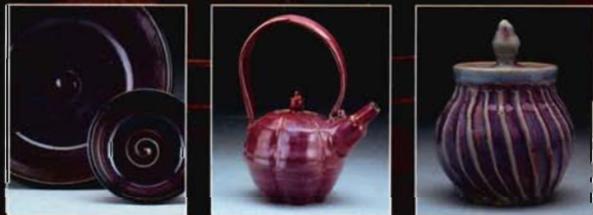
Currently, I am able to articulate these peculiar events, because I have recently emerged from the latest of these whirlpools and have a new ochrebrown glaze that I have christened “I Hate Borax,” which originally was inspired by orange-peel glazes. Because of all of these experimental missteps, I should have a hide like a rhino. Hmmm—that would look good in bronze.

the author *Susan Wintrop owns East West Pottery in Niagara-on-the-Lake, Ontario, Canada; see [www.eastwestpottery.com](http://www.eastwestpottery.com).*

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