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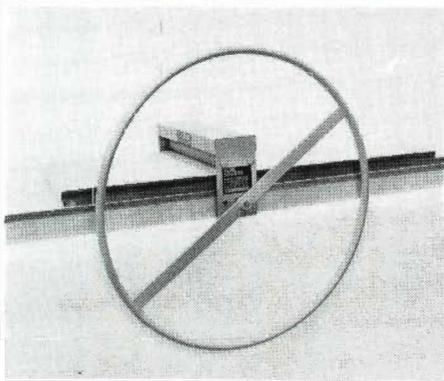
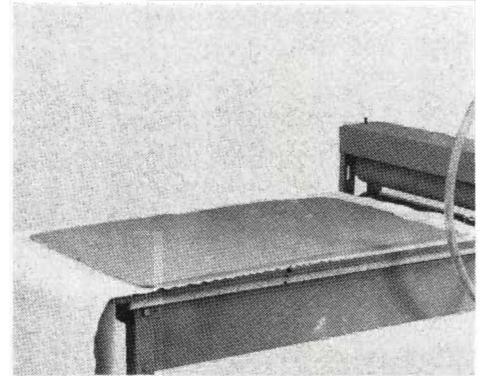
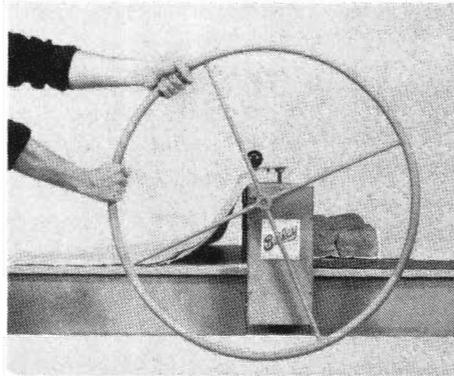
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Bailey Slab Rollers have the reputation as the best slab machine on the market. The reason for this is versatility, the key principle in the design of the machine.

All Bailey machines have two rollers. **The machine remains stationary while canvas and clay pass through the rollers.**

This feature insures a perfect thickness in width and length of the entire slab. The machine is compact and easy to adapt to any school or studio situation.

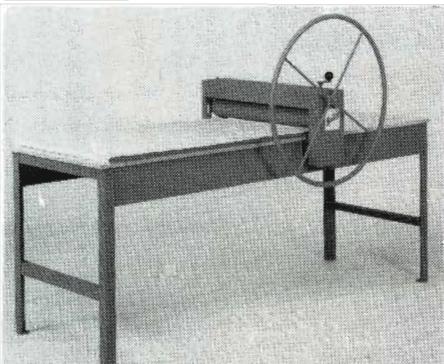
Bailey Slab Rollers come in three variations: the **Basic**, the **Drive Board**, and the **Dual Roller Drive**.



Basic 20 table mount

The **Basic** is a reliable, yet, inexpensive slab roller designed to meet the needs of the beginning slab enthusiast. This rugged machine can compress bulk clay, in one pass, to a desired thickness. The **Basic** utilizes the same dependable "drive board" process as our higher priced machines. Masonite boards are used to vary the thickness ($\frac{1}{8}$ " to 1", in $\frac{1}{8}$ " divisions). This system

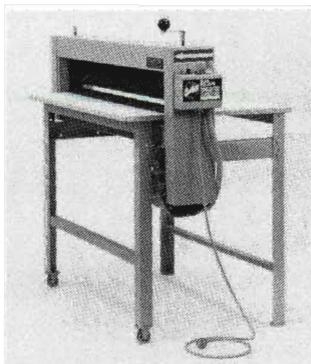
is simplistic and offers great savings. Slab dimensions are 20" x 48" long. A large round handle is provided to make slabbing effortless. We can say for a fact that there is no other machine that can compare with this combination of price and quality. Besides the standard table options the **Basic** can be mounted on any studio table.



Drive board 30" manual on long table

The **Drive Board Series** comes in three sizes: 20", 30", & 40". Slabs are infinitely variable in thickness between 0" and $1\frac{3}{4}$ ". Adjustments are easily made from one crank located at the top of the machine. This crank raises or lowers both sides of the upper roller simultaneously. A height scale indicator is provided for exact measurements of any thickness. The "drive board" is a vinyl covered board with a rubber lamination on the bottom side. Functioning as a skid, this board is driven by the bottom roller, drawing the clay and canvas through

the machine. This process allows great flexibility in the consistency of clay fed through the machine. This is an advantage for sculptors requiring massive slabs, or potters intending to do sophisticated inlay work. The Drive Board Series is double directional, allowing the slab to be passed through from either side of the machine. Slab dimensions are the width of the roller by 4 ft. The 30" and 40" machines are available in electric. Electric machines must be ordered with a short or long table. All machines come supplied with an 8' length of canvas.



Dual roller drive 40" electric on short table

The **Dual Roller Drive** also comes in 20", 30" & 40" widths. The function of this machine is identical to the Drive Board Series with the exception of the "drive board". The Dual Roller Drive has two power driven rollers turning at a 1:1 ratio. Only clay and canvas pass through these rollers. This machine has great advantage to the potter or school situation that is very tight for space and would prefer not use a drive board. For instance, this machine can produce a 5' slab within a 7' area, whereas the **Drive Board**

requires an 8 $\frac{1}{2}$ ' area to make a 4' slab. The **Dual Roller** principle functions best on thinner slabs (0" to $\frac{3}{4}$ " thick). Within these tolerances, a "plastic" throwing body can be extruded through the machine an average of 5 ft. without assistance. With the help of a friend, slabs can be made any length. If desired the Dual Roller Drive Series can use the same "drive board" system. The 20", 30", & 40" machines are all available in electric or manual. All machines come supplied with a 10' length of canvas.

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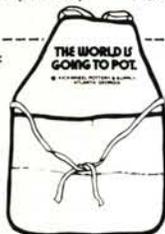
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Cover

Porcelain pincushion, 4 inches in diameter, with copper glaze, by Kent Sumner and Claudia Cave Sumner, whose recent exhibition is featured beginning on page 60. *Photo: Mark LaMoreaux.*

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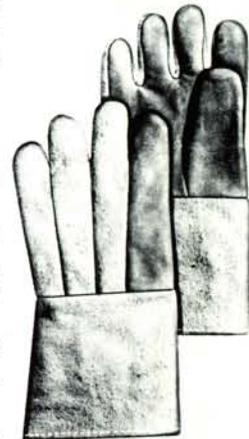
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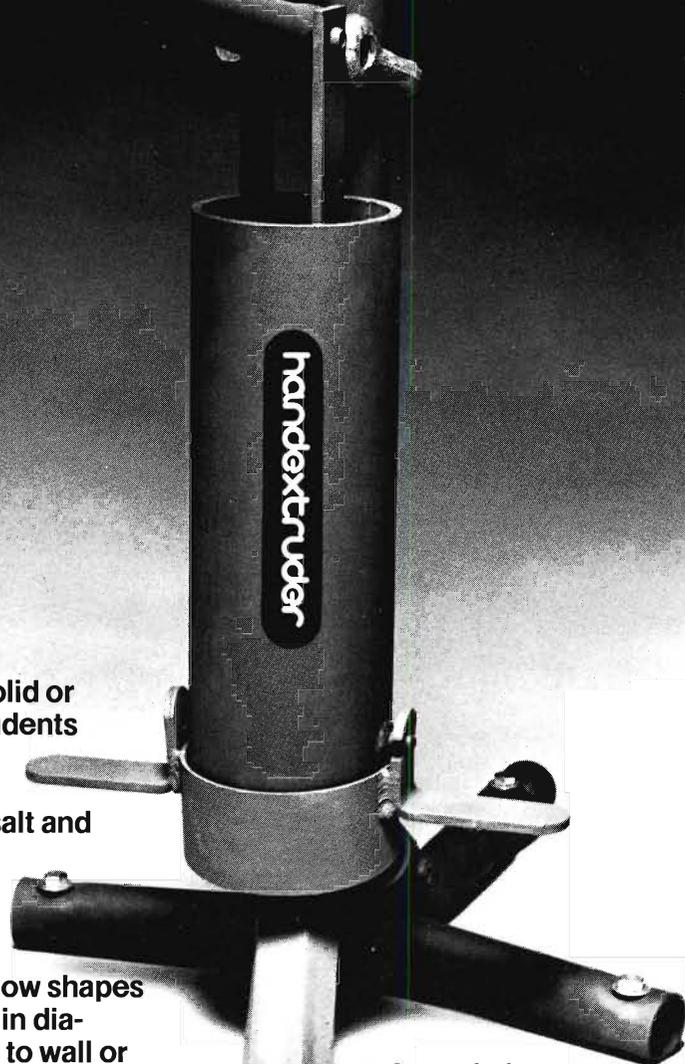
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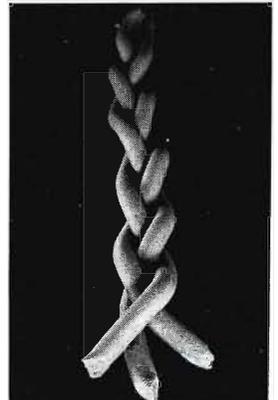
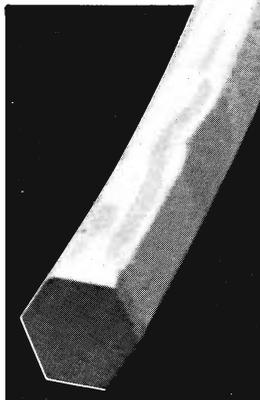
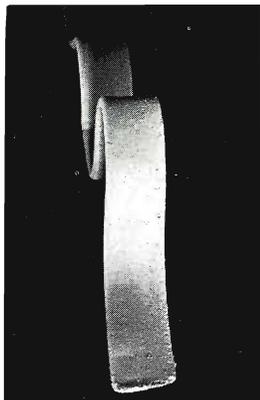
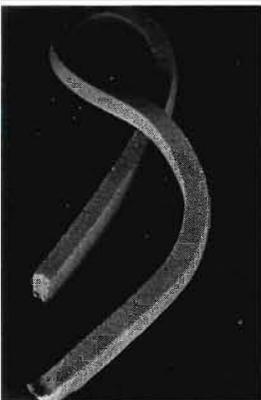


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Letters

THOUGHT PROVOKING

I find your letters and suggestions helpful and often thought provoking. I have been able to save \$43.27 of dry cleaning bills in one month alone since I read Ron DeLacy's suggestion (December Letters) to wear old clothes whenever working with clay or glazes. In addition, Richard Wetterer's proposal (December Suggestions) for using a plant mister to dampen pots has saved me much time and work in my studio. I used to use a spray nozzle on my hose blit lost a lot of work from sudden bursts of water. The mister does seem to make things wetter.

I also like the new interest in culinary ceramics. Richard Zakin (December Suggestions) is using yogurt in his clay to add plasticity, and no doubt his pieces will be popular with the "Name Withheld by Request" coward (December Letters). I tried the cream cheese (September News & Retrospect) but found it very difficult to throw; I tried half cream cheese and half yogurt, but got the runs. I now use half cream cheese and half stoneware clay, but replaced the grog with Grape Nuts at my dentist's suggestion. This recipe performs wonderfully although the training wheels I added to my kickwheel probably help a lot. The baseball cards that I clothes-pinned to the flywheel make it sound just like a Shimpo, too! One question—I have been chaining up the wheel at night—is this necessary?

Peter Regan
New Berlin, N.Y.

•"A POTTER'S TAX REMINDER" CRITIQUE

The key to tax planning is to keep careful records. You need them to know what you are planning.

The "Tax Guide for Small Business" published free annually by the IRS (ask for publication 334) will answer almost all questions a craftsperson encounters.

Contrary to the implication of Bernard Eder's December article (that a craftsperson is probably going to be on a cash basis), if you have inventories, as most craftspersons will (both of raw materials and of finished goods) you must use the accrual basis, or at least get a dispensation not to.

Eder demonstrates that even those who make a living giving tax advice are too frequently only half right (which equals wrong). So before paying money to someone, try reading the instructions and filling out the forms yourself, making use of the free publications and question-answering services of the IRS.

Larry Meissner
Portland, Oregon

Bernard Eder replies:

The basis of my article was predicated on the fact that you must have records to do any planning. My point was that an expert should be able to do a better job of planning (given the same materials) than the craftsperson in a shorter time and at a more reasonable cost (in time as well as dollars saved).

We use the guide mentioned in Larry Meissner's letter as a reference in our office—just as we use publications from Research Institute, Prentice-Hall and Commerce Clearing House. The IRS guide is 185 pages of tax law summary as the IRS perceives it (not from the taxpayer's point of view by any means) and is plainly "unofficial"—being challenged almost daily and modified by tax decisions and other official pronouncements. Its last pages list over 150 other government published tax guides, worksheets and forms to

be used while preparing your personal tax return. It does not list the one best way for you to handle a specific item but rather lists all the ways and expects you to pick the one most suited to your situation. For example, it refers to five types of inventory, two methods of item identification and four valuation formulas from which to choose. You do this by election on the return and once done it cannot be changed without IRS permission.

The statement tying inventories to the
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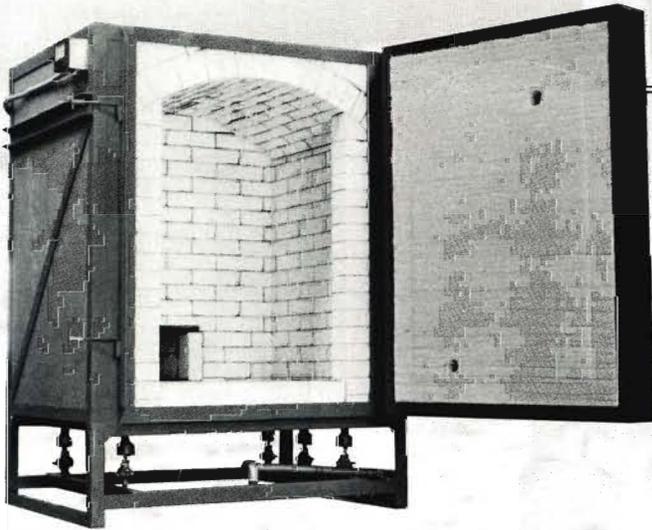
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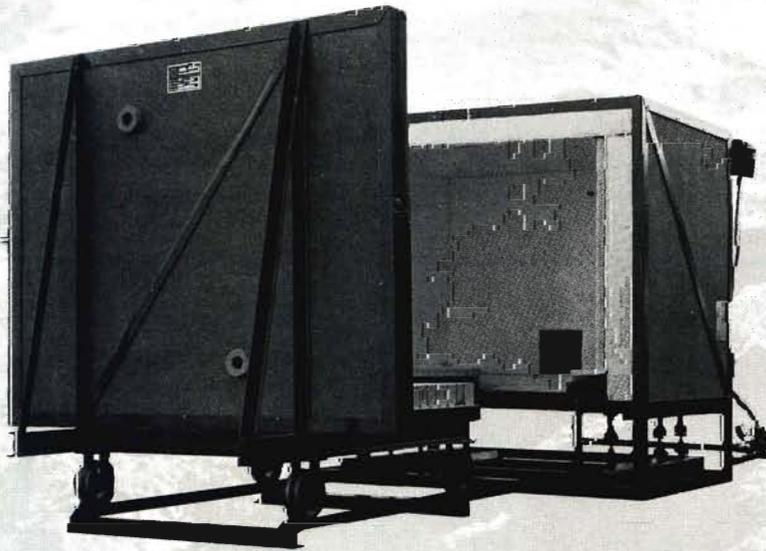



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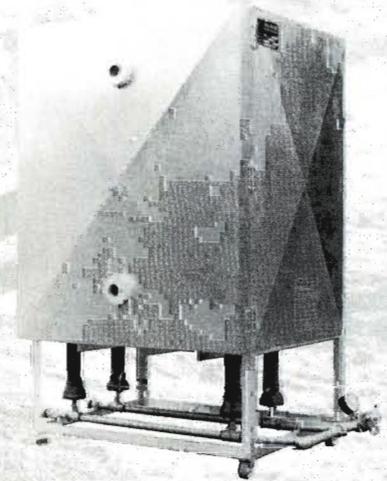


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LETTERS

accrual basis is not right—or wrong. You can have an accrual basis without using inventories, and you can use inventories without being fully on the accrual basis (it is called a “Hybrid” basis and is one of the methods described in the guide Larry Meissner refers to). I called attention to this in (paragraph six of) my article. Inventories are only required if they are material in disclosing income. Potters usually don’t have a large investment in physical substance; rather it is in their own labor, which is very hard to inventory (and pay taxes on before it is sold). Of course I am not talking about mass-production potteries—my article was written for craftspersons and artists.

I hope I have demonstrated that there is no one way to handle the [tax] subject. I advocate doing it right the first time as far as the IRS is concerned, and this means using all the expertise available—whether you pay for it or not.

AESTHETIC RESPONSE TO DECEMBER LETTER

A letter in the December issue said “everyone knows that throwing requires as much skill and creativity as riding a bicycle.” Wrong! I’m insulted by that comment and I am sure others were too. Throwing takes skill, practice and a mind that is creative.

Kim Payne
Derby, Kans.

A letter in the December issue was placed under an inappropriate heading: instead of “Aesthetic Equilibrium,” it should have read “Aesthetic Quibble.” If “everyone knows that throwing requires about as much skill and creativity as riding a bicycle,” I suggest that the writer turn out a few hundred Ming vases, some Chun-glazed ware and a few Greek Bronze-Age amphorae. We culturally deprived, simple, motor-skilled potters would like to see them.

Rohn Gale
Ft. Myers, Fla.

I believe that constructive criticism is vital to anyone’s growth in their particular field, but I find no excuse for spineless critics who will not include their signatures (on letters to the editor). I wonder if they sign their work “Name Withheld.”

Stephen Kostyshyn
Verona, N.J.

SUBSCRIBER’S COMMENT

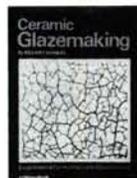
How can you justify putting a story on Michael Cardew in the back pages, while you give a feature spread to some creep who shoots bullets through clay? That’s the sort of thing I’d like to see relegated to the back. A poll of readers on funk vs. functional would be interesting.

Carolyn Crane
Rough And Ready, Calif.

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

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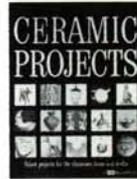


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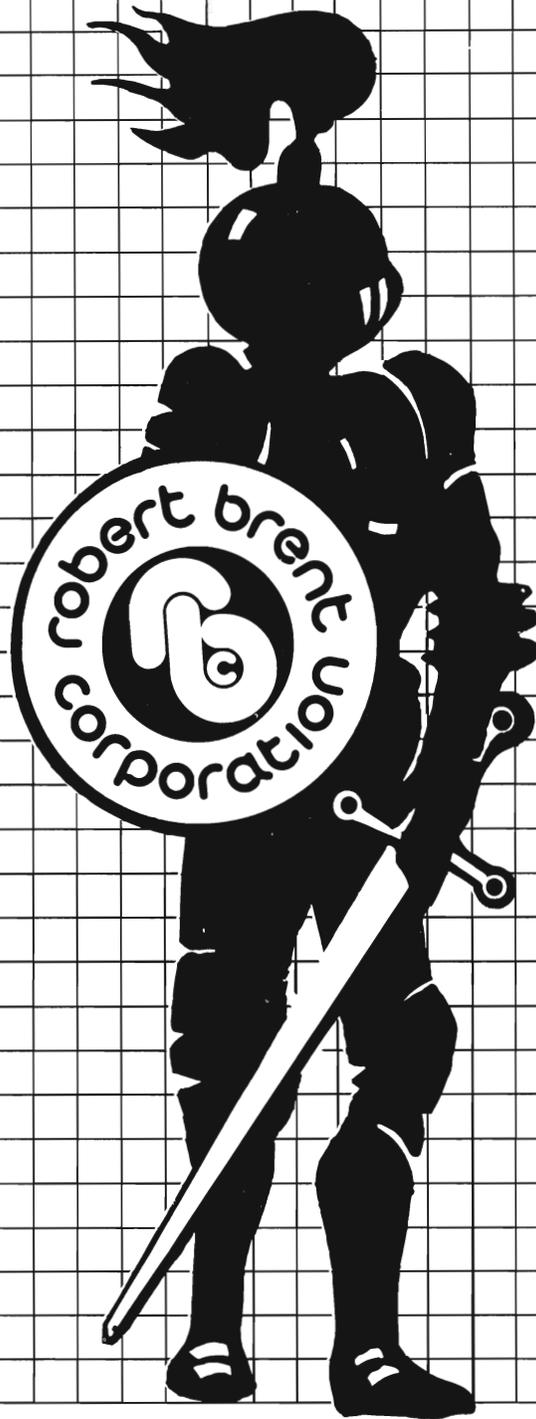
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Suggestions

from our readers

REFIRING BOWLS

Reglazing the inside of a bowl can be achieved quickly and easily by dipping a paper towel into glaze and placing it in the desired area. Sponge off any excess glaze that runs into the center and fire the object with the paper towel—wet or dry—in place. This procedure is recommended only for the inside of bowls and plates.
—*Sylvia Finkle, New York City*

SAYING ENERGY

To cut as much as an hour from a bisque or glaze firing, place either a one-inch-thick blanket of ceramic fiber insulation or old insulating bricks on the lid of your electric kiln.

—*Keith Herklotz, Wooster, Ohio*

INEXPENSIVE EXTRUDER

A simple, inexpensive (less than \$5) clay extruder can be made from a hand-operated caulking gun, an 8-inch length of 1 1/2-inch-diameter white PVC water pipe, a 2-inch-diameter large-holed (1 13/16-inch) washer, and a selection of dies.

The large washer fits inside the caulking gun and butts against the end of the PVC pipe. As the caulking gun ram is a close fit, the PVC pipe should be beveled inside at the back end. (This is simply done by angled scraping with a knife.)

For dies, I use 1/8-inch-thick aluminum and 1/16-inch-thick steel disks drilled with a hole from 5/16- to 1/2-inch-diameter for coil extrusion; a supplementary half-disk to produce coils with a flat side; and a die for ribbon extrusion.

Clay is hand-rolled into an 8-inch plug about 1 1/2 inches in diameter. This is gently slid into the pipe (if the clay is soft, a coating of dry clay prevents sticking), which is then placed in the

gun. The large washer and the desired die are inserted at the front end of the pipe, and the ram is pressed forward against the clay. The ramrod is then oriented to engage the trigger; coils 8 feet or longer are readily formed. Half-coils should be placed with the flat edge on the table to keep them from curling.

—*Robert B. Scott, Oxford, Miss.*

BETTER DRYING SURFACE

Two-inch-thick Styrofoam slabs (the type used for insulation) provide an excellent surface for drying pots. Cut grooves into them one inch apart with a knife or wood-burning tool so air can get underneath the ware for better drying. Holes may be cut into the surface to support bottles for upside-down drying.

—*Ida Cockroft, Soldotna, Ark.*

ELIMINATING SURPLUS

Many potters have a surplus of small forms that are not quite salable, such as single rings or cups that should be part of a set, or cylinders and vases used to test a new glaze. I have found that if these pieces are filled with homemade jelly, jam, relish or the like, they become extremely attractive personalized items. They can be sold at bazaars, or better yet, used as small gifts for neighbors and friends.

—*Henry Harmeling, Jr., Beverly, Mass.*

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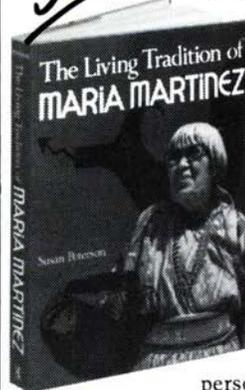


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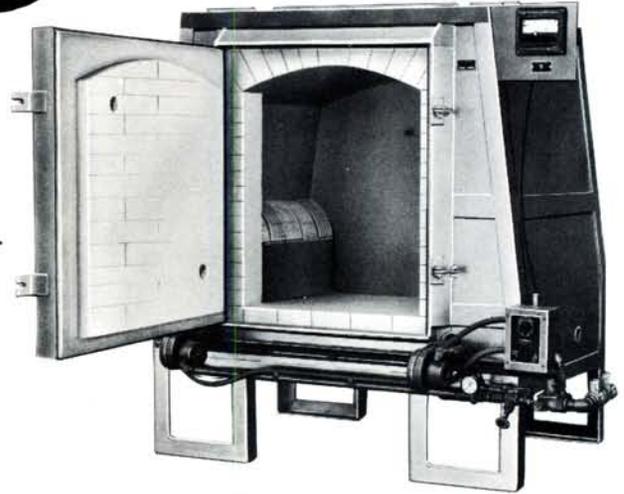
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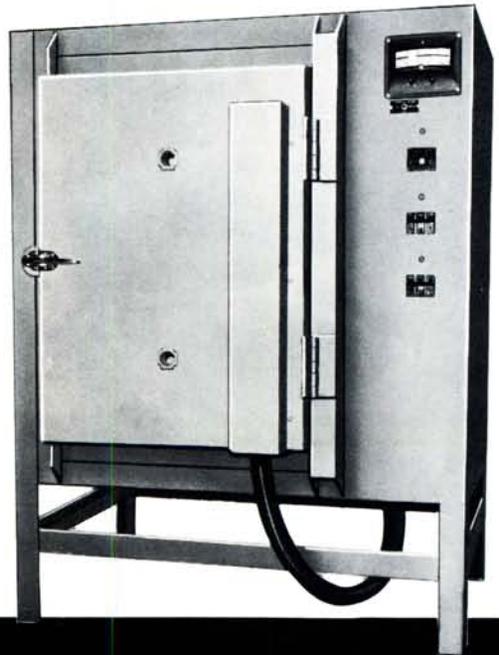
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EXHIBITIONS

Arkansas, Little Rock *May 9-June 8* "13th Annual Prints, Drawing and Crafts Exhibition" is open to artists born or residing in Arkansas, Louisiana, Mississippi, Missouri, Oklahoma, Tennessee and Texas. Juried. Entry fee: \$5 per entry. Cash and purchase awards. Entry deadline: April 11. Write: Townsend Wolfe, The Arkansas Arts Center, MacArthur Park, Box 2137, Little Rock 72203, or call: (501) 372-4000.

California, Glendale *July 11-August 5* "The Western Edge: Designer and Production Crafts" is open to craftsmen from California, Oregon and Washington. Juried by 35mm slides. Fee: \$6; unlimited entries for Southern California Designer Craftsmen members, \$10 for up to 4 entries from nonmembers. Entry deadline: March 21. Write: Sharon Jeniye, 2627 Medlow Avenue, Los Angeles, Calif. 90065.

Kansas, Topeka *March 31-April 30* "Topeka Crafts Exhibition IV" is open to residents of the state of Kansas, along with Kansas City and St. Joseph, Missouri. Juried by John McQueen. Entry deadline: March 16. Contact: Larry D. Peters, Topeka Public Library, 1515 West 10th, Topeka 66604, or call: (913) 233-2040.

Massachusetts, Fall River *May 4-25* "Greater Fall River Art Association 20th National Exhibition" is open to American and Canadian artists, includes ceramics. Juried by slides. Fee: \$5 per entry. Cash awards. Commission: 20%. Entry deadline: March 7. Write: John Gagnon, Greater Fall River Art Association, 80 Belmont Street, Fall River 02720, or call: (617) 673-7212.

New Mexico, Farmington *June 15-July 15* "The Game Show" is open to craftsmen residing in Arizona, Colorado, Idaho, New Mexico, Utah and Wyoming. Entries must be three-dimensional. Juried by slides. Entry fee: \$5, maximum three entries. 20% commission. Entry deadline: April 15. Write: the Earthworks Guild of Farmington, Sue McQueen, 208 West 24th, Farmington 87401.

New York, White Plains *May 2-18* "Mamaroneck Artists Guild 27th Open Juried Exhibition" is open to artists and craftsmen. Juried by work; hand deliver only. Cash awards. Entry fee \$10 for 1, \$15 for 2. Entry deadline: April 24-25. Write: Mamaroneck Artists Guild, 150 Larchmont Avenue, Larchmont, N.Y. 10538.

Ohio, Marietta *November 1-30* "Marietta College Crafts National '80" is open to American craftsmen and sculptors. Juried by slides. Entry fee: \$10, limited to 3 works. Commission: 25%. \$5500 in awards. Entry deadline: September 13. Write: MCCN '80, Arthur Howard Winer, Marietta College, Marietta 45750.

Pennsylvania, Erie *March 2-16* "Fifth

Annual Art Scholarship Competition" is open to high school seniors only. Each must submit 3-5 works in any medium; a cross section of art forms is suggested. A statement which identifies one's background in the arts, goals, aspirations and purposes of applying for a scholarship may accompany work. Juried by works. Scholarship awards totaling \$1000. Entry deadline: February 23. Write: Edward Higgins, Department of Art, Mercyhurst College, 501 East 38 Street, Erie 16546.

Pennsylvania, University Park *July 6-August 22* "Central Pennsylvania Festival of the Arts." Juried by slides. Entry deadline: April 1. Write: Ann Hettmansperger, 246 E. Hamilton, State College, Pa. 16801.

FAIRS, FESTIVALS AND SALES

Arkansas, Bella Vista Village *October 17-19* "Bella Vista Arts and Crafts Festival" is open to all media. Juried by photos. Fee: \$15. Commission: 10%. Entry deadline: May 1. Write: Pam Collins, Kingsdale Recreation Center, Bella Vista Village 72712, or call: (501) 855-3061.

Arkansas, Eureka Springs *May 2-4* "Ozarks Quality Art and Crafts Show" is open to all. Juried by slides. Booth fee: \$40. Entry deadline: March 15. Write: Eureka Springs Guild of Artists and Craftpeople, Box 182, Eureka Springs 72632.

Florida, Boynton Beach *March 1-2* "Sixth Annual Festival of the Arts." Juried by 3 slides. Fee: \$20 professional, \$15 amateur. Cash and purchase awards. Entry deadline: February 15. Contact: Eleanor Krusell, Recreation and Park Department, 128 East Ocean Avenue, Boynton Beach 33435, or call: (305) 732-2636.

Indiana, Evansville *May 17-18* "Crafts-fair at the Riverfront '80." Juried by 5 slides or photographs. Booth fee: \$50. Cash and purchase awards. No commission. Entry deadline: March 23. For prospectus write: Evansville Arts and Education Council, 1 1/2 Southeast Second St., Evansville 47708.

Indiana, Fort Wayne *July 12-13* "Three Rivers Festival Arts and Crafts Show." Juried by 5 slides or photographs. Fee: \$20. Entry deadline: May 26. Write: Betty L. Newton, 1707 Kensington Boulevard, Fort Wayne 46805.

Indiana, Indianapolis *June 7-8* "Twenty-fifth Annual Talbot Street Art Fair" is open to all media. Juried by slides. Fee: \$15 for Indiana Artist/Craftsmen members, \$30 nonmembers. Membership available to residents and former residents of Indiana. Entry deadline: March 1. For application write: Joan Kisner, 620 North Washington Street, Danville, Ind. 46122.

Indiana, Valparaiso *June 14-15* "8th Annual Art Event, 1980." Entry deadline: March 31. Write: Porter County Arts Commission, 72 West Lincolnway, Valparaiso 46383, or call: (219) 464-4080.

Kansas, Salina *June 14-15* "4th Annual Smoky Hill River Festival" is open to all artists and craftsmen. Juried by slides and photographs. Purchase awards. Entry fee: \$25. No commission. Entry deadline: April

1. Write: Ingrid Bollmann, Salina Arts Commission, Box 685, Salina 67401, or call: (913) 827-4640.

Maryland, Frederick *June 5-8* "6th Annual Frederick Craft Fair." Juried by five 35mm color slides. Fees: \$5 entry; \$95-\$150 booth, depending upon space. No commission. Entry deadline: March 10. Contact: Noel Clark, National Crafts Ltd., Gapland, Md. 21736, or call: (301) 432-8438.

Maryland, Gaithersburg *October 16-19* "5th Annual National Craft Fair." Juried by five 35mm color slides. Fees: \$5 entry; \$90-150 booth, depending upon space. No commission. Entry deadline: July 10. Contact: Noel Clark, Nat'l. Crafts Ltd., Gapland, Md. 21736, or call: (301) 432-8438.

New Jersey, Layton *July 26-27* "Eleventh Annual Peters Valley Craft Fair." Jury fee: \$10; booth fee: \$50. Entry deadline: April 14. For application, send self-addressed, stamped envelope to: Craft Fair, Peters Valley, Layton 07851.

New Jersey, Morristown *October 10-12* "Morristown CraftMarket." Juried by slides. Entry fee: \$5. Entry deadline: April 19. Contact: Michael F. Feno, Morristown CraftMarket, Box 2305-R, Morristown 07960.

New York, Hamilton *July 26-27* "Village Artists' and Craftsmen's Sixth Annual Art and Craft Fair." Juried by 5 slides. Entry fee: \$40 for 6x12-foot space. No commission. Entry deadline: May 10. For further information write: Village Artists and Craftsmen, Box 292, Hamilton 13346, or call: (315) 824-1343.

Ohio, Marietta *September 19-21* "Indian Summer Arts and Crafts Festival '80." Juried by slides. Fee: \$50. No commission. Entry deadline: May 17. Contact: ISF '80, Fran Jones, Marietta College, Marietta 45750.

Pennsylvania, Devon *September 27-28* "2nd Annual Devon Craft Fair." Juried by five 35mm color slides. Fees: \$5 entry; \$80-\$125 booth, depending upon space. No commission. Entry deadline: June 30. Contact: Noel Clark, National Crafts Ltd., Gapland, Md. 21736, or call: (301) 432-8438.

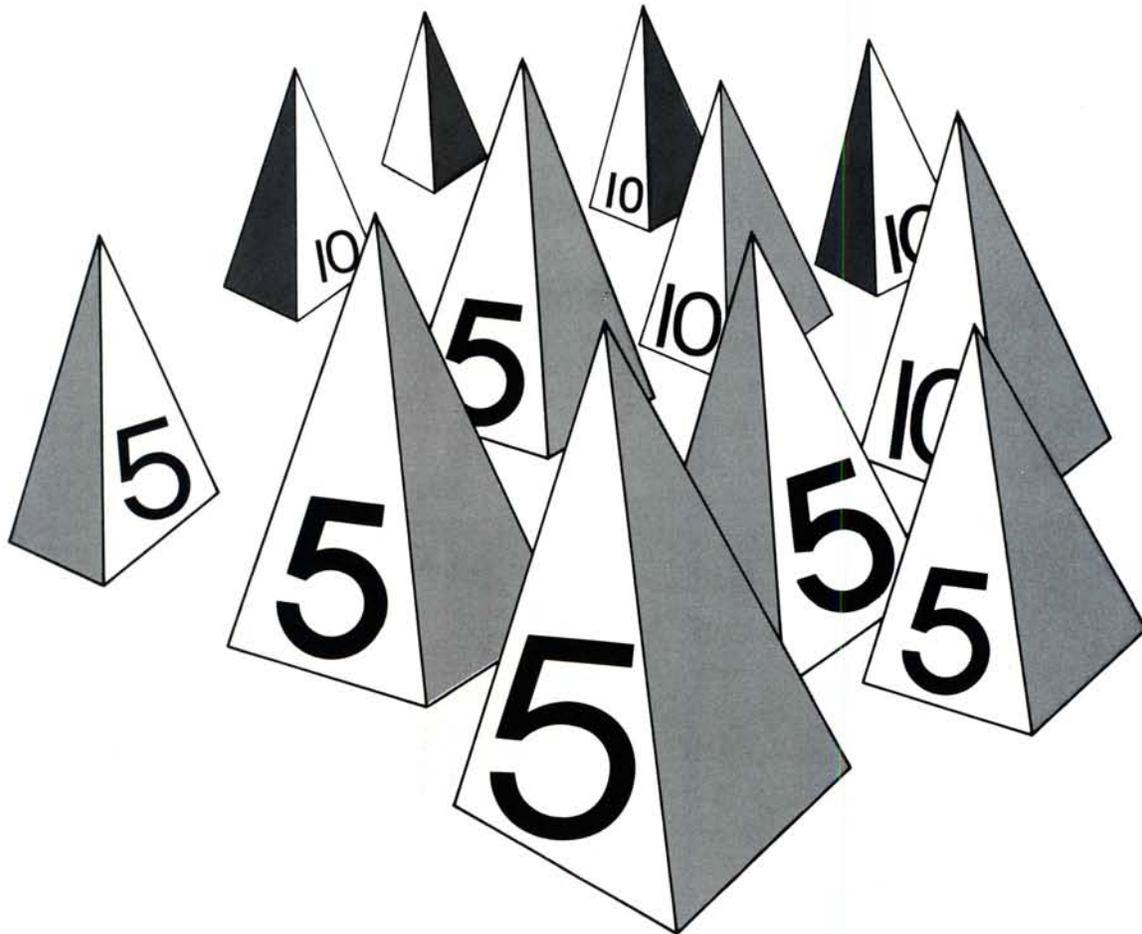
Pennsylvania, Greensburg *July 4-6* "Greensburg Westmoreland Arts/Heritage Festival." Juried by slides. Booth fee: \$30, 12x12-foot space. No commission. Cash awards. Entry deadline: June 27. Contact: Olga Gera, Alex Fletcher Memorial Art Center, Box 253, Greensburg 15601, or call: (412) 837-6791.

Pennsylvania, Pittsburgh *June 6-15* "Three Rivers Arts Festival" is open to artists and craftsmen 18 years or older who live within a 150-mile radius of Pittsburgh. Juried by slides. Cash and purchase awards. Entry deadline: March 19. For application, send two first class stamps, name and address to: Three Rivers Arts Festival, 4400 Forbes Avenue, Pittsburgh 15213.

Pennsylvania, Pottstown *May 16-18* "The

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2nd Cornerstone Festival of the Arts Sidewalk Craft Sale and Indoor Art Exhibition" is open to all media. Juried by slides or photos. Entry deadline: April 1. Craft Sale: Entry fee: \$5; booth fee: \$30, 10x6-foot space for 3 days. No commission. Indoor Art Exhibition: Exhibitors must be 18 or older. Entry fee: \$5 per object. Commission: 20%. Cash awards. For applications send self-addressed, stamped envelope to: Cornerstone Festival of the Arts, 1200 High Street, Pottstown 19464.

Pennsylvania, State College July 10-13 14th annual "Central Pennsylvania Festival of the Arts Sidewalk Sale" is open to all media. Juried by slides. Entry deadline: March 10. For application send self-addressed, stamped envelope to: Michael T. Straley, 824 Fairway Road, State College 16801.

South Carolina, Murrells Inlet April 25-27 "Eighth Annual Outdoor Arts and Crafts Festival." Juried by 2 slides or photographs. Fee: \$48. No commission. Awards. Entry deadline: March 31. Write: Wilma Martin, Murrells Inlet Arts and Crafts Festival, Box 231, Murrells Inlet 29576, or call: (803) 651-7555.

Vermont, Stowe August 1-3 Eighth annual "Stowe Craft Show." Juried by slides. Entry deadline: March 15. Write: Stowe Craft Show, Box 1084, Stowe 05672.

Wisconsin, Cambridge June 7 (rain date: June 8) "5th Annual Cambridge Art Fair" is open to artists and craftsmen. Juried by 3 slides. Booth fee: \$14 for 10x12-foot space. Cash and purchase awards. Entry deadline: March 30. Write: Joanne Decker, 1934 Ripley Road, Cambridge 53523, or call: (608) 423-3860.

Wisconsin, Milwaukee March 8-9 "4th Craft Fair U.S.A. Indoor Spring Show" is open to artists 18 years or older. Juried by 5 slides accompanied by current resume and self-addressed, stamped envelope. Entry fee: \$40 for 10x10-foot space. No commission. Entry deadline: March 1. **May 3-4** "Seventeenth Wisconsin Festival of Arts" is open to artists 18 years or older. Juried by 5 slides accompanied by current resume and self-addressed, stamped envelope. Entry fee: \$65 for 10x10-foot space. No commission. Awards. Entry deadline: April 1. For both, write: Dennis R. Hill, 1655 So. 68 St., West Allis, Wis. 53213, or call: (414) 475-1213.

INTERNATIONAL

Canada, Ontario, Toronto July 17-20 "Craft Fair." Juried by 6 slides. Booth fee: \$40-\$100, depending upon space. No commission. Awards. Entry deadline: April 1. Write: Jean Johnson, Craft Studio, Harbourfront, 417 Queens Quay West, Toronto M4V 1A2, or call: (416) 364-6585.

New Zealand, Auckland May 31-June 15 "Fletcher Brownbuilt Pottery Award 1980," an international competition, is open to all potters. Purchase award: \$2000 New Zealand (approximately \$1900 U.S.); additional entries selected for exhibition. Commission: 20%. No entry fee. Entry deadline: May 9. Write: Competition Organizer, Fletcher Brownbuilt, Private Bag, Auckland, New Zealand.

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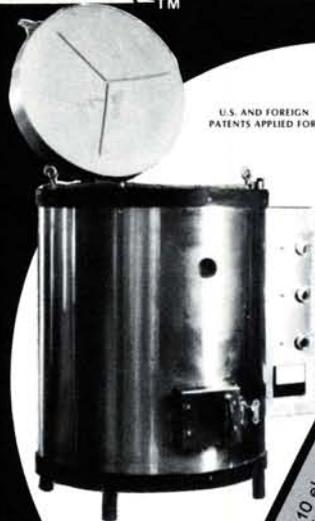
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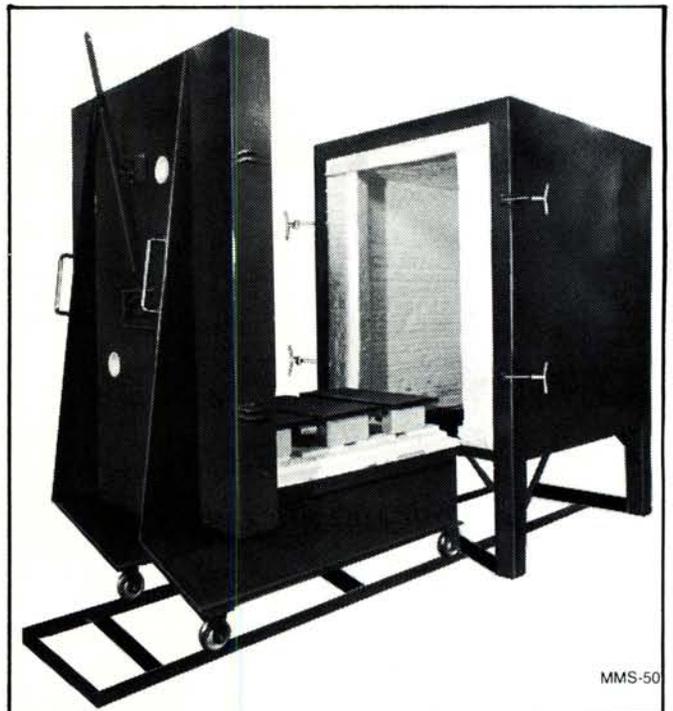
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Itinerary

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

EVENTS

California, Los Angeles February 3 Chinese ceramics scholar Katharine Tsiang will lecture on "Chinese Blue-and-White Porcelains"; at Leo S. Bing Theater, Los Angeles Museum of Art, 5905 Wilshire Boulevard.

Georgia, Atlanta March 28-April 2 The National Art Education Association's annual convention entitled "Atlanta: An Agenda for the '80s" will be held at the Hyatt Regency Hotel. For further information contact: National Art Education Association, 1916 Association Drive, Reston, Virginia 22091.

Louisiana, New Orleans through February 2 The annual meeting of the College Art Association includes sessions on art history and studio art. A placement service is provided for those interested in college teaching, art administration and related fields; at the Hyatt Regency Hotel. For further information, contact: The College Art Association of America, 16 East 52 Street, New York City 10022, or call: (212) 755-3532.

Michigan, Ann Arbor March 5-8 The annual conference of the National Council on Education for the Ceramic Arts (NCECA); at the University of Michigan (registration on the 5th, conference begins on the 6th). For further information write: Jack McIlroy, University of Michigan, Extension Service, Conference Department, 412 Maynard Street, Ann Arbor 48109, or call (313) 764-5304.

North Carolina, Asheville April 17-19 Annual meeting of the Southern Highland Handicraft Guild; at Folk Art Center.

Rhode Island, Providence March 20-23 "Technical Innovations in Metal and Clay Conference" will focus on synthesizing the use of renewable resources and more efficient production methods within the clay and metal traditions. The event includes workshops with Tim McCreight and Gerry Williams, demonstrations with Curtis LaFollette and Harriet Brisson, plus panel discussions featuring craftspeople in clay and metal. Fee: \$75 in advance; \$85 at time of conference; \$10 for panel and demonstration only. In conjunction with the conference, an exhibition focusing on technical innovation will be held in Bannister Gallery February 28-March 23. Write: Art Department, Rhode Island College, 600 Mount Pleasant Ave., Providence 02908, or call: (401) 456-8054.

SOLO EXHIBITIONS

Arizona, Scottsdale through February 10 An exhibition of ceramics by James Lovera; at the Hand and the Spirit, 4200 North Marshall Way, Studio 5.

California, Fullerton through February

10 "Clay: Homage to Origins," raku and sawdust-fired ceramics by Patrick S. Crabb; at the Muckenthaler Cultural Arts Center, 1201 West Malvern Avenue.

California, San Francisco through February 2 An exhibition of ceramics by Sandra Shannonhouse; at the Quay Gallery, 254 Sutter Street.

February 19-March 22 An exhibition of porcelain and low-fire white clay by ceramist Richard Moquin; at Meyer Breier Weiss, 3044 Fillmore Street.

California, Santa Monica February 1-29 Recent works in clay by Frank Matranga; at the 26th Street Gallery, 225 Twenty-sixth Street.

Colorado, Fort Collins through February 10 A multimedia exhibition by Alan McNeil, includes ceramics; at Lincoln Community Center, Intimate Gallery.

D.C., Washington February 24-March 1 Flash-fired, nonreflective vessels by Harvey Sadow; at Jackie Chalkley Gallery, 3301 New Mexico Avenue Northwest.

Illinois, Chicago through February 16 An exhibition of ceramic murals by George Mason.

February 29-March 28 "Landscape Vessels" by Wayne Higby; both at Exhibit A, 233 East Ontario Street.

Indiana, Indianapolis through March 2 An exhibition of ceramics by Tim Mather; at Indianapolis Museum of Art, 1200 West 38th Street.

February 29-April 3 Animated ceramic sculptures by Susan L. Tennant; at the Lockerbie Gallery, 440 Northeast Street.

Maryland, Baltimore through February 18 "Ouroboros II," an exhibition of coiled vessels by Mimi Okino; at the Tomlinson Craft Collection, 711 West 40th Street.

Massachusetts, Boston February 2-28 An exhibition of ceramics by David Davison; at Impressions Gallery, 275 Dartmouth St.

Minnesota, Rochester February 2-24 "Ceramics by John Donoghue" includes abstract polychrome designs on clay by this St. Louis artist; at Rochester Art Center, 320 East Center Street.

Nebraska, Omaha March 29-April 30 An exhibition of recent works by Betty Woodman; at Old Market Craftsmen Guild, 511 South 11th.

New York, New York through February 2 "Pattern Sculpture: The Value of a Variable," an exhibition of ceramics by Robert Milnes; at Theo Portnoy Gallery, 56 West 57th Street.

through February 16 An exhibition of ceramics by Cynthia Bringle.

February 22-March 8 "Notes from the Ground," works in clay by Diane Kempfer; both at Greenwich House Pottery, 16 Jones Street.

North Carolina, Winston-Salem through February 24 An exhibition of ceramics by Elaine Reed; at Southeastern Center for Contemporary Art, 750 Marguerite Dr.

Ohio, Cleveland February 8-29 An exhi-

bition of ceramics by Dick Schneider; at Cleveland State University Art Gallery, 2307 Chester Avenue.

Oregon, Portland February 14-March 14 "Recent Pattern Plates," an exhibition of ceramics by Eric Gronborg; at the Contemporary Crafts Gallery, 3934 Southwest Corbett Avenue.

Pennsylvania, Pittsburgh through February 14 "Clay Sculpture" by Josef Stachura; at the Clay Place, 5600 Walnut St.

Vermont, Middlebury February 9-March 8 An exhibition of ceramic works by Karen Karnes; at Vermont State Craft Center at Frog Hollow.

Wisconsin, Madison February 16-March 16 An exhibition of contemporary glass works by Benny Motzfeldt; at Elvehjem Museum of Art, 800 University Avenue.

GROUP EXHIBITIONS

California, Los Angeles through February 15 "Celadon," an exhibition of celadon-glazed porcelain and stoneware by seven ceramists; at the Mandell Gallery, 472 North Robertson Boulevard.

through February 17 "Westwood Clay National Exhibition"; at Otis Art Institute of the Parsons School of Design, 2401 Wilshire Boulevard.

through February 24 Approximately 150 objects illustrating ceramic art from the Renaissance to the 20th century in Western Europe and America.

through June 29 A selection of approximately 100 mosaics from the 17th to early 20th centuries, includes examples of Roman and Florentine mosaics; both at Los Angeles County Museum of Art, 5905 Wilshire Boulevard.

Colorado, Denver February 3-20 "Invitational Ceremonial Mask Show" in celebration of Mardi Gras, includes ceramics; at the Artisans' Center, 2445 East Third Avenue.

Connecticut, New Haven February 10-March 14 "Architectural Crafts," a multimedia exhibition, includes ceramics by Sandy and Richard Farrell, Frances Lee Heminway, Katherine Pearson, Harvey Sadow and Kathi Yokum; and stained glass by Al Garber and Ken Von Roenn; at the Creative Arts Workshop, Inc., 80 Audubon Drive.

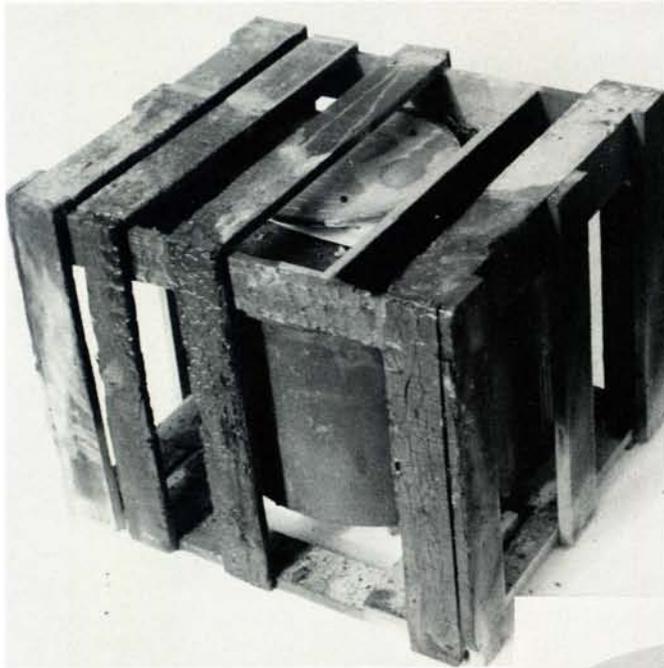
D.C., Washington through February 29 An exhibition of Danish Christmas plates; at the Smithsonian Institution's National Museum of History and Technology.

Florida, Jacksonville through February 15 "Contemporary Crafts," an exhibition which includes ceramics; at the University of North Florida, Library Commons. **through March 2** "Daum: 100 Years of Glass and Crystal"; at Cummer Gallery of Art, 829 Riverside Avenue.

Georgia, Athens February 10-March 16 "The First 4000 Years: The Ratner Collection of Judean Antiquities"; at the

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ITINERARY

Georgia Museum of Art, the University of Georgia, Jackson Street.

Georgia, Augusta February 9-March 2 "Folk Art and Crafts: the Deep South," includes ceramics; at the Augusta Richmond County Museum, 540 Telfair Street.

Illinois, Carterville February 1-27 "Awiky," an exhibition of contemporary ceramics by Reed Bakken, Robert Blue, Donald Johns and Sam Rosby; at John A. Logan College.

Illinois, Chicago through February 24 "Greek Vase Painting in Midwestern Collections," an exhibition of approximately 100 vases from the 8th-4th centuries B.C. **February 16-April 27** "5,000 Years of Korean Art," includes ceramics; both at the Art Institute of Chicago, Michigan Avenue at Adams Street.

Indiana, Evansville February 17-March 23 "Mid-States Craft Exhibition"; at the Evansville Museum of Arts and Science, 411 Southeast Riverside Drive.

Indiana, Indianapolis through February 17 "Recent Acquisitions," includes ceramics. **February 5-March 16** "North German Folk Pottery," includes works from the 17th-20th centuries; both at the Indianapolis Museum of Art, 1200 West 38th Street.

Iowa, Ames through February 27 "Clay/

Fiber/Glass/1980 Exhibit"; at the Octagon Center for the Arts, 427 Douglas.

Kansas, Lawrence February 10-29 "Twenty-fifth Annual Kansas Designer Craftsman Silver Exhibition"; at University of Kansas, Student Union, Exhibition Gallery.

Massachusetts, Lexington February 2-23 "Clay 5," an exhibition by members of the Ceramic Guild of Lexington Arts and Crafts Society; at 130 Waltham Street.

Massachusetts, Worcester February 1-March 14 "It's About Time," a mixed-media exhibition of time-related craft objects; at Craft Center, 25 Sagamore Road.

Michigan, Detroit through April 13 "Pacific Passage: Recent Acquisitions from China and Japan," includes ceramics; at the Detroit Institute of Arts, 5200 Woodward Avenue.

Michigan, East Lansing February 3-24 A multimedia exhibition which includes ceramics by Joe Wedding; at Freeman Gallery, Carriage Hills, Hagadorn Road at Lake Lansing Road.

Michigan, Ypsilanti February 24-March 14 "7th Invitational Ceramic Exhibition"; at Eastern Michigan University, Art Department, Sill Gallery.

Missouri, Kansas City February 9-May 4 Sixteenth and seventeenth century English pottery; at Nelson Gallery, 4525 Oak St.

Missouri, St. Louis February 3-27 "Expressions in Raku," an exhibition of ceramic sculpture and wall forms by Pennsylvania artists Susan and Steven Kemennyffy; at Craft Alliance, 6640 Delmar Boulevard.

Nebraska, Lincoln February 3-24 A multimedia exhibition which includes pottery by Anita Engberg; at the Haymarket Art Gallery, 119 South Ninth.

Nebraska, Omaha February 2-27 "Sculptural Clay" includes work by 14 artists; at Old Market Craftsmen Guild, 511 S. 11th.

New Jersey, Wayne through February 14 "Clay: New Jersey"; at William Patterson College, Ben Shahn Hall Art Gallery.

New York, Flushing through March 2 "Annual Juried Exhibition '80"; at the Queens Museum, New York City Building, Flushing Meadow, Corona Park.

New York, Great Neck through February 17 A multimedia exhibition, includes ceramics and glass; at the Artisans Gallery, Ltd., 6 Bond Street.

New York, New York through February 16 "Works in Miniature: Clay and Fiber"; at the Elements Gallery, 766 Madison Avenue.

through February 29 "The Adult Toy Show," includes ceramics; at BFM Gallery at Philip Daniel, 150 East 58th St. **February 2-5** A multimedia exhibition, in-

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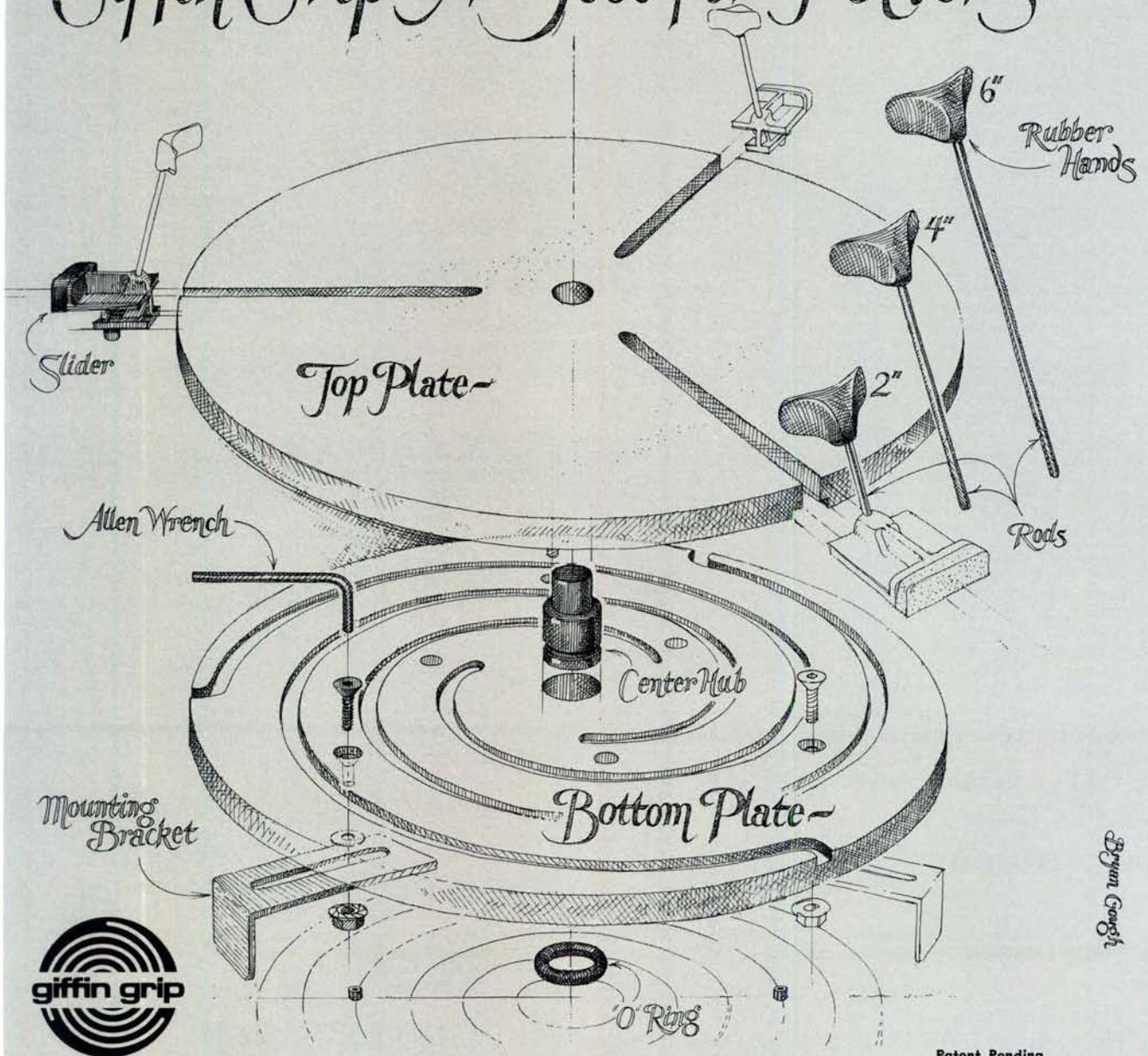


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ITINERARY

eludes ceramic murals and sculpture by Jayne Goor Shatz; at Lynn Kottler Galleries, 3 East 65th Street.

February 19-March 22 A multimedia exhibition which includes ceramics, raku, glass and enamel jewelry; at the Elements Gallery, 766 Madison Avenue.

Ohio, Cleveland February 13-March 9 "Womensart '79," includes ceramics; at Beck Center for the Cultural Arts in Lakewood, 17801 Detroit Avenue.

February 13-April 20 "Science within Art," includes ceramics and glass; at the Cleveland Museum of Art, 11150 East Boulevard.

February 24-March 16 An exhibition of garden and flower ceramics by Ohio Designer Craftsmen members; at the Garden Center of Greater Cleveland, 11030 East Blvd.

Ohio, Painesville through February 2 "Womensart '79," includes ceramics; at Lake Erie College, B. K. Smith Gallery.

Ohio, Toledo through March 2 "Treasures from Chatsworth: The Devonshire Inheritance," 200 works of art from the home of the Duke of Devonshire, includes Meissen and Derby porcelain; at the Toledo Museum of Art, Monroe Street at Scottwood Avenue.

Ohio, Youngstown through February 24 "32nd Annual Ohio Ceramic Sculpture

and Craft Show"; at the Butler Institute of American Art, 524 Wick Avenue.

April 23-May 9 "Womensart '79"; at Youngstown State University Art Gallery.

Oregon, Portland through February 24 "The Campbell Collection," includes 18th and 19th century porcelain from over 23 countries; at Portland Art Museum, 1219 Southwest Park Avenue.

Pennsylvania, Philadelphia February 1-28 "Light Work," a multimedia exhibition of works that deal with light, includes ceramics; at Sign of the Swan Gallery, 8433 Germantown Avenue, Chestnut Hill.

February 14-29 "Philadelphia: Clay 1980"; at Temple University, Tyler School of Art, Beech and Penrose Avenues, Elkins Park.

Rhode Island, Providence February 28-March 23 An exhibition which focuses on technical innovation, held in conjunction with the "Technical Innovations in Metal and Clay Conference"; at Bannister Gallery, Rhode Island College.

Tennessee, Memphis February 24-March 27 "Works on or of Paper or Clay"; at E. H. Little Gallery, Memphis State University.

Texas, Austin February 9-March 8 "Texas Designer/Craftsmen Annual Juried Exhibition"; at the Fine Arts Library, the University of Texas at Austin.

Texas, Fort Worth through February 8 An exhibition of ceramics by Pat Doeckal

and John Segell; at Texas Wesleyan College, 3100 East Rosedale.

Virginia, Williamsburg February 11-March 14 An exhibition of porcelain and salt-glazed ceramics by Paula and Robert Winokur; at Andrews Gallery, College of William and Mary.

Wisconsin, Racine through February 10 "The Studio Potter: An Invitational Exhibition of Six Midwestern Potters," includes work by Sandra and Win Byers, Patrick Dressier, Yosuke Haruta, Rosalyn Tyge and Mary Weisgram, artists who make a living at their craft; and photographs of the artists in their working environments. **February 17-March 23** "Totems, Icons and Environments," a multimedia exhibition which includes ceramics; both at Charles A. Wustum Museum of Fine Arts, 2519 Northwestern Avenue.

FAIRS, FESTIVALS AND SALES

Florida, Miami Beach February 9-10 "Miami Beach Festival of the Arts"; at Jackie Gleason and Convention Center Drives.

Illinois, Chicago February 9-10 Annual fair of the Ridge Art Association; at Ford City Shopping Center, 7601 South Cicero.

Maryland, Baltimore February 16-17 The fourth annual "Winter Market of America" *Please Turn to Page 70*

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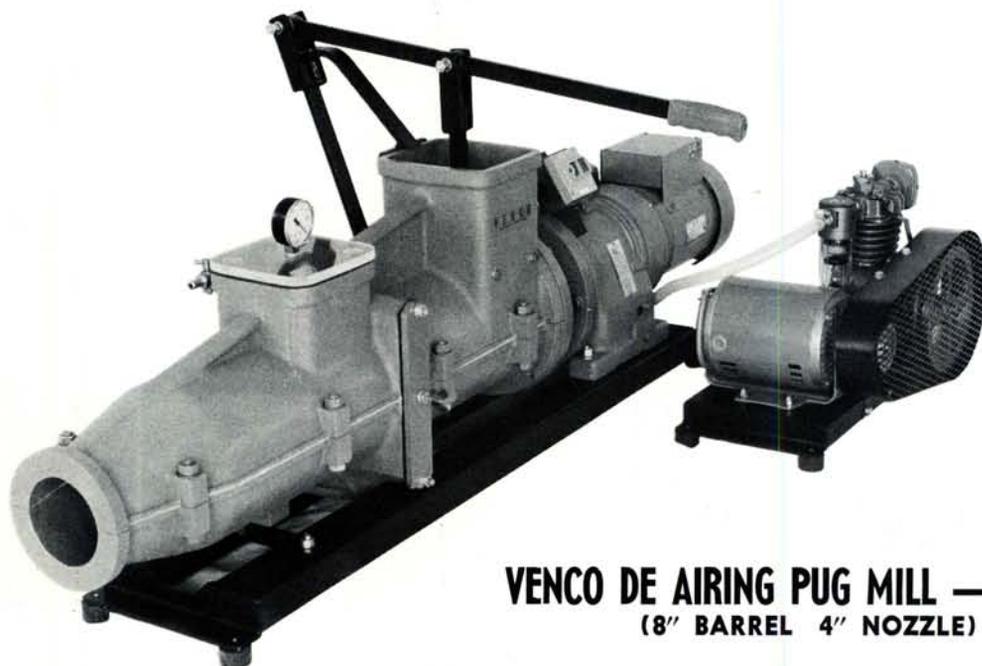
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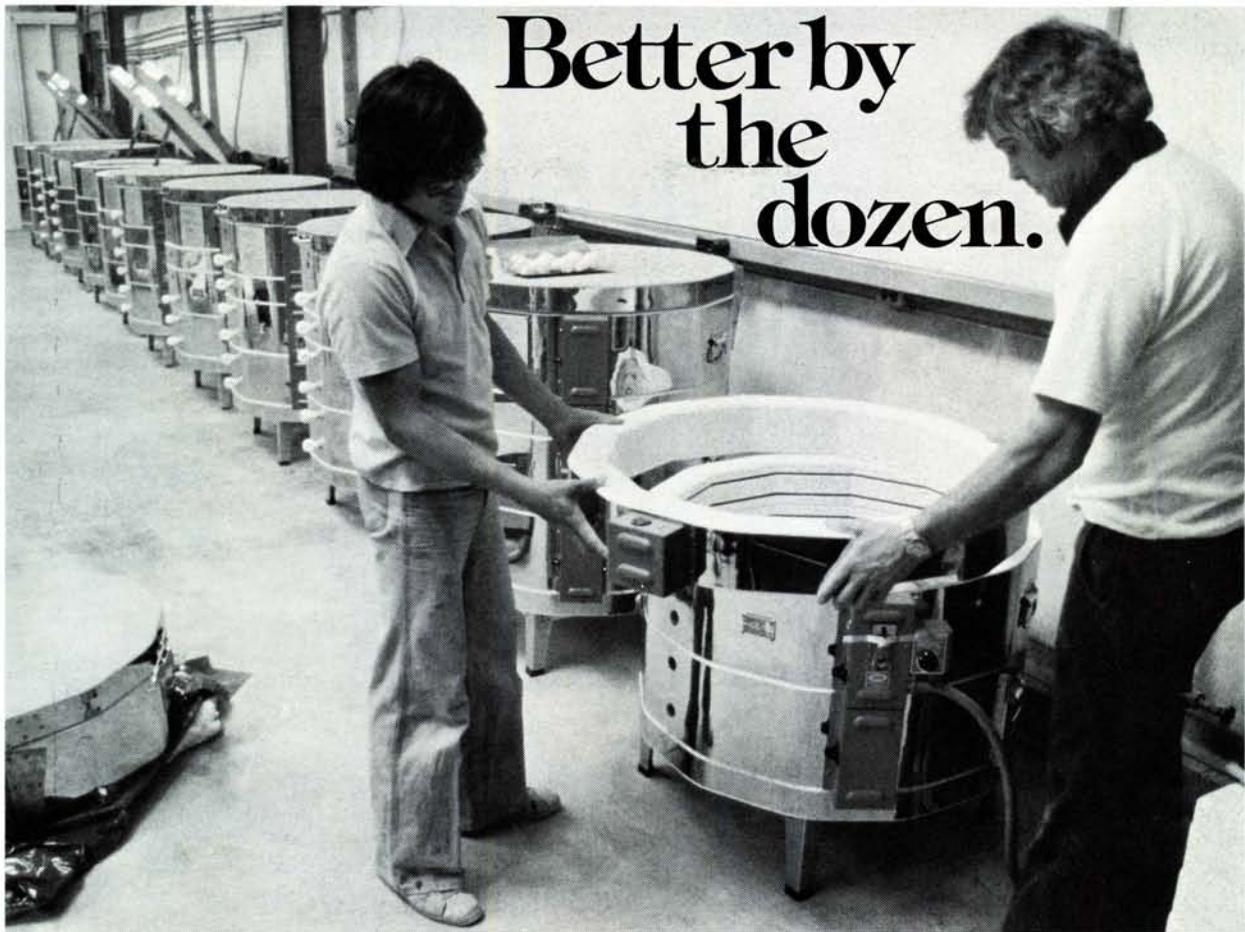
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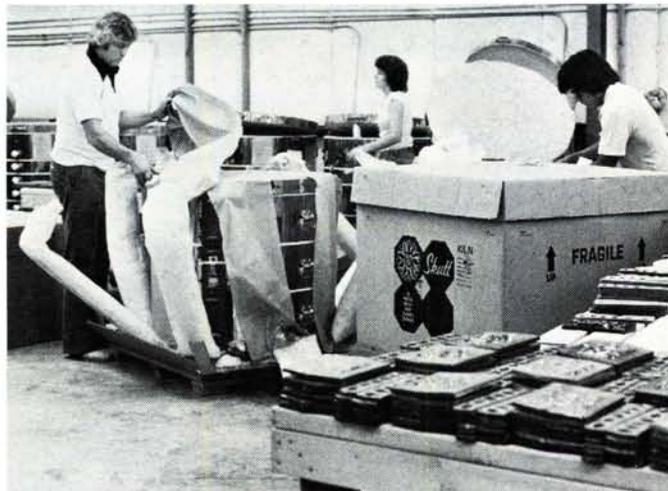
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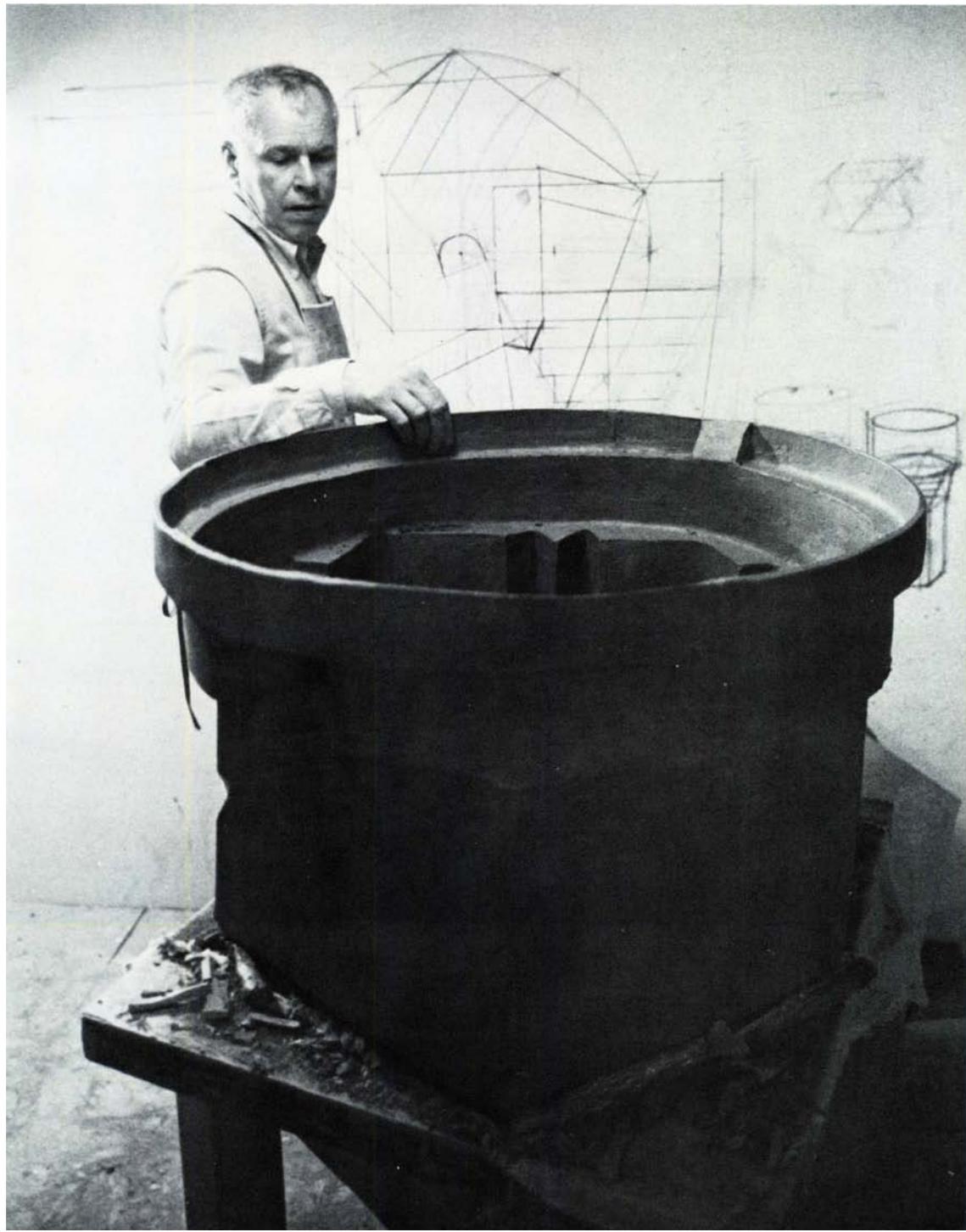
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Bill Daley: Architectonic Vessels

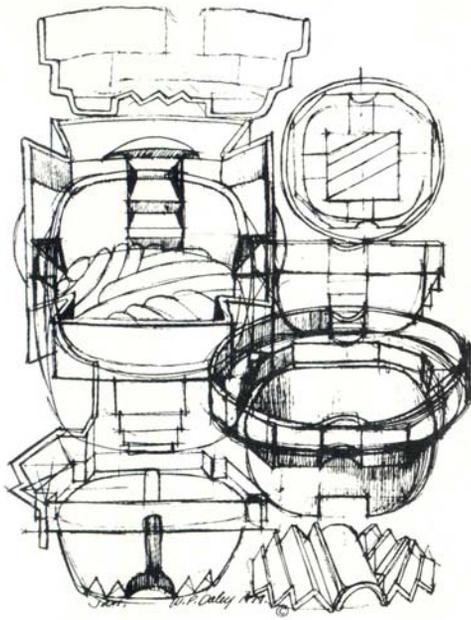
ELEVEN LARGE STONEWARE POTS by ceramist William Daley of Philadelphia were exhibited in a one-man show at the Braunstein Gallery, San Francisco, through November 3. Assembled over Styrofoam humps from preformed slab-built shapes, the unglazed pots were fired once to Cone 6 in oxidation or reduction.

Primarily concerned with making forms which extend

the structural effects of clay, Bill began work for the exhibition with a list of objectives: "Do more with less by making the wiggles (lengths of soft clay right angles) do structural work and act secondarily as pattern. Use bent (compound) surfaces for more enclosure with less clay. The egg or sphere offers the greatest enclosure with the least surface. Make geometries which are clear yet ambig-



Philadelphia ceramist Bill Daley in his studio. "I try to understand structure as it pertains to scale. Most of the time I worry about the mechanical properties of scale, the thickness of clay, its temper and suitability to support an overhang as an effective buttress or beam. I try to account for my skill by extending the scale and testing it against the clay."



uous with clear part-to-part transitions. Continue work with metamorphic form—circle to equilateral triangle to square.”

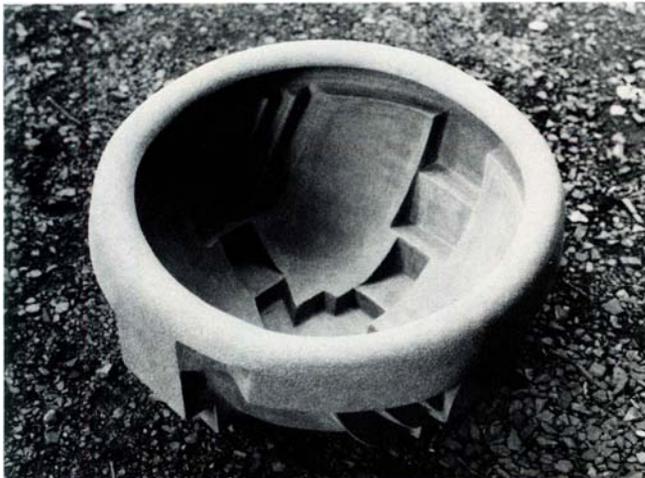
Bill sketches “to turn things around in my mind to get a clearer idea of how it will go. From the sketches I draw full scale in elevation and plan on my studio walls prior to developing patterns and forms for making the pots.

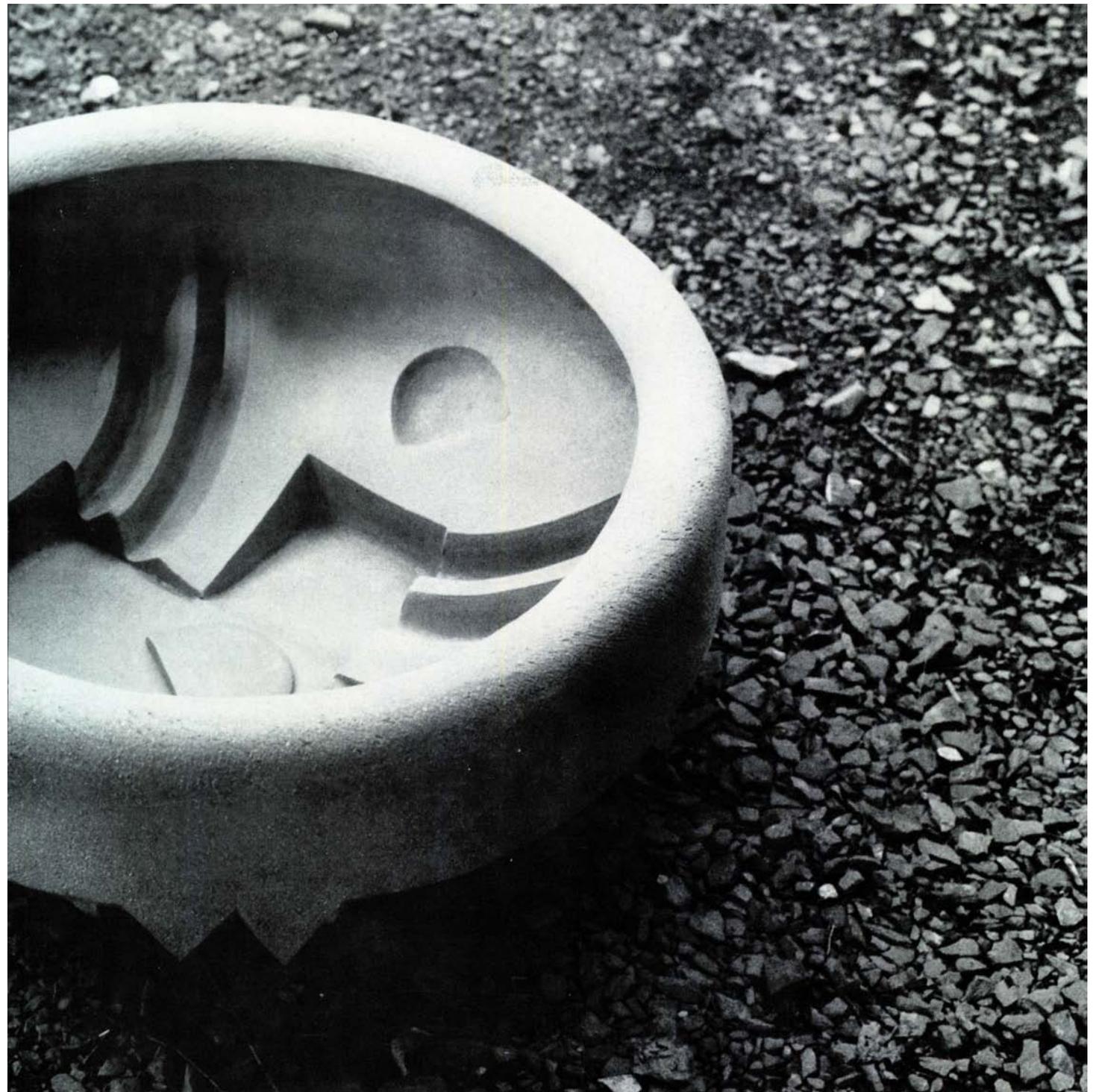
“I try to understand structure as it pertains to scale. Most of the time I worry about the mechanical properties of scale, the thickness of clay, its temper and suitability to support an overhang as an effective buttress or beam. I try to account for my skill by extending the scale and testing it against the clay.

“Sometimes when these matters proceed with assurance, I get canted glimpses of another scale. Scale as the mediator of illusion—a passing invitation to manipulate form to extend dimensions.⁵”

Bill commented that the exhibition pots were “clear solutions to problems I have been working on for a long time—problems of inside/outside, problems of structure and illusion, problems of challenging skill, problems to account for continuing work; to speak with clarity and sensitivity.⁵”

As a self-described “teacher who makes pots and things,⁵⁵ he has instructed design and ceramics at the Philadelphia College of Art for fifteen years, and is represented by Helen Drutt Gallery, Philadelphia.





Above "Kiva Form " 25 inches in diameter, slab construction, fired unglazed to Cone 6 in oxidation.

Far left, top Bill comments that he sketches continually "to turn things around in my mind to get a clearer idea of how it will go ." He draws full scale elevations from smaller sketches and places them on his studio walls; from these develop patterns and forms for pots.

Far left Slab constructed floor pot, approximately 26 inches in diameter, Cone 6 oxidation.

Center left Unglazed floor pot, 22 inches in diameter.

Left "Triangular Form" 20 inches in diameter, fired unglazed to Cone 6 oxidation, by Bill Daley.



University of Maryland Glazes

by HAROLD J. McWHINNIE

THE FOLLOWING glaze recipes are intended for use at the Cone 6 range in an oxidizing atmosphere on stoneware clay bodies:

Blue-Black Gloss Glaze (Cone 6)

Albany Slip	38.00%
Cryolite	5.00
Wollastonite	19.00
Nepheline Syenite	14.25
Ball Clay.....	23.75
	100.00%
Add: Chrome Oxide	0.25%
Cobalt Oxide	0.75%
Red Iron Oxide	2.00%

Black Glaze I (Cone 6)

Albany Slip	59%
Whiting	12
Nepheline Syenite.....	29
	100%
Add: Yellow Ocher.....	18%

Albany Glaze (Cone 6)

Albany Slip	89%
Cryolite	11
	100%
Add: Bentonite.....	2%

This is a dark, shiny brown glaze.

Green/Black Glaze (Cone 6)

Frit 25 (Pemco)	27.0%
Gerstley Borate	15.0
Spodumene	40.0
Kaolin	18.0
	100.0%
Add: Tin Oxide	6.8%
Copper Carbonate	4.8%

This is a shiny, green/black glaze with gray metallic areas.

Metallic Black Glaze (Cone 6)

Gerstley Borate	11 %
Whiting	5
Custer Feldspar	79
Edgar Plastic Kaolin	5
	100%
Add: Cobalt Oxide	2%
Copper Carbonate.....	4%
Manganese Dioxide.....	4%

Yin's Albany Slip Glaze (Cone 6)

Albany Slip.....	66.7%
Frit 14 (Hommel)	28.6
Custer Feldspar	4.7
	100.0%
Add: Cobalt Carbonate.....	1.0%
Red Iron Oxide	4.7%

This glaze needs about 5 or 6 thin layers and may produce surprises in surface quality and glaze texture.

Soft and Shiny Brown Glaze (Cone 5-6)

Whiting	19.5%
Zinc Oxide	2.5
Custer Feldspar	50.7
Edgar Plastic Kaolin.....	8.8
Flint	18.5
	100.0%
Add: Red Iron Oxide	5.0%

Rutile B-Matt Glaze (Cone 5-6)

Whiting	20%
Custer Feldspar	56
Edgar Plastic Kaolin	18
Flint	6
	100%
Add: Zinc Oxide	9%
Rutile	7%

Persimmon Glaze (Cone 6)

Custer Feldspar.....	34%
Whiting	17
Edgar Plastic Kaolin	8
Flint	41
	100%
Add: Red Iron Oxide.....	13%

Speckled Semigloss Glaze (Cone 6)

Whiting	14.0%
Nepheline Syenite	31.0
Kaolin	20.0
Flint	35.0
	100.0%
Add: Zinc Oxide	18.0%
Granular Rutile	3.5%

Warm Tan Glaze (Cone 6)

Frit 3819 (Ferro)	46.8%
Gerstley Borate	9.6
Magnesium Carbonate	10.6
Whiting.....	18.1
Kaolin	14.9
	100.0%
Add: Zircopax	21.3%
Red Iron Oxide	1.5%
Rutile	7.0%

This is a warm, yellow, translucent matt glaze with speckles.

Brown Magnesia Matt Glaze (Cone 6)

Barium Carbonate.....	2.7%
Magnesium Carbonate	7.3
Whiting	7.2
Wood Ash.....	18.8
Nepheline Syenite	20.5
Calcined Kaolin.....	14.7
Edgar Plastic Kaolin.....	7.5
Flint	21.3
	100.0%
Add: Tin Oxide	4.1%
Zinc Oxide	4.7%
Rutile	0.8%

This is a pale tan, waxy matt glaze with darker brown speckles.

Light Brown Gloss Glaze (Cone 6)

Barium Carbonate.....	3.3%
Magnesium Carbonate	0.6
Whiting	19.5
Wood Ash.....	15.8
Zinc Oxide	0.6
Nepheline Syenite	26.1
Edgar Plastic Kaolin.....	14.0
Flint	20.1
	100.0%
Add: Manganese Dioxide	1.2%
Red Iron Oxide	0.9%

This is a tan, semigloss glaze with brown speckles.

Albany Blue-Green Glaze (Cone 6)

Albany Slip.....	63.2%
Gerstley Borate	10.5
Whiting	10.5
Cornwall Stone	15.8
	100.0%
Add: Red Iron Oxide	7.4%

Blue B-Glaze (Cone 6)

Frit 33 (Hommel)	60%
Magnesium Zirconium Silicate.....	20
Custer Feldspar.....	10
Ball Clay	10
	100%
Add: Cobalt Oxide	2%

Blue/Gray Matt Glaze (Cone 6)

Barium Carbonate.....	2.9%
Magnesium Carbonate	6.8
Whiting	7.9
Wood Ash.....	20.5
Zinc Oxide	0.5
Nepheline Syenite	31.7
Edgar Plastic Kaolin.....	23.0
Flint	6.7
	100.0%
Add: Copper Oxide	4.2%
Manganese Carbonate.....	3.6%

This very dark, almost black glaze is a waxy matt.

Blue-Green Dark Semigloss Glaze (Cone 6)

Barium Carbonate.....	14.7%
Whiting	11.2
Wood Ash	14.9
Zinc Oxide	1.1
Nepheline Syenite	30.8
Edgar Plastic Kaolin.....	6.5
Flint	20.8
	100.0%
Add: Copper Carbonate	6.8%

Speckled Blue Glaze (Cone 6)

Gerstley Borate.....	50%
Edgar Plastic Kaolin	15
Flint	35
	100%

Add: Cobalt Oxide

This is a dark, opaque blue glaze with speckles.

Speckled White Semigloss Glaze (Cone 6)

Whiting	14%
Nepheline Syenite.....	31
Kaolin	20
Flint	35
	100%
Add: Zinc Oxide	18%
Granular Rutile	4%

This is an opaque white, semigloss glaze with small brown speckles.

Old Faithful Glaze (Cone 6-7)

Albany Slip.....	68.0%
Barium Carbonate.....	2.9
Frit 3134 (Ferro)	29.1
	100.0%

Add: Red Iron Oxide 2.9%
 Where thin, this smooth, glossy transparent glaze is dark brown; where thick, it is caramel in color.

Topaz Glaze (Cone 6-8)

Barium Carbonate.....	3.7%
Gerstley Borate	14.6
Whiting	1.7
Custer Feldspar	50.5
Edgar Plastic Kaolin.....	1.1
Flint	28.4
	100.0%

Add: Zinc Oxide.....	3.7%
Manganese Dioxide	2.3%
Red Iron Oxide	2.3%
Rutile	1.2%

This translucent, glossy glaze is purple to pink, with blue and brown speckles.

Transparent Glossy Glaze (Cone 6)

Barium Carbonate.....	6.5%
Gerstley Borate	21.0
Whiting	1.5
Custer Feldspar	44.8
Edgar Plastic Kaolin.....	1.0
Flint	25.2
	100.0%

Add: Zinc Oxide 3.3%
 This transparent glaze is milky where thick.

Hal's Clear Crackle Glaze (Cone 6-8)

Borax	1%
Soda Ash	28
Whiting	10
Kona Feldspar (F-4)	50
Flint	11
	100%

Clear Gloss Glaze (Cone 6)

Whiting	18.5%
Wood Ash.....	9.9
Custer Feldspar	50.9
Kaolin	15.2
Flint	5.5
	100.0%

Add: Zinc Oxide..... 8.5%

Shiny Colorful Glaze (Cone 3-6)

Barium Carbonate	6%
Gerstley Borate	20
Whiting	2
Custer Feldspar.....	45
Tennessee Ball Clay.....	2
Flint	25
	100%

Add: Zinc Oxide8%

Alfred Blue Glaze (Cone 6)

Dolomite	5.9%
Gerstley Borate	13.5
Whiting	8.2
Zinc Oxide	3.9
Kona F-4 Feldspar.....	46.1
Edgar Plastic Kaolin.....	2.7
Flint	19.7
	100.0%

Add: Cobalt Oxide..... 0.5%
 Copper Oxide 3.0%

This transparent blue glaze may tend to run.

Satin Matt Glaze (Cone 6)

Whiting	17%
Custer Feldspar.....	47
Edgar Plastic Kaolin	6
Flint	30
	100%

Add: Zinc Oxide (calcined) 35%

Smooth and Stony Glaze (Cone 6)

Barium Carbonate.....	12.6%
Magnesium Carbonate	2.6
Whiting	9.2
Nepheline Syenite	41.1
Kaolin	8.9
Flint	25.6
	100.0%

Add: Zinc Oxide..... 3.9%

White Waxy Matt Glaze (Cone 6)

Barium Carbonate.....	10.2%
Whiting	14.2
Wood Ash.....	15.5
Nepheline Syenite	31.9
Edgar Plastic Kaolin.....	6.7
Flint	21.5
	100.0%

Add: Tin Oxide 2.0%
 Zinc Oxide..... 2.3%

LaMatte Glaze (Cone 5-6)

Whiting	21%
Custer Feldspar	56
Edgar Plastic Kaolin	17
Flint	6
	100%

Add: Zinc Oxide9%

For best results apply this glaze thinly with no overlaps.

Jack's Eggshell Matt Glaze (Cone 6)

Dolomite	10%
Gerstley Borate.....	10
Whiting	14
Custer Feldspar.....	47
Edgar Plastic Kaolin	19
	100%

This matt, off-white glaze is fairly opaque and responds well to the addition of various colorants.

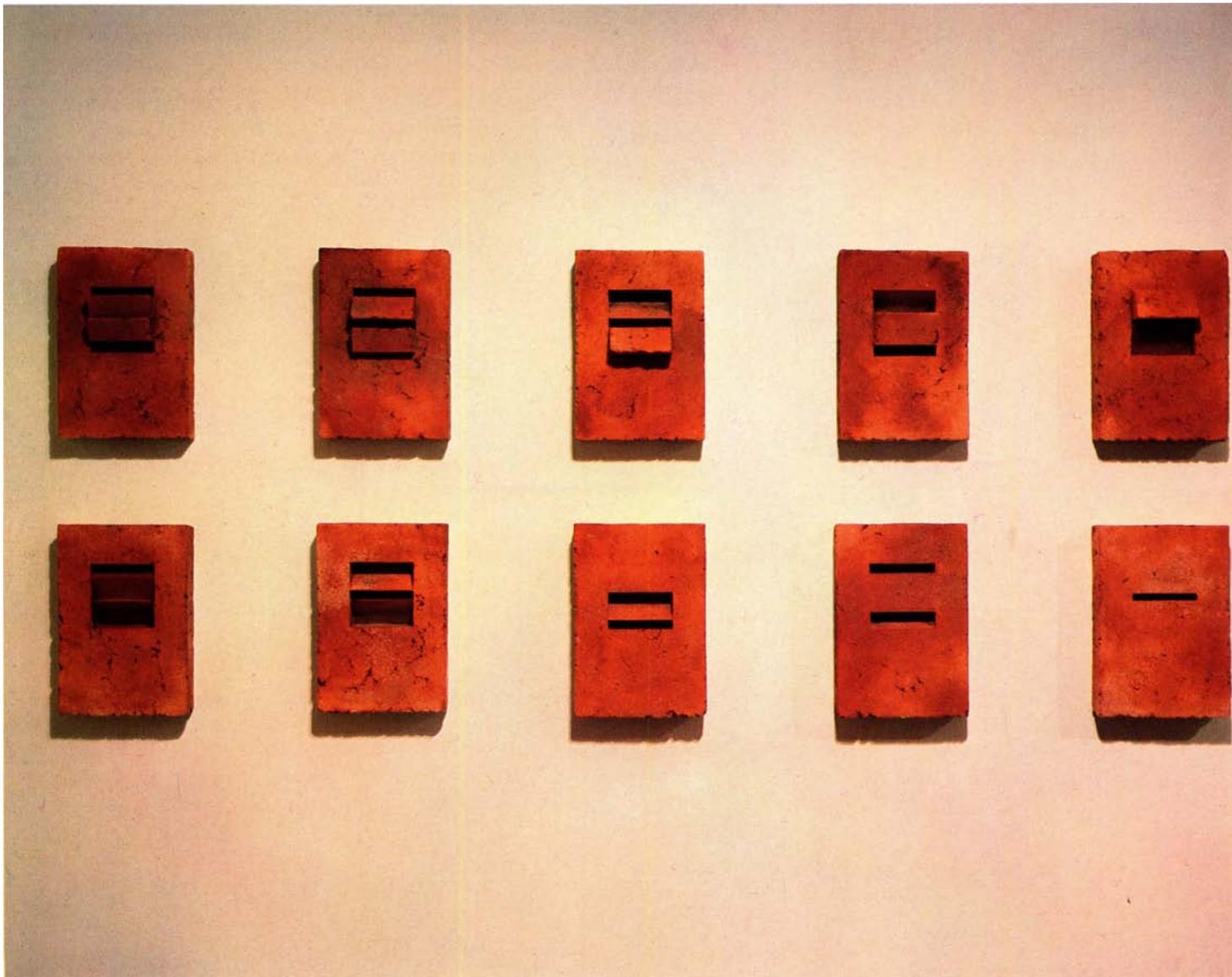
Nicholas Wood: Tablet Series

A solo exhibition of handbuilt clay sculpture by Nicholas Wood was presented recently at the Fort Worth Art Museum. Included were modular wall units from the artist's "Tablet Series," 8x12x4-inch rectangles of densely press-molded terra cotta mixed with various amounts of sawdust and alternate fillers. After treating the tablets with salt, vinegar or other solutions, they were fired once, either in oxidation or saggar reduction, at temperatures ranging from Cone 04 to 01.

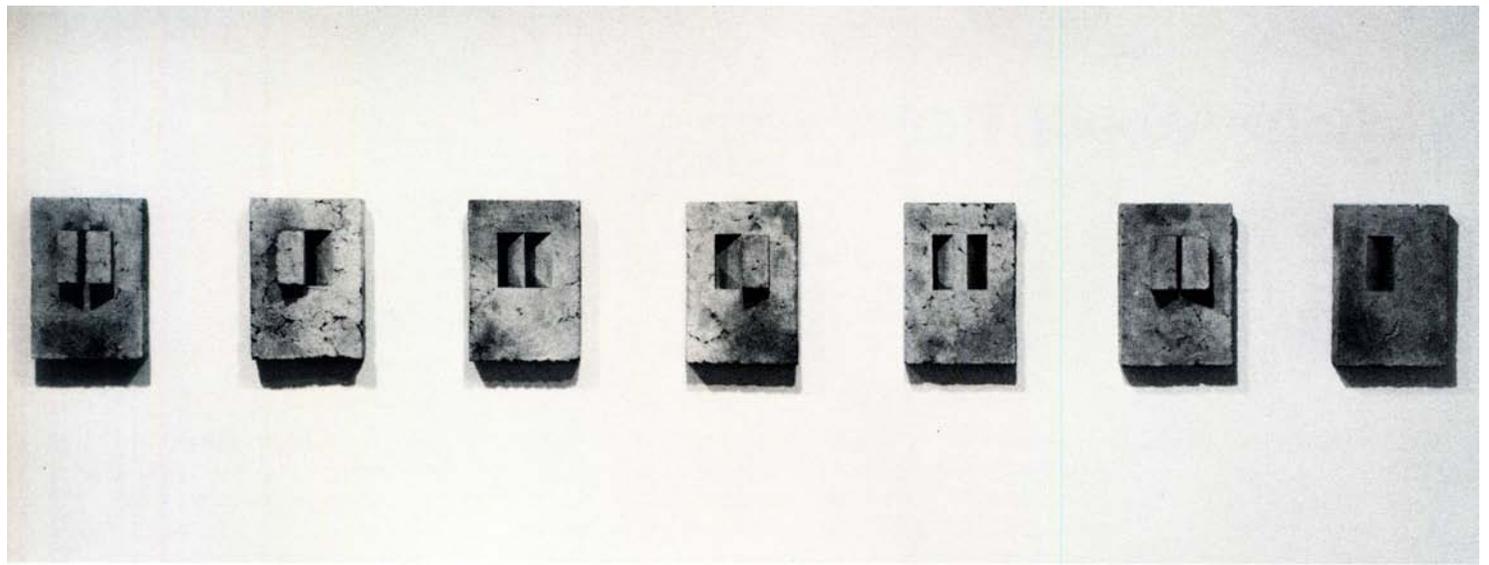
According to the artist, "the rectangular forms are arranged so that they are autonomous pieces yet are related through the play of variations centrally located within each tablet. The possibility for change in arrangements of the pieces and the movement created through modular syncopation have been ongoing concerns in these works."

Nicholas Wood is currently head of the ceramics program at the University of Texas, Arlington.

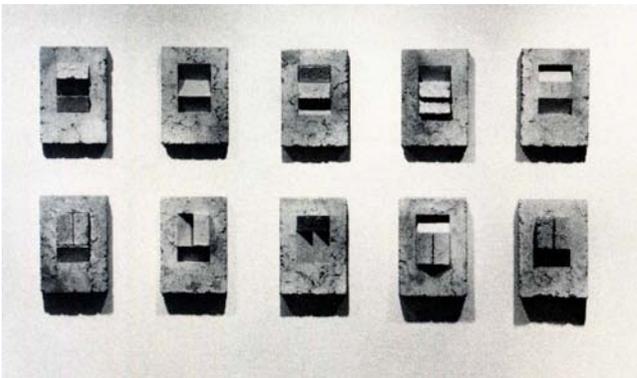
"Sulphur Tablet Series 11," 29x68x4 inches, press-molded terra cotta, by Nicholas Wood, Arlington, Texas.



Photos: Ruda Blair, and courtesy of the Fort Worth Art Museum

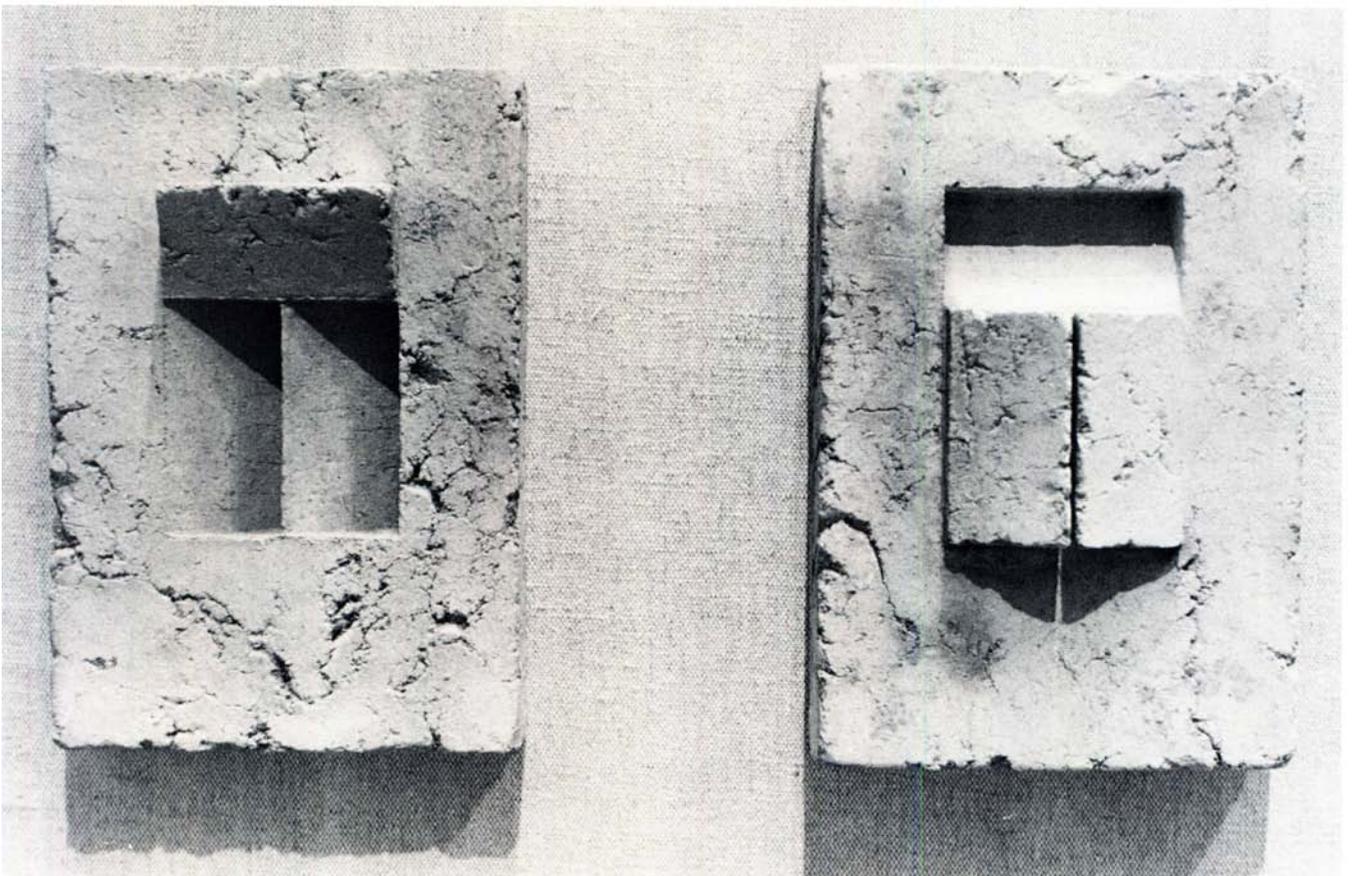


Above "Tablet Series 9" 98x12x4 inches, press-molded terra cotta with sawdust additions.



Left "Tablet Series 6 " press-molded terra cotta, 70x28x4 inches. "The possibility for change in arrangements of the pieces and the movement created through modular syncopation have been ongoing concerns in these works "

Below "Tablet Series 6" (detail), each unit 12x8x4 inches. After treating the tablets with salt, vinegar or other solutions, they are once-fired in oxidation or saggar reduction to Cone 04-01.



Winterfair

THE REGENT OHIO DESIGNER CRAFTSMEN WINTERFAIR (Columbus) was at times a wall-to-wall sea of customers buying, at a record pace, a total of \$450,000 worth of handmade crafts—a sizeable portion of which were ceramics. Even after a year of further inflation and predictions of an impending economic recession, there apparently was no effect on the crowds which swelled to total 26,000—up 15 percent from last year's fair.

Winterfair is a juried event, which in 1979 accepted 245 artists for the four days of sales. Again this season ceramics booths registered the highest retail sales (one ceramist sold \$12,000 worth), with the average booth retailing approximately \$1800.

The craft fair has become an entrenched phenomenon in American life, a way for the artisan to circumvent the middleman and go directly to the customer. The custo-

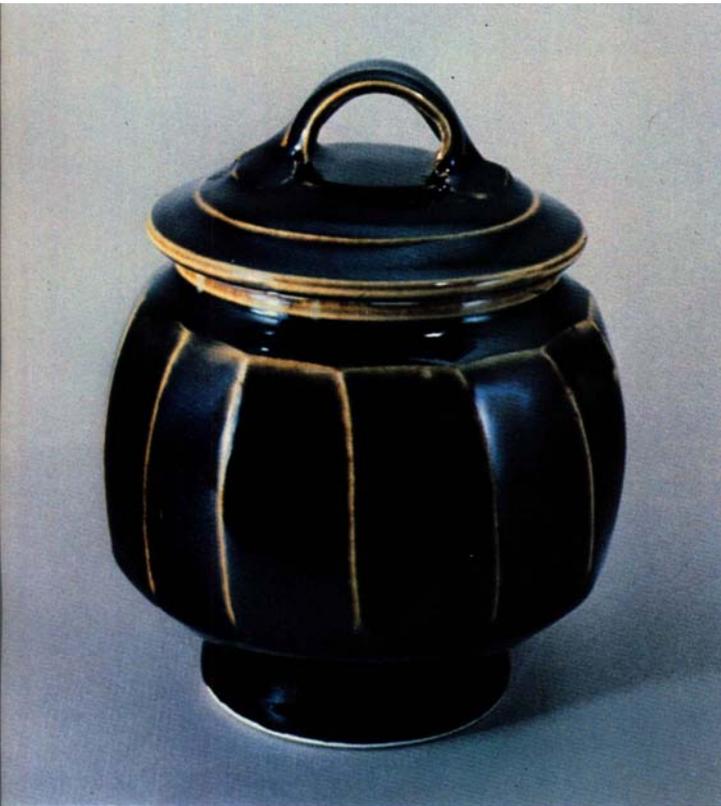


mer, on the other hand, receives more of what is central to crafts ownership—personal contact with the maker.

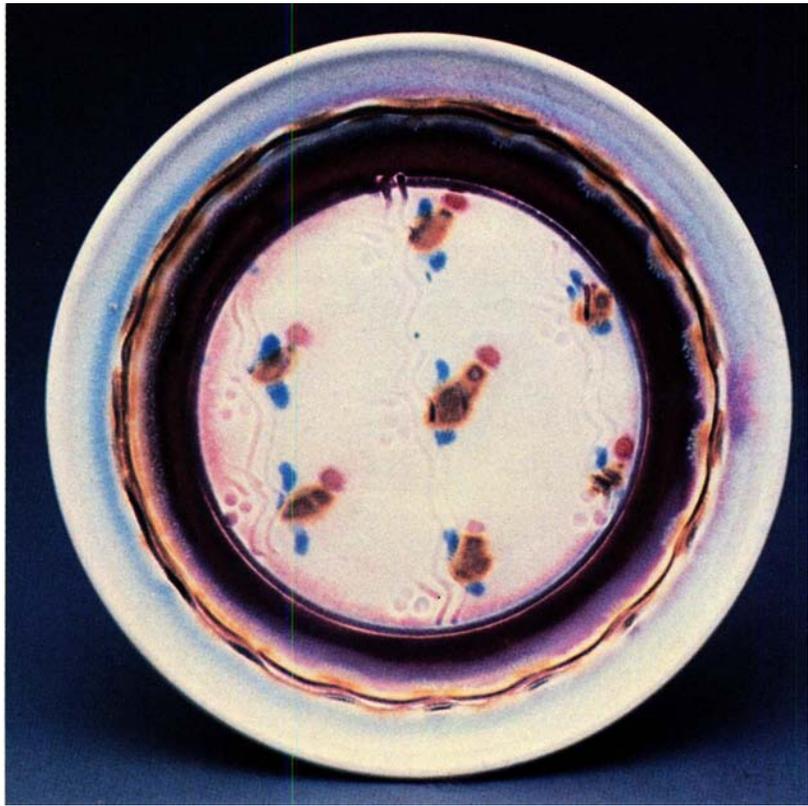
North American craft artists interested in applying for space in the 1980 Winterfair should write: Ohio Designer Craftsmen, 1981 Riverside Drive, Columbus, Ohio 43221, or call (614) 486-9181.

Approximately 26,000 visitors spent \$450,000 for handmade crafts at the recent Winterfair in Columbus, Ohio. An average ceramics booth retailed about \$1800 in ware, but one ceramist grossed \$12,000.





Thrown, faceted porcelain jam pot, 6 inches in height, with temmoku glaze, by Diana Gillispie, Weaverville, North Carolina.



Porcelain plate, 12 inches in diameter, with incising, slip trailing and air-brushed copper carbonate, by Rosalyn Tyge, Traverse City, Michigan.





Above Slip-trailed porcelain jam pot, 6 inches in height, by Diana Gillispie.



Far left Porcelain vases, 12 to 16 inches in height, faceted and slip trailed, by Rosalyn Tyge.



Left, center Thrown, faceted covered jar, 18 inches in height, by David Nelson, Weaverville, North Carolina.

Left Porcelain teapot, 7 1/4 inches in height, with combed slip decoration, by Diana Gillispie.

Viewpoint: Ceramics

With Commentary by Garth Clark

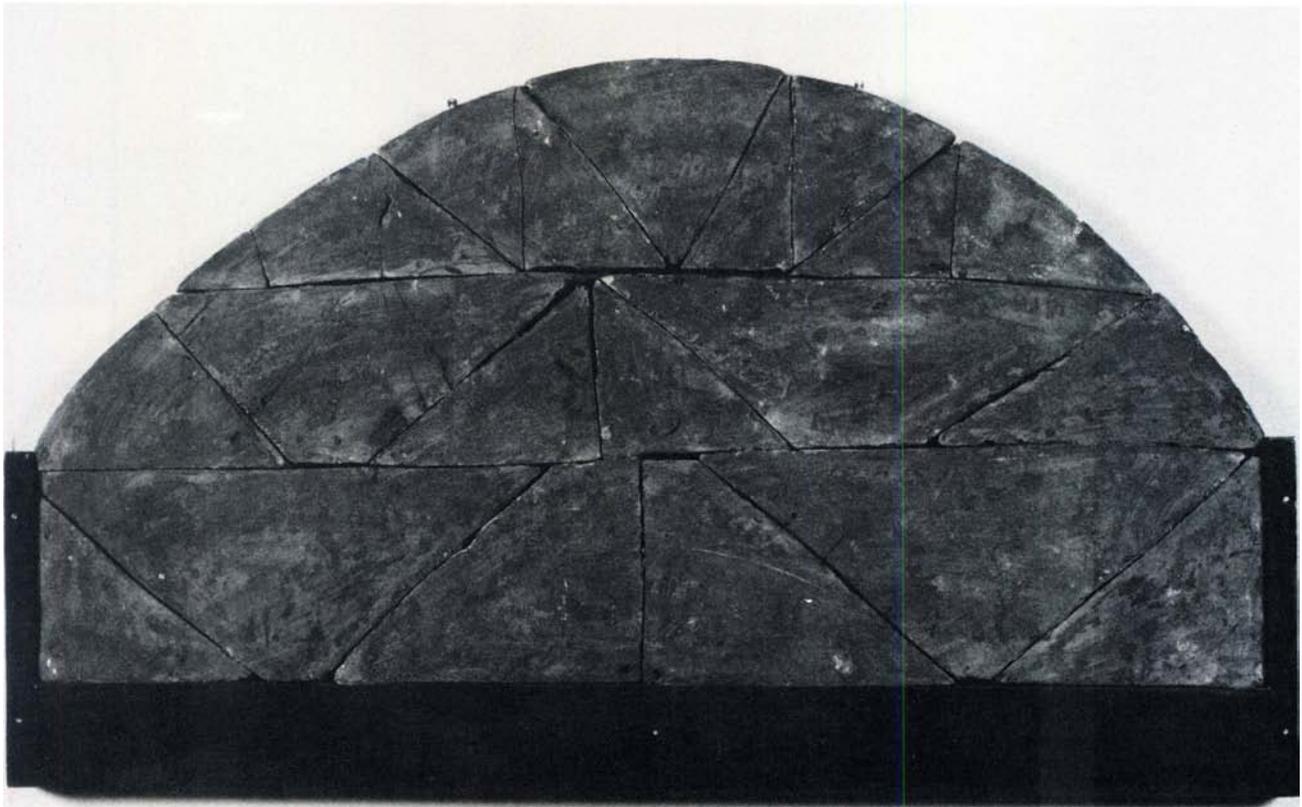
SCULPTURAL CERAMIC WORKS were presented earlier last year in "Viewpoint: Ceramics, 1979," the third in a series of ongoing exhibitions, at Grossmont College, El Cajon, California. According to gallery director, Gene Kennedy, "the viewpoint concept is related ... to individuals,, both ceramists and otherwise, whose written statements comprise an important part of the exhibition, equal and additional to the ceramics themselves." Artists presented in the show included Joe Bova, Stephen DeStaebler, Dick Hay, Tony Hepburn, Ken Little, Tom Rippon, Joe Soldate and Allan Widenhofer.

In an exhibition essay, "Viewpoints and Vantagepoints," ceramics historian Garth Clark commented, "It seems important to look at the future as the ceramic sculptor prepares to enter the eighties, a decade that promises to be the most challenging and complex in the history of American ceramic art. Firstly, the ceramist will have to face a major shift in patronage. Those making sculpture, unlike the potter, are almost totally dependent upon the university or educational institution as patron. The full recession in education has yet to come with enrollments expected to drop by over two million by 1981.

"This cozy sponsorship has led to the ceramic sculptor neglecting to develop an audience for his art. Certainly artists' resumes show impressive exhibition records but usually at university and minor galleries. The inbred incestuousness of the university system is beginning to show. Firstly this can be seen in the prices of works. Ceramic sculpture is undoubtedly still the bargain basement of the arts. In many cases the prices charged for work would not pay labor costs even if computed at the minimum wage. The artist has only been able to set these

Right Bottle, 23 inches in height, with incising, excising and under glaze pencil, by Dick Hay.

"Restored Fragment and Other Considerations " 3 feet in width, by Joe Soldate. "This series of pieces reflects an interest in buildings that are in the throes of decay or demolition; it's the mystery that surrounds a suggested sill, or the remnant of a tile wall; it's the space between two frames on a strip of film



Photos Gene Kennedy

unrealistic and low prices because the teaching check paid all the bills.

"It would be folly to blame the university for the pervading academicism that now characterizes much of ceramics. But it must take its share of the blame. Most ceramists have passed through the ritual of B.A., M.F.A., and sometimes Ph.D. before moving directly to a teaching post. They in turn teach new artists who follow the same route. To such artists the institution finally becomes not only a real world, it is their only world. Work is frequently produced not with the intention of developing a personal vision but is carefully designed to impress the vagaries of the faculty selection committees.

"This may seem an unduly harsh indictment of the system that has brought ceramics thus far. Nonetheless it has become a real concern. The answer is not that ceramic education should cease, but that a certain 'New Realism' of a pragmatic sort should enter the educational system that makes the emerging artists aware of the practicalities of establishing an audience in the real world of arts.

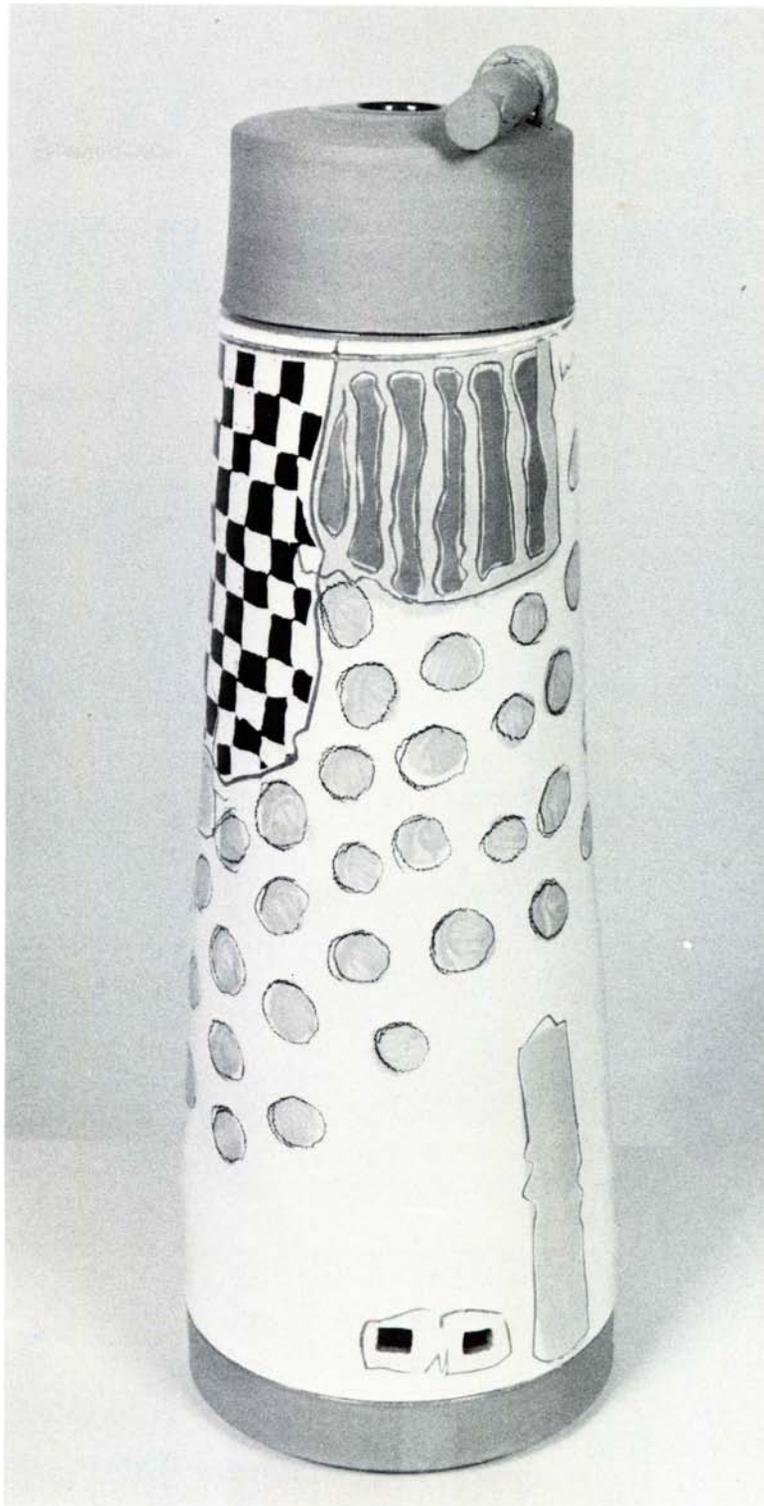
"The lack of professionalism and the small audience for the genre are only two of the challenges facing ceramic sculpture. But possibly the greatest problem facing this artist is philosophical.

"Sculpturally, those who work in this medium do so with many restrictions concerning scale, the fragility of the material and its lack of commercial acceptance. It would, therefore, seem that an artist who works in a complex and highly demanding material, usually to the exclusion of most other media, must have a special reason for taking on this limitation. It should then follow that he should also have a knowledge and sensitivity to that material's tradition. This has been conspicuously lacking in the last decade. Unlike the halcyon days of the sixties when the ceramist celebrated the singular-qualities of his medium, today's sculptor seems intent on disguising the qualities of clay and making replicas of sculpture in other media.

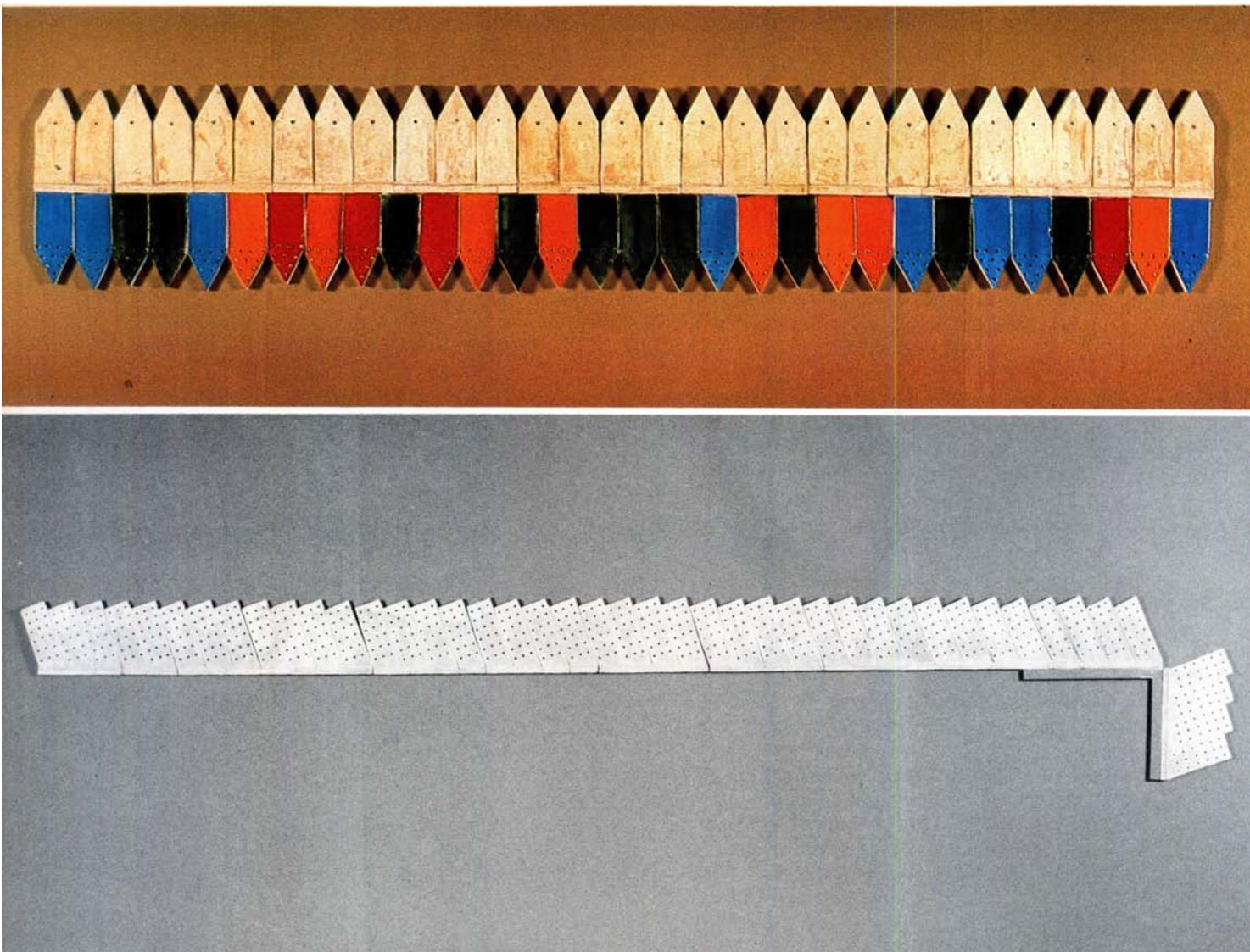
"Too much work today seems to be about art, without being art. All the correct names are dropped, all the fad-diest styles are incorporated but finally the spirit is found lacking.

"There is, of course, the bright side. The trend away from post-modernism and cerebral sculpture will provide a more sympathetic climate for the particular qualities of ceramics; its intimacy, earthiness and plastic suggestibility. A growing interest in figurative sculpture is another encouraging development. While only a small group of ceramic artists have achieved any real status in the fine arts one does now see more clay sculpture in New York than any time in the past.

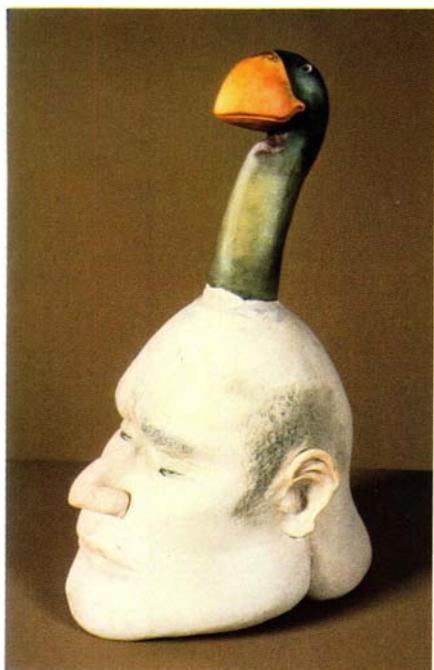
"In the way that photography, video, film and the other new media have survived by providing a contribution to fine art not already covered by painting and sculpture—so too must the ceramist discover his or her unique contribution. The answer does not appear to lie in paraphrasing the present or in crystal-ball gazing into the future. It could well come from a better appreciation of the past. Ceramics has produced some of the most moving sculptures in man's history of human expression. One thinks of the stark Haniwa sculpture, the Tang horses, the Renaissance majolica of the Della Robbias, the liquid



Left "Chris" 32 inches in height, of press-molded parts, by Dick Hay. "The mannequin exists as a physical perfection that society has established to be ideal, but it is surface beauty, missing the flaws that can make it come alive. To create flaws in the ideal that reflect personality I use symbolism that can be found in other object-imagery, always thinking of a specific personality "



"The Restoration, Suggested Colors" (top) and "Suggested Tiles and Partial Sill" (above) both 11 feet in length, by Joe Soldate.



"Mohican Memories" 20 inches in height, by Joe Bova. "My work is concerned with representations of forms that occupy a closed space: each piece draws the viewer into its world rather than projecting or externalizing the viewer."

sensuality of Meissen's Kandler and Nymphenberg's Bustelli. America has added substantially to the list of modern masters. For the genre to continue will require new impetus. The eighties could provide that final breaching of the hierarchy of materials.

"Sculptors need first to take a lesson from the potter. Ironically, it is now the vessel aesthetic, once the pariah of the ceramic arts that shows the greatest confidence. The potter has developed a broad audience for his work and commands prices that are beginning to approach those of substantial works in other media. The potter's interest in his past was derided at one stage as an anachronistic pursuit. However, this investment in identity is now reaping benefits. Time has come for the ceramic sculptor to do much the same, and set aside the notion that ceramics is 'just another material' and begin the long delayed task of appreciating and discovering his own roots."

Ceramists interested in being considered for future "Viewpoints" exhibitions should send slides, a resume and statement to Gene Kennedy, Director, Grossmont College Art Gallery, 8800 Grossmont College Drive, El Cajon, California 92020.



"Tornado Deco " approximately 22 inches in diameter, by Allan Widenhofer. "Given freedom, clay will most certainly provide its own surprises, and one of its greatest for me was its ability to be easily erasable and wonderfully receptive to \underglaze] pencil drawing.

"The greatest physical and visual energy is produced when elements change form. The transition initiates motion—a contradiction, of sorts. Within a formal framework, the content of my images nearly always involves the unification of contradictory geometric and non-geometric forms, or pattern and non-pattern, or three-dimensionality with two-dimensionality. My pieces range from one end of the "control/accident" spectrum to the other—from primarily hard-edge forms augmented by spontaneous components, to loosely

controlled forms sustained by elements of exactitude.

"My frequent return to the plate as a graphic format stems from the challenge of making it work from any given point of view—like a flat sculpture—and though the clay surface may be smooth, the illusion of plasticity generally appears in the drawings "

Pre-Industrial Salt-Glazed Ware

SALT-GLAZED STONWARE from 18th- and 19th-century America was on exhibit at the Smithsonian Institution's National Museum of History and Technology in Washington, D.C., through October 1979. The recently donated "John Paul Remensnyder Collection of American Stoneware" presented 150 examples from a collection of approximately 300 objects.

Salt-glazed stoneware was in common use in 19th-century kitchens before the introduction of vacuum canning

and refrigeration. Its smooth surface resisted attack by acids and was easy to clean. Jugs held cider, beer, vinegar, oil, molasses and other substances used there. Also common were butter churns, pitchers, batter jugs (with large cylindrical spouts) and jars for salting meat, pickling and preserving food.

Tradesmen used stoneware jars to hold turpentine, acids or other materials. Merchants stored their stock in stoneware and on occasion gave away the container with the purchase. Sometimes, the stoneware form was an advertisement for the merchant, inscribed with his name. In taverns, stoneware mugs, coolers, jugs and bottles were used for dispensing and drinking cider, beer and whiskey. A small jar in the exhibit was probably used for "carry out" orders of pickled oysters from one of New York's many oyster houses. Inkwells and spittoons might have been used in the home or in a public place.

The country's increased industrialization by the mid-nineteenth century led to a decline in traditional hand-made stoneware. Mechanical methods produced straight-sided and unimaginative pieces. Decoration became less spontaneous as competitors attempted to outdo each other.

Salt-glazed cooler, 19 inches in height, by Nathan Clark, who worked in Athens, New York, 1813-1829.



courtesy of the Smithsonian Institution National Museum of History and Technology

Competition from mason jars, and eventually refrigeration, siphoned off part of the market and America's other growing industries created new demands. Some household stoneware, however, continued to be successful.

A popular new product by 1850 was molded tableware copying English style. It was thin, refined and its elaborate decoration reflected Victorian taste. The immigration of workers from England's Staffordshire potteries in the 1840s created a pool of talented craftsmen who adapted their designs and techniques to the American market.

Some stoneware potteries also made other strictly utilitarian pieces. The Remmey family in Philadelphia in 1845 produced "chemical apparatus" for that city's booming industry.

By the middle of the 19th century, some firms were turning out industrial pottery such as linings for blast and rolling mill furnaces and for lime kilns. Soon, other stoneware potters made drain, water and sewer pipes.

The salt-glazed stoneware's predominant colors are gray and brown; decorative motifs, usually applied freehand, were drawn in cobalt oxide, or incised. Manganese dioxide was occasionally used for purple; some forms display a



Pitcher, 15½ inches in height, incised decoration.

Stoneware water cooler 12 inches in height, inscribed "Mr. Oliver Gridley/Newburgh July 1 1825."



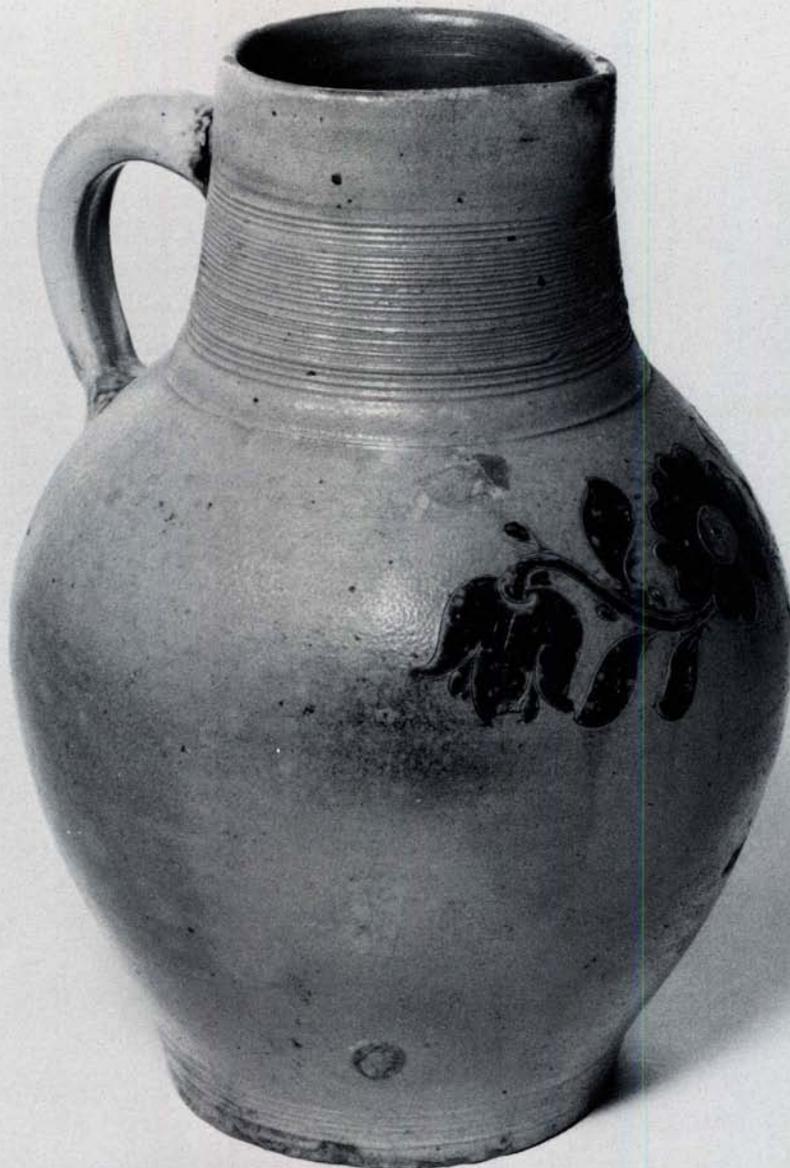


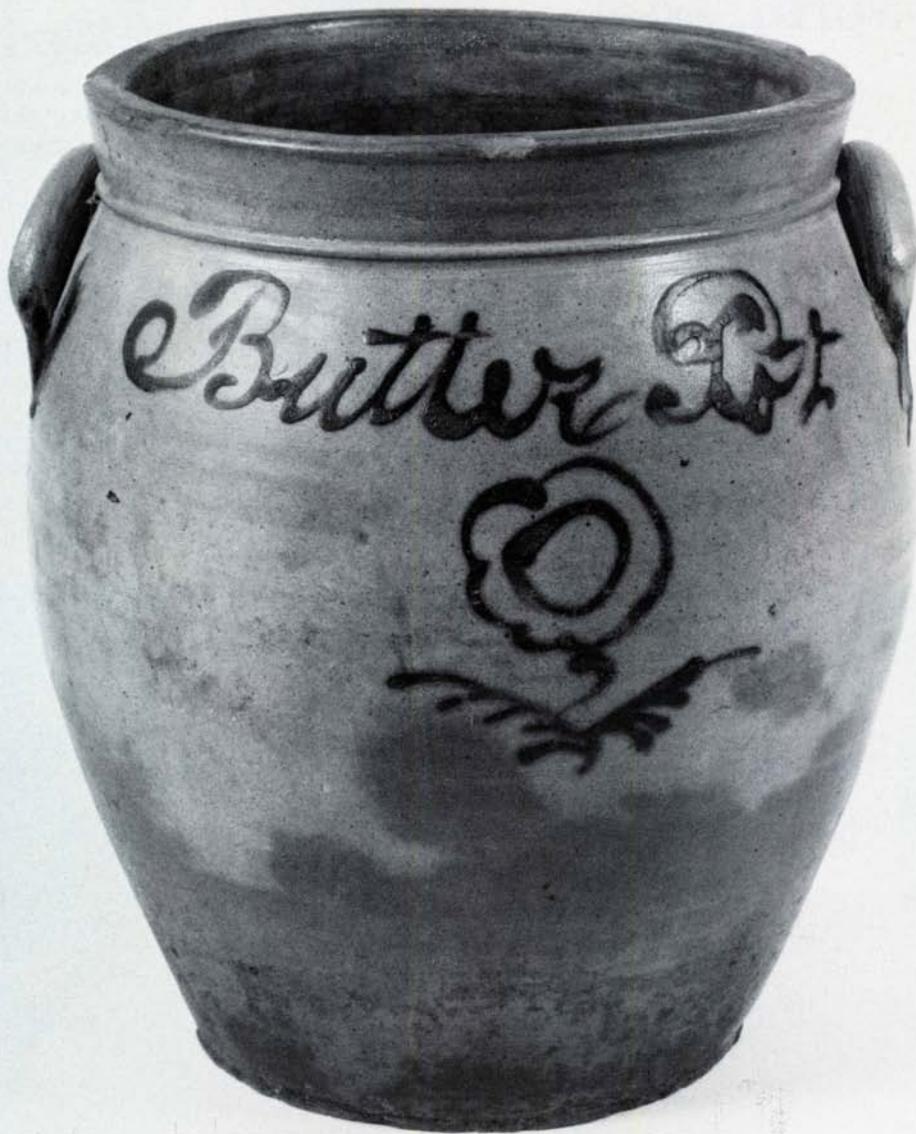
continuously impressed design made by rolling a “coggle” wheel around the pot.

This exhibition presents exemplary works from the heritage of the American studio potter—objects which offer stylistic influences and values that are just beginning to be felt. We will undoubtedly see a continuing expansion of such influences in current work, and an increasing respect among museums for historic works by the stoneware potter.

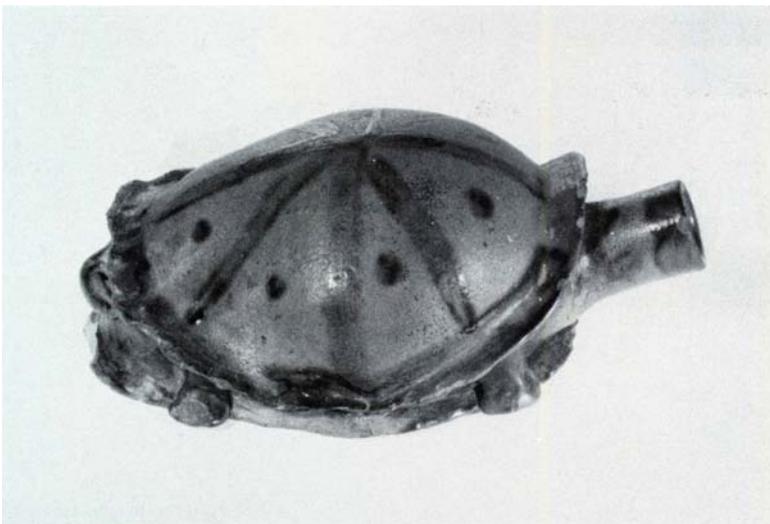
Left *Salt-glazed stoneware jug, approximately 11 inches in height, with wood stopper and a single incised, cobalt-filled flower, probably of Manhattan manufacture, first half of the 19th century.*

Below *Germanic style pitcher, approximately 13 inches in height, with reeded neck, incised and manganese-filled floral decoration, attributed to an anonymous New York potter, early 19th century.*





Above Slip-trailed pot (for storing butter), 12 1/2 inches in height, made by Howe and Clark, Athens, New York, 1805-1813.



Left Salt-glazed stoneware flask in the form of a turtle, approximately 9 inches in length, cobalt blue decoration, made in the first half of the 19th century.

Ruth Duckworth Exhibition

Right *Ruth Duckworth in her studio, assembling "Clouds Over Lake Michigan" a 240-square-foot ceramic mural commissioned by the Dresdner Bank, Chicago.*

Below *Cast and handbuilt glazed porcelain form, 5 1/2 inches in height, 1979.*

Forty-one clay works spanning the past seventeen years were shown by Ruth Duckworth in an exhibition (with fiber artist Claire Zeisler) at Moore College of Art, Philadelphia, through November 17. According to gallery director Helen Drutt, "This is the first time the two have shown together. Both artists have been innovators—defining and refining their disciplines.

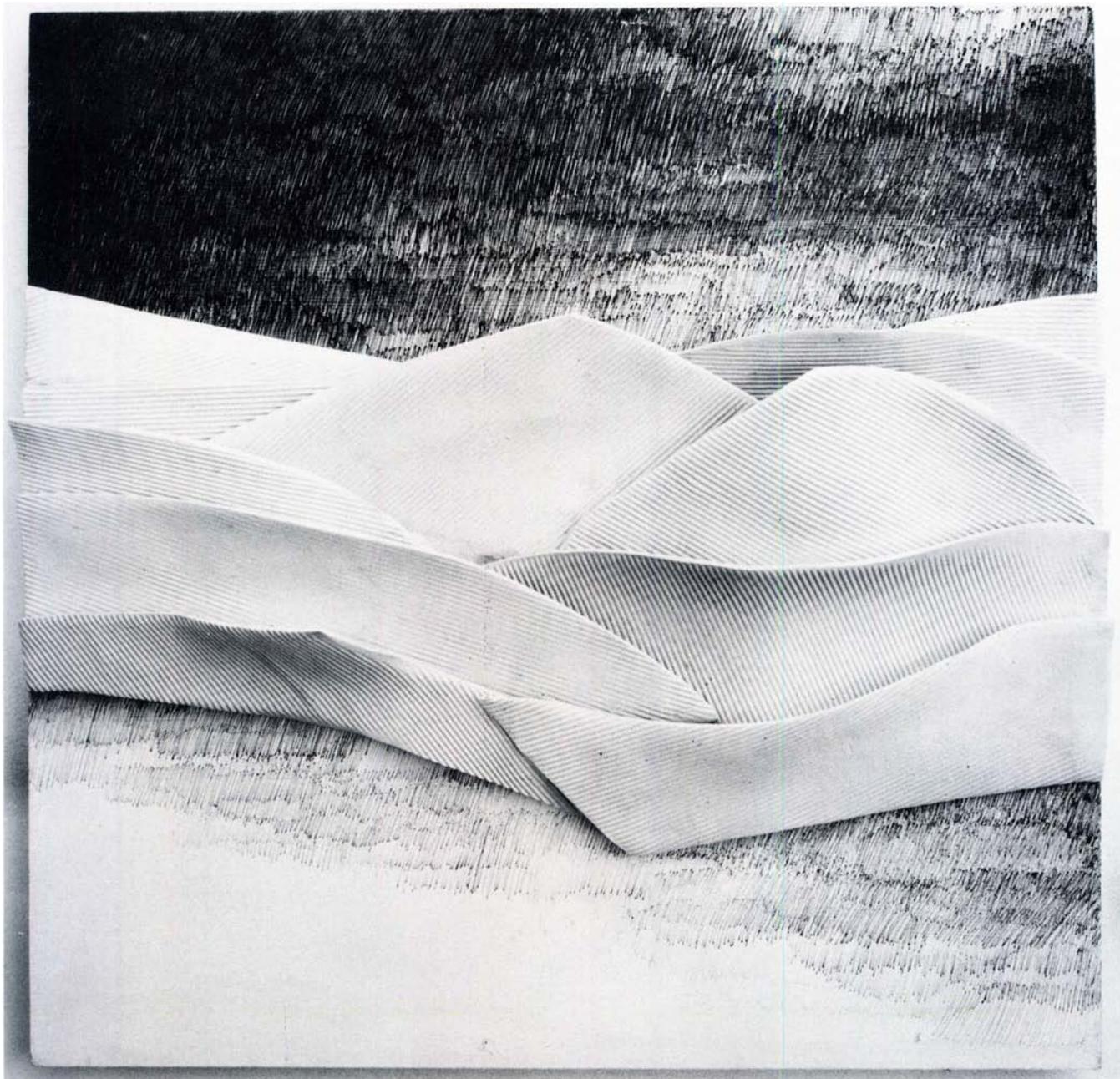
"The stylistic range in Ruth's work is enormous—small, seductive, sensuous porcelains with secretive passages that are intimate; functional stoneware pieces; large murals which reveal her searches into nature."

In his catalog essay, Michael McTwigan commented, "Play and instinct, Ruth Duckworth believes, are the keys to creativity. As a teenager in Hitler's Germany before the war, she admits wanting to be creative to prove she was not destructive. Leaving Germany in 1936, she began her twenty-eight-year residence in Britain, and studied painting, drawing and sculpture. Sculpting for nearly twenty years in terra cotta, wood, metal and stone, she turned



Photos: courtesy of the artist and Moore College of Art





Above Porcelain wall relief on a panel with graphite drawing, 24 inches square, 1978.

Above, right Handbuilt bowl of inlaid colored porcelain, 6 inches in height, 1979.

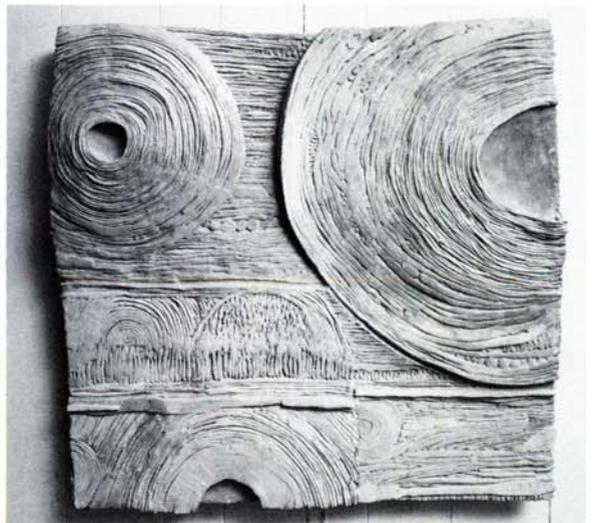
Right Handbuilt mural, 90 square feet, 1978, at the Hodag Chemical Company, Illinois.

Far right Coil built wall relief, 25 inches square, glazed stoneware, 1972, by Ruth Duckworth.

seriously to the study of ceramics in 1956. Her ceramics of this period both typify and deny the pottery style of her contemporaries. In stoneware, the earthy textures and matt or ash glazes reflected the “handmade” look of the period, but her asymmetrical, swelling forms were quite out of the ordinary. Yet Duckworth gained much from the potter’s formal vocabulary. For it may well be, as Herbert Read remarked, that pottery is the most abstract of art forms. It certainly allowed Duckworth to transform her life-force principle from abstracted fertility figures to pure abstraction. By turning to clay, Duckworth left repre-

sentation behind to move into the symbolic realm of analogy. Clay gave new direction to Duckworth’s formal investigations; by its very nature, clay may have lent newfound spontaneity to her work as well.

“Looking back over more than forty years of work, we see in Ruth Duckworth’s art tremendous variety in form, texture, material and scale. Even more surprising, she manages to create both the mammoth and the tiny, the coarse and the fine, simultaneously—leaving us, the viewer, mystified as to what, how, when? Perhaps this is as it should be.”

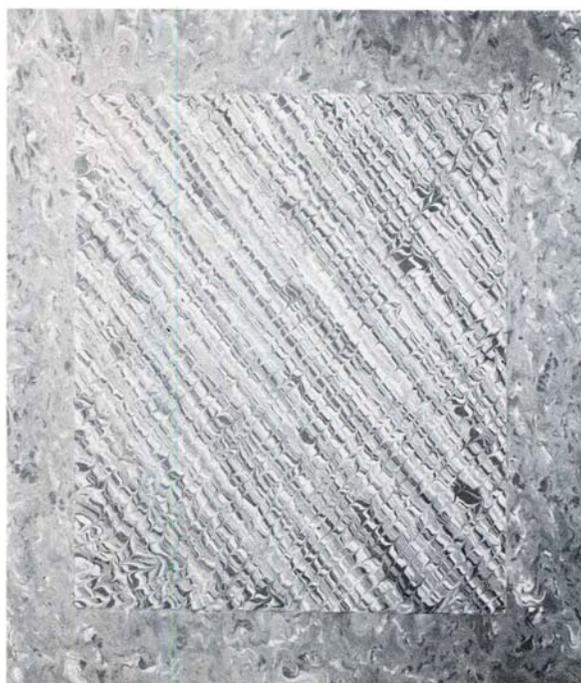


Pieces of Eight

"PIECES OF EIGHT: Major Sculptural Works from Arts/Industry '79," on view through December at the John Michael Kohler Arts Center, Sheboygan, Wisconsin, displayed objects by Jan Axel, New York City; Clayton Bailey, Porta Costa, California; Coille Hooven, Berkeley; Karen Massaro, Mazomanie, Wisconsin; Michael Peed, Bozeman, Montana; Terry Rosenberg, New York City; Robert Sedestrom, New Paltz, New York; and John Toki, Richmond, California—participants in a three-month residency at the pottery and enamel shops of the Kohler Company, Kohler, Wisconsin.

The program was the seventh in a series organized by the arts center, which places artists in workshops and residencies in area industries.

Portions of the show are scheduled to travel to the University of Michigan, Ann Arbor, where they will be on display during the NCECA conference in early March.



Photos: Bayens Photo Company





Far left, above *Glaze painting on slip-cast vitreous china, 22 inches in height, fired and unfired glazes, by Karen Massaro, Mazomanie, Wisconsin.*

Far left *"Number 4920 Altered," approximately 88 inches square, vitreous china forms, stained and slip cast from an altered urinal mold; altered setters as floor tiles; iron rods and miscellaneous hardware; by Jan Axel, New York City.*

Above *Exhibition installation of Terry Rosenberg's 45-foot-long mural, "Setters"*

Left *Detail of "Setters," each tile approximately 20 inches square, slip-cast vitreous china, incised and glazed in a manner reminiscent of mishima, then glazed with a clear recipe overall, by Terry Rosenberg, New York City.*

Firing Shige Morioka's Kiln

by PAUL IAN CHALEFF

THROUGHOUT JAPAN, this land where the old order and new realities are in such conflict, where clay is abundant and ceramic tradition so treasured, one finds young craftsmen struggling with technique, philosophy and quality in each day's work. Pottery is alive in Japan, thriving and lucrative for many reasons. The Japanese have a great sophistication concerning pottery and a great interest in it. An insulated culture where pottery has enjoyed high status for thousands of years, the wealth of materials, diverse styles, existing kiln sites, historical significance, collections and literature, combined with the pervading popularity of the tea ceremony and its utensils, have provided the Japanese potter with a tradition, importance and future which is unique in the modern world of crafts.

Shige Morioka's pottery is located in Amano, a small farming village in the mountains of Wakayama Prefecture, a few hours south of Osaka. He is one of many young Japanese potters who entered the field out of choice rather than family tradition. He has studied hard through travel, books and studio practice, slowly building and

incorporating a philosophy into his work, a profound respect for the history of pottery combined with an attempt to affect its future.

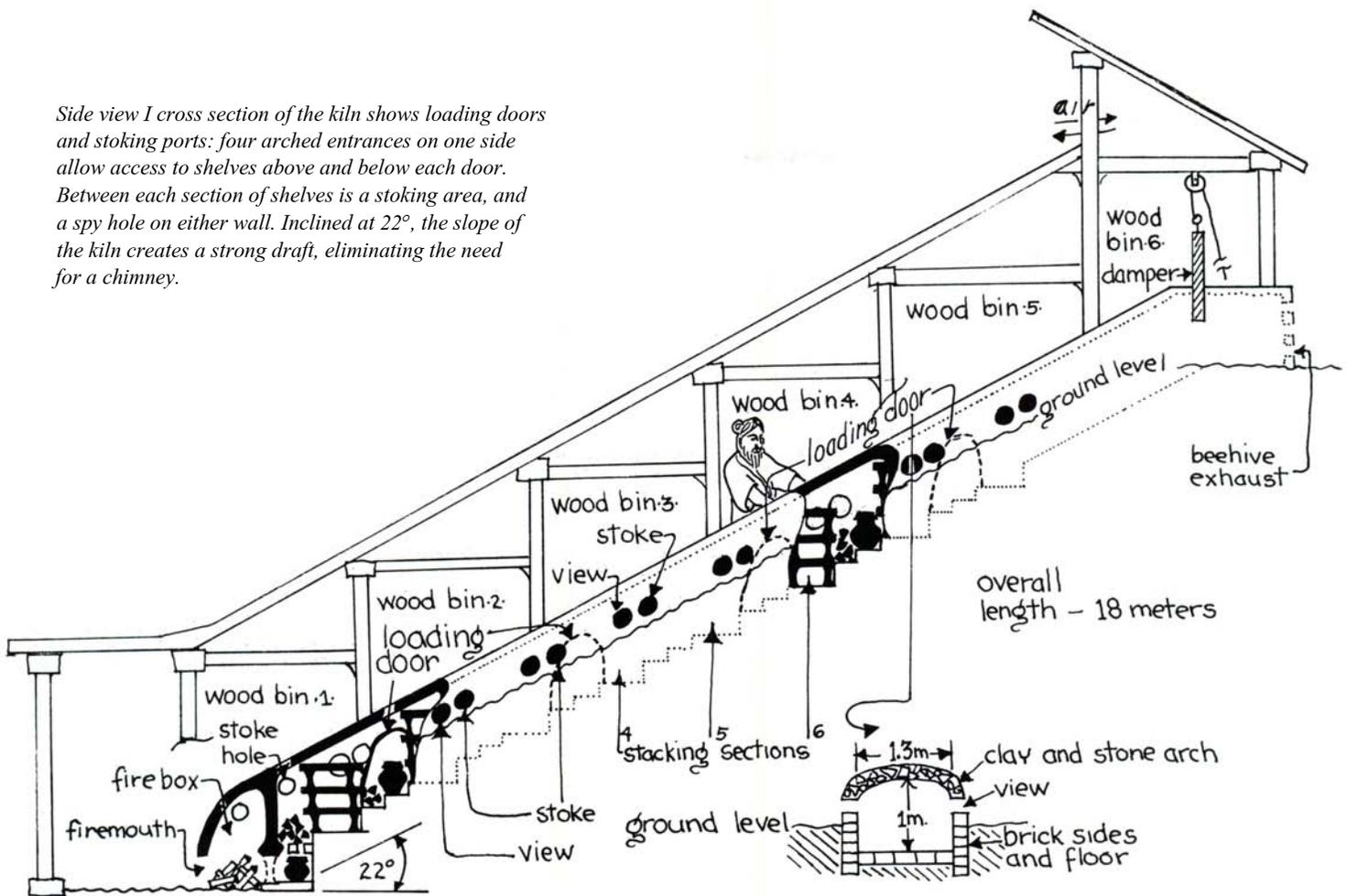
I came to Japan after ten years as an American potter, five of which were spent lecturing at the City College of New York. This was the fourth time I had participated in the firing of this kiln in four months, and my seventh firing of any wood-burning kiln in Japan. The kiln style is *anagama*—a single-chambered, tunnel-shaped kiln 60 feet in length, 5 feet in width and 3-1/3 feet in height. Sloped twenty-two degrees, the natural incline of the hill, it is built of brick walls and floor, with a clay and stone arch. The walls are buttressed with large stones, clay, old brick and tile.

The *anagama* is one of the oldest kiln styles; its predecessor was a bank kiln where stoking took place through the firemouth only, causing ash deposits to fall on the ware in the kiln and, as kilns increased in size, often uneven temperature distribution. The tunnel-shape offers a chance to stoke along the entire length of a large kiln,

The author, stoking the anagama.



Side view / cross section of the kiln shows loading doors and stoking ports: four arched entrances on one side allow access to shelves above and below each door. Between each section of shelves is a stoking area, and a spy hole on either wall. Inclined at 22°, the slope of the kiln creates a strong draft, eliminating the need for a chimney.



thereby enabling the potter to more accurately and economically regulate his temperature and atmosphere. The successor to this kiln is the split-bamboo style *noborigama* which is tunnel-shaped with walls intersecting to form chambers; and eventually the many and various styles of the proper *noborigama* (climbing-arched, chambered kiln), some of which reach huge proportions.

The design of a kiln and the style of firing are of course determined by the type of ware being produced. The clay, temperature, glaze or non-glaze, oxidation or reduction, fuel availability, market for the ware, financing and technical expertise in construction and materials are the basic considerations when planning a kiln. The low-profile arch and numerous stoking ports along the sides of this *anagama* are particularly well suited for Shige's style of pottery, his materials and budget. His work may be described as *yakishime*, or unglazed ware. The term unglazed does not quite fit, however, as concentrations of natural ash deposits form a glaze on the ware, and glaze is also caused by charcoal coming into contact with the clay and by the seashells which we place over the ware when stacking. The natural charcoal glazing effect is called *yohen* and is highly valued, as the colors and textures produced are subtle and warm. In many *yakishime* firings throughout Japan *yohen* is achieved, sometimes by actually putting charcoal into the hot kiln. This technique is called *sangiri* and is used on much of the modern Bizen pottery.

In Shige's case, as a poor novice, the financing of the kiln was luckily not as serious a problem as one might

expect in America, for good clay is cheap in Japan and a fine kiln can be built with *kama tsuchi* (kiln clay). The brick for the walls and the floor came from an old iron furnace and the clay for the arch from Shigaraki, a major ceramic center east of Kyoto. The ten-ton truckload of *kama tsuchi* cost only about one hundred dollars, and of that sixty dollars was for truck rental. Once the kiln shed was built and the slope prepared, the walls of the kiln were built. The floor, designed in steps determined by the size of the shelves and length of the flame, was then arranged. Between each section of shelves is a stoking area, and a spy hole on either wall for watching the color, cones and ash buildup, and taking draw tests. There are four arched entrances on one side of the kiln, enabling us to load a shelf section below each entrance and another above. The last fifteen feet of the kiln is empty to promote a good draft. The arch was built by placing a small plywood form over the walls, pounding stone and old brick into the *kama tsuchi* over the form, and working up the slope from the firemouth by sliding the form along until the whole arch was completed—this took only two days. The rear of the kiln was fitted with a damper, and as the draft is strong, there is no need for a chimney. The firemouth was built entirely of brick and has a small shelf inside on which we can stack some ware. The kiln shed was designed with ample wood storage space, and enough wood for four firings is kept on hand at all times.

Wood collection and preparation are the most expensive and time-consuming of our operations. We cut, haul and split all of our own wood, which accounts for about

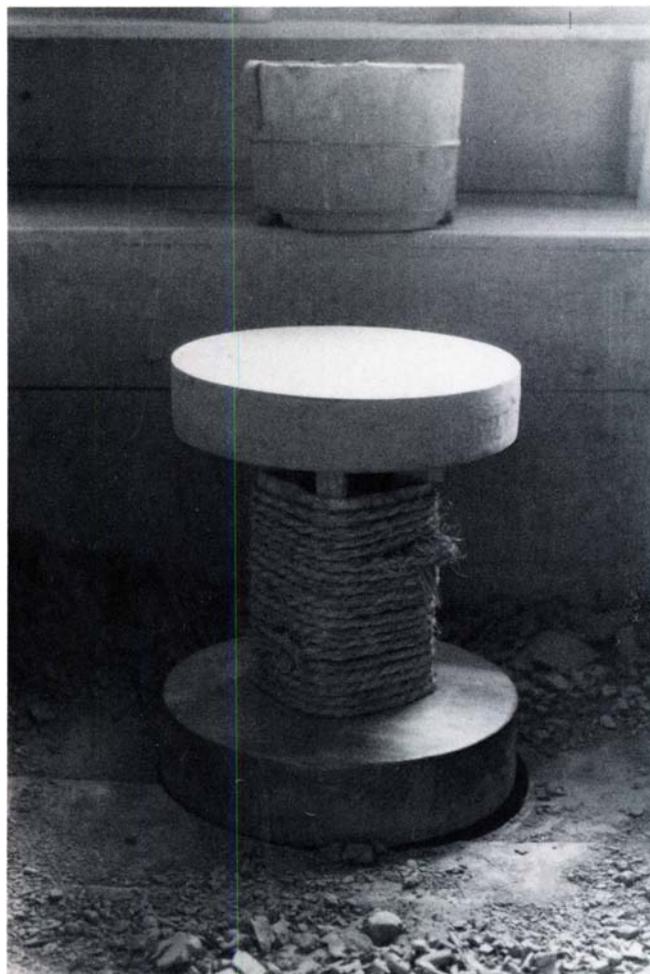


Tea bowls are formed, with a "hera" or throwing stick; the left hand supports the outside.

fifty percent of our labor; clay preparation is about five percent, throwing thirty percent, and kiln preparation, repair and firing about fifteen percent. We try to use as much Japanese red pine as possible as the mineral content of its ash (SiO_2 -34.39, Al_2O_3 -9.71, Fe_2O_3 -3.41, CaO -39.73, MgO -4.45, K_2O -8.98, Na_2O -3.77, MnO_2 -2.74, P_2O_5 -2.78) is most compatible with Shige's style and clay, and its oil content promotes a good rate of burning. After years of weighing and mixing chemicals on my studio scale in New York, I welcome the use of ash as a more natural and refreshing glaze material.

Due to the high cost of Japanese red pine we must supplement it with American and Siberian pine as well as many of the cheaper woods from New Zealand, the Philippines and other Asian countries. We try to stay away from cedar, as it burns so fast and hot and leaves little ash. For yakishime the firing is long and hard and a good ash buildup is important. A quick rise in temperature or an oxidizing atmosphere will cause the ash to become glossy, an effect we try to avoid. In the long firing, its many stages of reduction and ash buildup—along with seashell and charcoal glazes—will produce soft, warm variations of color and texture on the ware.

Shige throws on the Kyushu-style *rokuro* (kickwheel), which is very light in comparison with the German-style kickwheel that is used in America and Europe, and consequently one must kick as he throws. As the ware is thrown in a clockwise direction, the left leg pushes the wheel during centering and the right leg is generally used



The lightweight Kyushu-style "rokuro" requires continual kicking during throwing.

to pull at the wheel during throwing, forcing the potter to sit straight with his elbows open and free from his body while he literally bounces on the pliable board that serves as his seat. This balanced position of straight back and spread elbows accounts for the wonderful vitality and freedom that can be achieved in ware produced on the *rokuro*. From personal experience it is not an easy technique to master, especially when one is used to the heavy right-footed kickwheel or to an electric wheel. I believe that the *rokuro* is healthier, eventually more comfortable and essentially easier for production throwing. I have seen many potters throw hundreds of bowls a day on this wheel—without strain and without electricity. As the ware is unglazed, and balance of prime importance, it is purposely thrown thick and may seem heavy by Western standards. By Japanese standards, however, this lends another dimension of strength to the already strong and freely thrown ware. The other clay-forming techniques employed by Shige are *tatara* (sliced slab plates) and *tataki*—the coil and pounding method used to make large pots.

We used three different clay bodies for this firing. As the firemouth reaches Cone 11 or 12, we placed here a very rough, high-temperature clay from Shigaraki. The first two of the eight sections of the kiln proper were stacked with clay from Amano mixed with some higher-temperature clay. We hoped to realize Cone 10 to 11 in these sections. For the remaining six sections we experimented with a clay purchased from a local tile company.

These sections were to be fired to Cones 8, 6, 6, 5 and 4 respectively. As there has been no tradition of yakishime since the Sue potters lived in this area in about the fifth century, all of Shige's work with local materials has to be done through educated guesses supported by trial and error. For Shige each firing is viewed as a learning experience and each one represents an uphill battle to produce quality, economically feasible yakishime, integrated with an honest approach to his environment and materials.

The stacking—once the kiln is readied—takes about two days. As the ware is unglazed, we can stack one object inside another, taking care to leave enough surface area exposed to catch sufficient ash. To prevent forms from sticking to each other or to the shelves, we use *momi* (rice husks) between them. This husk is very high in silica and will form an ash (*momibie*) that keeps the pieces separate while also causing some nice effects on the clay body. The rice paddies surround us here in Japan and the husk is abundant and free. There are many potters who use rice straw ash (*warable*) for purposeful color effect on their pottery, as in the *hidasuki* ware of Bizen, with its red straw markings laced around the ware.

Our method of stacking also produces color variations on the pottery. A circle formed by the underside of a cup resting on a plate will be a different color from the surrounding area where much ash or seashell or charcoal has formed a glaze on that plate. Some pieces are stacked on their sides with *hamma*, a round pad of very high temperature clay which has been dipped in rice husk ash and

placed on, under and between the pieces. The *hamma* will leave a round mark on the object and the rice husk ash will cause the edge of that mark to turn a soft red. After a shelf is stacked we spread seashells over and between the ware; these prevent the ash from landing on the spot where they sit as well as forming a shiny seashell-shaped glaze of their own. Often the lime shells actually leave a fossil-like imprint in the clay. Pots stacked in the firemouth receive the highest temperature and quantity of ash; they are placed on their sides with their mouths open to the direct flames. Two or three *hamma* support each object and although they are thicker pieces of simpler forms, the survival rate is still small. The ones that make it, however, are generally the more spectacular.

After we bricked up the doors and cleaned up around the kiln, we went down to the firemouth to begin the firing with a cup of *sake*, some sweets and a "good luck" to the potter. The crew for this firing were Joy, Shige's American apprentice; Soren, a potter from Norway who came down from Kyoto to study and help with this firing; Shige; and myself. We arranged into six-hour shifts for the next five days. For the *aburi* (warm-up), which took two to three days, the four of us easily handled the kiln. *Aburi* is a quiet and peaceful time; a small fire burning near the firemouth drying out the kiln and the ware, our anticipations and hopes soothed by the quiet fire, the sunrises and sunsets. As the draft increased and we saw the black carbon burning off, we knew that the firemouth was reaching approximately 1100°F, so we bricked it up



Above Unglazed ware is stacked with seashells between the forms, rice husks on the shelves prevent sticking, and lids are separated from pots with coils of high-temperature clay—all stacking methods which leave imprints or color variations on the fired pottery, in addition to ash deposits.

Right Wood collection and preparation are the most expensive and time-consuming of the operations at Shige Morioka's pottery. Wood is cut, split and then wire banded into 60-pound bundles. Enough wood for four firings is kept on hand at all times.



part way and started to feed greater amounts of wood into the kiln at shorter intervals. It was now about the third day of aburi and it would only take a few more hours to reach high temperature in the firemouth. As the cones of the first section started to bend we began stoking there. We began the next section when its cones started over, and so forth up the kiln.

In a noborigama one would stoke a chamber until temperature is reached, stop and move on to the next chamber. For firing yakishime in the anagama, ash buildup is important; therefore, we had to continue filling the early sections, building charcoal and maintaining temperature for a long time, while raising temperature in the latter sections—a costly method of firing in terms of wood and labor. To raise temperature we stoked that section with a moderate amount of wood at short intervals watching for the *higa odoru* (dancing flame)—indicative of reduction—to die down before restoking. A great amount of wood in the stoking area chokes the flow of air, thereby causing a drop in temperature along with a heavy reduction. We maintained heat in the lower sections of the kiln (after having reached temperature there) by stuffing those stoking areas full with each stoking. This repeated building of ash on the pottery is similar to building color when oil painting. One coating of ash will not give the feeling of depth that the many coatings and firing variations will.

During the fourth and fifth days, as we were stoking up and down the length of the kiln, we got some help from other potters who came to study and trade labor out of common interest. With about a day left we realized that the temperature in the firemouth and the first section was difficult to keep down, and as they had already received a good ash deposit, we closed off these sections

and worked down from the eighth to the second, then the eighth to the third and so on, until we had reached sufficient temperature and ash buildup in all of the sections. We completely sealed off the kiln, closing the ports with clay, and pouring water over the arch, causing slip to fill in all of the cracks. It is important to Shige to maintain a reduction atmosphere; therefore, we tried to seal the kiln as well as possible.

We had fired for five days, cooled the kiln for a day and a half, and started unloading from the firemouth up. It took more than a day to unstack, sort out and clean the better ware for sale. With each firing about fifty percent of the kiln load is broken up and discarded so that the quality remains consistently high. When I first came to Amano and saw Shige destroy forty percent of a particularly good kiln load, I was amazed, confused and a bit angered. “But it’s usable,” I said, along with every other excuse to not destroy the ware. Now, with deference to the high standards that these young idealistic potters demand of themselves, I am more comfortable with the concept of saving only the very best ware. After this firing we destroyed about seventy-five percent due mostly to the failure of the new clay body to live up to our expectations. Of this Shige will allow only about half the ware that was saved to be sold—not a very good percentage. We had experimented and learned and a more successful firing is something towards which to work.

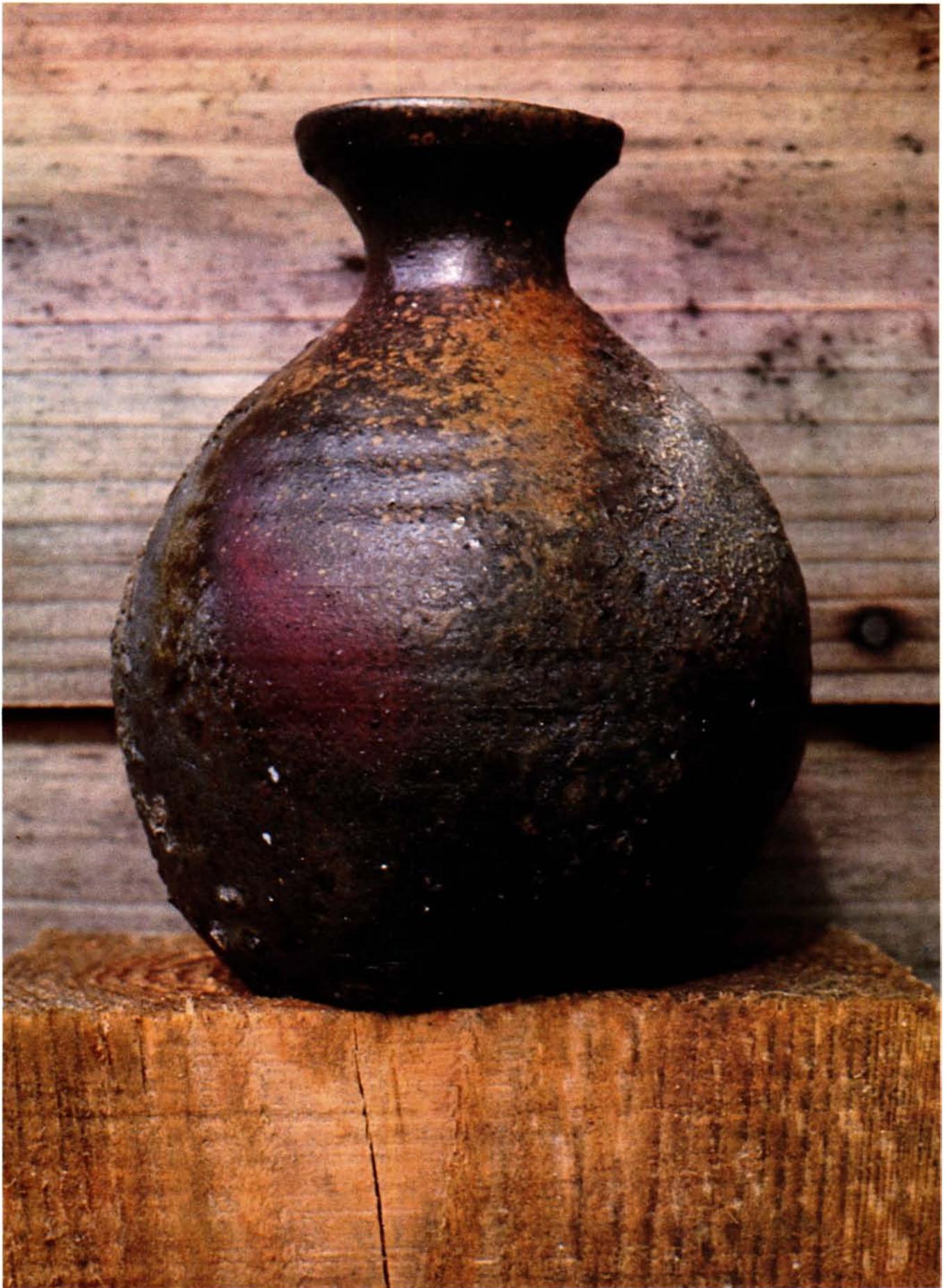
Although none of us were happy about the great quantity of loss in this firing, neither were we particularly devastated. We know that to learn we must study and work hard. To idolize each piece or to tally up the time put in is only counterproductive. As Shige has said many times about being a potter—“It’s not special, my work isn’t special. It’s just being a potter, it’s just my work.”



Above Bowl, 13 inches in diameter, shows the effect of firing an object inside another. There is a combination of ash deposit and seashell glaze on both the bowl and the sake cup.



Right Bottle, 7 inches in height; and faceted cylindrical flower vase, approximately 9 inches in height, by Shige Morioka.



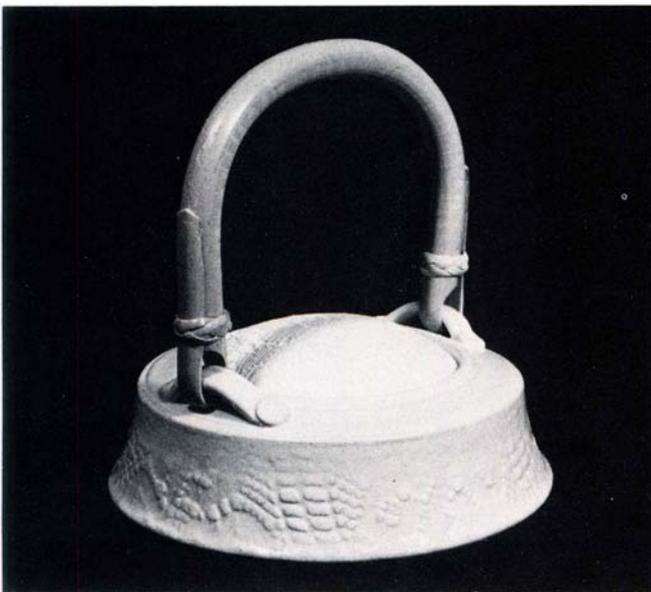
Sake bottle, approximately 7 inches in height, with deposited ash and seashell glaze.

Pincushions

CERAMIC PINCUSHIONS by Kent and Claudia Cave Sumner were exhibited at the Bush Barn Art Center, Salem, Oregon, in October. Stuffed with fabric designed to complement individual forms, the thrown objects ranged from 1/2 to 12 inches in diameter, and often were completed with ceramic or bamboo handles.

Commented Kent, "Possibilities [are] unlimited with pincushion designs; because of their function, we can use almost any design process. Unlike our tableware, pincushions do not have to be ovenproof, dishwasher safe or chip resistant. We have used stoneware, porcelain and earthenware; employed colored clays, china paint, lusters and ceramic decals; fired in reduction and oxidation atmospheres."

Four of their glazes are listed to the right:



Photos: Mark LaMoreaux and Jamey Stillings

Pincushion, 5 inches in diameter, earthenware with impressed lace pattern, stuffed lace fabric insert.

Opposite page

Above Stoneware pincushion, approximately 6 inches in diameter, stuffed lace fabric insert.

Below Stoneware pincushion, 5 inches in diameter, by Kent and Claudia Cave Sumner. The fabric inserts are constructed by stuffing two "pillows,"³³ then sewing them together. The larger serves as an anchor at the base of the form, the smaller fits just inside the rim of the pot for a pucker-free fit.

Shaner's Gold Glaze (Cone 10, reduction)

Bone Ash	2.8%
Talc	3.8
Whiting	20.1
Custer Feldspar	49.7
Kaolin	23.6
	100.0%
Add: Yellow Iron Oxide	3.8%
Rutile	3.8%

Mamo Glaze (Cone 10, reduction)

Dolomite	20.0%
Whiting	5.0
Custer Feldspar	50.0
Edgar Plastic Kaolin.....	25.0
	100.0%
Add: Opax	0.6%
Red Iron Oxide.....	1.5%
Rutile (dark)	1.0%

With the above additions, Mamo is a honey-colored glaze.

Earthenware Glaze (Cone 4)

Colemanite	50.0%
Flint.....	32.5
Kaolin	17.5
	100.0%

This is a semi-transparent, shiny earthenware glaze.

A clear glaze for porcelain that gives a hint of blue in reduction is:

K-1 Transparent Glaze (Cone 10, oxidation or reduction)

Whiting	20%
Custer Feldspar.....	35
Kaolin	15
Flint	30
	100%

According to Kent, the most plastic porcelain they have ever used is John Reeve's body (see "A Porcelain Workshop: Warren MacKenzie, John Reeve," in the April '78 CM) :

John's Porcelain Body (Cone 9-11)

Custer Feldspar	34.38%
Grolleg Kaolin	40.04
Flint.....	25.58
	100.00%

Add: Bentonite..... 4.82%

Kent and Claudia Cave Sumner are currently enrolled in the graduate ceramics program at the University of Idaho, Moscow.



Chuck Wissinger: Prairie Landscapes



Photos: Rolland Eouten

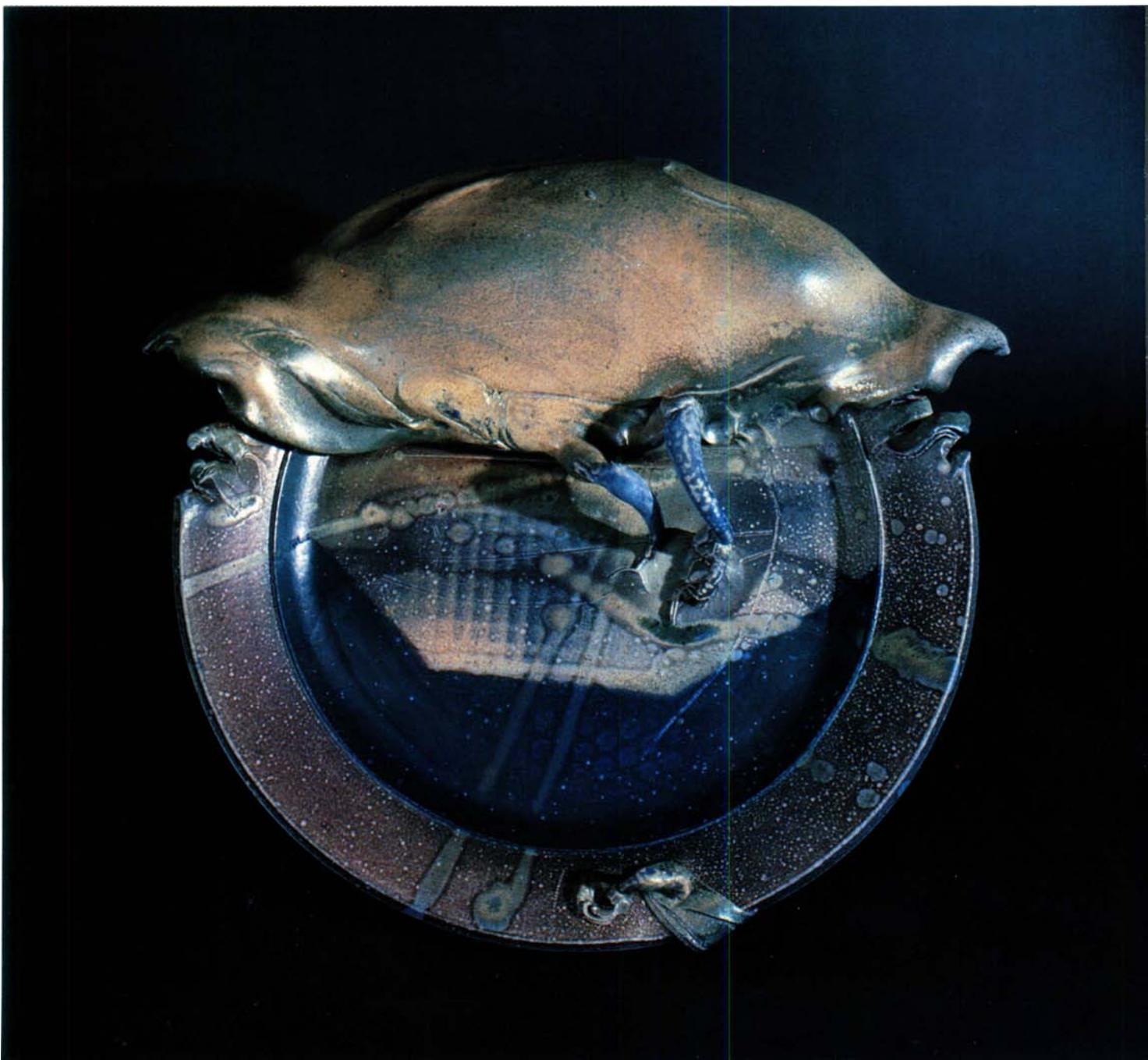
Left *Chuck Wissinger*

Below *"Clouds and Prairie,"* salt-glazed, 25 inches in diameter.

Opposite page *"Night Sky,"* press-molded dome form with handbuilt and pulled additions, 18 inches in diameter.

IN A RECENT SOLO EXHIBITION at Southern Alberta Art Gallery, Lethbridge, ceramist Chuck Wissinger presented functional and sculptural salt-glazed forms as interpretations of the prairie/foothills region of Alberta. The artist, who grew up in the mountains of Pennsylvania, moved to Canada in the mid-seventies to teach ceramics at Red Deer College, Alberta. Interested in what he calls "spiritual qualities of the landscape," Chuck draws his images from the northern lights, midsummer heat lightning, winter ice fog, hoarfrost patterns, sculptural volumes of clouds contrasted against blue sky—sometimes aided by an aerial perspective from occasions of flying over the province.

Objects in the exhibition were based on variations of clay domes and pillow-like forms on rectilinear bases. To make the hemispheres, $\frac{3}{4}$ -inch-thick slabs were thinned by throwing clay laterally across a working surface, then



draped and altered in a 20-inch-wide concave plaster mold. After sealing interior joints, the mold and dome were inverted onto a slab placed across a 26-inch-diameter plywood bat. The mold was removed, the bat centered on the wheel, and the dome attached to the slab base. Thrown necks, handles and other clay parts were added at this time; trimming completed the forms.

Slab-constructed objects with octagonal-sided pedestal bases were assembled with the aid of a plywood support box held together with inner tube bands. After the clay hardened sufficiently, the plywood was removed and the slab joints sealed and cleaned. Then pillow-like forms of newspaper-stuffed slabs were attached and padded into shape.

Slips were brushed and sprayed on the bisqued forms with tape and paper friskets masking designated areas. The work was fired to Cone 9 in an oxidizing atmosphere;

at this time paper towel packets of water-soaked salt were introduced—three to each side of the kiln—at five- to ten-minute intervals, for a total of twenty to twenty-two pounds of salt in a kiln of approximately forty cubic feet. Between saltings, wood and other combustible materials were tossed into the gas-fired kiln. After burner shut down, the damper and secondary air ports remained open for an extended period to promote rapid cooling for brighter, cleaner glaze and body colors.

Commenting on his feelings about firing, Chuck said he chose to work with salt-fired clay “to capture the spirit of the land. Salt firing is imbued with a primal nature, similar to the essence I am attempting to develop; I feel a stronger empathy with the salted pieces. A sense of ritual, a rhythm is present with the smoke and fire from the kiln, with the process being governed more by intuition, by gut feeling. I find the whole thing exhilarating.”



Clay as Slate

by LYNN EDER

IT IS COMMON KNOWLEDGE to ceramists that clay was originally rock which was broken down by the stresses of temperature change and erosion from water over millions of years. This perpetual geological cycle which produces clay (consisting of particles finer than sand or silt), starts deep in the crust of the earth. Rocks are brought to the surface by volcanic action and by the folding and faulting processes which build mountain chains. At the earth's surface these rocks undergo the weathering which eventually carries the eroded products to sedimentary basins.

Variations in the source of supply, water currents, wave action and other factors permit layers of mineral particles with slightly differing compositions to accumulate as beds on the ocean floor. As these mud deposits become thicker, the clay particles, joined by the remains of plants and animals, are squeezed and compressed. This process, known as lithification (rock forming), occurs slowly but progressively with increasing temperature and pressure to produce deposits as thick as 2½ miles. Water is expelled, and these sedimentary, clayey muds are transformed into shales—solid yet soft rock.

Many or most of the original clay particles are plate-shaped, tending to lie with their flat surfaces parallel to the bedding or layering in the shale. As a result, shale tends to break along planes as small, flat chips.

If the shale is buried deep enough, the heat generated by the resulting pressure—and by chemical recombination of the silica, alumina, feldspar and water—produces slate composed primarily of clay particles consisting of the chemical abundances of silica (55-67%), alumina (11-23%), potash (1.76-5.27%), soda (0.50-3.97%), magnesia (0.88-4.57%), lime (0.33-5.20%), and also ferric and ferrous oxides (0.52-9%).

Tectonic forces, caused by movements in the earth's crust, may push the slate strata from horizontal to nearly vertical. This platelike orientation produces very hard and dense slate. It is easily quarried and split into thin sheets for many architectural uses.

I began exploring sculptural approaches to shale and slate while in graduate school and, because of my background as a potter, I first fired shale to Cone 04 oxidation. The iron content transformed the pieces into many-hued,

warm-toned surfaces. Black slate, fired to this temperature, turns red, orange, ochre and umber. It gets somewhat brittle, but can still be assembled into sculptural forms by drilling or adhering.

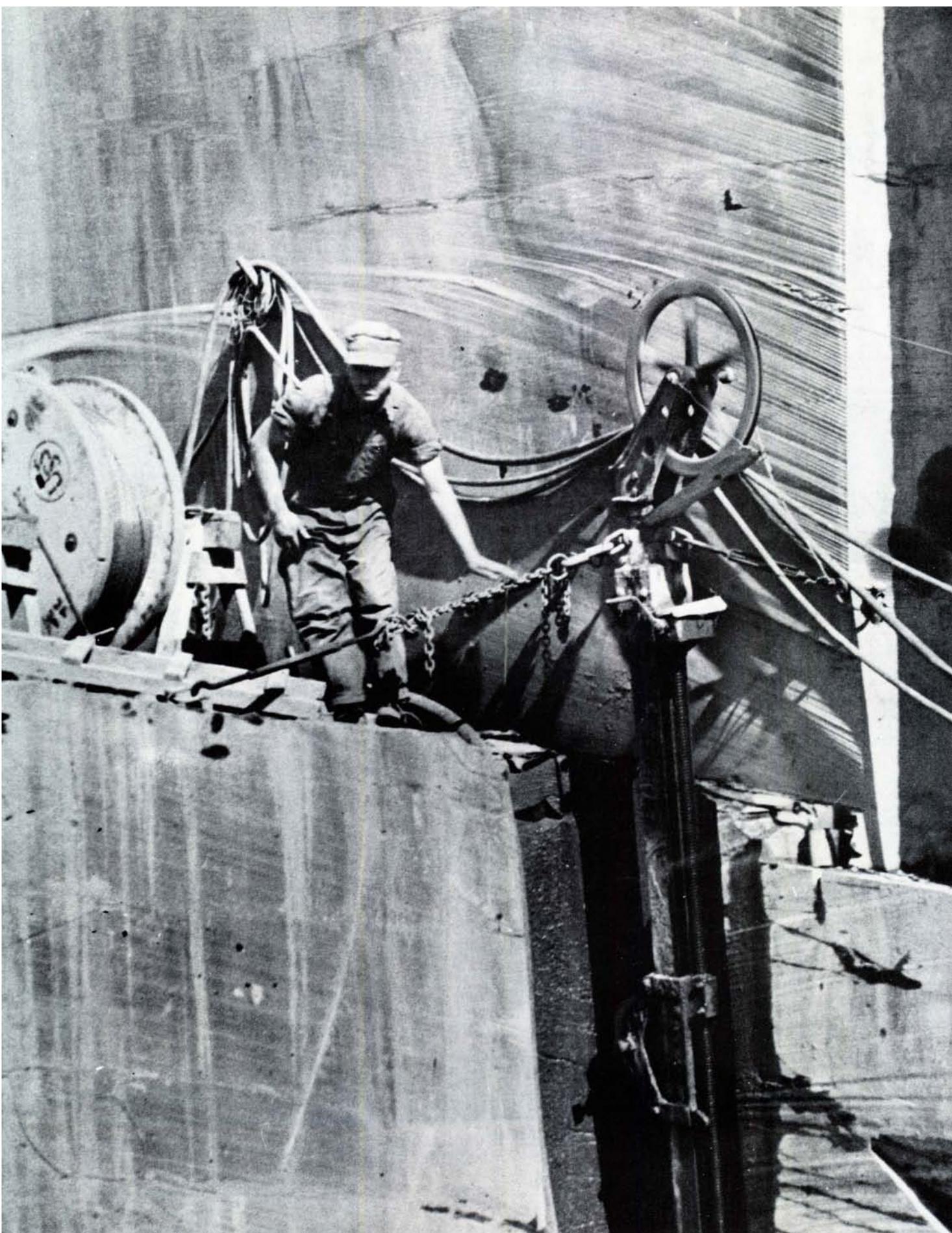
I leave slate surfaces primarily untouched because they are in themselves sensual and rich after firing. I do, however, develop surface patterns by stacking and placement during firing.

U-bolts, rods, wood, glass and Plexiglas are employed in joining the pieces to emphasize the stratified, sedimentary origins of this clay material. I have made many wheel-thrown pots, so it seemed natural to construct slate pots, assembled on a banding wheel.

About the author Lynn Eder is currently assistant curator, University Gallery of Fine Art, at the Ohio State University, Columbus. She is a recent graduate of that institution, receiving an M.F.A. degree in ceramic art, and plans a career in college teaching.



An electron-scanning microscopic photograph shows the structure of slate, approximately 0.007 inches in width.



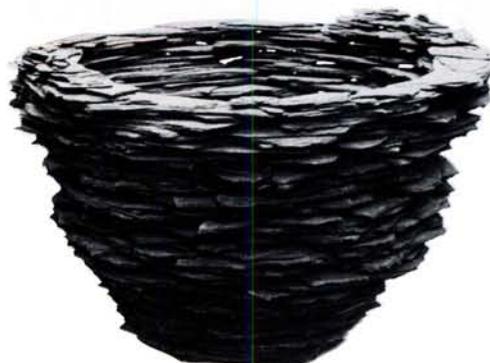
Monumental sections of slate are cut from the rock face with a wire saw at Doney Slate Quarry, Pen Argyl, Pennsylvania.



Top Bowl, 14 inches in diameter, fired slate cemented with adobe.

Above Untitled sculptural form, 16 inches in height, of fired roofing slate, glass and carriage bolts.

Right Bowl form, 20 inches in height, assembled with glued sections of slate, by the author.



Wood Moldings as Production Tools

by DAVID HENDLEY

AFTER UNSUCCESSFULLY TRYING several materials, I discovered that architectural wood moldings, available at lumberyards, are excellent surfaces for forming clay. The wood is slightly absorbent, which keeps clay from sticking to it, and intricate designs are already cut in the moldings, ready for use alone or in combination with other patterns.

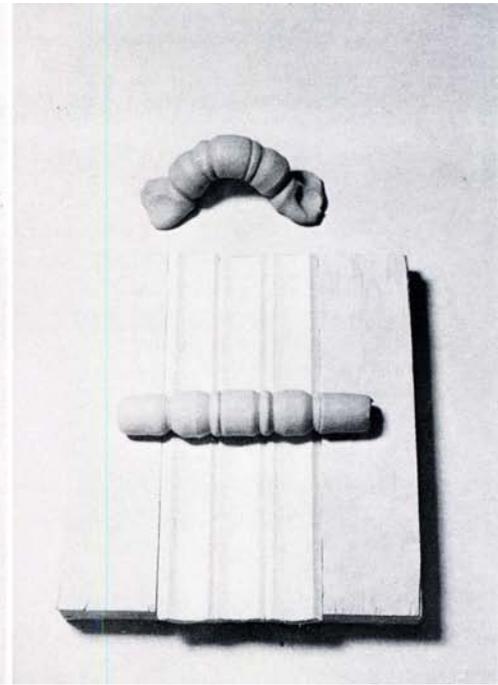
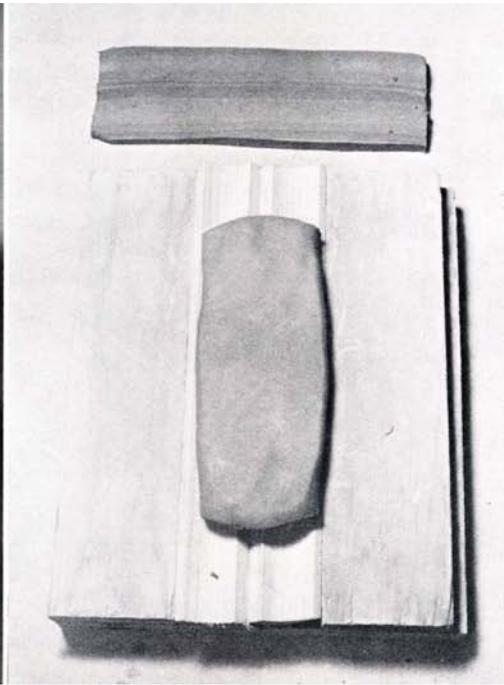
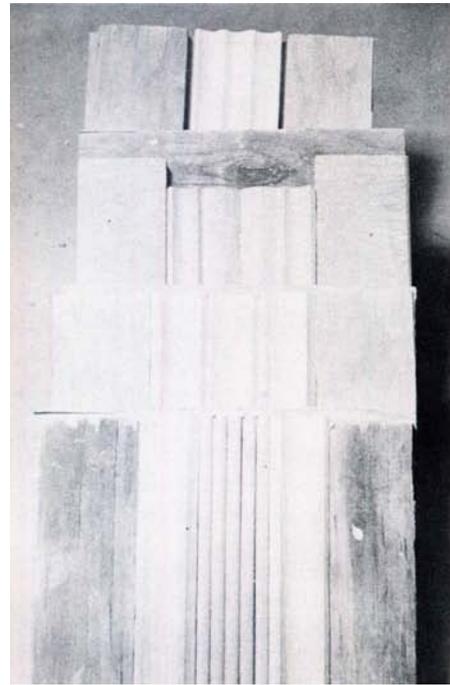
The moldings are inexpensive and, because they are made of soft wood, can be cut or sanded for variations. Coils can be rolled lengthwise over the moldings, or slabs pressed onto them to imprint the designs.

For the best patterns, moldings can be used in combination. After testing, successful combinations are glued together to make molding blocks. Pieces of plain wood on each side of the moldings will raise the sides of the working surface to approximately that of the moldings. The best choice for these sideboards is ½-inch-thick plywood about 2 inches in width and equal in length to the moldings. The molding sections and sideboards are mounted on a block of wood so the unit may be easily moved and readily available. Sometimes it is necessary to lightly sand the edges of moldings so they can be securely fastened with carpenter's wood glue to one another or the base. Because molding is sold in 2-foot increments, 8-inch lengths are suitable for most molding blocks. For wider or larger blocks, 12-inch sections are more appropriate.

Slabs of clay can be pressed onto a molding block to make strap handles which resemble extruded handles, since the design runs longitudinally. This technique can

Stoneware casserole, 12 inches in diameter, thrown, with extruded handles, rolled on wood moldings, by the author.





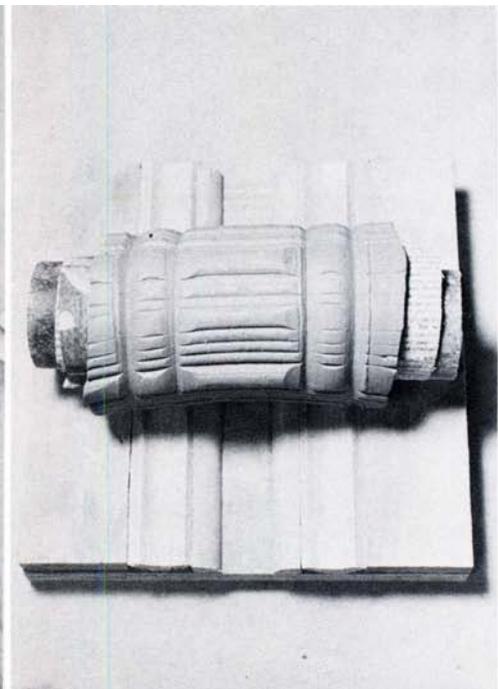
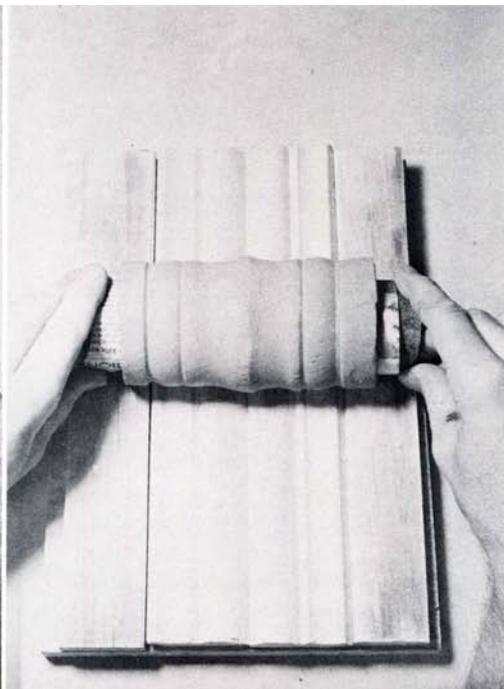
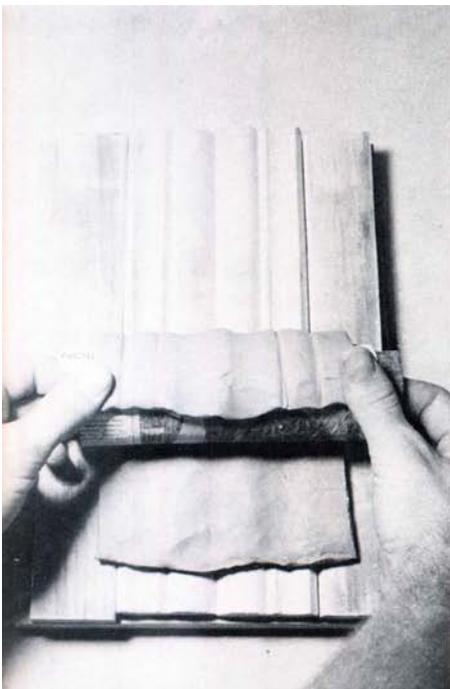
1. A selection of molding blocks, each consisting of two or more sections of decorative wood molding and two pieces of 1/2-inch-thick plywood, mounted on a plywood base offer possibilities for studio production.

2. Strap handles may be produced by pressing a small

slab of clay on a molding block.

3. Coils rolled on a molding block make decorative side or lid handles.

4. An extruded coil may be rolled on a molding block



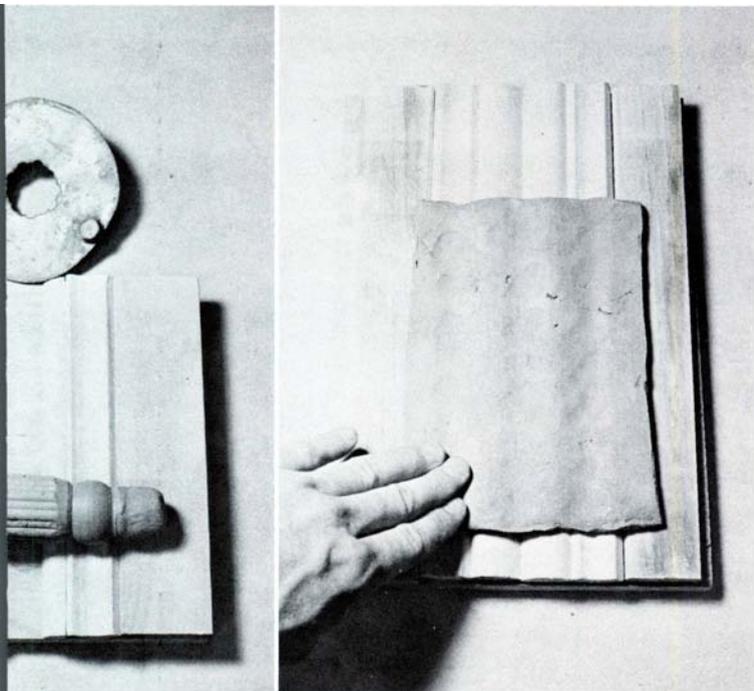
6. The textured slab is then rolled around a newspaper-covered pipe or dowel.

7. After rolling the slab until its ends meet, the seam is rolled to tightly bond it. When leather hard, a top

and bottom may be added to the cylinder.

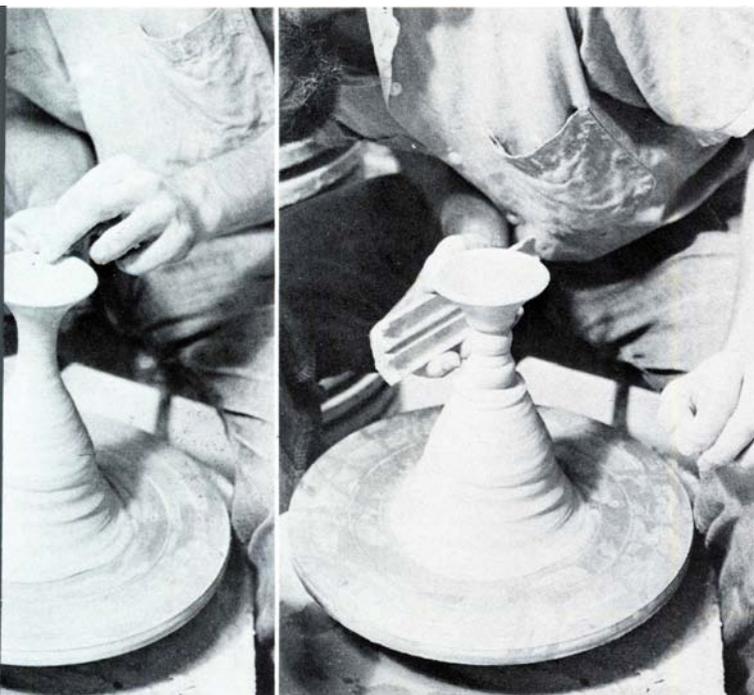
8. An extruded tube may be similarly rolled.

9. Wood moldings may also be used singly as throwing



to produce a more complex handle. The die that formed the extrusion is also shown.

5. Using the rolling technique, a small salt shaker or pot may be constructed by first pressing a slab of clay onto the molding block.



templates, impressing their patterns against forms such as the goblet stem, shown.

10. The tip of the molding is held against the turning stem while being water lubricated.

also be used to create textured slabs for incorporation into handbuilt pots.

Coils of clay can be rolled on a molding block to produce handles that are both functional and decorative. Reflecting the character of the forming material, these rolled handles resemble lathe-turned wood. If a hole is put lengthwise through a rolled coil, it can be used as a handle on a wire bail, much like a turned wood handle. These handles may also be bent into half-circle shapes and used as side strap handles or as lid handles on casseroles. At first, a little practice rolling coils on the molding blocks will be required to produce shapes that are crisp and clear.

An interesting variation on this procedure involves an extruder die that works in combination with a molding block. The die produces a coil with fluted striations, and the accompanying molding block is designed with an area of deep recess, so when the extruded coil is rolled onto it, part of the coil will not be altered. The result is a more intricate handle with lines running lengthwise as well as around its circumference.

Entire pots can also be made with the rolling technique. First a slab of clay is pressed onto a molding block. The clay is then rolled around a short section of dowel or pipe that has been wrapped with newspaper to prevent the clay from sticking. The resulting tube of clay is lightly rolled over the molding block to weld the seam. The dowel is removed and the piece is set aside to dry. When it is close to leather hard, the dowel is reinserted and the tube is rerolled to give it greater clarity and detail. A top and bottom can then be added to the hollow rolled form to make a small pot. Objects made this way bear a strong resemblance to turned wood shapes.

An extruder die for hollow forms can also be used in combination with a molding block to produce pots with both horizontal and vertical striations and designs. The extrusion should be basically round with walls at least 5/16-inch thick. The die should be designed so a dowel or pipe wrapped with paper will fit snugly inside the extruded tube. (For instructions on making a die for hollow extrusions, see "Making a Bumper Jack Extruder," in the September 1976 CM.) After a tube is extruded, it is allowed to firm up, then the dowel or pipe is inserted and the extrusion is rolled on the molding block. When leather hard, the edges of the tube may be trimmed, a bottom added and the top finished.

Wood moldings may also be used as templates while throwing on the potter's wheel by holding them like a rib against a turning pot. This technique works quite well on goblet stems and for decorative lines on larger pots.

As a studio potter, using wood moldings has given me a valuable new tool. The procedure for making rolled and fluted handles permits simple, quick production and the finished handles have a unique look indicative of the process. Most potters should find the techniques well worth the relatively short time required to make and use the blocks.

About the author David Liendley received his graduate ceramics degree in 1977 from Texas Woman's University, Denton. Thereafter he has been a full-time production potter in Dallas.

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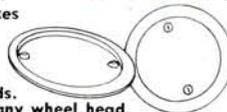


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ITINERARY

Continued, from Page 25

can Crafts"; at the Baltimore Convention Center, Pratt Street.

WORKSHOPS

California, San Jose April 11-12 A session with ceramist Don Reitz of the University of Wisconsin at Madison, includes slides and demonstrations. Sponsored by San Jose State University Potters' Guild. Fee: \$8. Write: Dave Landau, 871 Rose Avenue, Pleasanton, Calif. 94566, or call (408) 277-2574.

California, Victorville February 7-8 A workshop with Rudy Autio of the University of Montana at Missoula. Fee: \$10. Contact: Gene Kleinsmith, Ceramics, Victor Valley College, Drawer 00, Victorville 92392, or call: (714) 245-4271, ext. 292.

D.C., Washington February 8-9 "The Use of Color in Enamels" for advanced students, with William Harper. Fee: \$42 for American Craft Council members, \$50 nonmembers.

March 1 "Aspects of Clay" with Rudolph Staffel, includes a slide demonstration. Fee: \$21 for American Craft Council members, \$28 nonmembers.

March 15-16 "Clay: A Synthesis," an intensive workshop with John Glick. Fee: \$48 for American Craft Council members, \$58 nonmembers.

March 29-30 "Beyond Utility," a two-day lecture/demonstration with Warren MacKenzie. Fee: \$42 for American Craft Council members, \$50 nonmembers. For all events write: Greenwood Gallery, 1025 Connecticut Ave. N.W., Suite 905, Washington, D.C. 20036, or call: (202) 833-2910.

Georgia, Atlanta February 16-17 A two-day workshop with Penland, North Carolina ceramist Cynthia Bringle. Contact: Rick Berman, Callanwolde Art Center, 980 Briarcliff Road Northeast, Atlanta 30306, or call: (404) 872-5338.

Georgia, Mount Berry February 7-8 A pottery workshop with Ken Ferguson. Contact: W. Rufus Massey, Jr., Krannert Center, Berry College, Mount Berry 30149, or call: (404) 232-5374.

Kentucky, Anchorage April 10-11 A workshop in clay processes with Mike Cindric of the University of North Carolina. Write: David Keator, Louisville School of Art, 100 Park Road, Anchorage 40223, or call: (502) 245-8836.

Kentucky, Louisville February 21 A workshop with Ceramics Monthly managing editor William Hunt; at the University of Louisville, Ceramics Department. Fee: \$15. Admission at the door or for information write: Tom Marsh, Fine Arts Department, University of Louisville, Louisville 40208.

Missouri, St. Louis March 14-16 A workshop in slab, assembled and altered porcelain and stoneware forms with Susanne Stevenson; and a session in glaze composition and decorating, raku, and salt firing with Don Pilcher, at Lindenwood College. Contact: N. Kibens, 471 Maymont, Ballwin, Mo. 63011, or call: (314) 394-2345.

Nebraska, Omaha February 23-24 Sculpt-

tural clay workshop with Tony Hepburn. Fee: \$30.
April 19-20 Session with Betty Woodman. Fee: \$30. For both workshops write: Craftsmen's Guild, 511 South 11th, Omaha 68102, or call: (402) 346-8887.

New York, Albany *February 9* A session in handbuilding with Bruno LaVerdiere, includes slide lecture and discussion. Contact: Jayne Shatz, State University of New York, College of Continuing Education, Draper 107, Ceramics Department, 135 Western Avenue, Albany 12222.

North Dakota, Grand Forks *February 22-24* "Painter, Potter Workshop," a collaborative effort of painters decorating potters' work, with artist/potter Carol Levitov of Rockville, Maryland. Open to potters and painters. Fee: \$10. Accommodations available. Write: Nancy Monsebroten, University of North Dakota, University Craft Center, Box 8136, Grand Forks 58202, or call: (701) 777-4195.

Ohio, Wooster *April 24-26* "Functional Ceramics Workshop" includes sessions with ceramists Ginny and Tom Marsh, Edith Franklin and Byron Temple; photography for the potter with Craig Clark, and marketing by collector Evin Varner. Write: Phyllis Clark, Assistant to the Museum Director, the College of Wooster, Wooster 44691, or call: (216) 264-1234, ext. 388.

Tennessee, Cookeville *February 18-May 9* The Appalachian Center for Crafts is offering the following workshops: *February*

18-22, 25-29, "Production Techniques in Clay" with Lewis Snyder; *March 10-14*, "Production Techniques in Blown Glass" with Fritz Dreisbach; *March 10-21*, "Local Clays—Simple Glazes" with Hal Riegger; *April 3-5*, "The Glass Studio—Business and Lifestyle" with George Thiewes; *April 12-13*, "Hot and Cold Glass Processes" with John Meyer; *April 14-25*, "Photo Screening, Multi-firing and Surface Enrichment in Clay" with Jerry Chappelle; *May 5-9*, "Porcelain Techniques" with Gerry Williams. Write: Appalachian Center for Crafts, Box 5106, Tennessee Technological University, Cookeville 38501, or call: (615) 597-6801.

Vermont, Middlebury *February 21-23* "Throwing on the Wheel for Advanced Studio Potters," a workshop with Karen Karnes. Fee: \$50.
March 21-22 Coil building and wheel-throwing demonstration for professional or advanced students with Bruno LaVerdiere. For both workshops contact: Vermont State Craft Center at Frog Hollow, Middlebury 05753, or call: (802) 388-4871.

Virginia, Williamsburg *February 16-17* Porcelain workshop, includes slide lecture, with Paula Winokur.
March 28-29 Pottery workshop and slide lecture with Val Cushing. For both workshops write: Office of Special Programs, College of William and Mary, 12070 Jefferson Avenue, Newport News, Va. 23606.

Wisconsin, Kenosha *February 9* A session in glazing techniques with Yosuke Haruta, and ceramics construction with Sandra

and Winthrop Byers. No fee. Reservations requested. Call: Carthage College, Art Department (414) 551-8500.

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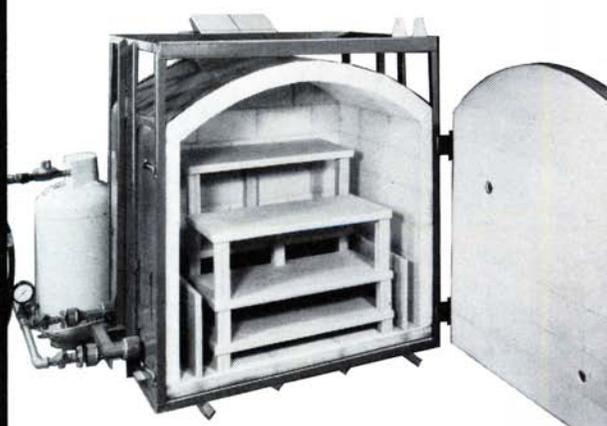
Brazil, Sao Paulo *March 21-30* "The 24th Brazilian Ceramic Meeting," includes a ceramic exhibition. Write: Henrique Isliker Patria, Administrative Manager, Associagao Brasileira de Ceramica, Caixa Postal, 30.327, 01000, Sao Paulo.

Canada, Alberta, Calgary *April 26-27* "Calgary Ceramics Seminar '80," will feature clinics on throwing, glaze technology and a critique; mini-seminars on "Shifting of Patronage," "Aesthetics" and "Marketing/Managing." Resource staff for the workshop includes ceramists John Chalke, Charles Hilton, William Hunt, Tam Irving, Doug Machuk, Sally Michener, Stan Perrott, James Thornsbury and Chuck Wissinger. Contact: Leisure Learning Services, Parkhill Centre, 3630 Second Street, Southwest, Calgary T2S 1T8, or call: (403) 243-0463.

Canada, Ontario, Burlington *through February 17* "Explorations within a Landscape," an exhibition of porcelains by Robin Hopper; at Burlington Cultural Centre, 425 Brock Avenue.

Canada, Ontario, Coburg *February 29-March 23* "Explorations within a Landscape," an exhibition of porcelains by Robin Hopper; at Art Gallery of Coburg, 55 King Street West.

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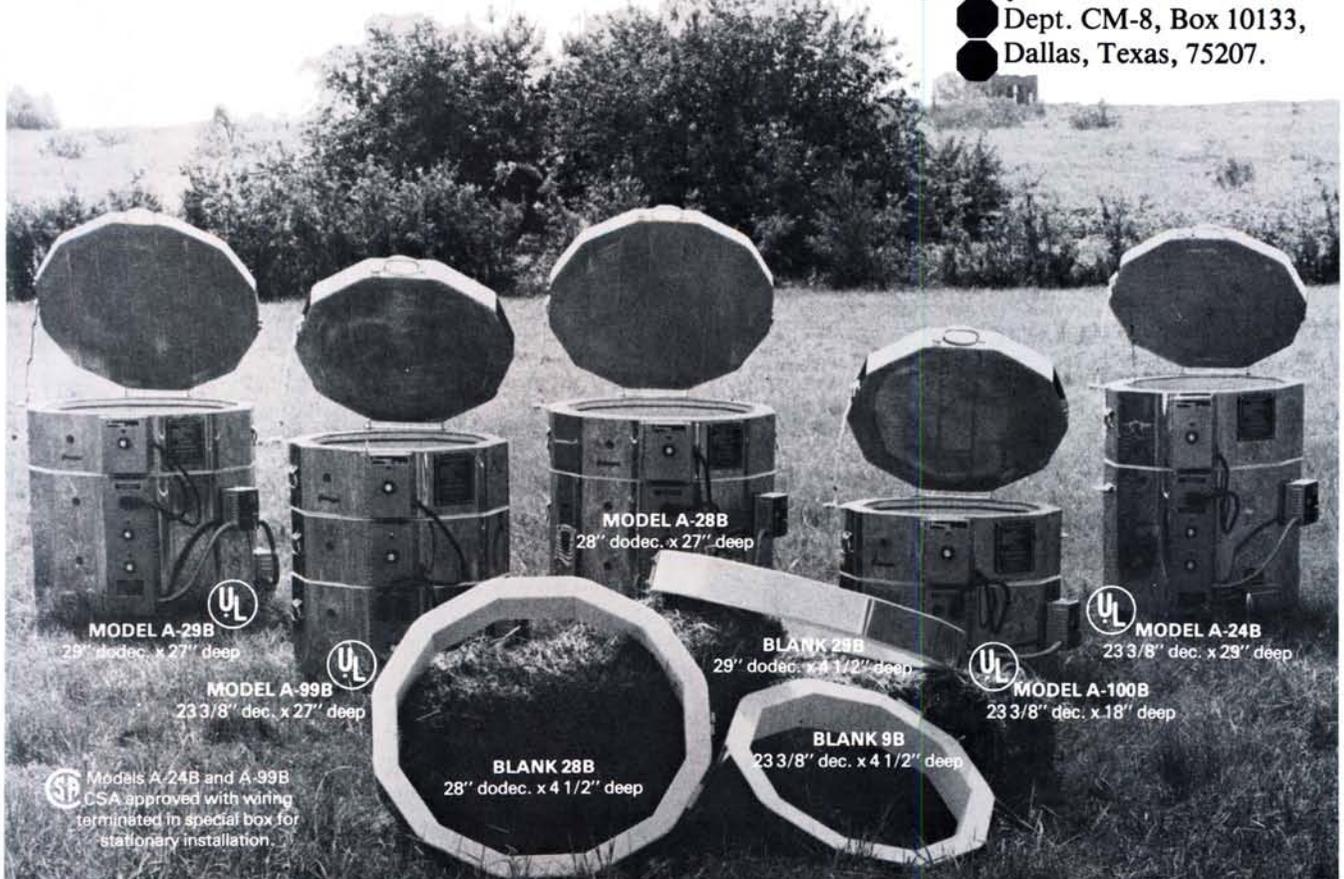
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News & Retrospect

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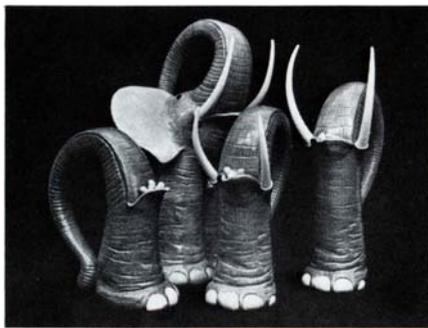
The 1980 *Summer Workshops* listing will be published in the April issue of CERAMICS MONTHLY. Summer schools, colleges and universities, craft institutions and workshops not already contacted are invited to furnish information by February 20 about their programs in ceramics, glass and enameling. Please include the workshop name, location, opening and closing dates of sessions, course descriptions, names of instructors, availability of live-in accommodations and where to write or call for details. Send to: Summer Workshops 1980, CERAMICS MONTHLY, Box 12448, Columbus, Ohio 43212, or phone (614) 488-8236.

NO SUPERMUD

CM's listing in last month's Itinerary column of the "SuperMud" conference (at Penn State University, University Park, Pennsylvania) was in error. No such conference is scheduled for the dates shown, and we apologize for any inconvenience this may have caused our subscribers.

MOUNTAIN HIGH II

Seven Oregon clay artists presented their work in "Mountain High II," a multimedia exhibition at Timberline Lodge on the south slope of Mount Hood in Oregon through November 4. Shown from



Bruce Wild

the exhibition is "Small Herd of Pachyderm Peanut Pitchers," a ceramic construction by Bruce Wild, the largest of which is 30 inches in height.

In discussing the exhibition, director Larry Kirkland stated, "I chose artist/craftsmen from Oregon who were working in the traditionally functional crafts media, but with the widest range of concepts and technique as possible. Committed to fine craftsmanship, the Mountain High II artists and craftsmen are from the same tradition of artisanry as the men and women who constructed and decorated Timberline Lodge 42 years ago as a WPA project." Photo: Cathy Cheney.

CRAFT COOPERATIVES

Clay artists interested in establishing a cooperative to aid in buying materials and marketing their products may obtain information and assistance through the U.S.

Department of Agriculture. The service provides technical data to groups of craft producers to organize operating procedures for cooperatives, including workshops, feasibility studies and, where beneficial, continued consultation on management decisions.

After contacting Gerald E. Ely, Cooperative Development Division, Economics, Statistics, and Cooperative Service, U.S. Department of Agriculture, Washington, D.C. 20250, for information, the typical procedure is to meet with a representative of the service to establish objectives. During the first meeting, the operation of craft cooperatives with which the service has worked is reviewed, the procedures for organizing are described and the group is assisted in evaluating its potential. If a cooperative seems feasible the service may be able to help prepare material to secure a loan or other funding.

NEWS FROM CANADA

Ann Mortimer, studio potter from Newmarket, Ontario, has been elected president of the Canadian Crafts Council for 1980. The CCC, which represents Canada internationally and lobbies on behalf of its craftsmen, includes fifteen associations totaling approximately 30,000 members.

"The crafts are currently enjoying unprecedented popularity in this country," Ann stated at the time of her election, "and I feel it is necessary to increase the understanding of the important role craft organizations are performing as they continue to promote high standards and excellence in the crafts."

Ann has served the Canadian crafts community in various capacities: president of the Canadian Guild of Potters, founding member of Ceramic Masters Canada, national director, vice-president, and chairman of the education committee of the CCC. She taught at Georgian College in Barrie, Ontario (1973-77) and has given ceramic workshops across the country. Her most recent project was as international coordinator of "Ceramics Symposium: 1979" at Syracuse, New York.

Future plans of the Canadian Crafts Council include a study of toxic products used by craftsmen, and the establishment of a Canadian National Endowment Fund for Crafts.

In other news, the Alberta Crafts Council was formed by members of 14 associations representing approximately 2000 craftsmen at a meeting held in November at the University of Alberta, Edmonton. Potters Les Manning and Chuck Wissinger were among those chosen to fill leadership positions in the council.

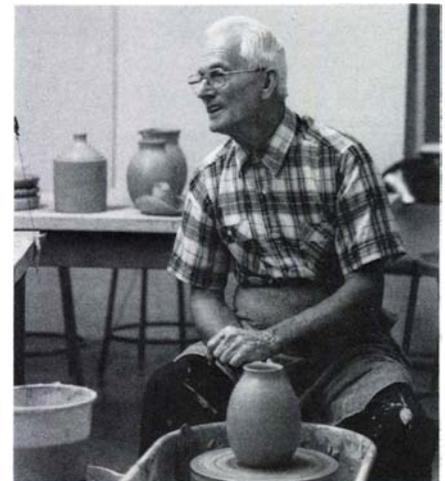
Send news and photos about people, places or events of interest. We will be pleased to consider them for publication in this column. Send items to: News & Retrospect, CERAMICS MONTHLY, P.O. Box 12448, Columbus, Ohio 43212.

A.C.C.'s aim is to disseminate information to craftsmen concerning taxation, laws and regulations on marketing, contracts and competition as well as inquiring into the possibility of liability and disability insurance for members, and the formation of cooperatives. Additionally, they wish to encourage higher standards in design and craft education and to aid in the production of educational materials.

ACC SOUTHEAST CONFERENCE

Approximately 250 registrants attended the recent Southeast Conference of the American Craft Council at the Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee. Keynote speakers were Ted Nierenberg, ACC president; and glass artist Harvey Littleton, Spruce Pine, North Carolina. The three-day program consisted of slide lectures, seminars, panel discussions, and an open demonstration format in enamel, fiber, glass, metal, paper, photography, wood and clay.

W. J. "Bill" Gordy (below), folk potter, author and lecturer from Cartersville, Georgia, gave a demonstration on early American stoneware styles. From a family



"Bill" Gordy

of potters, Bill started making ware when he was ten years old. (See the June 1970 CM.) During a demonstration, he threw a flat plate, then changed it into a tall pitcher form, and gave tips on other techniques which he says are not in the books. A suggestion to cut a pot from the wheel by moving the wire away from the body was recommended by this potter for better control. Bill's commentary ranged from the location of the best clay deposits to tracing early English or German influences according to the methods of throwing, pulling handles, etc. Bill advised potters, "If you are going to make a living, you are just going to have to make what people want. Whenever my shapes quit selling, I'll have to go modern, but I haven't had to yet."

Studio potter Wally Smith, who operates The Potters' Mark, Gatlinburg, empha-

Continued

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NEWS & RETROSPECT

sized business procedures such as getting started, studio layout, marketing and designing for production. Wally advised carrying a repeat line, accepting charge cards, carrying proper insurance, and carefully wrapping a retail pot, creasing the bag and handing it to the customer before accepting money. For a successful studio he recommended potters "be professional and be up front and honest in business arrangements."

On the second day of the conference Julie and Tyrone Larson, potters from Bakersville, North Carolina (see the April



Julie and Tyrone Larson handbuilding at Arrowmont

1971 issue), demonstrated handbuilding techniques with combinations of slab, extruded and thrown forms for production ware or sculpture. Working together, one rolled slabs or used the extruder while the other cut and joined forms. During the demonstration, Tyrone described a method to make slabs without a slab roller by cutting through a block of clay horizontally with a thin, strong wire set into notches at progressively higher levels on two posts. Julie showed how she uses waterproof paper for experimental templates which, if successful, can be made from Plexiglas. She also suggested buffing with silver polish to finish a luster glaze. "Making pots is the smallest part of potting," they stressed, as they discussed aspects of selling and fair booths. While showing slides of their pottery, Julie told the potters to "make your studio comfortable."

Sally Prange, a clay artist from Chapel Hill, North Carolina, demonstrated the edge treatment of wet wheel-thrown vessels and the "very edge" technique of pushing porcelain to its limits. As she threw, she commented, "I've experimented a lot before knowing what I want to repeat." Her demonstration included alternative approaches such as taking the pot

off center, changing the edge by cutting away and/or pinching, or applying clay left from another pot even if of a slightly different body.

Vina Schemer, a studio clay artist from Jacksonville, Florida, demonstrated the process and application of photo silk-screen images on clay.

On the last day of the conference, Jamie Davis, an assistant professor in ceramics at Clemson University, South Carolina, demonstrated his approach to raku clay, glazes and surface treatment including brush work. Jamie recommended adding commercial stains in varying concentrations as colorants to the brushed glazes for flexi-

bility and control. He described raku as a means of personal expression in which "a brush stroke is a visual correlate of mood."

Rick Berman, director of the ceramics department at Callanwolde Art Center, Atlanta, offered tips on basic materials, simplification of instruction in techniques and taking slides. Text: Christine Steiner, photos: Cynthia Brown.

TREASURES FROM CHATSWORTH

An exhibition of more than 250 art objects from Chatsworth, the ancestral home of the Dukes of Devonshire, recently opened a six-museum tour at the Virginia Museum of Fine Arts in Richmond. Entitled "Treasures From Chatsworth: The Devonshire Inheritance," the show was organized by the International Exhibitions Foundation, Washington, D.C., in cooperation with the Duke of Devonshire.

On display from this country house on which construction was begun in Elizabethan times and completed by the architect Talman in the late 17th century, are ceramics, Old Masters paintings and drawings, prints, rare books and furniture.

Among the porcelain pieces are two multitiered pots (each tier with four or more nozzles) which evolved in Holland in

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NEWS & RETROSPECT

the 17th century for the display of cut flowers. Consisting of seven separate tiers,



Multitiered, porcelain vase

the hexagonal vase, shown above, 41 inches in height, is supported by a base with painted lion's paw feet and personifications of the virtues of prudence, faith, fortitude, hope, justice and charity. Few contemporary representations of these pieces have survived; made mainly at Delft, the chief producer of these flower vases was *Adriaen Koeksy* who worked from 1687 to 1701 primarily to the designs of *Daniel Marot*, court architect to William of Orange. Foremost among the patrons of Koeks was the Princess Mary, who became Queen of England as William III's wife following the Glorious Revolution of 1688. Many of the vases she ordered still are to be seen in the palace which William rebuilt and enlarged at Hampton Court, near London, setting a fashion for fanciful Delftware of this kind which lasted until more sober tastes prevailed in the early 18th century.

ILLINOIS CERAMICS

"Awiky," an exhibition of functional pottery by four Illinois craftsmen, will tour colleges and universities in that state through this April. Presented as an educational insight into contemporary functional ware, the exhibition contains works ranging from a stoneware table to crystalline-glazed porcelain. According to *Robert Blue*, the show's title "is an American Indian term meaning 'it is earth.' Awiky was used by

the Blackfoot Tribe in a reverent manner. The way the Indians looked at the earth



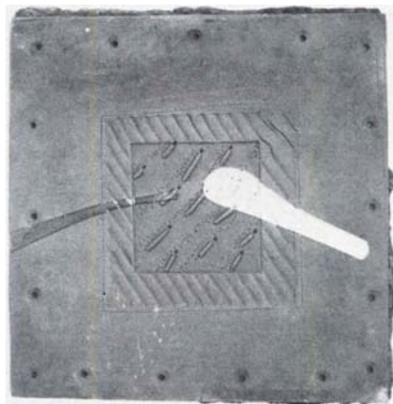
Robert Blue

and the manner in which we view it are similar. We respect the earth and use it for our living and our joy without malice. The pots in this exhibition were made with the first fathers of this land in mind, in the spirit of Awiky."

Shown from the exhibition is a stoneware covered jar, 5 inches in height, with stamped decoration, by *Robert Blue*, Elgin. Other exhibitors include *Reed Bakken*, Freeport; *Don Johns*, Elgin; and *Sam Rosby*, Dekalb.

ILLINOIS INVITATIONAL

Southern Illinois University at Edwardsville recently presented work by Midwest ceramists in "Ten Personal Approaches."



Karl Borgeson

Graduate ceramics students selected the artists, who each were requested to contribute four objects to the invitational.

Shown (above) from the exhibition is a raku wall piece, 12 inches square, with overglaze enamels by *Karl Borgeson*.

Continued

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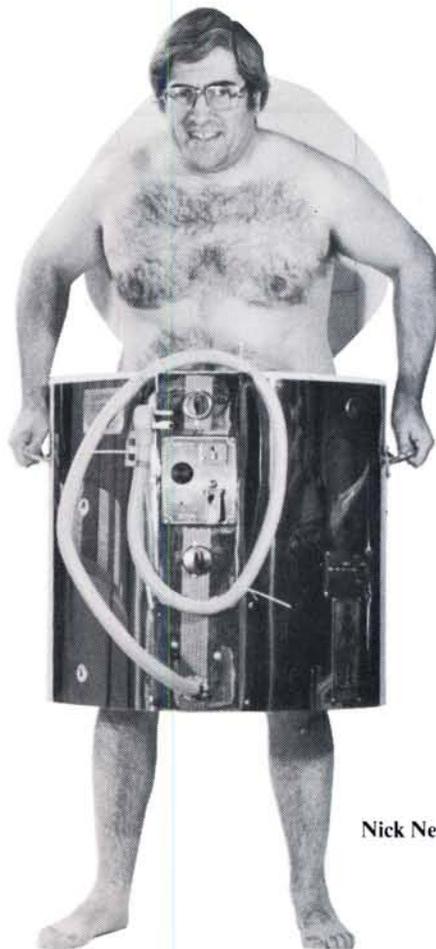
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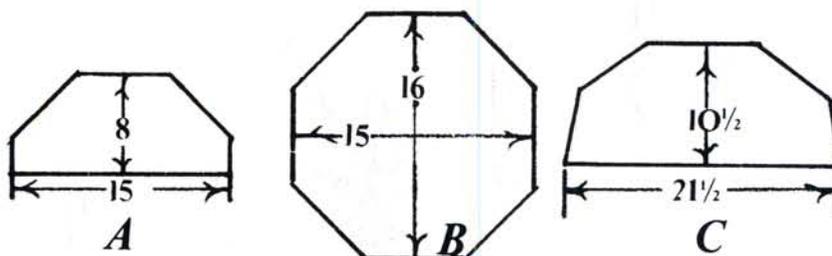
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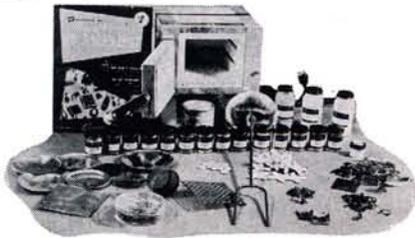
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NEWS & RETROSPECT

Gima's Art Gallery, Honolulu. The forms were handbuilt, paddled, torn, enclosed

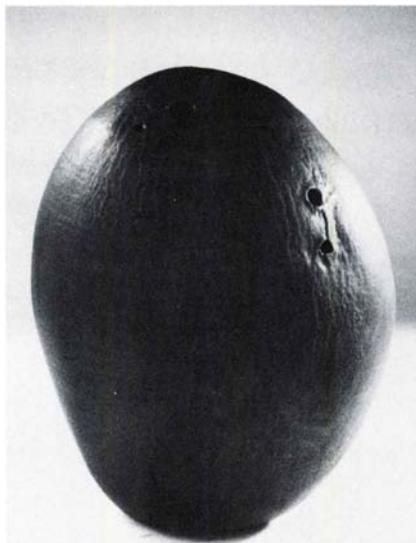


Hokushin raking wall sculpture

and thrown off center; glazes were minimal and applied in a painterly style. This artist responds to raku firing large sculptures by grasping glowing forms with asbestos-gloved hands, moving them into a metal reduction container, and fanning the flames from newspaper and hardwood sawdust with a heavy metal lid.

Hokushin, shown above raking the surface of a slab-constructed wall sculpture, began working with clay at San Jose State University (B.A.) and continued at the University of Hawaii (M.F.A.). Today, his work schedule consists of 70 to 90 hours a week. During the production of a series, Hokushin constructs a dozen pieces or so before he begins to analyze the direction by recording notes and sketches.

His art reflects the terrain of the Hawaiian Islands; an intimacy with nature began while growing up in rural Kauai,

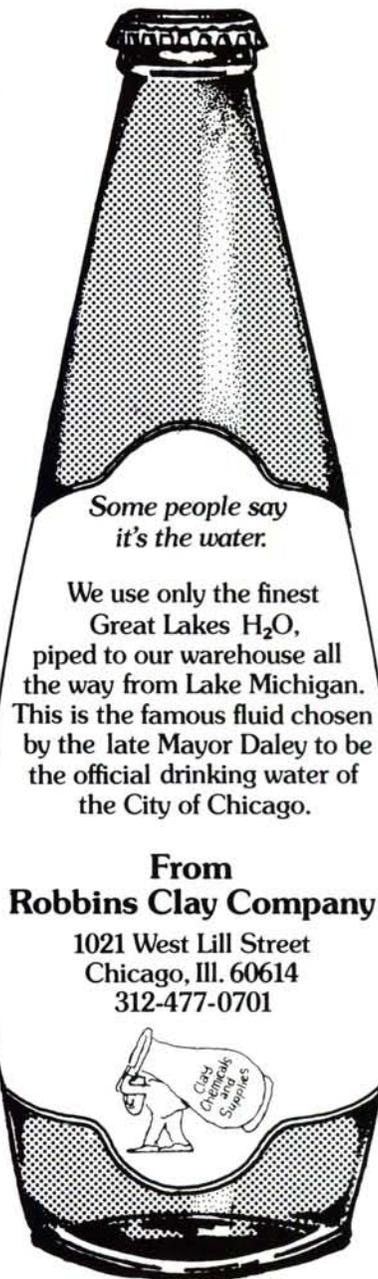


"Spiritual Stone"

the oldest island of the Hawaiian chain, nicknamed "The Garden Isle." Through his clay forms and glaze colors Hokushin aims to capture the visual and emotional

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NEWS & RETROSPECT

essence of the islands: the rugged, red volcanic cinder rocks, the fury of volcanic fire, the serene white and black sand beaches, and the isolated mirror-water grottoes. "Spiritual Stone," page 81, is a thrown and paddled stoneware form 24 inches in height with multiple oxide applications.

Larger works in progress include a group of paddled, stonelike forms with a central vertical piece, reminiscent of a



Hokushin

Zen garden. Shown above, Hokushin turns a clay form before paddling with a board. These commissioned works are produced at the artist's studio in the highlands of the North Shores of Oahu. *Text: Monica Ok Sun Lee, photos: the author, Shuzo Uemoto.*

CRAFTS CONGRESS PLANNED

According to the National Endowment for the Arts, a national congress of crafts administrators and craftspeople will convene in Kansas City sometime before the end of 1981. With the meeting in its initial planning stages, a panel of 21 crafts administrators recently met with representatives from the NEA in Washington, D.C., to define the field, identify and evaluate the major needs of the nation's craftspeople so that they might develop a plan with which they can coalesce and solve common problems.

Defining the field, the panel described craftspeople as "people who invest the work of the hand with energy of mind and spirit," whether they create in traditional, contemporary or experimental modes.

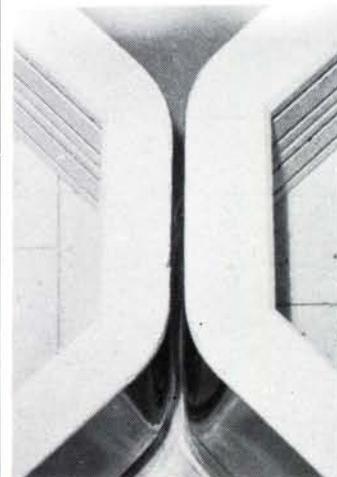
Education, communication, monetary concerns and advocacy were discussed as major needs of craftspeople. The panel agreed that the public should be familiar-

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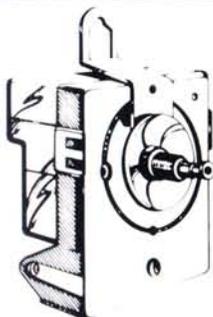
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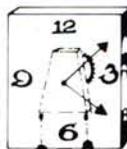
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NEWS & RETROSPECT

ized with crafts through exhibition publications and programs, and that craftspeople need technical, managerial and marketing information together with increased crafts scholarship and criticism. Suggested communication improvements included exchanging information inside and outside the field, and gathering data from regional sources for central storage and dispersal to craftspeople and the public; in addition to providing for identification, documentation and preservation of ethnic and minority craftspeople or those working outside the mainstream. Market development and the exploration of new arenas for selling craft works, as well as the identification and cultivation of funding sources, were the panel's primary monetary concerns. In advocating the crafts, they considered legislation at local, state and federal levels for support of health issues; promotion for increased markets; increased recognition and related matters were also discussed.

So that an agenda can be formulated for the national congress, the panel of administrators adopted a resolution for the appointment of task forces to document findings, set objectives and prepare written reports of their activities, including recommendations for action. They also are to provide opportunities for reaction from the field throughout the development of the study and investigate the possibilities of increasing cooperation and utilization of existing channels such as state arts agencies.

COMPUTER GLAZE FORMULATION

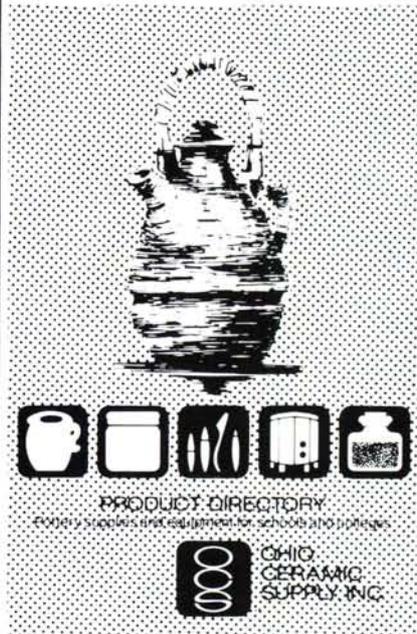
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Before graduation in 1979, John Lewin, a George Washington High School (Denver) advanced computer student, with assistance from ceramics instructor Mark Zamantakis and computer mathematics instructor Irwin Hoffman, developed a program in Fortran IV on a Univac 1106 for experimental glaze formulation. Beginning with fundamental information, John explains their approach to the program and identifies significant results in the following essay:

"Glazes can be represented in two ways, by the batch recipe of the glaze materials and by the empirical formula of the oxides. The former method has the advantage of being immediately usable for mixing the glaze, while the latter allows the potter to predict the resulting glaze. Developed by Hermann Seger, glazes expressed by empirical formula are often called Seger formulas. Glaze formulas, however, are unlike chemical formulas. As defined by C. E. Ramsden in 'The Solubilities of Metallic Oxides in Glazes,' 'A glaze is not a chemical compound, inasmuch as its

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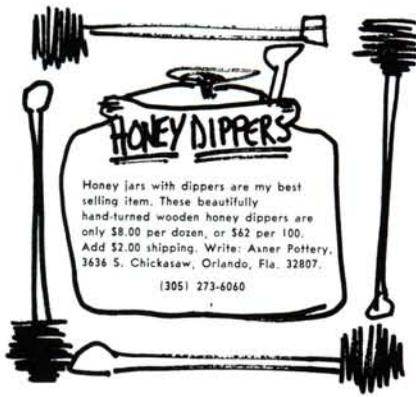
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NEWS & RETROSPECT

constituents are not present in definite unalterable proportions, though it is perfectly homogeneous, and possesses properties quite distinct from any of these components.' Seger formulas do not represent the chemical arrangement of the elements in a glaze, but merely their relative amounts.

"Oxides used in glaze making are classified into three categories: 1) bases (RO), including alkali metals, alkali earth metals and other fluxing agents; 2) neutrals (R₂O₃) such as aluminum and chromium; 3) acids (RO₂), the most important of which is silica. SiO₂ is the basis of glass and practically all glazes have that oxide as their foundation.

"With this data we devised a computer program to convert an empirical formula to a batch recipe and to determine when the transformation with particular materials is impossible. As our starting point, we used the classic porcelainous stoneware glaze published in the writings of Hermann Seger. This glaze consists of 0.3 moles K₂O and 0.7 moles CaO as fluxes, 0.5 moles Al₂O₃, and 4.0 moles SiO₂. This is a transparent, colorless glaze which accepts coloring oxides well and matures at Cones 4-10. Materials for this glaze and its alterations included potash feldspar, the chemical composition of which we assumed to be 1 K₂O:1 Al₂O₃:6 SiO₂; kaolin, 1 Al₂O₃:2 SiO₂; whiting, a form of CaCO₃ which evolves CO₂ to become CaO upon firing; and silica, SiO₂. Lithium carbonate also was added in the file to show that many materials may be stored without using each in every glaze.

"Because glazes are not specific chemical compounds, their precise properties do not follow rigid patterns in relation to their composition. The assumption that one's feldspar is of exactly a 1:1:6 ratio is inaccurate. Many glaze materials are extremely hard to purchase in a pure form and each supply the potter receives is likely to be different. Therefore much of formula-to-recipe transformation is somewhat theoretical. However, knowing reasonably accurately the proportions of the oxides in a glaze gives the potter an idea of the type of glaze he is mixing and, after a trial, how he can alter his glaze by changing the formula to achieve better results.

"Our first change in the base glaze was to the ratio of fluxes, keeping the sum at 1.0 mole to comply with the rule of Seger glaze formulation. We raised the K₂O to 1.0 mole by increments of 0.1 mole while lowering the CaO accordingly. At 0.6 K₂O the glaze would no longer compute because the further addition of feldspar would raise the Al₂O₃ above the desired amount. We programmed the computer to suggest Li₂O as well as K₂CO₃ as substitutes and to give the advantages of each.

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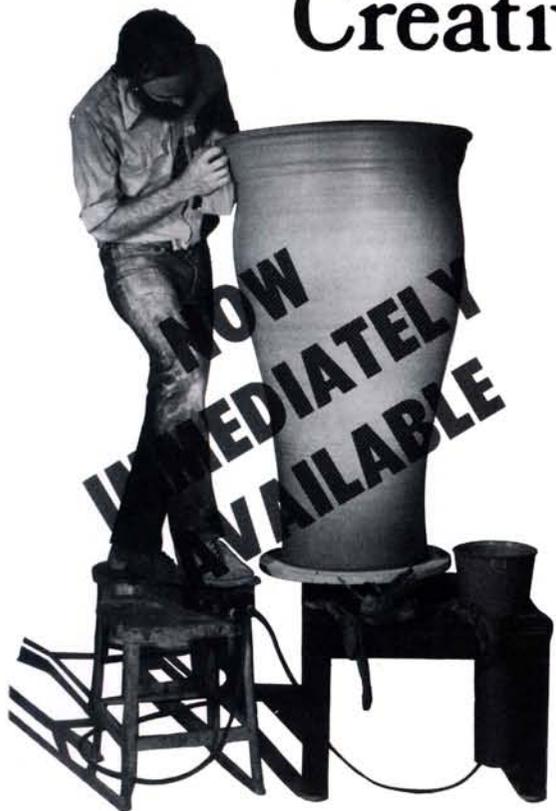
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NEWS & RETROSPECT

while potassium will cause some opposite effects. In the next two glaze calculations we raised the alumina and silica, and the formula computed.

"We then increased the CaO to 1.0 mole and decreased the feldspar. An increase in calcium, in general, will decrease the glossiness, raise the firing temperature and decrease the expansion of the glaze.

"Our next step was to decrease the silica. Again starting from the classic formula, we lowered the Si₂O₂ 0.5 moles at a time. A decrease in silica may cause a glaze to undergo some devitrification and with very little silica a glaze becomes matt. At 2.0 moles the recipe would no longer compute because enough feldspar and kaolin could not be used to fulfill the 0.5 moles of alumina in the formula. We then lowered the Al₂O₃ to 0.4 and the glaze computed.

"In the next set of calculations we increased the SiO₂ by increments of 0.5 moles. Increases in silica generally raise a glaze's firing temperature, lower its thermal expansion, and increase its hardness and resistance to water and chemicals. With a high silica content the glaze may devitrify and form crystals as it cools. There was no problem fulfilling the formulas because the amount of pure SiO₂ could always be raised.

"In the next four calculations we decreased the Al₂O₃ by 0.1 mole down to 0.2 mole where it would no longer compute. Used for matt glazes, high alumina adds hardness to a glaze and raises its firing temperature. Decreasing the alumina should lower the firing temperature and increase the glossiness. Alumina is the ingredient that differentiates a glaze from a glass, so at low alumina the glaze becomes more like a glass.

"Our last eight examples were to show how the potter could use the program to formulate and test any miscellany of glazes. We randomly altered the amounts of each of our materials by changing the empirical formulas and the computer determined if the glaze could be made of the ingredients on file. In the final glaze we used the Li₂O in our data and the computer made the glaze using all five materials. Any number of materials may be put on file by making only slight alterations in the program. The order of the data will determine the computer's preference if more than one material can be used to fulfill an oxide requirement. Also, with only slight changes in input and output statements, any number of oxides may be incorporated into the formula.

"In the program printout, general comments were listed below the glazes to show how the potter might vary an oxide to achieve a desired effect. Along with these comments on specific glazes, we had the computer check for an absence of clay in the recipe since it is instrumental in keeping the other materials in suspension and in adhering the glaze to the ware before firing."

Continued

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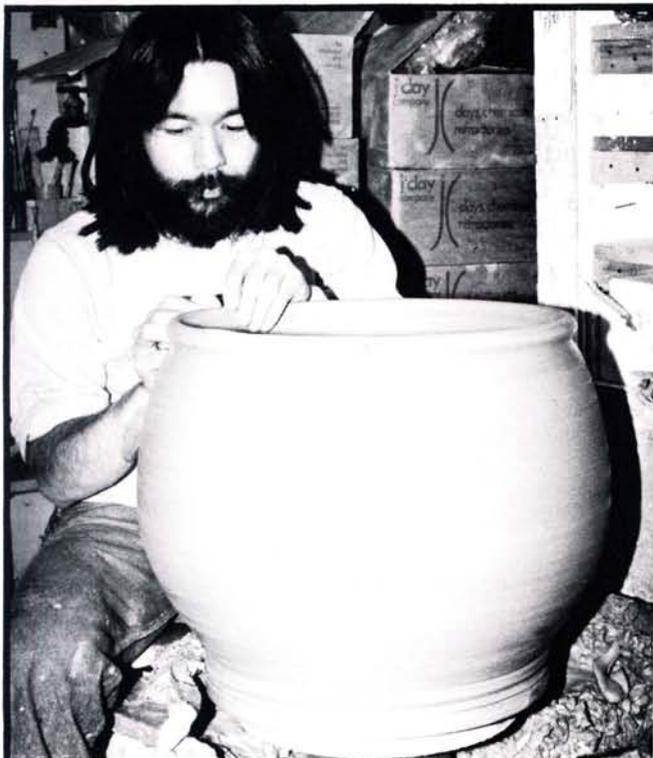


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NEWS & RETROSPECT

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THE CRAFTSMEN'S GALLERY

"For the Bride and Groom," a multimedia exhibition of objects selected for their appropriateness as wedding and anniversary gifts, was recently presented at the Craftsmen's Gallery, Scarsdale, New York. The works by approximately 30



Seth Duberstein

American craftsmen included ceramics and glass by *Jan Axel, Roberta Bloom, William Brouillard, Cindy and Steven Chandler-Worth, Seth Duberstein, Robert Forrest, Don Gonzalez, Andrew Magdanz, Joan Reep, Harriet Ross, James Rothrock, Liz Rudley, Todd Sadow, Bruce Sevick, Jane*



William Brouillard

Sinauer, Tom Spleth, Rick String, Fred Tregaskisy, Peter VanderLaan and Sally and William Worcester.

Shown (top), from the exhibition is a glazed porcelain canister set, averaging 8 inches in height, by Seth Duberstein.

Also shown (above), is a set of salt-glazed stoneware teacups, wheel-thrown with faceting, by William Brouillard.
Photo: Robert Barrett.

PHYLLIS GREEN

Organically fired clay suspended on wood structures composed a recent solo exhibition of sculptures entitled "Stone and Sticks" by *Phyllis Green* at the Artist's Gallery in Vancouver, British Columbia. Accented with acrylic paints and integrated with weathered wood constructions, the smoked clay objects were cast from a mold of the artist's body.

In a statement about her work Phyllis said, "The wood structures began merely as supports for the clay, but became more integral parts of the pieces. The support

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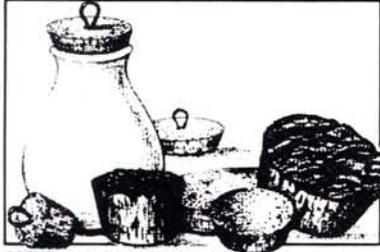
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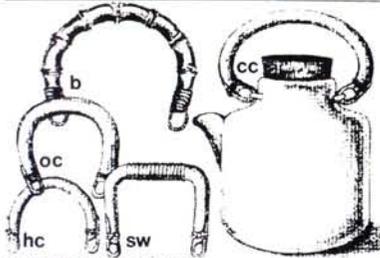
Top Diameter	Bottom Diameter (Rough)	PRICE Rough Cork	PRICE Smooth w/Thong	PRICE Smooth Cork
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1 1/4"	1 1/4"	.15	.20	.18
2"	1 1/4"	.20	.30	.28
2 1/2"	2"	.30	.40	.35
3"	2 1/2"	.40	.55	.45
3 1/2"	3"	.50	.70	.55
4"	3 1/2"	.70	.80	.65
4 1/2"	4"	.80	.95	.85
5"	4 1/4"	1.05	1.45	1.30
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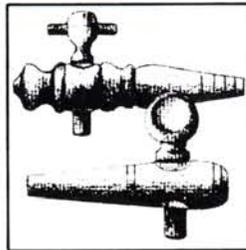
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NEWS & RETROSPECT

concept grew to encompass my fascination with physical ordering, and with the very definition of structure; that is, the way things hold together. The arrangements of clay and wood—indeed the materials themselves—speak of vulnerability. I am



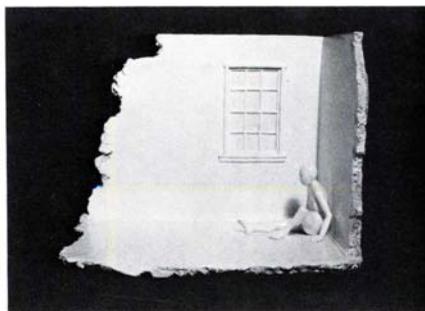
Phyllis Green

more concerned with the statement that these pieces make about confinement than with any of the more gruesome images of dismemberment or torture that they may evoke. The antique associations of the weathered wood and the smoked clay serve to extend the pieces back in time, and lend to them a mythic quality. These sculptures, however, are private places. I seek to define refuge spaces in my life as I see them."

Shown above from the exhibition is "Alter Piece," a molded clay and wood sculpture, 36 inches in height.

WISCONSIN SCULPTURE 1979

Four ceramic artists recently were featured in "Wisconsin Sculpture 1979," a comprehensive state exhibition at the Charles A. Wustum Museum of Fine Arts



Susan Evans

in Racine. Shown above from the exhibition is a porcelain and stoneware environment 9 inches in height by *Susan Evans*

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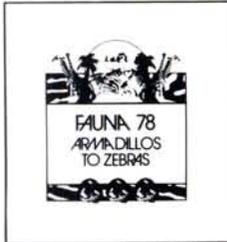


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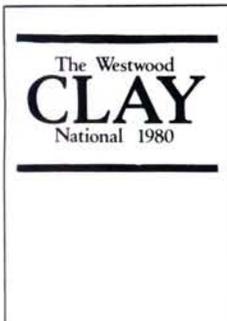
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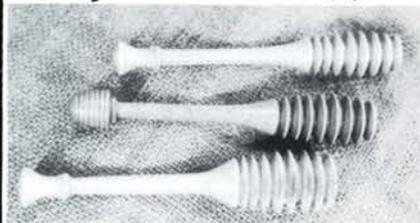
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NEWS & RETROSPECT

of Milwaukee. Also shown is "Disjunction," a stoneware form 3 feet in height by *Paul Donhauser* of Oshkosh. Designed "to show that sculpture is much more than the

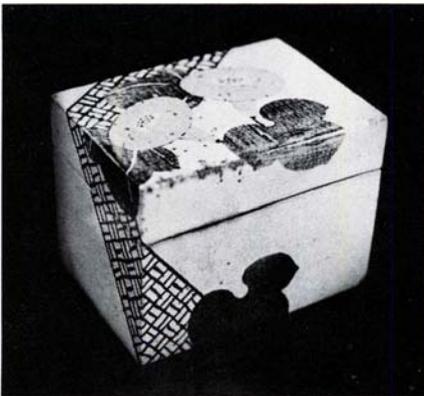


Paul Donhauser

typical statue erected in a park to honor a military hero," the exhibition was comprised of works selected from more than 500 entries in various media.

NEW HAVEN EXHIBITION

The Creative Arts Workshop, New Haven, hosted a multimedia exhibition earlier last year—the "Flower Show" included wheel-thrown porcelain vases with



Kathi Yokum

glaze overlays by *Sandra and Richard Farrell*; wheel-thrown and handbuilt porcelain baskets by *Ann Jacobs*; and the handbuilt raku box (shown) by *Kathi Yokum*. Photo: *Sarah Heath*.

TOBY BERNSTEIN

New York artist *Toby Bernstein* presented handbuilt sculptural forms in a recent solo exhibition at the Haaretz Museum, Tel Aviv. Influenced by land formations, Toby talked of her attempt to "recreate into more formal shapes the rugged beauty of Israel [where she lived for three years]. The layered earth along the cliffs at the beach, the magnificent rock formations in the Judean desert and the Sinai—these textures have made a great impression on me. In some works I

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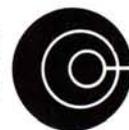
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SPECIFICATIONS

GENERAL INFORMATION

OVERALL DIMENSIONS	Height	8½"
	Length	40"
	Width	8½"
	Handle	14"
	Extrusion Diameter	3"
	Hopper Opening	5" x 5"
FINISH	Primed and Painted; acrylic enamel.	
OUTPUT	Wedging	Up to 400 lbs./Hr.
	Reclaiming	Up to 200 lbs./Hr.
INSTALLATION	Horizontally on a bench; vertically on a wall or post.	
SHIPPING		
WEIGHT & CLASS	Studio Pugmill - 85 lbs. Class 85, U.S. Inland Surface. Please contact a local carrier for rates.	
CRATING	Crated, no extra charge.	
CONSTRUCTION		
BARREL	Cold-rolled 11 gauge steel; welded and bolted.	
SHAFT & BLADES	Welded Steel Blades. Shaft and Internal Rotating Shredder.	
HOUSING	14 Gauge steel protects gear-motor.	
BEARINGS	Permanently sealed ball bearings.	
GEAR-MOTOR		
DESCRIPTION	Totally enclosed; fan-cooled. Plugs into any 110 Volt grounded receptacle. Efficient torque and friction characteristics, yielding more power than some ¼ H.P. motor-gear reduction systems.	
SPECIFICATIONS	1/3 H.P. (25 kW) 115 Volts, Single Phase; 3.5 Amp. 60 Hz. (Heavy duty) Class A continuous duty, 40°C ambient 1.0 service factor. Hardened steel pinions, high speed helical bearings and low speed spur gears. Heavy duty roller and ball. Permanent lubrication, lip type seals.	
MOUNTING	Integral with gear-reducer.	
SWITCH	Motor rated.	
DRIVE	60:1 Hardened helical steel gears.	
CORD	43" (109 cm)	
MAINTENANCE	None for the life of drive components; periodic cleaning and check for tightness of bolts and screws. Remove only six bolts to disassemble pugmill for service and cleaning.	
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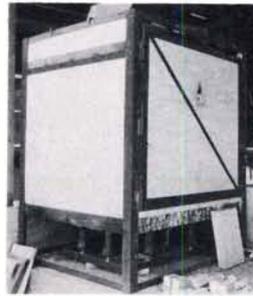
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NEWS & RETROSPECT

have tried to select rich surfaces and create a harmonious environment for them. In others the composition dictated many changes from the original source."

Objects such as the bottle, shown, 8 inches in height, were handbuilt from flattened coils of stoneware; after bisque fir-



Toby Bernstein

ing they were rubbed with a mixture of half manganese dioxide, half red iron oxide and water, then fired to Cone 6 in an electric kiln. Some forms were sprayed with slips and refired. Photo: I. Zafrir.

JANET TOY

Antelope Valley College Art Gallery, Lancaster, California, featured handbuilt sculpture by Janet Toy in a solo exhibition earlier last year. Shown (below) from the exhibition are "Cocoons," 16 inches in



"Cocoons"

height, of handbuilt clay with carbonized surfaces.

Commenting on her work, the Santa Ana artist stated: "Balance, potential

energy, movement, attitude, relationship of forms to each other and to the environment, simplicity, surface, shadow-play, color and texture: my pieces derive from this 'adventure pool.' Natural phenomena, particularly earthquakes, fascinate me. My pieces will respond to the earth's released pent-up energy."

BECKY BROWN

Ceramist Becky Brown, Bloomington, Indiana, displayed large earthenware forms in the solo exhibition, "Works in Clay," at the Indianapolis Museum of Art, earlier last year. Representative of works pre-



"Gazelle with Sackbut"

sented is "Gazelle with Sackbut," handbuilt, 43 inches in height, fired to Cone 3, with blue and red-brown stains. (A sackbut is a medieval trombone.)

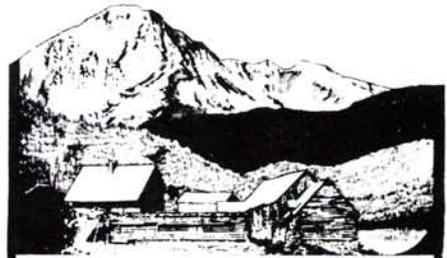
INDIANA POTTERY

Approximately 200 pieces of Indiana earthenware and stoneware spanning the period 1840-1910 were shown at the Indianapolis Museum of Art earlier last year, in an exhibition organized by guest curator Mel Davies, potter and collector of Indiana ceramics, and Catharine Lippert, associate curator of decorative arts. Although machine techniques were adopted by 1870, the show concentrates on the wheel-thrown crocks, jugs, jars, pans and churns produced in a variety of sizes for storing, preserving and preparing food.

Early in the 19th century the discovery of clay deposits near the state's coal seams gave birth to a thriving ceramics industry. Redware, a lead-glazed earthenware, was produced as late as 1906, but was largely outmoded by the safer, more durable salt-glazed stoneware of the 1850s.

Proof of potters existing in Indiana as early as 1807 is available, but little is known of their work before the manufacturers' census of 1820. This and later records indicate that during the period 1820-1910 some 500 potters, all identified by name, were actively producing ceramics. No doubt others, yet to be identified, also were involved. Approximately 40 different potters' marks were present on pieces in

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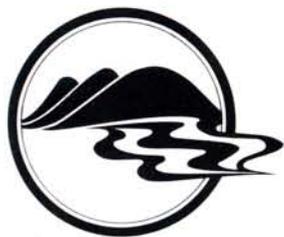
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NEWS & RETROSPECT

the exhibition, the earliest of which was a signed jug dated 1837.

Many individual and regional characteristics were noted, including the red slip of Parke County and the dark red stoneware of south central Indiana. Patterns in the



Early American flower pot

fashioning and application of handles to jugs and crocks, and the use of various stamp sizes for the marking of wares also discerned Indiana potters.

While most of the earthenware and stoneware is plain and utilitarian, a few potters embellished their wares. Marked examples and shards confirm the decorative use of cobalt slip at the Cannelton

pottery of William Clark and Company in Perry County. In Loogootee, Martin County, the Stuckey family potters painted stylized flowers in cobalt slip on crocks, jars and mugs in addition to applying press-molded, three-dimensional cherries and leaves to salt-glazed stoneware flower pots, such as the form shown at the left, 12 inches in height.

RICK POPE

Vapor-glazed pots by Rick Pope were recently featured in "The Other Hand," a solo exhibition at Artifacts Galleries Ltd., Bozeman, Montana. The artist's stoneware



Porcelain teapot

or porcelain "out of kilter" forms included the porcelain teapot, shown, 9 inches in height, with slip-cast body, thrown and handbuilt additions.

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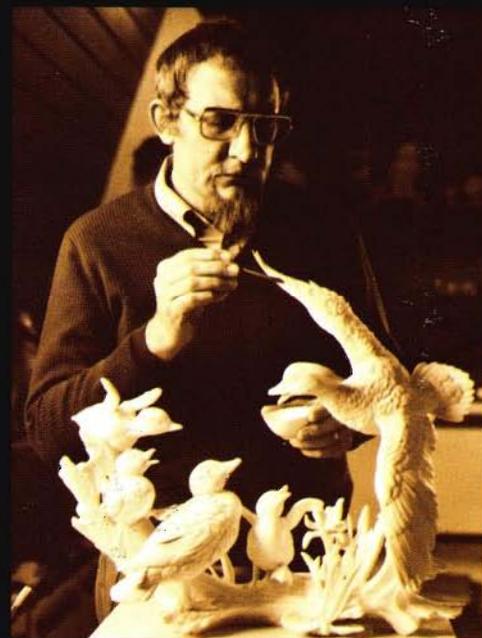
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Gunther
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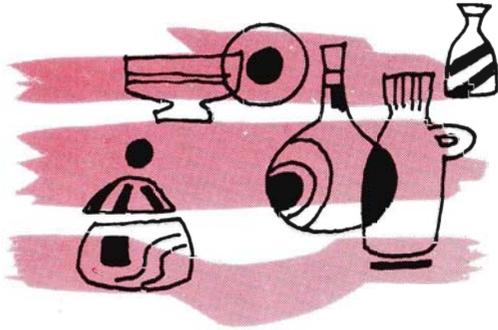
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