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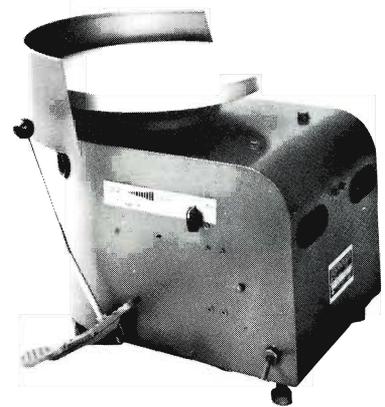
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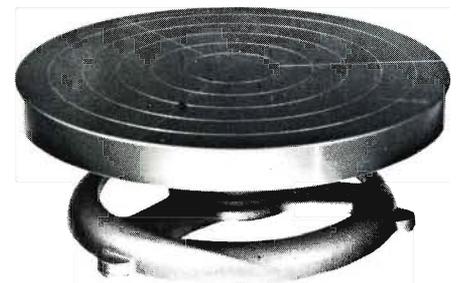
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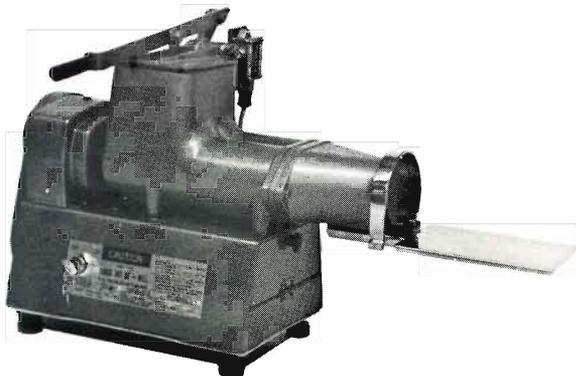
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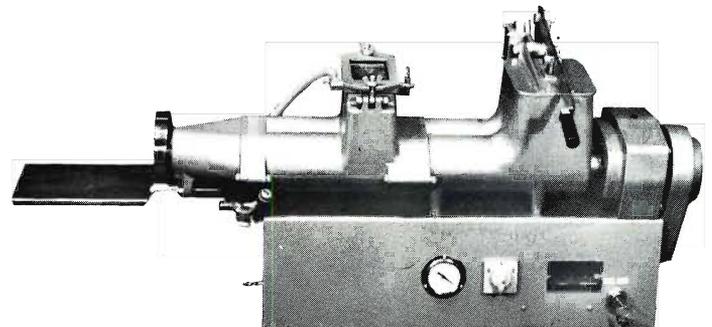
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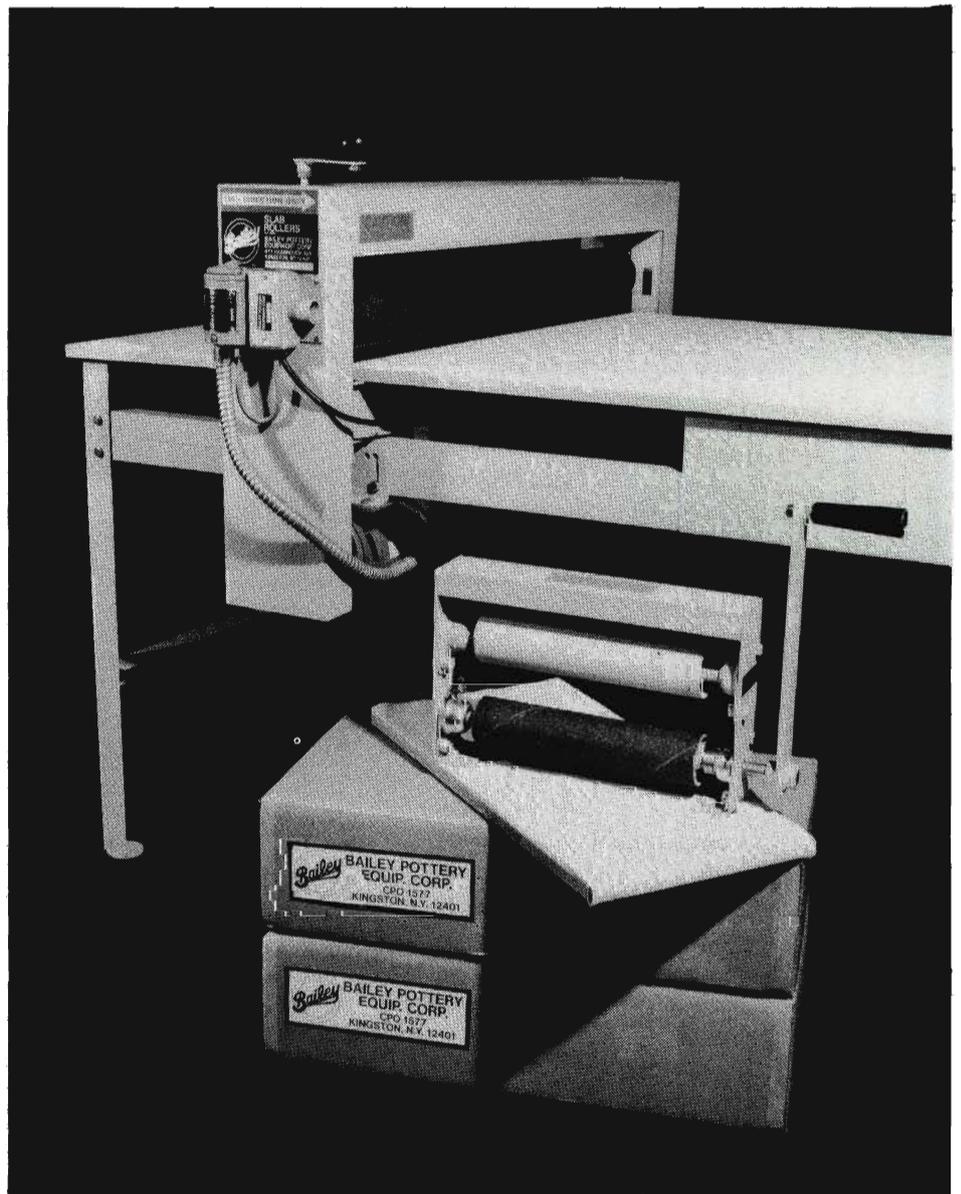
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February 1982

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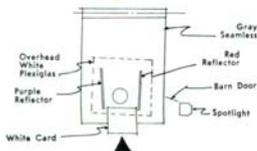
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Cover

Raku-fired stoneware form, 9 inches in height, by Robert Piepenburg, Ann Arbor, Michigan. Continuing Glenn Rand's two-part series on "Photographing Ceramics," this month's article on pages 35 through 37 looks at various techniques and specific uses for color images of ceramics. The cover photo was shot using a single spotlight through suspended white Plexiglas which diffused light over the work. A barn door blocked light from the background, creating color modulation to black. Supplemental lighting for the pot was

reflected from an angled white card in front; purple and red reflectors help reestablish color washed out by strong light. *Photo: Glenn Rand.*



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Editorial, Advertising and Circulation Offices

1609 Northwest Boulevard,
 Box 12448, Columbus, Ohio 43212
 (614) 488-8236

West Coast Advertising Representative:

Joseph Mervish Associates,
 12512 Chandler Boulevard, No. 202,
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 (213) 877-7556

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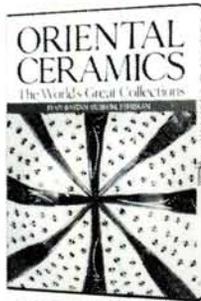
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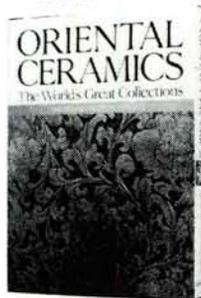
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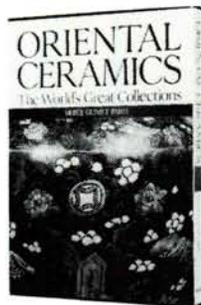
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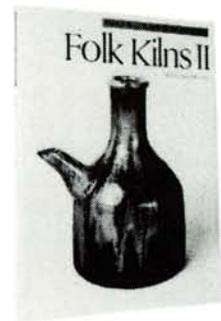
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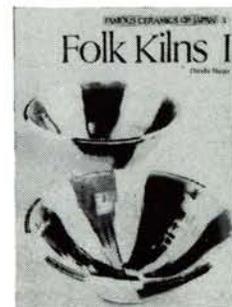
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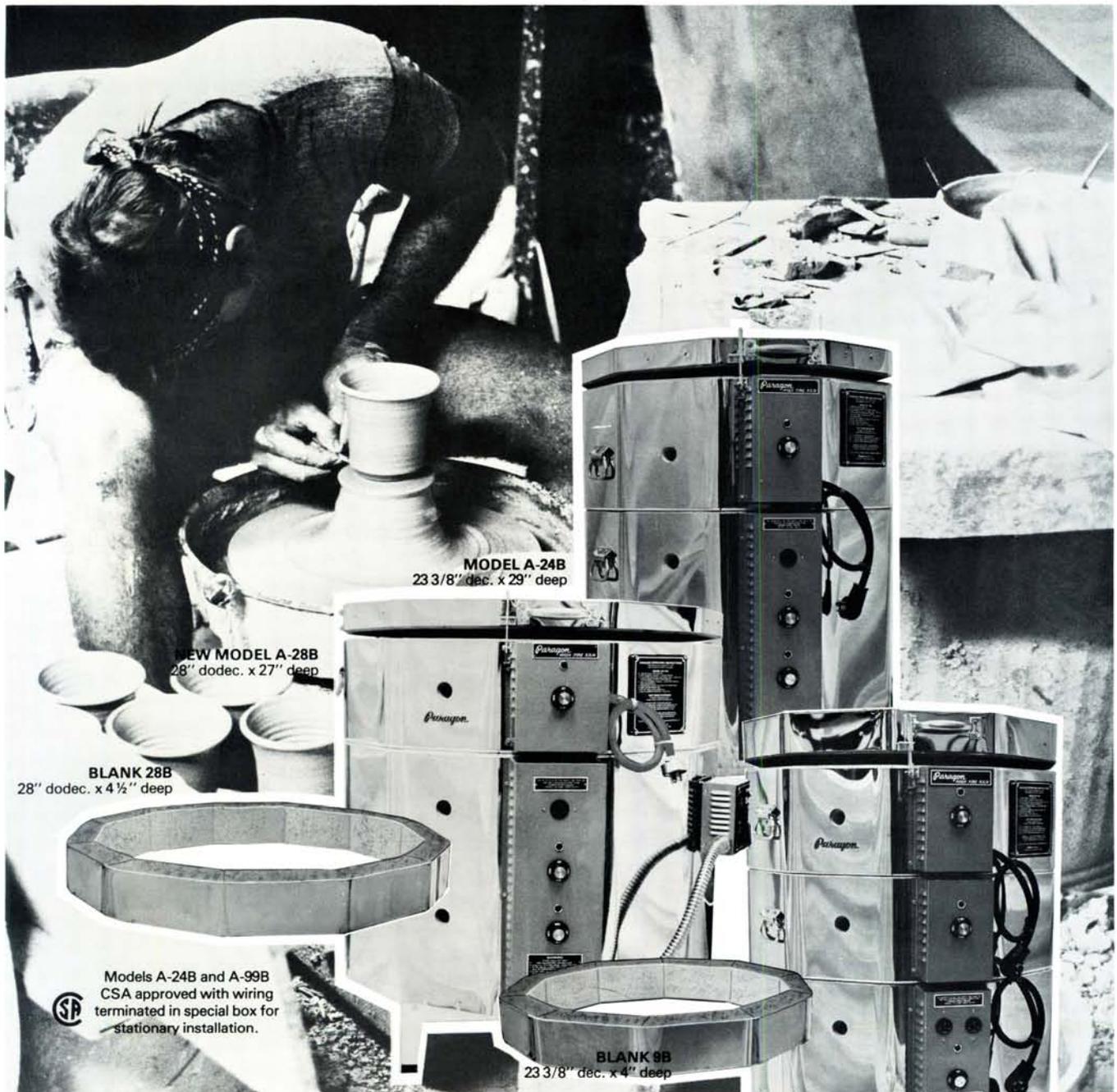
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Letters

Passing Remarks

A novice sky diver jumped out of the plane and forgot what to do. On the way down he passed a fellow on the way up. He yelled, "Hey, do you know anything about parachutes?" Came the reply, "No—do you know anything about gas kilns?"

John Peterson
Honolulu

Carpal Tunnel Syndrome

This past year I have been out of commission for a long period because of carpal tunnel syndrome—something I'd known nothing about until I got it. Actually it had been coming on (and getting to the critical stage) over the years, but I was insufficiently alarmed, thinking the numbness, tingling and occasional pain in my fingers a result of osteoarthritis or plain age. (Carpal tunnel syndrome can be a product of arthritis, but in my case it was not.) It is a pinching of the median nerve in the wrist and comes from exerting with a flexed wrist. (Typists, pianists, potters, bakers, carpenters get it.) It is much more common in women than in men. If there had been some article in a magazine like CM that said "If your hand goes to sleep at night, or you are losing strength in your thumb, run to a neurosurgeon or orthopedic surgeon," I would never have let it go so long. I now have lost some strength in my thumb permanently.

Name withheld by request

Obscene in Texas

The obscenity of the December 1981 cover is atoned for by at least one socially redeeming feature: "Art, Commerce and Craftsmanship" by Harry Davis. That article alone is worth a year's subscription price. I only hope to encourage more articles by writers who can handle ideas as well as they handle clay. Harry Davis (like Michael Cardew) obviously does both.

William W. Roark
Brownwood, Tex.

Stimulating

Very stimulating and original work on the cover of the December issue. The artist's comments inside show great depth of feeling—she is as facile with words as she is skillful and creative with clay. Outstanding "state of the art" selection—specifically inanimate hybrid garbage.

Mark Heimann
Eugene, Ore.

Surfing

My introduction to the December issue was my wife musing over the letters of Ross J. Ward and Paul Hawkinson regarding "Surfline Erosion"; we couldn't agree with them more. From there we turned to the December cover and found that the surf hadn't quite taken care of everything. Further wandering through the issue was not a loss, however, because a truly beautiful cover could have been taken from one of the photos in the Portfolio of Harlan House. I personally would like to

see more of the fantastic work of this artist who deals not in hidden meaning but rather in porcelain . . . "manmade stuff resembling clay, made from white stones and white other stuff," an artist of great control who suggests that "it is good to know that control is not always in your hands."

David B. Healey
Taft, Calif.

A Slur

I just received the December issue and was shocked at the display of decadent trash "proudly" displayed on the cover. It is a slur on all serious ceramists who are trying to make it with their work. I take great offense in the implication that this is great stuff worthy of the cover and if I don't appreciate it, there's something wrong with me.

Ken Snyder
Tannersville, N.Y.

Disarming Ingenuity

There I was, all alone, turning the last page of the December CM and wishing there were more when an extravagant "Bless You" inside the back cover caught my eye and turned the moment into a warm smile.

Not wanting to let a sensitive ad like that go unappreciated, I immediately looked to see who placed it and realized for the first time that Giffin doesn't have an "r" in it. Now my appreciation is matched by my admiration for Giffin's tactful manners and disarming ingenuity. The least I can do is say so.

Shirley Ganzel
Titusville, Fla.

Improving a Kiln Design

About five years ago I built a small catenary arch kiln for gas reduction firing to Cone 9, using the plan in Daniel Rhodes's *Kilns* (1968 edition, page 215). About three years later I learned to fire it properly. Here are some of the things that helped: rearrangement of the bag walls and flue openings, cutting down the air around burner ports, using blowers on all four burners, and most important of all, using a CO₂ analyzer to check the stack gas to make proper adjustments of the burner flame and damper.

This kiln now fires to Cone 9 in five hours with 23 gallons of propane, and has approximately 13 cubic feet of useful space. It fires evenly, in a reducing atmosphere, and gives me the results I want with stoneware and porcelain.

I wish I had known five years ago what I know now.

Terry Day
Middletown, R.I.

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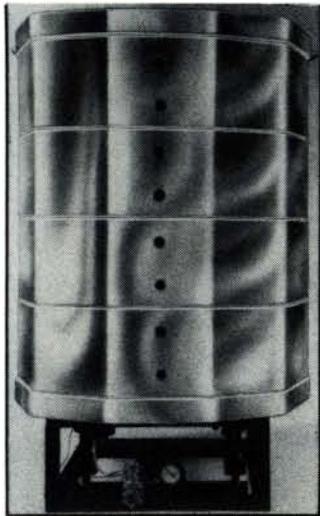


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International Exhibitions

March 9 entry deadline

Golden, Colorado The "4th Annual North American Sculpture Exhibition" (May 2—July 8) is open to all artists. \$6000 in awards. Juried from photos. Jurors: Cleo Hartwig and Francisco Zuniga. For further information send a self-addressed, stamped envelope to: Rosemary Baring, the Foothills Art Center, 809 Fifteenth Street, Golden 80401, or call: (303) 279-3922.

April 30 entry deadline

Faenza, Italy "40th International Competition of Artistic Ceramics" (July 25—October 10) is open to ceramic artists. Awards: "Faenza Prize" L. 1,500,000 (approximately \$1300) and a solo exhibition; purchase prizes and gold medals. Juried from a maximum of 5 works. Entry forms due: April 30; work due: May 15. For information and entry forms write: Edoardo Dalmonete, Concorso Internazionale della Ceramica d'Arte, Palazzo delle Esposizioni, Corso Mazzini 92, Faenza.

National Exhibitions

February 6 entry deadline

Marietta, Ohio The "1982 Marietta National Painting and Sculpture Exhibition" (April 3—May 9) includes ceramics and is open to all U.S. citizens. Fee: \$15 for a maximum of three entries. Juried by slides. Jurors: Douglas Heller and Elena Karina. For details, write: Box H, Marietta National, Marietta College, Marietta 45750, or call: (614) 373-4643.

February 20 entry deadline

Newport, Rhode Island "The Great American Bowl" (April 2—25) is open to all ceramic artists residing in the U.S.A. Fee: \$12 with slides and application. Juried. Limit 2 entries; 2 slides maximum per entry. Jurors: Harriet Brisson, Harvey Goldman and Gerry Williams. Contact: the Great American Bowl Show, the Art Association of Newport, 76 Bellevue Ave., Newport 02840, or call: (401) 847-0179.

March 15 entry deadline

Guilford, Connecticut "A Mad Tea Party" (May 9—June 6), a garden sculpture show open to sculptors, includes ceramics. Juried from 3 to 5 slides. No fees. Contact: Fern Hubbard, Guilford Handcraft Center, Box 221, Guilford 06437, or call: (203) 453-5947.

April 1 entry deadline

Margate, New Jersey "Craft Concepts '82" (June 12—16), a multimedia exhibition including ceramics, is open to all artists. Juried by 5 slides and current resume. Fee: \$10. Jurors: Rudolph Staffel, Betty Park and Patricia Malarcher. Contact:

Craft Concepts, Jewish Community Center, 501 North Jerome Avenue, Margate 08402, or call: (609) 822-1167.

April 1 entry deadline

University Park, Pennsylvania "16th Annual Juried Crafts Exhibition, Central Pennsylvania Festival of the Arts" (July 6—September 12) is open to all craftspersons. \$2000 in prizes. Jurying fee: \$5 for up to 2 entries. Exhibition fee: \$15. For further information send a self-addressed, stamped envelope to: Stephen Mershon, Box 5, Lemont, Pennsylvania 16851, or call: (814) 234-3086.

Regional Exhibitions

March 2 entry deadline

Schenectady, New York "The 8th Regional Craft Show" (March 13—April 28) is open to artists within a 125-mile radius of Schenectady. Juried by works. Cash awards. Fee: \$10. For information write: Emma Mele, Designer Crafts Council, 357 Highland Drive, Schenectady 12303.

March 5 entry deadline

Tallahassee, Florida "LeMoyné's Southeast '82 Craft Competition" (June 4—July 3) is open to all craftspersons residing in Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee and Virginia. Juried. Entry fee: \$10 for 1 to 3 entries. Contact: LeMoyné Center for the Visual Arts, 125 North Gadsden Street, Tallahassee 32301, or call: (904) 224-2714.

March 8 entry deadline

Middlebury, Vermont "Coffee or Tea" (March 22—April 23), an exhibition open to all craftspersons living in Vermont, New Hampshire, Maine, Rhode Island, Connecticut and Massachusetts; includes all ceramic forms relevant to the theme. Juror: Christopher Sage Gustin. Juried by slides of a maximum of 3 works. Entry fee: \$8. Contact: Vermont State Craft Center at Frog Hollow, Middlebury 05753, or call: (802) 388-4871.

March 14 entry deadline

Topeka, Kansas "Topeka Crafts Exhibition 6" (April 4—May 3) is open to craftspersons residing in Kansas and the Saint Joseph/Kansas City, Missouri, area. Juror: Tom Manhart. Fee: \$10 for 3 works or less. For more information contact: Larry D. Peters, 1515 West 10 Street, Topeka 66604, or call: (913) 233-2040.

April 2 entry deadline

Charlottetown, Prince Edward Island, Canada "Atlantic Visions/Vues Atlantiques" (September 10—October 3) is open to all craftspersons in the four Atlantic provinces of Canada. Juried from 3 works. Fee: \$5 per entry. Jurors: Madeline Chisholm, Jacques Garnier and Virginia Watt. Contact: Colleen Lynch, 8 Upper Battery Road, St. John's, Newfoundland A1A 1A4, or call: (709) 726-3135.

April 23 entry deadline

Little Rock, Arkansas "Fifteenth Annual

Prints, Drawings and Crafts Exhibition" (May 14—June 13) is open to all artists born or residing in Arkansas, Louisiana, Mississippi, Missouri, Oklahoma, Texas and Tennessee. Juror: Helen Drutt. Juried by objects. Fee: \$7.50 per work, limit 2 works. For further information contact: Townsend Wolfe, Arkansas Arts Center, Box 2137, Little Rock 72203, or call: (501) 372-4000.

April 23 entry deadline

White Plains, New York "Mamaroneck Artists Guild 29th Open Juried Exhibition" (April 30—May 16) is open to all. Awards. Fee: \$12 for 1 entry, \$16 for 2 entries. Work must be hand delivered. For more information write: Cynthia Doyle, 10 Burns Street, Hartsdale, New York 10530, or call: (914) 948-6298. >

May 7 entry deadline

Evergreen, Colorado "Summer in the Rockies Fine Arts Exhibition" (June 18—July 16) is open to all artists and craftspersons in Colorado, Wyoming, New Mexico, Kansas and Utah. Juried from slides and photos. Awards. For further information contact: Evergreen Artists' Association, Box 1511, Evergreen 80439, or call: (303) 674-0842.

Fairs, Festivals and Sales

February 6 entry deadline

Tempe, Arizona "Hayden's Ferry Spring '82 Arts and Crafts Fair" (April 2—4) is open to all craftspersons. Juried by 6 slides. Entry fee: \$10. Booth fee: \$150 for a 10x10-foot space. For further information contact: Marsha Maguire, Box 3084, Tempe 85281, or call: (602) 967-4877.

February 6 entry deadline

Winnetka, Illinois The 9th annual "Midwest Craft Festival" (May 22—23) is open to all craftspeople in Illinois, Indiana, Iowa, Kentucky, Michigan, Missouri and Wisconsin. Juried from 5 slides. Awards of \$1800 and purchase awards. Fee: \$15 for nonmembers, \$5 for members. 20% commission on sales. Contact: North Shore Art League, 620 Lincoln Avenue, Winnetka 60093 or call: (312) 446-2870.

February 12 entry deadline

Worcester, Massachusetts "Worcester Craft Center 12th Annual Craft Fair" (May 14—16) includes all craft media. Juried from 5 slides. Entry fee: \$10; booth fee: \$100. Contact: Worcester Craft Center Fair, 25 Sagamore Road, Worcester 01605, or call: (617) 753-8183.

February 15 entry deadline

Boynton Beach, Florida "Boynton's G.A.L.A." (March 3—7) is open to all U.S. craftspersons. Juried from slides. Fee: \$30 for 10x12-foot space. Purchase awards. Contact: Boynton's G.A.L.A., Box 232, Boynton Beach 33435, or call: (305) 734-8120, ext. 432.

February 20 entry deadline

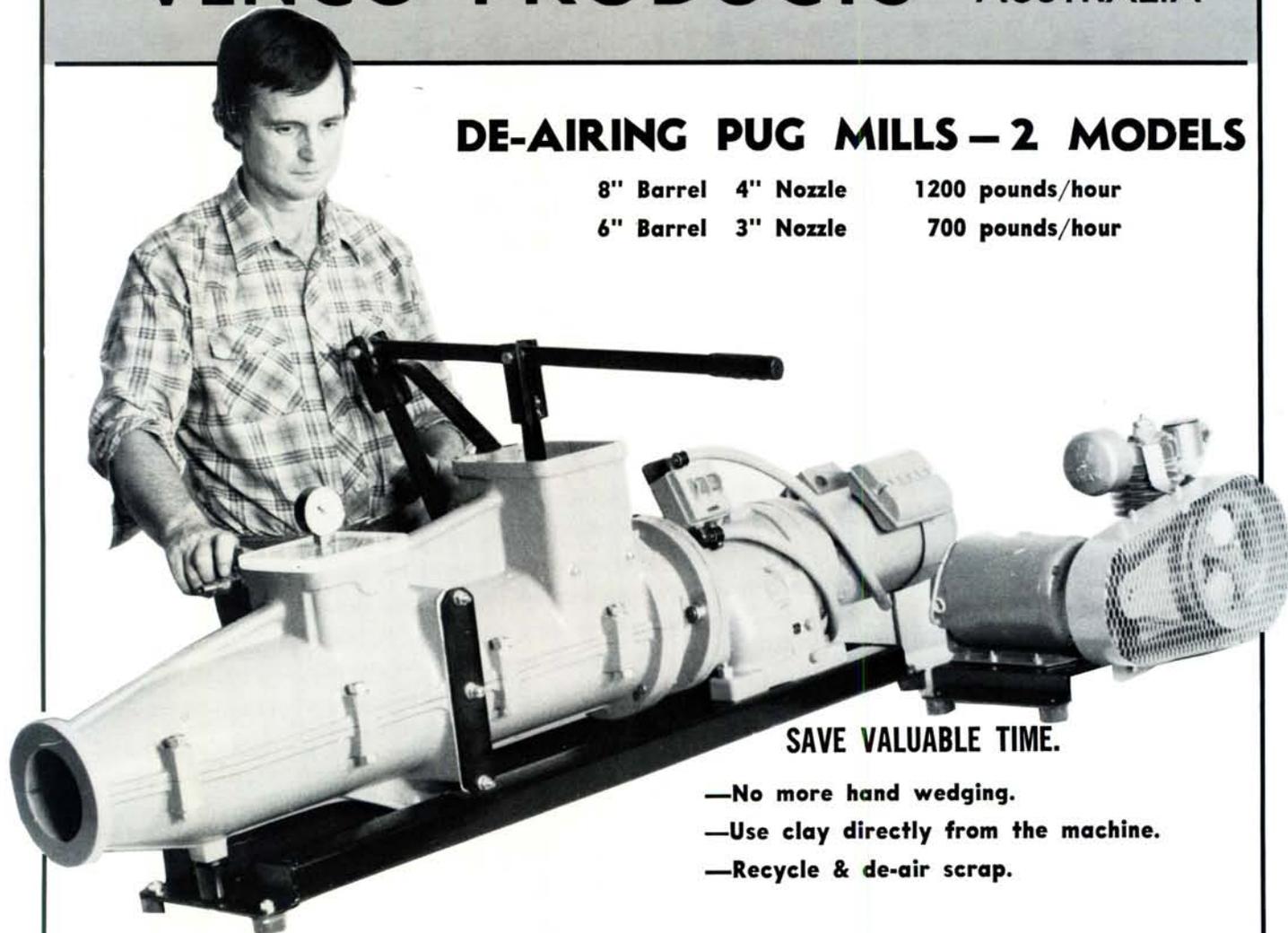
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Arts & Crafts Mayfest" (May 29—31) is juried from 5 slides and a resume. Awards. Contact: Neil Grassbaugh, Snow Trails, Box 163, Mansfield 44901, or call: (419) 522-7393.

March 1 entry deadline

Indianapolis, Indiana The "23rd Annual Talbot Street Art Fair" (June 12—13) is open to artists in all media. Juried. Fees: \$20 for members of the Indiana Artists-Craftsmen; \$40 for nonmembers. For information write: Joan Kisner, 630 North Washington St., Danville, Indiana 46122.

March 1 entry deadline

Frederick, Maryland "The 8th Annual Frederick Craft Fair" (June 4—6) is open to all craftspersons. Selection from five color slides of work. Application fee: \$5. Booth fee: \$100—\$170. For more information write: National Crafts Ltd., Noel Clark, Gapland, Maryland 21736, or call: (301) 432-8438.

March 1 entry deadline

Cincinnati, Ohio The 14th annual "Summerfair" (June 12—13) at Riverfront Stadium, is open to artists in all media. Juried by 5 slides. Cash awards. Ribbons. Entry fee: \$10; booth: \$40. For further information contact: Summerfair, Department CM, Box 3277, Cincinnati 45201, or call: (513) 421-3535.

March 1 entry deadline

Columbus, Ohio "Greater Columbus Arts Festival" (June 4—6) is open to all media. Juried by 3 slides. Entry fee: \$5. Booth fee: \$80 for a 10x10-foot space. Cash awards. For more information write: Street Fair, Greater Columbus Arts Council, 33 North Third Street, Columbus 43215, or call: (614) 224-2606.

March 1 entry deadline

Toronto, Ontario, Canada "Third Annual Harbourfront Craft Fair" (July 15—18) is open to all craftspersons. Awards. Juried from slides. For more information write: Jean Johnson, Harbourfront Craft Studio, 417 Queen's Quay West, Toronto M5V 1A2, or call: (416) 364-7127.

March 5 entry deadline

White Plains, New York "3rd Biannual Craft Fair" (April 3—4) is open to all craftspersons. Juried by 4 slides. Fee: \$75 includes space. For further information contact: Wayne Kartzinel, Westchester Art Workshop, County Center Building, Tarrytown Road and Central Avenue, White Plains 10607, or call: (914) 682-2481.

March 10 entry deadline

San Francisco, California The 7th Annual "Pacific States Craft Fair" (August 13—15) is open to all craftspersons living in the United States. Screening fee: \$10 with five slides and application packet. For further information contact: American Craft Enterprises, Box 10, New Paltz, New York 12561, or call: (914) 255-0039.

March 15 entry deadline

Indianapolis, Indiana "Broad Ripple Village Art Fair" (May 15—16) is open to all artists and craftspersons. Juried from slides. Entry fee: \$25. For additional information contact: Indianapolis Art

League, 820 East 67 Street, Indianapolis 46220 or call: (317) 255-2464.

March 15 entry deadline

Madison, Wisconsin "The Madison Art Center's 24th Annual Art Fair on the Square" (July 10—11) is open to artists in all media. Juried from four slides. Screening fee: \$5. Booth fee: \$150. No commission. For further information write: Art Fair on the Square, Madison Art Center, 211 State Street, Madison 53703; or call: (608) 257-0158.

March 19 entry deadline

Croton-on-Hudson, New York "5th Annual Great Hudson River Revival" (June 19—20) is open to all craftspersons. Juried from 5 slides. Fee: \$50 includes a 10x10-foot booth. For further information contact: Barbara Bielenberg, 9-2 Loudon Drive, Fishkill, New York 12524, or call: (914) 265-3638.

March 29 entry deadline

Pittsburgh, Pennsylvania "Three Rivers Arts Festival" (June 4—13) is open to artists 18 years old and over residing in Pennsylvania, Ohio, West Virginia and western New York state, in all media. Entries juried from 35mm slides. Entry fee: \$10. Space fee: \$130. For more information write: Three Rivers Arts Festival, 4400 Forbes Avenue, Pittsburgh 15213, or call: (412) 687-7014.

March 31 entry deadline

Eureka Springs, Arkansas The "Eureka Springs Guild of Artists and Craftspeople Sixth Annual Spring Art Fair" (May 7—9) is open to all ceramists. Submit a self-addressed, stamped envelope (legal size) with 3 slides for jurying. Fee: \$45; no commission. \$3000 in cash and purchase awards. Contact: Eureka Springs Guild of Artists and Craftspeople, Box 182, Eureka Springs 72632, or call: (501) 253-8002.

April 1 entry deadline

Dubuque, Iowa "DubuqueFest" art fair (May 20—23) is open to all craftspersons. Juried from 3 slides or prints. Fee: \$35 for two days, or \$20 for one day; includes a 10x10-foot space. Awards. For further information contact: Dubuque Fine Arts Society, 422 Loras Blvd., Dubuque 52001, or call: (319) 583-6201, or (319) 588-9751.

April 1 entry deadline

Garrison, New York "Garrison Art Center's 13th Annual Arts and Crafts Fair" (August 21—22) is open to all craftspersons. Juried. Fee: \$3 with 5 slides and application, \$35 for registration and space. 10% commission. For further information contact: Garrison Art Center, Box 4, Garrison 10524, or call: (914) 424-3960.

April 1 entry deadline

Milwaukee, Wisconsin "Art Fair U.S.A." (April 17—18), an indoor spring show, is open to artists 18 years or older in all media. Submit 5 slides or photographs with resume. Entry fee: \$65 for a 10x10-foot space. For more information contact: Dennis R. Hill, 3233 South Villa Circle, West Allis, Wisconsin 53227, or call: (414) 321-4566.

April 16 entry deadline

Evanston, Illinois "Fountain Square Arts
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Questions

Answered by the CM Technical Staff

Q Do you have a recipe for making liquid gold firing in the china paint range for banding ware in the manner of commercial porcelain?—W.O.

The following instructions appeared in the November 1898 issue of *The Ceramic Monthly*, a popular china painters' magazine around the turn of the century: "To prepare this material, use the gold coin of England called a sovereign or pound [123.74 grains of .9166 fine gold]. Dissolve the gold piece in a solution of muriatic acid and nitrate acid, using three ounces of the former and two ounces of the latter. For this purpose use any small china or glass jar which can be covered but not air tight, and place in a warm room until the composition becomes a liquid. This usually requires from three to four hours.

"Now comes the precipitation of the gold which is accomplished as follows: Dissolve two ounces of mercury in two ounces of nitrate acid and while keeping this in a warm temperature, place where the fumes will leave the room, as they are dangerous to health. The fumes will leave the composition in about one hour, but if not kept in a warm temperature the liquid will become crystallized, in which case the process must be repeated.

"This mercury solution should be kept in the same kind of vessel as that in which you have the gold.

"Now pour the gold solution into a third vessel, a wash-bowl preferred, and to it add two quarts of warm distilled water. Next take a glass rod and stir the gold, at the same time adding slowly the mercury solution.

"Climatic changes affect the color of the material as you now have it, but this does not enter into account.

"Let this mixture settle for from four to eight hours, or until all the gold is precipitated to the bottom of the vessel, then pour off the water.

"Now wash the gold with warm distilled water about ten times, always stirring with a glass rod. This is done to take all the acid from the gold and if not done, the gold will appear dirty when the china upon which it has been used, is taken from the kiln.

"Next a flux is required to make the gold adhere to the china. For this gold-flux mix 18 grains of sub-nitrate of bismuth, 2 grains of borax and 15 grains of oxide of mercury c.p.

"Now place the gold on a glass slab about fifteen inches square and mix with it the flux named above, after which grind with a glass muller until the gold becomes dry. When thoroughly dry take a horn palette knife and scrape to the center of the slab. Never use a steel knife for this purpose, as it will ruin the gold.

"Now add turpentine sufficient to moisten the gold to about the same consistency it had when the water was poured off, and re-grind with muller until dry.

"You now have the gold as it appears in powder form.

"If it is desired to make box gold, take two parts of gold and one part of fat oil of turpentine (Dresden) and to this add enough spirits of turpentine to thin for the brush."

Q We are firing to Cone 08 for bisqueware, which is then dip-glazed. But this seems unsatisfactory for brush glazing, because the pot quickly sucks up all the moisture before a reasonable brushstroke can be achieved. I also sense that our glaze pitting is related to bisque firing, because of sulfur release. How does one determine appropriate bisque temperature for a specific body and for potential methods of glazing and decoration?—P.F.

Proper temperature for this first firing can solve a variety of glaze defects, though contemporary potters have tended to accept a rather modern tradition of bisquing between Cones 08 and 04.

Historically, though, bisque firing has run the gamut from extremely low temperatures to the high vitrification range of porcelain. If potters experimented more with bisque temperatures, they would undoubtedly find more consistent and satisfactory results in the final glaze firing. Some other ideas to consider: As bisque temperatures rise, porosity decreases, as does the

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Questions

resultant wet glaze suction of the body. Equally important is the fact that higher bisque temperatures release greater quantities of gas which would otherwise have to escape during glaze firing—there creating pinholes and sometimes cratering. Some materials released from the body (such as sulfur) may have drastic effects on the glaze surface and quality, at least in sufficient quantities. Yet the bisque firing range from Cone 08 to 04 may be insufficient to cure most sulfur problems, particularly in a purely oxidation firing when sulfuric oxide is the cause. Thus, the bisque is typically determined as the lowest temperature firing (for purposes of energy efficiency) at which desirable effects are achieved.

When glaze is applied by spray gun, very low bisque firing is an advantage because the surface dries quickly—immediately ready for the next coat, lacking unwanted drips. When a glaze is applied by dipping, bisque firing may be raised to a higher temperature, and for brushing, even higher. Suction of the body may be reduced additionally by dipping or spraying it with water before glaze application. Glazes to be dipped may additionally be thinned excessively to compensate for extremely porous bisqueware.

Glazes containing sufficient quantities of soluble materials (ash glazes or those with soluble colorants such as the metallic chlorides and nitrates) may be greatly affected by the amount of porosity resulting from a previous bisque firing. The greater the porosity (lower the bisque) the more matt the ash glaze and the more soluble colorants bleed through ware.

Determining an appropriate bisque temperature can be quickly achieved after a series of bisque firings to various cones in a small test kiln. Because of the many variables, potters must determine empirically their own best bisque temperature—no single prescription is sufficient.

☐ *I wish to build a jiggering machine for making plates part of my studio production, and would like to know if rotation is the same speed as a standard potter's wheel?—T.D.*

Jiggering can be accomplished within the range of the typical potter's wheel rotation although there are advantages to faster speeds which include better uniformity and economy of production. Industrial jiggering machines rotate at approximately 400 rpm.

☐ *We order a custom-blended oxidation body from our supplier, and have made a few hundred pots from the last batch, only to discover after bisque firing that the colorant has been left out of the body. Subsequent test firing shows what ought to be chocolate brown clay is instead a rather pasty cream color. Is there something we can do to salvage our ware at this point?*

—C.D.

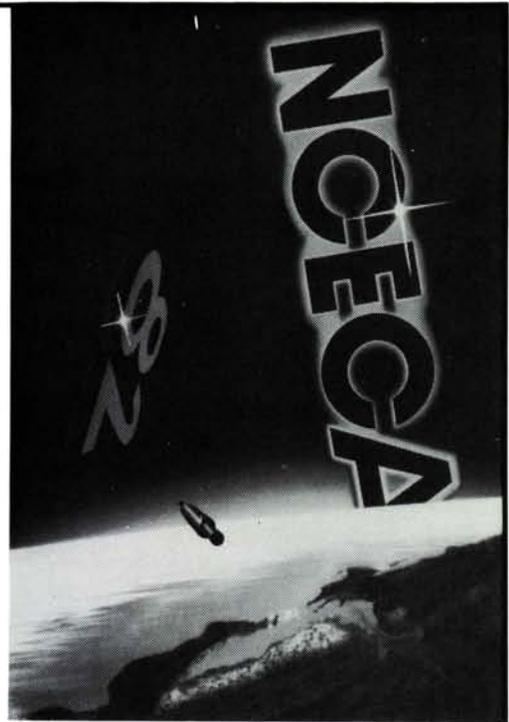
A mixture of manganese dioxide and liquid wax emulsion can be used to hide the unpleasant body color, and this will resist glaze wherever the body would normally show. You should attempt to keep the quantity of manganese to a minimum on the surfaces which contact the kiln shelf in order that the shelf and ware not be fused after firing.

Additionally, it is worth noting that your glazes may look different on a light-colored body than they did on a dark one, but there may be pleasant glaze surprises as easily as unpleasant ones.

Or you may try dipping your ware first in a thin solution of water and manganese dioxide, letting this dry before glaze application. While glaze results may be closer to those you originally anticipated, there can be sizable contamination of the glaze batches with manganese as a result of this technique.

Manganese dioxide by itself has glazelike properties, and is particularly favored by sculptors wishing a reliable dark surface on their work.

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



National Council on Education for the Ceramic Arts
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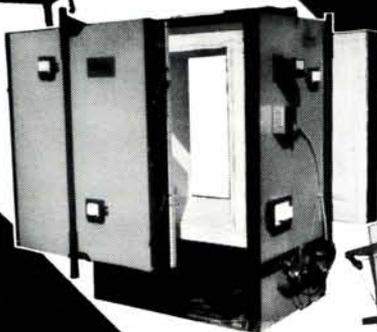
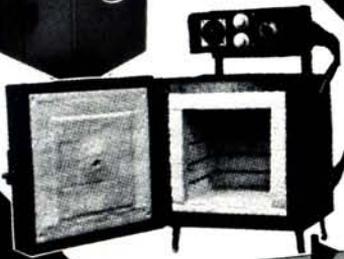
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Itinerary

events, exhibitions, fairs, festivals, sales and workshops to attend

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

Events

California, San Jose April 5—8 The annual conference of the National Council on Education for the Ceramic Arts (NCECA) at San Jose State University. There will be pre-conference workshops, 20 satellite exhibits and tours of nearby ceramic collections. The theme of the conference is "California Art, 1950 to Now." For more information contact: Marsha Chamberlain, Box 1106, Saratoga, California 95070 or: Department of Art, San Jose State University, San Jose 95122, or call: (408) 277-2541.

New York, New York February 25—27 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. Contact: College Art Association of America, 16 East 52 Street, New York 10022, or call: (212) 755-3532.

Solo Exhibitions

Arizona, Scottsdale, through February 15 "Spirit Vessels and Landscapes," an exhibition of primitive and raku-fired slab vessels by Maurice Grossman; at Udinotti Gallery, 4215 Marshall Way.

California, Fullerton through February 4 "Suspended Animation," an exhibition of multimedia works by Jeffrey L. Peters, including ceramic sculpture and clay animation; at Gallery 198, University of California at Fullerton.

California, Los Angeles through February 2 "Fanfare," an exhibition of paper and clay tablets by Margie Hugh to; at the Garth Clark Gallery, 5820 Wilshire Boulevard.

February 7—March 4 "Fragments," work from the past three years by Dennis Parks; at Marcia Rodell Gallery, 11714 San Vicente Boulevard.

February 11—March 21 "Circles and Towers Growing," miniature clay dwellings by Charles Simonds; at the Los Angeles County Museum of Art, 5905 Wilshire Boulevard.

California, Oakland through March 5 A retrospective of ceramics by Antonio Prieto; at the Antonio Prieto Memorial Gallery, Mills College, 5000 MacArthur Boulevard.

California, San Francisco through February 6 An exhibition of recent work by William Hunt; at Meyer Breier Weiss, Building A, Fort Mason Center.

California, Taft through February 4 Current works by Paul Soldner; at the Taft College Art Gallery, 505 Kern Street.

Colorado, Denver March 5—31 Salt-glazed functional stoneware by Larry Clark; at the Artisan Center, 2757 East Third Avenue.

Illinois, Evanston through February 22 "Recent Ceramic Sculpture" by Doug Stock; at the Octagon Gallery, Evanston Art Center, 2603 Sheridan Road.

Illinois, River Grove February 22—March 12 An exhibition of ceramic works by Michael Blair; at Triton College Fine Arts Gallery, 2000 Fifth Avenue.

Illinois, Wilmette February 20—March 31 Mixed-media mobiles and wall sculptures by Danville Chadbourne include smoked earthenware; at the Artisan Gallery, The Plaza del Lago, 1515 Sheridan Road.

Michigan, Birmingham February 20—March 20 An exhibition of porcelain forms by Larry Oughton; at Robert L. Kidd Associates/Galleries, 107 Townsend Street.

New York, Brooklyn through February 4 Recent works in raku by Harvey Sadow. February 6—March 4 Recent works in stoneware by Renne Murray; both at the Clay Pot, 162 Seventh Avenue.

New York, New York through February 13 An exhibition of works by Philip Cornelius.

February 17—March 6 An exhibition of works by Christopher Gustin; both at the Hadler/Rodriguez Galleries, 38 East 57 Street.

February 23—March 13 "Animal Kingdom," an exhibition of animals in clay by Anna Siok; at the Greenwich House Pottery, 16 Jones Street.

New York, Syracuse through February 28 "Ceramic Sculpture" by Toby Buonagurio; at the Everson Museum of Art, 401 Harrison St.

Ohio, Westerville through February 7 Raku-fired, double-walled vessels by Barry Kishpaugh; at the Battelle Fine Arts Center, Otterbein College.

through February 20 Off-center thrown forms by Sara King; at the Herndon House Gallery, Winter Street.

Oregon, Portland February 11—March 20 "New Stoneware Forms" by Patrick Horsley; at Contemporary Crafts Association, 3934 S.W. Corbett Avenue.

Pennsylvania, Philadelphia February 5—26 "Recent Work" by Kathryn E. Narrow; at the Clay Studio Gallery, 49 North Second Street.

February 7—28 An exhibition of raku-fired, fumed ceramics by Steve Gamza; at the Works Craft Gallery, 319 South Street.

Vermont, Poultney February 5—22 "David McDonald: New Works"; at The Gallery, Green Mountain College.

Wisconsin, Sheboygan February 7—April

4 Miniature porcelains by Sandra Byers; at the John Michael Kohler Arts Center, 608 New York Avenue.

Group Exhibitions

Arizona, Phoenix February 24—April 4 "Blue and White: East and West," a survey of the influence of Chinese porcelain on Middle Eastern and European wares.

March 6—April 18 An exhibition of 16th- to 19th-century Oriental ceramics from the collection of Dr. and Mrs. Matthew Wong.

May 8—June 27 "American Porcelain: New Expressions in an Ancient Art," a traveling exhibition of work by 102 contemporary artists organized by the Smithsonian Institution's Renwick Gallery; all at the Phoenix Art Museum, 1625 North Central Avenue.

Arizona, Tucson February 6—April 16 An exhibition of 17th-, 18th- and 19th-century American arts, includes ceramics; at the Tucson Museum of Art, 140 North Main Avenue.

California, Fresno through February 5 A two-person show includes ceramic thrown forms by Ronald T. Mitchell; at the Central Federal Savings Gallery, West Shaw and Forkner.

California, Los Angeles through February 2 An exhibition of new porcelain works; at the Garth Clark Gallery, 5820 Wilshire Boulevard.

through February 3 Ceramics, glass and fiber, including works by Philip Maberry, Bob Duca, Virginia Cartwright and Barbara Takiguchi; at the Mandell Gallery, 472 North Robertson Boulevard.

through February 4 "The Teapot," concepts by 23 artists; at Marcia Rodell Gallery, 11714 San Vicente Boulevard.

California, San Francisco February 9—March 6 "New Works in Clay III"; at Meyer Breier Weiss, Building A, Fort Mason Center.

California, Saratoga through February 28 A group exhibition includes ceramic sculpture by Norma Lyon; at the Montalvo Center for the Arts, end of Montalvo Rd. off Saratoga-Los Gatos Rd.

Colorado, Denver through March 31 "Beyond the Surface," a two-person show with mixed-media boxes by Norman Kester and porcelain works by Lori Sargent; at the Cohen Gallery (formerly the Pug Mill Gallery), 665 South Pearl Street.

Colorado, Golden February 14—March 14 "Colorado Clay Invitational," works by approximately 50 potters; at the Foothills Art Center, 809 Fifteenth Street.

Colorado, Littleton through February 20 "The Contemporary American Potter: New Vessels," an exhibition of 54 works, circulated by the Smithsonian Institution; at the Colorado Gallery of the Arts, Arap-

Continued

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Prices apply to minimum orders of #2000 pounds of clay. On orders of #1000 to #1950 please add 10% to total. Clay must be paid for at time of purchase or before shipping. Freight charges are collect and no C.O.D. orders, purchase orders or orders outside continental USA accepted for this sale. Regular accounts must be current in order for sale prices to apply. No credit cards accepted.

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116	Red Raku	4-7 10.5
126	White Raku	4-7 10.5
101/102	Terra Cotta I & II	06-3 11.5
103/104	Buff I & II	06-3 11.5
105/105	White Talc I & II	06-3 11.5
107/108	Brownstone I & II	4-7 11.5
117	Specklestone	4-7 11.5
124	Speckle Tanstone	4-7 11.5
125	Speckle Brownstone	4-7 11.5
109/110	Graystone I & II	6-10 (reduction) 11.5
111/112	Goldstone I & II	6-10 (reduction) 11.5
118	Orangestone	4-5 16.5
115	Domestic Porcelain	6-10 13.5
120	Porcelain/China	4-7 13.5
121	Porcelain No. 6	6-10 13.5
119	Whitestone	6-10 (reduction) 13.5
122	Indian Red	06-3 10.5
130	Ruststone	4-8 11.5
129	Cinnimonstone	6-19 (reduction) 11.5
127	Grolleg Porcelain I	10 16.5
128	Grolleg Porcelain II	10 17.5



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Trends in Porcelain April 1-30

A.R.T. is sponsoring a porcelain show at its permanent gallery during the month of April. Deadline for entry (by slides) is March 1. (Deadline for *Trends in Stoneware* is April 1.) For entry application write to A.R.T. and enclose a self addressed, stamped envelope, standard letter size.

Trends in Stoneware May 6-31

The purpose of this show will be to document and reward outstanding trends in porcelain today. Prizes awarded will be in the range of \$1,000.00 to \$1,500.00 depending upon number of entries. Approximately 70 pieces will be selected by blind jurying. A show book documenting the works selected will be published and distributed by A.R.T.

Itinerary

Ohio Community College, 5900 South Santa Fe Drive.

D.C., Washington *through May 9* "Between Continents/Between Seas: pre-Columbian Art of Costa Rica," an exhibition of objects produced from 500 B.C. to the mid-16th century A.D., includes ceramics; at the National Gallery of Art, East Building, Fourth Street at Constitution Avenue.

Florida, Jacksonville *through March 10* "What If?" an exhibition of contemporary craftwork including ceramics; at the Craftsmen Gallery, 2736 University Boulevard, West.

Illinois, Chicago *through February 12* "January White Sale," an exhibition of white-bodied sculptural and functional ware; at Lill Street Gallery, 1021 West Lill.

through February 28 A dual exhibition includes raku sculpture by Utkan Salman. *through March 14* "The Golden Age of Naples: Art and Civilization Under the Bourbons 1734—1805," an exhibition of decorative arts executed in Naples during the Bourbon reign, includes works in porcelain and terra cotta; both at the Art Institute of Chicago, Michigan Avenue at Adams Street.

Illinois, Springfield *through February 28* The first national "Landscape in Art Exhibition," includes ceramics; at the Springfield Art Association Gallery, 700 North Fourth Street.

Illinois, Winnetka *through February 17* "An Exhibit of Functional Clay: John Parker Glick, John Natale and Tom Turner"; at Synopsis, 931 Linden Avenue.

Indiana, Indianapolis *through February 21* "Forever Free: Art by African-American Women, 1862—1980," consists of 118 works, including ceramics; at the Indianapolis Museum of Art, 1200 West 38 St.

Iowa, Des Moines *February 14—March 10* "Ceramics from Iowa Collections" including works by Ken Ferguson, Victor Babu, John Glick, Warren MacKenzie and Don Pilcher; at the Drake University Art Gallery.

Massachusetts, Boston *February 1—15* The annual "Program in Artisanry Student Exhibition"; at the Boston University Art Gallery, 885 Commonwealth Avenue. *February 23—May 2* "New England Begins: The Seventeenth Century, 1620—1700," includes ceramics by colonial craftsmen; at the Massachusetts Museum of Fine Arts.

Massachusetts, Milton *February 17—June 27* "The Foreign Colors: Rose Porcelains of the Ch'ing Dynasty"; at the Museum of the American China Trade, 215 Adams Street.

Michigan, Birmingham *through February 13* "Five Plus Five: Ten Artists Working in Paper and Clay"; at Robert L. Kidd Associates/Galleries, 107 Townsend Street.

Minnesota, Duluth *February 14—March 28* "Extra Muros II," an exhibition of ceramic walls for architectural settings by

Boyd Christensen, Bill Goodman, Tom Kerrigan and Mark Marino; at the Tweed Museum of Art, University of Minnesota.

Missouri, St. Louis *February 7—March 3* A dual exhibition includes altered wheel-thrown stoneware and porcelain by Jeri Au; at the Craft Alliance gallery, 6640 Delmar Boulevard.

Montana, Billings *February 1—28* An exhibition of the Jayne Van Alstyne collection, includes pottery from the 1940s through the 1960s; at Gallery '85, Emerald Drive.

New York, New York *through February 6* A group exhibition includes large-scale ceramic vessels and wall murals by Curtis Hoard, and "Miniature Works: Carved Porcelain, Wood, Ivory" by David Carlin and Armin Muller; both at the Elements Gallery, 766 Madison Avenue.

through February 7 "Ceramic Sculpture: Six Artists," an overview of the past 20 years of ceramic sculpture in California represented by Robert Arneson, David Gilhooly, John Mason, Kenneth Price, Richard Shaw and Peter Voukos; at the Whitney Museum of American Art, 945 Madison Avenue.

through February 13 "The Martin Brothers," ceramic art by these 19th-century English studio potters; at the Jordan-Volpe Gallery, 47 West Broadway.

through March 14 "Treasures of Asian Art from the Idemitsu Collection"; at the Japan House Gallery, 333 East 47 Street.

February 2—20 "Peters Valley Anagama," an exhibition and sale of ware from the anagama kiln at Peters Valley, Layton, New Jersey; at the Greenwich House Pottery, 16 Jones Street.

February 2—27 "Women's Art: Miles Apart," an exhibition by New York and Florida artists, includes clay; at the Aaron Berman Gallery, 50 West 57 Street.

February 9—March 6 An exhibition including coil-built, unglazed, terra-cotta vessels by Tim Moore; at the Elements Gallery, 766 Madison Avenue.

New York, Scarsdale *through February 27* "The Craftsman's Palette: Designed for Color," with ceramics by Douglas Anderson, Curt and Suzan Benzie, Harvey Brody, David Bigelow, Dorothy Hafner, Thomas Hubert, Kathleen Keenan, Gail Kendall, Susan Kiok, Sema Kamrass, Martin Klaus, Susan Loftin, Rick Martell, Wally Mason, Harvey Sadow and Susanne Stephenson; at the Craftsman's Gallery, 16 Chase Road.

North Carolina, Wilson *February 5—March 5* "The Mad Hatter's Tea Party: Art for and about the Tea Table," a multimedia exhibition of work by approximately 40 artists, includes ceramics; at the Arts Council of Wilson, 205 Gray Street.

Ohio, Cincinnati *February 11—April 4* "Renaissance of Islam: Art of the Mamluks," includes ceramics from the Mamluk empire of Egypt and Syria A.D. 1250—1517; at the Cincinnati Art Museum, Eden Park.

Ohio, Columbus, *through February 19* An exhibition by members of the Clay Workers

Continued

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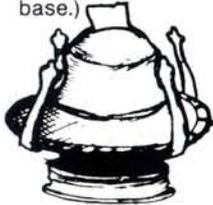


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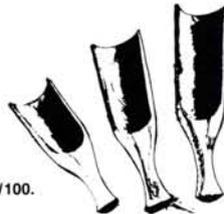
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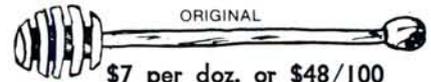
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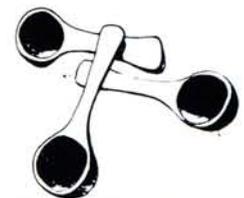
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Itinerary

of Central Ohio; at Franklin University Gallery, 201 South Grant Avenue.
February 27—April 13 "Shadow of the Dragon: Chinese Trade Ceramics," an exhibition of approximately 250 objects from the Song, Yuan and Ming dynasties; at the Columbus Museum of Art, 480 East Broad Street.

Ohio, Oberlin *February 28—April 4* The "First Juried Clay Exhibition"; at Firelands Association for the Visual Arts, 80 South Main Street.

Oregon, Bend *through February 5* "Ceramic Traditions"; at the Central Oregon Community College, Student Center.

Pennsylvania, Allentown *through February 5* "Fire and Ashes," an exhibition of contemporary wood-fired ceramics; at Cedar Crest College.

Pennsylvania, Erie *February 13—March 15* "Fire and Ashes," an exhibition of contemporary wood-fired ceramics; at the Erie Art Center, 338 West Sixth Street.

Pennsylvania, Philadelphia *through February 20* "Pottery Sculpture" by Michael and Shelley Buonaiuto; at the Museum Shop, University of Pennsylvania, 33 and Spruce Street.

Pennsylvania, Pittsburgh *through February 11* "Decorative Ceramics," a group show including works by Wayne Bates, George Carter-Smythe, Joan Cohen, Richard Lipscher, Marc Sijan, Joan Tweedy, Marc Ward and Carlee Weston.

February 15—March 25 "Functional Pottery," a group show including works by Michael and Harriet Cohen, Susan Holder, Karen Howell, Tom Mason, Ron Pivovar, Ada Quick, Doug Sassi and Mike Theide-man; both at the Clay Place, 5600 Walnut Street.

February 27—March 21 "The Craftsman's Guild: Exposed"; at the Pittsburgh Center for the Arts, Fifth and Shady Avenue.

Tennessee, Gatlinburg *through February 5* "The Fan," a multimedia exhibition; at the Arrowmont School of Arts and Crafts.

Texas, Corpus Christi *through February 7* "Oso Bay Biennial Exhibition" features work by artists from Texas and bordering states; at Weil Gallery, Corpus Christi State University, 6500 Ocean Dr.

Vermont, Middlebury *February 2—March 12* "Hearts and Flowers," a multimedia show, includes ceramics; at the Vermont State Craft Center, Frog Hollow.

Washington, Olympia *through February 28* "Washington Craft Forms: Creators and Collectors," an exhibition of functional and sculptural objects produced between 1950 and 1980 in the state of Washington; at the State Capitol Museum, 211 West 21 Street.

Wisconsin, Racine *through February 14* An exhibition of ceramics by Byron Bok, Karl Borgeson, Karen Gunderman, Christine LePage, John Murphy and John Na-

tale; at Charles A. Wustum Museum of Fine Arts, 2519 Northwestern Avenue.

Wyoming, Jackson *February 16—March 19* "Northern Rockies Clay 1981," an exhibition of sculpture and functional ware by 25 ceramists from Idaho, Montana and Wyoming; at Artwest Gallery, 220 South Glenwood.

Workshops

California, Bakersfield *February 6—7* A throwing and decorating participatory workshop with Vivika and Otto Heino is open to 30 participants. Fee: \$25, includes use of a wheel and materials. For more information contact: Vic Bracke, Bakersfield College, 1801 Panorama Drive, Bakersfield 93305, or call: (805) 395-4339.

California, Napa *February 20—21* "Wine Country Workshop: Clay and Wine in Napa Valley," a workshop with David Middlebrook and Sandra Johnstone. Demonstration, lectures and wine tasting. Open to all. Fee: \$18. For more information contact: Carolyn Broadwell, Napa College, 2277 Napa-Vallejo Highway, Napa 94558, or call: (707) 255-2100, ext. 390.

California, Victorville *February 25—26* A session for intermediate to advanced potters with Don Bendel. Participatory kiln building, throwing demonstrations and slide show; at Victor Valley College. Fee: \$10. For further information contact: Gene Kleinsmith, Victor Valley College, 18422 Bear Valley Road, Victorville 92392, or call: (714) 245-4271.

Connecticut, Avon *March 14* A slide presentation by Leon Nigrosh on "Ceremonial Clay and Architectural Ceramics," at the Farmington Valley Arts Center, is open to all. Fee: \$18 for members, \$20 for nonmembers. For information write: Bonnie Johnson, Box 220, Avon Park North, Avon 06001, or call: (203) 678-1867.

Connecticut, Guilford *March 7 > 14, 21, 28* "Pit Firing Workshop" with Anita Griffith includes demonstrations and lectures. Open to all. Fee: \$35. For more information contact: Fernn Hubbard, Guilford Handcrafts Center, Box 221, Guilford 06437; or call (203) 453-5947.

D.C., Washington *April 18—23* "Connoisseurship of Chinese Ceramics," a program organized around the Smithsonian's Freer Gallery of Art's collection of Chinese ceramics. Topics will include: designs, glazes, kilns, materials, techniques of manufacture and decoration; recent discoveries from imperial tombs; the influence of foreign traders, the range of export wares; reign marks, fakes and dating controversies. For further information contact: Selected Studies, A and I 1190A, Smithsonian Institution, Washington 20560, or call: (202) 357-2475.

Illinois, Chicago *February 27* "Ceremonial Clay Shrines," a free, family workshop; at the Art Institute of Chicago, Michigan Avenue at Adams Street.

Kentucky, Lexington *through March 6* The University of Kentucky College of Fine Arts will present a series of Saturday

Continued

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workshops and seminars on business skills for visual artists: "Health Hazards for Artists," February 6 (\$7.50); and "Marketing Yourself and Your Work," March 6 (\$5). Registration fees due at least four days prior to each session. Contact: Lexington Council of the Arts, 161 North Mill Street, Lexington 40507, or call: (606) 255-2951.

Massachusetts, Boston *April 6* A slide lecture with Richard Hirsch. Contact: Program in Artisanry, Boston University, 620 Commonwealth Avenue, Boston 02215, or call: (617) 353-2022.

Massachusetts, Worcester *March 27-28* "One with Clay," a workshop with Gerry Williams on a philosophical approach to clay through materials and processes, includes demonstration, slide presentation, film and lecture. Fee: \$55 for members, \$60 for nonmembers. For more information contact: Lia Lotz Rothstein, Worcester Craft Center, 25 Sagamore Road, Worcester 01605, or call: (617) 753-8183.

New Jersey, Layton *through May 7* Peters Valley Craft Center is offering an anagama kiln internship session with Katsuyuki Sakazume. Academic credit is available through Tyler School of Art. For further information contact: Sherrie Posternak, Peters Valley, Layton 07851, or call: (201) 948-5202.

New York, Albany *February 20* Demonstration slide show and lecture workshop by Malcolm J. Magruder, on making and using press molds, drain casting, models and materials, tile molds and slip casting. Open to the public. Fee: \$20. For more information contact: Jayne Shatz, State University of New York, College of Continuing Studies, Ceramic Studio, 135 Western Avenue, Albany 12222; or call: (518) 393-5963.

New York, New York *February 1-5* A workshop on handbuilt functional ware with John Gill. Fee: \$100 includes materials, admission to slide presentation and lecture.

March 12 and 19 A two-day participatory workshop in slip casting and mold making with Stephen Hill. Fee: \$60 includes all materials.

March 28 A demonstration and slide presentation workshop in utilitarian and large scale pots with Bill Van Gilder. Fee: \$20. For further information on all three events contact: Janet Bryant, 92nd Street YM/YWHA, 1395 Lexington Avenue, New York 10028, or call: (212) 427-6000, extension 172.

North Carolina, Raleigh *March 26-28* "Primitive Firing," a workshop with Roberta Marks, includes slide lectures, instruction and student participation in handbuilding and sawdust firing. Fee: \$45 includes basic supplies. Bring your own tools. For information contact: North Carolina State University Craft Center, Box 5217, Raleigh 27650, or call: (919) 737-2457.

Ohio, Wooster *April 22-24* "Functional Ceramics Workshop" with Tom and Elaine Coleman, Elaine Levin, Tom Shafer and Charles Lakofsky. Fee: \$35 for 3 days. Daily fees available.* Contact: Phyllis Clark,

The College of Wooster, Wooster 44691, or call: (800) 362-7386, extension 388.

Rhode Island, Providence *April 19-23* A workshop with British potter Janet Leach as artist-in-residence at Rhode Island College. Includes a free public lecture on the 19th at 4 P.M. For further information contact: Harriet Brisson, Rhode Island College, Providence 02908, or call: (401) 456-8109.

Tennessee, Gatlinburg *March 22-23* "Production Stoneware," with Tom Mason and Susan Holder.

March 29-April 2 "Porcelain," with Richard Hensley.

April 5-9 "Raku," with Donna Polseno. For further information on all these spring workshops contact: the Arrowmont School of Arts and Crafts, Box 567, Gatlinburg 37738, or call: (615) 436-5860.

Texas, College Station *April 2-4* Texas Designer/Craftsmen workshop with Elisabeth Woody. Fee: \$35. Contact: Rebecca Roberts-Hirsch, Box 821, Bryan, Texas 77806, or call: (713) 822-5029.

Texas, Corpus Christi *February 5-7* The "Oso Bay Biennial Conference" will include demonstrations, panels and presentations. Guest artists: Doug Baldwin, Clayton Bailey, Steve Daley, Piero Fenci, Barbara Frey and Sara Waters. Open to all. Accommodations available. For further information contact Greg Reuter, Corpus Christi State University, 6500 Ocean Dr., Corpus Christi 78412, or call: (512) 991-6810, or 855-6997.

Vermont, Middlebury *March 22-26* A five-day session with Karen Karnes. Open to experienced potters interested in furthering their work on the wheel. Advance registration required. For further information contact: the Vermont State Craft Center, Frog Hollow, Middlebury 05753, or call: (802) 388-4871.

Vermont, Poultney *February 6* A throwing demonstration and gallery discussion with ceramist David McDonald. Open to all. Contact: Donald Roll, Green Mountain College, Poultney 05764, or call: (802) 287-9313, ext. 251.

International

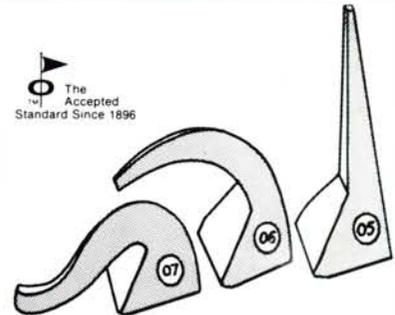
Canada, Quebec, Montreal *February 4-27* An exhibition of ceramics by Helga Maader and Liliane Perodeau.

February 6-7 A session with Ron Roy, includes demonstrations, a slide presentation, and discussion on commissions and how to prepare for them, thrown extended forms, glazing and firing. Fee: \$25.

March 11 A lecture and demonstration on Korean ceramic culture and techniques by Francois Lauzon. Fee: \$5. For information on all events contact: Centre des Arts Visuels, 350 Avenue Victoria, Montreal H3Z 2N4, or call: (514) 488-9558.

Canada, Quebec, Quebec *February 18-March 22* "Fire and Fibers," an exhibition including the work of 17 ceramists; at the Archives Nationales du Quebec, Universite Laval, Pavillon Casault, 1210 Avenue du Seminaire, Saint Foy.

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Suggestions

from our readers

Wax Mask

One way to cover wax-resist spots that appear by accident on bisqueware is to scoop off some of the thicker glaze from the inside of the glaze container and dab it onto the waxed spot. The glaze will stick to the wax, preventing that empty mark after firing.
—Jacob Black, Thunder Bay, Ont.

Slurry Suspender

When throwing porcelain, add about ½ cup white vinegar to the throwing water to keep the slurry in suspension, thus preventing feldspar from dropping out into a hard layer at the bottom of the bucket. The vinegar water is beneficial to the reclaimed scrap as well.
—Angela Fina, Amherst, Mass.

Luster Applicator

Cotton swabs make cheap, disposable (and often reusable) luster applicators. They are good for covering large areas and do not streak like brushes often do. If you give the wad of cotton an extra twist it stays on the swab longer.
—Christopher Belleau, Sheboygan, Wis.

Effective Piercer

A simple but effective (and inexpensive) hole-piercer can be made by inserting an old-fashioned straight pen nib into its handle in reverse. A clean, sharp hole is achieved every time by simply rotating the tool.
—Jacob Black, Thunder Bay, Ont.

Lump Roller

If bags of borax, zinc or other chemicals have become rocky because of moisture absorption, a rolling pin and a flat, lami-

nated board should pulverize these chemicals quicker than a mortar and pestle.
—Christopher Belleau, Sheboygan, Wis.

Fair Weather Wedging

Place a smooth concrete slab just outdoors from your studio to wedge and dry out wet clay on warm days. The heat absorbed by the slab removes unwanted moisture quickly.
—Meg Scott, Wooster, Ohio

Tie Coding

To quickly identify various bagged clays, tie the necks with short pieces of colored wire from inside telephone cables (obtained from Ma Bell or sometimes at the dump). These come in ten different colors, are flexible and rustproof. A mixture of clays receives a twist of two or more colors.
—Barbara Gray, Queenstown, N.Z.

Raked Clay

When mixing substantial quantities of clay by hand, try combining the ingredients in a large cardboard box and blending the clay and feldspars with a garden rake. This can save time and wear on the hands, and the chance of breathing in the dust is reduced because you are mixing from a distance.
—Christopher Belleau, Sheboygan, Wis.

Dollars for Your Ideas

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

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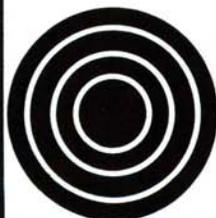
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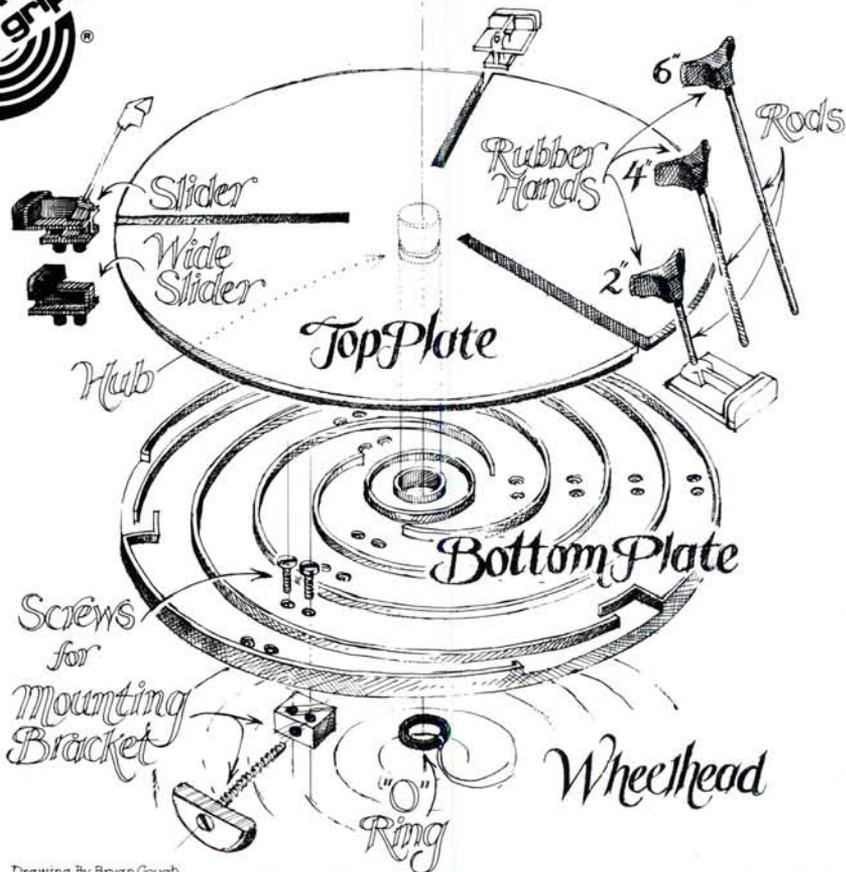
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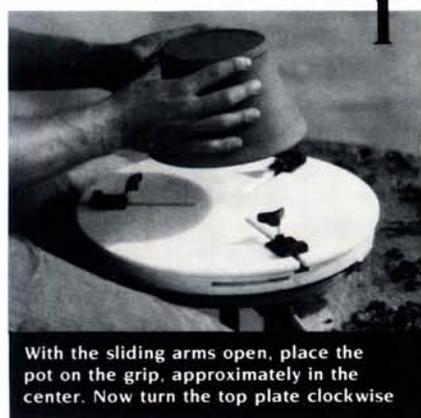
Skip Handy, Fort Wayne, Indiana

“Giffin Grip is the most valuable tool to come along since pug mills and power wheels! You can certainly make fine pots without any of them, but you can make more fine pots with them—and more money and have more time and energy to create, and grow, and enjoy. We've had ours only six weeks and already it has paid for itself in time, effort and frustration saved. We are delighted. . . .”

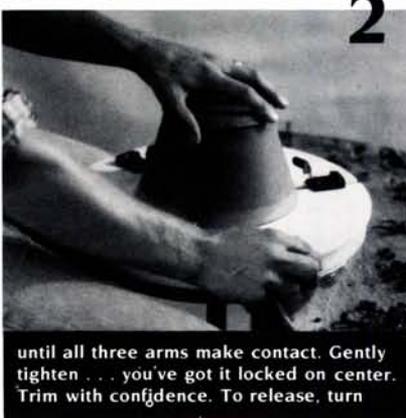
Tom and Joanne Davis, Black Hawk, Colorado



Here's How It Works:



1 With the sliding arms open, place the pot on the grip, approximately in the center. Now turn the top plate clockwise



2 until all three arms make contact. Gently tighten . . . you've got it locked on center. Trim with confidence. To release, turn



3 the top plate counterclockwise, remove the finished pot and you're ready for the next.

For a detailed brochure contact your nearest ceramic equipment supplier or write: Giffin Earthworks Inc., P.O. Box 4057, Boulder, CO 80306 USA. Giffin Grip . . . \$124.50 (Wide Slider Set

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Comment

Craft Burnout by R. Clayton Baker

A DEADLY DISEASE is sweeping the craft studios of America, and it is time to put aside the heartbreak and shame and bring this subject into the clear light of day. Symptoms of this crippler vary, often masquerading as other diseases. There may be a drastic loss or increase of appetite; often the early phases are accompanied by a blank countenance or a lack of enthusiasm. These symptoms may go away without treatment, but can be followed by permanent damage with symptoms which include cynicism, divorce (God forbid), entry into real estate sales or some other unrelated field, even general nastiness. Doctors call it *craftus combustiblitus* (we call it craft burnout) and it is communicable (no matter what they try to tell you), sometimes transferred through intimate or public conversation from craftsperson to craftsperson. Sure, it may start out harmlessly enough. What danger is there in hearing for the 200th time about how much bad pottery is "out there"? But when the causes add up, craft burnout takes its toll. Severe cases may result from excessive imbibing of high-potency craft philosophy, from the unrelenting pursuit of craft peasantry, from the production of excessive vessels, the excessive production of vessels, or the partaking of the rarefied air of one too many ceramic stick sculptures. Anyone still making ritual objects, particularly those starting to perform the rituals (*craftus ritualitis absurdus*), should seek help immediately. This disease seems to feed on itself—a little craft burnout leading to more and more until the victim simply can't stop. Excessive craft paperwork or simply too much exposure to craft can contribute significantly to craft burnout. And yet the innocent victims go untreated because, to the carrier of

craft burnout, the symptoms are often quite vague, so insidiously slow have been the ravages of this malady.

What can be done? Initially, we must recognize it as a problem, not a moral or ethical issue. Ignoring it will not make it go away. If the patient does not recognize the symptoms, then it is up to the family and friends of the burnt to confront them with the ugly truth. This must be accomplished without criticism because craft burnout victims may go over the brink if they hear one more comment about criticism—particularly the aesthetic kind. I suggest, even for the most chickenhearted, a simple note on the door of the patient will do. How about something like "Feeling a little raked lately? See the Comment column in the February 1982 issue of *Ceramics Monthly*, but don't breathe on me."

If treatment is refused, then there is little that can be done until life becomes so dismal that there is no way but up. If treatment is accepted, then we're stuck with a real mess, since there are few community agencies qualified to treat this ailment and many perfectly good victims have been mistakenly diagnosed as having everything from psychosomatic illness to being entirely vegged out. Perhaps our great schools of medicine will soon begin to take craft burnout as seriously as they have previously taken art burnout, and will develop programs to educate craft burnout specialists. In the meantime, we must hope for some research breakthrough and offer the only medicine available for symptomatic relief: the optimism and enthusiasm of caring friends. A dog helps in some of the more severe cases. If we could only enlist the support of some celebrity. Perhaps a telethon. . . .



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Expression in Porcelain

WHILE CHARACTERISTICALLY white, resonant and often translucent, porcelain vessels featured in a recent exhibition at Synopsis Gallery in Winnetka, Illinois, were selected to present four contemporary approaches to "self-expression in the age-old medium that has drawn artists, collectors and kings." Among the works exhibited were sandblasted glazed platters, thrown and carved, by Wayne Fischer (Milwaukee) ; unglazed handbuilt bowls by Martha Gittelman (Wyndmoor, Pennsylvania) ; tall vase forms, with brushed and incised decoration, by Tom Spleth (Alfred, New York) ; and matt slip-coated boxes by Barbara Takiguchi (San Francisco).

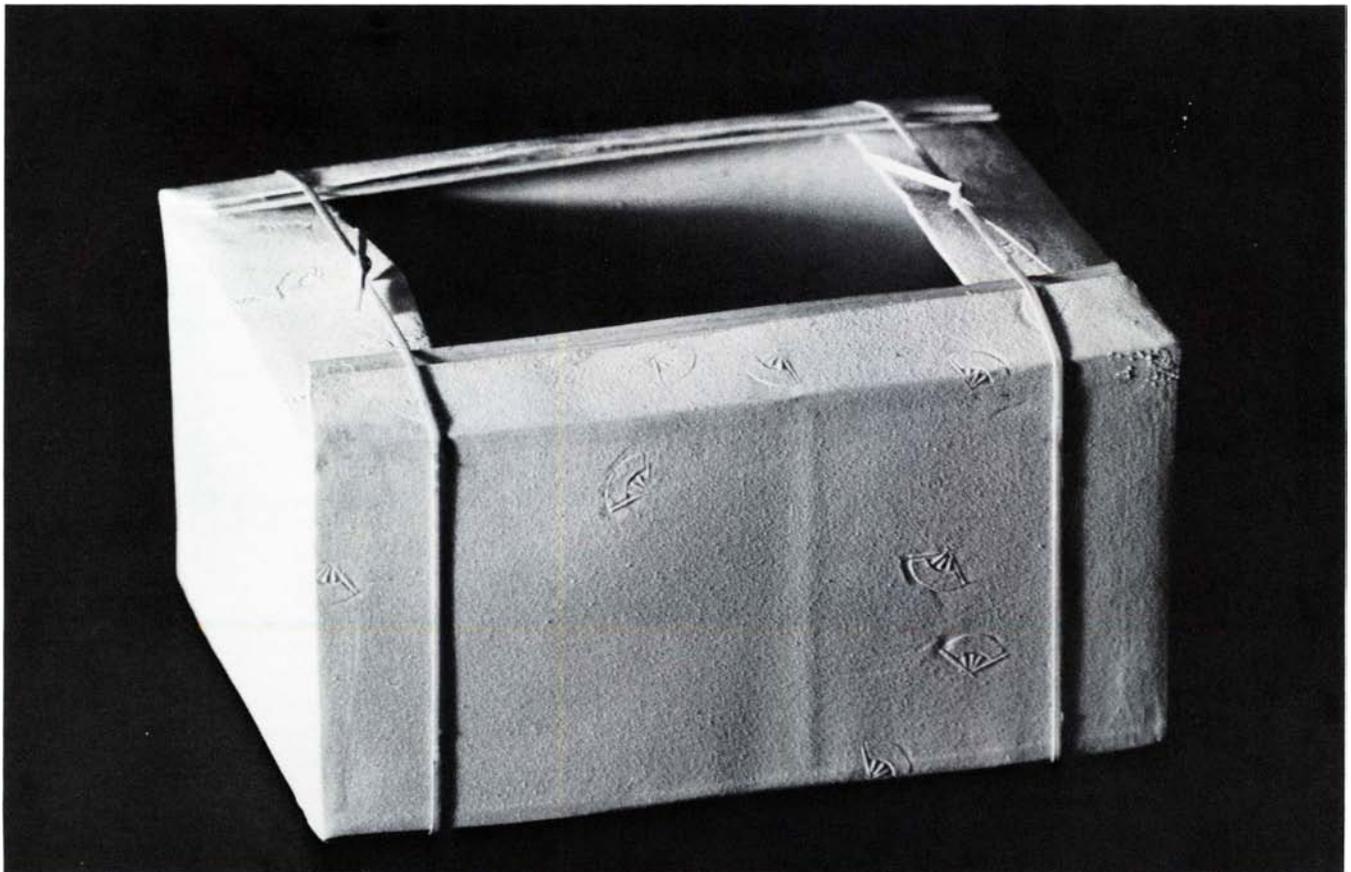
Right Vase, 20 inches in height, brushed and incised decoration on cast, altered porcelain, by Tom Spleth, Alfred, New York.



Far right Thrown, carved platter, 10 inches in diameter, with sandblasted glaze, by Wayne Fischer, Milwaukee.



Below Porcelain box, 7 inches in length, with matt slip surface, by Barbara Takiguchi, San Francisco.



Censored Clay

by JAMES IRWIN

SELDOM do the personal statements of artists so reflect the passions of the public as has the recently unveiled ceramic bust by Robert Arneson portraying San Francisco's assassinated Mayor George Moscone. Commissioned for \$37,000 by the city of San Francisco as a centerpiece for its new convention center, the sculpture depicts on its pedestal the violence of the crime, prompting a fascinating whirlwind of public controversy. Responses have spanned the gamut of sentiments from zealous indignance to enthusiastic acclaim.

City officials kept the pedestal veiled during the December 2 opening celebrations at the center, and only later allowed public viewing. Since then, however, the city art commission voted to reject the sculpture and it has been removed to a locked closet at the San Francisco Museum of Modern Art.

The heart of the sculpture is the 2 ½-foot polychrome head—a vivid likeness of Moscone. The textured surface is enlivened with Jackson Pollock-like splatterings and trailings of red, blue, yellow and black glazes over a skin-toned field. In keeping with the spirit of irony found in Robert Arneson's work, the style straddles a fine line between caricature and realistic portraiture.

The pedestal presents a kind of "biography" of Moscone's life. Conceived as a "montage of graffiti, something like the New York subways," the 4½-foot-high stand is covered with crude inscriptions and cartoonlike drawings—some scratched and stamped into the clay, others brushed or stenciled with underglaze colors, predominantly blues, pinks and beiges. Featured are favorite sayings of Moscone's such as "Trust Me On This One," "Are You Having Any Fun?" and "Duck Soup." There is also the shape of a heart surrounding the names of his wife and children, a drawing of a basketball (referring to his favorite sport), mention of his educational background and service in the Navy. Many of the phrases were suggested to the artist by the mayor's widow, Gina.

But none of this is fuel for controversy. True to his professed commitment to "realism," Robert Arneson also included what appear to be bullet holes rimmed with dripping red glaze, the impression of a Smith and Wesson pistol, and a sketch of City Hall shedding droplets under the words "Leaky As A Sieve," alluding to the lax security which made it possible for a gun to be carried into the building. The words "He Hated To Lose" appear next to the sinister shadow of a figure under the name "WHITE" and the phrase, "Oh, Danny Boy!" referring to Dan White, Moscone's assassin. The shape of a yellow Twinkie alludes to the infamous "Twinkies Defense,"

White's plea of diminished capacity because he ate too much junk food, resulting in a sentence which will allow him to be eligible for parole in the near future.

Drawing the work into a wider social context, the pedestal portrays hard truths about our times. These are precisely the truths that many would rather forget, or which they at least—along with Gina Moscone—feel are in poor taste for a memorial statue. One outraged city official has characterized the pedestal as a "trivialization" of Moscone's life.

Many detractors are indignant over the large expenditure of public funds. In response to the furor, one city supervisor announced that he would introduce legislation aimed at curtailing the art commission's power to purchase public art.

Meanwhile, experts and art lovers have rallied with letters to editors and testimony before the art commission: Why try to censor the truth? Why not welcome a peaceful outlet for collective grief that is not managed by a sensationalist and exploitative media? What better forum than the very personal and courageous statement of a noted artist in a public place?

Defenders compare the situation to the story of Auguste Rodin's "Monument to Balzac." Commissioned in 1897 by a public committee for the city of Paris and then summarily rejected, the sculpture was shown publicly only after Rodin's death 20 years later, and is now considered a masterpiece.

George Neubert, associate director of the San Francisco Museum of Modern Art, has suggested to the city that "the controversy will go away if you leave the work alone and let it be shown. It will have a different meaning 50 years from now. An artist has to be trusted once a commission is granted," he added. "There is no mystery about what an established artist such as Arneson would create. His work has always had a cutting edge."

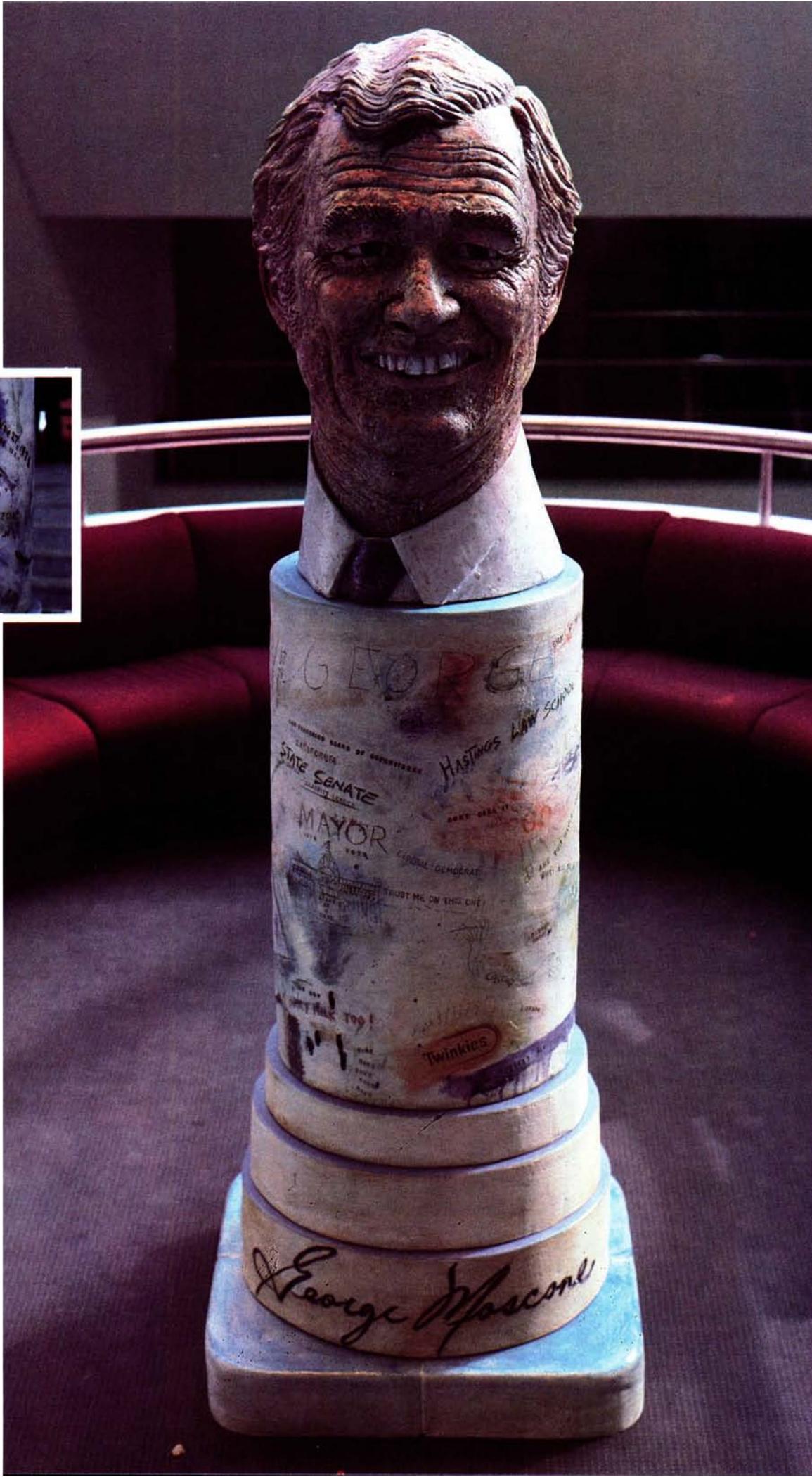
The future of the sculpture remains uncertain. In meetings with Mayor Dianne Feinstein and the art commission, the artist refused to replace the pedestal, saying he considers it essential to the integrity of the whole. He agreed, however, to consider doing another bust, possibly a bronze taken from a mold of the present one.

The author *A ceramics/English graduate of the University of Michigan, with graduate studies at Cranbrook Academy of Art and the University of Montana, Missoula, James Irwin currently is a maker of nonfunctional pots "of the designer crafts genre" and maintains a studio in San Francisco.*

Below Offending parts of the sculpture included a Smith and Wesson pistol impression, what appear to be bullet holes and "dripping red blood" ³³ as a documentation of the assassination among other key events in Mayor Moscone's life.



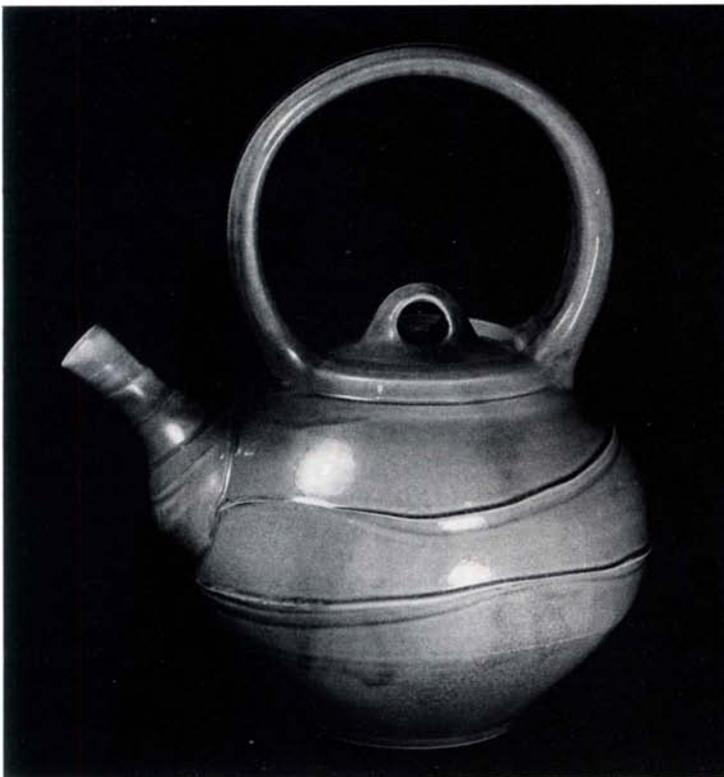
Controversy erupted in San Francisco this past December over Robert Arneson's \$37,000 ceramic bust of assassinated Mayor George Moscone. Deemed tasteless and rejected by city officials, the graffiti-like pedestal was covered during dedication ceremonies at the sculpture's proposed installation site, the Moscone Convention Center, and later the entire work was spirited off to a locked closet at the city's museum of art. So many issues were raised, general audience news began to pick up the story: there were wire service reports, National Public Radio produced an in-depth segment on the issues involved, and the San Francisco Chronicle ran a page 2 poll asking readers to call in their yea or nay vote to the question "Do you like the Moscone sculpture?"³³ The majority (61 percent) voted no.



Vessels Aesthetic

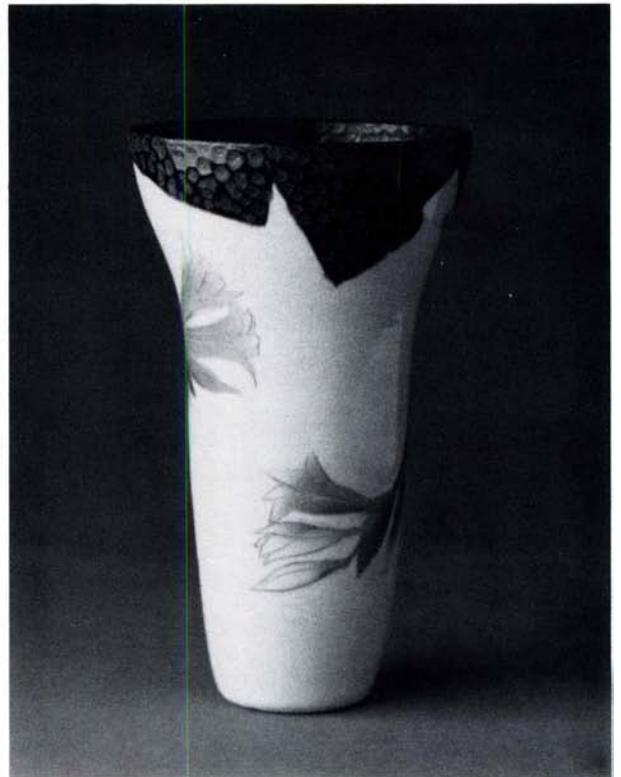
WITH REPRESENTATIVE styles and processes ranging from a 5-inch-high wood-fired porcelain bottle to a 4½-foot-tall low-fired stoneware form, "Vessels Aesthetic" was exhibited in California at the Downey Museum of Art through December 20 and at the Taft College of Art Gallery through November 21. "The whole concept of the show was to give recognition to meritorious work by potter/artists in the United States working within the framework of the vessel form," noted Jack Mettier, director of the gallery. Juried by ceramists Philip Cornelius (Pasadena City College ceramics instructor), Lukman Glasgow (director of the Downey Museum of Art) and Jerry Rothman (California State University, Fullerton, ceramics professor), the competition featured 71 works selected from 814 entries. "All the accepted pieces in this show are good for more than one reason: excellence in firing, construction, idea, clay body, glaze, ingenuity, courage, scale and mass to name only a few," commented Philip Cornelius.

Porcelain teapot, 10 inches in height, soda fired, by Christopher Staley, Providence, Rhode Island.



"A Few of My Favorite Forms" 24 inches in height, by David H. Williams, Placentia, California.

"Blue Dot Amaryllis Vase" 13 inches in height, reduction-fired porcelain, with airbrushed design, by Beth Changstrom, Mill Valley, California.



Photographing Ceramics

Color Transparencies, Slides and Prints

by Glenn Rand

This is the second of two articles suggesting appropriate equipment and procedures for taking good photographs. See Photographing Ceramics, Black-and-White Images," beginning on page 65 in the January issue. Kodak's Professional Photoguide³³ is a good supplemental sourcebook for both these texts, and is available from most camera stores.—Ed.

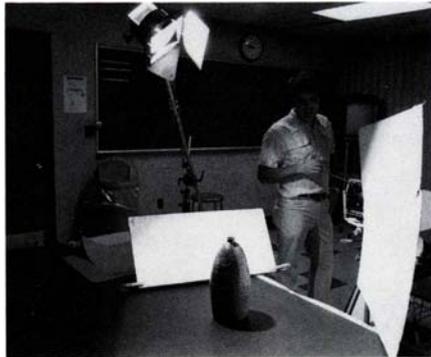
FOR serious color photography, you will need a tripod, cable release, background to shoot against, and lighting equipment for the shot, including large sheets of colored paper or board: much of the same equipment as used in making black-and-white photos. Photograph with a camera size which gives the end product you wish. If you want slides, then a 35mm camera is more convenient and provides better quality than reduced copies from a 4x5, or vice versa.

Color photography of ceramic objects usually involves 35mm slides: for records, lectures, entering fairs, exhibitions, and marketing. Slides are convenient and relatively inexpensive, but on occasion larger transparencies may be required for color publication in publicity materials, books and magazines; or a color print might be more apropos for gallery presentations.

In color photography, consider that most of the concepts for color use which are employed in your ceramics apply in the photographic reproduction of that work.

When shooting color, the film type and light source have great bearing on meeting your requirements. The "tungsten" indication on film designates its photo emulsion is manufactured for 3200-degree quartz lights and for tungsten bulbs which also produce light at 3200K (degrees Kelvin). The designation "photoflood" refers to film which is produced for 3400K bulbs and 3400K quartz lights. These Kelvin "color temperature" designations refer to the actual color of light overall. Daylight (5500K) is relatively blue, while tungsten light is more yellow in comparison. Our brains correct slight shifts in the color of light overall, but the films used in color photography make no such correction, holding constant their engineered color balance. When the wrong film/light combination is used, the result is an image with an obvious (and usually unfavorable) color shift. Thus, film designed for one light source should usually not be exposed in another without a camera filter which compensates for the change.

In addition to various light sensitivities, films are made for specific purposes. For a print, you should use a negative film. Kodak Vericolor will give the best results for most situations: Vericolor II type S in daylight; Veri-



color II type L with tungsten lights. For 35mm slides, Kodak Kodachrome 25 is recommended for daylight and produces a warm red to purple cast overall when exposed with blue floods (4900K)—an effect which tends to enhance red-to-brown-oriented ceramics. For reproduction purposes it is essentially grainless and less likely to fade with time than Ektachrome films. Ektachrome 50 or 160 professional films are good for use with tungsten light, favor blue-oriented ce-

ramic colors and have the advantage of fast processing. For larger transparencies Ektachrome 64 will give the best results in daylight; in tungsten light the best film is Ektachrome 50, the standard in the commercial field for studio work.

As in black-and-white photography, compose the picture and check lighting possibilities through the camera's viewfinder. Consider effects possible with colored reflectors, but remember colored backdrops may both enhance and compete with the subject. A black background is particularly useful in color transparencies for publication because it masks minor shifts in color caused by the lighting, film, or publication production processes.

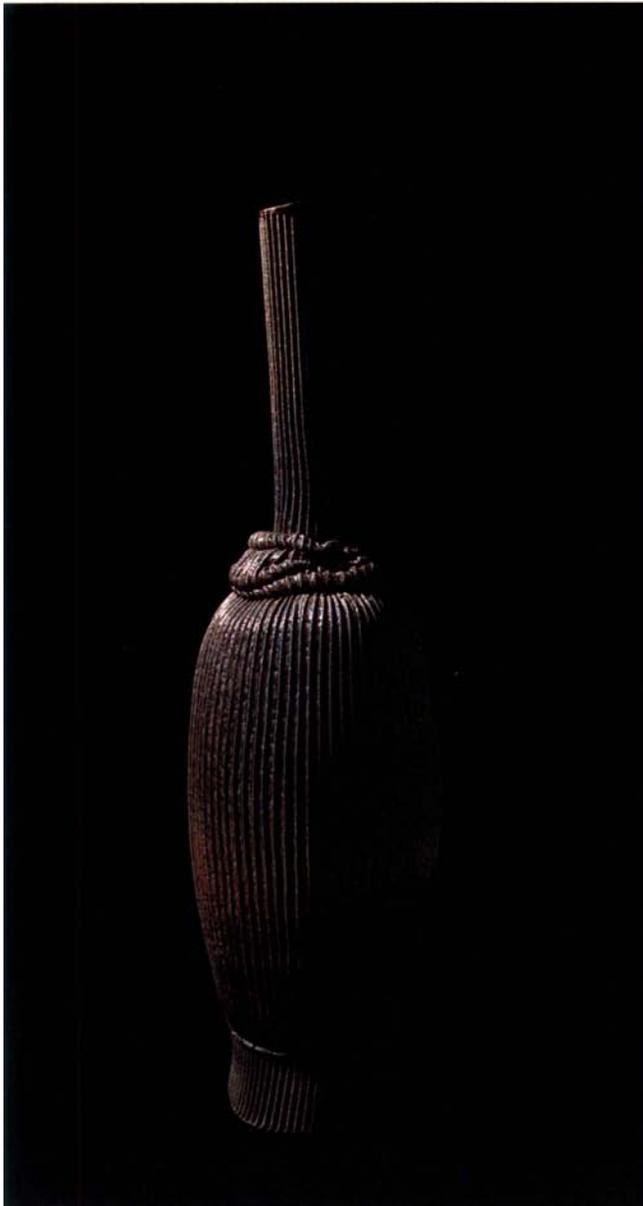
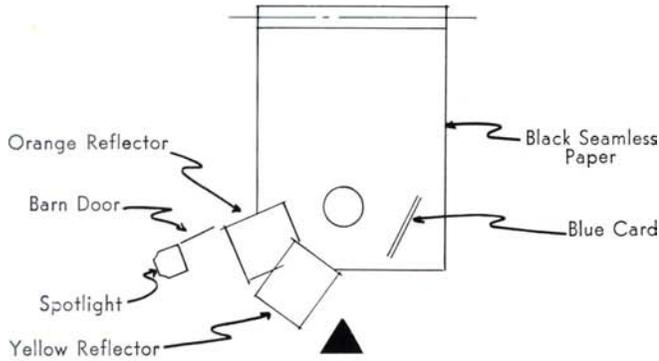
Sharpness is the key to good representational photographs. Focus carefully; if you cannot focus on both the closest and farthest parts (as is often the case), set the focus about one-third of the way into the object. Then close the f-stop down to the smallest lens opening, usually f-16 for maximum depth of field.

Some processing can be handled in your own home using Uicolor, Besseler or Kodak products. Kodachrome slides require special equipment and thus must be sent away for processing, but other transparencies and print films are no more difficult to develop than black-and-white. Though it is better to shoot good negatives for print applications, you can get good results directly from slides with Uicolor or Cibachrome processes to make prints. Kodak also has just announced a dye migration system which is aimed at the nonprofessional darkroom.

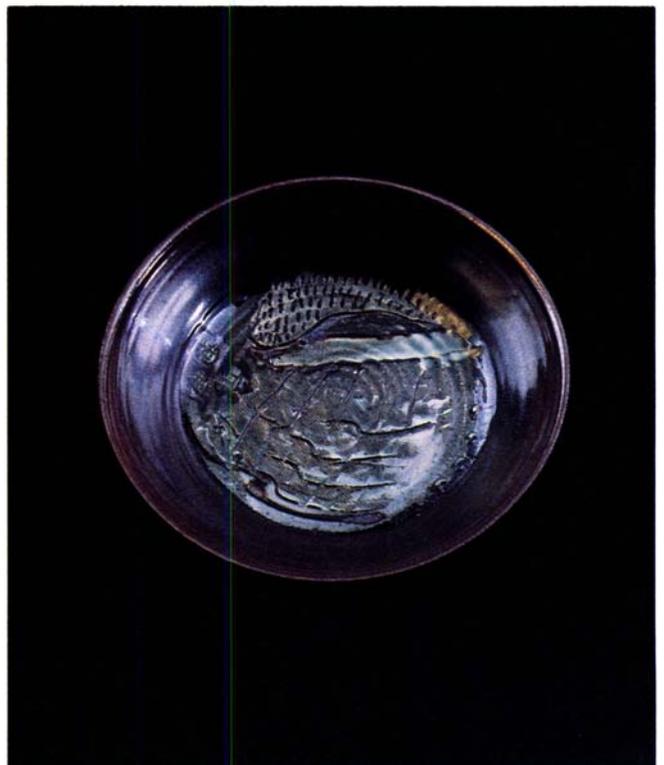
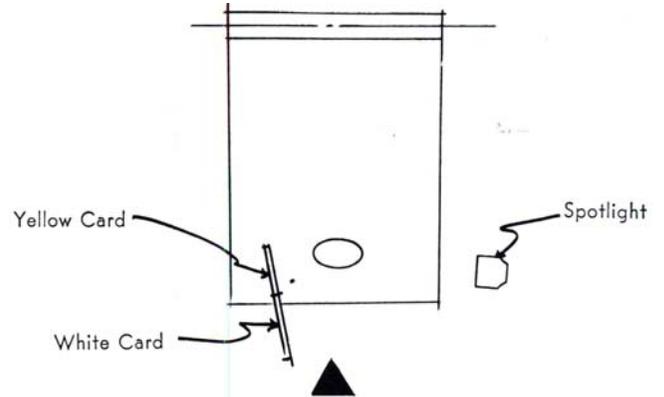
Regardless of the finishing process, color images are not as rugged as black-and-white: the surfaces of prints and transparencies tend to scratch easily. Protective sheets designed for use with color photography are available for prints, transparencies and slides. If your transparencies are for publication, seal them as soon as they are dry or on receipt. For storage of all photographic materials, avoid hot, humid or dusty environments.

The author Glenn Rand is program director for photography at Lansing Community College, Michigan.

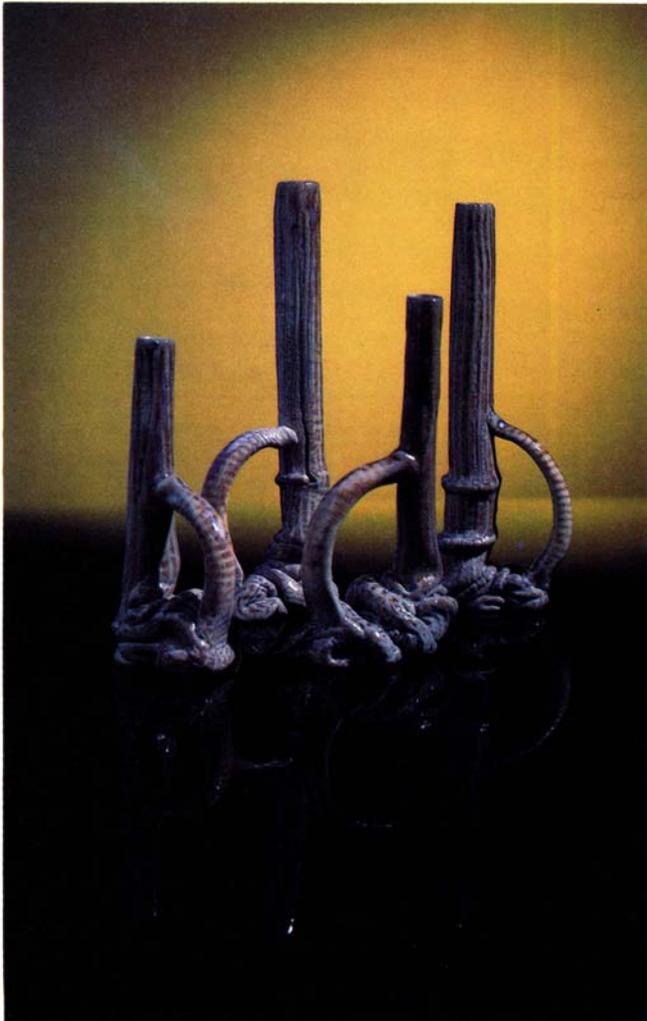
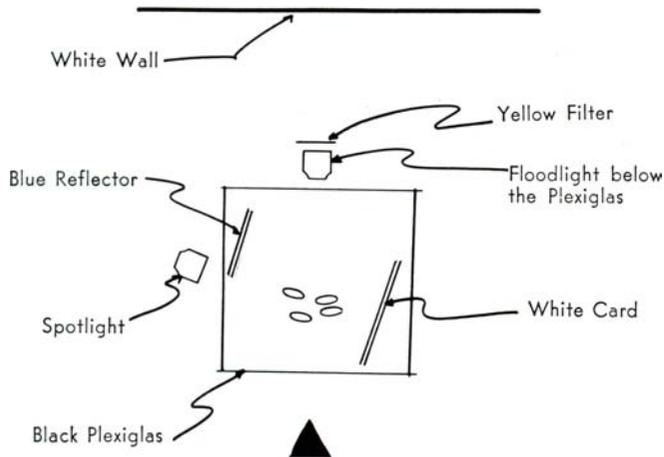
Salt-glazed stoneware, 26 inches in height, by Bill Bracker, Lawrence, Kansas. To add subtle hues to a monochromatic work, a blue card reflected light from the single spotlight on the left. Orange and yellow cards flat on the left reflected a complementary color on the opposite side.



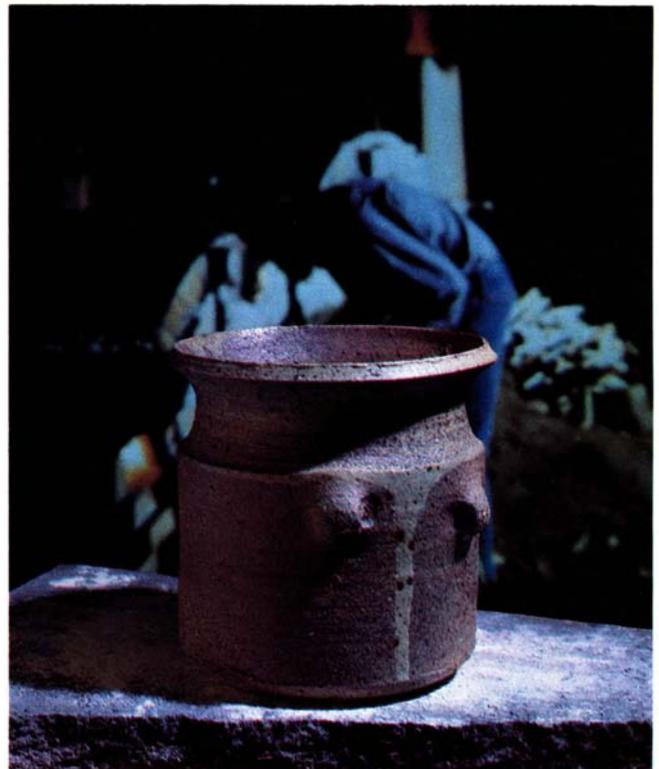
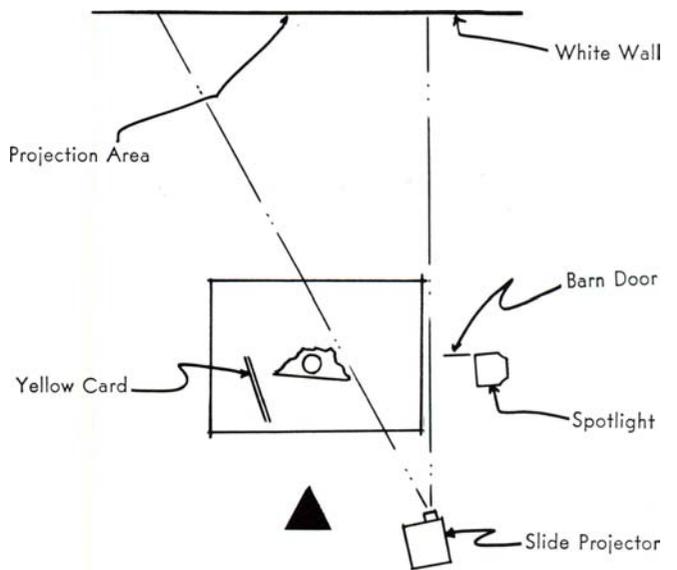
Reduction-fired stoneware platter, 12 inches in diameter, thrown, with combing and incising, by James Reinert, Owosso, Michigan. The brightness of the glaze on this work made the lighting choice difficult: the low angle of the light emphasized the texture at the center of the plate, but also created specular highlights on the rim (in this case a desirable sacrifice). White and yellow cards filled in light from the left. Ceramics reflect the color of objects around them during use, on exhibition, in every circumstance. The photographer may control these surrounding colors in the same manner as the direction of light and the color of the background on which a work is seen. A black background is particularly useful in color transparencies for publication because it masks minor but unwanted shifts in color caused by the lighting, film characteristics, or publication production processes. Images like this one which can be cropped both horizontally and vertically are more likely to be published because they offer the book or magazine designer more options in layout.



Salt-glazed stoneware, 5 to 8 inches in height, by Bill Bracker. Setting work on Plexiglas can add dramatic reflections. The filtered yellow floodlight on a rear wall adds back lighting, silhouetting the ceramic forms and softening the transition from the black Plexiglas to the wall. Placing the main spotlight low minimized specular highlights; the blue reflector neutralized some yellow light and slightly accented the work. A white card filled in light from the right.



Wood-fired stoneware, 5 inches in height, by the author. This technique is known as camera masking. The pot was lit from the side, with a yellow card filling the shadow on the left. One film exposure was then made. (The black wall in the background received little light for minimum exposure in that area.) Next—without advancing the film or moving the camera—white illustration board was placed on the back wall and a slide projected onto it (a projection screen may shine back at the camera, causing lens flare.) With the spotlight turned off, a light reading was taken from the projected image, and a second exposure made. Images such as this may add interest to slides for jurying and have potential for book usage.



Chicago's Architectural Terra Cotta

by SHARON S. DARLING

THE CHICAGO TERRA-COTTA INDUSTRY actually began in Louisville, Kentucky, in 1866 when builder Joseph N. Glover started producing inexpensive clay imitations of the cast-iron or stone urns and statuary then much in favor as embellishments for buildings and gardens. With a cast-iron model he made a plaster mold, then took a clay impression of the interior. After firing, the terra cotta was painted brown on the outside and coated with pitch on the inside. Now it was ready for the building—a clay imitation of an iron imitation of a cut stone ornament.

Having mastered this technique in Kentucky, Glover moved to Indianapolis, near a coal mining region where layers of fine quality clay were regularly excavated to get to the coal seams underneath. Glover's move increased business prospects, but not his capital. When two prosperous Chicago florists and seed dealers, Albert H. Hovey and J. F. Nichols, made an offer in 1868, Glover sold his company but agreed to stay as superintendent. Anxious to expand production, they discovered that it would be more profitable to move the terra-cotta factory to Chicago. Freight rates made it cheaper to transport raw materials than to ship the finished terra cotta from Indianapolis.

After relocation the operation was named the Chicago Terra Cotta Company and shares were sold to finance it. Roofing manufacturer Samuel Barrett, who put up the most capital, was named president; J. F. Nichols became secretary; and Joseph Glover remained superintendent. The most important addition was architect Sanford E. Loring as treasurer.

The quality of the terra cotta was rather inferior and the company soon went into debt, but Loring remained confident that terra cotta could become an excellent construction material if only they could improve their product. Seeking advice, he wrote to John M. Blashfield, proprietor of England's largest terra-cotta works. Blashfield referred the letter to James Taylor, then superintendent of one of his works, who was already planning to emigrate to America. In August 1870 he was appointed superintendent of the Chicago Terra Cotta Company.

Under Taylor's supervision the old open-fire kilns were replaced with English muffle kilns, and new methods were introduced in the preparation of clay and the manufacture of finished stock. These changes, combined with expanded facilities, soon enabled the works to produce architectural terra cotta comparable in quality to the English product. One of the few commercial concerns to escape the Chicago fire of 1871, the company received several large orders as the city began to rebuild its commercial and residential areas.

Fireproofing the City

Prior to that October fire, stone, iron and brick were commonly believed to be fireproof building materials. Inspection of the ruins, however, showed broken bricks,

crumbled granite walls and twisted iron columns. From the disaster architects learned the need to protect all cast-iron structural work with a sheathing of fire clay, terra cotta or brick. In 1886 the passage of a city ordinance requiring all buildings over 90 feet tall to be absolutely fireproof further stimulated the terra-cotta industry.

Builders of skyscrapers found terra cotta an attractive medium because of its lightness, durability and potential for decorative uses. Since terra-cotta blocks had to be made hollow and only moderately thick to facilitate firing, a given bulk weighed only half as much as stone of the same size. Secondly, terra cotta retained its handsome surface and crisp details longer than other building materials. But, above all, its plastic qualities enabled architects to use terra cotta to embellish their structures with artistic and highly original ornament.

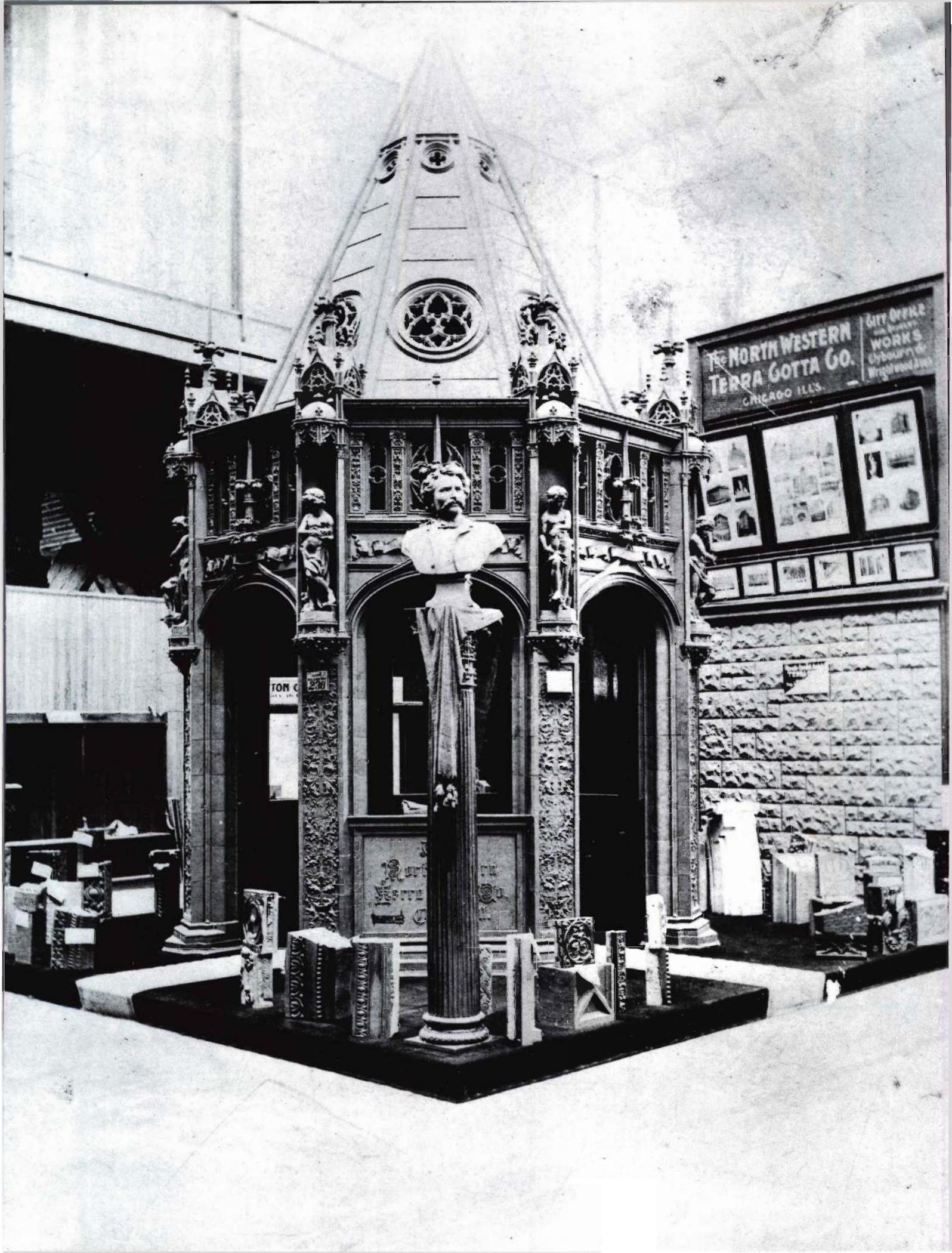
Because of the great post-fire demand, Loring gave up his architectural practice in 1872 and became president of the Chicago Terra Cotta Company. Active competition encouraged him to develop a variety of products that could be made more cheaply than iron or stone equivalents. Within a short time after the fire, Chicago Terra Cotta had developed a number of stock patterns, particularly window and door caps, and was producing large quantities of hand- and machine-pressed ornamental tiles. Porous blocks for fireproofing cast-iron columns were made using a process patented by Loring. The firm also made glazed brick, trimmings, crestings for large buildings and red chimney groups. Demand for chimney tops was particularly brisk and constant, requiring the company to keep a special wagon on the road equipped with ladders and scaffolding. The factory also continued to cast garden ornaments and statuary, and produced redware vases, water coolers and tablewares.

By 1876 the Chicago Terra Cotta Company included a department for throwing redware, facilities for grinding the materials to be mixed with the clay, a modeling room, coal sheds, a 15 hp steam engine, a small experimental glazing kiln and a work force of about 75. When superintendent James Taylor described the works in the December 1878 issue of *American Architect*, the company's chief modelers were James Legge, a former stone-carver, and Isaac E. Scott, an architect and woodcarver. Taylor characterized the two men as "adepts in the modern Gothic school."

Manufacturing Terra Cotta, 1876

While manufacturers used molds and some labor-saving machinery, the early terra-cotta products were essentially handmade. At the Chicago Terra Cotta works, both architectural and horticultural wares were made from buff- or red-colored clays obtained from Indiana.

At the 1893 World's Columbian Exposition, Northwestern Terra Cotta Company displayed examples of their expertise in clay, from building blocks to sculpture.



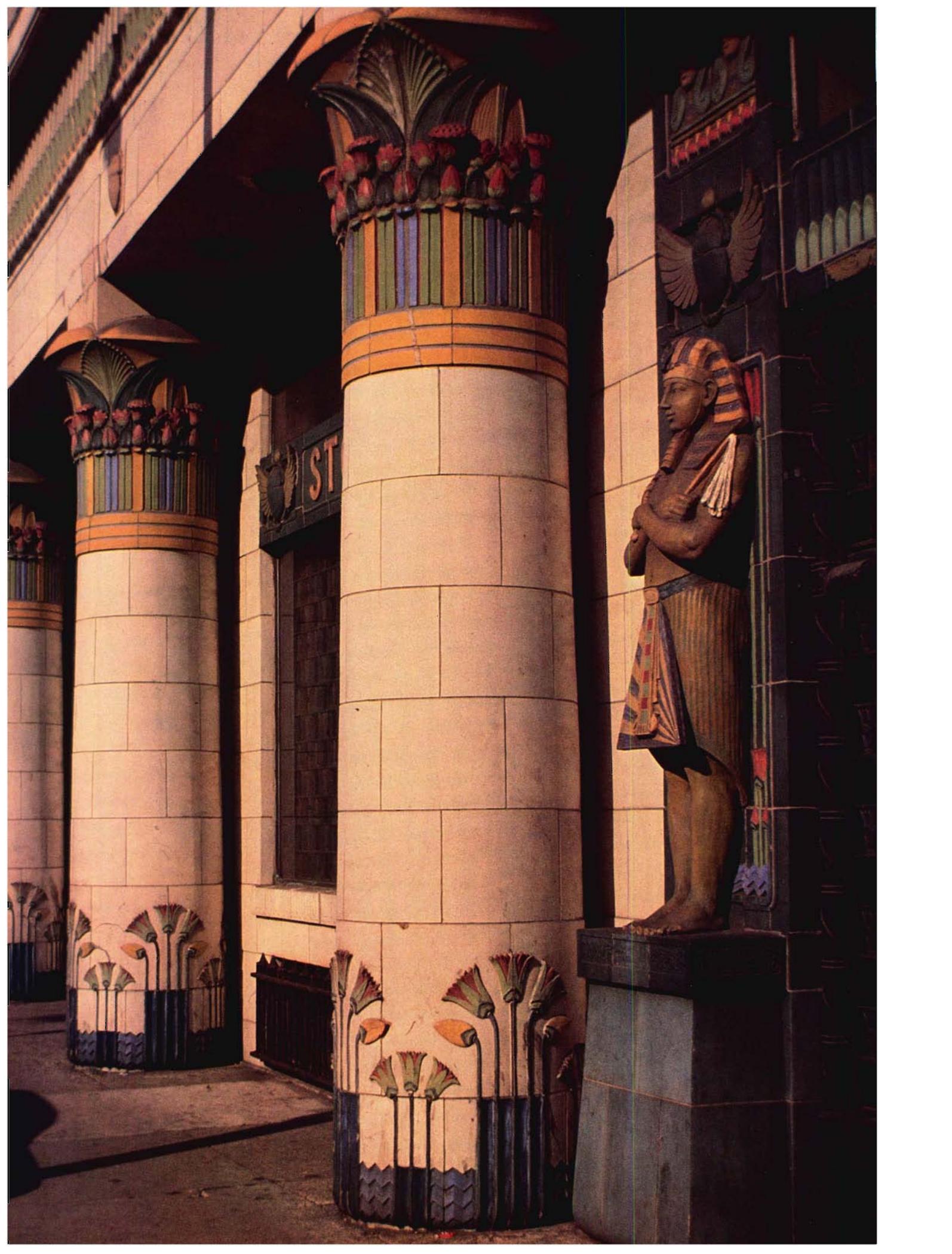
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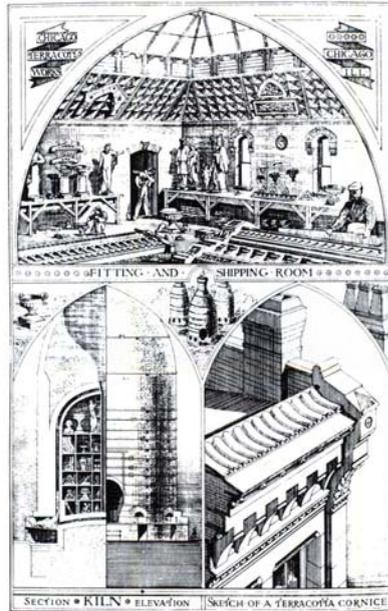
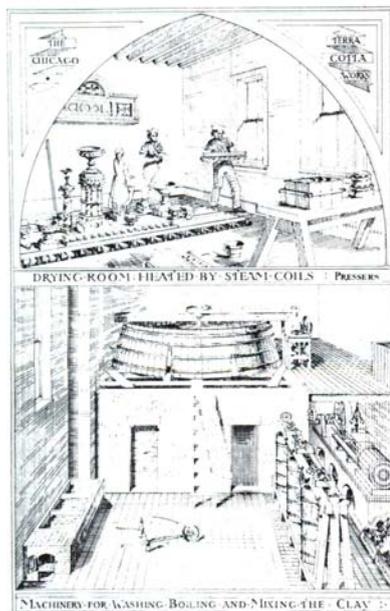
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Ceramic entrance to the Chicago Stock Exchange, by the Northwestern Terra Cotta Company, 1894.

Left Woodcuts showing the workrooms, kiln and end products of the Chicago Terra Cotta Works from the December 30, 1876, "American Architect"

Opposite page Facade of the W. C. Reebie and Brother warehouse, executed by the Northwestern Terra Cotta Company, 1923. Discovery of King Tutankhamen's tomb in 1922 prompted the Egyptian motif, along with the motto, "If old King Tut were alive today, he'd store his goods the Reebie way"

To minimize shrinkage, ensure even drying and give strength to architectural terra cotta, sand and grog were added. In making art wares, boiled slip was used because it created a fine, smooth surface and produced uniform coloration.

The clay and mineral components were first ground to a powder in crushers which resembled coffee mills. Workers mixed the powder and water to the proper consistency with their bare feet. Full-size clay models were made to shrinkage scale (12¾ inches to 1 foot) for each different shape, and the plaster molds were taken from them. Next, clay was pressed into the mold to a thickness of about 1 inch and clay partitions were inserted so that the final product would be a terra-cotta block, hollow except for an interior grillwork. After the clay stiffened, it was removed from the mold, retouched and allowed to dry. Exposed surfaces were coated with slip which developed into a thin protective glaze. For the firing, the ware was placed in a huge, beehive-shaped muffle kiln and gradually raised to 2000°F or more, depending on the particular clay and glaze used.

The blocks were kept small to prevent the materials from twisting during firing. Thus a large ornament would often consist of several small blocks fitted together. For overhanging ornaments, such as a cornice, small holes were left in the interior partitions of the blocks for the insertion of the metal fittings used to anchor the terra-cotta shapes to the building.

By 1876 the thriving firm was supplying quantities of terra cotta for local building and was shipping even larger orders to clients as far away as Massachusetts, Utah and Texas. A year later Loring took advantage of a contract to supply terra cotta for two residences and a high school in Boston to expand his business.

Finding it impractical to ship material from Chicago, Loring decided to establish a branch in Boston. He was able to lease a part of the Boston Fire Brick Company, to which he moved men, tools and materials from Chicago. His brother, Edward Loring, stayed behind to supervise the parent works. James Taylor, who had retired to New Jersey earlier that year, was persuaded to oversee the Boston branch. Under his supervision the Boston works introduced an excellent gray terra cotta for the school. Shortly afterward the firm received several large contracts for a dormitory at Brown University and for the Hotel Dorrance—both in Providence, Rhode Island—as well as for the Morse Building in New York.

Although the Boston enterprise started well, a dispute over money between Loring and the Boston Fire Brick Company ended in the closing of the works. Partly as a result of the financial losses incurred by the Boston operation and partly, according to a contemporary, “due to an unfortunate blow he had received on the head,” Loring’s business dealings became a tangle of broken promises and unpaid debts. In 1879 the Chicago Terra Cotta Company was liquidated. Loring resumed his architectural practice, but, except for writing a series of articles on fireproofing construction, had little more to do with the terra-cotta business. Nevertheless, he had, to quote competitor Harry J. Lucas, “lifted the craft to a point where rapid development was possible.”

The Northwestern Terra Cotta Works

In 1877 John R. True, Gustav Hottinger, John Brunkhorst and two other employees left the Chicago Terra Cotta Company to establish True, Brunkhorst & Company, not knowing that their enterprise would shortly become the successor rather than the competitor of the first Chicago works. In a two-story factory the men produced a fine grade of architectural terra cotta, although the bulk of their work was horticultural ware. When Loring went out of business, True, Brunkhorst & Company found itself with calls for terra cotta in excess of its kiln capacity. The fledgling firm solved this problem by leasing the old Chicago Terra Cotta plant and hiring extra help. Renamed the Northwestern Terra Cotta Works, the thriving business soon was able to build a large new factory, erecting four large kilns with brick made on the premises. In January 1888 the firm incorporated under the name Northwestern Terra Cotta Company. With contracts for several major buildings in hand the firm completed reorganization just in time to face its first major competitor.

The American Terra Cotta & Ceramic Company

Chicago’s third major terra-cotta works was an outgrowth of the Spring Valley Tile Works founded in 1881 by lawyer William Day Gates, 45 miles northwest of the city. To develop the extensive clay deposits on inherited property, Gates purchased a nearby abandoned sawmill. Revamped and equipped with machinery necessary to produce terra-cotta drain tiles, the old mill was used to grind clay, and drying rooms and kilns were erected on the site. Changing the name from Spring Valley to Terra Cotta Tile Works, Gates produced tiles, brick, pottery and architectural terra cotta.

In 1887, when fire partially destroyed the works, Gates rebuilt, enlarged the factory and renamed the company the American Terra Cotta & Ceramic Company. The new factory was equipped with steam-powered machinery for grinding and mixing clay, large modeling and drying rooms, and a laboratory for experimenting with clay bodies and glazes. An old farmhouse across the road was turned into the Gates Potteries where modelers and Gates himself created vases and other artware between orders for architectural terra cotta.

By 1893 terra cotta had made such an impact on Chicago’s architectural and business communities that terra cotta and white were chosen as the official colors for the decorations at the Columbian Exposition. Some Chicagoans, of course, criticized the selection, calling it a “liver and lard” color scheme befitting the “hog butcher of the world.” But, predictably, the editor of *The Clay Record*, organ of the brick and tile industries, found it a most appropriate choice. Terra cotta, he declared, was “symbolic of all commercial enterprise and of culture, of brick skyscrapers and of fashionable gloves.”

After 1900 the use of terra cotta—particularly stock ornament—on commercial and industrial structures became increasingly widespread as architects and their clients lavished attention on the interiors rather than the exteriors of buildings. As construction techniques became more standardized and modest structures looked more



Photos: courtesy of Chicago Historical Society

The Northwestern Terra Cotta Company, circa 1925: In the modeling room (above), full-size clay forms were made to shrinkage scale (12¼ inches to 1 foot) for each design, and plaster molds taken from them. Grinding the edges of terra-cotta blocks (left) ensured a perfect fit. Blocks were kept small to minimize firing shrinkage. A large ornament thus might consist of several blocks fitted together. Interior holes allowed later insertion of metal fittings to anchor overhanging shapes.

Overleaf, opposite Entrance to the Rand McNally Building, executed by the Northwestern Terra Cotta Company, 1890.

and more like boxes, architects and builders resorted to terra-cotta ornament to add an individual touch to an otherwise undistinguished building. This might take the form of crisp white terra-cotta coping, a T-shaped Sullivan-esque medallion, a pair of rampant lions, or flower-filled urns. Terra-cotta trim was also used to improve the appearance of apartment buildings, stores and factories. Used in conjunction with brick, light-colored terra cotta effectively lightened the building's facade, accented its entrance and contributed to a clean, well-kept appearance. Logos, trademarks, nameplates and ornate entranceways were all easily created, offering yet another opportunity for architects and businessmen to express their individuality or pretensions while drawing attention to a place or product.

Fantasies of the 1920s

Released from the grim realities of World War I, Americans of the 1920s allowed free play to their fantasies during a free-spending decade. In architecture and design this produced a variety of styles best characterized as eclectic historicism. Eagles, gnomes and giant owls peered down from cornices of banks and office buildings, while Indian chiefs, Egyptian pharaohs and assorted deities guarded auto repair shops, dime stores, warehouses and other temples of Midwestern commerce.

Between 1920 and 1929, Chicago's second and third largest terra-cotta firms, the American Terra Cotta & Ceramic Company and the Midland Terra Cotta Company, received over 3800 orders, averaging approximately a contract a day, according to records at the University of Minnesota. Of all the terra-cotta buildings, the series of movie theaters was undeniably among the most imaginative. Theater moguls competed to build opulent terra-cotta palaces filled with foliate columns, sweeping staircases, great chandeliers and elegant fountains. Interior decorative schemes ranged from Moorish to East Indian, while exterior ornamentation ranged from simple marquees highlighted with musical instruments and Greek masks to highly ornate facades heavily encrusted with figures and classical detail.

While moviegoers swooned over Rudolph Valentino in the Granada Theatre, other Chicagoans danced away their evenings in the Spanish-Moorish, terra-cotta-frosted Aragon Ballroom or ate chop suey across from the colorful terra-cotta Chinese City Hall. Young couples rented courtyard apartments in the gleaming Spanish-style Casa Bonita and deposited their paychecks in the Laramie State Bank, where the bright terra-cotta exterior depicted such symbols of prosperity as men hoisting bags of money, families gathering around brimming baskets of fruit and columns of bubbling coins.

1929 and After

The crash of 1929 created a wave of financial panic which plunged the country into the Great Depression. In common with most other handcraft industries the terra-cotta manufactories went into a decline from which they never recovered. At the time of the crash all three Chicago companies had large building contracts for which the terra cotta had been completed, but for which

they had not been paid. Some clients paid in bonds, but these soon became worthless. By 1932 construction in Chicago had stopped completely. Workers at the terra-cotta companies were laid off and production came to an end.

In 1932 the American Terra Cotta Company was reorganized as the American Terra Cotta Corporation. That same year the Northwestern Terra Cotta Company went into receivership and closed its plant down for a short period. Meanwhile, in an effort to provide jobs for the large number of unemployed, the Works Progress Administration commissioned the construction of public buildings throughout the country. The specifications for many of these buildings called for terra cotta and before long the Northwestern Terra Cotta Company reopened and rehired many workers.

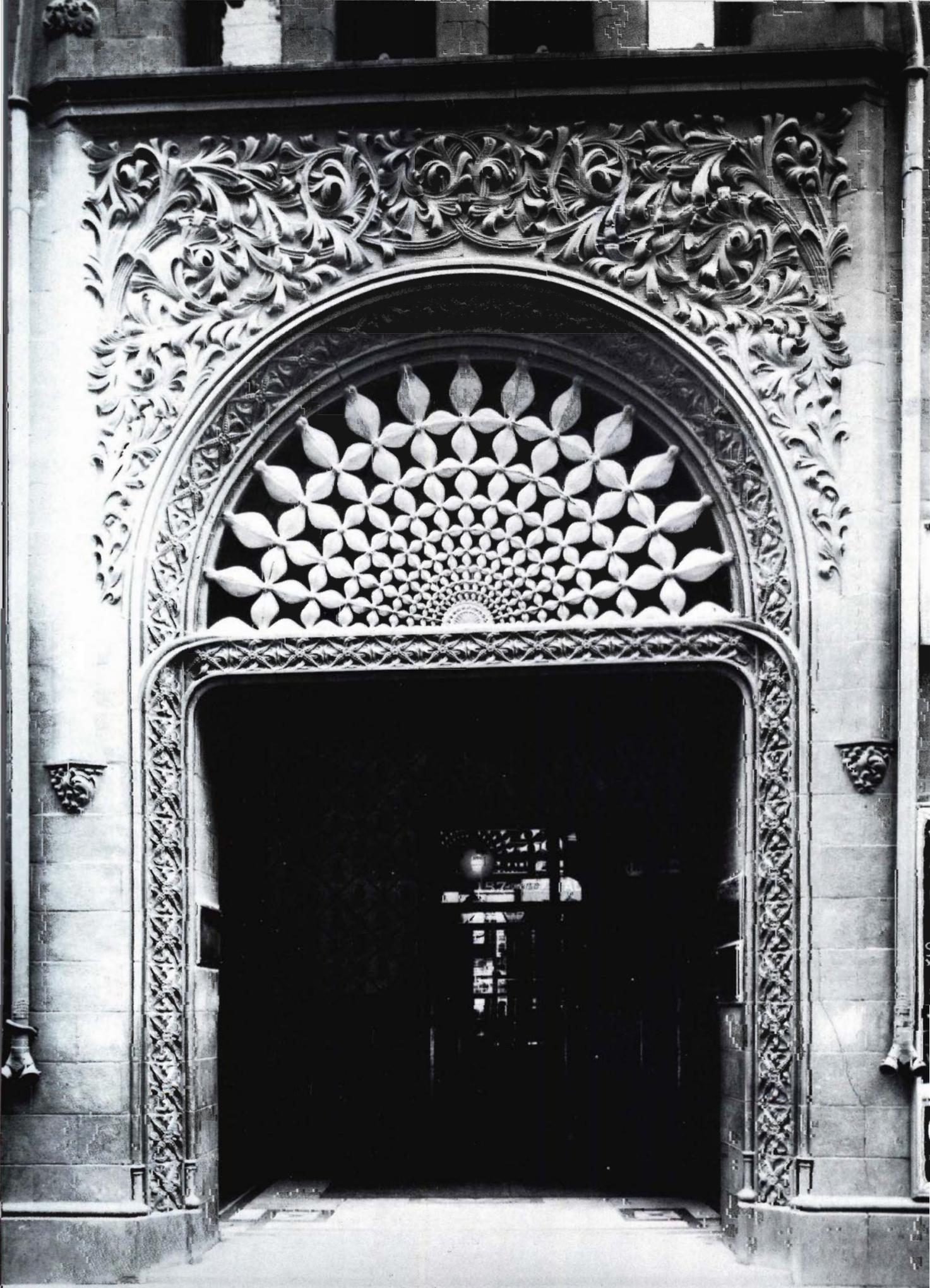
But changing architectural styles called for a different kind of terra cotta. By the mid-1930s the elaborate facades of pre-Depression days had given way to plain, smooth fronts of terra-cotta wall ashlar. Extruded from dies in standard shapes and resembling large tiles, the wall ashlar featured solid backs scored for bonding to plaster, brick or tile. Economically priced and easy to clean, they were recommended for use in the construction of small, low-cost buildings as well as for industrial and institutional structures, such as gas stations, restaurants, laundries, subways, hospitals, schools and fire stations. In the design of such buildings the dictates of economy and utility inevitably overshadowed artistic considerations.

When building activity resumed in Chicago following World War II, architectural tastes had changed again and the city's skyline reflected the influence of the International style. As epitomized by the work of the German emigrant Ludwig Mies van der Rohe, the new style featured sparse columns of steel and glass distinguished by an absence of ornamental details. Young architects—growing increasingly fascinated with new applications of steel, brick and glass—limited the use of terra cotta to interior fireproofing or ceramic tiles, employing it for functional rather than decorative purposes.

Post-war styles also reduced the economic advantage of terra cotta. While it had been a relatively inexpensive material when used for ornamentation, it offered no particular savings when used as pure construction material, since terra-cotta ashlar were no cheaper than glass, brick or marble. As new construction materials became available, terra cotta became increasingly less competitive.

Now, just over 100 years after the birth of America's terra-cotta industry, the large factories have vanished and only a few architects and former employees remain to convey the excitement and recall the activity which characterized terra cotta's finest hours. Yet thousands of structures throughout Chicago and the Midwest serve as testimony to the significant contributions of architectural terra cotta to the American landscape.

Excerpted from "Chicago Ceramics and Glass, an Illustrated History from 1871 to 1933" published by The Chicago Historical Society and distributed by the University of Chicago Press, 5801 South Ellis Avenue, Chicago, Illinois 60637.



Oxidation Glazes for Porcelain

by BARBARA TIPTON

CLEAR, BRIGHT COLORS are available in oxidation even at high temperatures and are perhaps at their best on porcelain or light-colored stoneware, because impurities in other bodies may tend to muddy glaze color. All glazes in this article have been employed on ware of the following composition:

Plastic Porcelain Body (Cone 9)

Kona F-4 Feldspar.....	15%
Nepheline Syenite.....	10
Grolleg Kaolin	45
Tennessee Ball Clay (10)	15
Flint	15
	100%

Add: Macaloid 2%

The following transparent glaze has a hard, almost frosty surface on porcelain, yet works well over slip, metallic oxide decoration or as a ground for on-glaze painting:

Dixie's Porcelain Glaze (Cone 8—9)

Dolomite	9.63%
Gerstley Borate	6.12
Whiting	9.81
Cornwall Stone	45.17
Georgia Kaolin (ASP 400)	19.64
Flint	9.63
	100.00%

Additionally, Dixie's Porcelain Glaze has proved compatible when applied in conjunction with many other recipes. An exception is an intense turquoise/indigo blue:

Indigo Matt Glaze (Cone 9)

Barium Carbonate.....	36.52%
Lithium Carbonate	1.11
Nepheline Syenite	45.58
Tennessee Ball Clay (7)	7.25
Flint	9.54
	100.00%
Add: Copper Carbonate	4.00%
Granular Ilmenite	2.00%

The brilliant blue, caused by copper and barium in an alkaline glaze fired in oxidation, is perhaps most effective on smaller forms. To avoid a dry surface, application should be medium to thick.

The following glaze, originally developed for reduction stoneware, also yields bright color on porcelain:

High Rutile Glaze

(Cone 9, oxidation or reduction)

Whiting	26%
Nepheline Syenite	35
Tennessee Ball Clay (5)	13
Flint	26
	100%

Add: Zinc Oxide 9%
 Zircopax 4%
 Rutile 28%
 Bentonite 2%

The concentrated rutile results in a broken, deep orange and white; over iron brush decoration the textural breakup may include flecks of blue and small crystals.

For carved or slip-trailed ware, application of an even, overall color is typically best. To arrive at a series of such recipes, Gerstley borate was added to a 100-gram test batch of Dixie's Porcelain Glaze in increments of 5 grams, resulting in the following adjusted recipe:

Transparent Base Glaze (Cone 6—9)

Dolomite	8.76%
Gerstley Borate	14.65
Whiting	8.92
Cornwall Stone	41.06
Georgia Kaolin	17.85
Flint	8.76
	100.00%

This glaze tends to flow slightly, pooling in recessed areas or pulling away from the raised lines of slip trailing. Colorants added to the base intensify the effects since the color deepens where it pools, heightening illusions of depth on carved ware or emphasizing the white-on-white line of slip-trailed porcelain. Ceramic stains (mixtures of

metallic oxides, opacifiers and alumina or clay) offer relatively simple access to an extended palette when combined with Transparent Base Glaze or a similar recipe. Since they are calcined, their colors change little and it is only a matter of arriving at a percentage of addition for the shade or intensity desired. (Stains with greater amounts of alumina or refractory colorants may matt the recipe, according to the proportion added to the base.) From a series of tests, the following additions to the Transparent Base Glaze have proved most successful:
 6% Lavender Stain 6319 (Mason) . . . Frosty Lavender
 2% Vivid Blue Stain 126 (Mason) . . . Fluid Medium Blue; Clear, Deep Blue in Pools

0.25% Blue Stain 1166 (Harshaw) Medium Grayed Blue
 6% Vanadium Yellow Stain 301 (Mason) Clear, Pale Yellow
 6% Saturn Orange Stain 1221 (Mason) Clear, Orange-Brown
 3% Avocado Stain 6280 (Mason) Celadon Green
 1% Black Stain G-350 (Harshaw) Inky Blue
 6% Black Stain 158 (Mason) Shoe-Button Black
 Of the pink and rose stains tested, the only one offering stable color at Cone 9 was a manganese/alumina mixture, Mason's Pink Stain 6020; an addition of 6% to the base glaze resulted in a frosty pink.

Knowing the ingredients in the stain helps in the initial testing, and most companies freely provide this information (though not the specific amounts). French Green Stain 1011 (Harshaw) is a cobalt/chrome mixture, so a

0.5% addition to the base results in a transparent, blue-green glaze; Gray Stain Am-231 (Harshaw), a mixture of zirconium and nickel with a very small amount of cobalt, requires a 2% addition to the base to arrive at a medium gray glaze. This particular recipe has a hint of green and seems to complement the following green ash glaze:

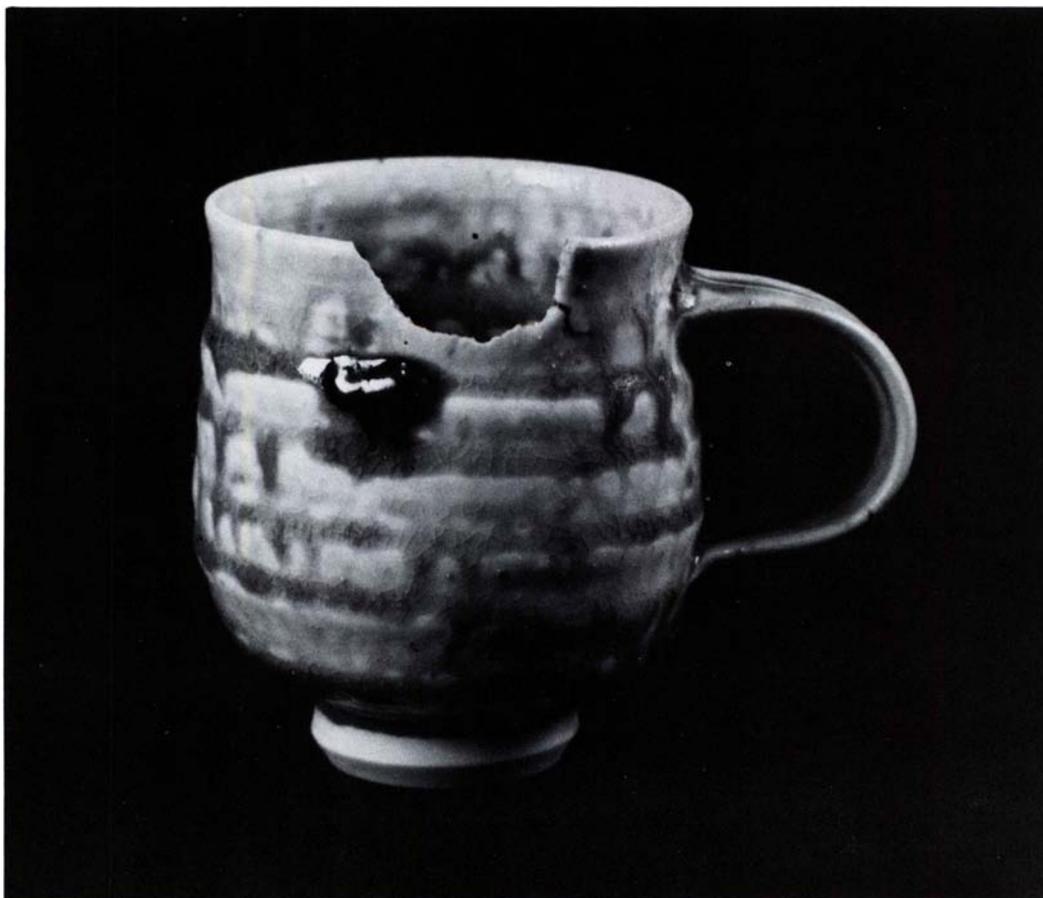
Stovewood Ash Glaze	
(Cone 7—10, oxidation or reduction)	
Mixed Hardwood Ash	45%
Barium Carbonate	10
Albany Slip	45
	100%

Ashes for the recipe were sifted through a 20-mesh screen and added unwashed to the other ingredients. A thin coat develops the typical network of rivulets; thicker applications may cause excessive running.

For an accent of color on the ash glaze, this saturated iron glaze works well:

Red Albany Slip Glaze	
(Cone 7—10, oxidation or reduction)	
Albany Slip	50%
Custer Feldspar	50
	100%

Add: Red Iron Oxide..... 25%
 When applied as brushwork, finger dots or freely splashed decoration over the ash glaze, this temmoku is bleached slightly to a rich, reddish brown—another of the endless color possibilities offered by oxidation firing.



Left-Handed Teacup " 3/2 inches in height, thrown porcelain, altered, with Stovewood Ash Glaze overall, Red Albany Slip Glaze thickly applied as an accent, fired to Cone 7 in oxidation, by the author.

Sculpture at Foster/White

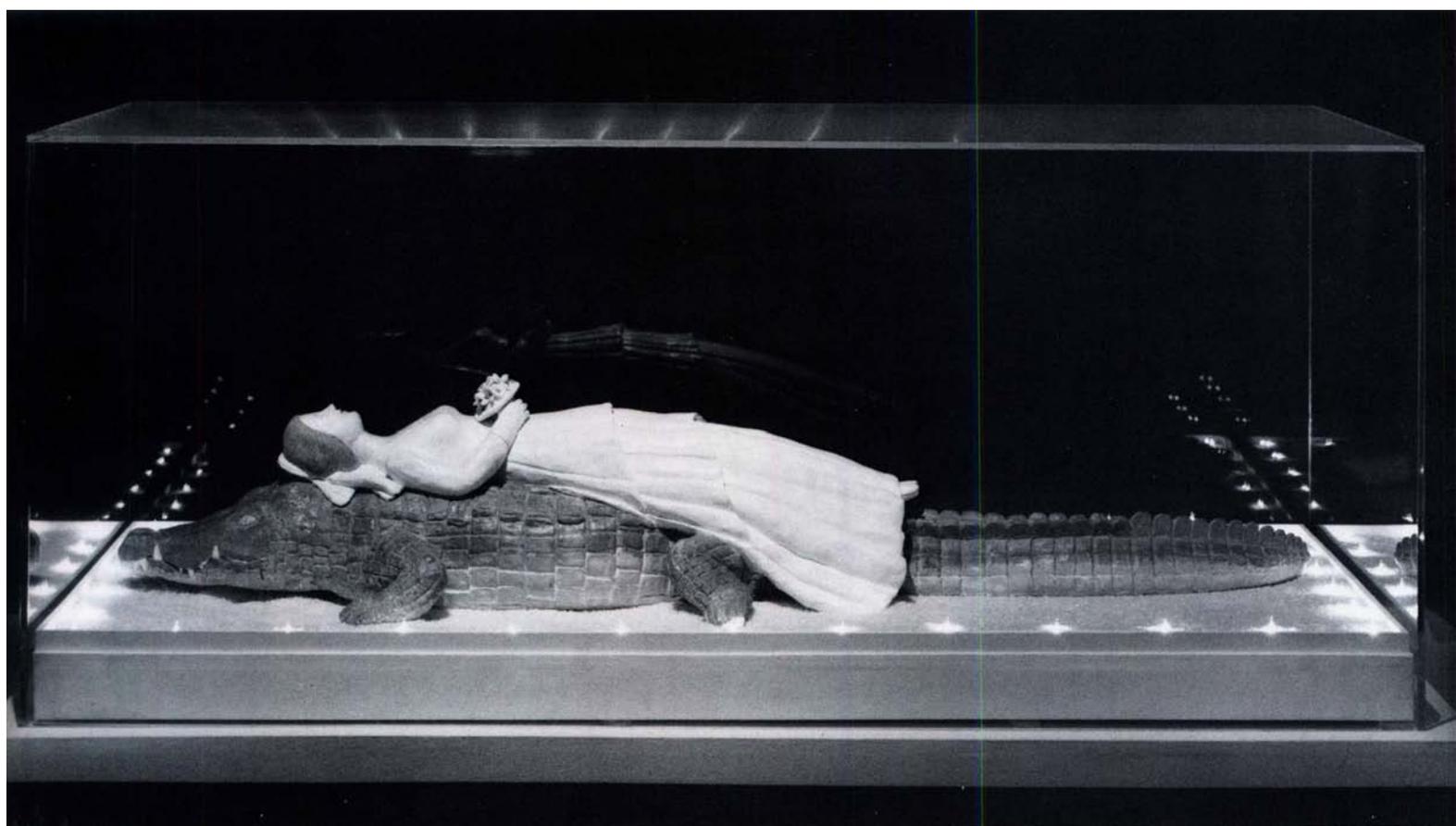
ABSTRACT AND FIGURATIVE SCULPTURE by Washington ceramists Margaret Ford, Liza Halvorsen, Deborah Horrell and Marilyn Lysohir were among the works featured in a recent invitational at Foster/White Gallery in Seattle. Following no "rule of thumb" for selection, director Karen Quint sought clay objects by new as well as established artists, sometimes through studio visitations. While the gallery has a long history of annual sculpture exhibitions, this was the first devoted entirely to clay. Also represented in "Ceramics: 14 Artists" were Rick Dillingham (Santa Fe), Ray Bennett Fore (Pullman, Washington), Clayton James (La Conner, Washington), James Kvapil (San Jose), Elsa Rady (Venice, California), Tom Rippon (Sacramento), Steven Lee Schrepferman (Englewood, Colorado), Chris Unterseher (Portland, Oregon), Patti Warashina (Spokane) and Matsuo Yanagihara (Kyoto, Japan).

Right "*Cerisy's Sphinx*," 26 inches in height, handbuilt, by Margaret Ford, Seattle.

Far right "*Magic Trick*" 36 inches in height, by Deborah Horrell, Seattle.

Below "*The Bride and the Crocodile*" 40 inches in length, by Marilyn Lysohir, Pullman, Washington.

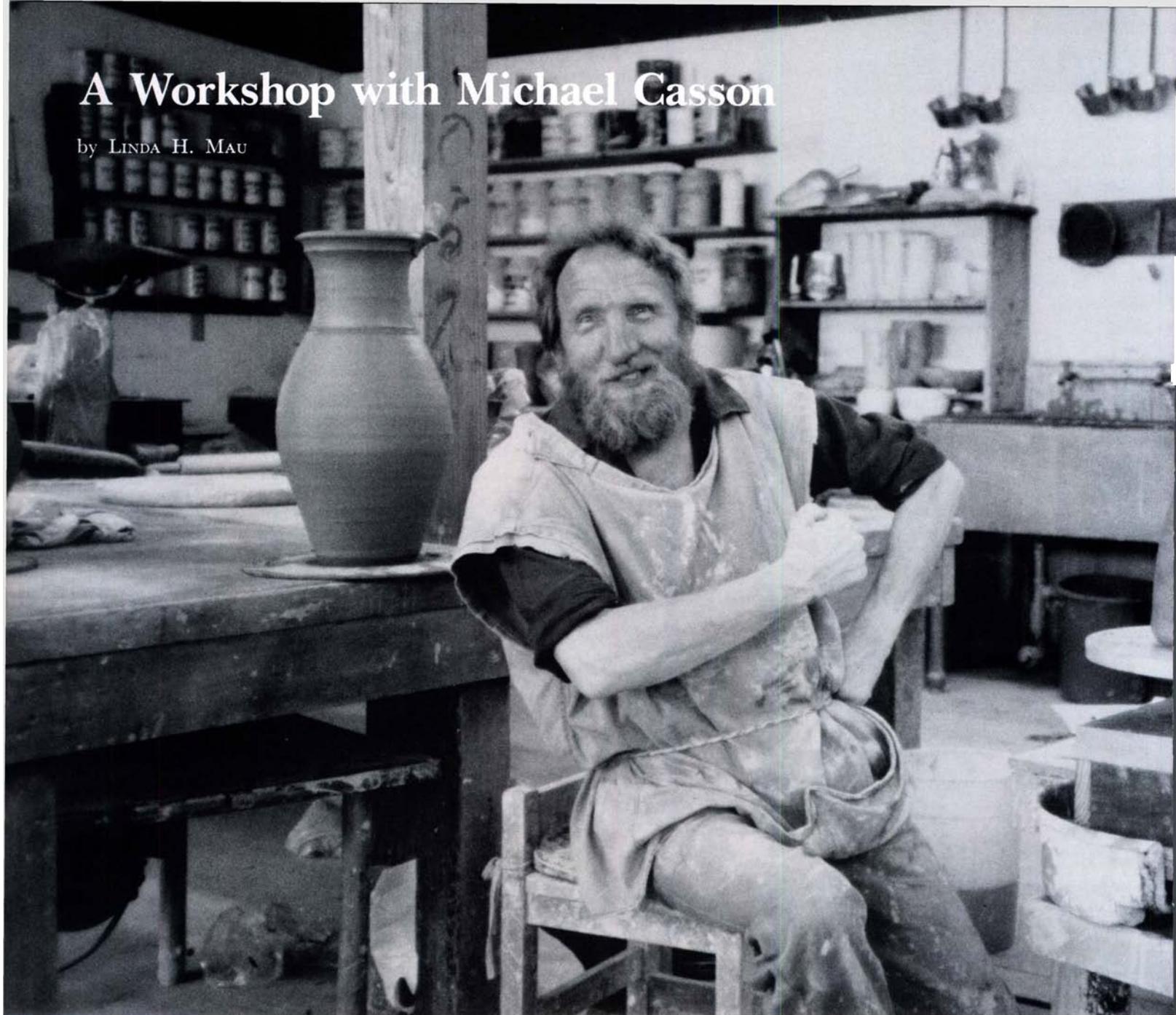
Below right "*Calligraphic Fish Pole*" 54 inches in length, porcelain, by Liza Halvorsen, Lopez Island, Washington.





A Workshop with Michael Casson

by LINDA H. MAU



Part of the joy of watching Mick work was his exuberance and stories about his "mates" in England.

The workshop site was Big Creek Pottery, Davenport, California. Overlooking the Pacific Ocean, at left is the main ranch house; the studio is on the right.





THE FIRST TIME I saw a Michael Casson pot I was “hooked.” Mick became my model for craftsmanship and no-nonsense functionality, but I assumed that to study with him would mean going to England. So I was thrilled when he conducted a workshop last summer at Bruce and Marcia McDougal’s Big Creek Pottery less than 50 miles from my home. Between the Pacific Ocean and the Santa Cruz Mountains, the pottery is located on a red-wood-forested hill in northern California.

For two weeks we would be wrapped in an idyllic vacuum—no news, no job responsibilities, no distractions. We were there to make pots. This simple assertion seemed fairly obvious to all of us . . . except Mick. At the first gathering he made it clear to the 31 participants that this was not merely a workshop about making pots, but rather about our attitudes toward making pots. Three tons of clay later, we knew what he meant.

Everything Mick did showed us that here was a man who knew what was important in his life. While a full-time production potter, Mick founded the Harrow Studio Potters Course, England’s first degree program for production potters. Although he taught only part time, the list of his former students at Harrow is like a “Who’s Who” of British pottery today. Then in 1973 Mick decided to concentrate fully on his own work, establish a new studio and limit the time he commits to teaching.

Throughout the Big Creek workshop, vocabulary was an ongoing source of humor. Very quickly we discovered that Mick spoke English and we spoke American. Pitchers were “jugs.” Jars had “galleries,” not flanges. And slurry was “gyppo.” The chalkboard kept an up-to-date list of our growing mutual language. The “Casson Rating System for Pots” became an immediate classic. Pots could be ranked from high to low: racer, gem, so what, second, sub and finally land-drain. We all hoped for one “racer,” while culling out many “land drains”—pots fit only for smashing and use as land fill.

Jugs (pitchers) were our first challenge. Mick categorizes them into four shapes. Each is based on an historic form which he has studied in museums or observed being made by folk potters. One of the strongest features of a Casson jug is the pronounced, rising spout. To our surprise, the spout is a fairly modern addition to the jug. Medieval pitchers had no spouts at all. Mick forms a spout by pinching an area of a rather thick rim into a vertical semicircle, then shaping the channel. Extra height from this elongated spout gives the jug a sense of upward motion and grace.

While we were learning how to make jugs and jars, we were also being taught to think about what we were doing and to make conscious choices. Mick’s down-to-earth pragmatism and open-mindedness allowed each to find his own way. I saw that as a potter, I would face obstacles and choices over and over; how I chose to deal with them was as significant as the solutions.

The last formal talk was billed as a discussion of decoration; it was much more. Mick told us that the decorating of a pot is really an enunciation of the potter’s attitude about his own work. The marks he puts on a pot are a reflection of the potter’s personality. To grow as a potter we must ask ourselves some hard questions. We all know basically what we like and dislike. If we were honest with ourselves, we knew what we wanted from working with clay. Do we want to be famous, to win awards, to produce good pots for people to use, or to express our own curiosity? “Until you know who you are as a potter,” he observed, “you won’t develop. You’ll be a dilettante, trying a little of this and a little of that. Come off the fence!”

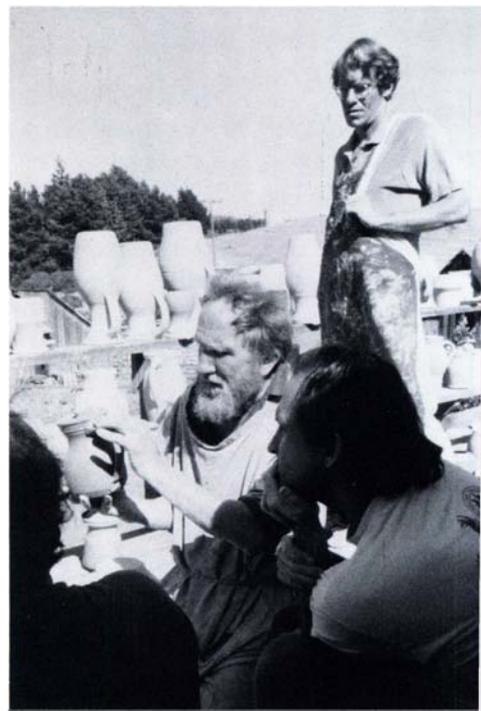
Mick showed us that these questions are all part of the equation or formula that makes up our lives as potters. The parts can be manipulated and moved around. The answers produce a lifestyle—a lifestyle doesn’t produce the answers.

The author *Linda H. Mau* maintains a pottery in *Campbell, California*.



During a session on pitchers, or "jugs" as they are called in England, Mick smoothes the foot with his thumb to tell the user "someone cared"

Right Throughout the workshop there were informal critiques, such as this one with Jerry Martisak (right) of Oregon.





The Big Creek studio and various pitcher shapes by Mick Casson. From the left are Spanish, medieval, and in the rear, the large "roundie" thrown in two parts.

Left Fired pots from the workshop.

British Ceramics Today

by MICHAEL CASSON

DURING A SERIES OF WORKSHOPS I recently gave on behalf of the Ontario Potters Association—a very friendly bunch who made me welcome and organized a smooth itinerary that took me from Ontario to Quebec and Nova Scotia—I talked about pottery in Britain today. Of course these views are personal, especially when I touch upon “why” things are happening in a certain way. But I have watched the scene in Britain for over 30 years and at times quite consciously chronicled certain changes.

In any discussion of this subject it is difficult to know where to begin, but mention must be made of Josiah Wedgwood. I think of him as a before-and-after potter . . . like Bernard Leach. You can look at pots made before these potters lived and pots made after they left their marks, and find that things are never the same again. By the time Josiah Wedgwood had “found a craft and left an industry” in the late 18th century, the demise of the village potter, with his horse’s 20-mile-a-day restriction (10 miles there, 10 back) for delivering pots, was inevitable. This happened gradually of course and it was roughly 100 years later that Victorian overembellishment led at last to a reaction from thinkers such as William Morris. The work of certain noteworthy gentlemen, some from the Arts and Crafts movement, heralded a new look at pottery, but they were not the people to get their hands in the mud. Although much good and interesting work was done by designers at the turn of the century, the really significant date for modern British ceramics is 1920, when Bernard Leach returned from Japan with Shoji Hamada to start his pottery in St. Ives. He brought with him knowledge of Far Eastern pottery and, above all, enthusiasm for making pots for use. Very soon he and his pupils, especially Michael Cardew, added a love of English medieval pots and 18th-century peasant slipware. All of these play an important role in the lives of many British potters in the 1980s.

But there are other strands to be woven into this story and, if one had to have a potter who epitomizes a different attitude, he would have to be William Staite Murray (see CM, December 1976). He started making pots

before the first World War, using the materials of the day—industrial clay bodies and glazes. It is said that talks with Hamada in the early '20s changed this and his pots certainly emerged then as powerful expressions of a forceful character. I have an older friend who says he remembers William Staite Murray throwing in evening dress. By all accounts he was an imperious man who greatly influenced his students at the Royal College of Art in London during the late '20s and early '30s when he made his last pots. The point to note is that his attitude was that of a painter turned potter who saw no real difference between the two fine-art activities. He gave his pots names and exhibited them (at the same prices) together with works by painters of the day such as Ben Nicholson. This way of looking at pottery rubbed off on his students, many of whom were to be found in influential positions in the art colleges of Great Britain after World War II. In Edinburgh, Manchester, Wolverhampton, West Surrey and more, former students of William Staite Murray became heads of departments. Ceramics as a fine art has been implicit in much of what has happened in art education ever since. Successively, three examination systems have been implemented—national diploma in design, diploma in art and design, and now a full bachelor of arts degree in ceramics. Each of these has meant a broadening of the syllabus, a breaking down of barriers across the art school system. Today a student taking ceramics at a B.A. college (and there are 14 or 15 in Great Britain) can move across the spectrum of art—painting, graphics, sculpture, clay. If they want to utilize these disciplines, they can; so most of these young people will think of themselves as fine artists or artist/craftsmen. Some will move on to become students in what was until recently the only post-graduate course (masters) in the country at the Royal College of Art. From the mid-1960s onward, a small but highly significant number of people has emerged from the R.C.A. to add another facet to British ceramics: Paul Astbury, Mo Jupp, Geoffrey Swindell, Elizabeth Fritsch, Jacqui Poncellet and Alison Britton can stand as representatives. There



Handbuilt stoneware pot, 12 inches in height, polychrome slip decoration, by Elizabeth Fritsch.

are, of course, a few who have worked far longer in this idiom, making a major contribution to British ceramics. I think particularly of Eileen Nisbet's sculpture and Gordon Baldwin's development of themes over many years.

It is significant that for more than 20 years potters in Britain have had a focal point—the Craftsmen Potters Association—giving them a group identity. Membership now includes a wider cross section of experimental and traditional potters than ever before. And ten years ago the Crafts Council (then the Crafts Advisory Committee)

was formed. As a government-sponsored body set up “to help craftsmen of talent” and in particular young craftsmen, this organization has given the experimental potter more promotion through exhibitions and magazine space. Also during this last ten years more private galleries have opened that show work of this nature—experimental, individually conceived and smaller scale work, especially in porcelain. With the advent of the Sotheby auctions, ceramics as fine art seems to have arrived.

But this is not the whole of British pottery by any



"Space Ship, Derelict" approximately 3 inches in height, press-molded porcelain, with semimatt dolomite glaze, fired in oxidation to Cone 9, by Paul Astbury.



Right "Winged Pot," 13 inches in height, unglazed black basalt ware, by Colin Pearson.



Handbuilt stoneware bowl, approximately 16 inches in diameter, painted slip decoration, by Elizabeth Fritsch.

means. There is a network that has been steadily, if unspectacularly, building up since the late '50s that amounts at times to a subculture (with its own bush telegraph system) of potters making functional pots for the garden, kitchen, oven and table. Here the smallness of the British Isles is a great help, for within a relatively small space every type of firing from bonfire to wood-fired salt kilns and every attitude about making functional pots can be found. Many of these potters know each other and I think it fair to say that knowledge and experi-

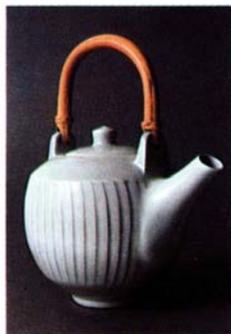
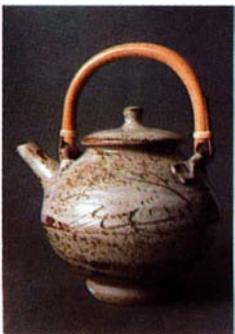
ence are freely shared. Many of them would look back to Bernard Leach as a founding figure of their way of life. And if there are those who would not, then at least the attitude "pots are for use" would prevail. Traditionally based, yes, but the best of them are concerned with aesthetics as well as techniques. It is this type of potter—who has developed such a deep interest in materials and methods—whose mentors would undoubtedly be Michael Cardew and Harry Davis. I think of the work of David Leach and his son John, of Richard Batterham,



Above *Handbuilt form, approximately 15 inches in height, by Alison Britton.*

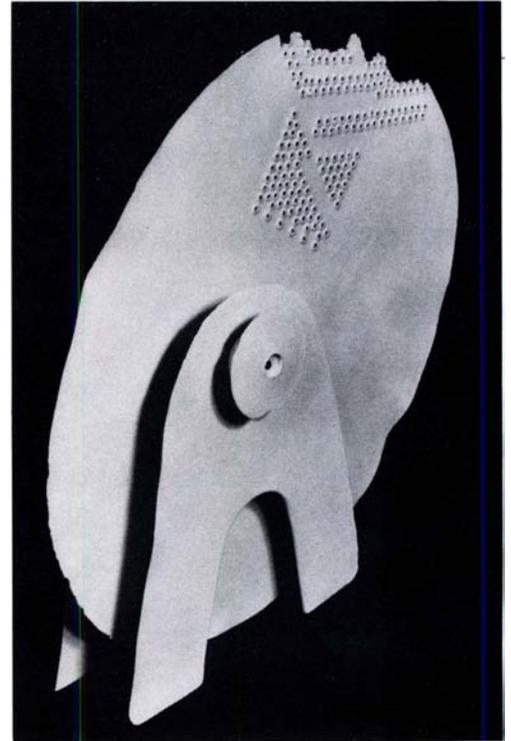
Far left *Ash-glazed teapot, 7 inches in height, thrown, with incising, by Jim Malone. †*

Left *Porcelain teapot, 6 inches in height, fluted, by David Leach.*

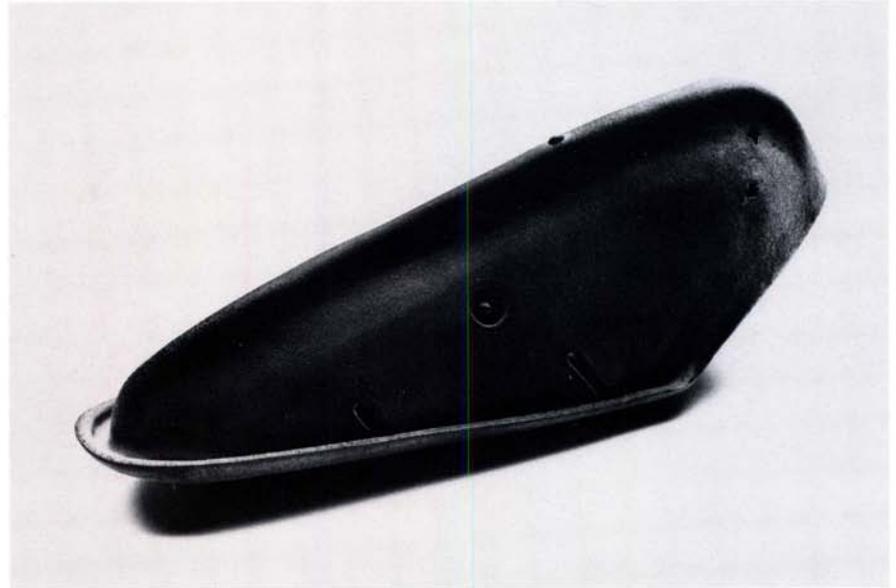


Right Handbuilt vase,
13 inches in height, by
Alison Britton.

Far right Porcelain
form, approximately 9
inches in height, slabs
assembled after firing,
by Eileen Nisbet.



Handbuilt form, 16 inches in height,
by Alison Britton.



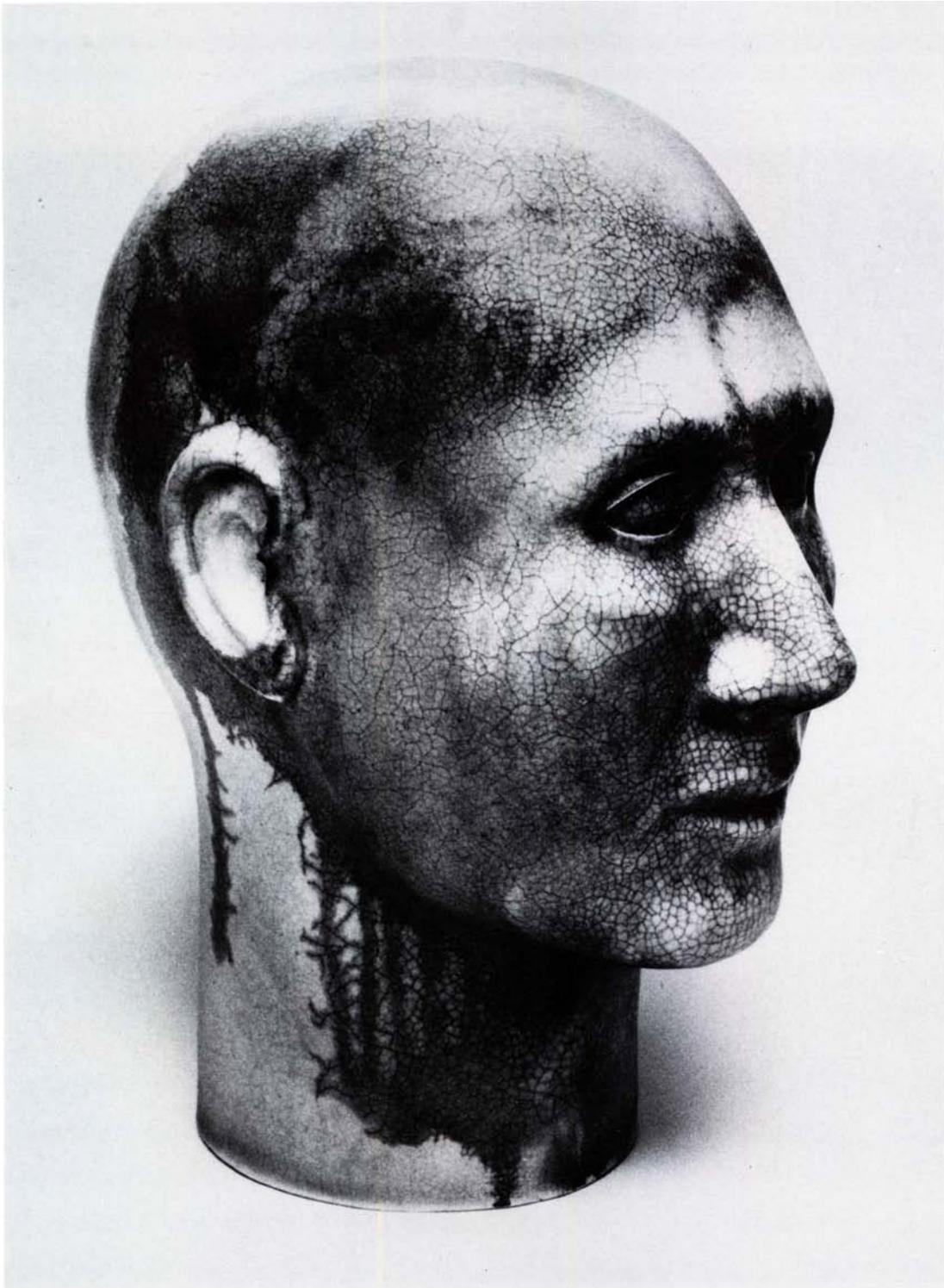
“Lybor” approximately 4 inches in height, press-molded porcelain, semimatt
dolomite glaze, oxidation fired, by Paul Astbury.

Sven Bayer and others when I seek to sum up this approach to clay. There are still others who make functional ware, yet not in the Leach or Cardew image: Wally Keeler and Janice Tchalenko, for example. Function is still a rich vein in British pottery—much more is to come yet, I am certain.

Of course these different strands do intertwine and there are potters “in the middle.” I think not only of vessels by Lucie Rie and the late Hans Coper, who inspired so many of the younger experimental potters, but

also of work by Colin Pearson and Joanna Constantinidis, who use a range of techniques and skills that many years of making teapots and cups and saucers have helped form. This spectrum of ceramics from flowerpots and mugs to the “image maker from private worlds” is a healthy one. There are arguments—handbuilding versus throwing, experimental versus traditional, individual versus repetition, art versus craft—but there is hope as long as the dialogue continues, and it does in Britain.

If I were talking only about a survey of British pottery



"Ozymandias" approximately 7 inches in height, cast semi-porcelain, glazed with a crackle recipe, by Glenys Barton.

I would end here. But I believe there is more to it than that. Each of these potters, whether experimental or traditional, it seems to me is really subjected to certain internal questions that go beyond the questions of training or education. Questions that go something like this: Who am I? (I remember talking to an American psychologist during the flight over on my first visit to America. He said he had been lecturing for 20 years and not once had he had the nerve to ask that one! But I did not expect any definitive answers, just hints as to what

kind of person in the broadest sense.) I think we should all be able to answer "meticulous or free," "precise and cool" or "messy but warm." Then next, but in no order of priority, what are you trying to say or do with your pottery? Is it something about form, or tactile quality, something political or social? Then what knowledge and skills will you have to have in order to serve this demand? This will be all the scientific/technical bits about clays and materials and processes that go to actually getting something made. Then these three questions will be



Stoneware pitcher, 11 inches in height, painted and trailed with colored glazes, fired in reduction, by Janice Tchalenko.

wrapped around one more (or vice versa)—money! How are you going to live whilst you are working out these problems? In which order you take these will be of vital significance to your work because, for example, if you choose to answer the last one first—“I am going to live by my pots”—then the finding out of who you are, and what you are trying to say and moreover the methods you use will all be altered by that decision. Because what you make will have to be bought by people day in, month out. Whether a potter went to an art college and got a

B.A. or learned from a repetition mug maker, these four questions will still have to be answered.

The pots made in Britain are not the same as in North America or anywhere else, but these fundamental questions are. The marvelous thing about pottery is that it can give us some answers—sometimes.

The author *Mick Casson* is a studio potter at *Wobage Farm, Upton Bishop Near Ross-on-Wye, Herefordshire, England.*

The Plate

SINCE OPENING at Galerie le Labyrinthe in Uzes, France, last fall, "L³ Assiette," (meaning "the plate") an exhibition of earthenware, stoneware and porcelain, traveled to La Main in Brussels and will be featured in Rome, Lausanne (Switzerland), Darmstadt (Germany) and London. "Everybody has their own tradition," commented Colette Save, editor of the magazine *L'Atelier des Metiers d'Art*. "Let us leave the Chinese and Japanese to praise the bowl and, for once, let's talk about the plate that we've been using for the last eight centuries. That's the reason for this exhibition where, for the first time, 37 potters offer reflection on this familiar and useful object.

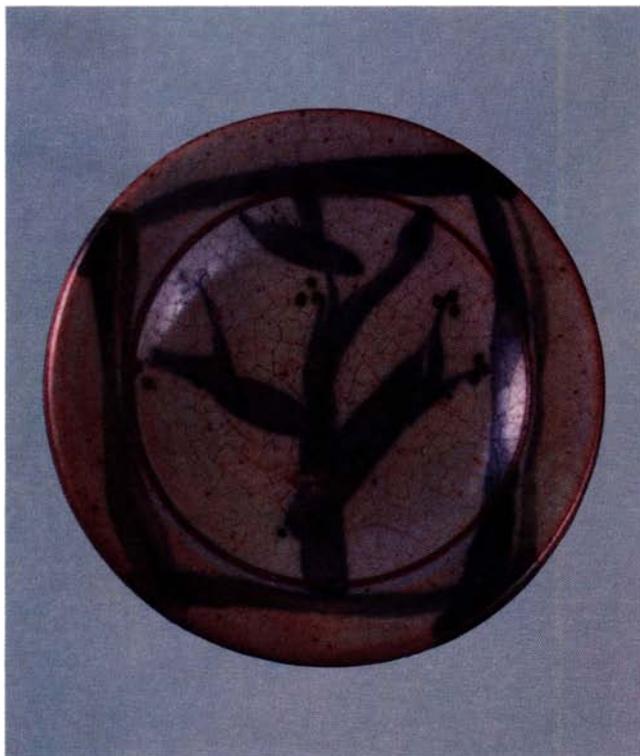
"What about the plate today? It's more than an impression, a feeling. There are those who believe in the plate, and those who are trying to escape from it. Some

see in that slightly hollowed disk a page of writing rich in painted or engraved symbols, a sensitive surface capable of welcoming the infinite variety of imaginary landscapes. Their principal aim is to retain the inexorable magic of the circle which defines the space so well. Scalloped or hexagonally bordered plates are but an elegant game, relapsing into optical illusion of another circle.

"Others—going beyond the idea of a container, but retaining that of an offering, a display unit, or rather a stele—take advantage of the surface hewn in the slab of clay to open a window into their plastic world: a festival of rhythm and color; a merry dance from black to gold; creamy white covered with tender rose; superimposed glazes cover and uncover a tidal movement.

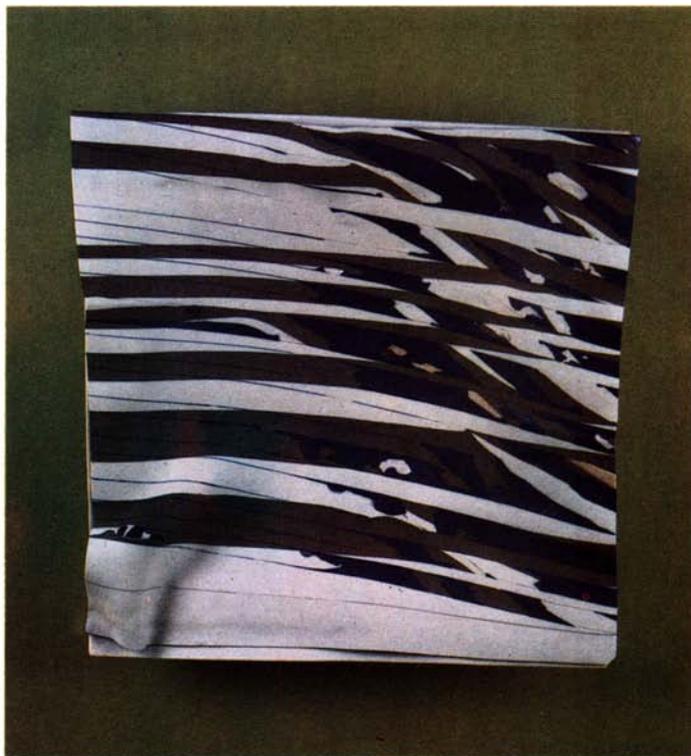
"Others situate the object in time: an impression stamped on a block torn from a forgotten world—ours. Yes, but that's far in the future. And at the same time

Photos: Thierry de Beaumont, and courtesy of Galerie le Labyrinthe



Thrown stoneware with brush decoration, by Michel Past ore, from the exhibition "L³ Assiette" (the plate), now traveling in Europe.

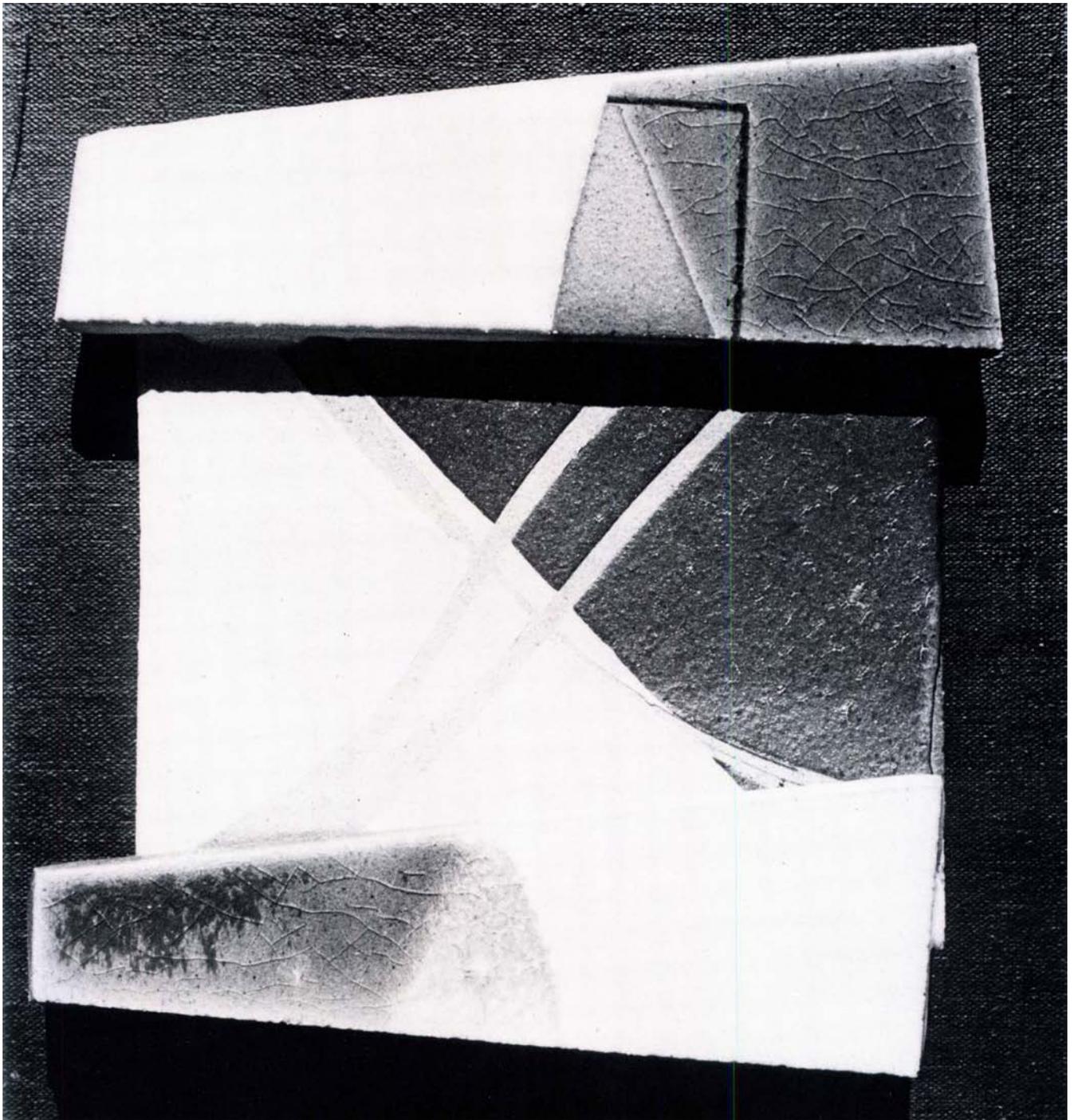
Above right Slab-built porcelain by Serge Bottagisio and Agnes Decoux.



they join the archaic circumstances of the object—when the plate was not a mobile, independent receptacle, but a cavity hollowed directly out of the table.

"The optimists evoke the connection between the vessel and the food: the plate with a menu inside, a trompe l'oeil plate looking good enough to eat. The anxious evoke the connection with substance: a slight difference and a sudden change in scale, the plate gets bigger while the subject matter gets smaller; the plate becomes a pool or a swamp in which it is no longer a question of paddling around, but of surviving.

"The local slang always has some truth in it. *l'Avoir une bonne assiette*³ means to have a lot in one's plate. To be or not to be *(dans son assiette)*³ is a proverb meaning to be all right. That is the question of the exhibition. Bon appetit."



Slab-built stoneware plate, with incising, resist decoration, by Philippe Capron.

Right Thrown stoneware, with brush decoration, by Doug Lawrie.





Top *Thrown plate with terra sigillata, by Pierre Bayle.*

Top right *Porcelain with celadon glaze, resist decoration, by Anne Deval and Jean-Pierre Pignard.*

Above *Thrown porcelain plate with altered rim, gold luster decoration, by Aline Favre.*

Above right *Multiglazed stoneware plate, thrown, with pinched rim, by Philippe Capron.*

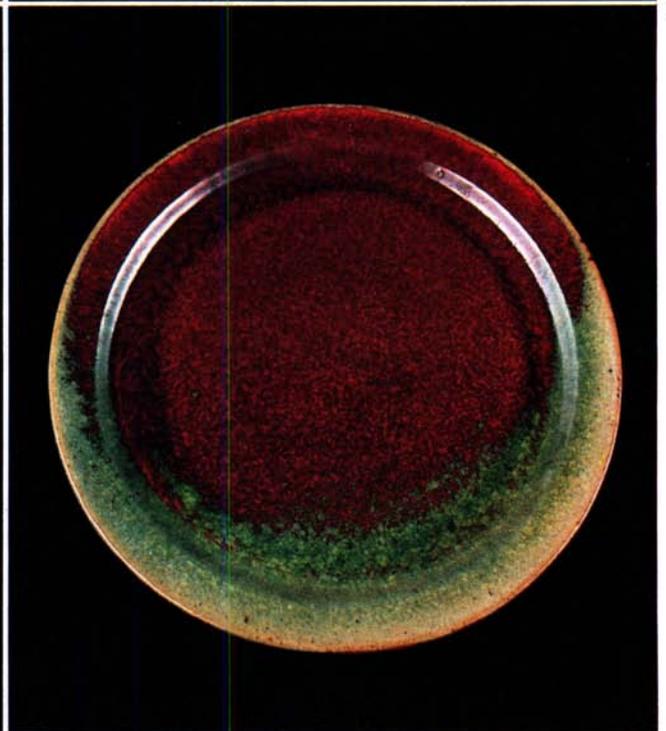
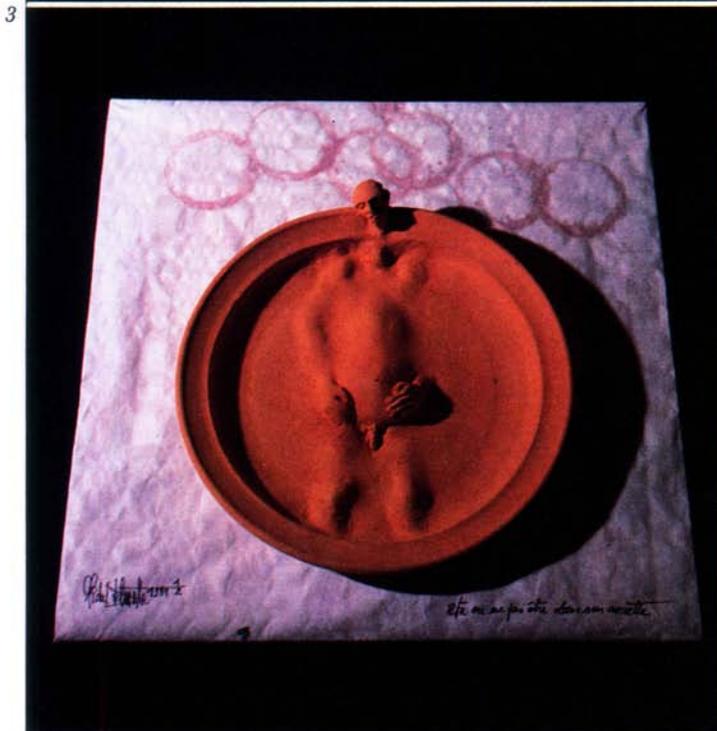
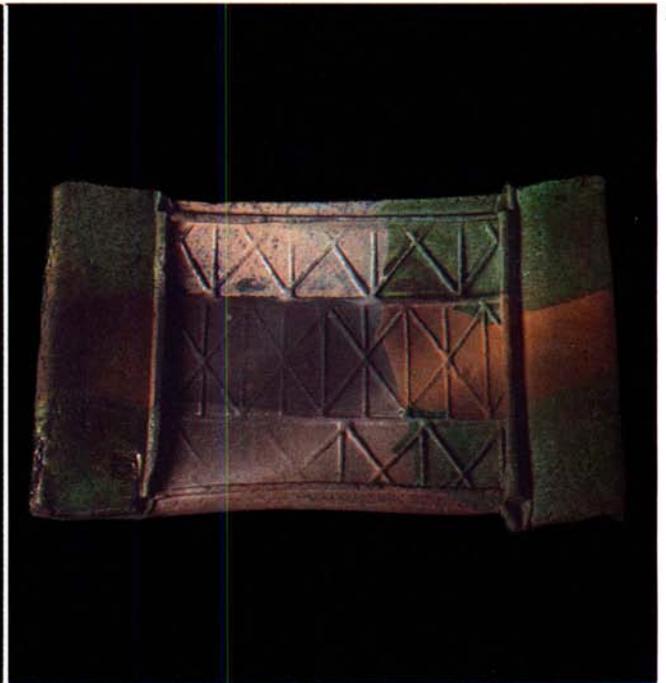
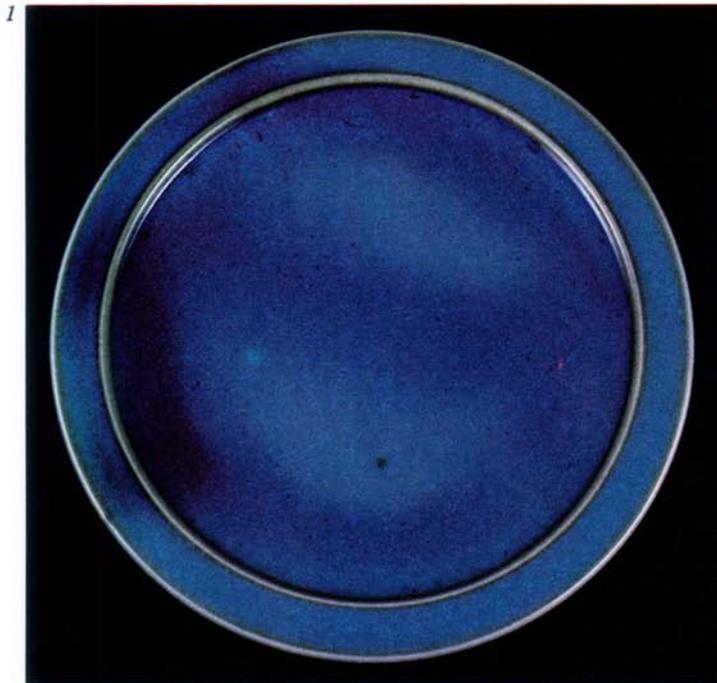
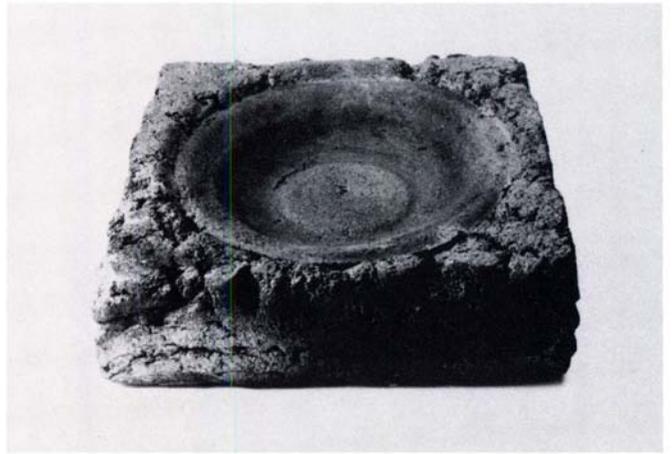
Right Handbuilt clay with impressed center, carbonized, by Marc Emeric.

1. Porcelain, thrown, glazed, by Jean Girel.

2. Raku plate, by Jean Biagini.

3. "Etre ou ne pas etre dans son assiette" earthenware, by Michel Delmotte.

4. Thrown stoneware, with copper red glaze, by Jean-Yves Le Mignot.





Bigware

by JOEL COTTET

EVERY POTTER I've known has dreamed at some point of throwing a really big pot. They sense excitement and challenge in the exploration of size—a direction typically relegated to coiling and slab building throughout the centuries. The dream is to throw 500 pounds of clay . . . 1000 pounds . . . to know no limits. For the past ten years I've concentrated on the production of large ceramic vessels, developing various techniques to establish control over the larger throwing process.

Many potters can muscle up to 100 pounds of clay, but braced leverage is necessary for throwing a 500-pound form. By working on the opposite side of the wheel with the clay coming at you, not going away, greater control can be achieved. Emphasis is on the wheel's force driving the weight of the clay into your hands. The clay's direc-

tion is controlled simply by catching it in cupped hands pointed slightly upward—not to such a degree that they create a screwlike effect, but enough to raise the wall. For a low, wide shape, it's easy to brace your body against a wall, use your hands like a rib and speed up the wheel, letting centrifugal force throw the clay outward. When pulling, however, the clay is moved primarily with the palms while the fingers act as sensors.

If you can pull a 100-pound cylinder with a fairly even wall, the ability to throw other shapes will come naturally. Begin with a familiar clay body strengthened with additional grog, such as the following recipe:

Above Throwing a one-piece form in excess of 500 pounds, the author begins to develop its wall contour.

Stoneware Body (Cone 10, reduction)

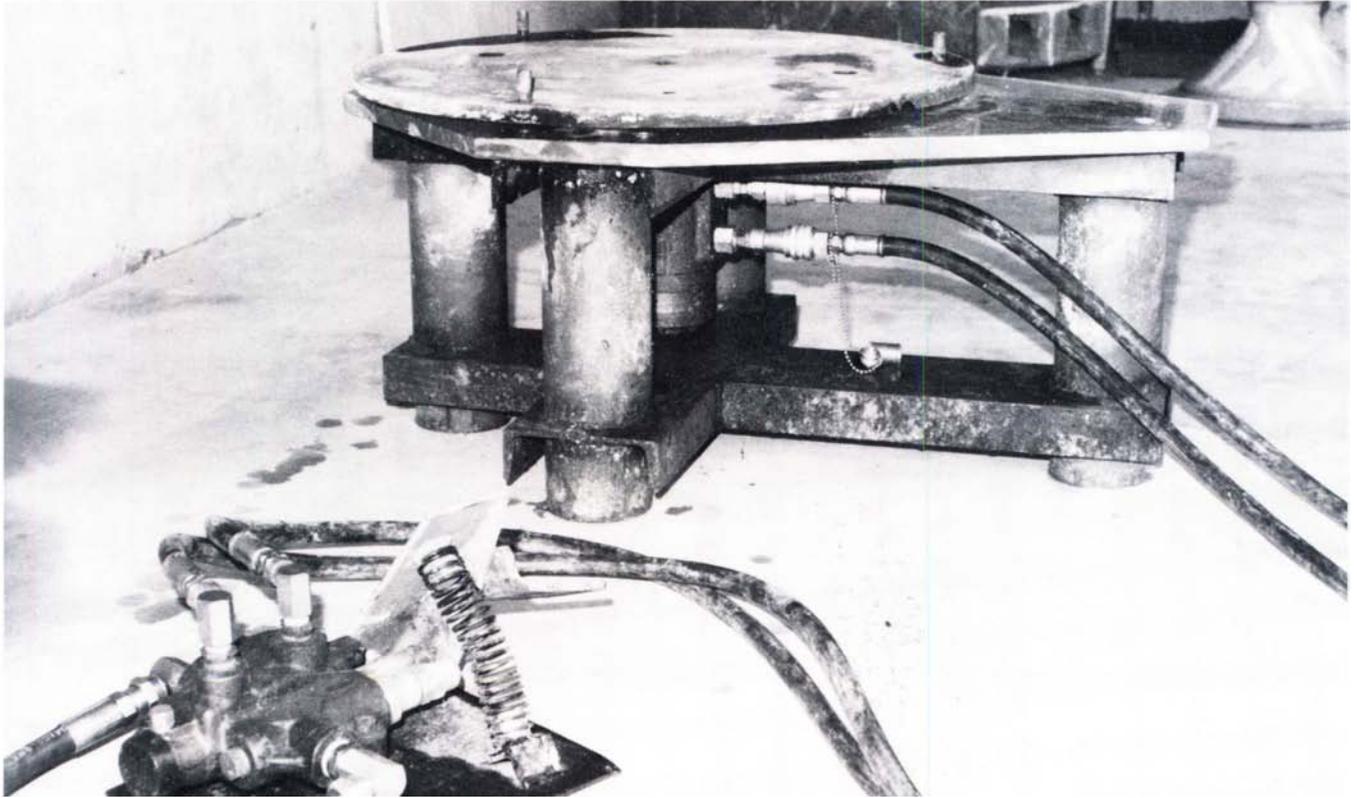
Ball Clay	16.0 parts
Custer Feldspar.....	10.0
Mason's Blend Fireclay	29.0
Missouri Fireclay (20 mesh)	29.0
Coarse Grog	8.5
Fine Grog	8.5
	101.0 parts
Add: Red Iron Oxide.....	4.5parts

I used to throw with very stiff clay, assuming that the stiffer it was, the longer the pot could be worked. That's true; but it also requires at least two times the effort than if the clay is relatively soft. Usually the body above is mixed with 17–20% water (I use an old Navy sausage maker) and aged for two weeks. Some shapes can be thrown from freshly made clay without too much trouble—shallow bowls or table tops which are not stretched or pulled a lot during throwing. An ideal mixture consists of equal parts of dry blend and slop clay. But when there's no slop left, about *4 cup soda ash (dissolved in

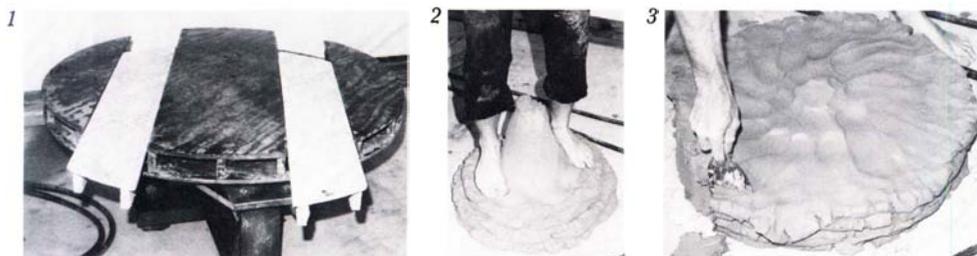
warm water) per 200 pounds of clay may be added to help aging.

Wedging large amounts can be difficult. After experimenting with other methods, eventually I turned to foot wedging right on the bat, usually 1000 pounds of clay at a time. Ideally the body should be taken from the mixer and immediately wedged three times, but often I end up wedging it only twice. First put a 25-pound cone of clay in the center of a bat 3 feet in diameter. With bare feet roughly at 45° angles to one another, rhythmically circle the clay, shearing off a little bit at a time around the edge. It takes about three circles to flatten the cone. Then place another cone in the center of the flattened clay and repeat the process. The outer edge tends to split and crack, so trim with a scraper and pile the clay back in the middle. Divide the resultant 1000-pound cone horizontally and vertically (ticktacktoe fashion) and begin the process again on a new bat, taking chunks of clay from opposite sides of the mass.

Made with ¾-inch exterior plywood (sealed to prevent warping), my bats range from 2 to 6 feet in diameter,



JoeVs 300-pound, custom-made, hydraulic wheel has a 2-inch-diameter shaft and a 2-foot wheel head.



1. Ranging to 6 feet in diameter, bats have removable slats to accommodate a forklift.

2, 3. Clay is foot-wedged for consistency; the cracked outer edge is trimmed away and returned to the center.

progressing in 6-inch increments. Up to 2 or 3 feet in diameter, it is possible to laminate two sheets of plywood for strength. Otherwise, when throwing over 100 pounds of clay, a ¾-inch-thick plywood bat may become a little warped and wobbly because of all the weight on the outer edge. For larger forms, however, the primary concern is how to successfully move the pot. As a result, my bats are designed to allow removal of the ware with a hand-operated forklift. They are made of two plywood disks with 3-inch-wide strips sandwiched on end between them. Cut out of the top disk are two sections which, when removed, make room for the lift forks. Additionally, all the bats have three holes to match pegs positioned in a triangle on the wheel head.

Most commercial wheels are not designed to handle several hundred pounds of clay. So to throw more than 300 pounds, I turned to a hydraulic wheel (custom built locally) to deliver unvarying control, particularly at 75 rpm, the speed at which I like to work most of the time. Incorporating a 2-inch-diameter, steel shaft and a 2-foot-diameter, steel fly wheel / wheel head with a Plexiglas

deck, this wheel weighs approximately 300 pounds and can be attached to an 8x4-foot base so it won't tip over, shake or rattle. A movable foot control is a necessity for throwing large pots, since you can't continually stretch your leg under a 6-foot-diameter bat while working.

After positioning a bat with foot-wedged clay on the wheel, determine the size and shape of the bottom of the pot. You're not going to be able to move 500 pounds of clay in or out at the base later on as you could with a small pot. With a sponge in your right hand to continually moisten the clay while centering, stabilize your left arm against your pelvis and brace your back against a wall. Leaning into the rotating mass of clay, work small annular bands of clay downward until the mass is centered—about 15 minutes for 500 pounds of clay. Depending on the shape, the centered clay is usually half as tall as it is wide.

Next, the clay is opened in layers, or stages, 4–5 inches deep at a time. At the bottom the hole is only about 6–8 inches in diameter, wide enough for a fist. Again lean forward, using your arms as levers to push the clay



4. With bare feet at approximately 45° angles to each other, the clay is rhythmically circled, a little sheared off with each step.

5, 6. As each cone is flattened, another is added and wedged in as the pile of clay grows.

7. The wedged clay is divided horizontally and vertically, then rewedged on a bat.

8



Clay is rewedged by taking chunks from the opposite sides of the mass in the background.

9



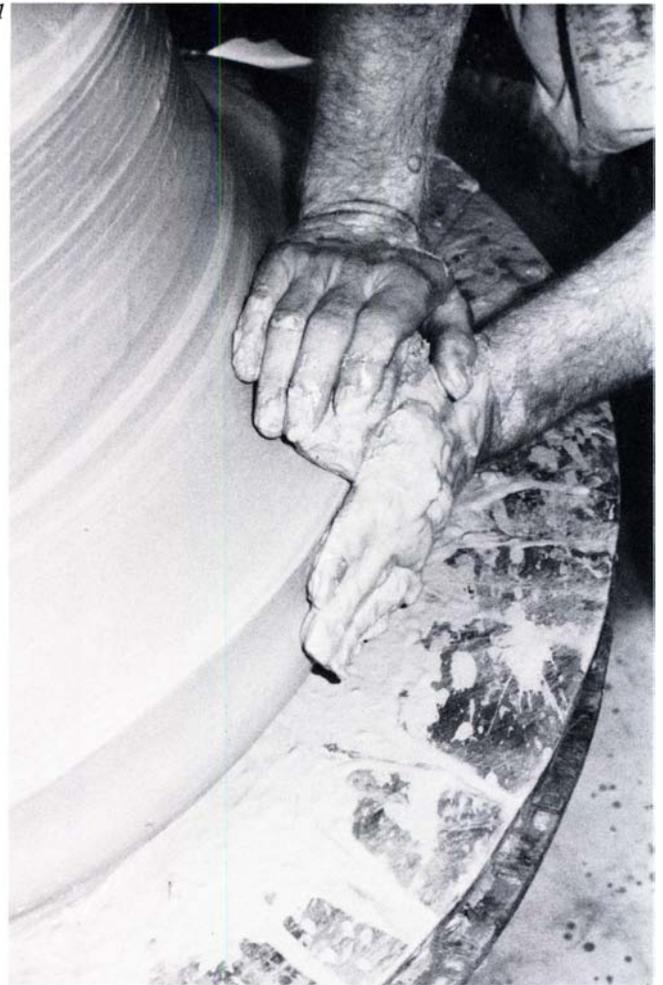
Working on the left side, the cone of clay is pushed down at the top, causing the bottom to spread.

10



With left arm braced against the pelvis, water from a sponge in the right hand adds constant lubrication.

11



Small annular bands of clay are worked downward until the mass is centered.

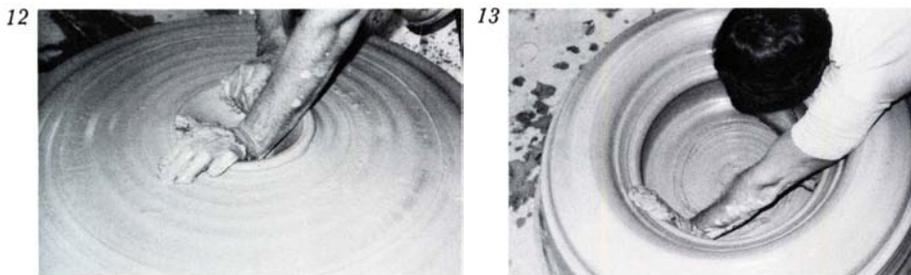
straight out in front with overlapping palms. (Knuckles would peel the clay off in layers.) Slowly push the clay out all the way down. Then smooth the outside and pull a little, keeping the clay centered. Repeat this process until the wall is 6–8 inches thick. The floor of the pot may be leveled with a rib. During the opening process, the pot is really just spreading out; it grows little or not at all in height, while the bottom diameter stays the same.

The next two steps involve raising the wall with compression and compression/pull techniques. Work standing up—knees slightly bent, feet spread apart at least shoulder width—and preferably wedged against a studio wall so that you're braced in one position.

For the compression step, squeeze the wall in layers as the clay comes toward you, pushing harder with the right hand. I tend to use a fist on the inside and an open palm on the outside through the compression stages for a smooth surface. A fist will leave ridges in the clay, but it is safer for the fingers.

Once the cylinder is established you're ready for the compression/pull step. The objective is to make one continuous pull to smooth out the layers and ensure equal thickness from bottom to top. With your fist on the outside and an open hand on the inside—it feels like your left hand is in the palm of your right—pull with your fist while pushing on the inside.

Application of these compression techniques varies for pots smaller or larger than 200 pounds. For a 100-pound



12, 13. *Opening is in stages, one layer (4 to 5 inches deep) at a time.*

14. *Pressure from an opposing fist and palm raises the thick wall. Except for finishing, all throwing is done on the left side.*



pot the compression step can also be a pull because the time it takes to go from bottom to top is only about 30—60 seconds. For 300—500 pounds, however, one compression at the very base of the pot takes about 30—60 seconds itself, so you need to progress in stages. It takes a lot of energy just to compress each layer; you can't pull it all at once. On the way up you can rest between compressions. Otherwise, if you go halfway up and run out of breath, you're likely to weaken the clay wall.

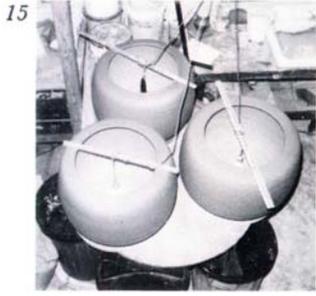
When ready to finish the pot, move back to the right side of the wheel where control is definitely superior. Always pull from the bottom, starting from a slight groove, but not more than two or three times, or the softened clay could collapse. These last pulls are started with knees slightly bent, arms tight against the body. Coming straight up, pull with the biceps for finer control. To negate the force of the spinning clay pulling you forward, lean backward and draw the clay toward yourself as you pull upward.

After throwing a large pot, cracking caused by uneven drying is the greatest hazard a potter must face. If less than 18 inches in diameter, a pot can be fairly safely dried on wooden slats. The wall still dries faster, but the bottom usually shrinks gracefully without cracking. For larger pots simply hang an ordinary 100-watt light bulb inside about a foot from the base. Exactly how far from the bottom may take a little experimentation—too high or low will crack the pot. The larger the pot diameter,

the closer the bulb must be to the bottom to trap the heat inside. On pots over 100 pounds, *cover* the top with plastic to slow the drying rate of the wall as the light bulb heat dries the bottom. If the pot is 3 feet in diameter, it'll take the bottom a couple of days to dry enough to start shrinking in—approximately inches on the bat before it's dry. Generally you can expect a 500-pound pot to take anywhere from two weeks to a month to dry in this part of the country, depending on the temperature and humidity.

Moving works up to 150 pounds is relatively easy with someone helping you—both keeping hands equidistant from one another at the base so the pressure is even. But for moving 500-pound pots an inexpensive hand-operated forklift is indispensable. Once the pot is on the lift, you can either move it directly into the kiln or, depending upon how the kiln is stacked, you could first put it on a shelf, then position the shelf in the kiln. When the forklift is not suitable, a trick for getting a large pot into the kiln is to move it to the shelf and roll it in on wooden dowels, $J/2$ —1 inch in diameter and cut 6 inches wider than the base of the pot. After the pot is positioned on the shelf, either lift it up on edge to remove the dowels or just leave them to burn. Be sure that the shelving system is tight and especially well braced against the back of the kiln before you roll a large pot in on dowels.

Stacking is no problem if you're just loading one large object, but it's always a temptation to make use of all

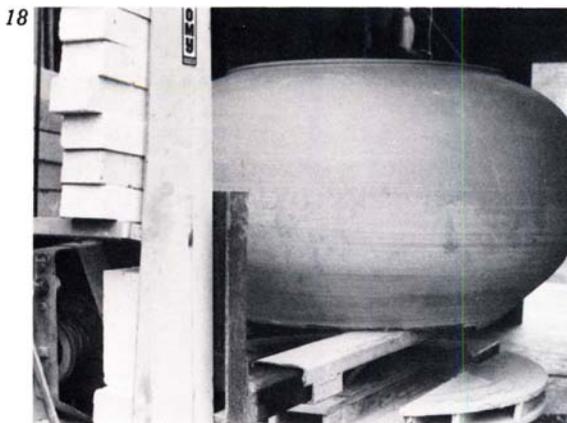
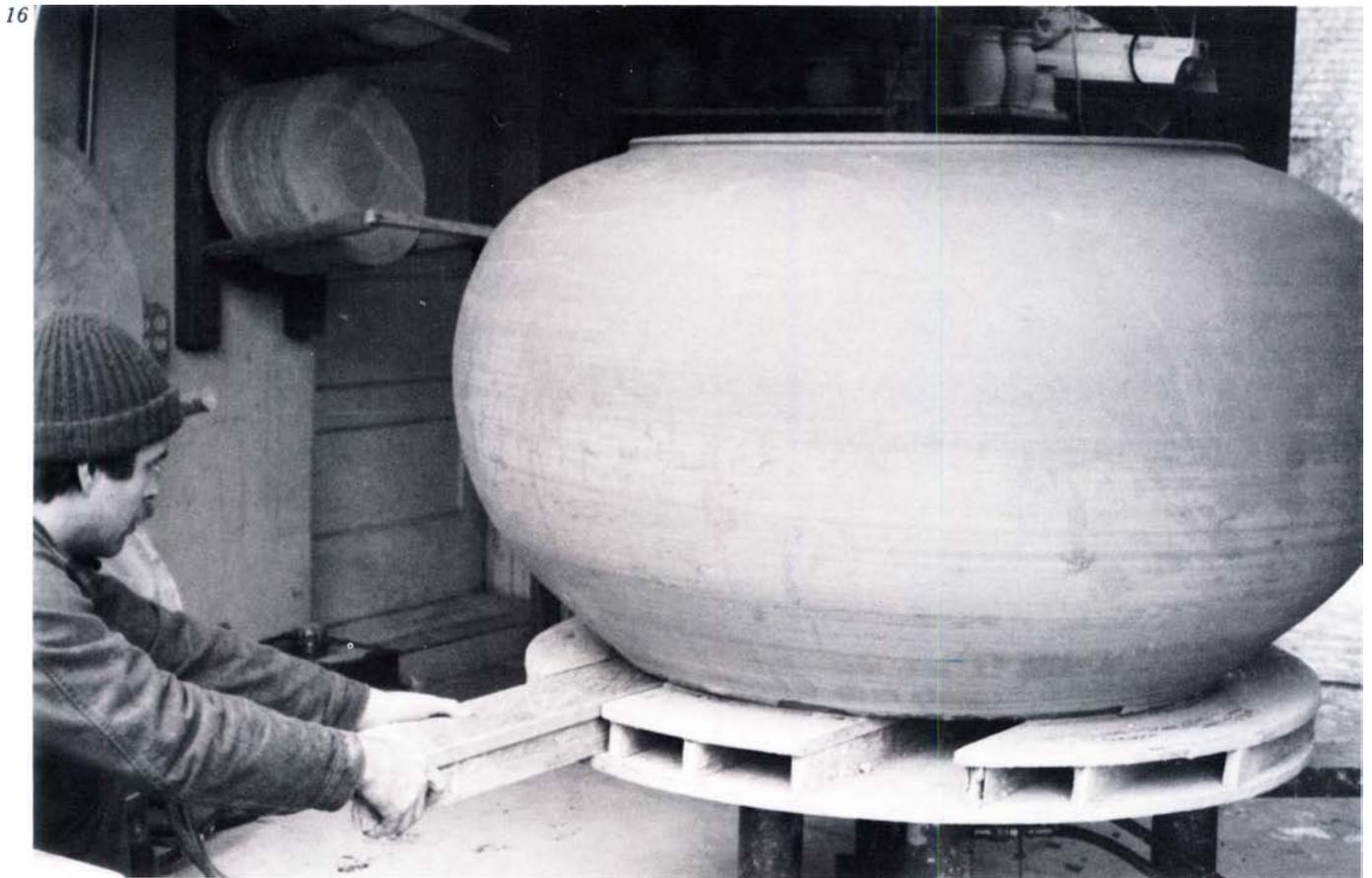


the space that's theoretically going to waste. Sometimes I stack small shapes inside a pot, but with anything over 100 pounds, moving without jarring and cracking is chancy. Cushioning an inside pot with Kaowool works well for the bisque firing and small pots can be stacked around a large pot.

When dealing with a 500-pound pot, glazing involves not so much what you'd like to do as what physical limitations will allow you to do—usually a combination of brushing, pouring and splashing. Because of the porosity

of the clay, the glazes should be diluted to the consistency of skim milk (versus cream) and applied in three or four coats. But to get to the glazing stage initially required some evolution in kiln design.

My first kiln was approximately 15½ cubic feet inside and fired with four homemade gas burners. The largest pots fired were 100-pounders, but none ever came out. I'd put a single pot on two 11x28-inch shelves and start the kiln, turning the burners on slowly, hoping the temperature wouldn't climb too fast. If they got past 250°F, they'd crack at 700–850°F. With the gas down to a trickle the pots could be bisqued, but the bottoms would crack or the drain trays split off during glaze firing. I assumed what was needed was a larger kiln with better gas-air control. The heat was hitting the outside wall and to



15. For even drying of large forms, 100-watt light bulbs are hung about a foot from the inside bottom.

16–18. Slats are removed from the double-layered plywood bat, the hand-operated forklift inserted and the pot moved to glazing, the kiln or to another shelf.

a lesser extent the inside, but too little was getting underneath because the pots were sitting directly on shelves.

My second kiln was approximately 125 cubic feet inside with four Eclipse burners in the bottom and a big blower for forced air. I learned how to get heat under the pots and alleviate some of the friction during shrinkage by setting them on alumina beads, grog or broken shelves.

This led to an even larger kiln—one that can be programmed for temperature control and can fire ceramic forms up to 8 feet in diameter and 7 feet in height. Starting with inside dimensions of 10x10x10 feet, insulation reduced the kiln capacity to roughly an 8 $\frac{1}{2}$ -foot-square room, primarily made of refractory fiber. Individually ignited excess-air-nozzle mix burners (Pyronics Cool Flame 12 XNM rated at 350,000 Btu/hr.) were installed

on each side, six on top and six flush with the floor. Operating with up to 3000 percent excess air, the burners enable flame/temperature control over a wide range (500—3000°F), thus making it possible to maintain rapid air movement in the kiln while cooling and eliminating a hot top after shutoff.

With firing now under control I currently am trying to increase control over all the processes involved in producing large ceramic forms. Hopefully, some of the ideas introduced here will help more people to work in the uncharted dimension—size.

The author *Studio potter Joel Cottet has thrown and fired pots weighing as much as 700 pounds at his pottery in Portland, Oregon.*

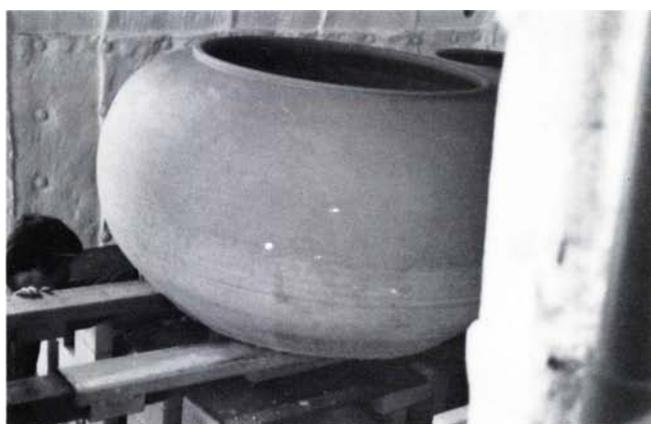


19. *With the recipe thinned to the consistency of skim milk, glazing is usually a combination of pouring and brushing 3 or 4 coats.*

20. *Joel Cottet's all-ceramic-fiber kiln is an 8 $\frac{1}{2}$ -foot arched cube with individually controlled burners (six on each side) along the top and floor. The burner placement allows maintenance of more even heat distribution in firing large forms.*

21. *Alumina beads allow movement of the pots during firing shrinkage, as well as permit heat spread beneath the foot.*

22. *Loading the kiln with a forklift.*





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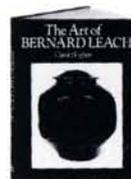
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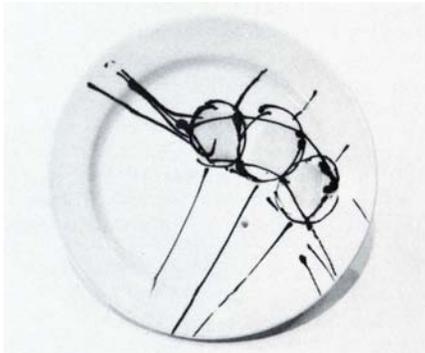
News & Retrospect

Free Workshop Listings

The 1982 *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 12 about their programs in ceramics. 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 1982, *Ceramics Monthly*, Box 12448, Columbus, Ohio 43212, or phone (614) 488-8236.

Chicago Clay

"Chicago Vicinity Clay," featuring 72 ceramists who work within 150 miles of the city, was exhibited recently at Lill Street Gallery. From 450 entries, ceramist *Ruth Duckworth* and University of Notre Dame ceramics professor *Bill Kremer* selected 84 sculptural and functional objects. Represented approaches ranged from earthenware vessels fired upside-down on



Laura Tangusso's trailed platter

plywood, to raku wall forms incorporating found objects, to the slip-trailed porcelain platter above, 13 inches in diameter, by *Laura Tangusso*. Photo: *Robert Richter*.

\$200,000 One-Man Show

Beginners and some established artists working with clay often wonder what prices works by nationally recognized ceramists command, as these days it is easy to quickly get out of touch. Among the milestones of contemporary ceramics pricing was a December exhibition at Exhibit A gallery in Chicago, which featured at least \$200,000 worth of current wood-fired objects by Berkeley artist *Peter Voulkos*. Continuing his concentration on variations of two forms, Voulkos vases were priced at \$20,000 each and 20-inch wall plates were \$6000. Six plates sold at the opening.

Southwestern Bird Effigies

Native American ceramics were among the objects exhibited in "Origins: Bird

Symbols of the Southwest" at the Laboratory of Anthropology in Santa Fe, New Mexico, late last year. Documenting the importance attached to bird symbols by Southwestern cultures, the exhibition illustrates the diverse styles of the prehistoric Anasazi, Mogollon and Hohokam cultures, as well as the Apache, Navajo and Pueblo Indians of modern times. Effigy vessels

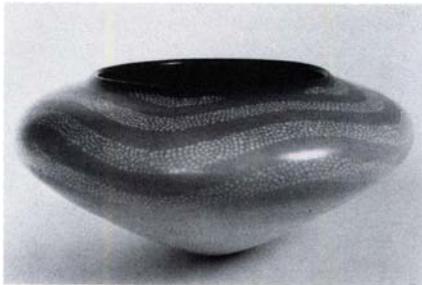


Casas Grandes jar

such as this Casas Grandes jar (circa A.D. 1050—1350), approximately 11 inches in diameter, with black and red decoration over white slip, were among the earliest forms produced.

James Irwin

Bay Area ceramist *James Irwin* recently presented burnished raku and pit-fired works at Contemporary Artisans Gallery in San Francisco. Influenced by "the qualities of elegance and robustness found in the shapes and designs of Nigerian pottery," Jim's forms have emerged from "a desire to evoke a vision of the vessel which is both archetypal and personal." After burnishing to either a semigloss or gloss



"Pebble Wave Vessel"

finish, the pots are patterned with a removable slip which resists smoke from the firings. As on "Pebble Wave Vessel," 20 inches in diameter, the sprayed or painted slip can be brushed off afterward to reveal the lighter design.

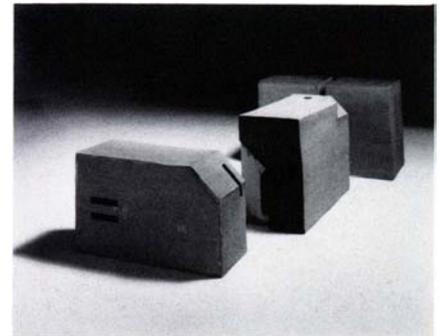
"I like to think of shapes as sounds, emulating the fullness and clarity of a

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

single musical tone heard from a finely tuned instrument," Jim commented. "I've tried to use pattern as a servant, overtones of dots and stripes which cause the eye to move about in such a way as to gain a feeling for the total shape. The most successful pots seem to strike a balance between a sense of space compressed and space dispersed."

Elyse Saperstein

Small architectonic modules and structures by resident artist *Elyse Saperstein* were featured at the Clay Studio in Philadelphia through January 8. Geometric apertures in the terra-cotta forms were excised to provide limited access for light, while at the same time adding to the sense of mystery and containment. From the ex-



"Passage"

hibition, "Passage" is 29 inches in length, with terra sigillata and glaze. Less naturalistic than her earlier sculpture, these recent works were made in response to the artist's move to a more urban setting.

CAA Employment Analysis

Statistics of the College Art Association for the 1980—81 academic year show another increase in artist positions available. For the 19 positions listed in ceramics, there were 112 CAA member applicants; in sculpture 182 artists applied for 60 openings.

As a nonprofit organization of artists, art historians and professions in related fields, the College Art Association has provided a major placement service for many years. A five-year look at applications revealed "the number of artist applicants [most of whom have graduated recently] seems to be increasing."

Total figures (for all media categories) were 1889 applicants for 969 openings—specifically 133 open listings (no rank indicated), 169 instructor, 154 assistant professor, 16 associate professor and 35 full professor or chairman level jobs. Most required a terminal degree (M.F.A. or doctorate) and 49% included previous teaching experience among the necessary qualifications. Tenure-track openings increased from 42% to 48%. As in the past, salaries varied widely: to \$17,000 for instructor

Continued

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News & Retrospect

level, to \$22,000 for assistant professor, to \$27,000 for associate professor, and to \$31,380 for professor.

Inequity by gender "has almost totally disappeared. Sculpture, once 80% male, now has 41% female applicants." However, considering all media, "women are not as 'active' applicants as are men. Thus, while women constitute 47% of the artist applicant pool, they account for only 36% of the actual applications."

Overall the biggest statistical change is in job vacancy location. Indicating a shift westward, 32% of the positions were in the Northeast and Mid-Atlantic states (as opposed to 47% last year), 12% in the Southeast, 26% in the Midwest and 30% in the West (18% last year).

Necessity Mothers Reassessment

As prices for metals and petrochemicals continue to rise, industry worldwide is looking into the cost effectiveness of switching to ceramics, a search that will doubtless have an impact on the lives of studio potters and ceramic sculptors. Now that plastics are no longer inexpensive, manufacturers are discovering what potters have always known—clay is an adaptable material that can be formed to exact specifications and, after firing, is heat resistant, extremely hard, chemically inert and a good electrical resistor. Only the characteristic ceramic brittleness limited efforts to replace higher priced materials. But as associate editor *Jeanne McDermott* recently noted in "Technology" magazine: "New [ceramic] processes may transform the next generation of industrial products just as surely as plastics changed this one. Ceramics can now be forged like steel and stamped out like polyethylene. As a result, ceramic components will find new uses in engines, gene-splicing equipment, office machinery and as replacement parts for the human body."

Among the most promising new processes and particularly adaptable to the studio is a ceramic injection-molding technique developed by Raymond Wiech, Jr., an independent physicist associated with Witec California, Inc. Building on the technology of historical dry press tilemaking methods, the new process mixes extremely fine ceramic materials with a thermoplastic binder, then injects or pours the mix into a die which is heated under pressure so the batch flows to every part of the mold. Thereafter the die is removed and the object fired. Controlled by computer, the forming process can quickly make of clay the complex forms associated with injection-molded plastics, and could soon be employed by the 6000 existing manufacturers who own plastic injection-molding equipment.

Some of the initial products to look for are a computer printer with a ceramic typeface—more marketable because it is lightweight and will maintain excellent definition under repeated use; paper-advancing mechanisms for computer print-

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ers, previously machined from metal for \$2.20 each and now shaped from ceramics to even more accurate dimensions for 80#; a heavy-duty garbage disposal with three sets of interlocking ceramic teeth; and tinier, ceramic-based computer chips.

Versatile, available and cheap, ceramics rather than plastics will probably be, as Jeanne McDermott remarked, the hot tip for the 1980s graduate.

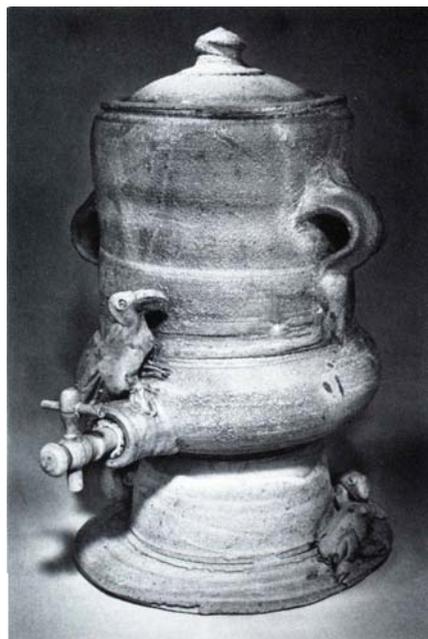
Ron Meyers

University of Georgia ceramics department chairman *Ron Meyers* recently conducted the first workshop at Claywork, a new school and gallery in Atlanta. Ron



Ron Meyers decorating at the wheel

made platters, teabowls, mugs and covered jars; this stoneware beverage dispenser, 20 inches in height, was fired in reduction



Beverage dispenser

to Cone 10. In addition to the studio demonstration, Ron showed slides of his

Continued

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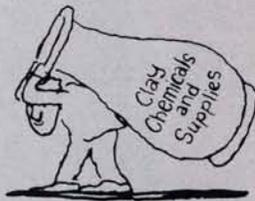
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work and examples of South American wares seen during a recent lecture tour.

Bob Pangburn's Art and Harvest

Filled with thick, comb-specked, raw honey from his 150-hive apiary, thrown stoneware pots by *Bob Pangburn*, Verona, New York, were among the objects offered at the Northeast Craft Fair in Rhinebeck, New York. Years of outdoor living have shaped Bob's attitude toward clay. Before settling down as a potter, he worked on Alaskan oil fields, shrimp boats and forest fire squads. Now, through his pottery and beekeeping, he attempts to fuse the



Bob Pangburn

rhythms of art and nature. Besides the matt-glazed honey pots that are his mainstay, he makes clocks, cookware, dinnerware and serving vessels, as well as decorative porcelain spheres.

"Each form in the 'Dynamic Spheroid' series ripens upward to produce four small seeds. Once 'hatched' the seeds drop onto the pot to slide toward the base," Bob explained. Sgraffito lines through black slip trace the seed paths on this spheroid, 8



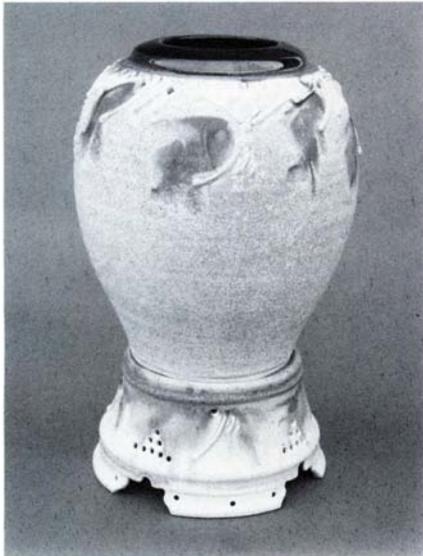
"Dynamic Spheroid"

inches in height, clear glazed, fired in reduction. Silver luster on the gloss glaze yields a reflective, changing surface; while the incised tracks mark the seeds' arrested

descent. Text: Pam Freeman, photos: R. W. Stegmaier.

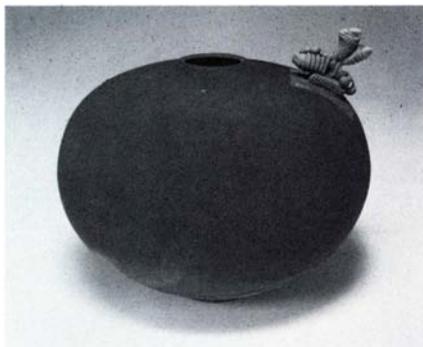
Indiana Invitationals

Recent invitational exhibitions at Artwurks Gallery in South Bend, Indiana, presented functional porcelain by Rosalyn Tyge, Traverse City, Michigan, and raku vessels by Rick Foris, Marathon City, Wisconsin. Decorated with incising and slip



Rosalyn Tyge's vase with pedestal

trailing, Rosalyn's work included this vase with pedestal, 15 inches in height, air-brushed with copper carbonate. Also shown (below) Rick's vase, 14 inches in diameter,



Rick Foris's vase with appendages

with rolled appendages, was bisqued, sprayed with metallic oxides and reduced in straw and sawdust.

A Studio Alternative

Many potters establishing studios may find that mobile homes offer an inexpensive alternative to more traditional work spaces. Aside from the mobility advantage, even those in poor condition are usually still useful to ceramists if the utility hook-ups remain sound. In metropolitan areas mobile homes in need of repair are priced as low as \$500.—Ed.

Instead of spending \$5000 to build an addition for studio space, I converted an 8x40-foot, used mobile home. For a \$1500 purchase price (plus moving and installa-

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tion), the "potterymobile" was placed on eight foundation piers, only 120 feet from my residence near Arlington, Vermont.



Pamela Hyland's low-cost studio

The electricity cables were buried (for their protection) in a 3-foot-deep trench, and a garden hose was stretched from the house to supply water in mild weather.

The former living room became the main studio. For kiln space, the stove, refrigerator and an upper dish cupboard in the kitchen were removed, and the nearby wall, ceiling and floor were insulated with fireproof sheathing. A kitchen exhaust fan remains as a fine ventilator. The steel cabinets and drawers nearby now house



Kitchen conversion to a kiln room

chemical supplies, cones and kiln furniture.

A small middle room is good for clay preparation and drying, as a sculpture studio or as an extra display area. The built-in dresser holds tools. Brooms and other cleaning materials, smocks and coats are kept in its closets. In the overhead storage space, a shelf was removed to make room for books and craft journals. The bathroom was also converted for storage.

The bedroom, approached through its own exterior doorway, became a display and sales gallery. Here the upper cabinet doors were removed so the shelves could exhibit ware.

Most of my traditional terra-cotta slipware (with sgraffito, marbling and feathering) and Cone 6 stoneware is produced during the warmer months, but the pottery studio can be easily kerosene heated for winter production. Text: Pamela Hyland, photos: Ginger Gamage.

Mary Nyburg

A recent solo exhibition of coil-built vessels by Mary Nyburg was presented at

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Craft Concepts in Lutherville, Maryland. Among the objects shown was this stone-ware vase, approximately 11 inches in

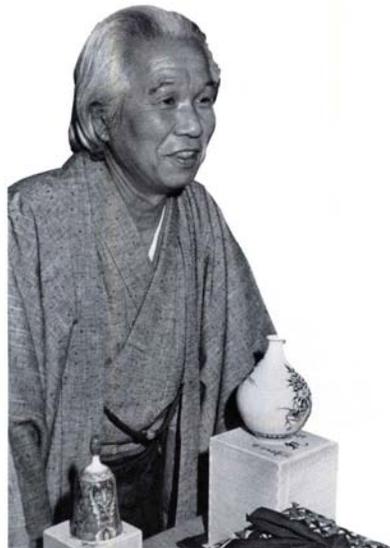


Mary Nyburg's vase with brushwork

height, with iron-saturated slip brushwork, dipped in clear and brown glaze, fired to Cone 10 in reduction. Active in craft promotion in the Baltimore area and nationally, Mary was recently named as a fellow of the American Craft Council.

Gen-emon Porcelain

Traditional Imari porcelain by Gen Tatebayashi (Gen-emon), a sixth-generation potter and master of his family's kiln which has operated for 350 years in Arita, Japan, was recently exhibited at J. B. Hudson in Minneapolis before traveling to Chicago and San Francisco. Priced from \$25 to \$10,000, the approximately



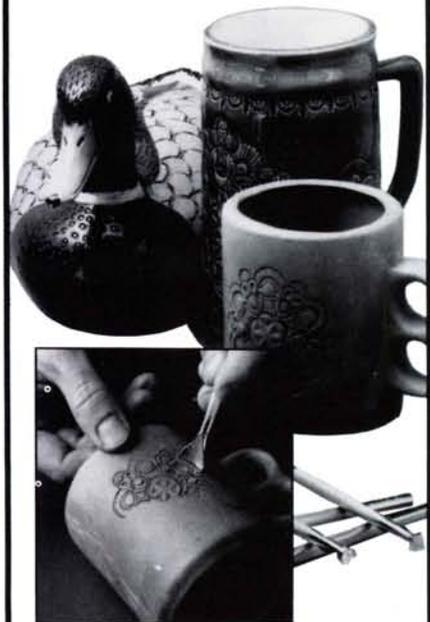
Gen Tatebayashi in Minneapolis

80 featured objects included standard tea sets and sake sets, as well as ornate vases

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and bowls, decorated in the strong reds, blues and golds associated with Imari ware. The large vase (below), approximately 16 inches in height, with polychrome floral details, was priced at \$7500.

Although the Chinese had made porcelain objects since the third century, Japanese potters were not able to gain access to the strictly guarded secret until the early 17th century, and then only by way of Korea. In 1592 the warlord *Hideyoshi* gathered his forces and invaded Korea. Six years later the army returned, bringing with them Korean potters. The artisans settled near Arita on Japan's southern coast and in 1616 one of them discovered kaolin deposits within nearby Mount Izu-miyama.

Between 1640 and 1646 the polychrome decoration was introduced in delicate, restrained designs incorporating tigers, quail, dragons and plums. As other potters adopted the technique, all the ware pro-



\$7500 (J vase with floral details)

duced in Arita soon became known for bold designs and colors. When a trading ship, setting sail from the nearby port of Imari, brought the first Japanese porcelain to Europe, "Imari" ware became a major influence on Dutch, French, German and English potteries.

Imari porcelain prospered through civil strife, competition with Chinese producers, the 1848 fire which destroyed most of Arita, and feudal regulations. But with the Meiji restoration of 1886 and the enthrallment with things Western, Arita suffered a serious blow. The feudal system gave way almost immediately and family kilns were turned into factories which mass produced garish objects. Pride in workmanship and quality control disappeared. As a result, demand for Imari porcelain dropped drastically and the potteries declined. Yet some families continued to teach their sons the art.

As a child, Gen-emon learned from his father. He entered the Arita Technical School and at 19 was employed as a painter at the family kiln. Thereafter he

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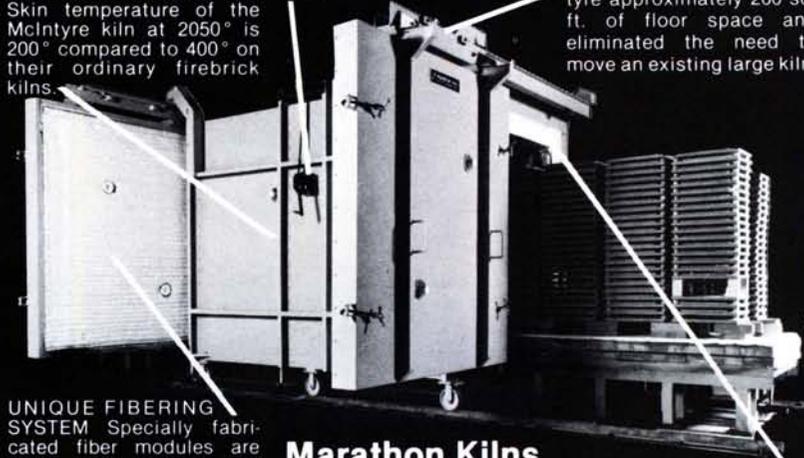
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News & Retrospect

became a potter and later replaced his father as kiln master. With attention to workmanship and an eye for contemporary use, Gen-emon follows the styles and processes of his ancestors. The works from his kiln are made on a potter's wheel and fired in a *makijama*, a wood-burning kiln. Each firing requires that 1000 small bundles of wood be thrown into the kiln, one at a time, for 40 hours. Once again a thriving business, the kiln now employs more than 50 artisans, including three potters and ten painters. *Text: Bonnie Dickel.*

New York Invitational

Selected to mirror the diversity of contemporary styles, wall forms, sculpture and functional ware by 13 artists were featured recently in the fourth ceramics invitational in Tyler Art Gallery at the State University of New York, Oswego.

"Up to now my main concern has been to deal with forms that are a result of clay forming processes," observed *Angelo di Petta*, Toronto, who exhibited this hand-



Angelo di Petta's earthenware bowl

built earthenware bowl, 7 inches in diameter, clear glazed and fired to Cone 04. "Everything about my ceramic forms refers to a technique which led to the form."

Jacky Coville

As elements of construction that may become a seat or fountain in isolation, or a wall, column or pyramid when repeated,



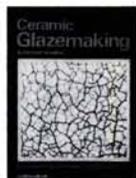
Ceramic pumpkins in France

large ceramic pumpkins by French artist *Jacky Coville* were presented through January 30 as the opening exhibition of *Sans Titre* (untitled), a gallery and artists' center in Nice. Established to offer informa-

Continued

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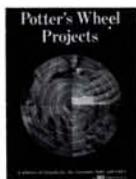


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A complete manual on how to use the potter's wheel. Covers all basic steps from wedging clay to making specific shapes. Clearly describes every detail using step-by-step photo technique.



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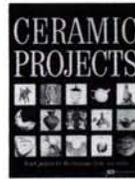


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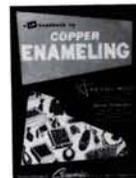


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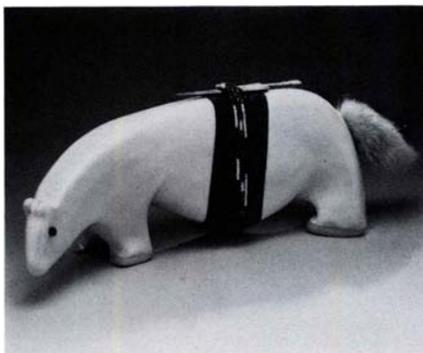


News & Retrospect

tion about the relationship between the plastic arts, the environment and industry, this gallery featured Jacky's "research work" in sandstone, raw earth and porcelain.

Bunny Tobias

Influenced by American Indian masks, animal fetishes and storage jars, ceramics by *Bunny Tobias* were recently exhibited at the Contemporary Craftsman Gallery in



"Polar Bear"

Santa Fe. "Polar Bear," 9 1/2 inches in length, earthenware with low-fire glaze, incorporates lapis lazuli eyes, a coyote-fur tail, a forged-steel arrowhead and beaded



"No-Mask"

wrappings. Also shown was "No-Mask," 15 inches in height, handbuilt earthenware with low-fire glazes, horsehair and bead-work.

Marvin Bartel

"I enjoy thinking of unusual functions to challenge the traditional boundaries of ceramics. I think of myself as an inventor. I like to invent pots," observed art professor *Marvin Bartel*, who recently presented approximately 100 objects in a solo exhibition at Goshen (Indiana) College.

Continued

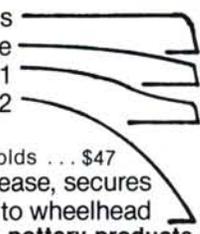


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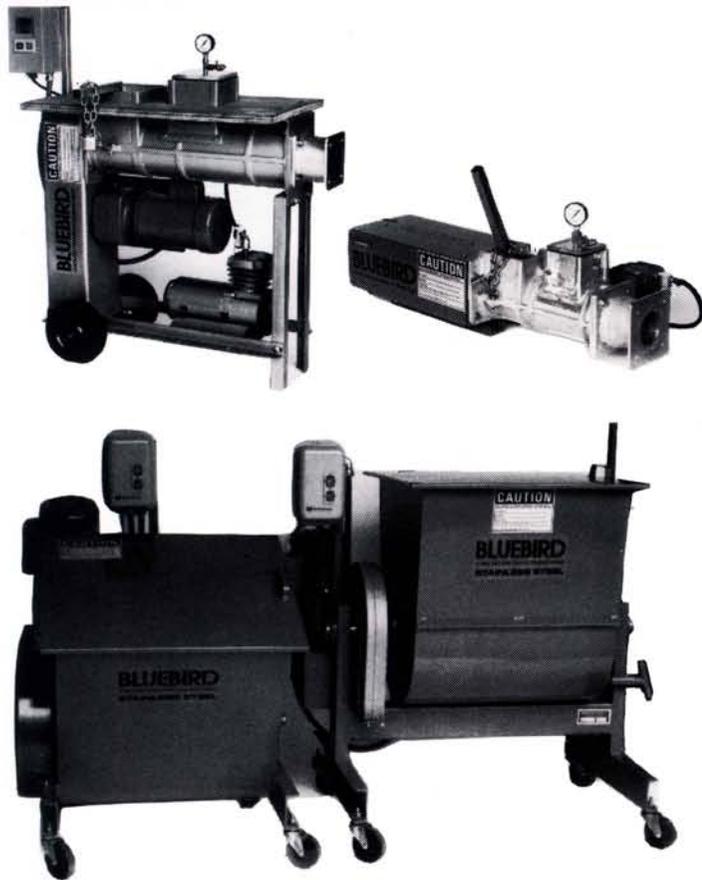
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News & Retrospect

Produced during a sabbatical leave, the
work included dinnerware, cruets, honey
pots, teapots, wall vases and a game table



Marvin Bartel's table with swivel chairs

with three swivel chairs. The glass top
mounted on the three-legged pedestal
(thrown and assembled after firing to
Cone 9) is 40 inches in diameter. Each
chair began as a bowl made at the wheel
from 50 pounds of clay. The swivel mech-
anism is modeled after that of a kick
wheel, with a 1-inch steel shaft running
down through two bearings in the base.
Many of the exhibited objects were slip

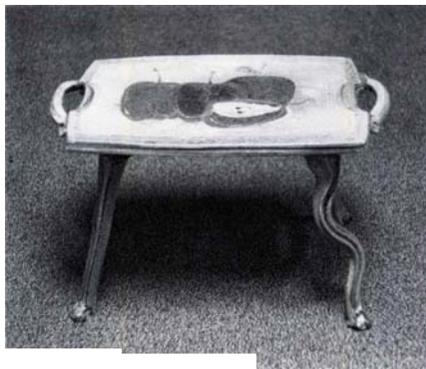


Table with apple motif

decorated with wheat, plum and apple
motifs, as on the above table, approxi-
mately 16 inches in height, with three
straight legs and one serpentine leg. For
further information about Marvin Bartel,
see "A Potter's Home" in the May 1976
CM. Text and photos: Beth Johnson.

Michael Arata

"Two [ceramic] environments: one a
natural order, chaotic, random; the other
an imposed order, man-made, systematic,"
by San Jose artist Michael Arata were
installed at the Sonoma State University
in Rohnert Park, California, through De-
cember 13. "While on the surface these
two environments appear to be basically
opposite, they are in fact similar in that
their chemical and physical properties are
the same," Michael explained. "This in-
stallation speaks of the need for both types
of environments to be recognized as com-
ponents of a whole. A house made entirely
of wood is a group of dead trees that have
been rearranged to provide a shelter. It is
in this context that the total environment
can be brought together. And the reason

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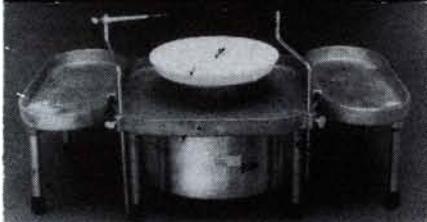
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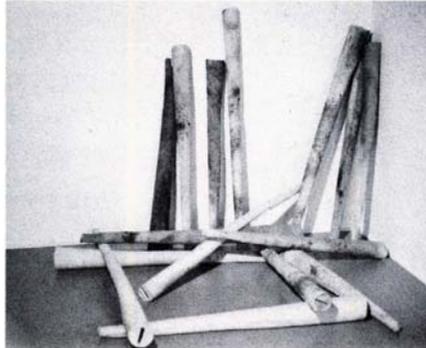
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News & Retrospect

that it works, or doesn't work, is based on this notion of balanced synergy—what one takes away from one environment must be compensated for in the other."

For "Imposed Structure, Study for Similar Environments," 54 1/2 inches in height, 25-pound slabs were flattened by flinging them onto the floor. "I am not too fussy about the type of clay used; some of the forms are commercial stoneware, some are porcelain, some are a mixture of several Cone 8—10 bodies. Almost any clay will

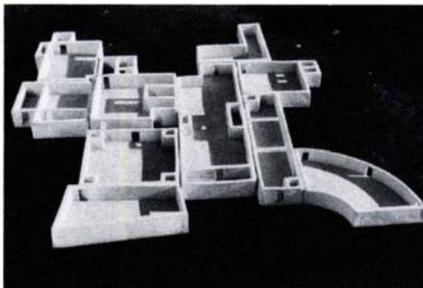


Michael Arata's "Imposed Structure..."

do." The slabs were rolled around nylon stockings stuffed with vermiculite until the clay edges overlapped. Excess was then cut off and the tubes left to dry overnight. After the stocking core was removed, clay scraps rolled into a spiral were sometimes attached at the larger opening. On others, semicircular slabs were inserted in the opening, leaving a space between. "The slit is a reference to mechanical or industrial technologies, and the spiral refers to nature—rings of a tree; rotation of heavenly bodies." Treated with a variety of oxides and stains, the forms were fired once to Cone 02—1, "reducing at the end to alter the color of the clay."

Michael Bidlo

New York City ceramist *Michael Bidlo* recently exhibited a stoneware environmental sculpture at "Art in the Park" in Paterson, New Jersey. Consisting of ten sections, "Rooms/A Sculptural Autobiography," 6 feet in length, was washed with



"Rooms/A Sculptural Autobiography"

a matt white slip "to produce sharp contrasts between light and shadow," according to the artist. "A contemporary urban landscape, this series documents significant places that I have experienced since first

Continued

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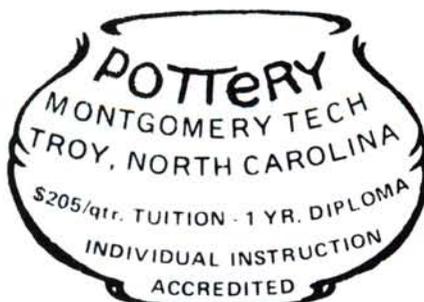
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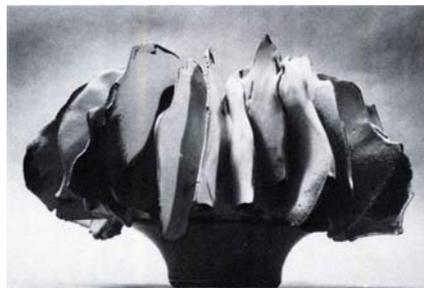
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News & Retrospect

moving to New York, and comments on the implicit psychological relationship between architecture and individual." Photo: Carson Ferri-Grant.

New York Stoneware

Five ceramists in the Teachers College of Columbia University graduate program recently exhibited stoneware objects at the Bank Street College of Education in New York City. Shown with functional ware by Edith Gwathmey, Panay S. Reyes and Beth Teitelman, and handbuilt miniatures by Diane Buck, was this handbuilt and



Michael Bidlo's thrown sculpture

thrown sculpture, 12 inches in diameter, glazed with a high-spodumene-content recipe, and fired to Cone 10 in reduction by Michael Bidlo. Text: Panay S. Reyes.

Paula Rice

"Everything is symbolic . . . nothing is as it seems," commented Wisconsin ceramist Paula Rice, whose figurative terracotta sculpture was presented in "The Human/Animal," a recent solo exhibition at Center Gallery in Madison. Handbuilt from a Cone 3 clay stained with manga-



'Equine'

nese dioxide and red iron oxide, "Equine," 23 inches in length, was waxed after firing for a "moist, subtle look."

In reviewing Paula's work, Daniel Dahlquist noted "her creatures are captured in that split second when the body reveals everything about itself and the quality of its being. 'Equine' conjures up images of the shapes unearthed in the ruins of Pompeii. One is unsure whether the creature is struggling to its feet or being crushed to the ground by its own inertia. The head of the beast, however, is raised high—thus conveying a nobility inherent in

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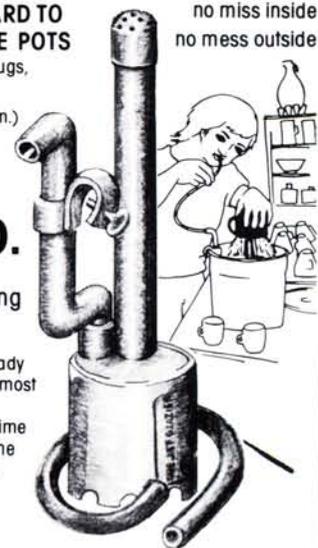
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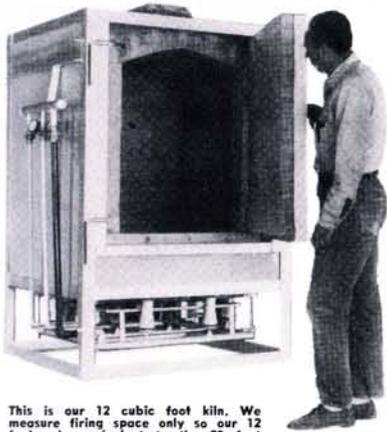
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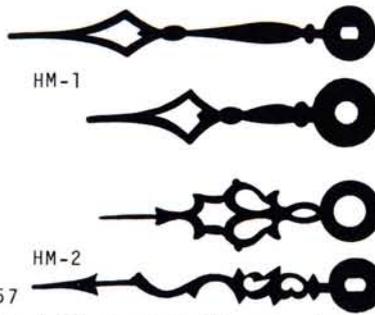
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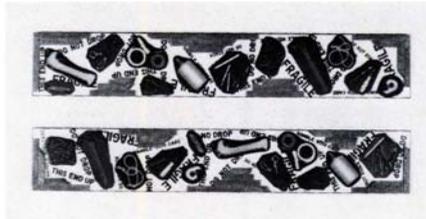
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News & Retrospect

death and suggesting, perhaps, not any ultimate destruction of life, but death as a necessary part of the life cycle."

Martha Holt

Addressing the relationship between visual structure and intellectual meaning, clay, paper and photograph assemblages by *Martha Holt* (Cambridge Springs, Pennsylvania) were exhibited recently at the Clay Place in Philadelphia. A continuation of works based on mathematical symbols (see CM, May 1981), these wall forms



"Handle with Care"

represent the equals sign. In "Handle with Care," each unit 12 feet in length, the same objects appear in random order on the parallel forms.

Mary Rogers

"Variations on Themes," an exhibition of new work by British ceramist *Mary Rogers*, was presented at Oxford Gallery in Oxford, England, through December 24. Among the handbuilt porcelain and stoneware objects shown was "Circled



"Circled Oval"

Oval," 4 inches in height, pinched porcelain. "In my work," Mary commented, "I hope to obtain a unity of form and pattern which suggests that the finished shapes, patterns and colors have grown up by an inevitable biological process, not in separate stages by separate processes. I like each piece to conjure up more than one source of inspiration or derivation, hinting at many possible sources."

Eva Stettner

Ceramic sculpture was exhibited by faculty artist *Eva Stettner* at Fort Steilacoom

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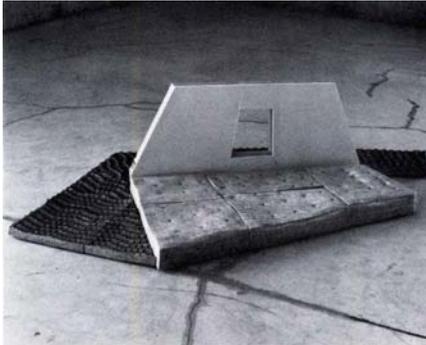
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News & Retrospect

Community College in Tacoma, Washington, through December 11. Installed in the middle of the gallery, "Mattress and

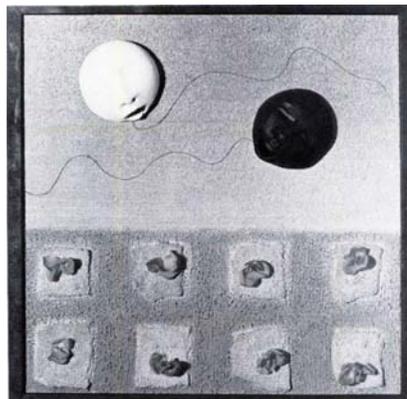


Eva Stettner's "Mattress and River"

River," approximately 11 feet in length, was assembled from molded and hand-built low-fire clay sections, colored with underglazes and glazes. The painted wall element was constructed from wood and plaster board. Emphasizing the installation, several bas-relief forms, depicting closely cropped views of the mattress and river, were mounted on the walls.

Laura Mercer

"Clay +," a joint exhibition of wall reliefs by *Laura Mercer* and angular sculpture by *Ken Horvath*, was presented at the Arts and Crafts Center Gallery in Irvine, California, earlier last year. As "reflections on identity," Laura's work "depicts states of mind frequently felt by many but difficult to rationalize or explain." From the exhibition, "Evasive Answers," 25 inches square, is one of several sculptures with stylized masks "to propose



"Evasive Answers"

the contrast between the individual and the environment," according to the artist. "I have discovered great potential in the use of clay in collaboration with other materials such as wood, canvas, wire, silk, paper, thread and paint. As thoughts, dreams and states of mind are intricate collages of ideas and feelings, so are my pieces compositions of varying elements. Silk flowers are used to contrast their delicacy and fragility against the unyielding surface of fired clay and grog.*

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Where to Show

Continued. From Page 11

Festival" (June 19-20) is open to all craftspeople. \$4000 in prizes and awards. 135 artists will be selected. Fees: \$10 for application with 5 slides, \$30 for registration and space. For further information contact: Ira Golan, Evanston Chamber of Commerce, 807 Davis Street, Evanston 60201, or call: (312) 328-1500.

April 16 entry deadline

Hamilton, New York The "Village Artists' and Craftsmen's Eighth Annual Art and Craft Fair" (July 24-25) is open to all craftspersons. Juried from 5 slides. Fees: \$2 entry; \$30-\$60 booth, depending on space. For further information contact: Village Artists and Craftsmen, Box 292, Hamilton 13346, or call: (315) 824-1343.

May 1 entry deadline

Hillsborough, New Jersey "New Jersey Craft Experience" (November 12-14) is open to all artists and craftspeople. Juried from 5 slides. Fee: \$165 for an 8x10-foot space. No commissions. For more information contact: Howard Rose, 8-5 Cardinal Lane, Hillsborough 08876, or call: (201) 874-5247.

May 1 entry deadline

Woodstock, New York "Woodstock Art & Crafts Festival" (September 3-6) is open to ceramists. Juried from 5 slides. Entry fee: \$15. Space fee: \$110-\$125. For further information contact: Neil and Scott Rubinstein, Box 437B, Woodstock 12498, or call: (914) 679-8087.

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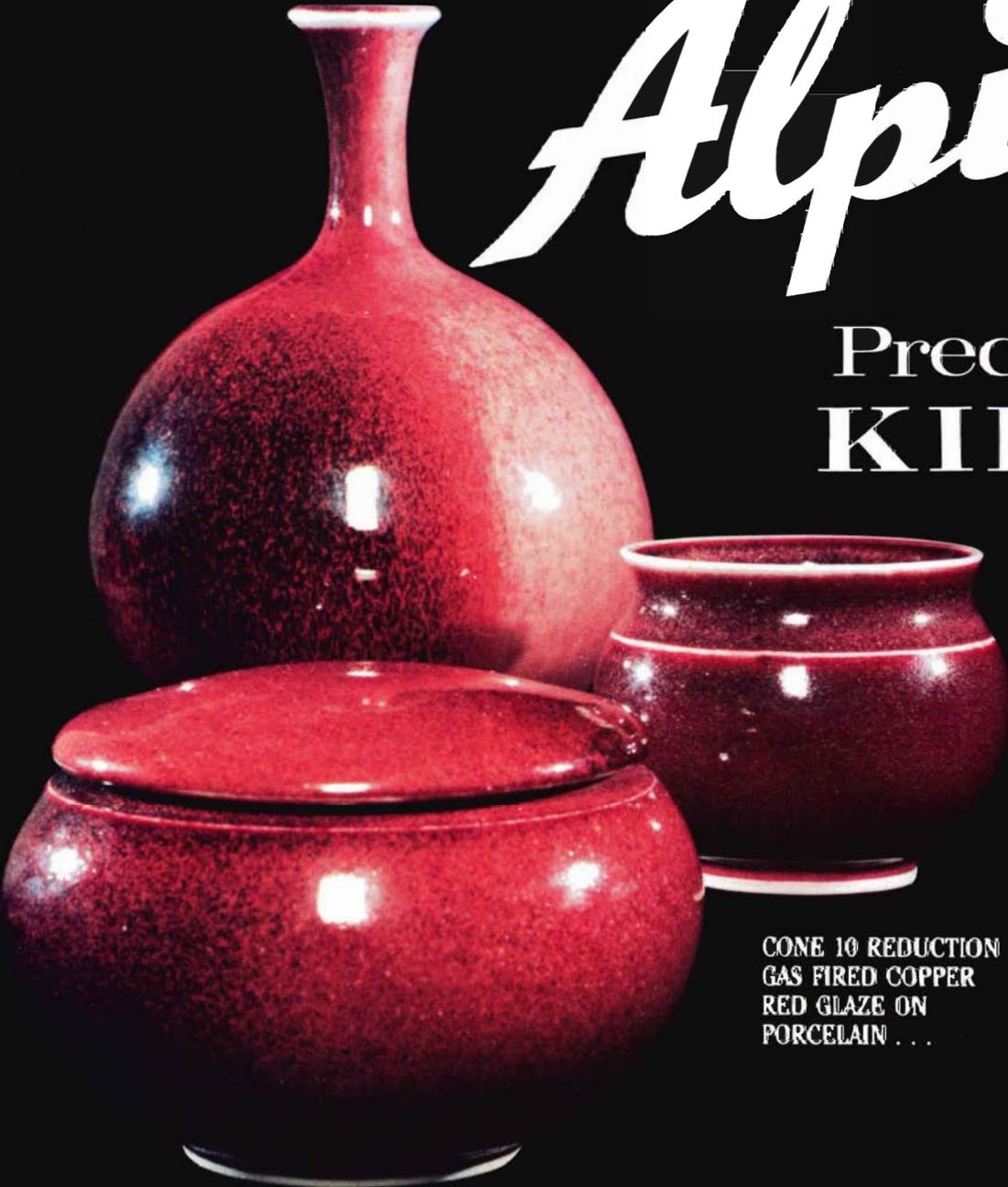
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