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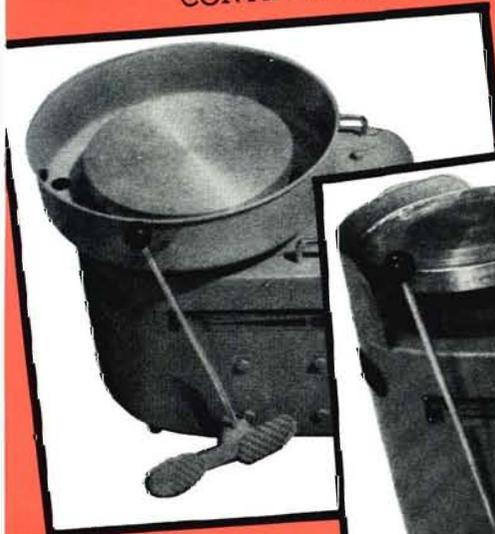
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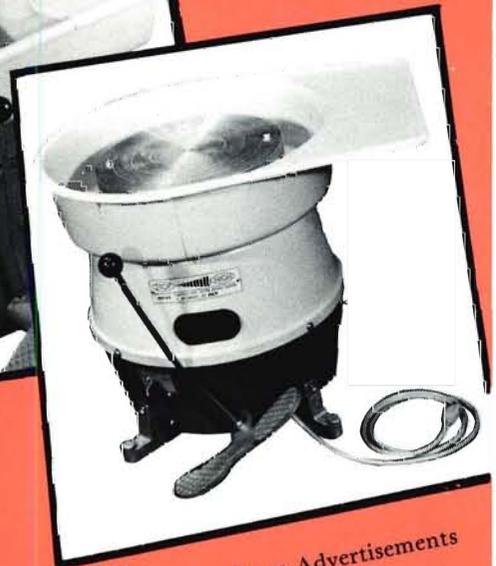
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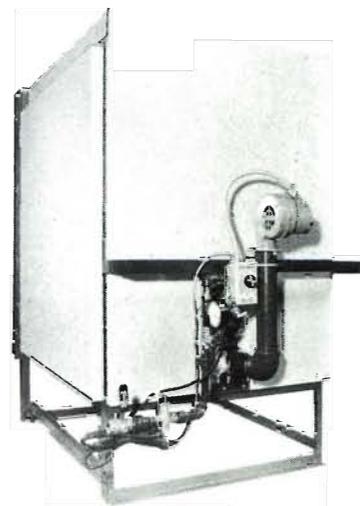
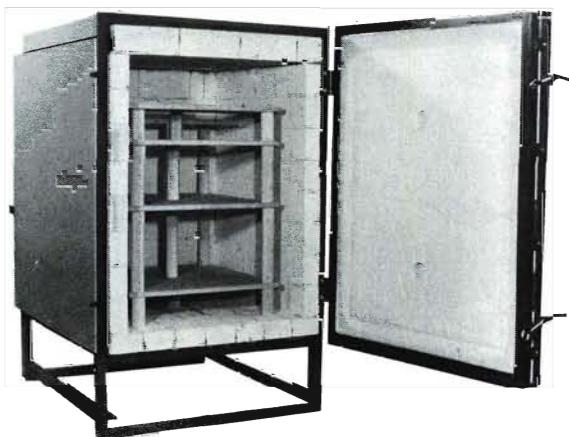


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Ceramics Monthly

Volume 31, Number 2

February 1983

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The Cover

Double-walled whiteware vessel, 12 inches in height, with high-heel shoe camouflaged in a china paint rectangle, multiple firings by Bob Shay, Columbus, Ohio. Working extensively with slip-casting, a method which has escaped the confines of industry and the hobby ceramics shop to enter the ceramic art mainstream, Bob uses the cast form as a handbuilder uses slabs—raw material for a variety of processes (including “garbage” firing, and sandblasting entirely through the outer or inner wall of the form to reveal the hidden interior between them which also may be glazed). Deborah Horrell's profile of this ceramist begins on page 31. *Photo: William Hunt.*

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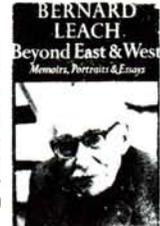
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BEYOND EAST AND WEST, Bernard Leach.

This is Leach's autobiography, containing much of his deepest thought and much about the practical application of his ideas, reproduced in some of his most significant writings. Its recurrent theme is the meeting of East and West at all levels—artistic, cultural, social and political.

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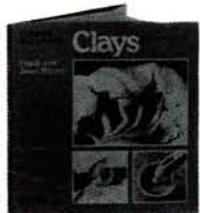


B2CLSKL

CLAYS: A CERAMIC SKILLBOOK, Frank and Janet Hamer.

The Hamers describe the origin of clay, its chemical and physical make-up, and its varied workable properties. They explain where to look for it, how to prepare it for use in the studio, and how it should be worked. Numerous photographs are included.

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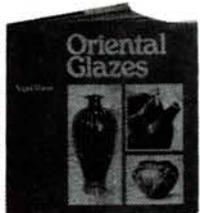


B2BORIEN

ORIENTAL GLAZES, Nigel Wood.

This text traces the development of some of the finest oriental glazes and describes in detail the chemistry, analysis and construction of these glazes. Also shown is how accurate reconstructions of these glazes can be made today with western ceramic raw materials.

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B2SALTS

SALT GLAZE, Peter Starkey.

This book discusses the history of salt glazes; the technical principles; the construction; design and packing and firing of the kiln; clay; glaze and slip formulation; diagrams of various kiln constructions and safety procedures.

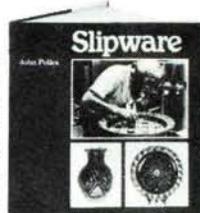
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B2SLIPW

SLIPWARE, John Pollex.

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Letters

Harriet Cohen's December Comment

In "Looking Forward, Looking Back," Harriet Cohen put her finger on something that's been bothering me for years: lack of real, informed criticism and the replies/manifestos said criticism should cause. Reasons and aesthetics are seldom discussed in clay; could that be because things are created without concrete, self-realized ideas? When a person has not been taught to think like an artist (an unbiased appraisal of what one's work really is/says) through pointed questions about why they made an object the way they did—plus a no-holds barred interpretation/critique of what the work is to the critic—thinking tends to be muddled. When thinking is muddled, it's easy to do derivative work, rather than admit to having no ideas of one's own, an admission crushing to the ego. Rather that I had been raked over the coals while still in school (this system perhaps weeding out those without the talent or strength of will to continue independently) than be left with the feeling of not having learned the single most important thing one should learn in school—how to think.

Patricia Bullock
Hopewell, N.J.

I make functional ceramics for a living—sculpture in clay for me. Many of us who like working [in ceramics] could care less about the art versus function controversy. Harriet Cohen's Comment gave me a headache when I read it.

D. D. Tinsman
Lumberville, Pa.

In response to Steve Cosgrove, "From Re-vulsion to Investigation" (Letters), and Harriet Cohen, "Looking Forward, Looking Back"—honorably said. I can't help but shake my head when I read some of the letters and comments people profess to this magazine. Has too much clay dust drifted into the minds of these people, resulting in rigid subjectiveness? Or, is it just the isolation a potter endures, while working with too many cylindrical forms? We're all for the same cause, to take ceramics to its highest avenue. Let's have a little fun along the way, since we've a long way to go.

Rick C. Cartwright
Milwaukee

Go get 'em Harriet!

Doug Eubank
Troy, N.C.

A Visit to Daegu Academy

The September issue arrived two days before I started out on a trip to Daegu, Korea [and as a result] I was very much interested in the article by Herb Schumacher about Kwang-Soo Jeong and the Daegu Academy

of Ceramic Studies. I put the magazine into my luggage and copied a couple of my favorite glaze formulas and put them with the magazine.

The main purpose in visiting Daegu (my second visit) was to see an orphanage and other friends, so it was several weeks before I attempted to locate the Daegu Academy of Ceramic Studies. I had some difficulty because Korean phone directories are difficult

to use without a thorough knowledge of the language, but finally obtained the help of Hyun Kim Kwang, art professor at Kem-yung University (the school Herb Schumacher had been associated with). I visited the Daegu Academy of Ceramic Studies, made the acquaintance of Kwang-Soo Jeong and made arrangements to use the facilities during the balance of my stay.

Continued

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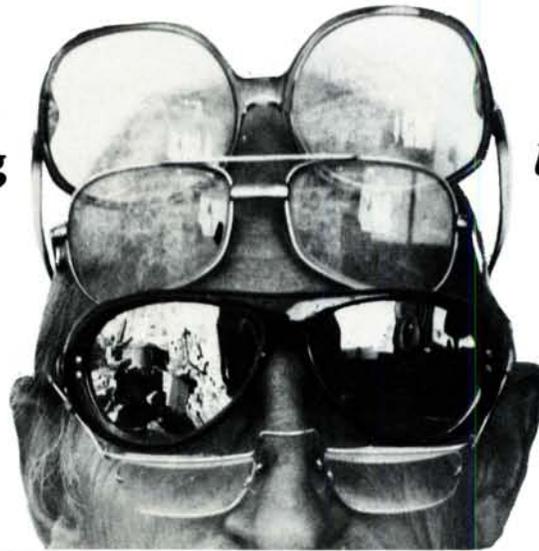


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Letters

I had brought along a few bowls as gifts but found they were not sufficient. I solved the problem by completing about 15 more. The glaze formulas worked perfectly with Korean supplies. I would guess their formulation was not too critical.

Kwang-Soo Jeong was very much interested in the article about his studio. I left the copy of *Ceramics Monthly* with him and found him very friendly and helpful during the days I worked in the academy's studio.

Robert Reitz
Greenbush, Mich.

Glaze Articles

I am fairly new at potting and am experimenting and still looking for *my* glaze. But CM's glaze articles rarely have pictures, and the articles with pictures give few usable Cone 6 oxidation glazes. I am about to quit trying these recipes as I think the contributing potter leaves out an important ingredient because my luck has been all bad.

B. Zigman
Sautec, Ga.

No more articles on glazes or glaze technique with black-and-white pictures. It is an insufferable double negative to do so.

Candace McCulley
Stanwood, Wash.

Color Increase Noted

Thank you for a really beautiful magazine. I am especially delighted to see so much color photography [in the recent issues]. I hope the economy allows for it—I'd sure hate to have CM go broke.

Father Anthony
Abbey of New Clairvaux
Vina, Calif.

Subscribers' Comments

Personally I would be willing to pay more per magazine to see all the photographs of artists' works in color. So often we see work whose full beauty is lost due to black-and-white pictures.

Skip Sylva
Lombard, Ill.

It is fascinating to observe the evolution of some artist/potters from functional production to a search for real creativity. I hope that in the years to come potters will become more and more individualistic, and not be afraid of using ceramics as a creative language.

Ronald Fauteux
Chute, Ont.

I was one of five ceramic artists left out of an article published last April on "New Works in Clay III" at the Everson Museum of Art. CM had all the information, including photos, of everyone's work (all seventeen artists). Why could our names have not even been published? Was this information edited

out haphazardly or intentionally? For shame that Ken Noland had three photos and five of us had none at all—let alone not putting our names in the copy as being part of the show. CM should be more aware in the future of this irresponsible editing.

Lorraine Hoogs
Fayetteville, N.Y.

Potters Should Submit

Looking back through five or six years of CM, I have noticed a real shift from a practical, informative format, including lots of "how to's," to a showcase for institutionally financed and produced nonfunctional pieces. Realizing that pages and pages of functional ware can get boring, I am nevertheless convinced that most subscribers read CM for ideas applicable to their own work, as well as current trends among the academics. I would encourage functional potters, if they care about a more useful and practical magazine, to send in articles of interest to CM. So many of us are isolated and new information is vital.

Melinda Wicker
Seminole, Tex.

Prejudiced

Being a functional stoneware potter, I am somewhat prejudiced against funk and gallery pieces. I enjoy a glimpse into that field from time to time, and appreciate the skill and imagination necessary for that work. Nevertheless, the percentage of potters who seriously attempt to make a living from creating gallery pieces is minimal.

In this time of economic crisis any assistance which can increase my production ability, improve my skills, decrease my expenses or just generally help my business would be greatly appreciated. A slight shifting of emphasis in *Ceramics Monthly* from entertainment toward information would be a definite improvement in an already excellent magazine.

Lisa Wright
Salt Point, N.Y.

I know clay art is supposed to be an expression of oneself and the space that person occupies at that point in time, but how can some clay artists remain in the "funk stage" so long without the soul and spirit deteriorating into a mass of nothingness? Let's let them wallow in their own deterioration and go on to better things.

Andrea M. Read
Apple Valley, Calif.

All how-to articles have interest, depending on how complete, unique and well presented. One step removed from hands in the clay, these articles place a potter's work in context with his contemporaries'. Thought pieces need not be overwhelming, just thought-provoking. How about one very good cartoon every issue? Or how about: potter of the year

Please Turn to Page 73

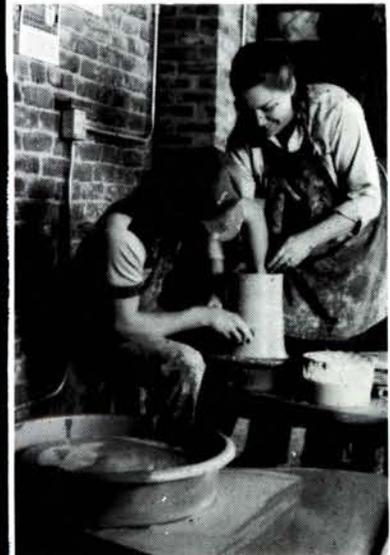
Quiet As A Kick Wheel

I have been a potter for 20 years and have always thrown on a kick wheel. I have tried many different electric wheels while teaching but not until I discovered the Pacifica have I wanted an electric wheel. The Glyde Torc has amazing power and control at slow speeds without wavering or stalling.

I purchased three Pacificas last winter for the school where I am pottery director. Since that time I find myself throwing on this Glyde Torc instead of my kick wheel.

When I demonstrate for classes I always use the Pacifica. It is so quiet my students and I can talk in normal voices and be heard.

Now I spend long, quiet hours in production on my Glyde Torc at home. Thank you for an electric wheel I enjoy working on.



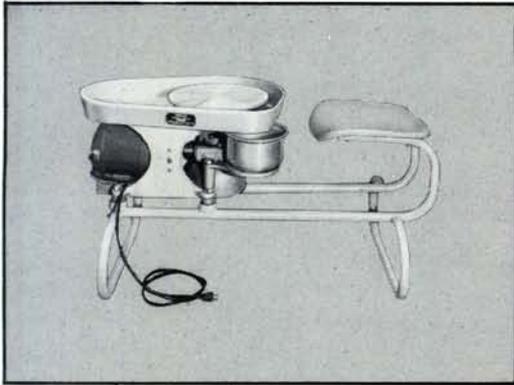
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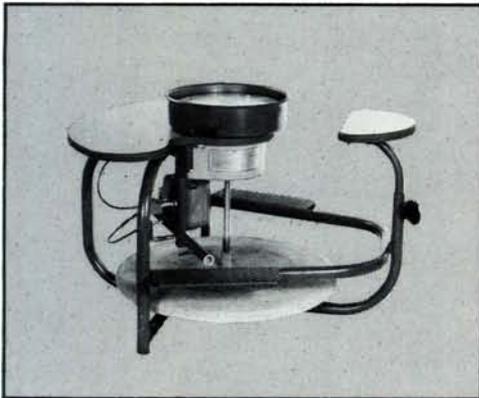
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Questions

Answered by the CM Technical Staff

Q Is there any statistical information available concerning ceramic color and how this influences sales?—R.B.

Statistical information has been virtually nonexistent concerning the artist potter, except the word-of-mouth kind of information acquired wherever potters gather. Most studio craftsmen and shop owners can tell you which colors sell regionally (or which shapes, for that matter). While color preferences vary regionally and seasonally, cobalt blue has always been a notoriously good seller across the nation, as has white been functionally popular for dinnerware. Bearing this out, a recent survey of color manufacturers, suppliers and industrial users, conducted by *Ceramic Industry* magazine, might interest studio potters as well: "Respondents claimed white is most often preferred, while blue rates a close second," when rating a broad selection of industrially produced ceramic objects from cookware to sanitary ware. Consider the following additional results: restaurant china, earthenware, dinnerware and cookware were preferred in brown; "artware" and fine china in blue; mugs in red; stoneware and tile in white. The least popular colors for these same categories of ceramics were mugs and restaurant china in black; "artware" in brown; cookware, earthenware and stoneware in red; dinnerware and fine china in green. Other conclusions of the *Ceramic Industry* survey were that the predominant color in the industrial palette changes every two to three years; the dominance of white results from the economies of bulk purchasing (everybody's using it equals lower price), combined with "the simplicity of designing around a neutral color"; there is a trend toward earth tones; plus manufacturers have indicated an increased interest in soft grays.

Q Could you provide a lead-free recipe for a Cone 06 clear glaze for use with underglazes?—L.C.

Try the following recipe with your underglazes:

CLEAR GLAZE (Cone 06)

Gerstley Borate.....	13.3%
Magnesium Carbonate.....	10.8
Nepheline Syenite.....	29.7
Kaolin (ASP 400).....	8.5
Flint.....	<u>37.7</u>
	100.0%
Add: Zinc Oxide.....	5.0%

Of the leadless low-fire recipes, this one is particularly stable due to the many sources of flux it contains. In addition to your use with underglazes, try it also with typical colorant additions for a variety of unusual colors.

Another recipe which should meet your requirements is the following:

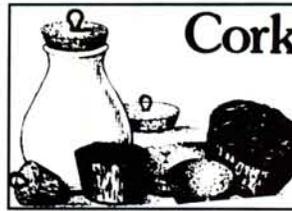
LOW-FIRE GLAZE (Cone 06)

Soda Ash.....	6%
Frit 3110 (Ferro).....	15
Tennessee BallClay (10).....	30
Bentonite.....	4
Flint.....	45
	100%

This leadless glaze is slightly soluble because of its soda ash content, so make sure it is well mixed each time the batch is used. Colors may vary substantially between this recipe and the previous one.

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

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3"	2 1/2"	.45	.50	.60
3 1/2"	3"	.55	.60	.70
4"	3 1/2"	.70	.75	.80
4 1/2"	4"	.80	.85	.95
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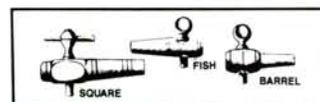
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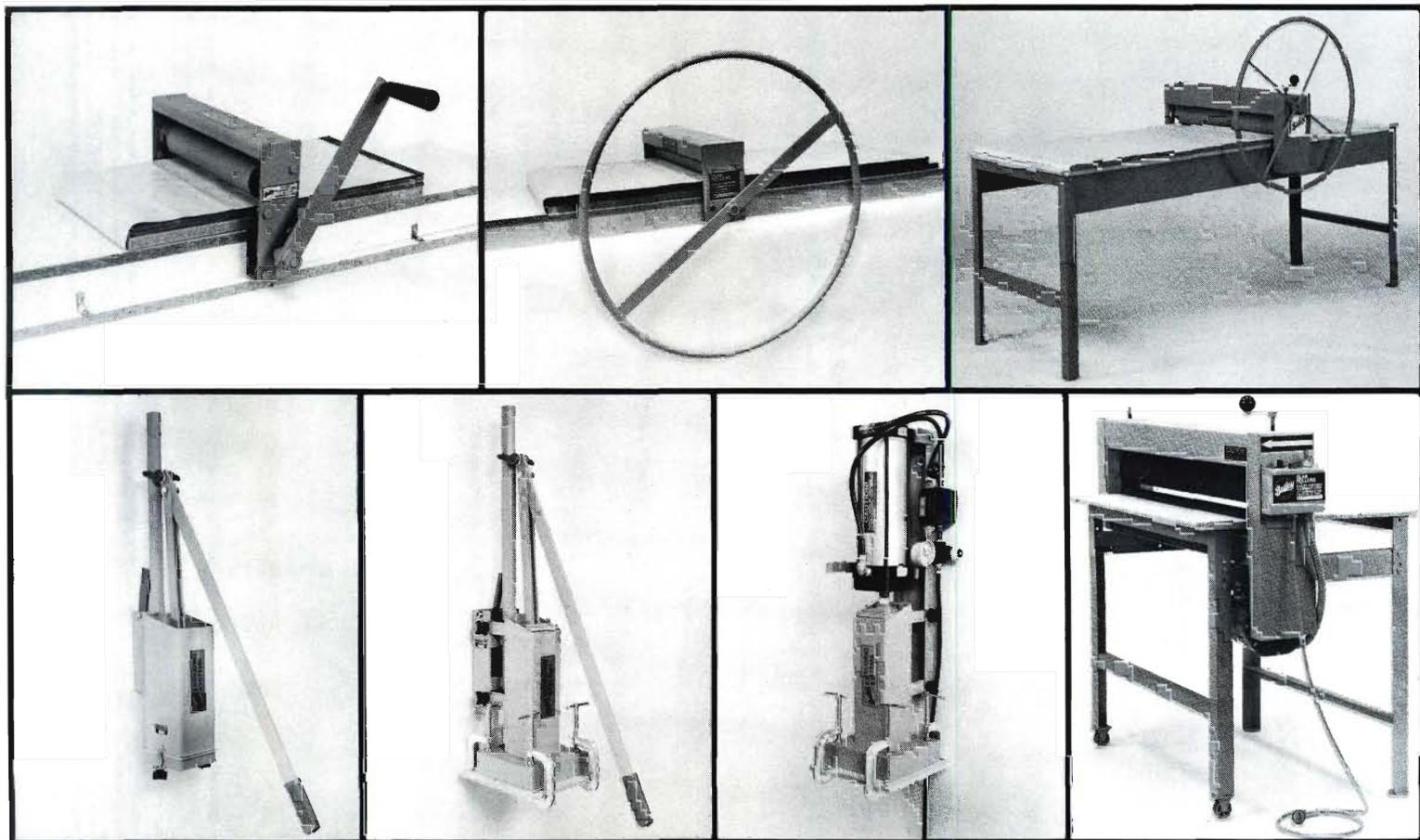
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exhibitions, fairs, festivals and sales

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

International Exhibitions

March 8 entry deadline

Golden, Colorado Fifth annual "North American Sculpture Exhibition" (June 5-July 10) is open to artists in the U.S.A., Canada and Mexico. \$6000 in awards. Juried from photos. Send a self-addressed, stamped envelope to: Foothills Art Center, 809 Fifteenth Street, Golden 80401; or call (303) 279-3922.

April 1 entry deadline

Boston, Massachusetts The National Council on Education for the Ceramic Arts (NCECA) is receiving slides for consideration for exhibitions at Boston and New England area museums and galleries in conjunction with the 1984 conference (April 10-13). Send 4 slides (not returnable) identified with your name, material, title and size of work to: David Davison, Federal Furnace Pottery, Hardy Street, Dunstable, Massachusetts 01827.

April 15 entry deadline

Koblentz, West Germany "Salzglasur '83" (Salt-Glaze '83), second international exhibition (June 11-July 9) is open to ceramists working with salt glaze. Juried from works. Prizes to participants under 35 years of age. Works will be published in a catalog. Contact: Handwerkskammer Koblenz, Rizzastr. 24-26, Postfach 929, 5400 Koblenz.

National Exhibitions

March 1 entry deadline

Bethesda, Maryland "Pieced Alternatives" (March 13-April 13) is juried from work. Objects must adjoin any number of smaller pieces of similar or dissimilar media to form a large article; finished work must not exceed an 18x18-inch format. One entry per artist. Cash awards. Contact: Appalachiana Recollections, 10400 Old Georgetown Road, Bethesda 20814; or call: (301) 530-6770.

March 4 entry deadline

Atlanta, Georgia "What Artists Have to Say About Nuclear War" (May 13-June 12) is juried from up to 5 slides. Fee: \$5. Contact: Nuclear War, Nexus Gallery, 360 Fortune Street, Atlanta 30312; or call: (404) 688-1970.

March 11 entry deadline

Omaha, Nebraska "Cast Clay (April 29-May 30), focusing on casting techniques, is juried from up to 10 slides. Entry fee: \$10. Contact: Ree Schonlau, Craftsmen's Gallery, 511 South 11 Street, Omaha 68102; or call (402) 346-8887.

April 1 entry deadline

State College, Pennsylvania "Central Pennsylvania Festival of the Arts 17th Annual Juried Crafts Exhibition" (July 5-August 31) is juried from slides. Awards. Jurying fee: \$5. Exhibition fee: \$15. Send self-addressed, stamped envelope to: Shirley Siegenthaler, 126 West Marylyn Avenue, State College 16801; or call: (814) 237-4023.

May 1 entry deadline

Guilford, Connecticut "Women's Perspective Exhibit" (May 28-June 18), works by and on the subject of women, is juried from 3 to 5 slides or photos. Fee: \$5. Cash awards. Contact: Women's Perspective, Guilford Handcrafts, Box 221, Route 77, Guilford 06437; or call: (203) 453-5947.

Regional Exhibitions

February 18 entry deadline

Indianapolis, Indiana "1983 Art League Re-

gional" (May 13-June 8) is open to artists and craftspersons living within a 250-mile radius of Indianapolis. Juried from slides. Fee: \$15 for up to 3 entries. Contact: Anne Nicholson, Indianapolis Art League, 820 East 67 Street, Indianapolis 46220; or call: (317) 255-2464.

March 1 entry deadline

San Angelo, Texas "Ceramic Competition" (April 11-May 6) is open to artists/craftspersons living in Arkansas, Kansas, Louisiana, New Mexico, Oklahoma and Texas. Juried from slides of up to 3 works. Fee: \$10. Awards. Contact: Martha Wittstruck, Art and Music Department, Angelo State University, San Angelo 76909; or call: (915) 942-2223.

March 13 entry deadline

Topeka, Kansas "Topeka Crafts Exhibition 7" (April 2-30) is open to residents of Kansas and the Saint Joseph/Kansas City, Missouri areas. Juried from works. Juror: Richard Mawdsley. Awards. Fee: \$10. Contact: Larry Peters, Topeka Public Library Gallery, 1515 West Tenth Street, Topeka 66604; or call (913) 233-2040.

April 10 entry deadline

Clinton, New Jersey "Small Sculpture and Drawing Juried Exhibition 1983" (May 8-June 19) is juried from hand-delivered work, not exceeding 75 pounds or 30 inches in any direction. Awards. Fee: \$10 each entry, up to 2 per artist. Contact: Hunterdon Art Center, 7 Center Street, Clinton 08809; or call (201) 735-8415.

April 14 entry deadline

Goldsboro, North Carolina "4th Annual Juried Art Show" (April 15-17) is juried from works. Awards. Commission: 25%. Fee: \$12 for 2 entries. Contact: Community Arts Council, 901 East Ash Street, Goldsboro 27530; or call: (919) 736-3300.

April 29 entry deadline

Little Rock, Arkansas "Sixteenth Annual Prints, Drawings and Crafts Exhibition" (May 27-July 3) is open to artists born or residing in Arkansas, Louisiana, Mississippi, Missouri, Oklahoma, Tennessee and Texas. Juried from objects. Purchase awards. For further information contact: Arkansas Arts Center, Box 2137, Little Rock 77203; or call: (501) 372-4000.

May 7 entry deadline

Middlebury, Vermont "Table Ware" (June 11-July 9) is open to current and former Vermont residents. Juried from up to 3 slides per entry. Jurors: Fran and Priscilla Merritt. Awards. Contact: "Table Ware," Vermont State Craft Center at Frog Hollow, Middlebury 05753; or call: (802) 388-3177.

Fairs, Festivals and Sales

February 8 entry deadline

Columbia, South Carolina Third annual "Sandhills Festival" (March 26-27) is juried from slides. Awards. Contact: South Carolina Department of Parks, Recreation and Tourism, Programs Division, Suite 113, 1205 Pendleton Street, Columbia 29201; or call: (803) 758-3622.

February 8 entry deadline

Knoxville, Tennessee "Dogwood Crafts Fair" (April 8-10) is juried from 5 slides. Entry fee: \$5. Booth fee: \$15 for a 10x10-foot space. Contact: Glee Carley, Dogwood Arts Festival, Westown Merchants Association, Greater Knox Council for the Arts, 7113 Merrick Drive, Knoxville 37919; or call: (615) 584-0333.

February 10 entry deadline

Saint Petersburg, Florida Eighth annual "Main-sail Arts Festival" (March 26-27) is juried from 3 slides. Entry fee: \$7.50. Booth fee: \$30 for a 12x12-foot space. \$9000 in awards. Contact: Phil Whitehouse, Box 2842, Saint Petersburg 33731; or call: (813) 893-7732.

February 15 entry deadline

Columbus, Ohio "Greater Columbus Arts Festival" (June 4-5) is juried from 3 slides and resume. Entry fee: \$8. Contact: Greater Columbus Arts Council, 33 North Third Street, Columbus 43215; or call: (614) 224-2606.

February 15 entry deadline

Charleston, South Carolina "7th Annual Piccolo Spoleto Crafts Fair" (May 27-29) is juried from 5 slides. Entry fee: \$5. Booth fee: \$70. Contact: South Carolina Crafts Guild, Box 5133, Columbia, South Carolina 29250; or call: (803) 781-2078.

February 18 deadline

Tarpon Springs, Florida "9th Annual Tarpon Springs Arts and Crafts Festival" (April 9-10) is juried from 3 slides, 1 of display. Contact: Scottie Gemmill, Tarpon Springs Chamber of Commerce, 528 East Tarpon Avenue, Tarpon Springs 33589; or call: (813) 937-6109.

March 1 entry deadline

Indianapolis, Indiana "Broad Ripple Village Art Fair" (May 21-22) is juried from 3 slides. Fee: \$35 includes a 15x15-foot space. Contact: Marge Beal, Indianapolis Art League, 820 East 67 Street, Indianapolis 46220; or call: (317) 255-2464.

March 1 entry deadline

Indianapolis, Indiana The 24th "Talbot Street Art Fair" (June 11-12) is juried from slides. Fees: \$20 for members of the Indiana Artist Craftsmen; \$40 for nonmembers. Awards. Contact: Joan Kisser, 630 North Washington Street, Danville, Indiana 46122.

March 1 entry deadline

Charlotte, North Carolina Second annual "SpringFest" (April 29-May 1) is juried from 4 slides plus 1 of display; \$5000 in awards. Fee: \$35. Contact: Koni Kirshman, 2100 Southern National Center, Charlotte 28202; or call: (704) 372-3560.

March 1 entry deadline

Cincinnati, Ohio "Summerfair 1983" (June 18-19) is juried from 5 slides. \$3800 in awards. Fee: \$50. Contact: Summerfair, Box 3277, Cincinnati 45201; or call: (513) 421-3535.

March 6 entry deadline

Harrisburg, Pennsylvania "Pennsylvania National Arts and Crafts Show" (April 22-24) is juried from 3 slides. Entry fee: \$3. Booth fee: \$85 for a 10x10-foot space. Send self-addressed, stamped envelope to: Susan Gahres, Pennsylvania National Arts and Crafts Show, Box 4537, Harrisburg 17111; or call: (717) 652-1324.

March 10 entry deadline

San Francisco, California Eighth annual "Craft Fair at San Francisco" (August 11-14) is juried from 5 slides. Entry fee: \$10. Contact: American Craft Enterprises, Box 10, New Paltz, New York 12561; or call: (914) 255-0039.

March 10 entry deadline

Croton-on-Hudson, New York "Sixth Annual Great Hudson River Revival" (June 18-19) is juried from 5 slides. Fee: \$50 for a 10x10-foot space. Contact: Penny Cohen, Crafts Committee, R.D. 1, Box 304, Putnam Valley, New York 10579.

March 15 entry deadline

Baltimore, Maryland "Artscape '83" (July 22-24) is open to residents of Maryland, Delaware, Virginia and Washington, D.C. Juried from slides. Send a self-addressed, stamped envelope to: Crafts—Artscape '83, c/o MACAC, 21 South Eutaw Street, Baltimore 21201; or call: (301) 396-4575.

March 15 entry deadline

Madison, Wisconsin The Madison Art Center's "25th Annual Art Fair on the Square" (July 9-10) is juried from 4 slides. Screening fee: \$5. Booth fee: \$150. Contact: Madison Art Center, 211 State St., Madison 53703; or call: (608) 257-0158.

March 25 entry deadline

Meridian, Mississippi "Art in the Park" (April

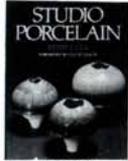
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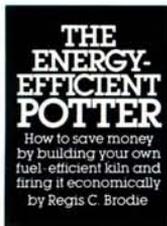
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Where to Show

9) is juried from slides or photos. Awards. Fee: \$25 for a 10X 10-foot space. For further information contact: Art in the Park, Box 790, Meridian 39301; or call: (601) 483-8241, extension 147; or 483-6889; or 693-1306.

March 25 entry deadline

New York, New York Seventh annual "American Crafts Festival" (July 2-3 and 9-10) at the Lincoln Center for the Performing Arts is juried from 5 slides. Entry fee: \$6.50. Booth fees: \$ 125—\$ 150 for one weekend, \$250-\$300 for two. 175 participants per weekend. For further information contact: Brenda Brigham, American Concern for Artistry and Craftsmanship, Box 221, Upton Station, Hoboken, New Jersey 07030.

March 30 entry deadline

Pittsburgh, Pennsylvania "Three Rivers Arts Festival" (June 10-25) is open to artists living in Ohio, Pennsylvania, West Virginia and western New York. Juried from 5 slides of work and 1 slide or drawing of display. Awards. Fee: \$15. Send two first-class stamps, name and address to: Three Rivers Arts Festival, 4400 Forbes Avenue, Pittsburgh 15213; or call: Nancy Brem (412) 687-7014 or 935-1433.

March 31 entry deadline

Eureka Springs, Arkansas "Seventh Annual Spring Art Fair" (May 6-8) is juried from slides. Awards. Fee: \$45. Send self-addressed, stamped envelope to: Venita Sellers, Eureka Springs Guild of Artists and Craftspeople, Box 182, Eureka Springs 72632.

March 31 entry deadline

Skokie, Illinois The 26th annual "Old Orchard Art Festival" (September 10-11), a fine arts event, is juried from 5 slides. \$4000 in awards. Contact: North Shore Art League, 620 Lincoln Avenue, Winnetka, Illinois 60093; or call: (312) 446-2870.

April 1 entry deadline

Dubuque, Iowa Fifth annual "DubuqueFest" (May 21-22) is juried from 3 slides or color prints. Fee: \$35 for two days, \$20 for one, includes a 10x 10-foot space. Purchase awards. Contact: Dubuque Fine Arts Society, 422 Loras Boulevard, Dubuque 52001; or call: (319) 583-6201.

April 1 entry deadline

Margate, New Jersey "Craft Concepts '83" (June 11-15) is juried from 5 slides and resume. Jurors: Cecily Laidman, Patricia Malarcher and Paul Stankard. Send a self-addressed, stamped envelope to: Craft Concepts, Jewish Community Center, 501 North Jerome Avenue, Margate 08402; or call: (609) 822-1167.

April 1 entry deadline

Woodstock, New York "Woodstock/New Paltz Art and Craft Fair Spring Show" (May 27-30); and "Woodstock/New Paltz Second Annual Art and Crafts Fair Fall Show" (September 2-5) are juried from 5 slides each. Entry fee: \$5. Booth fees: \$170-\$ 195. For further information contact: Quail Hollow Events, Box 437B, Woodstock 12498; or call: (914) 679-8087.

April 1 entry deadline

Dayton, Ohio The 16th annual "Art in the Park" (May 28-29) is juried from 2 slides. Fee: \$30 for Riverbend Arts Council members; \$35 for non-members. Contact: Riverbend Arts Center, 142 Riverbend Drive, Dayton 45405; or call: (513) 225-5433.

April 9 entry deadline

Demarest, New Jersey "Center Craft '83" (September 9-11) is juried from 5 slides. Entry fee: \$10. Booth fee: \$90 for New Jersey Designer Craftsmen members, \$100 for nonmembers. Contact: Coco Schoenberg, 119 Erledon Road, Tenafly, New Jersey 07670.

April 9 entry deadline

Morristown, New Jersey "Morristown

CraftMarket" (October 7-9) is juried from 5 slides. Fee: \$7.50. Contact: Michael/Barbara Feno, Morristown CraftMarket, Box 2305R, Morristown 07960.

April 15 entry deadline

Evanston, Illinois "Fountain Square Arts Festival" (June 18-19) is juried from 5 slides. Cash and purchase awards. Entry fee: \$10. Exhibitors fee: \$40. Contact: Evanston Chamber of Commerce, 807 Davis Street, Evanston 60201; or call: (312) 328-1500.

May 1 entry deadline

Traverse City, Michigan The 23rd annual "Traverse Bay Outdoor Art Fair" (July 30) is juried from slides. Fee: \$20. Contact: Carolyn Risk, 2666 Hammond Highlands Drive, Traverse City 49684; or call: (616) 223-7268.

May 1 entry deadline

West Orange, New Jersey "June Days Folk Festival of Crafts and Music" (June 4-5) is juried from 5 slides. Booth fees: \$55—\$80, depending on size. For further information and application contact: Howard Rose, Rose Squared Productions, 8-5 Cardinal Lane, Hillsborough, New Jersey 08876; or call: (201) 874-5247.

June 15 entry deadline

Highlands, North Carolina "High Country Art and Craft Show" (July 1-4) is juried from slides or photos. Fee: \$55. For further information send a self-addressed, stamped business envelope to: Virginia Smith, High Country Crafters, 29 Haywood Street, Asheville, North Carolina 28801; or call: (704) 254-0070.

July 1 entry deadline

Gaithersburg, Maryland "8th Annual National Craft Fair" (October 13-16) is juried from 5 slides. Entry fee: \$5. Booth fees: \$125-\$200. No commissions. For further information and application contact: Noel Clark, National Crafts Limited, Gapland, Maryland 21736; or call: (301) 432-8438.

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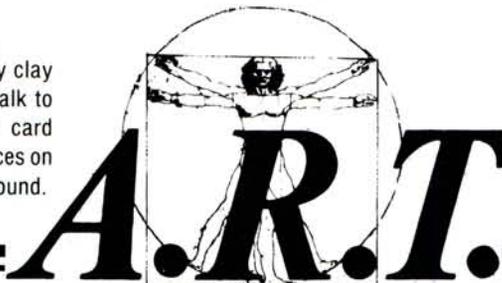
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Itinerary

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

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

Conferences

D.C., Washington April 24-29 "Connoisseurship of Chinese Ceramics." For details, consult CM January Itinerary. March 5 registration deadline. Contact: Selected Studies, A&I 1190, Smithsonian Institution, Washington 20560.

May 5-8 "Crafts Today." For details, consult CM January Itinerary. Contact: Smithsonian Associates Travel Program, Arts and Industries Building 1278, Smithsonian Institution, Washington, D.C. 20560; or call: (202) 357-2477.

Georgia, Atlanta March 16-19 The annual conference of the National Council on Education for the Ceramic Arts (NCECA). For details, consult CM January Itinerary. Contact: Don McCance, Georgia State University, Department of Art, University Plaza, Atlanta 30303; or call: (404) 658-2257.

Michigan, Detroit March 24-29 The 23rd National Art Education Association annual convention. Contact: J. Theodore Anderson, 1916 Association Drive, Reston, Virginia 22091; or call: (703) 860-8000.

New Mexico, Albuquerque March 24-26 "Clay as Art VI" will include lectures, demon-

strations, slide shows and exhibitions. Visiting artists: Tom Dickerson, Rick Dillingham, Manji Inoue, Ken Little, Anita Suazo and Patti Warashina. Preconference workshops with Don Bendel and Vern Funk (March 21-24) will focus on salt kiln building and decorative techniques. On exhibition: "Clay in New Mexico '83," "The Chaco Phenomenon" and two visiting artists' shows. Fees: \$15 for University of New Mexico students and New Mexico Potters Association members; \$20 for non-members. Contact: Hoyt Corbett, University of New Mexico, Albuquerque 87131.

Pennsylvania, Philadelphia February 17-19 The annual meeting of the College Art Association will include sessions on art history and studio art: "Expanding the Artist's Audience: Artworks that Involve Other-than-Art Communities"; "Roy Lichtenstein's Teen Romance Iconography"; "Images of Rulership and Authority in Pre-Columbian Art"; "The Philadelphia-Chicago Connection," including Derek Guthrie, *New Art Examiner*, and Mark Michael Leonhart, critic; "Learning in the Field: Apprenticeships and Internships in the Visual Arts," including Gerry Williams, National Council for Apprenticeship in Art and Craft, and editor of *Studio Potter*, "Alternative Spaces: Alternative to What?"; "Contemporary Patronage: A New Role for the Museum"; "Why Not To Have a Collection"; "Problems of Regional Criticism" (Derek Guthrie; Jack Burnham, Northwestern University; Laura Lieberman, *Atlanta Art Papers*; Alvin Martin, Southern Methodist University; Sid Sachs, *New Art Examiner*, and Sandy Valetori, *Images and Issues*); "Sculpture and Technology";

"Pluralism of the Seventies and the Art of the Eighties" (Carrie Rickey, *Village Voice*; Kay Larson, *New York Magazine*; Joe Lewis, artist, *Appearances Magazine*; Robert Pincus-Witten, Queens College; Ingrid Sischy, *Artforum*; and Guy Trebay, *Village Voice*); "Studio Production/Studio Teaching: A Relationship Examined"; "New Media/New Issues." A placement service is provided for those interested in college teaching, art administration and related fields. Representatives of the National Endowments for the Arts and Humanities will be available on Friday afternoon, February 18, for individual discussions of grants, fellowships and other Endowment programs. Contact: The College Art Association of America, 149 Madison Avenue, New York City 10016; or call: (212) 755-3532.

International Conferences

Australia, South Australia, Adelaide May 15-21 "The Potters Third National Ceramics Conference" at the University of Adelaide. For details, consult CM December 1982 Itinerary. Contact: Potters Guild of South Australia, Box 234, Stepney 5069, South Australia; or Craft Council of South Australia, 169 Payneham Road, Saint Peters 5069, South Australia; or call: (08) 42 4001.

Solo Exhibitions

Arizona, Tempe February 21-25 Karen Ka-
Please Turn to Page 72

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Suggestions

from our readers

Rethinking a Design

Many potters make honey and jam jars with a notch cut in the lid to accommodate the dipper. When you replace the lid, you must stop, think, and turn it just right so that the dipper sticks out of that hole on the lid. Why not put the notch in the body of the pot?

—Tom Scott Edwards, Santa Barbara, Calif.

Colorant Pots

Pear-shaped pots, 6 to 8 inches in height, with 3/4-inch necks, cut in half and glazed, make ideal containers for the small amounts of colorants and water used for majolica decoration. The neck serves as a brush rest and pourer.

—Barbara Gray, Queenstown, New Zealand

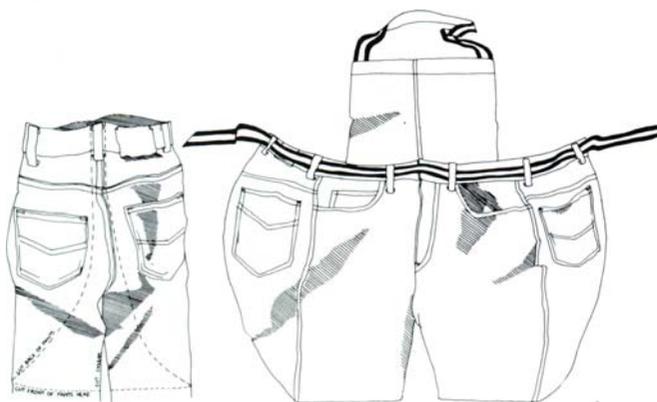
Colored Wax

The addition of an oxide or other colorant to wax resist can add another color, or camouflage an uninteresting clay body.

—Jean Card, Billerica, Mass.

Instant Apron with Pockets

For a simple potter's apron take an old pair of jeans (the ones with the broken zipper?) and cut them off at the knees. Then make diagonal cuts from the center back of the waistband, around the



rear pockets to the knee line. Finally, cut the inseam up to the crotch and down the other leg. Thread a fabric tie, ribbon or rope through the belt loops to tie it. One of the lower pants legs may be made into a bib front if desired. Imagine—a split front, contoured apron with four pockets, too!

—Susan Webb Tregay, Snyder, N.Y.

An Inexpensive Hammer Mill

An electric ice crusher (inexpensive even when purchased new) makes a great small hammer mill for grinding test samples of local materials: soft rock, dry clay, etc. Because the grinding chamber is enclosed and covered, the crusher doesn't raise dust as would a larger commercial mill.—R. Clayton Baker, Columbus, Ohio

Tubed Wire

Cut your clay with ease and comfort. Thread nylon fish line through two 3-inch pieces of plastic tubing (available from aquarium supply stores), loop, and tie securely. The cutter will also hang up conveniently.

—Ida Cockroft, Soldotna, Alaska

Dollars for Your Ideas

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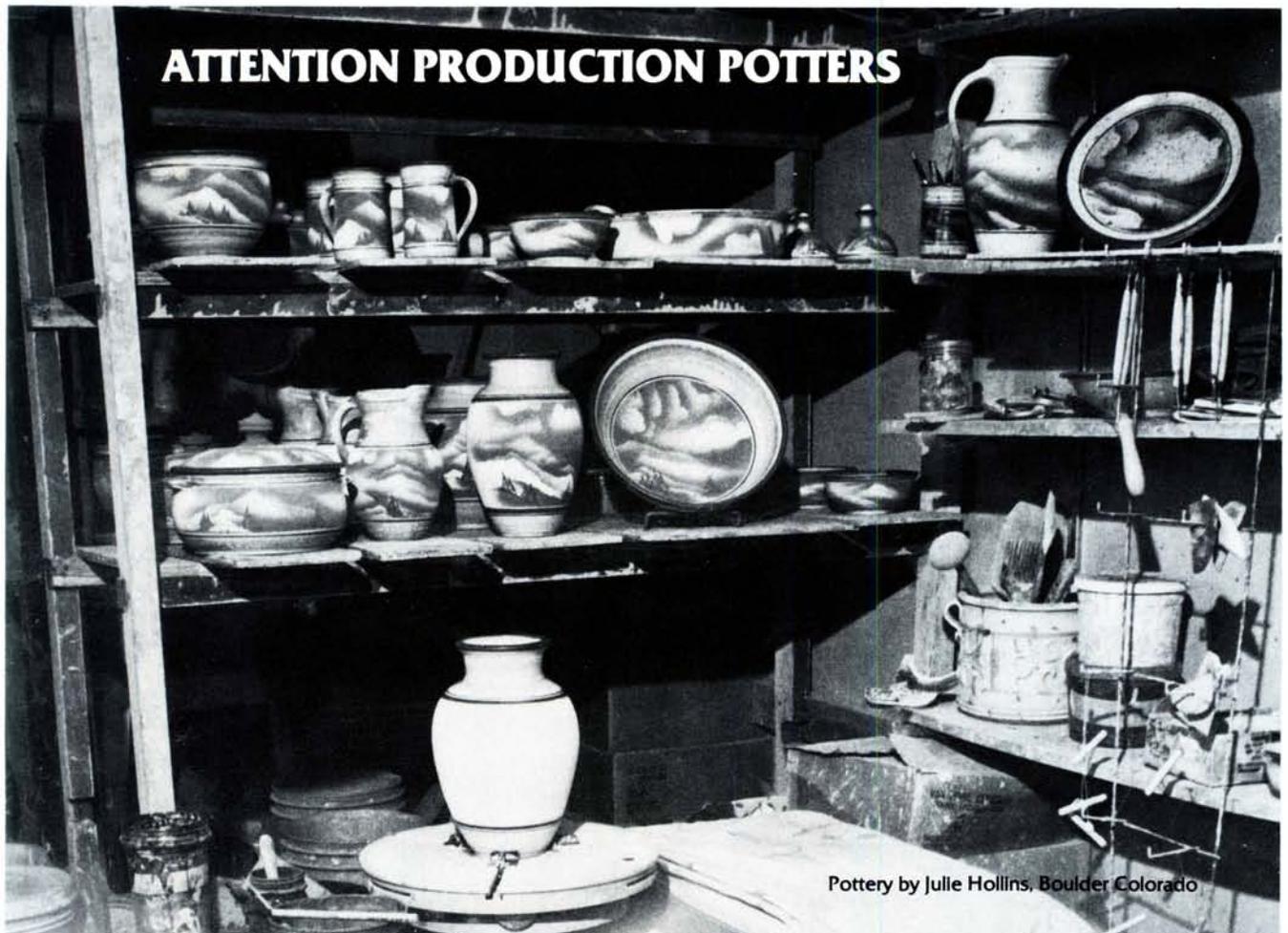
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Brian Giffin

Comment

Kirlian Images of Clay *by Mary Flodin-Moreno*

CALIFORNIA artist/photographer Minna Hertel has recently been working with Kirlian photography to explore a possible interface between science and art. Her series of Kirlian photographs involving three potters and three clay bodies suggest evidence of clay's reaction to the potter and even a "foreknowledge" of what it will become!

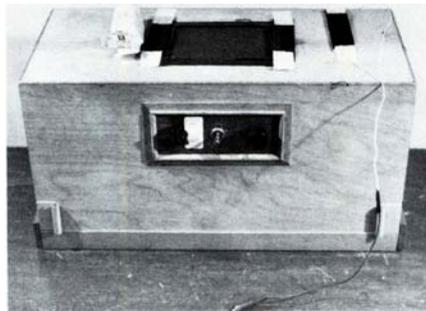
Soviet scientists Valentina and Semyon Kirlian discovered this photographic technique in 1939. While observing diathermy treatments, Semyon noticed a spark jump from the machine's electrodes to the patient's skin. When the film was developed, it revealed a strange fingerprint image. Replacing the glass electrodes with metal to prevent exposing the film to light, he and his wife built their first experimental Kirlian "camera."

One of the most famous Kirlian experiments is the "cut leaf" effect: First a whole plant leaf was photographed, yielding a typical aura or corona discharge pattern. Then part of the leaf was cut off and a new photograph taken. The second image revealed not only the expected energy pattern, but also a phantom outline of the removed portion. Some researchers theorize from this evidence that Kirlian images are pictures of a "fifth state of energy," an informational network called "bioplasma."

When artist Minna Hertel began to experiment with the process, she was at first "curious about the meaning of the images. With the Kirlian apparatus as a tool to gather data, I wished to establish a set of recognizable images that could be dissected, analyzed and interpreted."

In Minna's studio darkroom—a cluttered back room hung with black drap-

ery in her seaside apartment—is an unobtrusive, handmade wooden box, approximately 18x8¹/₂x9¹/₂ inches, with a rectangular plate on top, a small metal probe on a flexible wire and a common



electrical plug coming out the back, and an on-off switch, a frequency modulator and a timer on the front. Nonchalantly taped on top of the box to one side of the plate is a familiar yellow cardboard Kodak film box with a slit cut in it so the film can be drawn across the plate by hand. The plate is an electrode and, in complete darkness, the object being "photographed" is placed directly on the film drawn over the plate. Human subjects wear rubber soled shoes and must not touch the plate itself to avoid a shock. Into the clay is inserted a probe attached to the side of the box.

Once a grounded clay or other object is positioned on top of the film, the apparatus is turned on, causing a high voltage (20,000 V), low amperage current to flow. Some experimenters believe that the current creates an electrostatic charge on the interfacing surfaces of glass and film. The electrons on plate and film are at a high level of electric potential, and jump from plate and film to object. At

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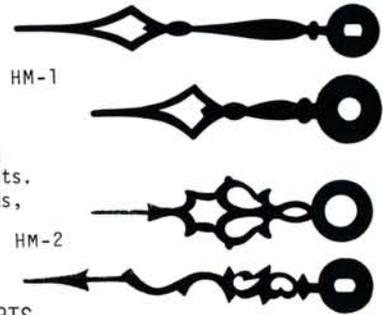
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Comment

either a variable frequency or 600 cycles per second, the current is automatically controlled by a timer. For black-and-white prints, Minna exposes Tri-X 120 (ASA 400) for two seconds; for color, 10-15 seconds with Ektachrome (ASA 64), developed in the conventional manner.

While working on earlier Kirlian photos, she and Hollis Hanson did a series with clay. In Minna's darkened studio, Hollis took a small pinch of clay from a fresh bag. They placed the piece of clay on the film over the camera's electrode plate and photographed the image. Then they removed the clay and Hollis formed it into a pot while meditating. Without seeing the finished shape (since the entire Kirlian process must take place in the dark), they took another Kirlian photograph of the pot. What they found when Minna developed the film was that all of the Kirlian images (including the fresh piece of clay photographed straight from the bag) were consistent in form and pattern, and all of the auras resembled the series of sculptures on which Hollis was working at the time.

After working in the field for a number of years, Minna "began to realize that there were too many uncontrollable variables to yield an objective, quantitative interpretation. Variable factors include moisture in the air and in the object being photographed, the pressure with which the object is held against the plate, light intensity, voltage, pulse width and rate, atmospheric gases, dust, exposure time, type of film, flatness of film, the angle at which the object touches the plate, barometric pressure, temperature, the mood and physical condition of a human subject and more.

"Some of these variables produce 'artifacts'—irregularly occurring images that 'don't fit.' In addition, there are other Kirlian phenomena such as 'phantom images,' 'Liechtenstein bodies' (long, hairy tendrils or star patterns), 'center points' or 'sun spots' which have been described but not interpreted.

"Kirlian research is like behavioral research in that it is very subjective, difficult to quantify, and dependent upon the accuracy of the subject's report.

"Eventually I stopped looking for precise information as to what each color, line, flare, shape and pattern meant, and began appreciating the Kirlian image as an art form. The photographs became simply pictures—images of that unseen

reality of life energy, full of beauty and surprise. Still, most people are used to seeing clay in the shape of a pot or some form that is useful or recognizable. It is hard for them to accept that there is a life energy force in the raw clay."

Now, having photographed hundreds of Kirlian images of clay, Minna has found that unhandled clay (taken from a fresh bag) usually produces a red-orange pattern. The shapes of the images vary, but she has come to interpret the color as indicating a "neutral" clay that has not yet taken on "human energy." Often, a small dot of "white light" appears in the corona discharge of the neutral clay. Various colors are due to a photoelectrochemical phenomenon relating to the layers of emulsion on the film. One color indicates positive, the other negative electrical energy. Red is produced when the energy goes down, hits the electrode plate and bounces back up. Blue comes straight from the fingertip or object. If the film were turned upside down during the photo session, the colors would reverse.

Minna has also photographed several series in which she places the clay on the film and a potter puts one finger next to the clay while thinking about working with it. Another image is taken with the clay moved to an unexposed area of film as the potter thinks of something else entirely. When some potters think about working with the clay, its aura increases. But for others the clay's aura diminishes when they think about touching it. The reverse always happens with the second picture.

For a recent series, potter Maya Alexander, Hollis Hanson and I were photographed by the Kirlian camera working with three different clays: Navajo Wheel, a commercial red earthenware (Cone 06-7); Rod's Bod, a commercial grogged stoneware (Cone 10); and an experimental porcelain (Cone 5-10). First, a "control" image of each clay (fresh from the bag) was taken. Then another sample of each was placed on the film with the probe inserted for another control picture. More film was drawn out of the roll, over the plate, and the clay moved to an unexposed portion. In separate exposures, each ceramist positioned a finger on the film about 1/2 inch from the clay (not easy to do in the dark) and thought "away" from the clay, concentrating on a mental image of water. The process was repeated with each ce-

Continued

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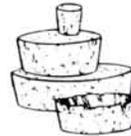
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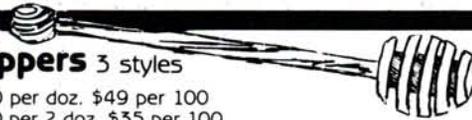
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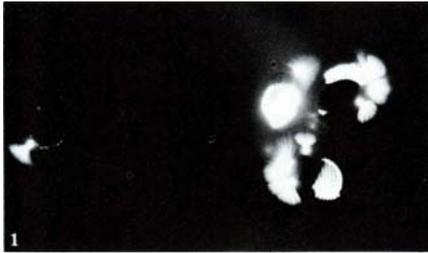
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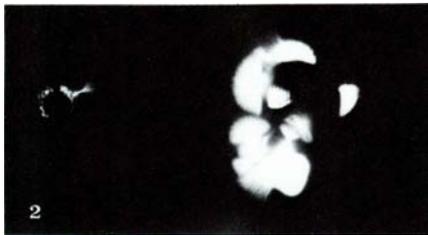
Comment

ramist focusing mentally "toward" the clay, thinking about touching it.

After Minna developed this series, we found that with the earthenware, the finger flare (on the left) pointed away



front the clay on the away/water exposure, toward the clay on the toward/touch exposure. Also, when the ceramists thought toward the clay, fingertip

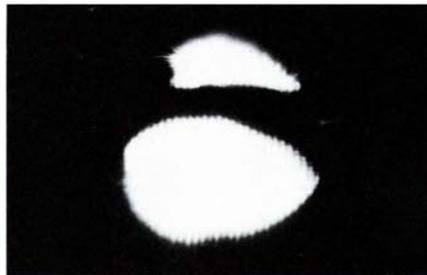


aura diminished and clay aura increased. With stoneware clay, opposite results were obtained: the clay aura diminished while the fingertip aura increased on the toward/touch exposure. Except for the control photograph, the porcelain failed to produce any image.

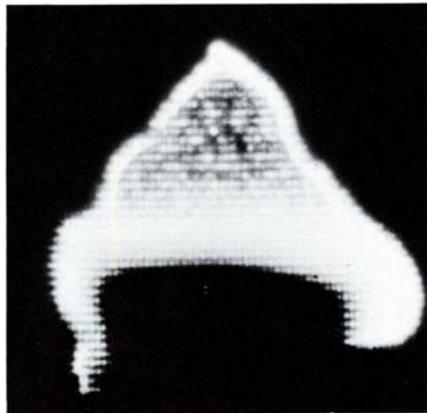
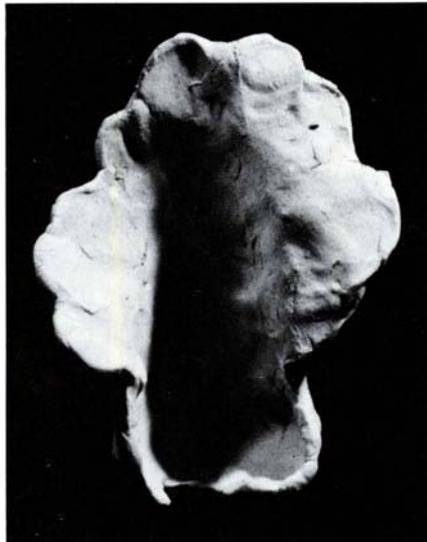
Next Minna suggested we choose one of the clays for a "meditation" form. I worked with the red earthenware. In the dark, letting my hands roam over a lemon-sized clay sample, unconsciously smoothing and rounding it, I searched for the clay's radiant center. After a couple of minutes, Minna suggested we photograph the clay. Remembering that the base had to be small to fit on the film, I quickly pushed my ball of clay into an oblong and positioned it, feeling very "off-center." As I continued to work on the meditation form, I imagined myself and the pot filling with light. After opening the clay with my thumb, pinching and turning from the base up, something "felt wrong" in the direction about half way up, so I reversed the rotation. I began to "see" an image of a spinning lotus and the pot began to open like a flower in my hands. The finished form was photographed. Then we took a picture of my right fingertip while I held the pot in my left hand. Next, we photographed the left fingertip while I held the form in my right hand. There was

a noticeable difference in the "feeling" of the left and right exposures. We concluded this session with my holding some stoneware and simply attempting to "feel centered," then photographed the right fingertip, left fingertip and clay.

In all the meditation experiments, the Kirlian pattern of fresh clay was con-



sistent with the form of the finished object. Hollis, who worked with the porcelain, reported that the clay "felt" like it had two separate openings from the moment she first touched it—the Kirlian images show two segments (above). The



control image of the fresh stoneware with which Maya worked resembles the frontal view of the finished form (both above).

For a final series, Minna brought the

Continued

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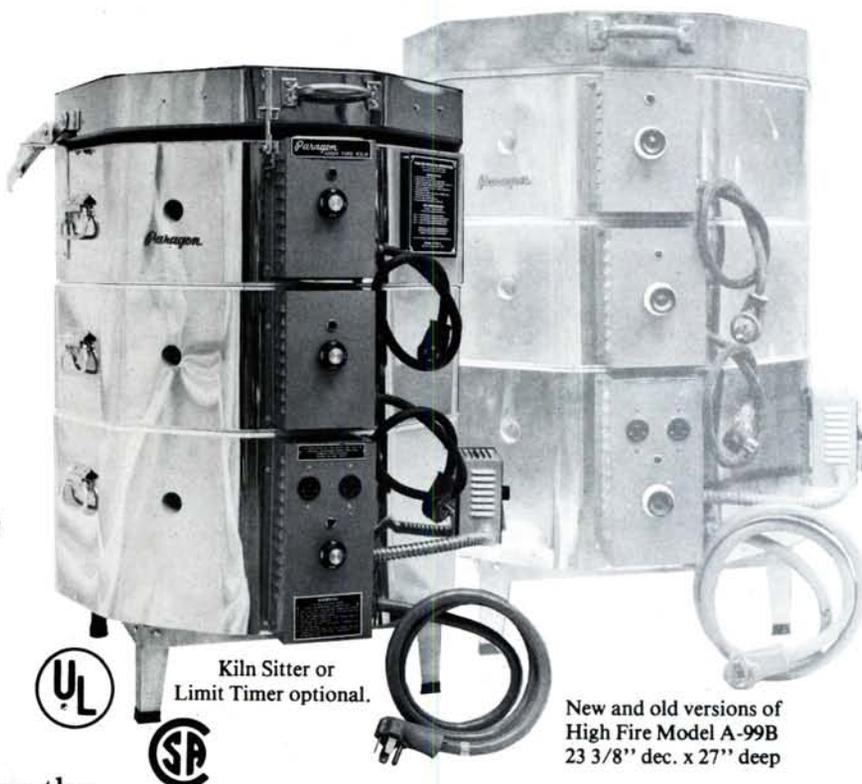
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Comment

Kirlian apparatus to my studio and placed the camera inside a black cloth film-changing bag with sleeves. Before I touched the clay, we took a control picture of my fingertip and a control of some fresh stoneware. After the clay was wedged, a small sample from the 1½-pound cone was photographed. Once the clay was centered on the wheel, I wiped most (but not all) of the slip from my hands and inserted first my right arm, then my left, into the sleeve to gropingly position a fingertip on the film. Then a tiny piece of clay from the top of the centered hump was pinched off as the wheel turned, and photographed. (The clay was much wetter after centering, and moisture is an important variable.)

When the film was developed, interesting images were revealed. The control fingertip yielded a strong symmetrical blue aura with pink flares at the top and bottom, and white light spots around an empty center. The control stoneware had the typical neutral red-orange color in an unconnected, asymmetrical pattern with a white dot on the left perimeter,

as well as pink and blue "human" flares not usually seen in fresh clay. The fingertip-after-wedging image acquired a red-orange "clay" band at the bottom, while the blue corona was greatly dissipated and the pink flares disappeared. In the clay-after-wedging photograph the random red-orange pattern of neutral clay organized into a half circle, with blue flares and another white light spot. The right fingertip-after-centering image was similar to the control fingertip (symmetrical blue corona with white beads), but the intensity was decreased and there was only one pink flare, while the band of red-orange clay "energy" acquired in wedging was retained. The left fingertip-after-centering was similar to the right control, but quite a bit larger and brighter, with a pink flare at the top and the entire center filled with the reddish glow associated with clay energy. The centered clay yielded a red band with an orange-gold center around a lopsided circle (much brighter and larger than the control) with three pink and blue "human" flares.

Regardless of how scientists eventually interpret work with Kirlian images,

Minna plans to continue photographing ceramists and clay. "I have a great affinity for clay," she commented. "I feel that it is a primitive material that holds all of the basic life elements. The potter takes clay through so many metamorphoses . . . that the clay is alive."

In the Summer 1981 *Ceramics Monthly* portfolio, Daniel Rhodes is quoted as saying: "When things go well I seem to be finding things rather than making them. They become not so much conscious creations as evidences of a whole web of things . . ." Also in that issue a Comment article by Susan Peterson cites Cyril S. Smith: "The object is a wonderful center and bridge between all that humans do and what atoms want to do. There is 'talk' among atoms as the object is being made; it intimately depends on what atoms want to do. I have a hierarchical view of the structure of the world. You can start anywhere you want, but you must remember there are things above and below; if you take it apart you will still find the internal properties from the substructure. . . . We are rather near the stage where psychology and neurophys-

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Bob Shay: New Work

by DEBORAH HORRELL

Slip-cast, double-walled vessels by Bob Shay, associate professor at Ohio State University in Columbus, were featured recently in a one-man show at Great American Clay Gallery in Atlanta.—Ed.

COMPATIBILITY through conflict defines Bob Shay's new work—truncated double-walled cones softened by sandblasted surfaces and mottled color. The vessel format and its connotations are denied by the sandblasted holes, while "organic scars" from the firing process compete with thin platinum luster lines. Yet, "the seemingly incompatible elements provide a more complete visual, perhaps emotional, experience," Bob commented. "My goal has always been to create a clay statement that has the capability of causing an impact much in the same way as stimulating music. During the past five years, I have been striving for a balance between the logical and the irrational, the discordant and the harmonious. I work with illusion, too. The vessels look like they're very heavy, but in fact are extremely light."

From 1979 to 1981, Bob's imagery centered around shoes—initially boots, later high heels (see the September 1981 CM). He explored this image to "fine tune a visual awareness and personal aesthetic." Two years of shoes, however, left him unsatisfied. The resultant new work is less specific (boots were too pop) and more universal (elicits no preconceived associations). Bob maintains he views his vessels simply as three-dimensional canvases with tactile capabilities.

The slip-cast forms incorporate exaggerated "flashing" (excess clay along mold seams which is usually carefully removed) as a compositional device. Bob observed the "framing" potential of this excess clay as a result of his dilapidated molds for boots and shoes. He likens the purposeful flashing to a rectangular painting format on a formal level and to



Bob Shay applies luster to a glaze-fired, double-walled form at his studio in Columbus, Ohio. Collage-like postcards from friends, exhibition announcements and curios decorate the wall behind him.

huge, vertical planes of rock found in western sandstone formations on a motivational level. As a method of clay working, "the mold, though, has no intrinsic value. It is merely a device," Bob remarked, defending his loosely constructed, "low tech" medium.

Commercial whiteware slip is cast in five-part molds taken from a form Bob throws. Caulked with clay to prevent excessive leakage, the block (outer plaster mold) was made in halves to promote flashing and the core in three sections that can be removed gradually as the slip dries and shrinks. Sometimes another color of slip is introduced during pouring to achieve a marbled surface. Tilting the mold with a wedge ensures asymmetrical marbleization. Bob's largest

mold, 36 inches in height, holds 30 gallons of slip, which after filling is left to stand for at least a half hour, then drained. The next day, the cavity between the two walls is filled with Styrofoam "peanuts" to support the inner wall when righting the mold for removal of the core.

When dry, the double-walled vessel is sandblasted, then fired to a soft bisque (1450°F) in a gas kiln. The form is again sandblasted. The second firing is to approximately Cone 1; vermiculite, peat moss, copper, small amounts of rock salt and "assorted trash including electronic parts" are loaded with the ware in a gas kiln. Some forms are thereafter sandblasted a third time; others are sometimes clear glazed and fired again at Cone 06. Multiple Cone 019 oxidation firings follow for luster or china paint detailing of scars and burn marks from the "garbage" firing. Just like a painter who returns to a canvas day after day, Bob adds compositional details until the desired results are achieved. "Every body of work writes its own set of rules," he noted. "I feel that these particular vessels must have marks or scars as a result of fire, whether it be the relatively accidental reduction firing or the more predictable oxidation firing."

Since he relinquishes a certain amount of control to accident (in pouring the slip, sandblasting or firing), Bob feels obligated to reinsert control somewhere along the line. In part, "I do it by being hypercritical, discarding what I feel is a very high proportion of the work." He believes the process "pretty much echoes life, where one must effectively assimilate planned events with chance—the seemingly unexplainable and unpredictable occurrences that happen to us all."

The author Deborah Horrell is currently a visiting ceramics lecturer at Ohio State University.



Bob made five-part molds (1) to cast the double-walled vessels. The three-piece core can be gradually removed one part at a time from the shell as the clay dries and shrinks. The exterior is in halves (2) to promote the formation of two mold flashings which Bob intends to be part of the completed form. To cast the smaller molds, exterior sections are strapped together; then the three

interior segments are strapped at the top and inserted into the shell. Bob's largest mold (3), approximately 36 inches in height, has a one-piece exterior shell supported by a surplus aircraft engine jig, modified to hold the mold and facilitate rotation when it is full of slip. The three-piece core is placed in the shell, with the middle section inserted last, like the keystone of an arch (4c).



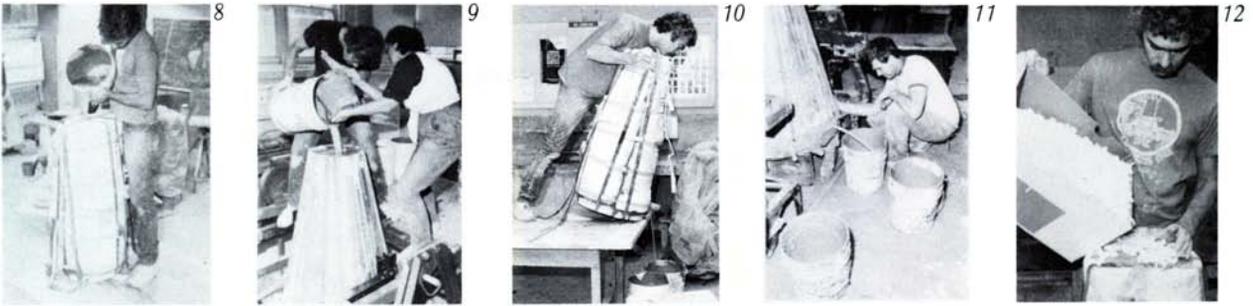
5. After the mold is assembled, seams are caulked with clay.

6. The large mold is inverted prior to casting.

7. Metal I beam sections are wedged in place under the upside-down mold to lend support under the added weight of slip.



Photos: Elaine Corner, William Hunt



Both molds are turned upside down for pouring; about 10 gallons of slip fill the waist-high cavity (8), while the 36-inch-high mold [9] holds 30 gallons. Red slip is poured at the same time [9] for a marbled surface. Tilting the mold on a wooden wedge (%) as the slip sets up assures

an asymmetrical pattern. When the vessel walls are thick enough, excess slip is drained [10, 11]—up to 7 gallons from the waist-high mold. The cavity between the double walls is filled with Styrofoam peanuts [12] to support the inner wall when the mold is righted.

Cast double-wall vessel, with marbled slip, mold flashing, sandblasted orifices.

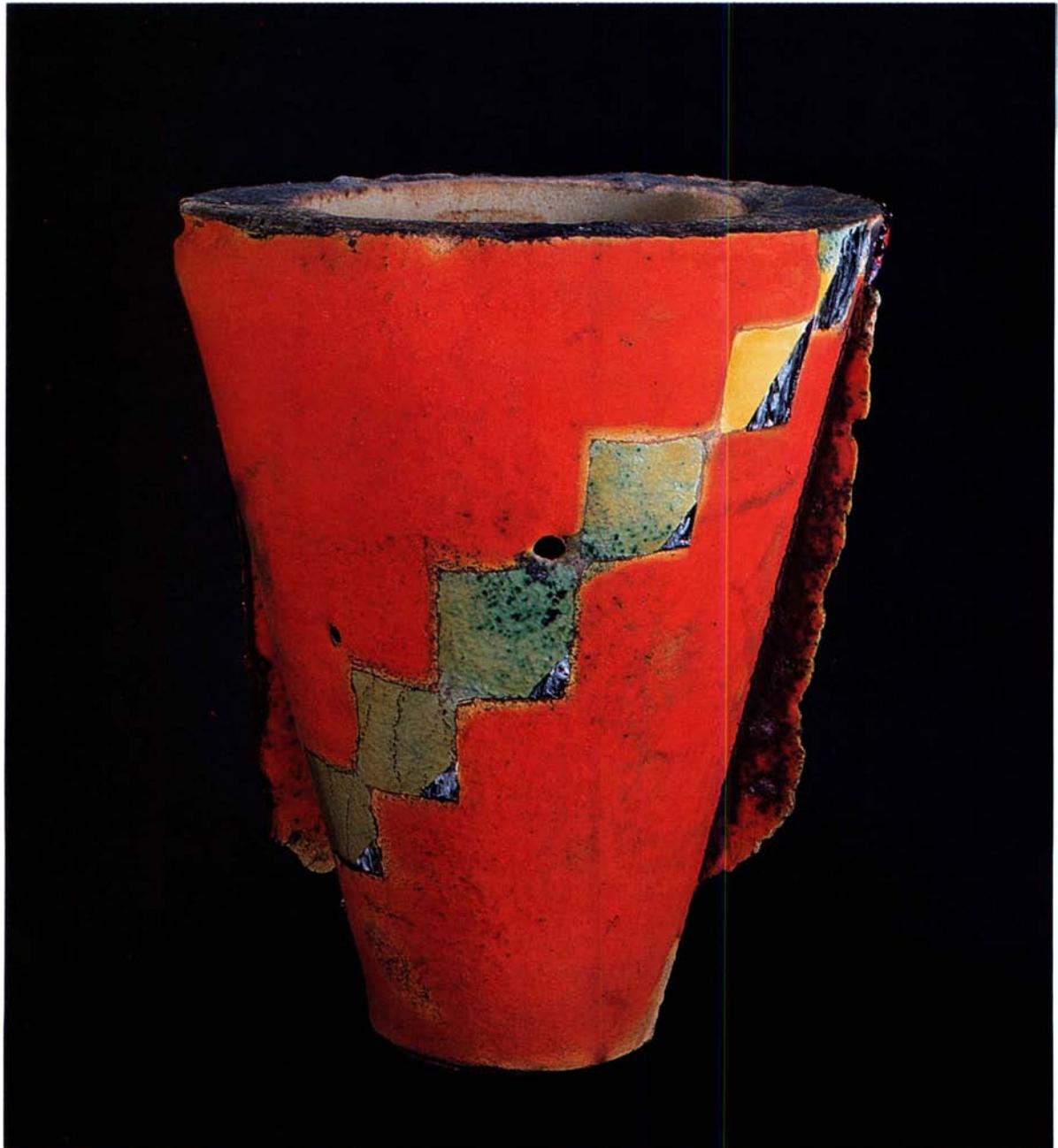




When the vessel walls are firm, the 36-inch-high mold is righted **【13】** for removal of the core. For smaller vessels, the core sections are also removed first, then the mold is turned upside down again for disassembly of the exterior halves **【14】**. When the vessel has been freed of its mold

【15】 the bottom is cleaned, but excess clay (flashing) along the mold seams is left as part of the form. Greenware vessels are sandblasted **【16】**, bisqued, sandblasted again, and sometimes a third time following a low-temperature glaze firing.

Slip-cast double-walled vessel, sandblasted, "garbage" fired, china paint and luster, by Bob Shay.

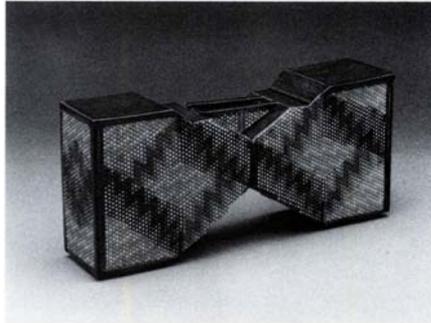


Robert Kibler's Resting Places

"As THE video SCREEN creates images from color 'bits,' the two- and three-dimensional dots define surface movement and pattern" on the architectonic white-ware forms by Los Angeles artist Robert Kibler. The decoration is composed of "dotted grids resembling the angular graphs of EKGs, Dow Jones averages, or chromosome maps," Robert explained. "Bits of color assemble and dis-assemble into shapes."

This highly patterned series of "Resting Places," presented in a recent one-man show at Form and Function Gallery in Atlanta, was inspired by man's "obsessive desire to mirror, record and imitate life in artifacts. Their funerary function implies objects made to span time, culture and language."

Each form was constructed from thin slabs of a talc/earthenware body, impressed in some areas with dotted grids from industrially produced sheets of perforated metal. The leather-hard slabs were cut and assembled, and small, inset lids were cut out. After drying slowly, the forms were fired to Cone 03 in an electric kiln. Color areas were then de-



Top "Resting Place No. 8: Double-Helix" earthenware, 18 inches in length.

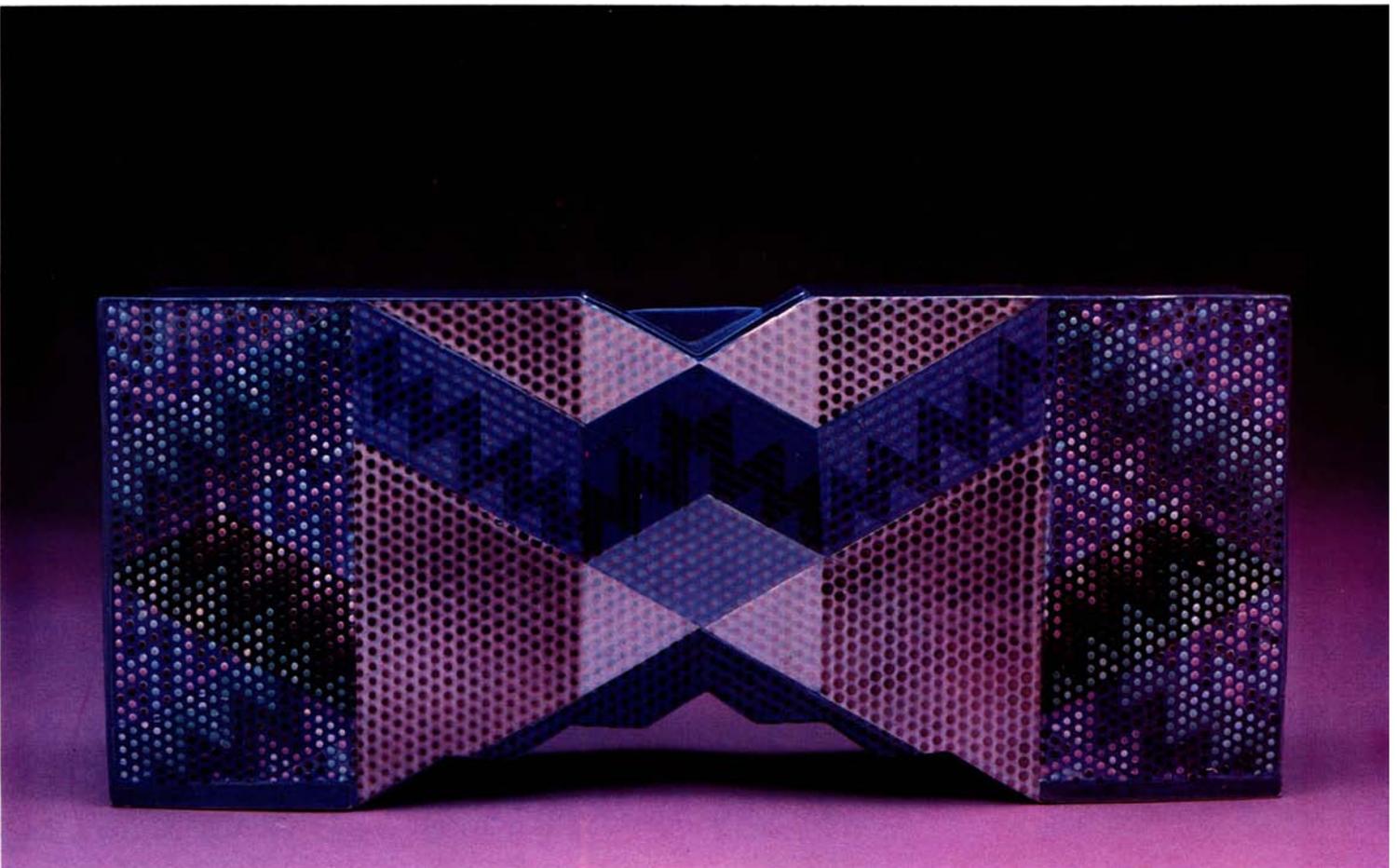


Above "Resting Place No. 5: Half-Life" slab-built, 22 inches in length.

Below "Resting Place No. 4: Half-Helix," earthenware vessel, 15 inches in length.

veloped by cutting with a mat knife through masking tape applied to the bisqueware, removing taped areas sequentially and brushing on commercial underglazes. Textured areas were wiped with a damp sponge to remove underglaze color from the raised dots, which were then painted individually with underglazes. On the smooth areas, the underglazes applied with the masking tape stencils were patterned with dots airbrushed through grids of perforated metal. Sprayed with a clear gloss glaze, the forms were oxidation fired to Cone 04, with the lids on stilts so all fitting surfaces could be glazed. Finally, some vessels were airbrushed with lusters through the same perforated metal grids "for another layer of reflective pattern and color," then fired to Cone 019.

"These nonrepresentative surfaces are content-free and may be read from any cultural context," Robert commented, "yet their graphic nature speaks of our 'video-imaged' world. If the surfaces present ambiguity and mutually exclusive visual cues, then an intent has been realized: to reflect a vision of our time, our lives."



Marietta Crafts National

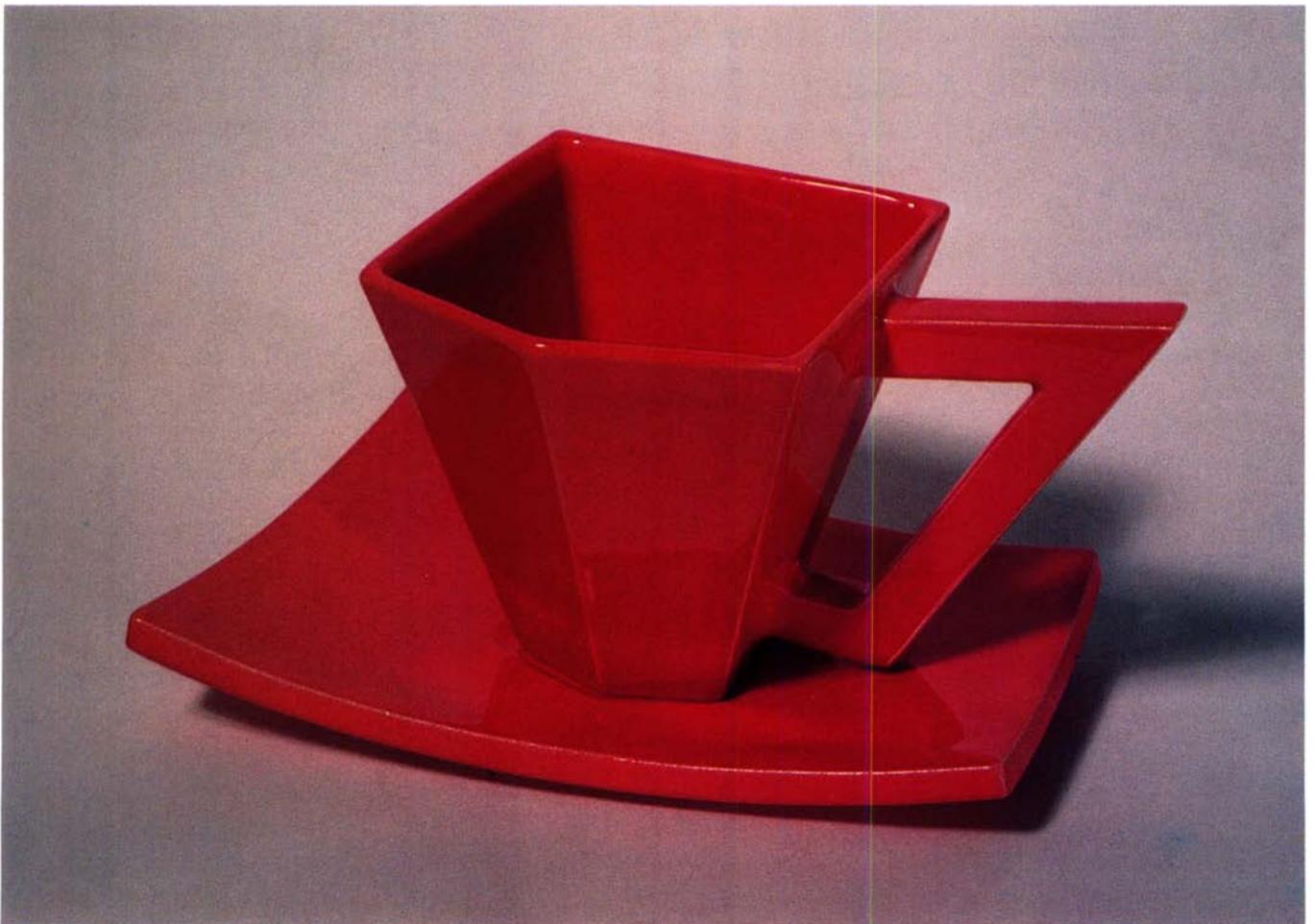
FIFTY-THREE CERAMIC WORKS (along with 110 objects in a variety of other media) by artists/craftsmen from 36 states were exhibited in the 1982 "Marietta College Crafts National" at Marietta (Ohio) through November 28. Selected MCCN participants also were offered group and individual exhibitions at one or more of the four galleries supporting the competition: the Hand and the Spirit in Scottsdale, Arizona; Mindscape in Evanston, Illinois; and both the Elements and Heller Gallery in New York City.

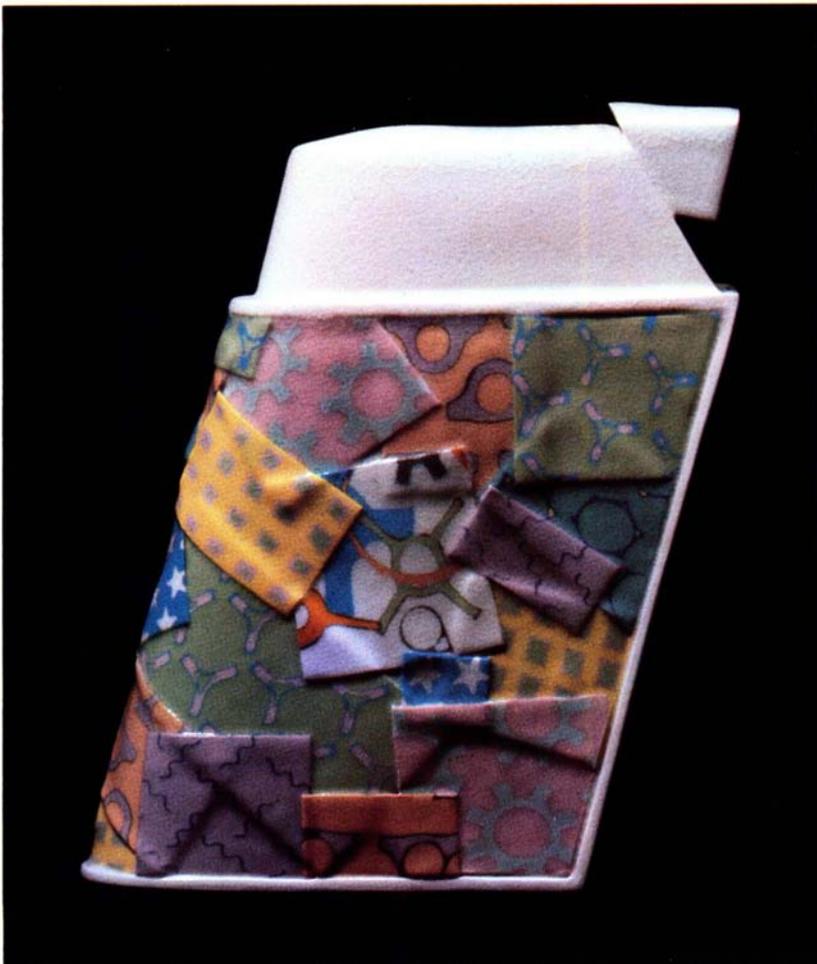
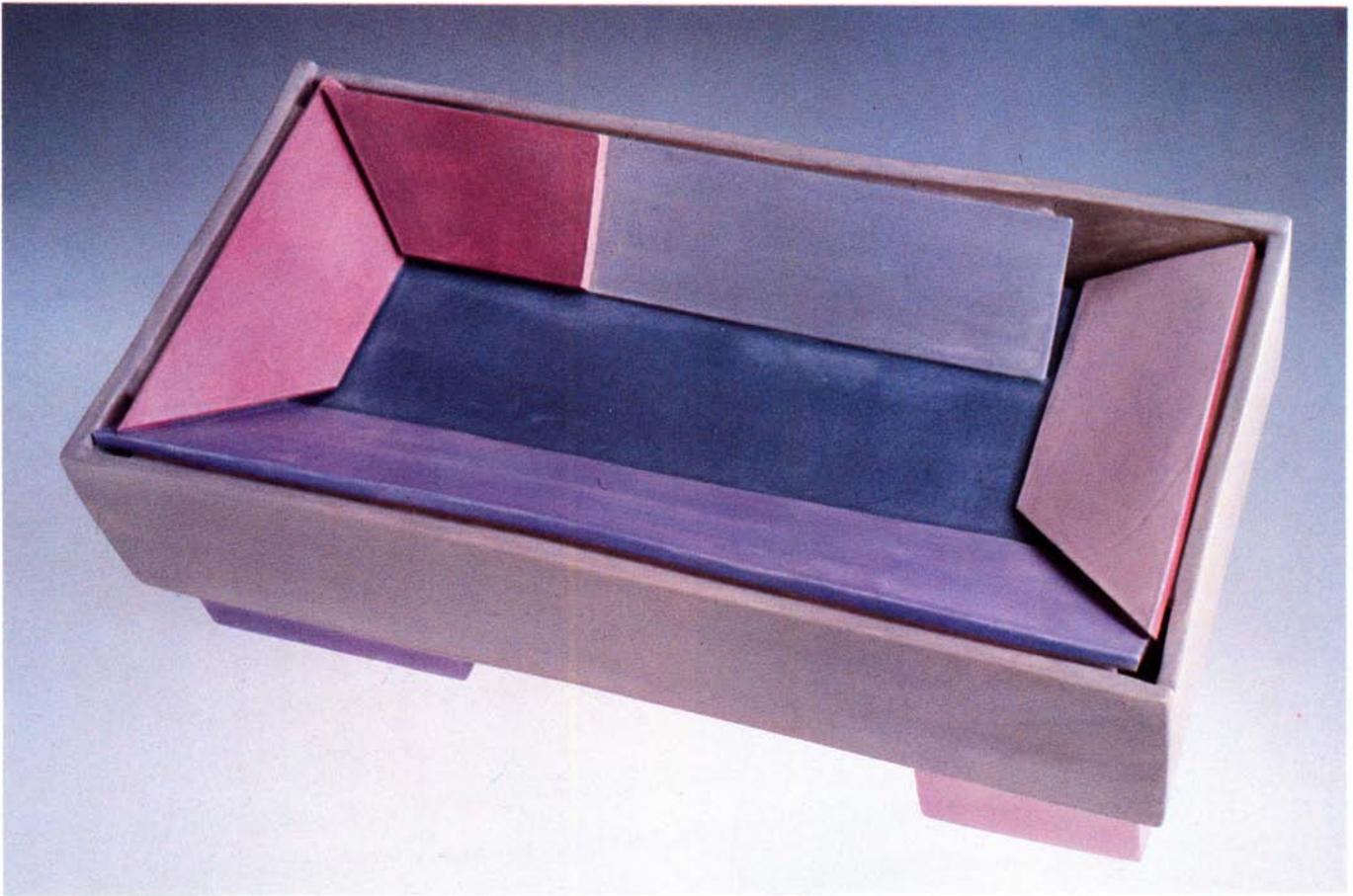
Jurors Kay Eddy (director of the Elements), Ron Isaacson (director of Mind-

scape) and Lois Moran (editor of *American Craft*) reviewed 2101 entries, 766 in ceramics. "We sought works which seemed to reflect an originality of concept, coupled with skill of execution . . . works which took a leap out of the ordinary, which pushed in new directions," observed Kay Eddy. "We also looked for strong vital statements made in a more traditional vein."

This may be the last year for the exhibition, according to Tassy Fist, executive director of the national. First among its problems has been rising cost. But the massive annual effort has also taken its toll on Marietta faculty and staff.

Among the casualties is Arthur Howard Winer, initiator and director of the show, who has left the college faculty to pursue a business career. There has even been semi-serious joking in recent weeks that perhaps another institution with a name beginning with the letter "M" will take on the show so at least the MCCN logo will survive. But at present no plan for transfer of the national or for rejuvenation at Marietta has been devised. If the Marietta Crafts National does end its tenure with the 1982 exhibition, it will be a great loss particularly for new talent seeking a doorway to recognition and national exposure.



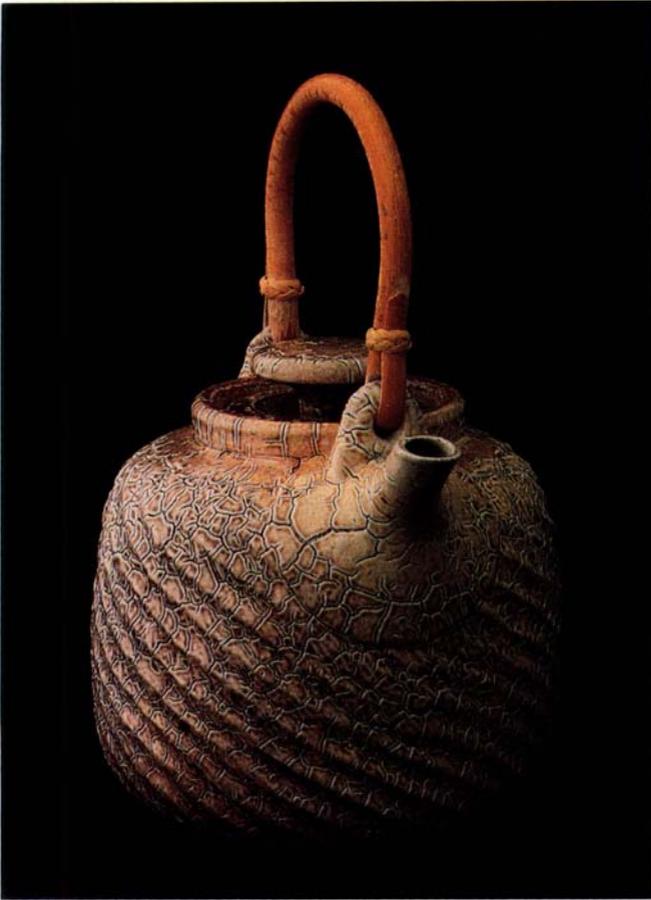


Far left Cup and saucer, 6 inches in width, handbuilt whiteware, by Sandra Wyner, Hinesburg, Vermont.

Top "Rectangular Structure," handbuilt, 16 inches in length, by Ed O'Reilly, Penland, North Carolina.

Left "Patch Piece," handbuilt, approximately 6 inches in height, by Jeffrey D. Gordon, Conway, Massachusetts.

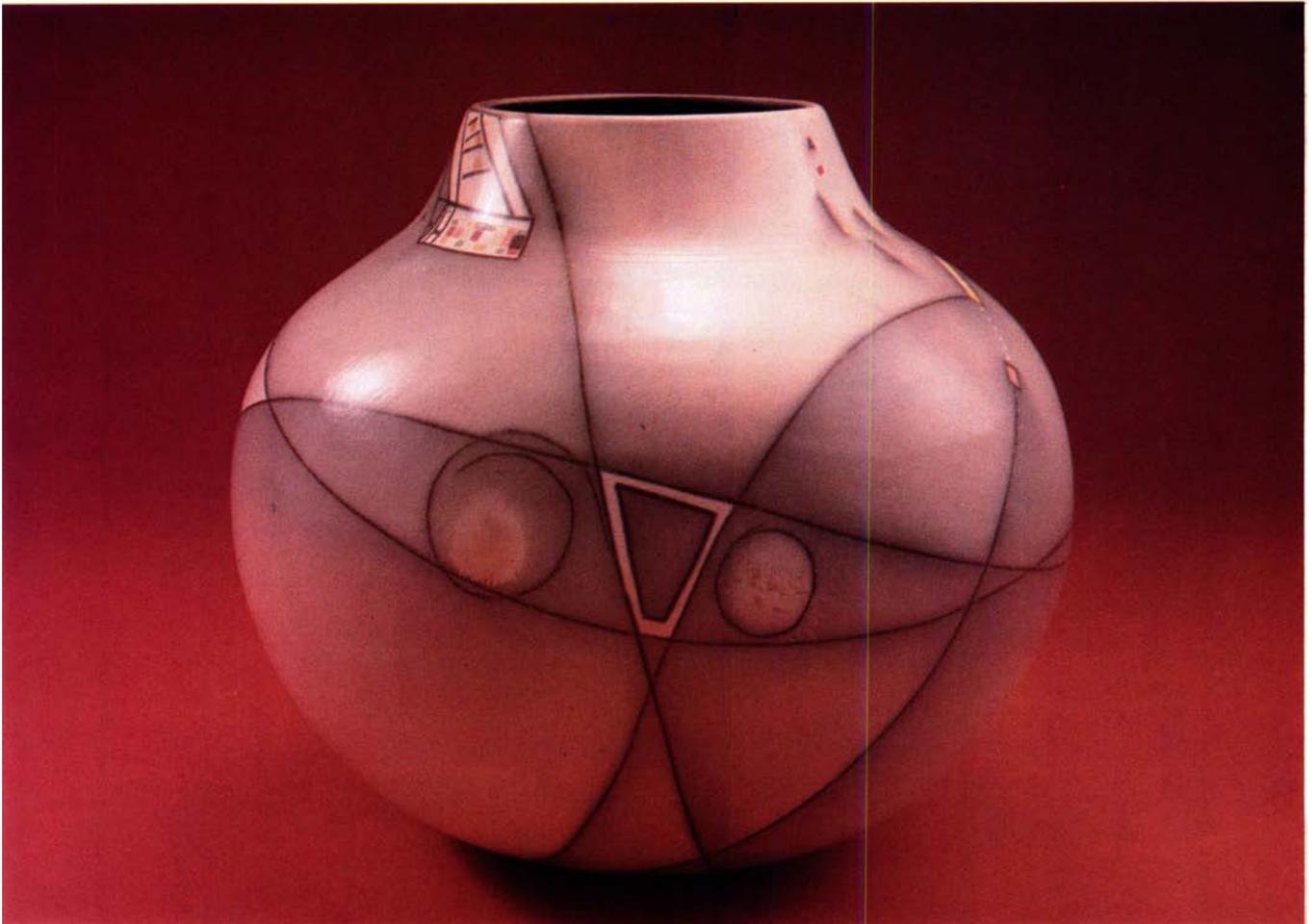
Above Wall plate, thrown earthenware, 13 inches in diameter, with underglaze and shards, by Alice Martin, Anchorage.



"Untitled" thrown vase, 11 inches in height, glazed porcelain, by Karen Patinkin, Chicago.

Left *"Teapot Textured Diagonally" thrown, fluted, salt glaze over crawled slip, approximately 9 inches in height, by John Neely, Wichita, Kansas.*

Below *"Wanderings" 12 inches in height, thrown, burnished, by Mark J. Kuzio, Camden, Maine.*



Thom Bohnert

by JONAS HOWARD

THOM BOHNERT'S recent ceramic work constitutes a synthesis of his longstanding affinity with vessels and an equally strong involvement with various aspects of "play." The former concern dates from his first efforts in clay; the latter is reflected not only in the sculpture's toy-colored lines and surfaces, but also in his large collection of mechanical toys gathered from all over the world.

Among his early efforts was a series of thrown forms stacked in a manner reminiscent of a child's building blocks. Even then he was combining vessel elements while manipulating diverse components and materials to determine their sculptural capabilities. The resultant sculptures, developed from quasi-utilitarian forms, set the general direction for most of the work he has done since.

Eventually, Thom's love of the paraphernalia of play led to a series in which he temporarily abandoned the wheel-thrown cylinder altogether. Brilliantly colored and elastically stretching, twisting and turning in on themselves, works of this period were wide-ranging variations on the structural nature of the tricycle. Although they recall the child's delight in the sight and use of the real trike, there is no hint of an anecdotal quality or the visual puns so frequently evident in clay works using everyday objects as subject matter.

All Thom's forms are structural and spatial explorations to convey meaning through color, line, texture, and real and implied volume. His overriding interest in finding the maximum expressive potential in his work eventually led to

abandoning the tricycle in favor of the open container. Unlike the tricycle, the vessel constitutes a state of mind that has supported inventive and expansive exploration for millennia. And Thom is one of several clay artists working today who continues to prove that this line of artistic examination still is an expressive lode rich in possibility for personal discovery.

His current sculptures have frequently been referred to as clay baskets; however, the forms are not baskets in any literal sense. Rather, Thom's forms assume the role of baskets only thematically in that they serve as a sort of visual *cantus firmus* on which he builds elaborate structures. Thom's original theme is seldom obvious; certainly the concept of the container is always there, existing in the mind of the artist like an underlying melody to the counterpoint of the voids, lines and points that detail the surface.

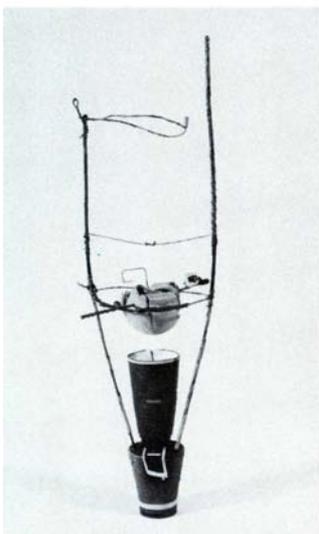
The viewer perceives an involuted network of lines and shapes which, without visible support, circumscribe volume and space to suggest rather than objectify the more solid vessel departure point. Clay beads and other small details

serve as exclamation points or sharp, staccato accents which reinforce elements of the design. These direct and control eye movement over the entire form, guiding the viewer to a variety of visual focal points.

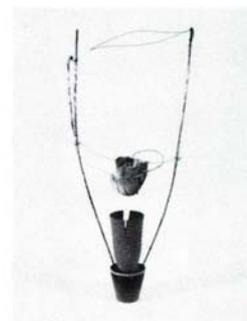
Besides the obvious toylike appearance, there is another aspect of play brought to bear in actual construction. Thom manipulates materials and visual components, pushing them to the limits of their tensile capabilities. To facilitate the existence of a line, apparently unsupported, defining a three-dimensional space, he utilizes multifired glazed wire in a manner related to the wire sculptures of Alexander Calder (aesthetic relatives of Calder's wire circus at the Whitney Museum in New York).

Thom's color sense directs his palette away from the gaudy, fragmented or out of control. At a recent one-man show of his work at Exhibit A in Chicago, one could see kaleidoscopic color merging with open areas, linear orbits and points poised in space—all placed in a careful but seemingly casual manner. There are various subtle symbolic references, hints of things remembered and things never before experienced. The diverse aspects might seem overwhelming, but guided by a discerning eye and disciplined by a consistent sense of order, the result is an engaging melange of elements which seems not only satisfactory, but inevitable.

The author *Jonas Howard is a professor of fine arts at Indiana University Southeast in New Albany, Indiana.*



Photos: courtesy of Exhibit A



Derived from an affinity for vessels and an interest in children's toys, Thom Bohnert's forms are structural and spatial explorations of color, line, texture and real or implied volume. Sculptures are constructed of clay parts and multifired, glazed wire.

John Kudlacek

"I LIKE TO THINK OF MY WORK as possessing the vitality of organic forms, but in a geometric context," commented John Kudlacek, whose thrown-and-assembled stoneware and porcelain vessels were recently presented in a faculty exhibition at Emporia (Kansas) State University. "Previously, I had been working at low-fire temperatures with classically Mediterranean forms," the artist explained. "These were laboriously burnished, brush decorated and smoke fired. To provide a better surface for burnishing, thrown bowls were flattened into ellipses and supported on tall thrown pedestals. Dissatisfied with the results, I turned them upside down, making long-necked, round-bottomed pots that rocked. The rocking has little or no functional significance. What the curvature does to the form, and its potential to rock is more important.

"Early in the development of this process I discovered that the slabs used for closing the bottoms of the rocking pots were

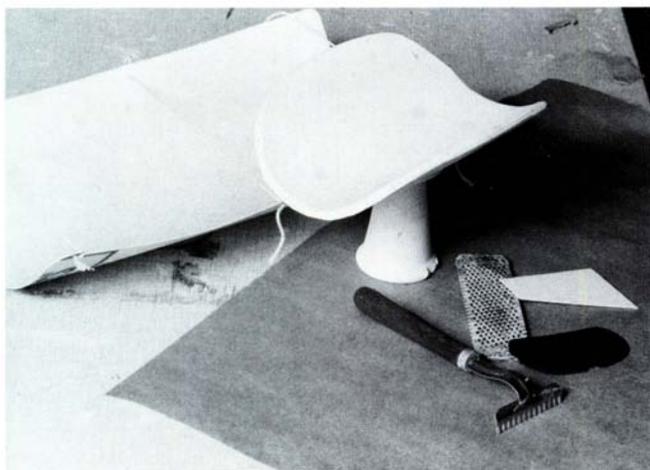
lifeless if rolled out, but possessed a certain vitality when made on the wheel and draped over cardboard tubes. The concentric lines, the 'grain' left by the fingers or ribs (notched for particular designs) seemed to restate the flow of the contour, creating a kind of visual stereo.

"Over the past 20 years I have managed to shed a lot of inhibitions about how clay should be treated. I used to think there was some sort of craft ethic that dictated certain things should be done in a certain way. If you deviated from these prescriptions you were incompetent or cheating. Since then I have developed a theory about why some people choose to make functional (utilitarian) pots as opposed to nonfunctional (exhibition) objects. It has to do with the Puritan work ethic—to produce something that has no use is sinful. In any event, I vacillate between being sinful and saintly, finding that my functional work nurtures the other and vice versa."

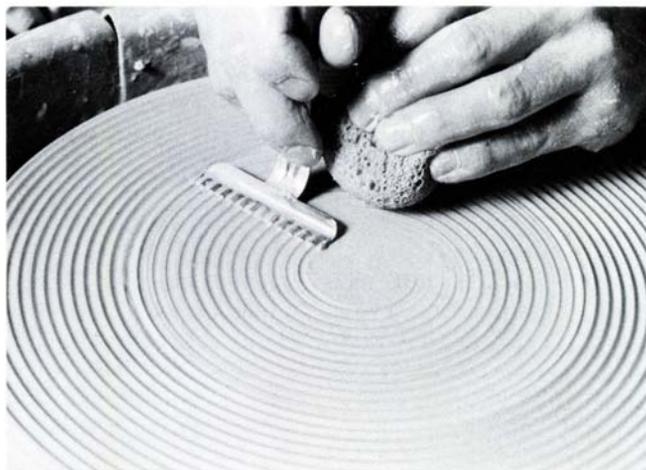


Photos: Dick Garvey, John Kudlacek

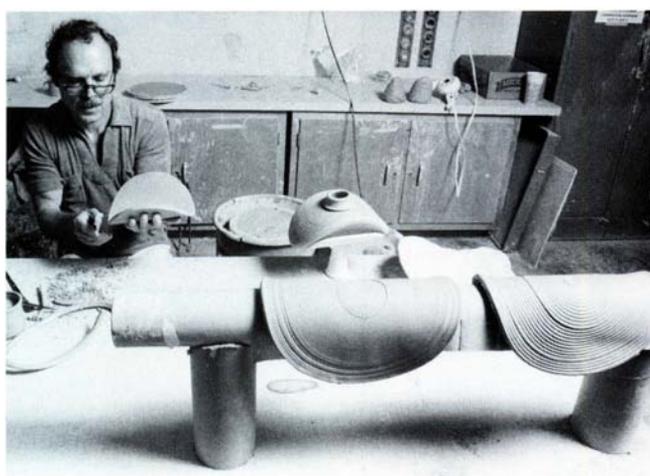
Porcelain vase,
9 inches in height,
thrown, assembled,
glazed.



John Kudlacek's tools include cardboard and bisque supports, notched ribs and a french-fry cutter.



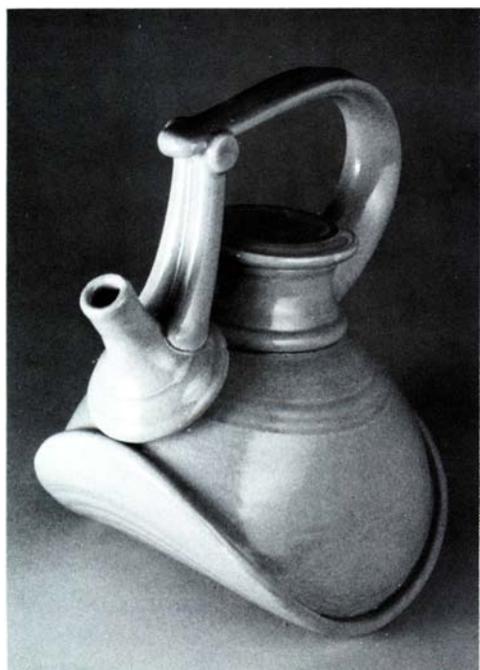
Concentric ridges are incised to accentuate the altered curves of the finished form.



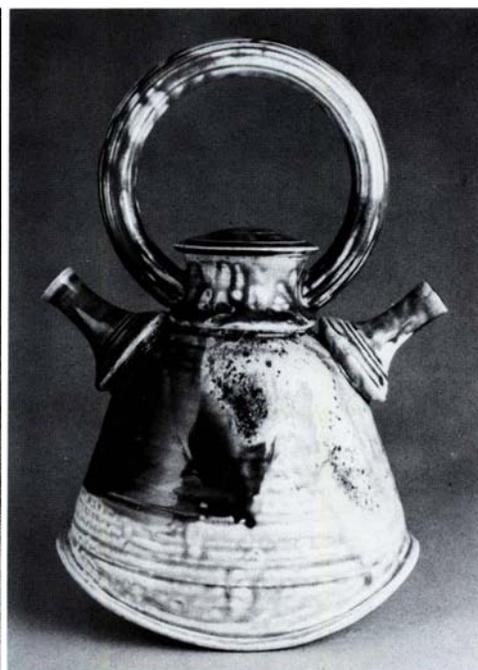
John Kudlacek drapes thrown slabs over cardboard tubing, allowing them to stiffen prior to assembly.



"Commemorative Vase," 9 inches in height, porcelain, thrown, altered and assembled, celadon glaze.



Far left *Rocking teapot, 8 inches in height, celadon glazed porcelain.*



Left *"Twin-Spouted Vessel" approximately 12 inches in height, thrown, altered, assembled porcelain, by John Kudlacek, Emporia, Kansas.*

Collectors

INTEREST in collecting crafts has increased significantly during the past ten years. To illustrate various philosophies toward collecting, the American Craft Museum I (New York City) recently mounted an exhibition of photomural documentation and objects from 16 private, corporate and government collections, many of which focus on ceramics.

“As the number of collectors of con-

temporary craft grows,” observed museum director Paul Smith, “so does pride in collecting these objects. Many view their collecting as an art in itself, pursuing it with enthusiasm and scholarly zeal. These collections will have increasing historical significance and will become invaluable records of the vitality of the craft movement in the 20th century.”



Above Contemporary craft works collected by Judy and Pat Coady are used daily in their 100-year-old home.

Far left Focusing on work by British and American ceramists, Anne Davis's collection is housed throughout her southwest Texas home.

Left Los Angeles gallery owner Betty Asher collects cups in all media, and art with cup images.



Over the past 26 years Sandra and Louis Grotta have amassed dinnerware, bedspreads, furniture and clothing, so that they are continually surrounded by crafts. Says Sandra, "We live with these pieces. To us, it's art with a bonus—utility"



To accommodate his growing collection of 1600 craft works, J. Patrick Lannan renovated a 1939 art deco moviehouse in Lake Worth, Florida, filled it with 400 objects and opened it to the public. The remainder of his collection is displayed in his 33-room house in Palm Beach.



Malcolm and Sue Knapp's eclectic art collection fills their apartment. Initiated with the purchase of a Wayne Higby vessel in 1972 the collection rapidly grew, and is now augmented by regular trips to England.



Left and above New Mexico ceramist Rick Dillingham feels American Indian pottery "is one of the purest statements of the potter's art" and has collected it for the past 14 years. With strong interests in the Mojave and Yuma people and their work, Rick often spends time for research along the Colorado River where these Indians still live.

Colombian Roof Tiles

by DAVID DORRANCE

THE CITY of Bogota spreads along a valley between high hills. Increased affluence and escalating population have resulted in a local building boom, and it is soon evident to the visitor that clay continues to play a substantial role in local construction. In Vereda Rincon, a village of brick and adobe buildings near Bogota, the *chircal* (a predominantly tile and brick works) is not hard to find. Thick black chimney smoke blocks out the gray sky, indicating a firing in progress. Low, sloping, sprawling tiled roofs supported by brick pillars and wood poles protect the drying and firing area from rain, a common feature of the regional climate. Neatly stockpiled fired tile and brick, creamy orange in color, await transport to nearby building sites.

Essentially unchanged since his grandfather's time, the *chircal* is owned by Rigoberto Gacharni. Ten craftsmen are employed full time and several others are hired on an occasional basis. Their jobs vary from clay mixing to tile and brickmaking, marketing, firing, loading and unloading. To produce these roof tiles of consistent color and hardness, clay dug from the yard behind the *chircal* is combined in equal parts with another local clay in a horse-powered mixer. Removal of clay from the property over the



Freshly made roof tiles (tejas) dry in the sun.

years has resulted in the *chircal* site's lowered elevation compared to the surrounding barrio.

Freshly mixed clay is loaded on a wheelbarrow and mounded next to the tilemaker's workbench. A tilemaker can produce up to 300 pieces in an average day. Forming begins with crushed coal ash dusted onto the wooden bench to prevent the clay from sticking. Next, clay is pounded by hand into a shallow, tapered metal slab mold of approximate dimensions, and quickly trimmed evenly on the edges with fingers. Sprinkled with water, the surface is rubbed smooth. Then the finished slab is slipped off the bench onto a wooden form of the same length which looks like a tapered rolling pin cut in half lengthwise. This simple support gives the slab its arch and also serves to carry the resultant tile to its drying

area. The support form is then removed and returned to the workbench, ready for the next tile. From start to finish, the whole process takes only minutes.

Tiles take anywhere from 1 to 15 days to dry, depending on weather. Once dry, they are loaded on end into one of the two kilns constructed from brick made at the *chircal*. The largest has a 30,000-tile capacity, while the small kiln holds 5000. Firing times vary from four to two days respectively; each kiln is fired (on an average of ten times annually) with coal trucked from the mining town of Suesca some two hours away. Stoked around the clock, the kilns are fired for another six hours after reaching red heat. The large kiln takes about eight days to cool and the small one about four days.

One senses that this workshop has survived on basically the same proportionate profit margin since opening. After expenses, Rigoberto Gacharni earns just enough to live. In a country where labor is cheap and a primary material like clay so abundant, it is hard to imagine a time devoid of handmade tile and brick like that made in Vereda Rincon.

The author *David Dorrance is on the ceramics faculty at Concordia University in Montreal.*

Low, ramshackle roofs shield the drying area and kilns from frequent rains at the tileworks in Vereda Rincon, Colombia.

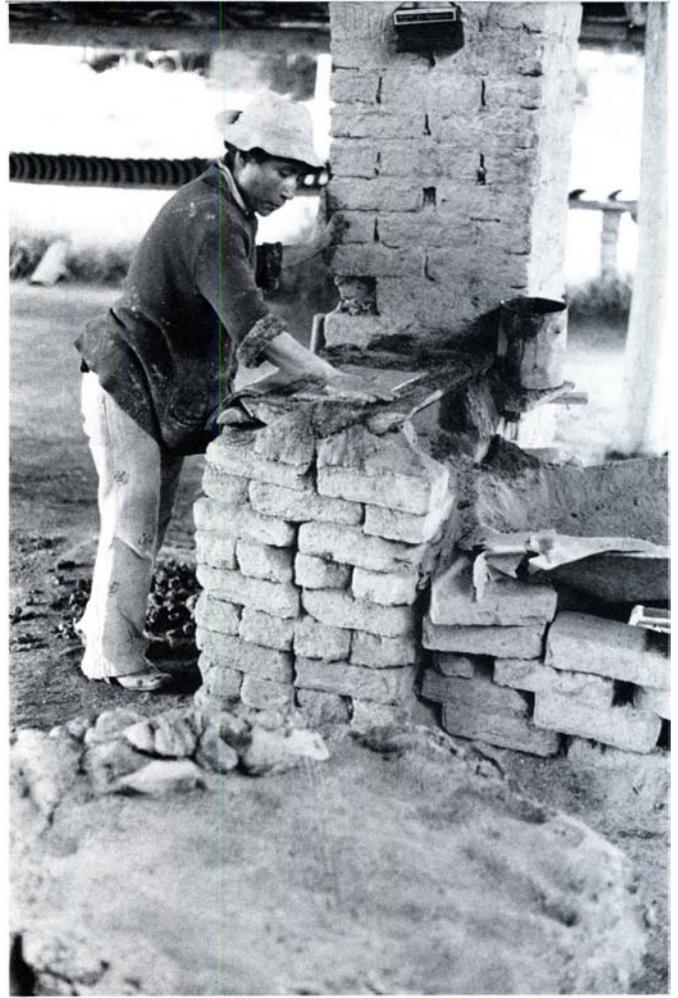




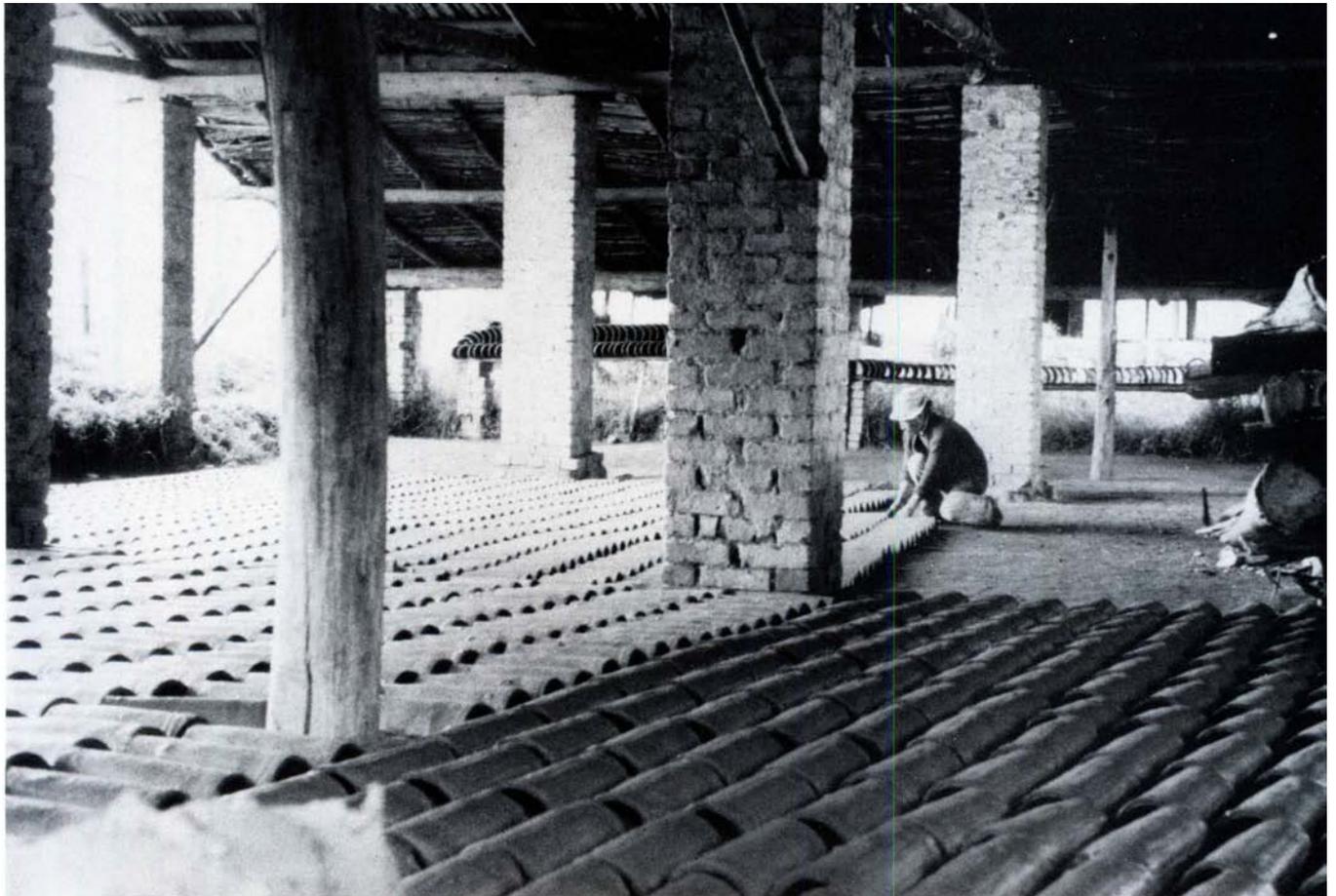
Clay from the pottery yard is blended with a clay trucked from the countryside, then mixed by horsepower. So much clay has been dug from this site that it is now lower than the surrounding neighborhood.

Right Each tilemaker's bench is equipped with a tapered metal mold (background), a coal-ash pit and a can of water.

Far right Handfuls of the mixed clay are pounded into the mold. Crushed coal ash keeps the slabs from sticking, while water smooths the outer surface.

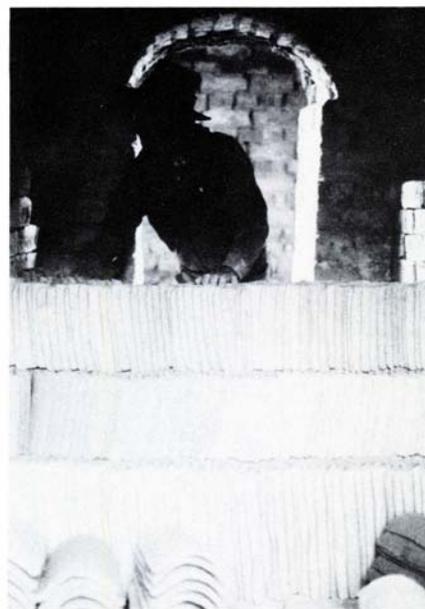


Once shaped, tiles are carried to the dirt floor on a rounded wooden form (below right), which is slipped out from under the arched clay slab as it is left to dry. The average tilemaker can produce up to 300 per day.





A cross of coins pressed into fresh clay mortar "protects" about 30,000 tiles inside the larger of two kilns which has been fired an average of ten times annually for 40 years.



The smaller kiln is stacked with 5000 green tile on end. Coal firing to red heat takes two days, four in the larger kiln—both constructed of bricks handmade and fired on the site.



Left *Fired tile stacked in front of the chircal awaits delivery to local construction projects.*



"I Think I Will Go to California" wall mirror, 24 inches square, by Marc Sijan, Milwaukee.

Mindscape Raku



Wheel-thrown raku-fired vessel, 15 inches in height, by Rick Foris, Marathon City, Wisconsin.



Raku-fired vase, 13 inches in height, thrown, partially glazed, by Kerry Chaplin, Cross Plains, Wisconsin.

Ranging from wheel-thrown sculptural vessels to life-size reliefs of female figures, raku works by eight Midwestern ceramists were presented in a recent exhibition at Mindscape Gallery in Evanston, Illinois. Some forms were decorated with blushes of airbrushed color; others incorporated bright metallic lusters or traditional white crackle glazes for surface effects inherent with the process. Among artists featured in "New Raku" were Kerry Chaplin, Cross Plains, Wisconsin; Doug DeLind, Lansing, Michigan; Wayne Fischer, Milwaukee; Rick Foris, Marathon City, Wisconsin; Steven and Susan Kemenyffy, McKean, Pennsylvania; Marc Sijan, Milwaukee; and David Williamson, Berea, Ohio.

Faenza's 40th International Competition

REPRESENTING 281 artists from 35 nations, 750 clay objects were accepted for the "40th International Competition of Artistic Ceramics" exhibition in Faenza, Italy. Shown at the Palazzo Delle Esposizioni through October 10, primarily sculptural works were selected from a

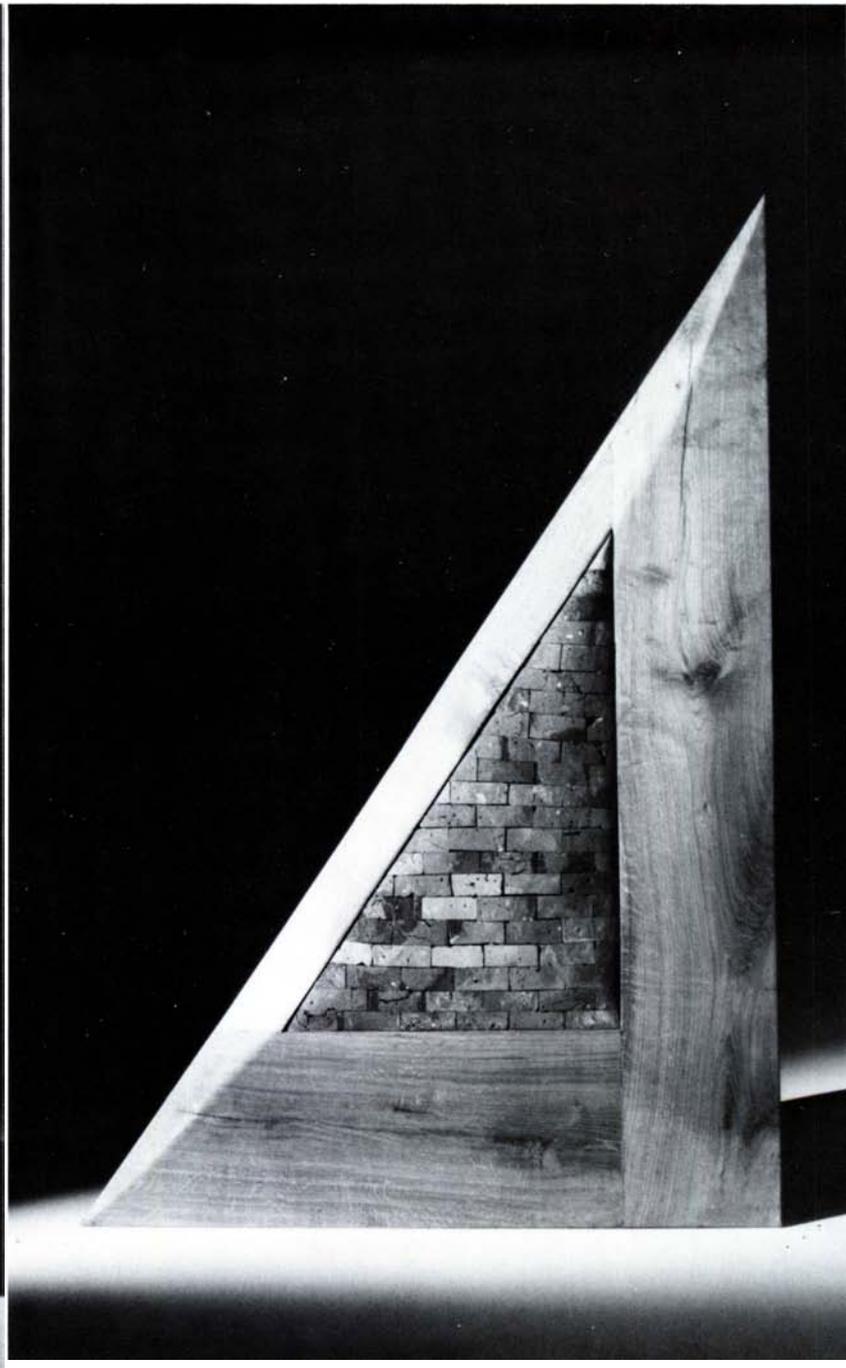
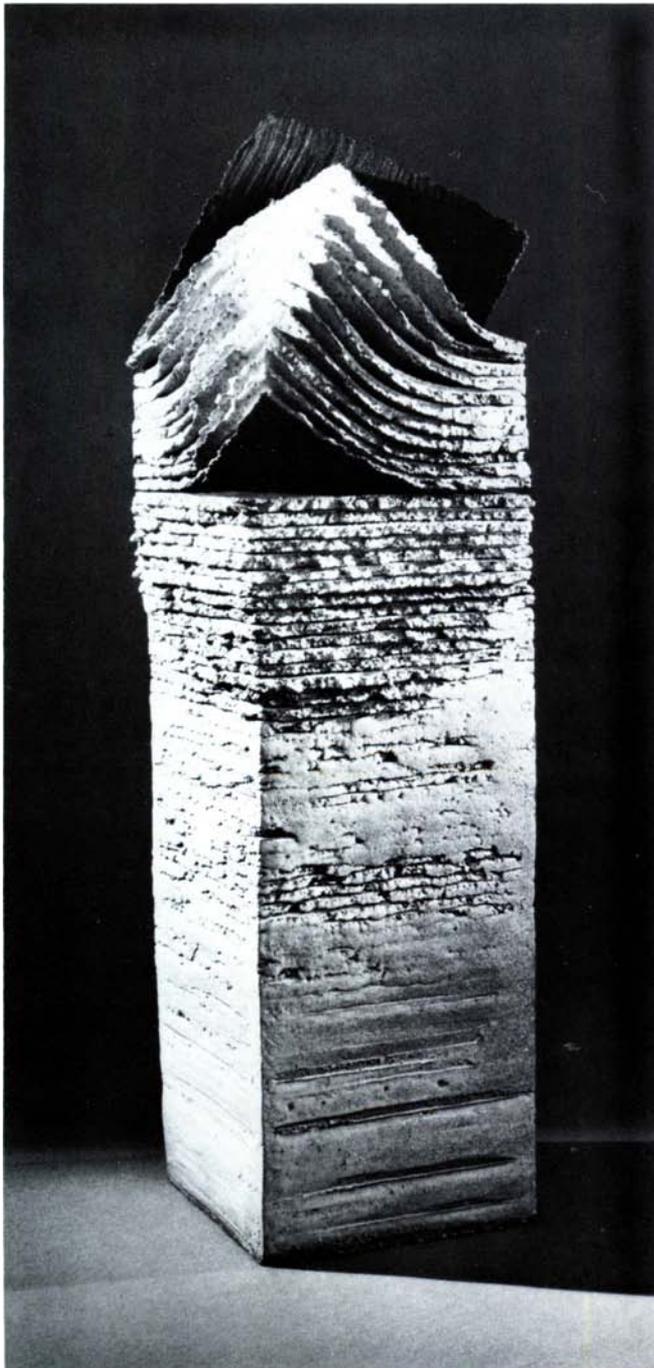
field of 1544 entries. First place was awarded to Akikazu Matsui of Japan; other top winners included ceramists from Australia, Belgium, Czechoslovakia, France, Italy, Japan, Russia, Switzerland, West Germany, and the United States (New York artist Rina Peleg—

see "Plaited Clay" in the February 1981 CM).

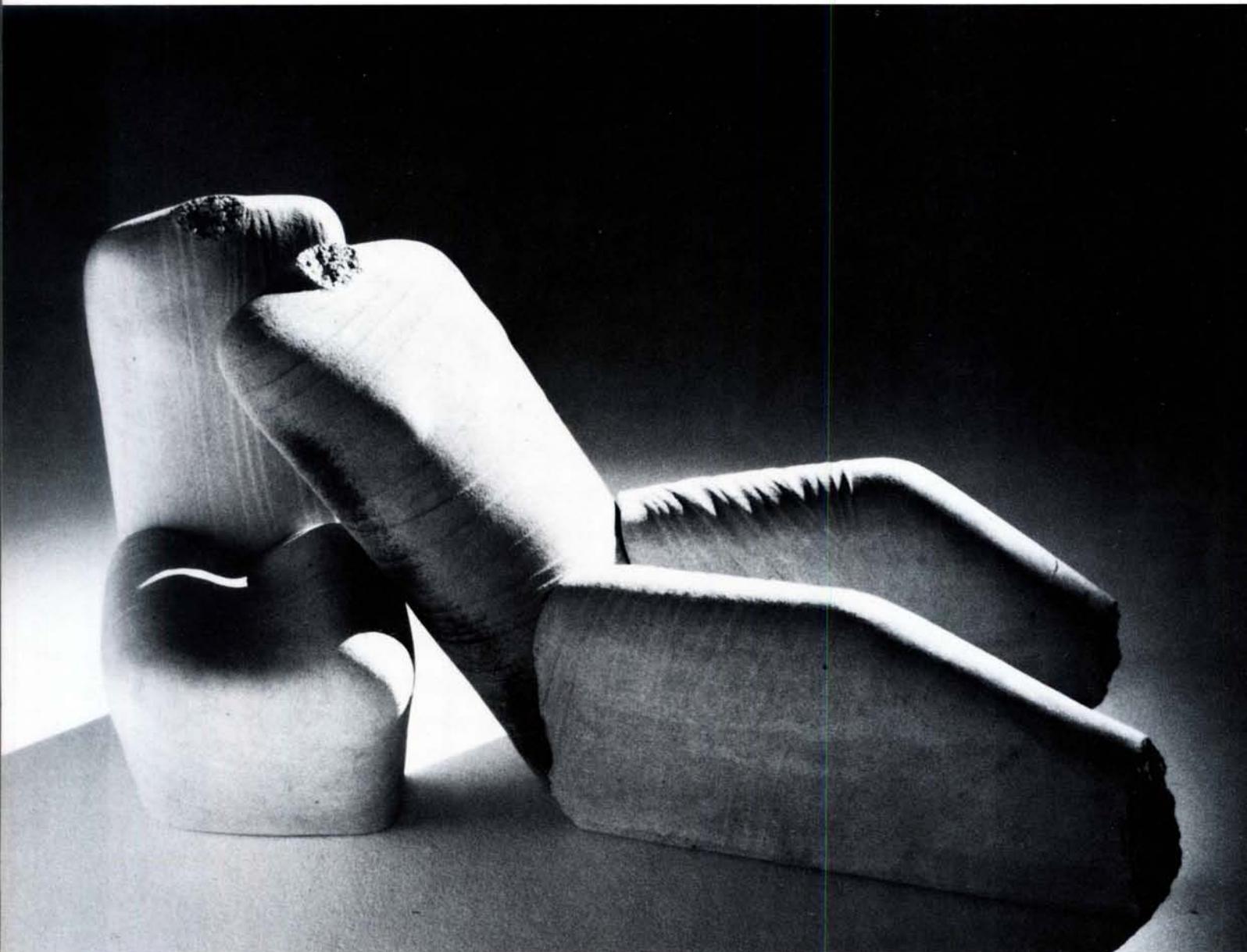
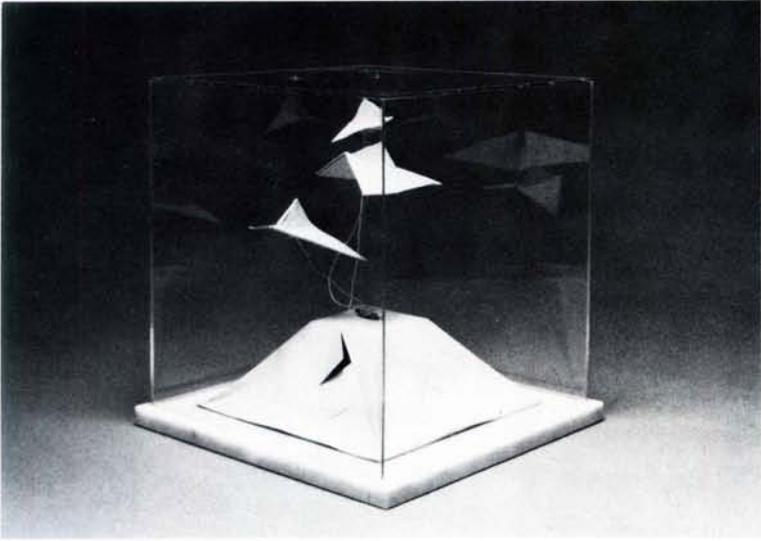
To enter the 1983 competition, clay artists should request an application from: International Manifestations of Ceramics, Palazzo Municipio, Corso Mazzini 93, Faenza, Italy.

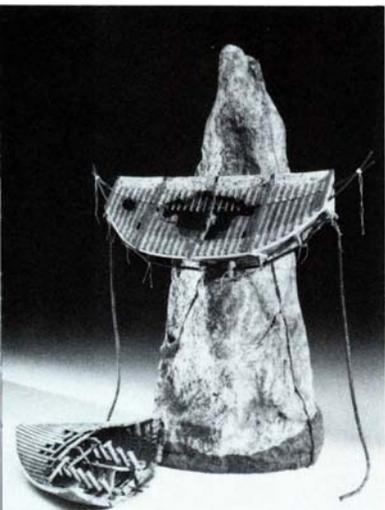
"Narration" 30 inches in height, handbuilt stoneware, by Petra Weiss, Switzerland.

"Wszystko Jedno" 7 feet in height, clay\ wood, by Franz Stabler, West Germany.

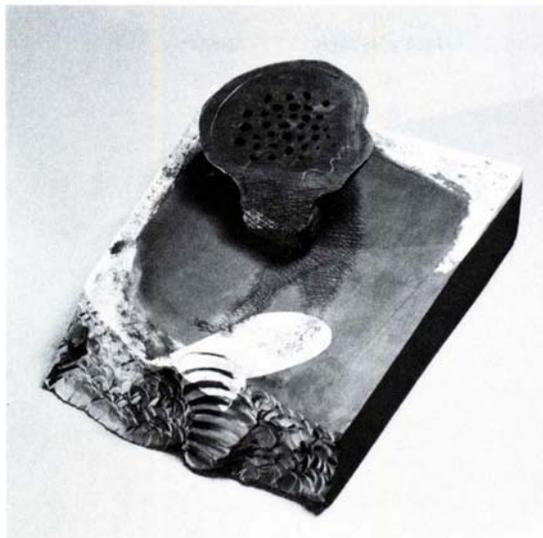


Photos: courtesy of Concorso Internazionale della Ceramica d'Arte





Far left "Objects I and IV" to 47 inches in height, by Frank Steyaert, Belgium.

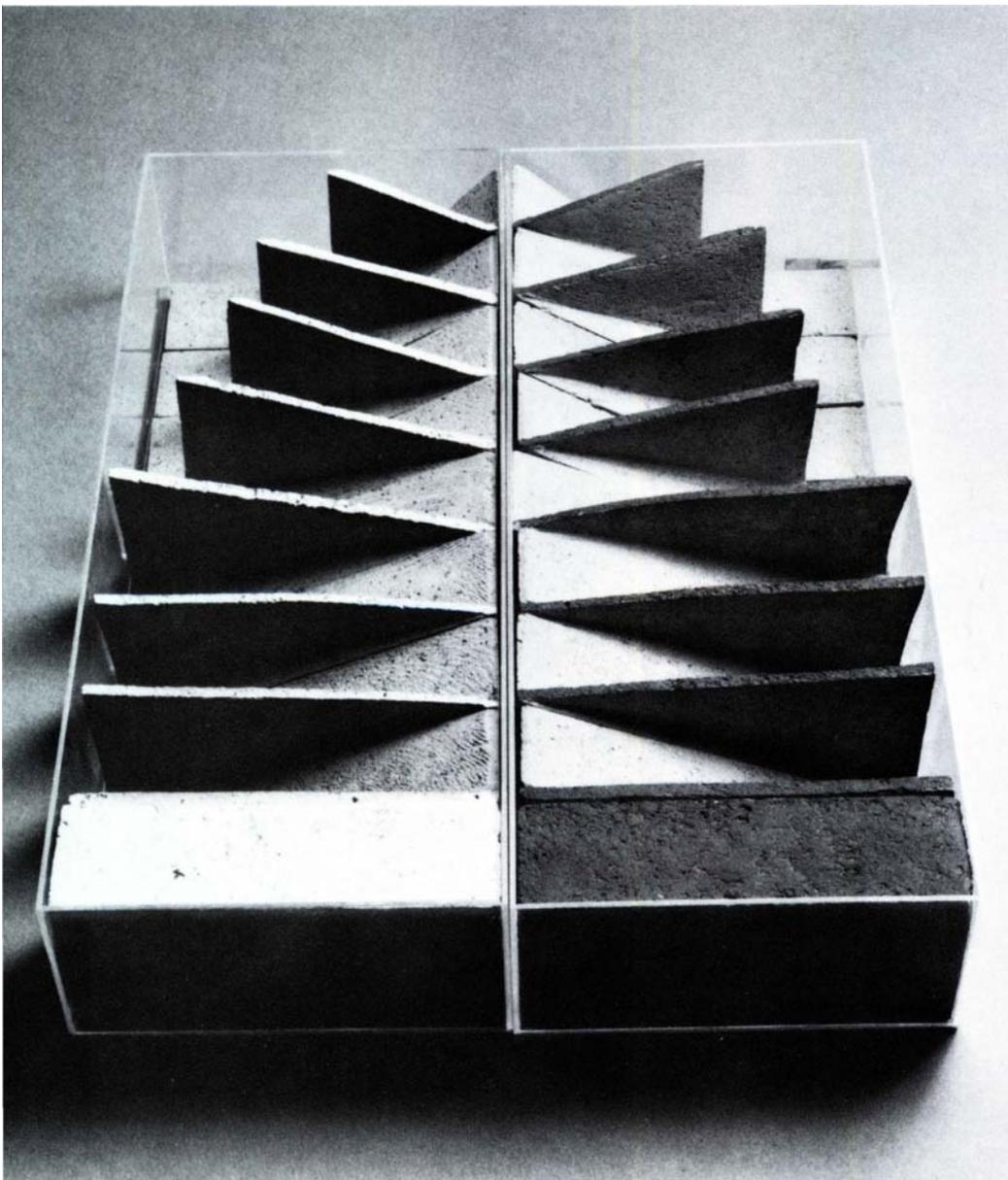


Left "Meditation Form—Body and Mind," 20 inches in length, stoneware, by Shoji Mitsuo, Australia.

Opposite page

Far left "Sakarah," 13 inches in height, porcelain, by Jo-Anne Caron-Devroey, Belgium.

Left "Tachant," 10 inches in height, stoneware, by Eduardo Andaluz, Spain.

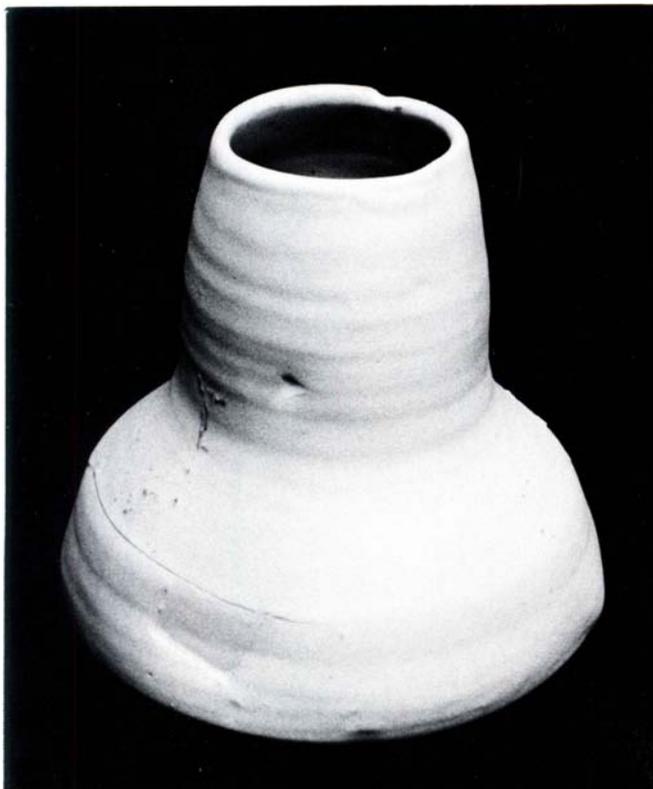


Far left "Volume," 26 inches in height, by Vladimir Tzivine, Soviet Union.

Left "Two Elements," 22 inches in length, by Emilio Galassi, Italy.

Sun Valley Exhibition

Former GUEST artists and alumni recently participated in a "Ten Year Anniversary Show" for the Sun Valley (Idaho) Center for the Arts and Humanities (see CM, September 1979). With proceeds going to the ceramics student scholarship fund, approximately 35 artists donated work for the exhibition presented at the Sun Valley Center Gallery in Ketchum, Idaho.



Earthenware form, approximately 30 inches in height, by Andrea Gill, Kent, Ohio.

Above left *Thrown stoneware jar, 24 inches in height, by Randy Johnston, River Falls, Wisconsin.*

Top *Vase, 25 inches in height, stoneware, with sgraffitoed glaze, by Kurt Weiser, Helena, Montana.*

Left *Thrown, altered, stoneware vase, 10 inches in height, by Robert Turner, Alfred, New York.*

Minnesota Invitational

by KEVIN HLUCH



Bowl, 14 inches in diameter; thrown, altered, stoneware, by Warren MacKenzie.

Twenty-four divergent views and sensibilities found in Minnesota ceramics were recently presented in an invitational exhibition, which opened at Saint Cloud State University and concluded its 1982 tour at Rourke Gallery in Moorhead.

Warren MacKenzie (Stillwater, Minnesota) has established, through his work and writings, the reputation as defender of the utilitarian faith. The tenacity with which he has promoted his aesthetic principles has generated in this state, and nationwide, a community of potters with sympathetic tastes and standards. Through Warren's hands and those of

other Minnesota ceramists, the utilitarian pot has come to transcend its humble purposes and become an object of beauty and imagination.

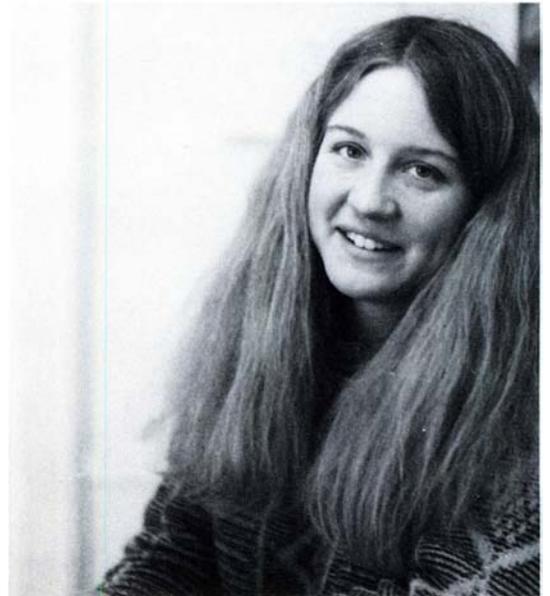
Another emphasis is taken by the vessel makers. Within this mode of expression the ceramist's major concern does not reside in the pot's utilitarian value. Instead, the emphasis is more directly linked to the idea of a volume that portends use. The form may allude to utility that could, or should, never be fulfilled. The object exists solely for the sake of its visual attributes.

Ceramic sculpture is unfettered by limitations of form and content. The only

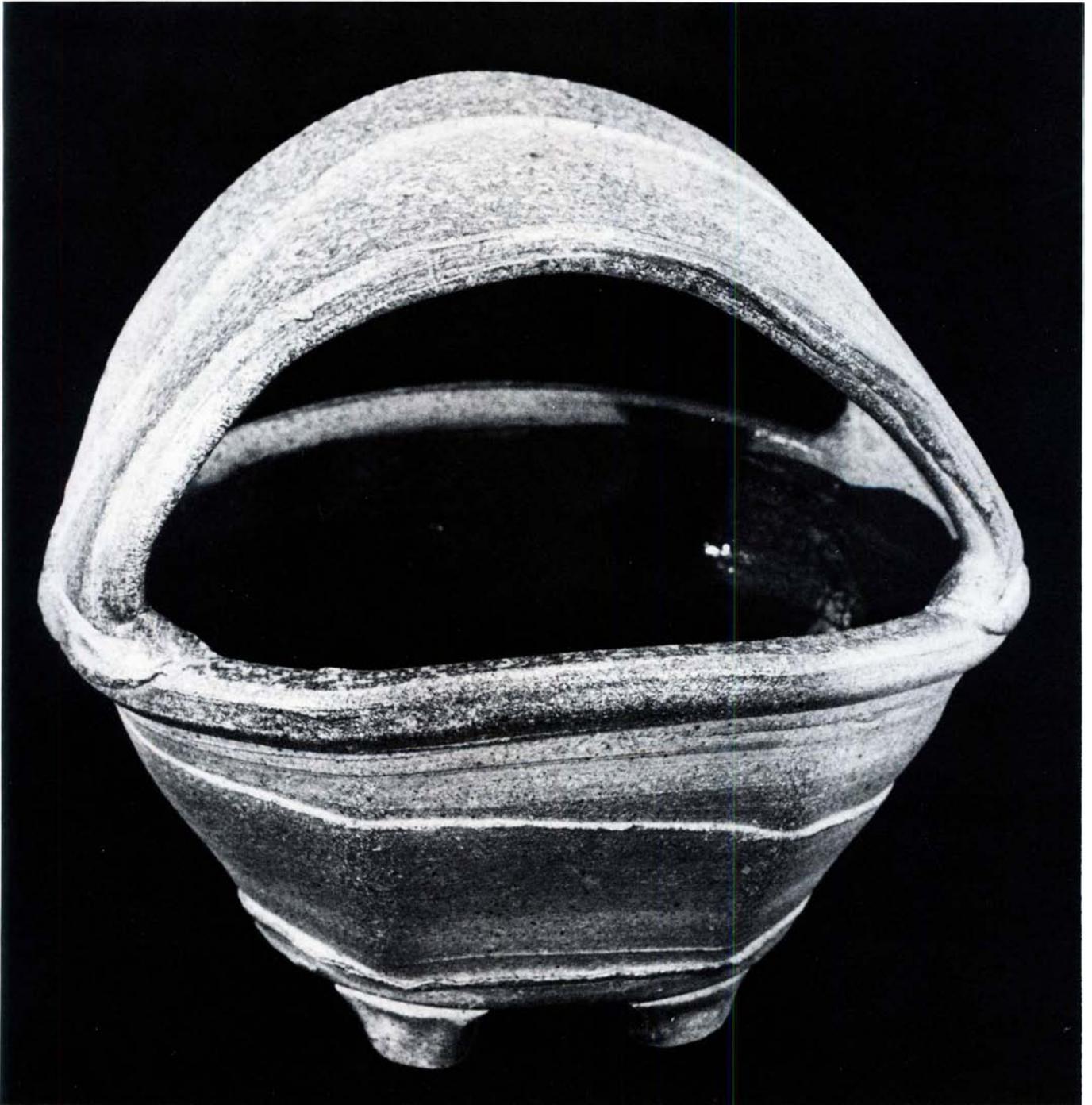
restrictions are those dictated by the nature of the clay itself, firing and other technologies or individual aesthetic idiosyncrasies.

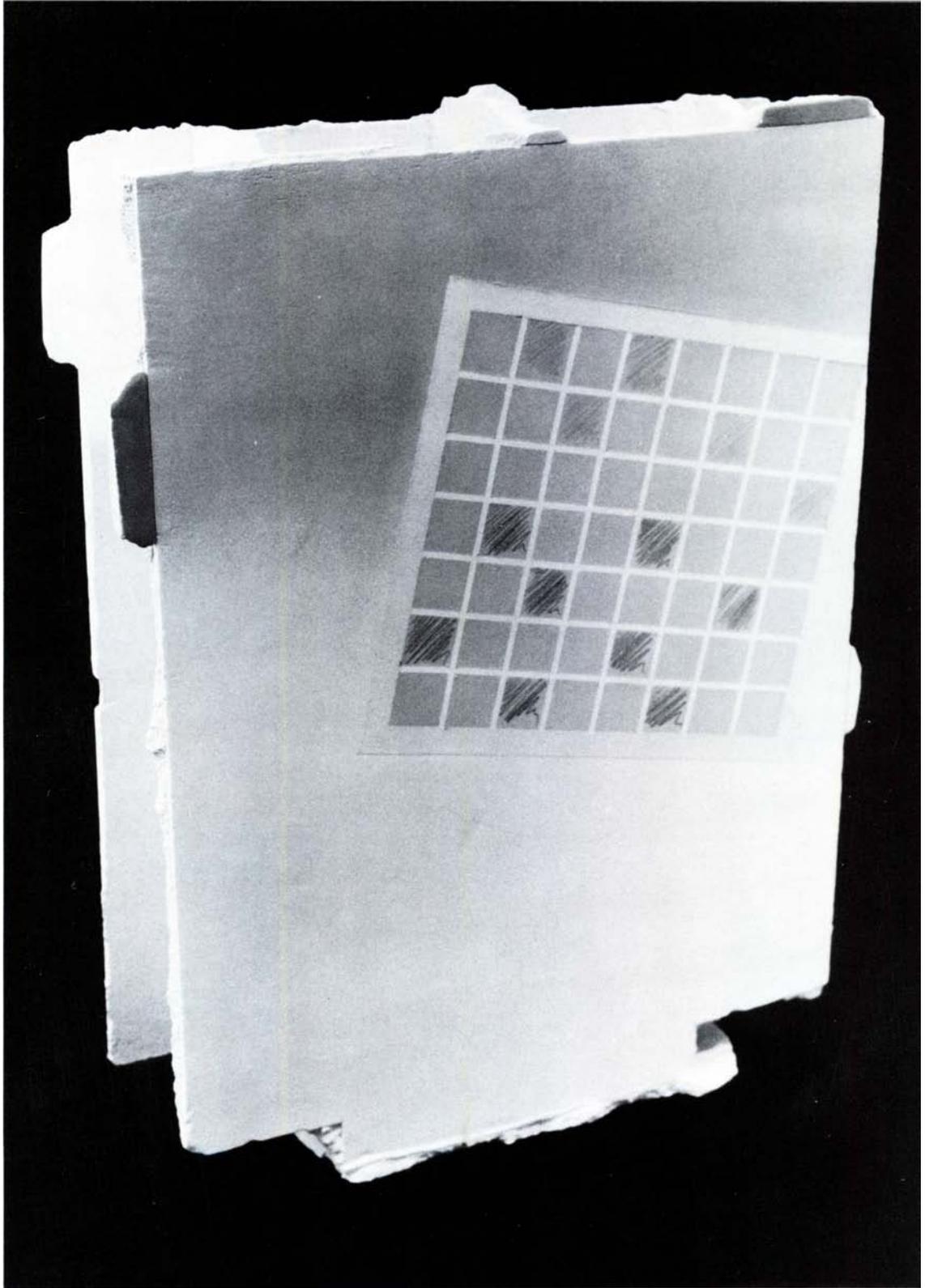
Simple categorization can sometimes defeat understanding. Instead, the unifying force that connects this broad range is the love of working with a material that has the inexhaustible potential for expressing and preserving the important elements that comprise the human condition.

The author *Kevin Hluch is on the ceramics faculty at Montgomery College, Rockville, Maryland.*



Stoneware basket, 11 inches in height, thrown, altered, by Linda Christianson, Lindstrom, Minnesota. "For the moment I have chosen to work within a narrow parameter of surface, color and weight. Within these confines, the concern for form has become paramount, challenging my own conceptions of function and utility. I am continually excited at pushing these limits in both the work and daily life."

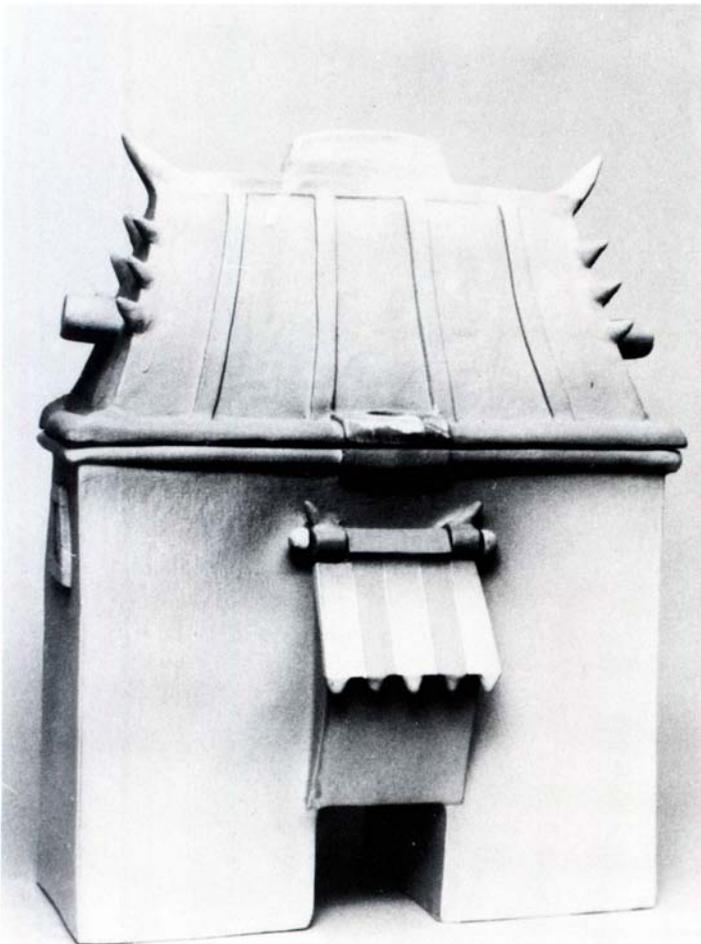




"Demolition Vessel with Grid, No. 1," 18 inches in height, handbuilt earthenware, by Roy Strassberg, Mankato, Minnesota. "The Demolition Vessels are a response to architectural forms in a state of decay, decomposition and disrepair. The erosion of a constructed object over a long period of time, that still retains a sense of solid structural integrity, is a primary concern "



"Untitled," nonfunctional porcelain, 25 inches in diameter, by Lynn Ball, Minneapolis. "I am engaged in a series of large porcelain forms—self-contained and confined circularly, yet open and receptive to the space above them—that have evolved from a synthesis of the containing space of vessels and the offertory/altar aspect of plates."



"Spirit House No. 12," handbuilt earthenware, 17 inches in height, by Evonne Lindberg, Minneapolis. "Artistic inspiration for my work is derived from primitive art and archaeology. Of particular interest to me are the funerary art and tomb sculptures of west Mexico and Japan."



Dessert bowls, 6 inches in diameter; thrown stoneware, by Shirley Johnson, formerly of Stillwater, Minnesota, but recently of Essex Junction, Vermont. "I make pots for use in a context: table, food, drink, hand, light. In making pots, these things interest me: the pot as a record of motion and process; the pot as collector of light; the pot as form defined by space, contained"





Thrown stoneware pitcher, 11 inches in height, finger-wiped glaze, wood fired, by Jeff Oestreich, Taylors Falls, Minnesota. "Being a functional potter has provided me the opportunity to explore form, pattern, glaze and surface, as well as the challenge of designing a pot which feels comfortable and inviting to the hand. Bringing together the aesthetic considerations and function continues to be a challenge. I have chosen to limit my materials to two clays and eight glazes. This allows a focus on aspects of the pot which I feel are primary—form and surface. The recent building of a wood-burning kiln has prompted me to consider surface or skin of the pot even further."



Casserole, 12 inches in diameter, thrown stoneware, by Tim Crane, Brownsville, Minnesota. "My principal concerns have remained the same for many years. I have worked exclusively in slightly salt-glazed stoneware. Shape, surface and proportion have remained my principal means. The ultimate goal has been to make pots which embody bits and pieces of that aspect of life which can't be gotten at directly—our felt lives."



Scripps Invitational

by PAUL SOLDNER

The Scripps College national ceramics invitational exhibition (Claremont, California) is not only the oldest annual in the country, but also is unusual in its method of selection: leaders in the field and former exhibitors are each asked to nominate one artist who is making an important ceramic contribution. Only those who have shown in previous Scripps exhibitions are barred from participation; the invitee may be anyone—professional to student. The result is a serendipitous exhibition of many styles, techniques and philosophies—more prophetic than reflective, catholic in its diversity and rich in the unexpected. Rather than looking at what has been established in clay, the show sustains what might become. With less emphasis on funk and more on multimedia art, the work in the 1982 invitational documented increased interest in painterly concepts and low-fire sculpture, embellished by raku, salt and vapor techniques as well as polychrome glaze imagery.

1. Vase form, approximately 17 inches in height, by Yoshiro Ikeda, Manhattan, Kansas.

2. Handbuilt wall piece, approximately 2 feet in height, glazed, low-fire clay, by James Caswell, Santa Monica.

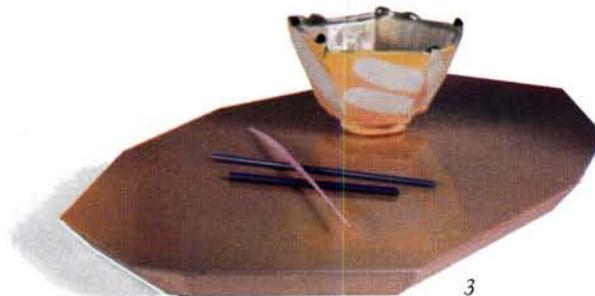
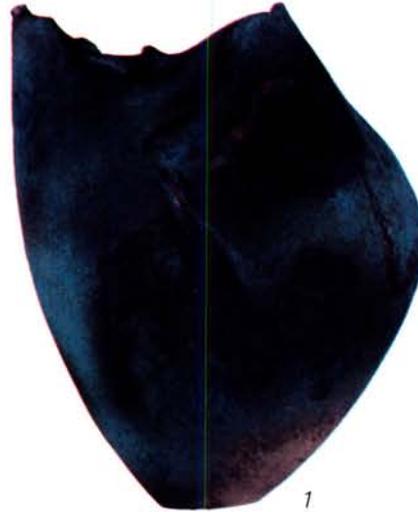
3. Teaset, approximately 24 inches in length, glass rods, lacquered wood tray, handbuilt tea bowl, fired inverted, by Nancy Selvin, Berkeley.

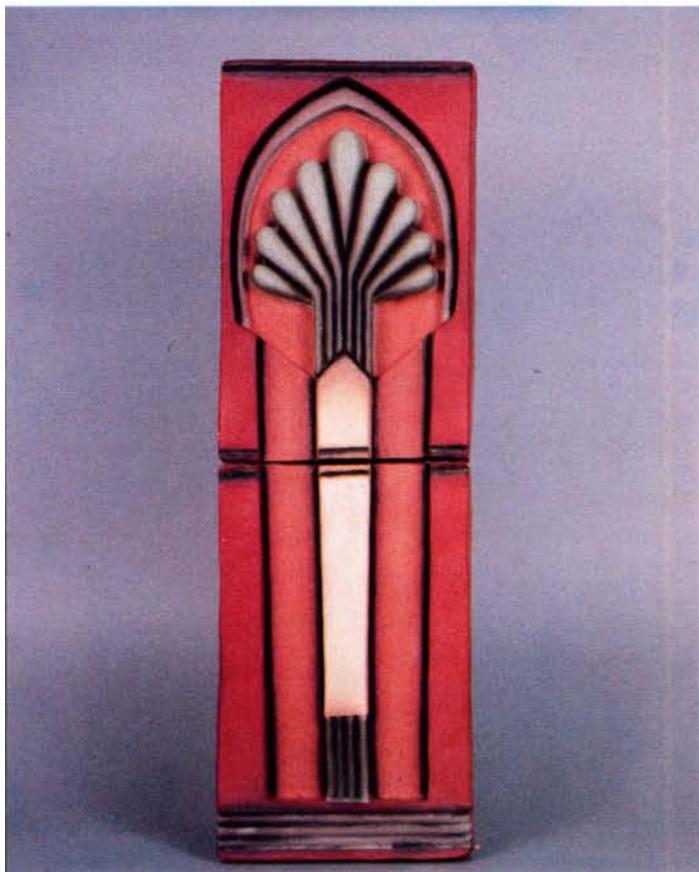
4. Handbuilt wall tiles, each approximately 15 inches in height, by Cary Esser, Helena, Montana.

5. Wheel-thrown porcelain plate, 15 inches in diameter, low bisque, with airbrushed slip, sgraffito, glaze, then fired to Cone 12, by Beth Changstrom, Mill Valley, California.

6. Porcelain neriage forms, to 12 inches in height, unglazed, by Tom Hoadley, Pittsfield, Massachusetts.

7. Wall piece with table form, approximately 14 inches in width, handbuilt, low-fire clay, by Adele Schonbrun, Berkeley Heights, New Jersey.

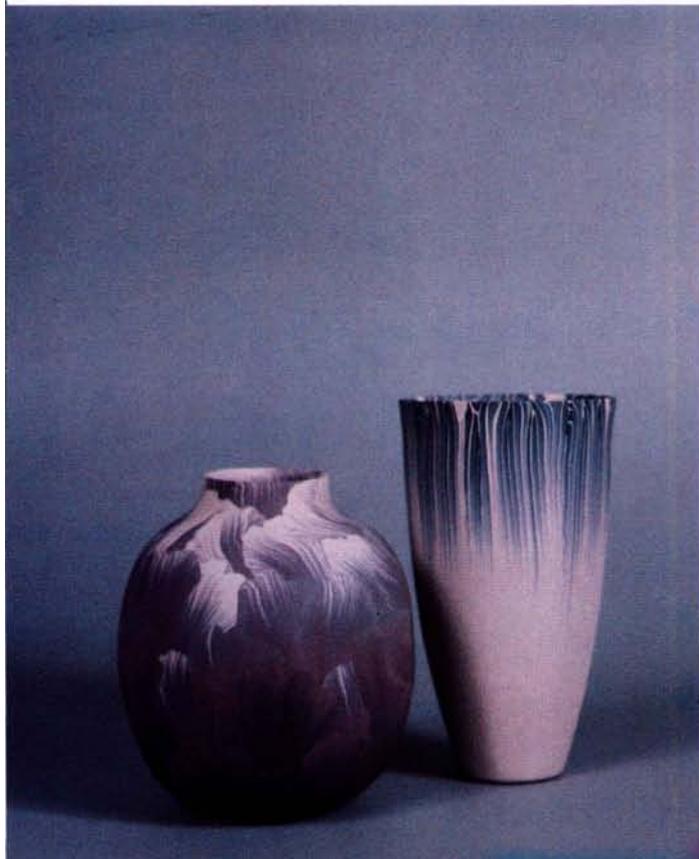




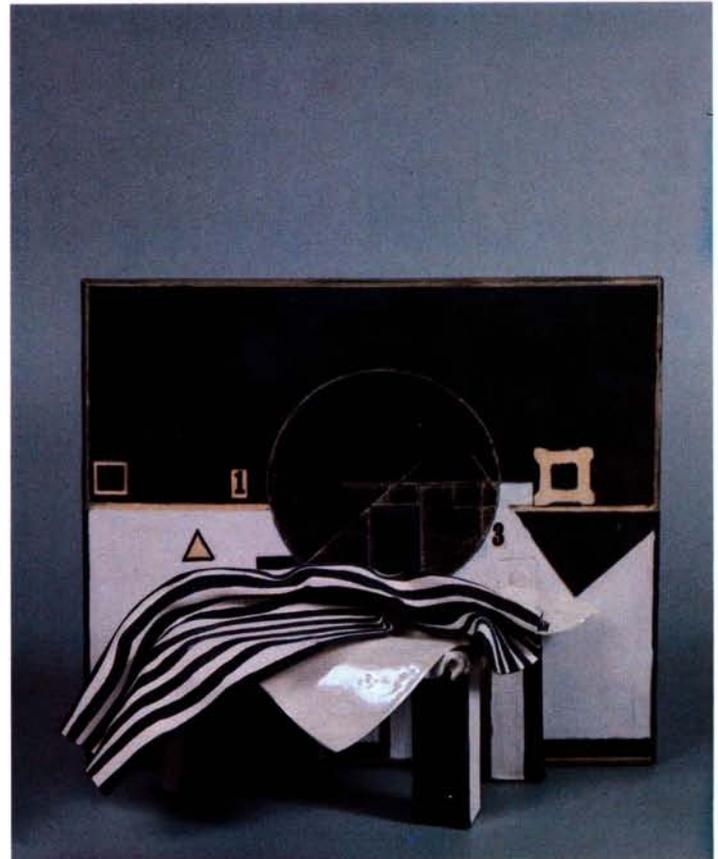
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5



6



7

Photos: courtesy of Scripps College

Ancient Inspirations/Contemporary Interpretations

CONCEIVED AS ILLUSTRATIONS of the ways in which ancient art has inspired contemporary craftsmen, a traveling exhibition of objects by 70 New York artisans was opened recently and presented at Roberson Center for the Arts and Sciences in Binghamton. "Although the works in 'Ancient Inspirations/Contemporary Interpretations' were made in the 20th century and within New York State," observed curator Roslyn Tunis, "they demonstrate a clear continuity in purpose and design with art from earlier times and different cultures."

"Even the most creative and innovative of contemporary artists are consciously or unconsciously drawn into certain pathways of artistic expression

that can be traced to earlier manifestations," noted Margaret Conkey, State University of New York at Binghamton assistant professor of archaeology, describing "characteristics of ancient art that make it such a potent source for inspiration.

"An ever-present concern of humans has been to establish not just their place in the cosmos, but also the significance of its other components. Visual imagery in the ancient world often stored all kinds of information about nature, society and the supernatural ... often condensed into one or a few artistic forms or themes . . . There are certain universal natural phenomena that are the subject of visual imagery, such as sunrises, sunsets, rain,

water flowing. Spheres, circles, spirals, waves, undulations or meanders, and something that looks like a hand or paw . . . may be the ultimate in ambiguity because they evoke such a range of meanings and referents. Yet they are shapes that also may hold great power across time and space because they are fundamental and potent. Certainly the spirals on shells or in ibex horns or the concentric rings in the wood of trees are striking and aesthetically pleasing cross-culturally. Mountains, hills, springs . . . the natural landscape, by being depicted in artforms, becomes a cultural landscape.

"There are so many ways ceramic forms can be varied: clay types, firing

"Apparition Canyon " 19 inches in width, raku-fired earthenware, wheel thrown, altered, by Wayne Higby, Alfred, New York: "The pot, like a footprint in stone, signifies the presence of humanity. The capacity of a pot to create a timeless bond of thought and feeling from past to present inspires my exploration into the meaning of human experience "

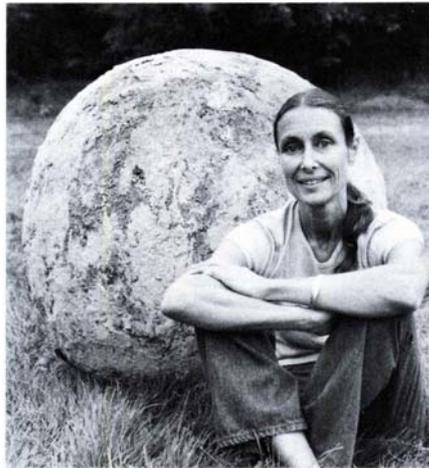


processes, glazes, subtractive techniques of decoration, additive designs with paint, coils, lugs, even figurines, heads, or body parts can be incorporated into an olive oil jar or a serving platter. Vessels have a sense of something inside; they capture space, but most ancient ceramics capture ideas. They have the rich potential to wear a 'cultural skin.'

"From studies of designs, we have been able to infer aspects of social organization, patterns of social interaction among pottery makers, and the layouts of neighborhoods in early cities and to infer also that certain cultural premises—such as the value on individuality as manifest in a shift from communal eating vessels to individual ones—may have underlain some past cultures. . . . Objects and art-forms that may have been rooted in daily use and domestic contexts were readily translated into new contexts, often into those of ceremony and ritual.

"Figures that have some aspects of the human form or appear to be humanlike are common. The anthropocentric view

of today would say that artists were playing with human forms or were elaborating upon what it means to be human. Some of the most obviously ambiguous artforms are these anthropomorphs: they are neither human nor animal, neither nature nor culture. But because they evoke in the viewer an image of humanness,



Grace Knowlton, Palisades, New York

they often communicate a set of notions about humans.

"Certainly most of the deeper meanings and uses of all ancient art are no longer completely here. The world of today is, in so many ways, so drastically different. Yet there are pervasive inspirations in their artworks that transcend time and space, cultural constructs and belief systems. We may not be able to recapture the underlying metaphors of ancient art and we may misread the latent ambiguities, yet we can and do appreciate it.

"Throughout human history, artistic elements from other times, other places, or earlier stages of a tradition have been taken—often out of context—and reworked or recombined to generate new patterns and new imagery. The inspiration from other art and visual forms can be seen throughout the ancient world, and this theme of inspiration in rejuvenated forms and translations of meanings continues with the transference of art from ancient cultures to ours."

Four clay spheres, the largest, 29 inches in diameter, handbuilt stoneware, by Grace Knowlton: "I've always felt that clay has the most ancient or timeless feeling of all available materials. Stone often loses this feeling after being carved. Clay, with as little done to it as possible, gives a gutsy primitive feeling, which I've tried to retain in my work."



Right *Phyllis Baker Hammond, Briarcliff Manor, New York.*



Far right *"Transition," 72 inches in height, handbuilt stoneware, by Phyllis Baker Hammond: "In my large pieces of fired clay, I seek to create the illusion of a living presence, beckoning the viewer to become involved in the work."*

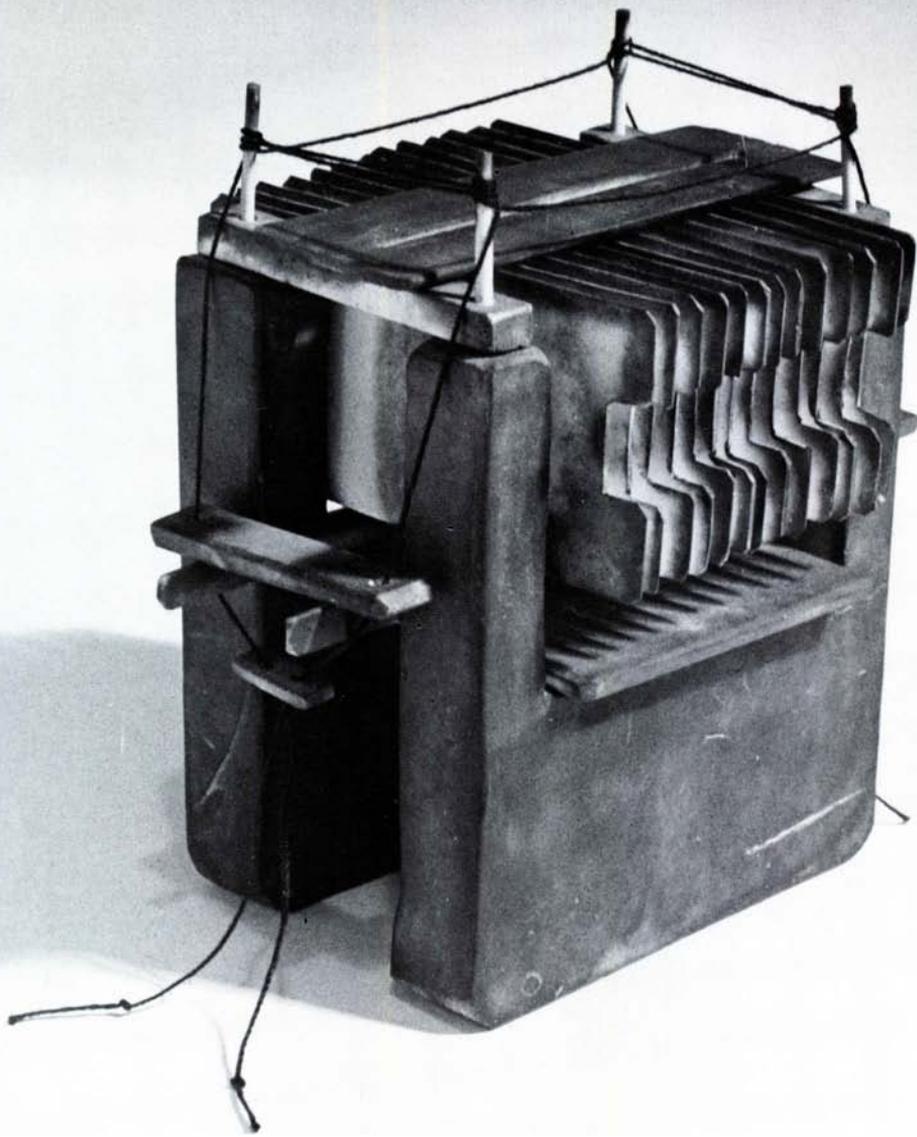


Below *Doris Licht, New York City.*



Right *"Autoworks Series—Tune-Up Kit—Distributor Caps," slip-cast, unglazed stoneware, 12 inches in height, by Doris Licht: "My work is about growing up in Los Angeles, an involvement always with cars and motorcycles, collecting found objects, building, repairing and in one way or another surviving in New York City"*





*"Untitled " 6 inches in height, low-fire and porcelain clay, cotton fiber, by Patricia Beglin:
"The concerns of tension, repetition, systems, packaging and composition derive from the
Japanese regard for simplicity and purity of form.*



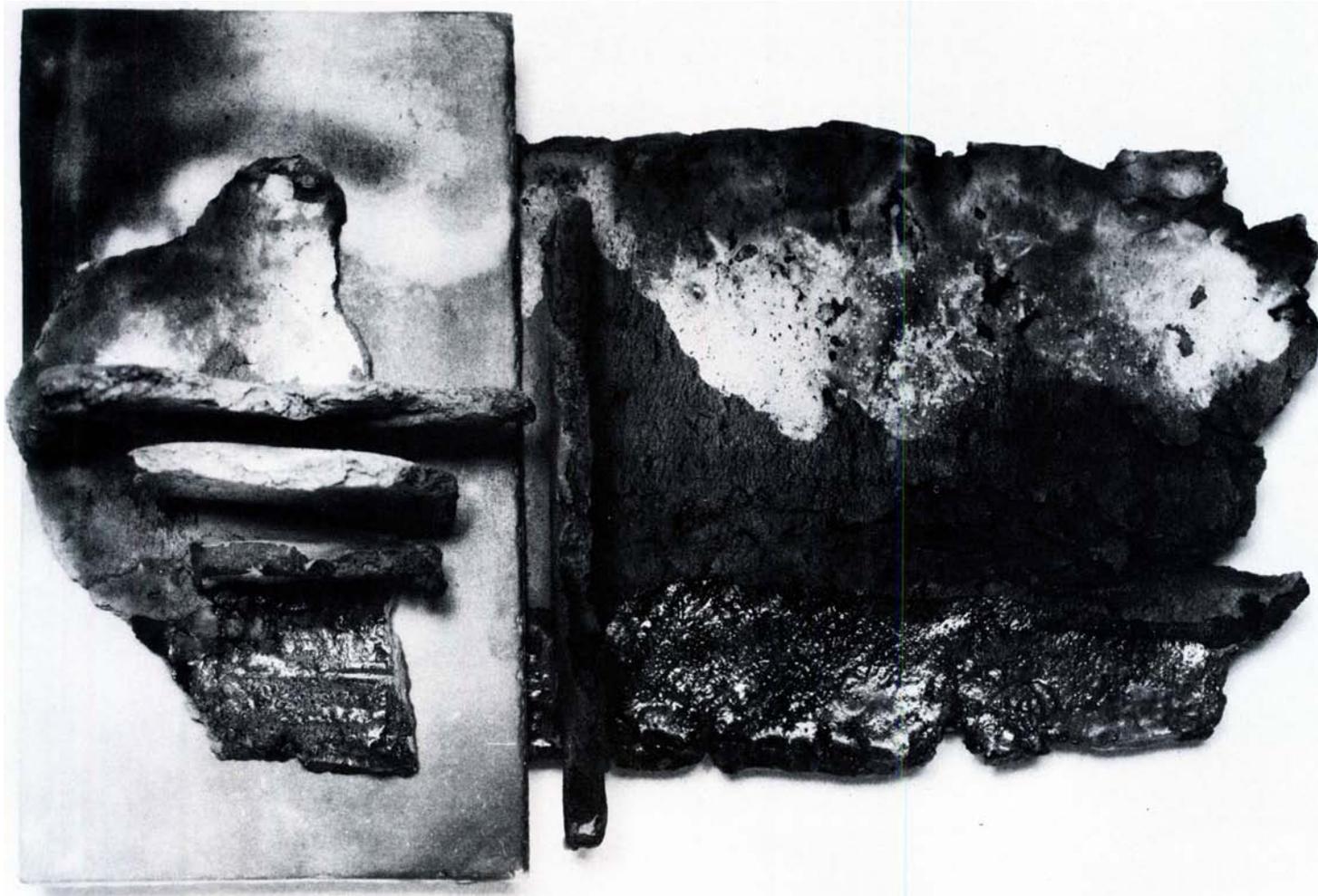
Left Patricia Beglin
Syracuse, New York.



Left Mary Roehm, Hamburg, New York.

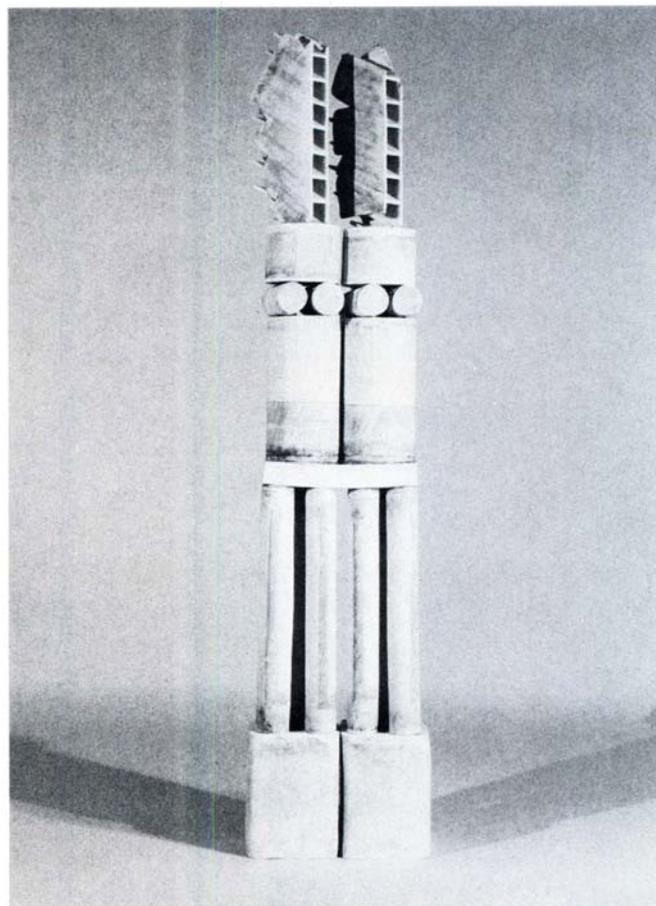


Above Teapot with reed handle, wood-fired, celadon glazed porcelain, by Mary Roehm:
*"Teabowls, teapots and other objects used in the practice of sharing tea are symbolic of the
integrity and simplicity of all human life, and know no social bounds*



Top "Road Map," 21 inches in width, by Dale Zheutlin (above), Pelham, New York: "My designs are derived in part from nature, and in part from manmade structures "

Far right "Winged Pillars," handbuilt clay, 6 feet in height, by Carl Culbreth (right), Brooklyn: "I have always been interested in primitive and abstract images, images which convey a sense of our internal 'geometry' "



Right "Mournful Fish Flies East," 1 inches in height, sawdust-fired clay with feathers, fish scales and nail polish, by Barbara Stopha (below), Ithaca, New York: "I generally do not start with an image, but simply react to the clay as I work"



Bill Stewart, Hamlin, New York: "I enjoy building things in clay. The objects I make are fun and relatively easy to construct, the imagery is generally humorous and can be categorized as fantasy. Each object is a fragment of this world; the characters are benevolent creatures documenting my journey. I hope viewers will smile, laugh, reminisce, and for a little while journey into the world I have created, a fantasy world inhabited by fictional characters and nostalgic reminders of my own past"

Left "Dwelling for the Canine People," 21 inches in height, earthenware, wood, paint, by Bill Stewart.





Craftsmen at the Rochester Folk Art Guild, Middlesex, New York (above), provided this portrait because they work as a group, preferring that their production not be tied to an individual maker.

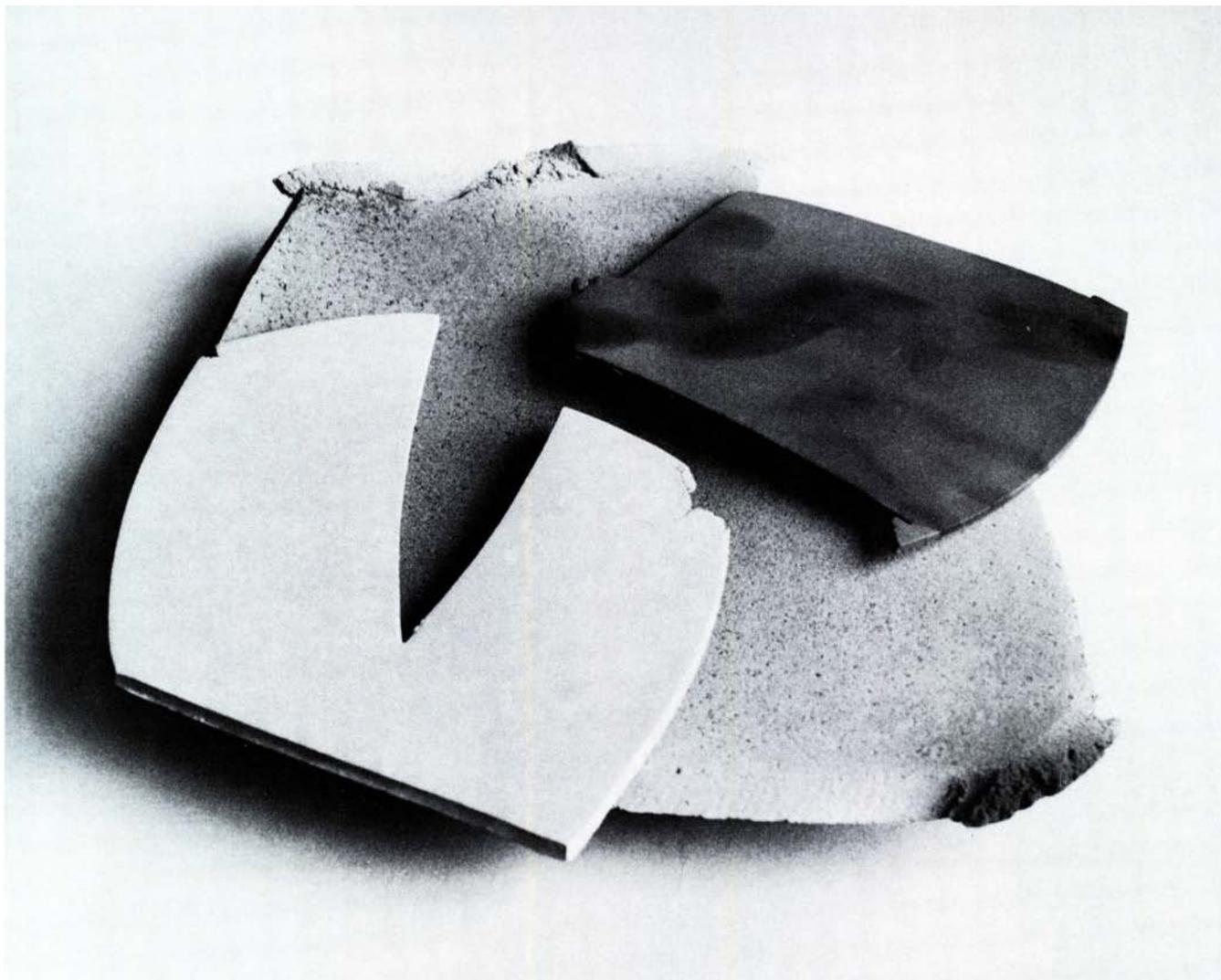
Left Storage jar, 11 inches in height, wheel-thrown stoneware, by the Rochester Folk Art Guild: The potter finds his clay, and then he cleans it, removing the impurities, the coarse material. If he wishes for an imprint to be made, he submits his clay to wedging, to encourage alignment of particles. Perhaps for this raw, unformed clay, there is a plan to be discovered, a form to be given life."



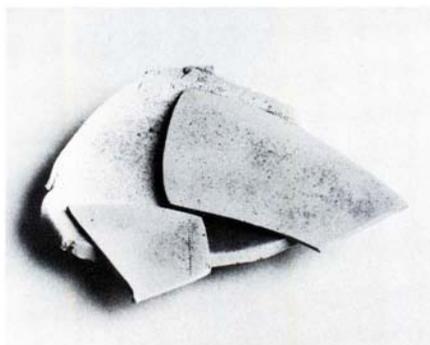
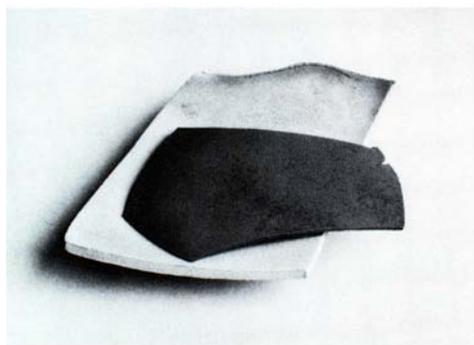
Photos: Jerry Dantzig, Nancy Machles, Richard Margolis, James M. Mejutas, Stefan Merken, Steve Myers, Benj. Shirley and courtesy of Roberson Center for the Arts and Sciences

Ted Vogel

CLAY drawings and modular “pillow” forms by Ted Vogel, potter-in-residence at the Arvada (Colorado) Center for the Arts, were among the objects recently featured in “A Bit of Avant-Garde” at Cohen Gallery, Denver. Influenced by South Dakota rural landscape, the handbuilt terra-cotta drawings explore spatial relationships through shadow and color. The surfaces were treated with airbrushed underglazes and by “touching and tickling” with underglaze pencils, then soda fired at low temperature for warm color and flashing effects.



Earthenware drawing, 14 inches in width, airbrushed underglazes, soda fired.



Far left Clay drawing, 15 inches in width, soda-fired terra cotta.

Left Soda-fired clay drawing, 12 inches in width, airbrushed underglazes on terra cotta.

Pitchers

THIRTY-ONE functional pitchers and theme-related forms by clay artists from across the nation were featured in a recent invitational exhibition at West Virginia University in Morgantown. The concept of "Pitchers," explained show organizer Bob Anderson, "was the coming together of varied experiences and attitudes . . . [as] an educational experience for students as well as the members of the community and state."



Lidded pitcher; 7 1 inches in height, wheel-thrown stoneware, slip trailed, by Clary I Ilian, Garrison, Iowa.



Thrown and handbuilt pitcher, 10 inches in height, by Mike Schick, Springfield, Missouri.



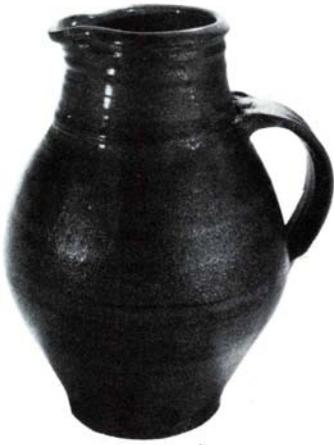
Baseball pitcher pitcher, 18 inches in height, handbuilt Cone 6 stoneware, by Joanne Groth, Champaign, Illinois.



Porcelain pitcher, 10 inches in height, resist decoration, by David Nelson, Weaverville, North Carolina.



Ash-glazed pitcher, 10 inches in height, slip-trailed porcelain, oxidation fired, by Barbara Tipton, Powell, Ohio.



Stoneware pitcher; 10 inches in height, by Mike Thiedeman, Buckhannon, West Virginia.



Pitcher handbuilt from geometric parts, 11 inches in height, by Tom Magruder, Albany, New York.



Lidded pitcher, 8 inches in height, thrown porcelain, with slip decoration, by Tom Turner, Akron, Ohio.



Salt-glazed pitcher, 8 inches in height, faceted, by Ron Pivovar, Greenville, Pennsylvania.



Wheel-thrown pitcher, 9 inches in height, slip-trailed decoration, by Stephen Jepson, Geneva, Florida.



Thrown and handbuilt pitcher, 12 inches in height, by Rick Pope, Bozeman, Montana.

Better yet, we'd like to show you a photo of our new facility located in Atlanta, Georgia.

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Itinerary

Continued from Page 17

tanick, at Harry Wood Gallery, Arizona State University.

California, Fresno through March 10 Chris Colver, raku and pit-fired works; at Guarantee Savings and Loan Gallery, Blackstone at Ashlan.

California, Fullerton February 5-March 3 "Beatrice Wood Retrospective"; at California State University, Fullerton Art Gallery, 800 North State College Boulevard.

California, Los Angeles through February 5 Lydia Buzio, February 12-March 5 "Akio Takamori: Archie Bray Series"; Beatrice Wood, luster pottery; at Garth Clark Gallery, 5820 Wilshire Boulevard.

through February 5 Harvey Sadow; at Marcia Rodell Gallery, 11714 San Vicente Boulevard.

California, San Diego through February

13 Jens Morrison, sculpture; at A.R.T. Beasley Gallery, 2802 Juan Street, Suite 16.

California, San Francisco through February

26 Michael Gustavson, vessels and slab configurations; at Contemporary Artisans Gallery, 530 Bush Street.

California, Santa Ana February 4-25 Clifford Jacobs; at Neally Library, Santa Ana College, Seventeenth and Briston Street.

Colorado, Boulder through February

6 Kathryn Holt; at Lodestone Gallery, 1237 Pearl Street.

Illinois, Chicago through February 11 Eric Jensen, sculpture; at Lill Street Gallery, 1021 West Lill Street.

Massachusetts, Fitchburg February 1-25 Kendra Davison, inlaid colored clay; at the Campus Center Art Gallery, Fitchburg State College.

Michigan, Lathrup Village February 5-26

Alan Vigland, platters; at Venture Gallery, 28235 Southfield Road.

Minnesota, Rochester through February 26

Roy Strassberg, sculpture; at Rochester Art Center, 320 East Center Street.

Mississippi, Biloxi through February 22 Vicki

Lever; at Biloxi Cultural Center, 215 Lameuse St.

Nebraska, Omaha through March 6 Charles

Simonds, clay dwellings; at Joslyn Art Museum, 2200 Dodge Street.

New Jersey, Trenton February 18-March

27 Albert Green, "Clay—A Potter's Canvas"; at New Jersey State Museum, 205 West State Street.

New York, New York through February

13 Jolyon Hofsted, clay paintings; at Pindar Gallery, 127 Greene Street, Soho.

February 19-March 16 Marjorie Abramson, wall

forms; at Soho 20 Gallery, 469 Broome Street.

February 22-March 12 Shaw Stuart; at Four-

teen Sculptors Gallery, 164 Mercer Street.

New York, Nyack February 6-27 Rosemary

Aiello, vessels; at Hopper House Gallery, 82 North Broadway.

New York, Syracuse through March 6 Adrian

Saxe: "Between Sevres and Momoyama"; at Everson Museum of Art, 401 Harrison Street.

Oregon, Portland February 17-March 19

Laura Andreson; at Roberts Gallery, Contemporary Crafts, 3934 Southwest Corbett Avenue.

Pennsylvania, Philadelphia February 25-March

12 Allison Lee Newsome; at the Clay Studio Gallery, 49 North Second Street.

South Carolina, Charleston through February

28 Elena Karina, porcelain; at Gibbs Art Gallery, 135 Meeting Street.

Utah, Logan February 1-25 Larry Eisner,

sculpture; at Utah State University Art Museum, Ceramic Wing, upstairs.

Group Exhibitions

Alabama, Mobile February 1-March 15 "Hills and Streams: Landscape Decoration on Chinese Export Blue and White Porcelain"; at the Fine Arts Museum of the South, Langan Park.

Continued

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Letters

Continued from Page 9

(or pot of the year, or show, or advance in the field, or disaster), greatest impact in unrelated field (potter swims the Atlantic). Or how about a foldout with a pictorial history of pots?

Joan Lincoln
Paradise Valley, Ariz.

I would like to see more interest and support of the "one-of-a-kind" artist/potter, especially in the nonfunctional area of "art pottery," as opposed to production.

Mary T. Nicholson
Suffern, N.Y.

Let's see less artistic crap, please—more on real art, not just dirt-filled rooms or bricks lined up on the floor. Any moron can do that; what bugs me is these guys are getting paid for it.

M. K. Norden
Oregon City, Ore.

Being a rural craftsperson (as so many of us are) my ware must be decorative, practical and very "traditional." I'd appreciate more profile articles on successful artists offering suggestions and encouragement toward my realistic goal. I find it difficult to relate to abstract pottery.

Amanda Shaffer
Oneonta, N.Y.

Can't Complain

Some stuff I like; some I don't, but it's all clay, so what the hell? Now if CM's title were Functional Pottery Monthly, or Clay Sculptors Monthly, or Ceramic Technicalities Monthly, or even Ceramic Advertising Monthly, then I could complain.

Craig Roberts
Waynesburg, Penn.

Natural and Important

It seems a lot of people in my rural Kentucky area can't realize that there are people like me who live off their pottery making and selling. I have been producing ware for seven years now, and wonder if the general public will ever get any education of truly handmade pottery as a natural and important part of life.

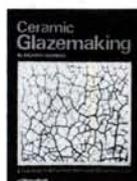
Joe Lambeth
Richmond, Ky.

Mad

As they used to say in *Mad* magazine, "whoever writes your letters should write the rest of the magazine."

Betty Drake
Cleveland, Ohio

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



CERAMIC GLAZEMAKING
Richard Behrens

64 pages
\$3.95

This text will prove valuable to all those who want practical information on formulating and using glazes. Batch recipes in all firing ranges are included, and many special glazemaking techniques are covered.



GLAZE PROJECTS
Richard Behrens

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\$3.95

This unique book covers the formulation and application of a variety of LEAD-FREE glazes in all firing ranges. An invaluable tool for those who like to experiment with glazemaking. Includes a special glossary of materials which is an excellent reference source.



THROWING ON THE POTTER'S WHEEL
Thomas Sellers

80 pages
\$4.95

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.



POTTER'S WHEEL PROJECTS
edited by Thomas Sellers

64 pages
\$2.95

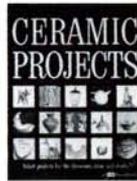
The projects in this handbook provide step-by-step instructions on a variety of special throwing techniques. Wind bells, lamps, bird houses and feeders, musical instruments and teapots are a few items you'll find presented.



DECORATING POTTERY
F. Carlton Ball

64 pages
\$3.95

This book explores easy methods of decorating pottery with clay, slip and glaze. Those who lack skill and confidence in drawing and painting will find special pleasure in discovering these decorating techniques.



CERAMIC PROJECTS
edited by Thomas Sellers

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COPPER ENAMELING
Jo Rebert and Jean O'Hara

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UNDERGLAZE DECORATION
Marc Bellaire

64 pages
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This complete handbook has all the answers on materials, tools and technique. Step-by-step projects are profusely illustrated. A practical guide for the beginner.



BRUSH DECORATION FOR CERAMICS
Marc Bellaire

64 pages
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A fascinating book on the use and care of brushes. Shows how to make designs for decorating ceramics using just three basic brushes—the watercolor, liner and square shader. Excellent manual for beginners.

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Itinerary

Arizona, Mesa through February 12 "Ceramic Invitational 1983" with Sally Hare Leibold, George Tompkins and Alan Weaver; at the Cultural Activities Department Gallery, 155 North Center.

Arizona, Phoenix through February 27 "Renaissance of Islam: Art of the Mamluks," objects from the Mamluk empire of Egypt and Syria; at the Phoenix Art Museum, 1625 North Central Avenue.

through August 1 "Frontier Merchants and Native Craftsmen," and "Pottery from the Heard Museum Collection"; at the Heard Museum, 22 East Monte Vista Road.

Arizona, Scottsdale through February 5 "1850-1950: One Hundred Years of Native American Art." February 24-March 9 Grace Medicine

Flower and Jody Folwell; at Gallery Ten, 7045 Third Avenue.

February 8-March 16 A dual exhibition with Rick Dillingham, handbuilt earthenware vessels; at the Hand and the Spirit Gallery, 4222 North Marshall Way.

California, Los Angeles through February 5 "The Primal Vessel" by Richard Deutsch, Rick Hirsch and Roberta Marks; at Garth Clark Gallery, 5820 Wilshire Boulevard.

February 13-March 9 "Innovations in Clay," works by Ryusei Arita, Ralph Rankin and Robert Shay; at Marcia Rodell Gallery, 11714 San Vicente Blvd.

February 22-May 22 "Handmade in Nepal," domestic folk art; at the Craft and Folk Art Museum, 5814 Wilshire Boulevard.

California, Moraga through February 13 "Japanese Folk Arts and Crafts," objects of everyday use by agrarian and village societies; at the Hearst Art Gallery, Saint Mary's College.

California, Oakland February 7-March 2 A dual exhibition with George Strauss, "Folks and Beasts, Ceramic Sculpture"; at Studio One Gallery, 365 Forty-fifth Street.

California, San Diego through February 27 Annual juried "San Diego Artists Guild All Media Membership Exhibition"; at the San Diego Museum of Art, Balboa Park.

California, San Francisco February 1-20 Virginia Cartwright, Kris Cox, Richard Deutsch, Piero Fenci and Margery Levy, vessels; at Meyer Breier Weiss, Building A, Fort Mason Center.

Colorado, Denver February 26-September 25 "Black and Blue," American Indian work; at the Denver Art Museum, 100 West 14 Avenue Parkway.

Colorado, Golden February 13-March 10 "Colorado Clay" juried show; at the Foothills Art Center, 809 Fifteenth Street.

Florida, South Miami February 5-28 "Tea . . . A Potpourri," teapots and cups; at Netsky Gallery, 5759 Sunset Drive.

Illinois, Chicago through March 20 "Japanese Living Treasures," crafts made by masters honored by the Japanese government. Through March 27 English Staffordshire figures from the Hope McCormick Collection, decorated earthenware figures from the late 18th or early 19th century; at the Art Institute of Chicago, Michigan Avenue at Adams Street.

Indiana, Evansville February 13-March 6 "Intimate Spaces," traveling NCECA exhibition; at the Evansville Museum of Arts and Science, 411 Southeast Riverside Drive.

Kansas, Lawrence February 13-March 11 "Mid States Six Designer Craftsman Exhibition"; at Kansas Union Gallery, University of Kansas.

Kansas, Wichita February 13-March 13 "K.A.C.A. 3 Plus Exhibit"; at the Wichita Art Association, 9112 East Central.

Maryland, Baltimore through February 12 An exhibition including porcelain by Carolyn Graham; at Tuttle Gallery, 8600 McDonogh Road.

Massachusetts, Boston February 9-28 Boston University's Program in Artisanry student exhibition; at the Boston University Art Gallery, 885 Commonwealth Avenue.

Massachusetts, Lexington February 4-26 "Clay 8," sculpture and functional work; at Philip Parsons Gallery, 130 Waltham Street.

Michigan, Ann Arbor February 11-March 11 "Michigan Ceramics/83"; at Selvo/Sheval Gallery, 329 Main Street.

Michigan, Detroit through February 12 "Clay Art." February 20-March 12 "Anagama"; at Pewabic Pottery, 10125 East Jefferson Avenue.

February 5-28 Jamie Davis and Hannelore Fasciszewski; at Detroit Gallery of Contemporary Crafts, 301 Fisher Building.

February 7-April 10 "The Art of South Italy: Vases from Magna Grecia," terra cotta from Greek colonists in southern Italy and Sicily during the fifth to third centuries B.C.; at the Detroit Institute of Arts, 5200 Woodward Avenue.

Minnesota, Saint Paul February 27-April 24 "Scandinavian Modern 1880-1980"; at the Minnesota Museum of Art at Landmark Center, 75 West Fifth Street.

New Jersey, Cherry Hill through February 24 "Clay and Glass" with Barry Cranmer, Robert Levine, David Ward and Alan Willoughby; at Landsman Gallery, 706 Haddonfield Road.

New Jersey, Lawrenceville through February 20 A dual exhibition with Constance Bracci-McInroe; at the Art Gallery at the Kirby Art Center, Lawrence School.

New Mexico, Albuquerque February 25-April 3 "Clay in New Mexico '83"; at the University Art Museum, University of New Mexico Fine Arts Center.

New York, Albany through February 20 "Ancient Inspirations/Contemporary Interpretations,"

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February 2-19 Jens Morrison, Art Nelson and Scott Chamberlain; at Hadler Rodriguez Galleries, 38 East 57 Street.

New York, Scarsdale through February 20 "Rhode Island School of Design: Leadership in Crafts"; at the Craftsman's Gallery, 16 Chase Road.

North Carolina, Wilson February 4-28 "Celebration of Clay II"; at Arts Council of Wilson, 205 Gray Street.

Ohio, Cincinnati February 13-March 4 "Oxidation: Fired Clay" with Marcia Armstrong, Curt and Susan Benzie, William Hunt, Ban Kajitani, Diane Krueger, Charles Lakofsky, Robert Shay and Barbara Tipton; at Studio San Giuseppe Art Gallery, College of Mount Saint Joseph, Delhi and Neeb Roads.

Ohio, Cleveland through February 28 A multimedia show; at Kuban Galleries, 2037 East 14 Street, Playhouse Square.

Ohio, Columbus February 14-March 17 "Whimsical Works" includes ceramics by Cindy Butler-Jones, Mary Gates Dewey, Susan Healy and Penelope Valmassoi; at Nationwide Gallery, I Nationwide Plaza.

Ohio, Findlay through February 11 "Findlay College Art Faculty Exhibition" includes works by Gregg Luginbuhl; at Egner Fine Arts Center, Findlay College.

Ohio, Youngstown through February 27 "35th Annual Ohio Ceramic and Sculpture Show"; at the Butler Institute of American Art, 524 Wick Avenue.

Oregon, Portland through February 12 "The Northwest Crafts Exhibition." February 17-March 19 Anne Hironelle, Roberta Kaserman, Shelley Stoffer and Judy Teufel, porcelain; at Contemporary Crafts Gallery, 3934 Southwest Corbett Avenue.

Pennsylvania, Erie February 6-March 13 "Clay National"; at the Erie Art Center, 338 West Sixth Street.

Pennsylvania, Meadville February 10-March 11 Richard Dennis, Cindi Morrison and Jane Pleak, "Clay Space Invitational"; at Doane Hall Art Galleries, Allegheny College.

Rhode Island, Providence through February 27 "Campbell Collection." February 25-March 20 "RISD Faculty"; at the Rhode Island School of Design Museum of Art.

Tennessee, Memphis February 6-March 27 "4th Biennial Paper/Clay Competitive Exhibition"; at the University Gallery, Memphis State University.

Texas, El Paso February 4-25 Contemporary British and American ceramics from the collection of Ann Davis; at the Main Gallery, Fox Fine Arts Center, University of Texas.

Texas, Fort Worth February 5-April 3 A selection from the collection of Prince Sadruddin Aga Khan includes Islamic ceramics; at the Kimbell Art Museum, 1101 Will Rogers Road West.

Texas, San Antonio February 11-March 15 A dual exhibition with Michel Conroy, vessels; at Objects Gallery, 4010 Broadway.

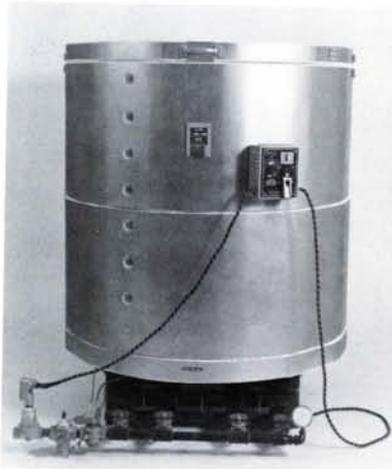
Utah, Logan February 1-25 "Sculpture West Invitational"; at the Utah State University Art Museum, upstairs.

Fairs, Festivals and Sales

Arizona, Phoenix February 12-13 The 25th annual "Guild Indian Fair"; at the Heard Museum, 22 East Monte Vista Road.

Florida, Boca Raton February 5-6 "Fiesta of
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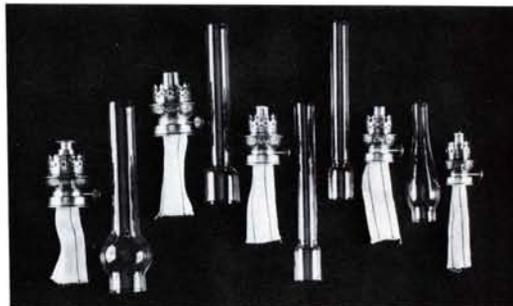
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The 1983 programme

February 15 - April 15	Seminar Jan Oosterman, France
October 15 - November 15	Seminar Pompeo Pianezzola, Italy
June 29 - July 6	Symposium Achiel Pauwels, Belgium
August 17 - August 24	Symposium Diet Wiegman, the Netherlands
May 2 - May 6	Study Week Jan Snoeck / Henk Trumpie, the Netherlands
September 24	Lecture Piet Stockmans, Belgium, about his work as an industrial designer and free artist
July 30	Lecture Ruth Duckworth, U.S.A. about the development of her own work

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News & Retrospect

Free Workshop Listings

The 1983 *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 11 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. Regularly scheduled classes are excluded. Send to: Summer Workshops 1983, *Ceramics Monthly*, Box 12448, Columbus, Ohio 43212, or phone (614) 488-8236.

Benn/Gallagher

Collaborative work by *John Benn* and *Colleen Gallagher* (Shelton, Washington) was featured at Gallery VI in Tacoma through December 1. The functional forms were handbuilt from porcelain and decorated with

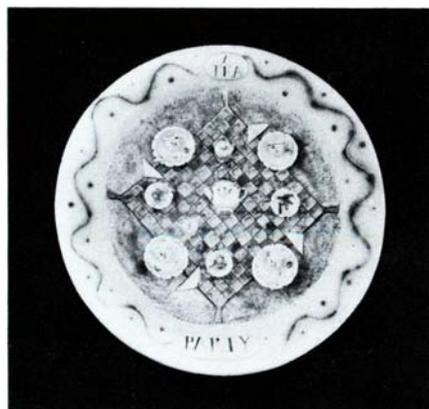


20-inch handbuilt platter

cobalt-blue line drawings under a clear glaze. The platter, above, is 20 inches in length, with underglaze drawing of peonies, fired to Cone 6 in an electric kiln.

Massachusetts Tea Party

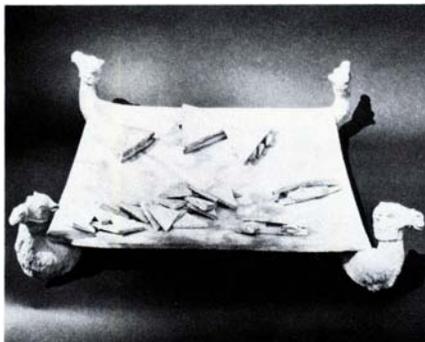
The third annual "A Tea Party," featuring teapots, sets and accessories by approximately 30 clay artists, was presented at Craftsmarket Gallery in Northampton, Massachusetts, through January 3. Among the porcelain objects shown was a 13-inch



Mara Superior's handbuilt wall platter

wall platter, handbuilt, with oxides and underglazes, fired to Cone 10 in reduction by

Mara Superior, Williamsburg, Massachusetts. Also from the exhibition, "Camel Hors



David Ward's "Camel Hors d'Oeuvre Tray"

d'Oeuvre Tray," 22 inches square, with "camel sandwiches and crackers," was handbuilt from low-fire clay, with fabric dye transfer, by *David Ward*, Layton, New Jersey. Photos: *Lionel J-M. Delevingne* and *David Ward*.

Catalog Opportunity

Mail-order sales have become big business not only for national department store chains, but also for a number of potters who market a specialized product line. Mass distribution catalogs are the mail-order marketplace, and four such opportunities are currently available through Goodfellow Catalog Press (which has produced three Goodfellow Catalogs of Wonderful Things and the Goodfellow Review of Crafts during the past ten years). Ceramists interested in being listed in these catalogs have until March 1 to submit applications. Separate entries will be accepted for handmade items for children (toys, dolls, games, clothing, furniture, etc.); for the home (kitchen, dining room, living room, garden, etc.); to wear (clothing, jewelry, etc.); and for gifts under \$50 (the more unusual the better). To be published in the spring of 1984, these catalogs will be sold through bookstores, museums, galleries, craft outlets, art stores and via direct mail.

For further information, send a self-addressed, stamped envelope (legal size) to: Goodfellow Catalog Press, Box 4520, Berkeley, California 94704; or call: (415) 428-0142.

An important consideration, however, is that commitment to a catalog restricts changes in style, sometimes for a period of years. On the other hand, a listing—including photographs of work, product description, name, address, telephone number and personal statement—may provide long-term business

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

and a direct link between consumer and artisan. If you're sure catalog sales suit your style, they can offer a strong market for the production potter.

Utah Clay-a-Thon

To raise money to build an outdoor kiln facility and earn themselves a listing in the Guinness Book of World Records, Utah State University instructor *Alan Bennett* and his ceramics students recently threw seven tons of clay during a clay-a-thon. "Mike Torchio and I stayed at it for 56 hours with only 6 hours of breaks," Alan recalled. Because of



Mike Torchio strapping Alan Bennett to a post

the back strain, some students stood while working at the wheel, but Alan had himself tied to a post in the middle of the room for support. To keep his hands from drying out, "I had to continually put grease on them. It would have been a great commercial for hand lotion."

Later, pottery made during the endurance weekend was sold at a one-day sale in the ceramics lab.

Philippine Historical Ceramics

"The People and Art of the Philippines," a traveling exhibition of 420 objects surveying the major periods and styles of this island nation's history through the present, was featured at the Field Museum of Natural History in Chicago through December 31. Among



Prehistoric jar

the artifacts representing the prehistoric period was this four-breasted jar, approximately 5 inches in height. Celadon-glazed

Continued



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News & Retrospect

stoneware, such as this bird effigy ewer from Thailand, approximately 4½ inches in height, attest to the brisk trade with the



Bird effigy ewer

mainland during the eighth through the 16th centuries. *Photos: courtesy of the University of California-Los Angeles Museum of Cultural History.*

Hannelore Fasciszewski

German-born Michigan potter *Hannelore Fasciszewski* recently exhibited handbuilt porcelain and raku vessels at the German-American Institute (Amerikahaus) in Heidelberg, West Germany. The thin, often multilayered, forms were inspired by shells, coral



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Raku form on silver base

or other sea animals. This unglazed raku vessel, 5 inches in height, on a sterling silver base, was made in collaboration with her husband *Richard*, a metalsmith, "to create a marriage of materials combining clay and metal for a variety of interesting forms."

Irish International Symposium

Coming from 15 countries, 110 potters recently participated in the first Irish International Ceramic Symposium at the Cork Art Pottery Factory in Carrigaline. The event was planned by the Society of Cork Potters with the idea that money which was available to send Irish potters abroad to upgrade their skills could be better used by bringing foreign potters to Ireland where their influences could affect a larger group.

In Europe, there has not been a tradition of workshops as we know them in the United States. Rather, they have symposiums where

a small number of established artists from different cultural and philosophical backgrounds work separately but discuss aesthetic and technical problems. When Americans think of a workshop, we see a group of students coming together with a leader who will work with them so that they can gain greater mastery of their craft. The first Irish International Ceramic Symposium managed to incorporate both concepts.

Offering clay, equipment and technical assistance, *Petra* and *Lutz Kiel* (two members of the Cork potters' society) made available a large section of their ceramics factory for the symposium and gave the participants carte blanche. We could use any of the factory's domestic ware, at any stage of production—pugged clay; jiggered, extruded or molded forms—wet, leather hard or dry. In fact, the possibilities were overwhelmingly limitless.

Everyone had preregistered for one of six workshops: "Architectural Ceramics" led by *Ulla Viotti* (Sweden) with *Dieter Crumbiegel* (West Germany); "Sculpture and Hand-building" with *Tony Franks* (Scotland), *Kurt*



Tony Franks demonstrating newspaper masking

Spurey (Austria), *Herman Holst* (West Germany), *Nesat Eroglu* (Turkey) and *Pat Connor* (Ireland); "Raku" led by *David Davison* (United States) with *Florent Zeller*; *Jacques Kaufman* and *Sabine Nadler* (Switzerland); "Mould Making" with *Ian Wright* (Ireland); "Surface Decoration" with *Eric Mellon* (England); or "Production" with *Jane Hamlyn* and *David Firth* (England) and *Geoff Healy* and *Michael Jackson* (Ireland).

Some groups began by discussing various possibilities. Others set to work immediately so that they would have objects to glaze and fire in the kilns they would build. The invitation had warned participants to be well rested and prepared to work, and to bring a good sense of humor. During those ten days, the newly built salt kiln was fired three times, while the drying rooms and bisque kilns in the factory were constantly stacked and unstacked, loaded and unloaded.

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Itinerary

Continued from Page 75

Arts and Crafts"; at the grounds of Red Reef Park, West Section, 1111 North State Road A1A.

Florida, Delray Beach February 26-27

"Fourth Annual Hatsume Fair," Japanese crafts; at Morikami Museum.

Florida, New Smyrna Beach February 26-27

"Images—A Festival of the Arts"; at Riverside Park, downtown.

Workshops

California, Napa February 19-20 "Clay and Wine" with Kurt and Christy Weiser. Fee: \$24 includes dining and informal overnight accom-

modations. Contact: Carolyn Broadwell, Napa Valley College, 2277 Napa-Vallejo Highway, Napa 94558; or call: (707) 255-2100, extension 390.

Connecticut, New Haven February 5-6

"Surfaces," with Elizabeth MacDonald, will explore color and texture in relation to forming, clay bodies, stains, slips and firing methods. Fee: \$40. Contact: The Creative Arts Workshop, 80 Audubon Street, New Haven 06511; or call: (203) 562-4927.

Louisiana, Baton Rouge February 19-20

Wayne Higby, lectures and slide shows. Contact: Steven Powell, Workshop Director, School of Art, 108 Foster Hall, Louisiana State University, Baton Rouge 70803; or call: (504) 388-6778.

Massachusetts, Boston March 23

"West Coast Ceramics," a slide lecture by Rudy Autio. Contact: Program in Artisanry, Boston University, 620

Commonwealth Avenue, Boston 02215; or call: (617) 353-2022.

Massachusetts, Lincoln March 4-5 Slide lecture and demonstration with Elsbeth Woody. Contact: DeCordova Museum, Sandy Pond Road, Lincoln 01773; or call: (617) 259-0505.

New Mexico, Albuquerque March 22-24

"Salt Kiln Construction and Decorative Techniques" with Don Bendel and Vern Funk. Contact: Neal Townsend, Department of Art Education, College of Education, University of New Mexico, Albuquerque 87131, or call: (505) 277-4112.

Ohio, Cincinnati February 26

"Oxidation Workshop" with Marcia Armstrong, Curt Benzie, Laurence Reed (industrial hygienist for NIOSH) and Barbara Tipton. All interested persons are welcome. No fee. Contact: Sheila Kappa, Studio San Giuseppe Art Gallery, College of Mount Saint Joseph, Mount Saint Joseph, Ohio 45051, or call: (513) 244-4420. ^

Tennessee, Gatlinburg March 7-April 1

Arrowmont School of Arts and Crafts is offering a series of spring workshops: "Handbuilding" with Yosuke Aruta (March 7-11); "Production Stoneware" with Tom Mason and Susan Holder (March 14-18); "Surface Decoration" with Bennett Bean (March 21-25); and "Porcelain" with Catharine Hiersoux (March 28-April 1). Contact: Arrowmont School of Arts and Crafts, Box 567, Gatlinburg 37738; or call: (615) 436-5860.

Texas, San Marcos March 24-26

"Texas Clay Symposium" will feature exhibitions, demonstrations and slide lectures by 12 Texas artists. Fees: \$5 for students, \$10 for professionals. Contact: Michel Conroy, Department of Art, Southwest Texas State University, San Marcos 78666; or call: (512) 245-2611.

International Events

Canada, Nova Scotia, Halifax February 11-March 13

"Atlantic Visions/Vues Atlantiques"; at the Mount Saint Vincent University Art Gallery, Bedford Highway.

Canada, Ontario, Coburg through February 13

"Fireworks '82," the fourth biennial show by members of the Ontario Potters Association (see CM November 1982); at the Art Gallery of Coburg, 55 King Street West, Victoria Hall.

Canada, Quebec, Montreal through February 20

"Noritake Art Deco Porcelains: Collection of Howard Kottler"; at Musee des Arts Decoratifs. **February 19-20** "Porcelain Workshop" with Harlan House. Fee: \$25. **March 9** "Ceramics as Sculpture" with Virginia McClure. Fee: \$10. **April 6** Monique Ferron, lecture on raku. Fee: \$5. **April 9-10** "African Handbuilding Techniques" with Kent Benson, Fee: \$20. Contact: Centre des Arts Visuels, 350 Avenue Victoria, Montreal H3Z 2N4; or call: (514) 488-9559.

England, Oxford through February 13

Nancy Selvin, teabowls; at Oxford Gallery, 23 High Street.

France, Paris through February 14

"Jouets français 1880-1980" (French Toys 1880-1980); at the Musee des Arts Decoratifs, 107 Rue de Rivoli. **through February 15** "Terres" by 48 ceramists from l'Atelier des Enfants; at the Centre Georges Pompidou, 75191 Paris.

Holland, Heusden February 15-November 15

The Keramisch Werkcentrum Heusden is offering a series of sessions for professional artists: seminar with Jan Oosterman, France (February 15-April 15); study week with Jan Snoek and Henk Trimpie, Holland (May 2-6); symposium with Achiel Pauwels, Belgium (June 29-July 6); lecture with Ruth Duckworth, U.S.A. (July 30); symposium with Diet Weigman, Holland (August 17-24); lecture with Piet Stockmans, Belgium (September 24); seminar with Pompeo Pianezzola, Italy (October 15-November 15). Overnight accommodations available. Contact: Keramisch Werkcentrum Heusden, Tilly Neutelings, Box 15, 5256 Heusden; or call: 04162-1694.

Switzerland, Zurich through February 15

Contemporary Italian ceramics; at Maya Behn Galerie, Neumarkt 24-8001.

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News & Retrospect

Sometimes the clay was extravagantly mis-used and discarded, but at other times it was formed into thoughtful statements like the 4-



Making Kurt Spurey's 4-ton clay cross

ton clay cross, a process sculpture that Kurt Spurey made and then sliced away—one layer at a time.

The raku group grew as people were drawn to the fire. Those who participated were rewarded with a better understanding of the importance of fire and an incredible variety of surfaces on their work.

Other groups were more individualized—each person solving specific aesthetic problems—some ignoring the factory while others integrated parts into their work. Utilizing materials at hand, the architectural group

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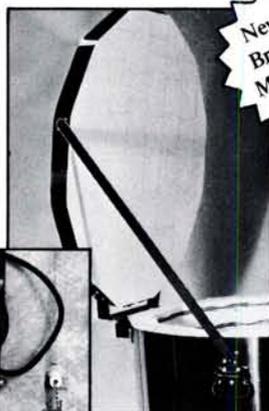
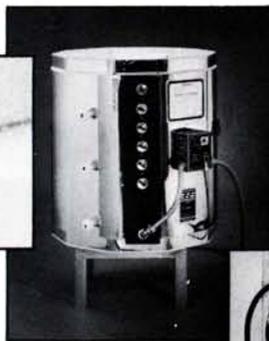
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News & Retrospect

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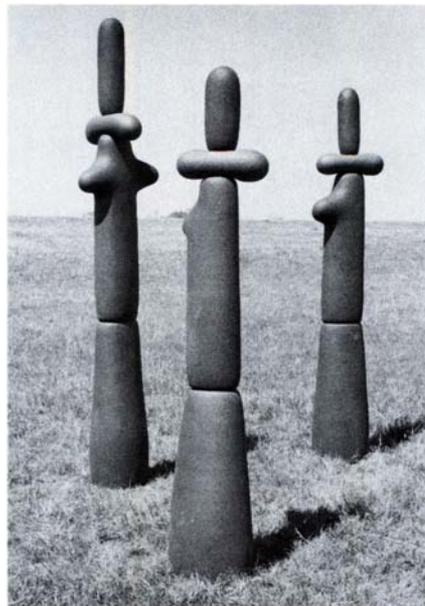
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Geoff Healy summed up the feelings of many participants in saying that he was excited about the attitudes of the visiting potters toward their work, by their experimentation and the emphasis placed on developing form through drawing. He felt his own work was going to "explode" when he got back to his studio, that he would make time to examine the whys and wherefores, and give himself time to think, draw and explore. *Text and photos: Kendra Davison.*

Danville Chadbourne

Stoneware sculpture by *Danville Chadbourne*, San Antonio, was among work by six Texas artists featured at the Galveston Arts Center Gallery through December 26. Handbuilt from heavily grogged stoneware (also tempered with perlite, vermiculite and/or sand), the forms were based on "quasi-archaeological, universal shapes," yielding a "stoic, monumental quality" (according to the artist). The three figures in "The Dark Age



"The Dark Age of Enlightenment"

of Enlightenment," variably arranged to 9 feet in height, were each coil built in three parts, then scraped, sprayed with Barnard

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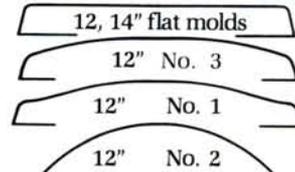
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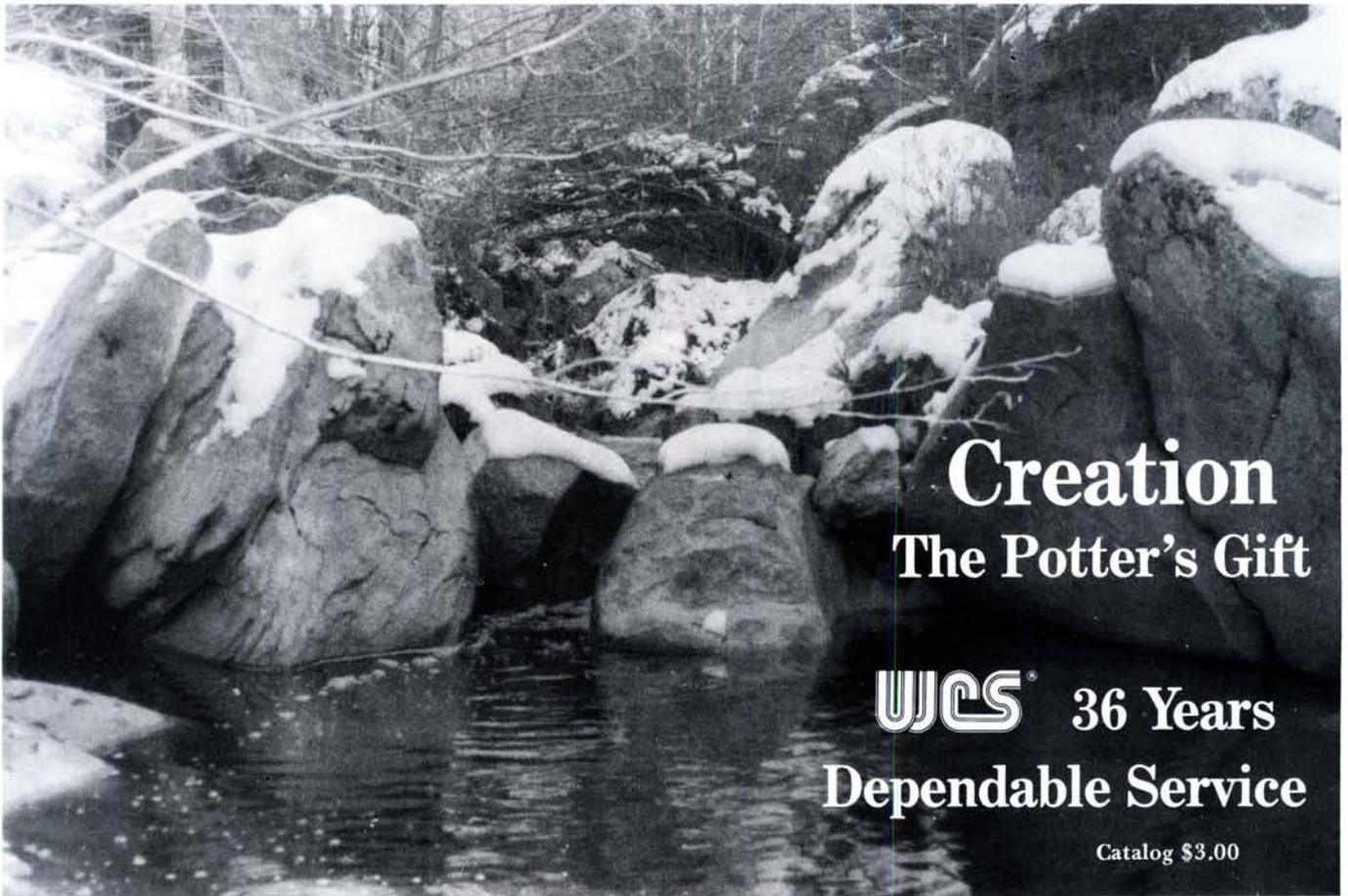
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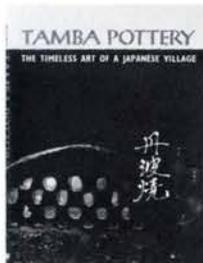


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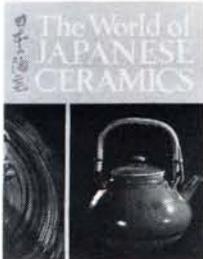
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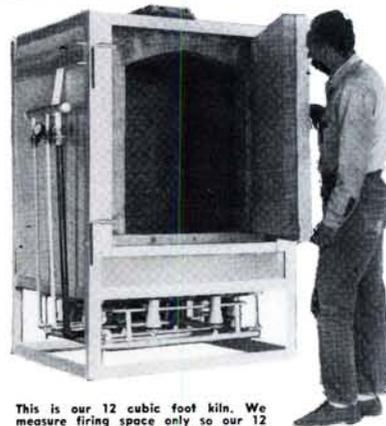
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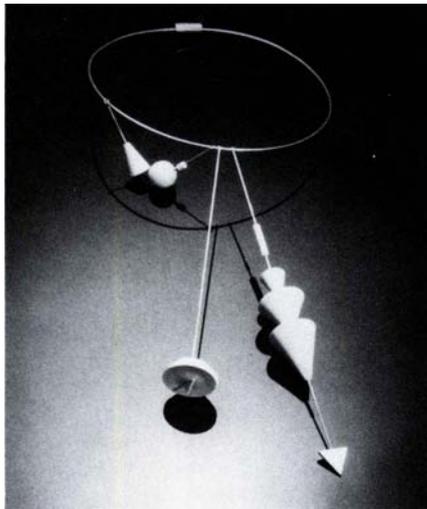
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News & Retrospect

slip and local red clay slip, fired to Cone 5 in oxidation, and mounted over steel rods driven into the ground.

Jeweler/Wedgwood Collaboration

"The Wedgwood with Wendy Ramshaw Collection," an exhibition of collaborative (between artist and company) jewelry was presented at the Victoria and Albert Museum in London through January 16. As the first jeweler (of the many artists who have worked on various projects with Wedgwood since the company was founded in Staffordshire in 1759), Wendy developed approximately 100 designs for stoneware necklaces, beads, pins, earrings and brooches to be assembled with gold, silver, enamels, and/or



"Three Cone Necklace"

semiprecious stones. From a series of ten variations, "Three Cone Necklace," approximately 14 inches in length, combines hand-turned white Jasper stoneware beads with 18-carat yellow gold, suspended from a nickel silver neck wire.

Production involved throwing forms on a potter's wheel and then turning on lathes; among the latter used was the original model installed in the factory in 1763. Unequaled in executing fine details, the "engine-turned



Ronald Holmes and Wendy Ramshaw with lathe

lathe" is operated by an assistant and Ronald Holmes (shown checking specifications with Wendy Ramshaw).

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News & Retrospect

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"Blue Circle" and white stoneware jewelry

Basalt. "Blue Circle," left, two-tone slip coated and turned Jasper beads with silver gilt beads on a nickel silver wire, is from a series of six variations. The necklace modeled on the right is white Jasper.

The exhibition also featured a retrospective survey of Wendy's other work, from ring sets of the late 1960s to new ceramic forms produced independently of Wedgwood.

Two Weeks at Wobage Farm

After frequent travel abroad to other workshops, English potter *Michael (Mick) Casson* decided to run his own and be in complete control. He would fulfill his obligation to his craft by assembling a small, diverse group of advanced potters for an intensive two-week experience in which they would learn from him and each other, and then hopefully spread their knowledge.

The Cassons had moved from the London area to Wobage Farm in Herefordshire five years ago. Only 3½ miles from the tourist center of Ross-on-Wye, the isolated farm and its surroundings are historical scenic landmarks and strictly protected from any commercial enterprises. A grant helped establish workshop facilities: A concrete floor and good lighting were installed in a spacious stone barn; and electric wheels were purchased. The loft of another barn became a dining room and lecture hall.

Applicants are screened with emphasis on the "balanced team" concept—a group with just enough similarity and diversity to stimulate one another and contribute to the common experience. For last summer's workshop, five men and six women from Canada, Israel, the United States and England were selected. Ranging in age from 32 to 62, all were functional potters who depended on selling ware for all or part of their incomes. The participants either camped along the River Wye or stayed at bed-and-breakfast houses in Ross.

An individual program of study was formulated for each participant. Some wished to explore and perfect certain forms; others

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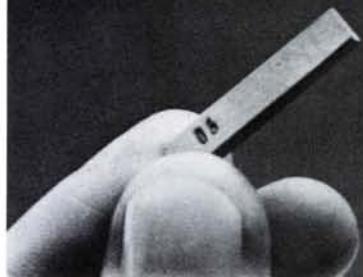
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News & Retrospect

wanted to concentrate on decorating with slip and incising. From 8 or 9 each morning until 6 P.M., they worked in the studio. After a break for dinner, they reassembled in the dining room for slides, lectures and bull sessions until about 10 P.M. There were no days off and only two free evenings during the "total immersion" venture.

Despite a neck injury, Mick was always present, demonstrating and describing his production techniques. "For some potters it is right to lift pots from the wheel, but I have come to the conclusion that it is best for my work now to throw practically everything on bats. Once you set up the studs on the wheel head and get plenty of bats to fit, you're all set. I use softish clay and lubricate it generously with water while throwing. It doesn't get waterlogged because the form is quickly thrown, the water sponged out of the inside, and the slurry ribbed off the outside."

He stressed both functional considerations and the subtleties of line, form and thickness. "The longer I make pots, the more of my little 'ego trips' I tend to tone down or eliminate. By ego trips I mean exaggerated flourishes such as sweeping thumb marks, excessively squeezed lips and the like. If you have the pure subtle lines just right and augment this with the appropriate decoration, you don't need ego trips."

He only approves of first-class craftsmanship—lids that fit, handles that flow. "I always pull handles right off the side of the pot. I have recently realized that this is easiest for me when the pot is vertical, so now I tend to keep all the pots (even smaller ones) attached to their bats, leaving both hands free to work on the handle.

"Speaking of handles, here is another fine point. When you attach a wet handle to a leather-hard pot you must take into account that the clay has already shrunk quite a bit. If the handle looks a little too robust, don't worry; it will probably shrink to the proper proportions."

Another simple trick "made the teapot the most profitable item in many a potter's line. At Harrow [School of Art where Mick established a course for professional potters] we developed the 'wet spout' method of making teapots. The wet spout and handle are applied to the leather-hard pot and you're finished. The secret is ribbing off the slurry from the wet spout so it can be handled."

Critiques were immediate. Always gentle and tactful, Mick made his points by Socratic questions or incisive comments. "Even the great Bernard Leach had his human foibles. His own pots were not thrown thin or light by any means, yet he was critical of this when judging others' work. Many was the time when we were together on jury duty I can recall him tugging on a piece pretending that it was too heavy for him to lift—it was his

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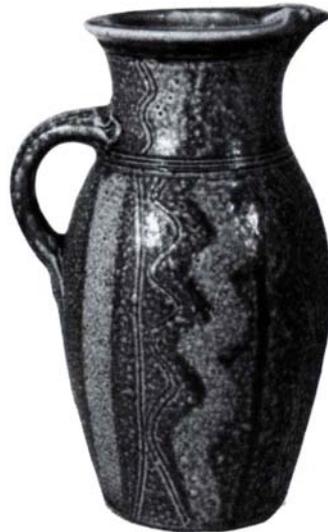
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dramatic way of teaching." According to Mick, trimming definitely has its place, but is not to be used to thin a pot that could have been thrown thin in the first place.

During the first three days of the course, the large wood-burning kiln was loaded and fired. The salt chamber was filled with 64 of Mick's slip-decorated pitchers. After more than 30 years of production pottery, he now makes mainly large forms for exhibitions, such as the salt-glazed "Tally" jug and the "Medieval" jug shown below. "I guess you could



"Tally" jug

say that my 'roundies' are my best known jug shape. I always throw them (even small ones) in two sections. I let the bulbous lower part get leather-hard, then add up to half that weight of clay as a coil to continue



"Medieval" jug

throwing the narrow neck and rim." Nothing is bisqued; decoration is usually quick sponge swipes, thumb-nail scratches and abstract

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brush strokes on wet slip. Firing is either in the wood-burning salt kiln, in a reduction oil kiln, or both.

The other chamber was loaded with unglazed, slip-trailed ware by *Andrew McGarva*, Mick's protege. Essential to Mick for kiln building and firing, clay preparation, farm maintenance and the like, Andrew produces his own folk-inspired pottery in his Wobage studio. Mick explained that "Andrew uses mud from the bank of the Severn River for slip trailing; it is an iron-rich silt similar to the American Albany slip."

The firing was a success for both Mick and Andrew. According to his established custom, Mick waited a few days, then sorted his jugs into categories. This time he picked about ten as "racers" for exhibition; the remainder he priced from about £10 to £25.

The workshop schedule also included three field trips. *Peter Major* (of Monmouth School and a pottery restorer) invited the participants to his home to see—and handle—his collection, ranging from 2000 B.C. pots to works by *Shoji Hamada*, *Kanjiro Kawai*, *Leach* and *Michael Cardew*.

Additionally, they visited two potters who work on entirely different production levels. *Ray Finch* (see the May 1982 CM) employs several throwers to produce large quantities of reasonably priced wood-fired ware. Now 68, Ray started as an apprentice with *Cardew* and his pottery is based on interpretations of old folk designs. *Walter Keeler*, on the other hand, is a teacher and studio potter, and was one of Mick's students at Harrow. His sump oil- and kerosene-fired, salt-glazed stoneware is primarily one-of-a-kind.

The fitting finale to the workshop was a wood firing of work by each participant. The "fast fire" kiln worked perfectly and congratulations abounded as each pot was unloaded. *Text: Hank Harmeling; photos: Lou Procopio.*

Amy Sarnar

"Fields of You," an exhibition of raku vessels by Pennsylvania artist *Amy Sarnar* was presented recently at the Clay Studio Gallery in Philadelphia. Inspired by a tour of the



"Fields of You: Orange Series T

Southwest, the surfaces of the wheel-thrown works were sprayed with vitreous slips and

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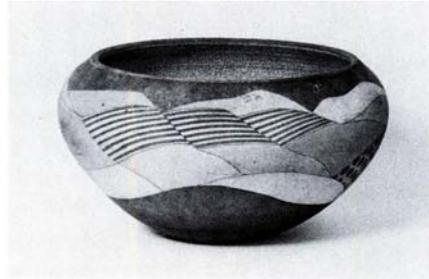
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commercial stains. For "Fields of You: Orange Series 7," 15 inches in diameter, and "Fields of You: Pink Series 5," below, 14 inches in diameter, Amy drew the design "with the aid of graphic tape to delineate the areas of color. Adjacent areas were masked



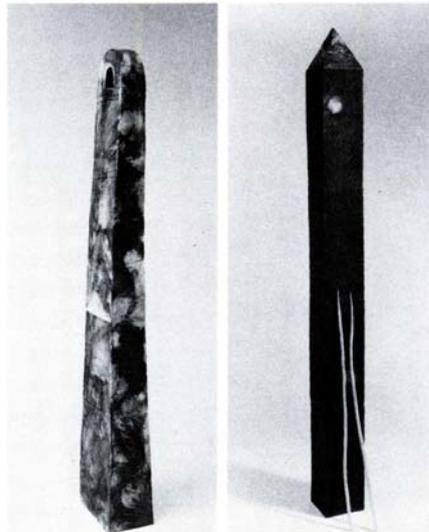
"Fields of You: Pink Series 5"

during the spraying process by painting liquid latex either on the bisqued clay or over the slip application." The latex "skin" and graphic tape were peeled off, and the interiors of the vessels were crackle glazed before the raku firing. Untreated areas were blackened in the post-firing smoking process. "In these vessels," the artist commented, "there is no singular vantage point; as in my own western travel, there is instead an invitation to follow the fields around the next bend."

Photos: David Silva.

Clare Harris

"Monuments to Solitude," an exhibition of ceramic sculpture by Clare Harris, was recently presented at Washington State University in Pullman. Human sized, the tall, narrow sculptures denote strong physical beings who are somewhat vulnerable because of their verticality. Shown from the exhibition



Monumental "Safe Passage" and "Contained in Time Past"

are "Safe Passage," left, 76 inches in height, slab-built stoneware mixed with 50% vermiculite, washed with metallic oxides and sandblasted, sawdust fired; and "Contained in Time Past," 78 inches in height, sawdust-fired stoneware with vermiculite, coated on

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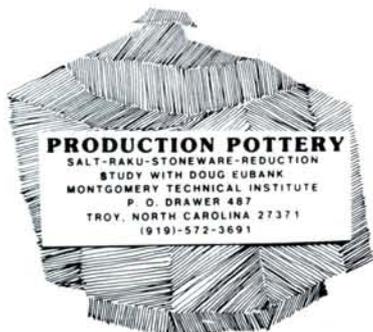


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the pyramidal top with tar, incised and embedded with sand and grog.

Currently, Clare is at the University of Idaho in Moscow. *Text: James Loney, photos: Mark LaMoreaux.*

Ellis/Hamlyn

Slab-built flowerpots with inlaid light clay patterns by *Mary Ellis* (Hampshire) and salt-glazed decorative and functional pottery by *Jane Hamlyn* (South Yorkshire) were presented recently at the Collection Craft Gallery in Ledbury, Herefordshire, England.



Jane Hamlyn's cheese dish

Often trailed with floral patterns, Jane's works included this cheese dish, 10 inches in diameter, with blue and yellow slips under salt glaze.

Animals in San Francisco

"Animal Forms," an exhibition of ceramic sculpture, vessels and wall-mounted platters by ten American artists, was presented at Meyer Breier Weiss Gallery in San Francisco through December 24. Among the re-



Christopher Lack's "Boar"

alistic images shown was "Boar," 10 inches in height, a glazed white earthenware covered jar, by *Christopher Lack*, Oakland, California.

Correction

Photographs by Suzie Cushner, Boston, which appeared on the cover and page 45 of the December 1982 issue were erroneously credited to Anita Vogt. We regret this error.

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Comment

Continued from Page 27

ology will merge, dealing with patterns that form on the surface of the brain and with structure. The scientist's idea and the artist's idea of structure will come together."

Researchers speculating about a life force admit they "just don't know enough." A. D. Moore, founder of the Electrostatics Society of America, observed: "If we agree to exclude the ravings of the mystics (and we certainly agree on that), there still remains the possibility—in addition to the hopes for useful applications to nonliving situations—that Kirlian photography just might also be found to tell us something concerned with low forms of life You never can tell."

Regardless of how the scientists eventually resolve these questions, Kirlian images of clay provide a startling new vision of ourselves, our world and our art.

The author A previous contributor to Ceramics Monthly (see "Elepharios, Potter of Crete" October 1980), ceramist Mary Flodin-Moreno resides in Aptos, California.



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Lill Street Studio in Chicago is accepting applications for new members. Individual private spaces are 200 square feet. Facilities include 2 gas, 5 electric, and 1 raku kiln, a gallery and classroom. Please send 20 slides, resumé, SASE to 1021 West Lill Street, Chicago, IL 60614.

Ceramics Monthly is celebrating its 31st year of publication.

STUDY WITH

Jennifer Fink

**Write: Tuscarora Pottery School
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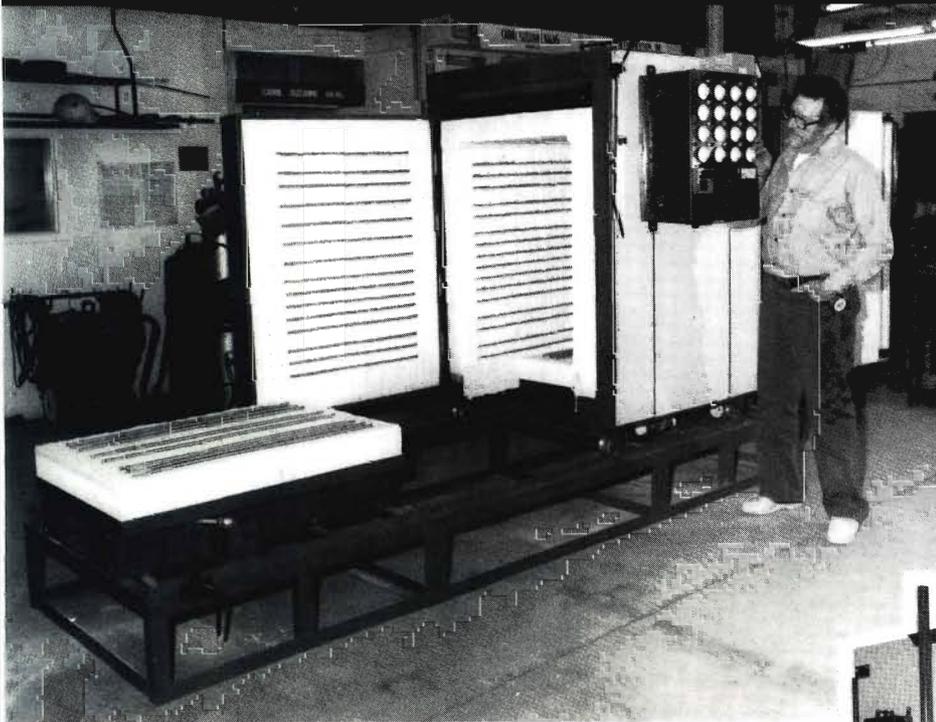
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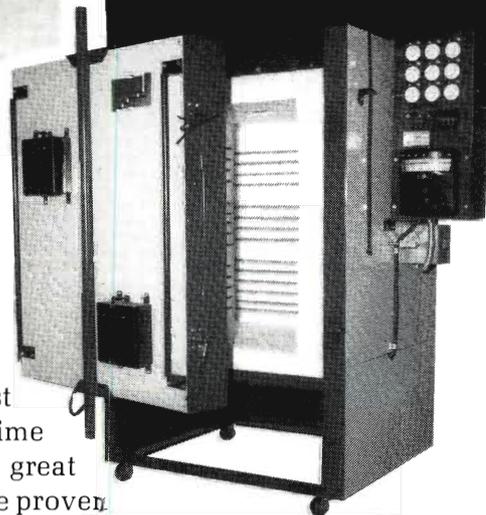
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