

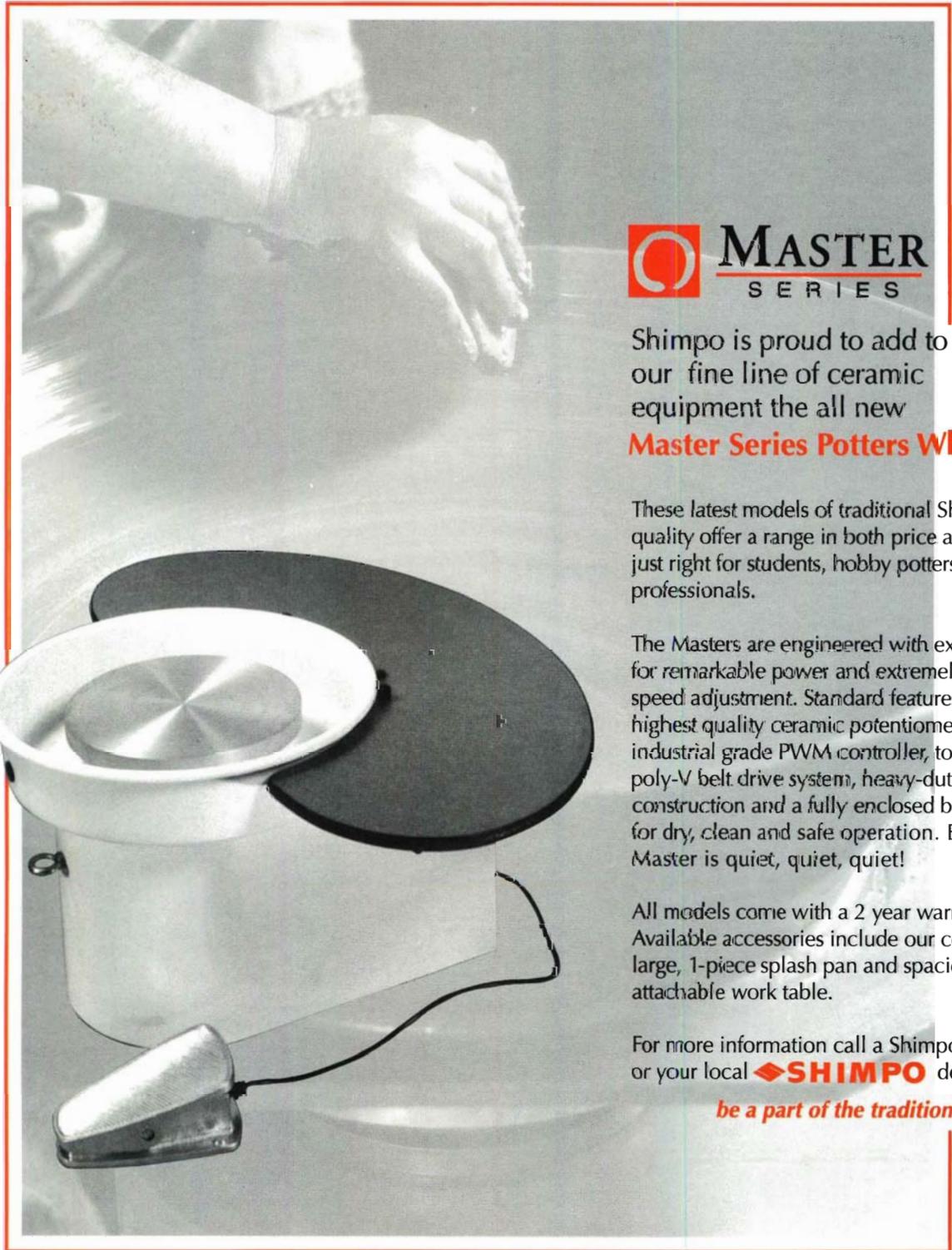
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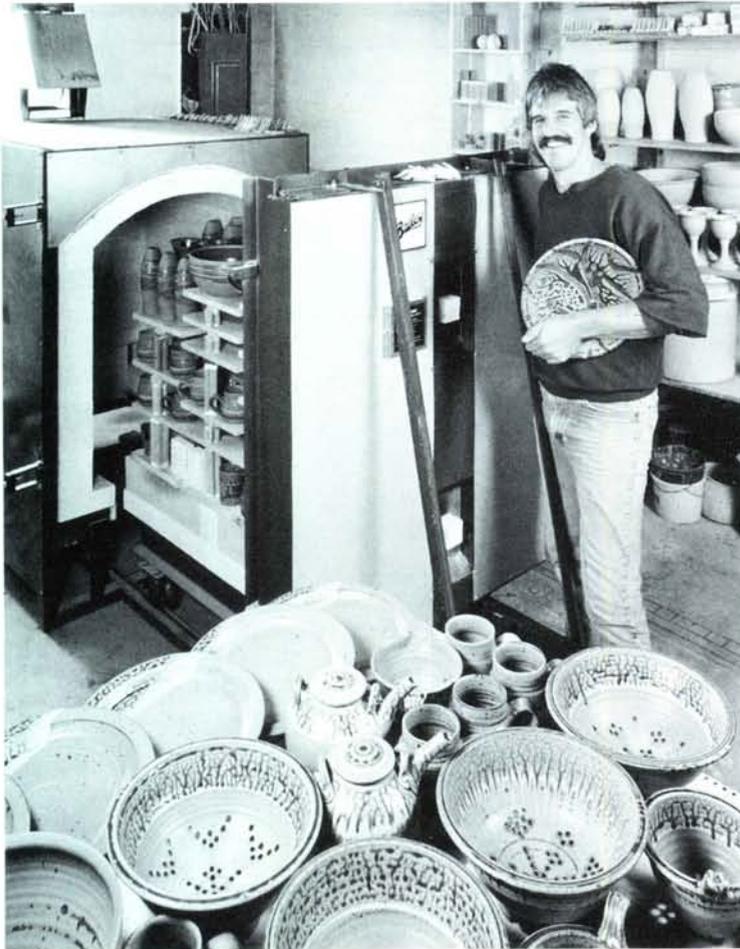


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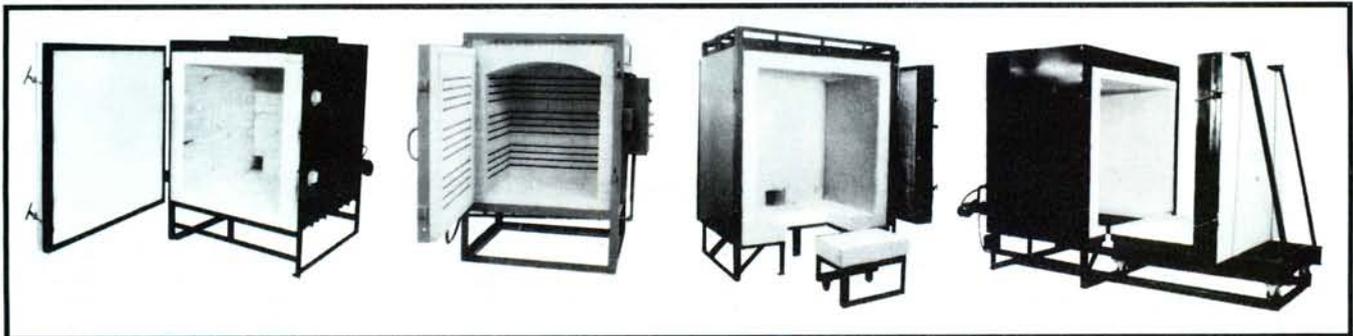
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VOLUME 44, NUMBER 2

FEBRUARY 1996



The Potters of San Vicente de Nicoya Zoraida Grijalba Villaftierte (above), along with nearly all 500 residents of this village in Costa Rica, maintains a pottery tradition (dating back 4000 years) while creating “new patterns that push the boundaries of traditional form”; see page 44.

Shopping for Bargains at the Tax Fair Don't fill out those tax forms before reading Peter Desmond's valuable tips on legitimate business deductions; turn to page 39.



Mosaic Challenges Colorado ceramists Gary Bloom (above) and Roberta Kaserman use cut tiles to develop mosaic patterns for architectural installations, sculpture and vessels; see page 35.

The cover Ohio potter Tom Radca firing work for exhibition in Thailand. Exhibiting abroad has “entailed major expenses, difficulties with customs and some sad sights....But there were also unparalleled experiences and wonderful people.” For more on his work and adventures, turn to page 49. *Photo: James Celuch.*

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Thinking about Extruders?

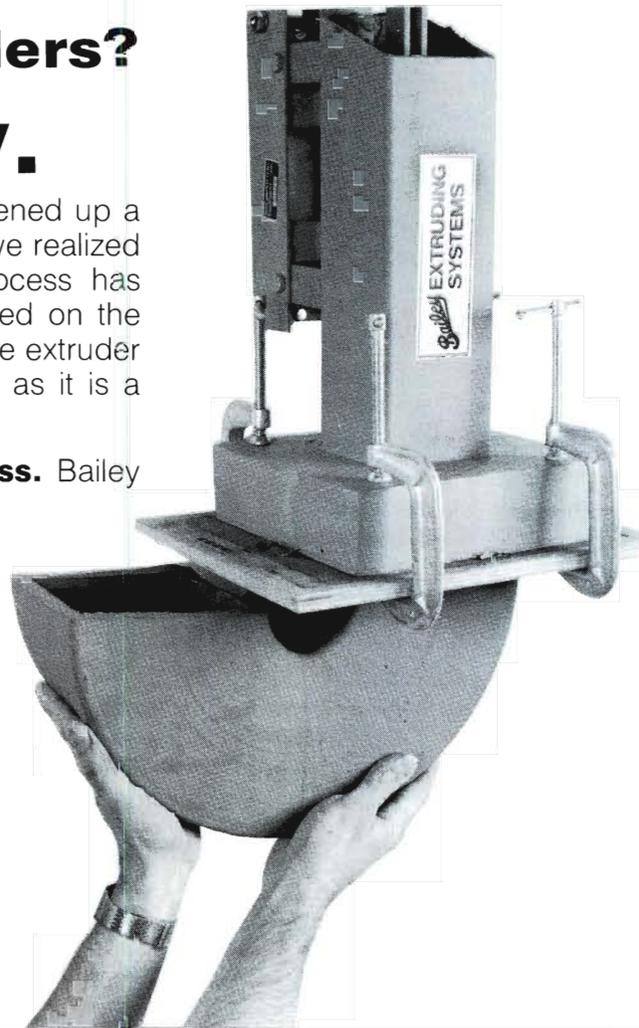
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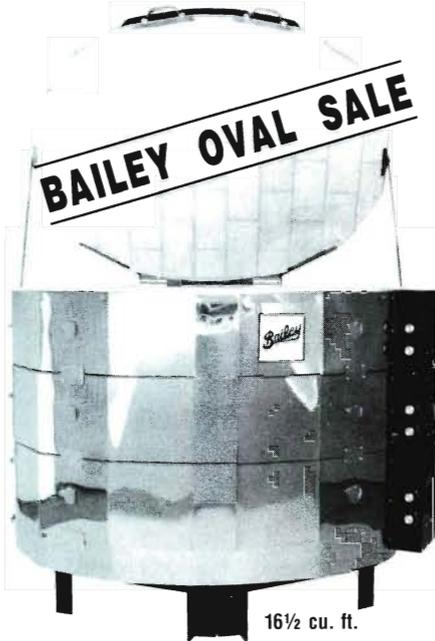
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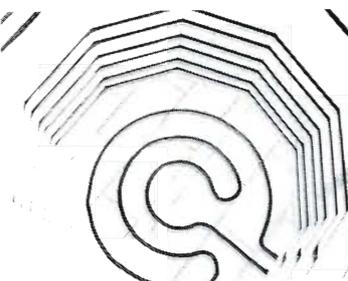
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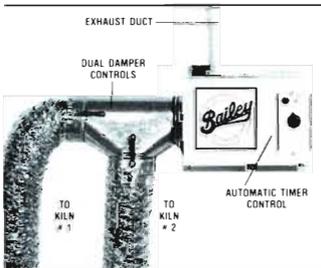
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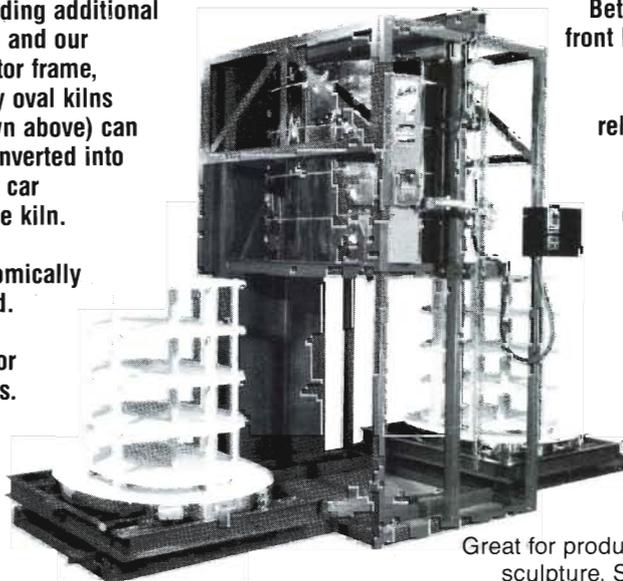
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Letters

Psychobabble Synthesizer Applauded

It is good to find someone whose (early teacher, father, mother, dreams) led him to (explore, discover, develop, expand) a sense of (neo, mytho, semi) humor.

I (rejoiced, exulted, reveled) in Michael Stoy's Comment [December 1995]. It made me (laugh, snicker, chuckle) just as the year-end was seeming (dismal, gloomy, somber).

I read it to my class. They (grinned, cheered, applauded) at his ability to poke fun at our (pretensions, affectations, conceits) with (wit, sagacity, intelligence) and (humor, whimsy, merriment).

Dannon Rhudy, Paris, Texas

Nothing like a little sarcasm to keep 'em in line. Michael Stoy's Comment reminded me that not all of us need artsy-fartsy drivel. Sculptural, functional, whatever—good work should stand alone without explanation.

Monte Rael, Clayton, N.J.

I must confess that I did not read the Comment in the December issue [until seeing] the January Letters. It's marvelous! Michael Stoy has both his feet on the ground and his tongue prominently in cheek.

Would that other fields of endeavor (academic writing comes to mind) were to be spoofed in such a delightful way.

Helene Bernardo, Bronx, N.Y.

Low-Brow Triumph

Michael Stoy's "Psychobabble Synthesizer" is a triumph for "low-brow" craftsmen who produce "kitsch" (another big word).

Thank you for your insights, Mr. Stoy. It is the finest piece of criticism I've read since Gardner's *Culture or Trash?*

G. J. Griffiths, Pottstown, Pa.

Spodumene Availability

Since *Ceramics Monthly* printed the spodumene article (December 1995) regarding its excellent thermal shock properties, we have been deluged by many calls, faxes and letters from potters interested in purchasing some of this mineral. Many of these people are obtaining our name from ceramic raw materials "buyers' guides." Unfortunately, our company does not sell less than full-truckload quantities (approximately 44,000 pounds) to the ceramic and glass industries.

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Derek McCracken

F&S International Inc., Pittsburgh

Mata Ortiz Kudos

I was excited and surprised to read CM's extensive article on the Mata Ortiz potters [December 1995]. I have just returned from Phoenix, where I first heard of the Mata Ortiz potters, and where I bought a piece of Mata Ortiz pottery. Bill Gilbert's article reinforced my feelings of excitement when I first viewed their work.

Irene Singerman, New York City

Plagiarism Rejoinder

Just what was Paul Martin on about in the Letters of the October 1995 issue? I think his letter deserves a rejoinder. Perhaps he is unfair in his criticism by using a single illustration as a basis for his judgment of each artist. The derivation of that elegant piece (page 18) is obvious; it comes from the onion and the trumpet, heralding gustatory pleasure, or, in pure abstract terms, a sphere and the open core of a torus. Any artist accessing the abundance of natural forms or the universal geometric entities as inspiration cannot ever be accused of plagiarism, regardless of what a curator or critic may imply. For plagiarism, turn to page 20 of that issue.

I am uncertain who Paul is directing his diatribe against regarding the Hopper pot. Perhaps he should be reminded that imitation is the sincerest form of flattery. Having watched Robin create mocha diffusion, I understand why he chose to decorate the pot that way and why Susan Carol Hauser selected it to illustrate a point in her article, which was about resources for teaching.

We must all wish we had access to such a collection, and the time to use it. However, the method assistant professor Butch Holders, September 1995): The Edgcomb copuses, of explaining how an effect is achieved per glazed vase, on page 61 of the June/July (Hidasuki was the example given) and then August 1995 issue, may be "hideous" to you, but to me it is wonderful. It warms my heart.

Beauty truly is in the eye of the beholder.

Prompting students to research such effects might be threatening to him, but their creations could transcend his expectations. Being an artist is about finding innovative solutions to problems. Teaching is about enabling students to achieve this goal. A teaching program that clearly defines aims and objectives of performance and methods that lead to their achievement is essential.

Ivor Lewis, Redhill, Australia

Tripped Up

A few nights ago, I was amused by a discovery in the December issue of CM. In an advertisement I found Bradley Miller, the

former director of Anderson Ranch, endorsing a Colorado ceramics supply company. There he professed his loyalty to the company, saying that for 16 years "they have had everything I've ever needed, including the technical skill to know *what* I needed." It sounded convincing.

Coincidentally, a few pages earlier, I had read an article on Miller and his work, where he had revealed that his clay bodies are not acts of technical skill, but acts of chance operations with recycled and unwanted clay scrap. In fact, Miller insisted, "I haven't used a recipe or formula for over 15 years."

After pondering this paradox for a short time, I concluded that it required a comment, regardless of conscious or accidental intent. I, for one, have many dreams and ambitions, and occasionally while playing those roles, one leg will trip the other. After the fall, a healthy, heartfelt laugh is always in order. Mr. Miller, I offer my hand.

Bryson VanNostrand, Hacker Valley, W.Va.

Just Saying No

This year, instead of dragging sculpture and pots over immense distances to shows, galleries, fairs, etc., I decided to stay in my studio—saying no to much. I set a pace that was right for developing ideas, improving my work and enjoying the aesthetic and spiritual side of mud. I realized this attitude would probably mean financial depletion.

To my happy surprise, it's been one of my best years since retiring from teaching—with enough profit to remodel my studio interior and buy a new kiln.

Could it be much of the hype about fairs, galleries, prizes, exposure, may not be the way to reach the goal after all?

Becky Jones, Riverside, Calif.

Beholding Beauty

I know this note is a little late, but I'm sending it anyway. To Martye Krainin (Letters, September 1995): The Edgcomb copuses, of explaining how an effect is achieved per glazed vase, on page 61 of the June/July August 1995 issue, may be "hideous" to you, but to me it is wonderful. It warms my heart.

Beauty truly is in the eye of the beholder.

Marie Ann Toldness, Havre, Mont.

Clay on Words

During the time that I taught high-school art, I often gave my students a list of ceramic terms and asked them to write a paragraph using them correctly to describe the various states of clay from raw material to finished product. In the stack of papers on one such occasion, an unsigned paper appeared.

"I got up this morning and decided to make some *biscuits*. Because it was Saint Patrick's Day, I decided to put on some *greenware*. I went out to show mom my outfit and she yelled at me, saying I didn't have a *clay body* any more because I had



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reached *maturity*, and that I should go and put on a *slip*. I finished dressing and put on my *wedging* shoes, you know the ones with the *leather-hard* soles. I decided to make my biscuits for my brother who had just made a *kiln* on the stock market. My brother has big, brown cow eyes. Gee, I guess because he's a guy you'd say he's *oxide*. I drank some *vitreous* juice and got down to the business of cooking. I *coiled* up the dough and put a light frosting of *glaze* on it with a decorator's *cone*. Some of the glaze came out *engobes*. When that happened, I had to start over again. Finally, I put my biscuits in the *bisque* fire. At dinner that night, Daddy, who always wears his pajamas when he gets drunk (I call them

stoneware) said my biscuits would taste better with some *grog*. Later that night, I decided to watch that new detective show where the detective's helper gets buried—"Sedimentary, My Dear Watson."

I never did identify the author of this and it has been a treasured memento in my collection of materials from 34 years of teaching.
George Martin Rex, Corpus Christi, Texas

Lack of World View

After reading Letters in the November and December issues, I checked out the offending article by Linda Kiemi Sawyer in the September issue, and I, too, was astounded at her rigid definition of "care." She

should realize that any clay person anywhere in the world is fully involved with the process, whether art or production.

In the California desert, one has to constantly control the work's rapid drying; in the California rain forest, where one's work can take three weeks to dry naturally, if at all, potters search for techniques to correct what Mother Nature has dealt. In my 30 years, I have searched for clay, dug clay, made clay, dried clay, slaked clay, sieved clay, cast clay, kneaded clay, formed clay, dried clay again, fired clay, salted clay, glazed clay, muffled clay, garbage-fired clay, painted clay, glassed clay, and fought the elements that wanted to take control of what I was working with—is that not "caring"?

What I create comes out of my soul; this is a condition all artists have, no matter what environment or culture they come out of. There is simplicity and there is complexity; it is a matter of choice as to what is the appropriate path for the work to travel. There is virtuosity of technique and there is creative idea. Linda must remember that there is no place in the world that has a monopoly on the soul of art.

Janet Toy, Pahrump, Nev.

Close to Their Hearts

In response to the September 1995 Comment: I respect the fact that everyone is entitled to his or her own opinion, but I felt that it was stating that there is no decent daywork being created in the United States. Because this is a free country, I must say that is not true. After devoting my college education and my career to clay, I know personally that clay is close to my heart. And I know that other artists hold clay very close to their hearts as well.

With due respect to the Japanese potters who have devoted so much to ceramics, not all of us have to be "Japanese wannabes" to have something to contribute to the art or "craft" of ceramics. The United States is, after all, the Great Melting Pot. Diversity is good. Wouldn't the world be a boring place if every country made the same things?

It's too bad that, on her trip back to the United States, she didn't see any pottery that was created in the tradition of her liking. In my opinion, not all of the best pottery is published in the ceramics magazines. Even if it was, we need to be able to appreciate the fact that the United States is a very large place, with many traditions that lie in general areas. Remember the Renaissance? What was being created in Northern Europe was different from that being created in Italy. Try to appreciate diversity.

However, I would like to say to American ceramics artists: Don't be discounted by one person's opinion. There are others out there who think we have a lot to contribute.

Lisa McKay, Spokane, Wash.

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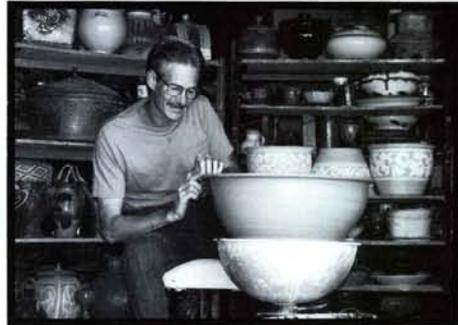
This highly acclaimed video is based on years of potting and teaching experience.

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☆☆☆☆ ABC-Clio Video Rating Guide — Jepson is a patient and confidence-inspiring teacher, and his innate love of the clay medium is obvious. This video is appropriate for both institutional and public library video collections, and should appeal to artisans high school age and up.
— March 1994 ABC Clio Rating Guide for Libraries with Video Librarian.



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Up Front

Philadelphia Craft Show

The "Philadelphia Museum of Art Craft Show," a juried exhibition and sale of American crafts at the Pennsylvania Convention Center, featured works by 185 craftspeople from across the country. The Byers' Choice awards for excellence in clay (\$1000



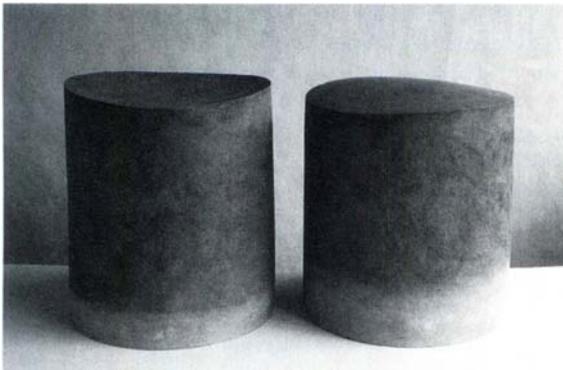
Rob Sieminski raku vessel, 20 inches in length, handbuilt, pierced with pyrometric cones in the vertical grooves; at the 1995 "Philadelphia Museum of Art Craft Show."

each) went to Janel Jacobson of Minnesota for her celadon-glazed, carved-porcelain lidded jars, and Rob Sieminski of Pennsylvania for his raku-fired sculptural vessels.

Recognized as one of the top shows in the country, this year's event was attended by over 24,000 people. Ceramists reported average sales of approximately \$11,000, with the highest at \$33,000 and the lowest at about \$2600. Overall sales were \$2.9 million.

Faenza's Top Prizewinner

The Premio Faenza—a purchase prize worth 25 million lire (approximately US\$15,000)—for the "49th International Ceramic Art Competition" in Faenza, Italy, went to British ceramist Ken Eastman for his cylindrical sculpture "Rise and



Ken Eastman "Rise and Fall," to approximately 11 inches in height; winner of the Premio Faenza award at the "49th International Ceramic Art Competition," Faenza, Italy.

Fall." Over 2200 works were submitted by 950 ceramists from 59 countries; 82 works by 49 artists from 20 countries were

You are invited to send news and photos about people, places or events of interest. We will be pleased to consider them for publication in this column. Mail submissions to Up Front, Ceramics Monthly, Post Office Box 12788, Columbus, Ohio 43212-0788.

selected for exhibition. Emphasis was on clay's architectural and plastic qualities rather than on the purely decorative.

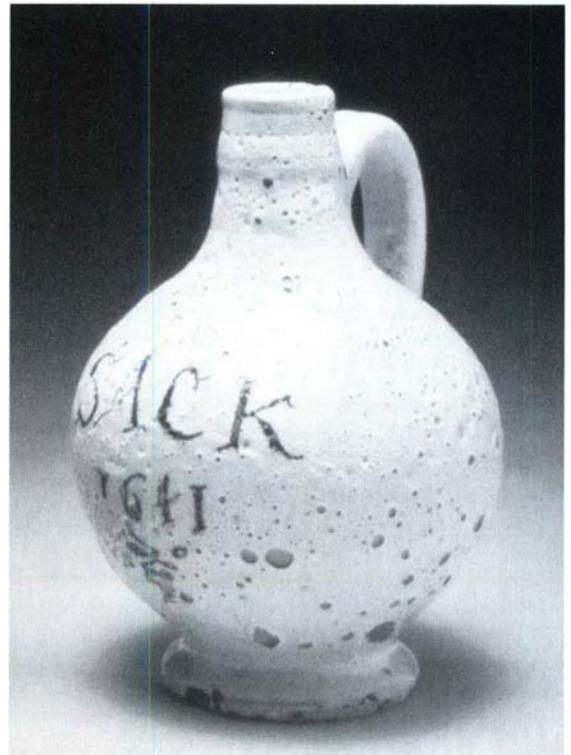
Slab built from grogged white stoneware, then brushed with numerous layers of slips and oxides, "Rise and Fall" was fired several times to 1180°C (2150°F). "During the last five years or so, I have increasingly sealed over the vessel forms I have made, finding often they are somehow more satisfying that way with the internal space inaccessible and contained," Eastman explained. "I find that I make the cylinder form again and again, being constantly surprised and intrigued by it. In the case of 'Rise and Fall,' a pair of cylinders exist, one with a concave top, one with a convex. The viewer makes the visual link between them, mentally playing with them, interlocking them.

"They are slab built, a technique which naturally produces angular, more architectural work, but in this case is used to make more organic cylinders," he continued. "Their size is important—they are an armful each; grown from the domestic, related to the human hand, and yet they are large enough to move into the architectural space and occupy it comfortably."

According to Eastman, the cylinders are intended to suggest a sense of one "swelling and lifting, while the other is relaxing and falling.... Color is used in a symbolic way—iron oxide and yellow ochre of the earth, firmly rooted in the land, like the stable forms they cover. There is life, movement, breathing, but an underlying sense of stillness and of place."

Fakes: Deception in European Ceramics

"Fakes: Deception in European Ceramics" was presented through January 28 at the George R. Gardiner Museum of Ceramic Art in Toronto, Ontario. Over 22 ceramic counterfeits, including cups and saucers, mugs, candlesticks, tiles, vases and figurines, were borrowed from the teaching collection of Sotheby's auction firm in London. They were placed alongside



Seventeenth-century English bottle, tin-glazed earthenware with fake title and date added around 1900; the appropriate retiring temperature was misjudged, resulting in the blistering of the glaze.



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Up Front

authentic versions, allowing visitors to use clues to choose between the real and the fake examples of 16th- to 20th-century European ceramic art.

Curators look for three types of counterfeit work: a true forgery, which is rare; the decoration of an original ceramic piece at a later date; and reproductions or copies. "The fake is an aspect of the ceramic world which few museums acknowledge," stated Brian Musselwhite, exhibition curator and acting curator-in-charge of the Royal Ontario Museum's European department. "Although the museum is known as a place for authenticity, I feel that the use of fakes to educate is imperative. Instead of being hidden, fakes should be studied and exhibited, as they give us valuable information on ceramic history."

Simi Berman

"Figures in Five," an exhibition featuring terra-cotta sculpture by Chesterfield, New Hampshire, artist Simi Berman, was on view recently at Gallery Alexander in La Jolla, California. Berman thinks of her works as "clay illustrations. The best start as terrible puns, but have a universal truth to them," she ex-



Simi Berman's "Playing Scales," 9 inches in height, terra cotta; at Gallery Alexander, La Jolla, California.

plains. "I enjoy the ridiculous. The sublime doesn't interest me at all. It's a habit of turning everything on its head. My parents used to do it with language. They could never leave a word alone."

Following in their footsteps, Berman studied linguistics at City College of New York. Her first sculptural pieces were created in dough, because, she says, "I didn't want to ruin anything. It was just getting crazy ideas and giving them life." She later moved to terra cotta, which she still uses.

The Rebellious Bead

"The Rebellious Bead," a juried exhibition of contemporary, nontraditional beadwork, was on view through December 3, 1995, at Creative Partners Gallery in Bethesda, Maryland.



Norman Mizuno's "Breast Plate," salt-glazed porcelain with oxides, \$1500; at Creative Partners Gallery, Bethesda, Maryland.

Jurors selected 100 works by 66 artists from 20 states and 4 foreign countries. Many of the pieces commented on the human condition, such as bad habits, abuse and current events.

Scheduled to travel throughout 1996, the exhibition coincided with the third "International Bead Conference," which was held in Washington, D.C., November 17—19, 1995.

A Dozen Steps to Wood Firing with a Paper Kiln

by Merja He listen

Ceramic sculpture students at the Eberhard-Karls Universität in Tübingen, Germany, recently conducted a wood-firing experiment using a paper kiln and came up with the following steps for success:

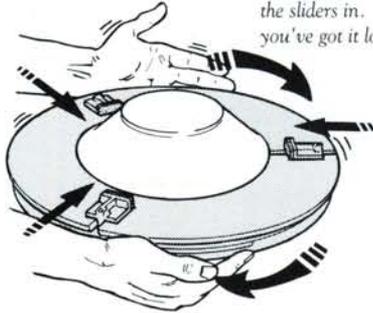
1. Have faith in the illogical.
2. Build a dome with metal rods following the basic cupdraft kilnbuilding principles of American ceramist Fred Olsen: diameter and height should be almost equal in circular or round-dome kilns.
3. Collect old bricks to build a base.
4. After determining the inner dimensions of the kiln, start "gluing" the newspaper sheets with sour-cream-thick slip to the dome. We attached 17 layers, in intervals, allowing layers to dry between applications.
5. Decorate the exterior of the paper dome with colored slip.
6. Decide the necessary amount of stoke holes in the stretcher course of the brick base. We used three for more even distribu-

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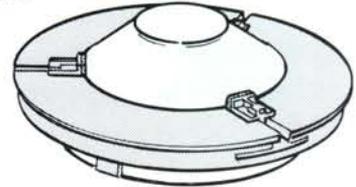
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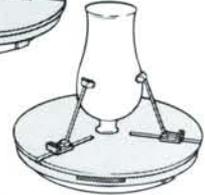
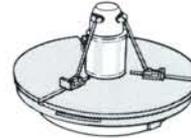


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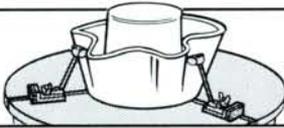
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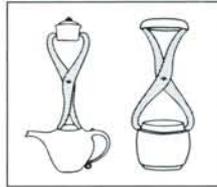
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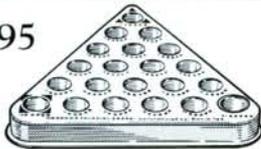
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Up Front



Students from Eberhard-Karls Universitat in Tübingen, Germany, placing the paper dome of the kiln over the preheated ware.



Once the slip-coated paper chamber is in place, the seam along the base is filled with clay.

tion of heat (and maybe loss of heat as well!) and to allow more people to stoke simultaneously. Our stoke holes were half the size of a brick.

7. Once the base is built (we built on a grilling area in the forest), start a fire in the bottom to heat the “pit.”

8. Load the kiln from bottom to top, leaving enough space all around for the coal bed.

9. Preheat the work with a small fire. We used scrap wood that was cut to the size of toothpicks, since we wanted the quick-release-heat help of such wood. Mostly pine, it came from a carpenter. It took about 30 minutes for this warming without the dome in place.

10. Once convinced that the pieces are sufficiently warm to handle the shock of the actual firing, place the metal-framed paper dome on top of the brick base. Fill the seam between the dome and base with clay.

11. Fire slowly and cleanly without much smoke. However, do try to push the temperature up as quickly as you find it appropriate, as a kiln like this—with 17 layers of paper—would be expected to last 3 to 4 hours. In the beginning, our 4 chimney pipes were all open. We covered 2 pipes with pot lids after 1 ½ hours of firing, because we didn’t want to lose too much heat too fast. In 2 hours, we measured 500°C (930°F) with a pyrometer in the middle of the kiln. At this point, the top of the paper dome started to turn black.

12. Once the desired temperature has been reached, close the chimney. Let the kiln wall cool—do not touch, as it is very brittle and could break easily.

It took us 3½ hours (including the 30-minute preheat without the dome on) to fire the kiln. Judging from the cone packs and the pyrometer reading, we reached 1000°C (1800°F). The actual cooling time was 1 ½ hours.

Building the kiln, then firing it, cost about \$100. Naturally, the bricks, frame and chimney can be used again. And everything can be easily transported, which is essential for us, since in the city we lack proper grounds on which to experiment with such firing techniques.

Clay Does It All

“Clay Does It All,” an exhibition of sculptural and functional ceramics, was presented recently at the Art Museum of the University of Memphis in Tennessee. From over 200 entries,



Jim Budde’s “Kukuka Chu,” 25 inches in height; at the Art Museum of the University of Memphis, Tennessee.

juror Richard Shaw selected 101 by 75 artists from 31 states. Among the works shown in the exhibition were two oil-painted ceramic sculptures by Idaho artist Jim Budde.

A Potter’s Weekend in the Blue Ridge Mountains

by Polly Beach

More than 100 potters gathered to watch three Georgia masters—Rick Berman, Ron Meyers and Michael Simon—during “A Potter’s Weekend in the Blue Ridge: The First Virginia Clay

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Up Front

Conference” in Front Royal. The three-day workshop featured an informative and entertaining blend of pottery demonstrations, related stories and plenty of good humor as the three long-time friends worked simultaneously at side-by-side potter's wheels, joking with each other at every opportunity. (When a participant asked Meyers what type of potter's wheel he uses in the studio, Simon interjected, “Ron has computerized shape control on his.”) At times, the three potters were having so much fun that they likened themselves to comedy acts like the Three Stooges and Tres Amigos.

While demonstrating his throwing techniques, Simon squared lidded forms, manipulated rounded forms into ovals and threw some extra-thick-walled pots that were later faceted. For an oval pot, he marks the rim slightly, then applies pressure to obtain the desired shape. As the pot dries, he again presses inward on the sides to maintain the oval. Beveling the rim further enhances the shape. Simon prefers to cut feet into squared forms when they are “really wet”; otherwise, the corners will stretch. He then redefines the corners after the pot has firmed up slightly.

To eliminate the need for bisque firing, Simon uses a glaze with 25%-30% clay and applies it to the following Cone 7-10 clay body at the leather-hard stage (to avoid cracking):

Salt-Wood Clay Body (Cone 7-10)

Feldspar.....	10 parts
A. P. Green Fireclay.....	70
Ball Clay.....	10
Kaolin (6-Tile).....	20
	110 parts

Simon sometimes adds 10 parts fine grog.

Tesha Glaze (Cone 8-10, reduction)

Whiting.....	18.52%
Potash Feldspar.....	25.72
Ball Clay.....	27.88
Flint.....	27.88
	100.00%
Add: Red Iron Oxide.....	11.32%

While making lidded jars, teapots and Japanese-style tea-bowls, Berman offered some practical tips. For instance, when throwing, he doesn't waste time trying to pop air bubbles in the clay; instead, he just cuts off that part of the wall, or simply starts over. To prevent warping or cracking as the clay shrinks, he dries pots on paper (which allows movement). Teapot sections, he says, should be dried to equal consistencies before assembling to minimize cracking. And before glaze firing a teapot, he scrapes the inside with a spoon to remove any burrs left around the strainer holes.

Berman also shared the following glaze for raku:

Rick's Turquoise Raku Glaze (Cone 04)

Gerstley Borate.....	39.33%
Nepheline Syenite.....	19.83
Spodumene.....	20.22
Lithium Carbonate.....	20.62
	100.00%
Add: Superpax.....	19.11 %
Copper Carbonate	2.59%
Epsom Salts	0.61 %

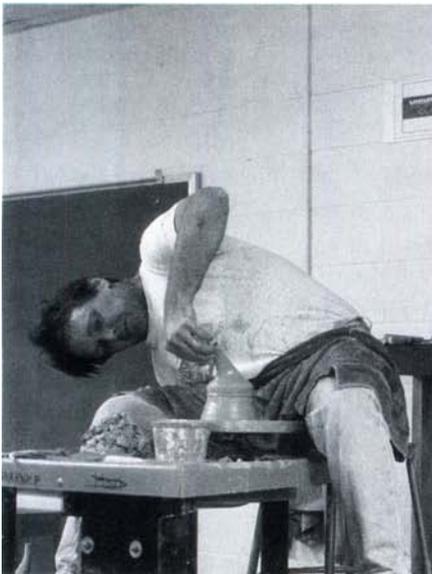
Add the Epsom salts to the water, then add this solution to the dry batch. For a blue variation, reduce the copper carbonate addition to 1.30% and add 1.30% cobalt carbonate.

Meyers threw and manipulated large covered jars and soup tureens. The requisite large amounts of clay were centered in stages; he divided the clay, centered the first half, then slapped the second on top and recentered. He also suggested positioning the clay so that the spiral created during wedging/pugging runs sideways (parallel to the wheel head), instead of vertically, to help prevent cracking.

Meyers often works with slips over the following earthenware clay body:

Red Earthenware (Cone 06-5)

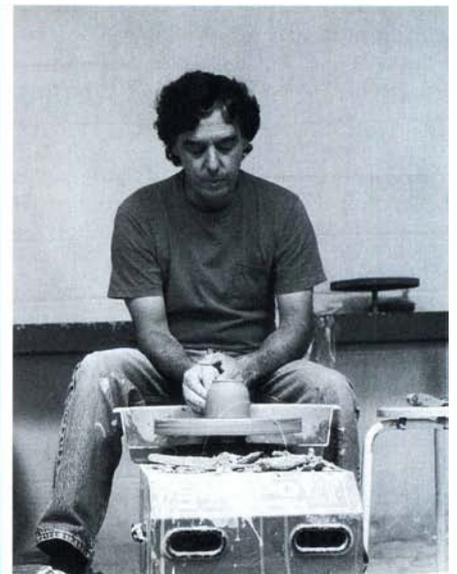
Talc.....	3lbs.
Ball Clay.....	10
Cedar Heights Redart	25
Fireclay	10
Ocmulgee Clay.....	80
Grog.....	5lbs.
	133 lbs.



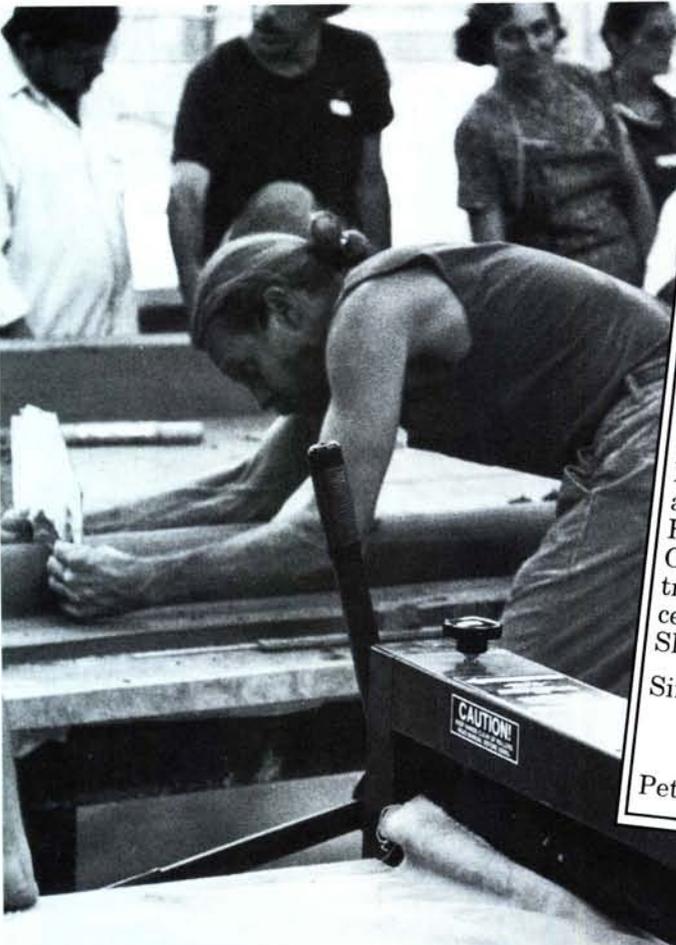
Michael Simon adjusting the angle of a freshly thrown teapot spout.



Ron Meyers explaining his throwing technique.



Rick Berman tapping a pot to center for trimming.



Jim Bailey
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Dear Jim,
 Here are photos of the architectural ceramics workshop I taught in Costa Rica. The instructors and participants love their new slab roller. The DRD II 30 was light enough to carry in a duffel bag and strong enough to crank out one inch thick slabs 30" wide and 4' long. As you can see, we were able to produce a 7' x 9½' high relief mural along with a 21' x 16' frieze panel during the two week workshop. A Bailey Slab Roller has always been at the core of all my architectural ceramic techniques. Now a Bailey Roller is going to change ceramic techniques in Costa Rica. I guess you could say if I plan to travel to another country to teach architectural ceramics, I won't leave home without my Bailey Slab Roller.

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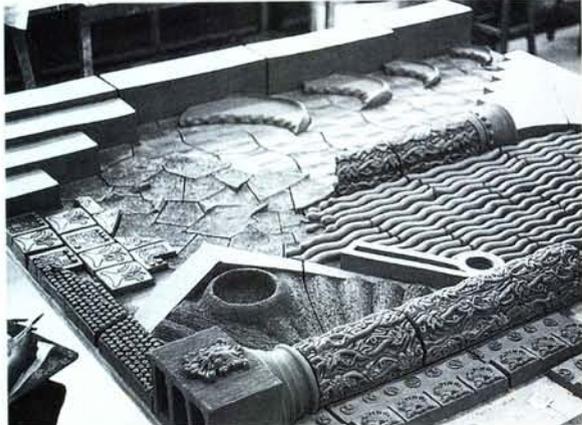
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Up Front

S.A.C. White Slip (Cone 06-5)	
Opax.....	4.97%
Frit 3110 (Ferro).....	14.90
Kona F-4 Feldspar.....	9.94
Ball Clay.....	14.90
Bentonite.....	0.65
Flint.....	54.64
	100.00%
Add a pinch of Epsom salts.	
S.A.C. Black Slip (Cone 06-5)	
Cedar Heights Redart	100.00%
Add: Black Copper.....	6.25%
Cobalt Oxide.....	3.13%
Manganese Dioxide.....	3.75%
Red Iron Oxide.....	6.25%

To transform a round casserole into an oval, Meyers cut out a willow-leaf shape from the middle of the floor of the pot, cutting at an angle so that once the leaf shape was removed, the edges would easily overlap when the sides of the pot were pushed inward. To trim the oval form, he slowly spun the wheel and carved half of the foot at each turn.

During the course of the weekend, participants learned that even the masters make mistakes. Berman, for instance, spent 15 years trying to match separately rolled teapot lugs (to support cane handles) before he realized that he could simply roll out one lug and cut it in half. And, when discussing teapots, Simon revealed that he's often gotten so carried away with the form of the spout that he has attached it to a completely enclosed body and run it all the way through the bisque firing before realizing it will not pour. "I've ruined more teapots by forgetting to put the holes in altogether," he said. When he does remember the strainer holes, Simon keeps them from clogging by blowing back through the spout while the glaze is still wet.

Meyers related some of the trouble he had with crackling when he first started making plates. "I wasn't throwing them fast enough," he said. And "the middle of the bottom should be the thinnest portion of the pot. If it's thicker, it will crack." Having worked with low-fire clays for the last 10 years of his career, though, Meyers noted "you can get away with more than in high fire." There's less cracking and warping, he said.

The weekend ended with slide presentations by the three artists: Meyers offered a look at the progressive changes his work has undergone during his 30-year career as a potter. Simon, whose work is fired to Cone 8-10 in a salted reduction kiln, projected images of his own pieces, together with slides of pots dating back to ancient Persia, which have strongly influenced his work. Berman showed his work in raku, "salku" and high-fire reduction, plus the works of many of his colleagues; he placed special emphasis on a slide collection of teapots by some of the world's leading studio potters.

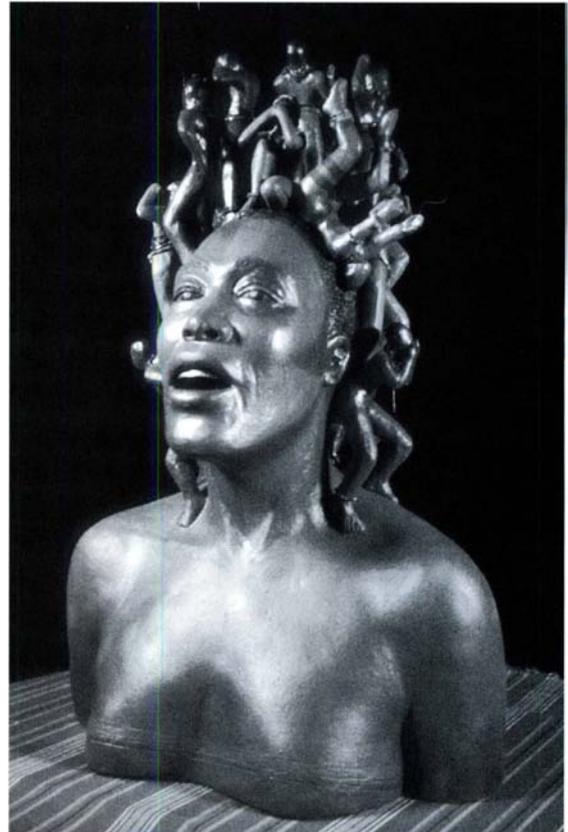
Lorraine Capparell

by Anne Telford

"The Storyteller" is poised mid-sentence, her face suffused with the emotion of her tale. From the top of her head dance 18 figures, each embodying a chapter of an epic story—both personal and universal. Colorful paint and applied beads animate the figures' gestures, bringing the pieces of life's puzzle together: birth, joy, sensuality, death.

Rhodessa Jones, whose performance piece "The Blue Stories: Black Erotica on Letting Go" inspired "The Storyteller" sculpture, having lived the tales told through the small clay figures. She and sculptor Lorraine Capparell have been friends since meeting in 1969 in Rochester, New York; they have collaborated both on and off the stage. In late 1992, Capparell painted nine 4x8-foot fabric backdrops for Jones' performance work, which necessitated putting "The Storyteller" sculpture on hold until January 1993.

"My concept of 'The Storyteller' was initiated and I did the first sketches, then I was interrupted by Rhodessa's need for something for the show, which evolved into these large paintings that would unfurl as she told the stories," Capparell explained. With the opening of "The Blue Stories" in San Diego,



Lorraine Capparell's "The Storyteller," 27 inches in height, handbuilt earthenware, with acrylics, beads and wire.

Capparell took many more performance photographs on which to base her sculpture.

Capparell studied sculpture with Steven DeStaeble at San Francisco State and, since 1981, has been creating large-scale figures, rich in archetypal female imagery, dreams and Buddhist symbology. She has traveled widely in Asia, studying Buddhist and Hindu sculpture, paintings and temple architecture.

"I make art to pay tribute to the spirit within," Capparell stated. "I use the body, born of Earth (clay), as the connector to higher consciousness. Form is emptiness; emptiness is form."

She could hardly have found a subject more suited to her themes than Jones. The colorful figures arising from the head of "The Storyteller"—a mother, father, grandmother and the "trickster"—are all people from Jones' personal history, a recurring subject in her performance works.

Capparell began the process of creating the sculpture by drawing stick figures of all the different characters, using the

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J Brophy

Jay Brophy
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Up Front

photographs as reference. She then had Jones pose for her and narrowed the concept down to a bust. Next, Capparell covered a slab of clay with cloth: "I start building on a slab so the piece has an unattached base that will help prevent cracking and shrinking when it dries," she explained.

Then, she built an armature of clay. "The inside is hollow; there are interior walls because the heaviest part on a portrait bust is right where the head, chin and neck go down into the breastbone. Inside, there are two walls that form a V in the front and go up to support the neck and head."

For the remainder of the bust, she used what she calls an extended pinch method—from a small piece of clay, she made a rough ball then pinched it directly onto the sculpture. "It's a fairly fast way to build a form," she noted.

Finally, the individually made figures were attached to the completed head using the scoring and slipping process. The finished bust weighed about 75 pounds, was 27 inches high, 19 inches wide and 11 inches deep—"so it fit in my kiln." Though fired slowly to minimize stress, there were some very small cracks. Concerned about refiring the piece, Capparell decided to airbrush it with acrylics instead of glazing.

The finished sculpture picks up colors used in the borders of the Blue Stories panels, and reflects African influences. The polka-dot leopard pattern on the chest, for instance, refers to the leopard-skin clothing traditionally worn by African chiefs and shamans. After the figures were painted, Capparell "had a vision of them decorated like African sculptures, with beads and feathers. I went to all my friends and got beads, copper wire, seed beads, an anUet."

"The Storyteller" was shown during a September 1995 performance of "The Blue Stories: Black Erotica on Letting Go" in Bayfront Theater at Fort Mason Center in San Francisco.

Tre Arenz

"Sameness," a multimedia installation by Austin artist Tre Arenz, was on view through November 25, 1995, at the Southwestern Craft Center in San Antonio, Texas. "There is a sameness about us within communities, which makes a we' out of you and me," Arenz noted. "We assume that what we are is what others are, and our outlook on things follows that experience.

"But our sense of safety is threatened when we meet someone from outside our community," she continued. "The sameness is seen as difference."

Working with a variety of materials, ranging from clay, wood and oil paint to raw earth, paper and steel, Arenz used the human figure as a common element in the installation to establish a relationship between the viewer and the viewed.

"My work involves a celebration of making through the use of multiple objects and repetition in relation to ordinary domestic routine or ritual," Arenz explained. "Mindless' activity is often called womens work, and is perceived as numbing for many of us. But repetition can be mindful. This is different from the routinization/standardization encouraged by our marketplace, which seeks a sameness through loss of self and actual mindlessness.



Detail of Tre Arenz's "Sameness—Touch," 24 inches in height; at the Southwest Craft Center, San Antonio, Texas.

"Acquiescence to the predictable tedious nature of life deadens one into accepting things as they are," she added. "I believe this acquiescence can fester and infect our spirit, leaving us empty and hopeless. It is only through an understanding of self (I) that one can maintain the 'We' of which I speak."

Helen Slater

A retrospective exhibition of works by Corralitos, California, studio potter Helen Slater was on view recently at the Santa Cruz Art League. Spanning 35 years of work, the show featured



Helen Slater's "Buffet Set," to 9 inches in height; at the Santa Cruz (California) Art League.

vessels in stoneware and earthenware, as well as porcelain. In addition to oxidation and reduction firing, Slater also has worked with salt glazing, as well as raku- and saggar-firing techniques.

First Lady Receives Clay Whistle

Late last year, President Clinton visited the Vermont State Craft Center/Frog Hollow on the Marketplace in Burlington, Vermont, and bought works by five Vermont craftspeople (see page 14 in the November 1995 issue). One of those pieces—a clay whistle by Delia Robinson, Montpelier ceramist and frequent contributor to CM—was given to Hillary Rodham Clinton for her 48th birthday.

A spokesman for the First Lady quoted the President as saying that the whistle (depicting a woman with her arms around the world) reminded him of his wife "because she's always doing something for women around the world."

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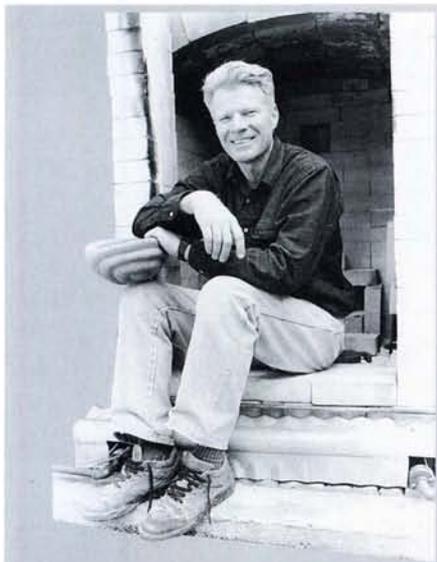
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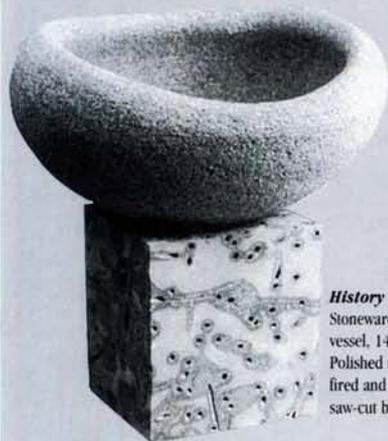
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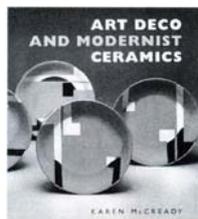
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New Books

Art Deco and Modernist Ceramics
by Karen McCready

"In the course of the two decades between the World Wars, a vast array of arresting ceramic objects—functional and sculptural, manufactured and handmade—was produced in styles that reflect not only traditional influences, but also contemporary avant-garde aesthetics, as well as new trends in architecture and engineering," observes the author of this reference book for art deco and modernist ceramics of the 1920s and '30s. "The legacy of this explosively creative period includes a rich profusion of ornamental, utilitarian and sculptural ceramics, which, when viewed together, evoke a colorful picture of the cultures from which they came. The interwar years were characterized not by



a single quality, but by contradictions that manifested themselves in the decorative and applied arts."

After a brief introduction by McCready and a historical overview of the period by

gallery owner/author Garth Clark, the remainder of the book furnishes entries for over 240 ceramists, designers and factories, providing background information for each person or location. For example, Alexander Archipenko is identified as a "Russian-born sculptor who studied in Paris at the Ecole des Beaux-Arts. In 1923, he emigrated to the USA, where he remained for the rest of his life. During the recession of the 1920s, he was hired by several New York department stores...to design window displays. However, he was primarily known for his sculpture, creating stylized figurative forms that show the influence of Cubism and of his formative years in Paris." 192 pages, including glossary, bibliography, index. 201 color, 88 black-and-white photos; 36 illustrations of potters' marks. \$45. *Thames and Hudson, 500 Fifth Avenue, New York, New York 10110.*

Warren MacKenzie
And the Functional Tradition in Clay
by Dale K Haworth with Karen F. Beall

Published in conjunction with an exhibition of the same name at Carleton College in Northfield, Minnesota, this catalog/book traces the evolution of MacKenzie's pots "while placing him, to the limited extent here possible, in the context of 20th-century artists, particularly those working in clay with the vessel form," state the authors. "This

study also presents a brief look at specific ceramic pieces that have influenced him; examines MacKenzie's heritage, his presence; and suggests his legacy."

After a brief introduction to ceramics history, Haworth and Beall trace MacKenzie's career, from the early years and his apprenticeship with Bernard Leach to his time spent as an instructor at the University of Minnesota, as well as his later work. By the early 1970s, "form, surface and gesture, the three basic aspects of a MacKenzie pot, are now present in a single expressive whole. His pots are firm and assertive; his glazes rich and varied and expand upon the individual shapes of the pots,... and the clay appears leisurely formed by his hands....And, very important, MacKenzie's pots are still functional and affordable."

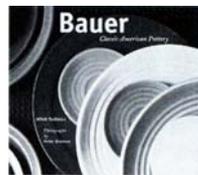


Next, the authors compare MacKenzie's pots to those of several other ceramists who worked with the vessel during the 1970s and early '80s, such as Karen Karnes and Bennett Bean, then discuss the various influences on his work. "In the work of an artist like Warren MacKenzie, dedicated to traditional forms, it is necessary to understand the tradition from which these forms spring," they note.

In conclusion, Haworth and Beall look at MacKenzie's work and life today. Since his retirement from teaching in 1990, MacKenzie has made, glazed or fired pots almost daily. He remains "deeply involved in his craft. Pottery is at the center of his life." 64 pages. \$9 color and 20 black-and-white photographs. \$12.50, includes postage and handling; soft-cover. *Carleton College, Department of Art and Art History, 1 North College Street, Northfield, Minnesota 55057-4025.*

Bauer
Classic American Pottery
by Mitch Tuchman

Of interest to collectors, this guide opens with a historical overview of the J. A. Bauer Pottery Company, which produced ceramics



from 1885 to 1962. The son of immigrant farmers, J. Andy Bauer was just 29 when he bought the Paducah Pottery in Paducah, Kentucky. (The com-

pany relocated to California in 1910.) During the first few years, the pottery produced handmade, unornamented, brown-glazed pieces—merchandise crocks; pickling jars; jugs for cider, vinegar and whiskey; etc. But "with the advent of the 'sanitary revolution,' when white wares were thought to be inher-

THE CERAMICS MONTHLY BOOK DEPARTMENT



A POTTER'S COMPANION *Compiled and edited by Ronald Larsen.* In celebration of the handmade and the functional, the author has gathered a fascinating collection of literature exploring the history, aesthetics and philosophy behind making pots by hand. Includes essays, stories, poems and observations by a wide range of potters, writers and philosophers. This book goes far in restoring pottery to its long-standing position of value and importance. **\$17.95**

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THE UNKNOWN CRAFTSMAN by Soetsu Yanagi. This has been one of the books most revered by potters for the last two decades. The text consists of selections from the

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HANDMADE TILES by Frank Giorgini. Written for the beginning tile maker, the accomplished artist and the tile lover alike, this comprehensive, easy-to-understand treatment of the art of handmade tiles provides a wealth of practical information, a touch of history, and a stunning array of color photography. Included are more than 80 "how-to" photographs of tile-making steps, techniques and tools. The author guides the reader through setting up a workshop, selecting materials, purchasing and making tools and equipment, and designing, fabricating, firing, decorating and installing tiles. Everything that the beginner needs to know is considered—making relief tiles,

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FUNCTIONAL POTTERY: Form and Aesthetic in Pots of Purpose by Robin Hopper. The author offers practical, down-to-earth information gathered during 30 years of pottery making and teaching. His aim is to encourage the search for a personal style, with emphasis on the "why to" rather than just the "how to." The book is illustrated with hundreds of photographs and drawings. **\$50.00**

CLAY BODIES by Robert Tichane. Primarily concerned with high-fire (Cone 8-10) bodies, this book offers, in non-technical language, a very complete review of information on clay bodies. Includes a Bibliography, Glossary, Composition of Materials section and Index. **\$30.00**

MOLD MAKING FOR CERAMICS by Donald E. Frith. This is the only book to demonstrate precisely the craft of making and using all types of molds—press and slip casting. Each process is carefully described and abundantly illustrated in exact, detailed photographs. A volume and mix calculator for plaster, plus a shrinkage calculator included. **\$75.00**

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ELECTRIC KILN CERAMICS, 2nd Edition: A Guide to Clays and Glazes by Richard Zakin. Written for potters working in oxidation, this text covers suitable clays, glazes and decorating techniques. An appendix contains equivalency charts for raw materials in Canada, Great Britain and the United States. **\$39.95**

THE COMPLETE POTTER'S COMPANION by Tony Birks. This is an all-new, revised and updated edition of Tony Birks' classic book. Contents include •Coil, slab, pinch pots •Starting work on the wheel •Dipping and pouring glaze •Glaze recipes and results •Decorating •Slip casting •Mold making •Kiln firing •Raku and saggar firing •Advice and suggestions for the home potter •And more! **\$22.50**

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underglaze and glaze decoration, slip trailing, inlay, sgraffito, shellac resist, and impressing, as well as mosaics and the tile installation process. **\$24.95**

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THE KILN BOOK by Frederick Olsen. An illustrated guide to the construction, maintenance and repair of electric and fuel-burning kilns. A complete, basic and usable text, it includes principles of design and specifics from refractories to fuels. For the fuel-conscious, the author has revised construction methods for burners and firing systems in order to use gas and oil more efficiently. He has also included instructions for building fast-fire wood kilns. Complete plans and instructions

MONEY-BACK GUARANTEE

proven guidelines—without the usual heavy dependence on chemical formulas and mathematical equations—that all potters can use in developing their own glazes. Includes information on kilns, firing techniques, clay bodies, frits, fluxes, wood ash, defects, crystalline glazes, stains, opacifiers, glaze application and much, much more. A standard in the field. **\$48.00**

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

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ently more healthful than the often unattractive slip-glazed browns,” the company added such works as Bristol-glazed jugs, milk pans, pie plates, dresser sets, slop jars and chamber pots. They also began making redwares for the garden,” notes the author, a collector and editor-in-chief at the Los Angeles County Museum of Art.

Until the 1920s, American dinnerware was primarily white and did not sell well. Although others were “dabbling” in colorfully glazed tableware at this time, “Bauer gets the credit for first penetrating the market

with a line of brightly colored earthenwares and demonstrating persuasively the appropriateness of mixing colors in a place setting, let alone on a table,” according to Tuchman. Bauer also designed a ring pattern for its ware—“rings that take the ‘earthen’ out of earthenware,” the author believes, “imparting an impression of delicacy, rings that evoke speed and breathless pleasure, rings that resemble coils, the primordial ceramic building block.”

In addition to describing specific lines, Tuchman also writes about Bauer designers and potters, such as Matt Carlton. “In Los Angeles, Carlton achieved a minor celebrity,” Tuchman states. “To this day, he can be

glimpsed in profile turning clay on the wheel in Frank Capra’s film *Lost Horizon*”

Bauer continued to add new lines to its inventory, finally making nine different dinnerware sets; and, although it remained a modest operation, was one of the biggest money-making potteries during the Depression. Around 1947, though, sales began to decline. Over the following years, until its closing in 1962, Bauer, “once a leader in American tableware design, was now treading in the mainstream.”

The final section of the book profiles ten Bauer pottery collectors and their collections. 104 pages, including appendixes on selected marks, and the 1939 stock and price list; and index. 96 color and 53 black-and-white photographs. \$ 18.95. *Chronicle Books, 275 Fifth Street, San Francisco, California 94103.*

The Artist in Society:

Rights, Roles and Responsibilities
edited by Carol Becker and Ann Wiens

“As public funding for the arts becomes frighteningly scarce, artists and educators will need to fight that much harder to create innovative and intellectual debate for a large audience,” notes coeditor Carol Becker in her introduction to this collection of essays by seven artists, writers and critics. The essays were initially presented at an open conference of the same name at the Art Institute of Chicago. Topics included “Democracy and



the Idea of the Artist” and “Survival of the Artist in the New Political Climate.”

By “engaging the issue head-on, the artists at our conference emerged undaunted, affirming that the recognition of ethical and moral imperatives is not to be equated with soft-headed moralizing,” concludes Ronne Hartfield, executive director of museum education. “What these artists were attempting to do was to replace the outworn notion of artist as marginal iconoclast with the declaration of artist as citizen—a very civilized enterprise, when artists agree to take seriously their responsibilities to serve as catalysts for social change.

“I hope,” Hartfield continues, “that as artists we can subscribe to a public contract that eschews the bottom line and... delineated path in favor of the difficult but exciting challenge of to-ing and fro-ing. As bearers of the code, we are guardians of our past histories; as artists, we owe our best creative efforts to the future.” 79 pages. \$15; softcover. *New Art Examiner Press, 314 W. Institute PL, Chicago, Illinois 60610; (312) 649-9900.*

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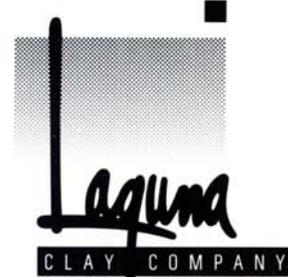
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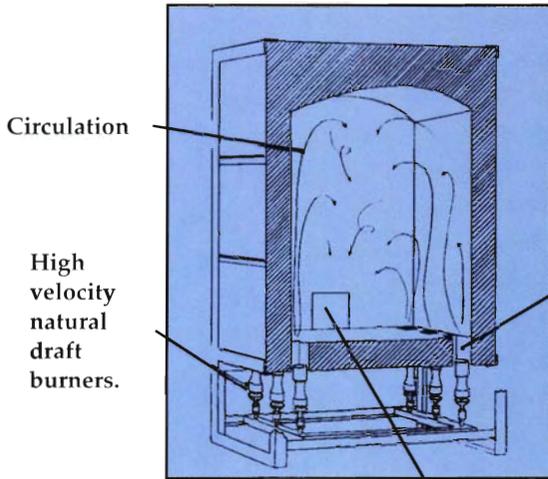


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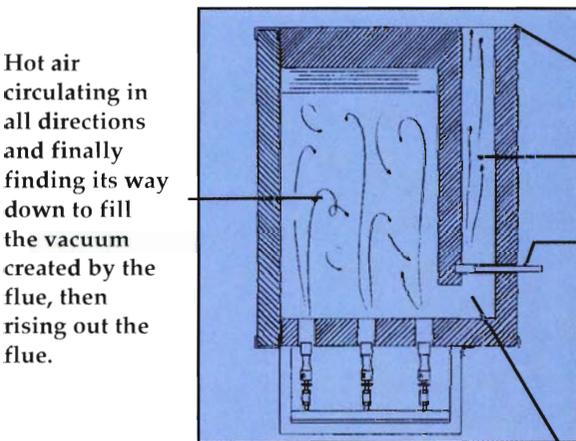


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Flexible Molds for Ceramics

by Nan Smith

Years ago, in an effort to simplify the complex mold-making project at hand, the idea of flexible molds came to mind. But when I contacted an industrial mold-making company about the use of latex molds for ceramics, the technical staff said it was not possible.

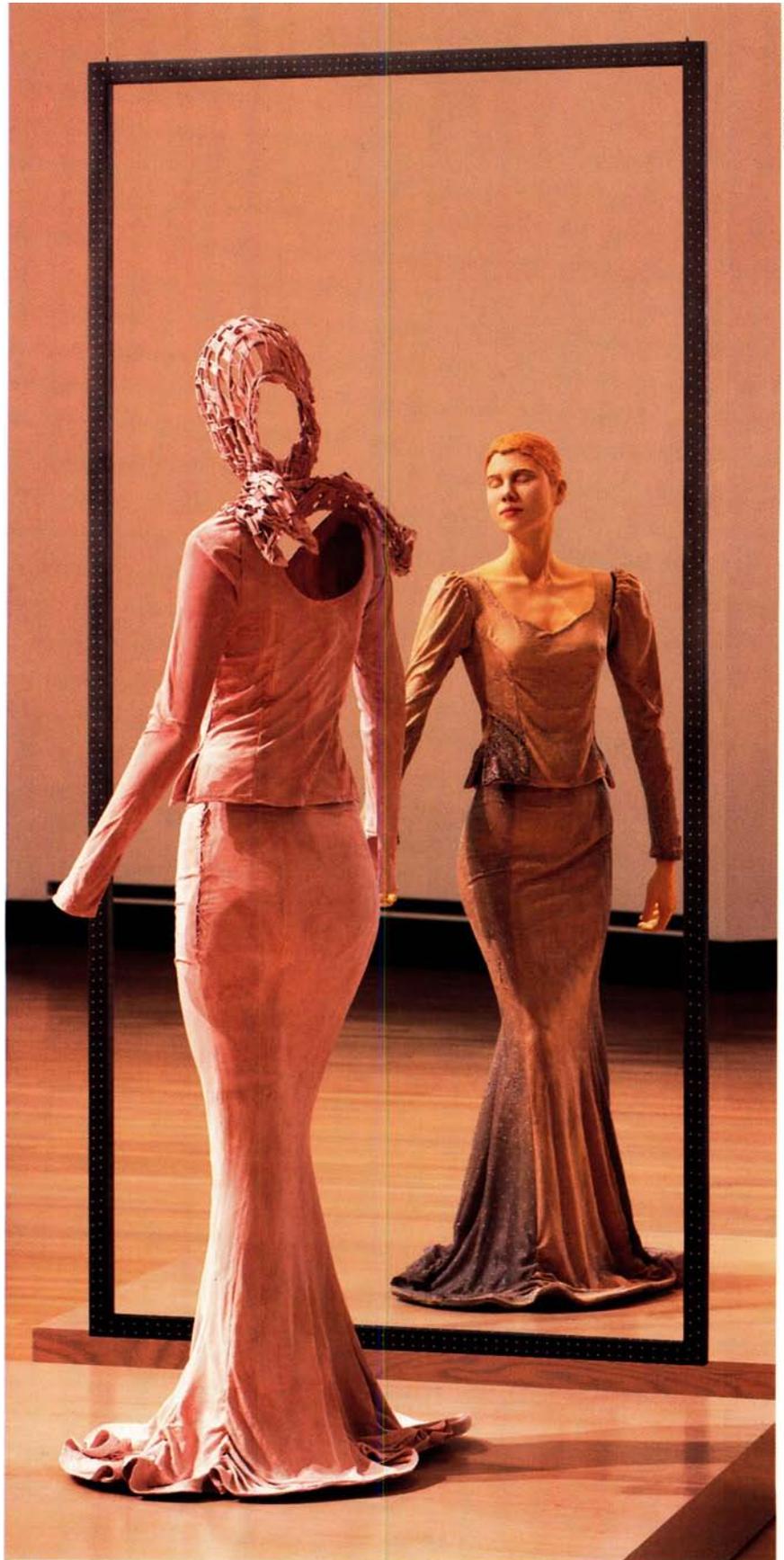
Hyper-realism in form and in surface detail was important for my completed figurative sculptures, though, and molds remained the logical vehicle. I wanted to be able to work with clay in the plastic state, to press mold my forms. Previously, I had used plaster sectional molds, but assembling sections was like building a three-dimensional puzzle, and the joining process ruined the integrity of the surface detail. So I decided to research a process used for cold casting (fiber-glass-reinforced polyester resin surfaced with metal powders)—a latex mold backed by a plaster mother mold.

The idea of using flexible molds generated two questions at the outset: The first was would the clay stick to the rubber mold? The second was whether and how evenly would the clay dry within a nonporous mold? I soon discovered that silicon sprayed into the mold will act as a release agent, and will not affect the clay when fired. I also found that the clay will dry within the latex mold; even drying can be achieved by inhibiting evaporation on the edges of the form.

Model Making

Latex molds can be taken from earthenware, stoneware, porcelain, Plasticine and a variety of gypsum products. Many of my models are cast from a gypsum

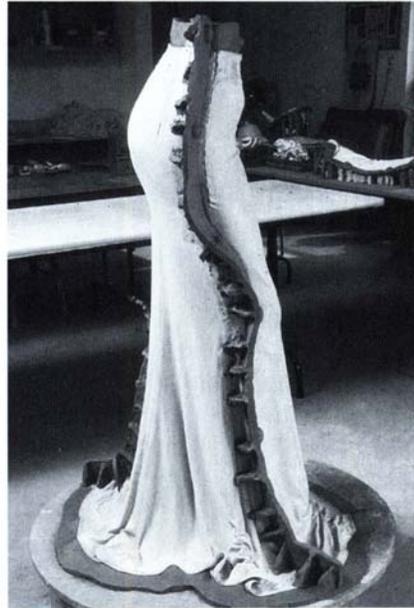
"Flow," 9 feet in height, press-molded earthenware, gypsum cement and painted wood, by Nan Smith; various elements began as plaster models from which flexible latex molds were cast.



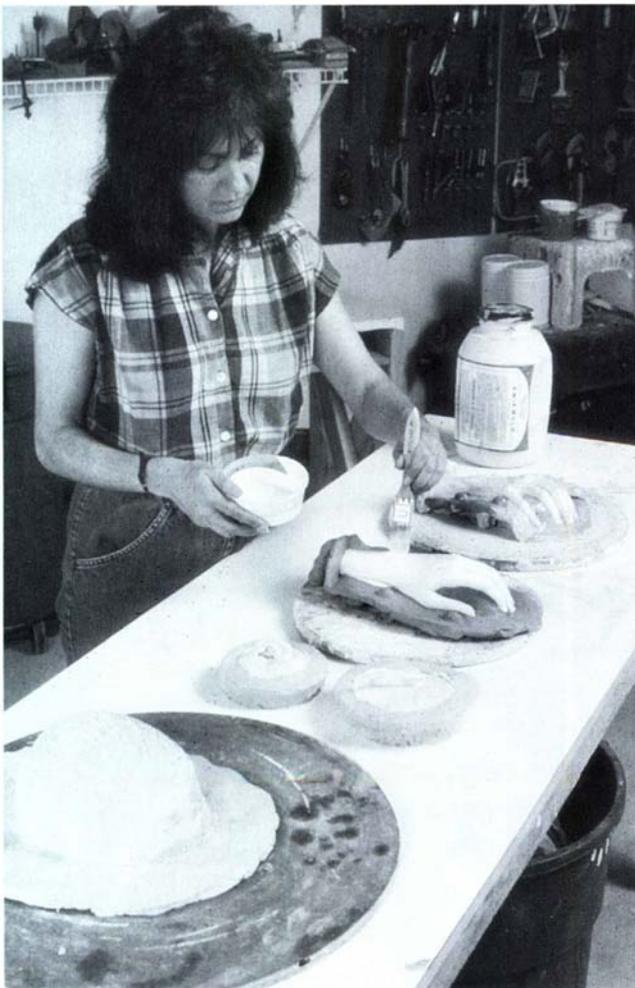
PHOTOS: ALLEN CHEVROFF



First, the plaster models were sectioned with Plasticine shim lines; hemispheric keys were placed at regular intervals.



The shim line on larger forms was supported with wedges of Plasticine at 4-inch intervals.



As soon as all the plaster models were sectioned, the quick-drying latex was applied sequentially.

cement, which gives fine detail and has the characteristic of being very hard when it cures.

My process involves casting from life. Any inanimate form is usually cast in alginate. Life models are cast in both plaster and alginate. Another nonpermanent, flexible mold-making material called moulage is used occasionally. (Plastico Moulage is available through Sculpture House, 38 East 30th Street, New York, New York 10016.)

I purchase alginate, Normal Set, through a regional dental-supply company. It can be cast in large quantities by adding more water to achieve a "pancake-batter" consistency. This mixture is more viscous than the smaller quantity usually mixed for dental impressions, so it can be poured and takes more time to set.

Just as the dentist uses an impression plate to hold alginate against the teeth, I must use a rigid form mirroring the contour of the three-dimensional form to be cast. Cardboard boxes, plastic containers and plaster/gauze forms make good rigid holders.

The powdered alginate is measured out along with the correct volume of water. Then the alginate is mixed quickly by hand into the water. This mixture is poured into the rigid holder and the object to be cast is positioned in it. After approximately two minutes, the object being cast is carefully removed from the alginate so as not to tear the alginate negative.

At this point, the plaster model is cast before the alginate mold hardens and distorts. The life of the alginate mold can be extended by wrapping it in a layer of damp paper towels and placing it in a self-sealing plastic bag. However, I make it a habit to cast the plaster model immediately after the alginate negative is completed.

The plaster model is dried thoroughly in a fan-ventilated kitchen oven or kiln. I have adopted this drying procedure to strengthen the casting and shorten the curing time. Otherwise, plaster products can take up to two weeks to cure

and dehydrate in the humid Florida weather. Also, US Gypsum Corporation recommends that all of their gypsums be “cured in a heat chamber ventilated with fans. Controlled drying and evaporation of ‘free’ water allows the gypsum material to develop maximum strength, uniform absorption, better paintability, as well as preventing the development of mildew and increasing the life of the casting.”

The recommended drying temperature averages 120°F for most gypsum products. I oven dry most plaster molds and models slowly at a low temperature of 100°F for 4—6 hours. The oven door is open for the first two hours to allow the steam to escape. An oscillating fan is placed next to the door to keep the warm air moving. For larger pieces, a kiln is used as a drying chamber. In this case, I turn on the kiln vent and program the controller to cycle at 120°F.

Once drying is complete, the plaster model is sealed with an equal-parts mixture of white glue and water. I brush three coats of this sealant onto the surface, allowing the liquid to dry thoroughly between coats.

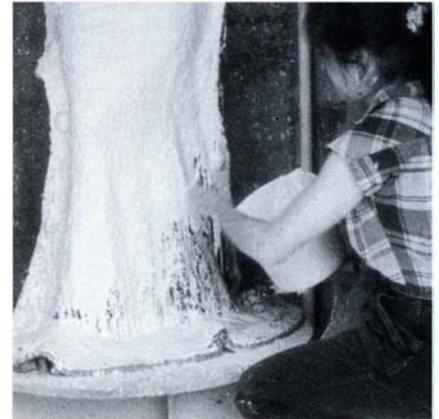
The Flexible Mold

Sections are planned prior to beginning the application of latex. Complex undercut forms can still be made in a few sections since the mold can be bent and peeled off the surface of the model and later off the leather-hard clay. The shimming process is the same on all models regardless of the original material. Plasticine shims that are approximately 2 inches wide are applied at the section line. They are held to the form by triangular Plasticine wedges at 4-inch intervals behind the Plasticine shim line. Mold keys must be relatively large; they are made by attaching 1 ½-inch-diameter hemispheric buttons at regular intervals along the outside face of the shim line.

After the first section is shimmed, the liquid latex is stippled onto the surface of the model with an inexpensive foam-rubber paintbrush. An oscillating



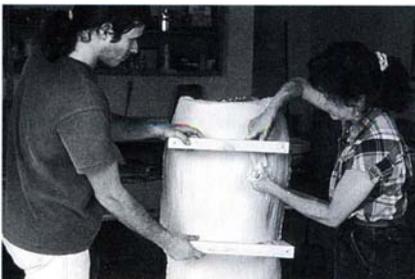
Layers of cheesecloth were added to strengthen the mold; latex was forced through the cloth with a stiff paintbrush.



Over the flexible latex mold, a mother mold was begun by flicking a gel coat of liquid plaster on with the fingers.



Once the plaster was built up to half the proposed wall thickness, squares of burlap were applied for reinforcement.



Wooden supports cradled the larger plaster mother molds; they acted as both handles and stands for the molds.



Before the second half of the mold was begun, the shim line was removed and the seam line was cleaned thoroughly.



To separate the latex sections, the seam lines were coated with an oil-less silicone spray.



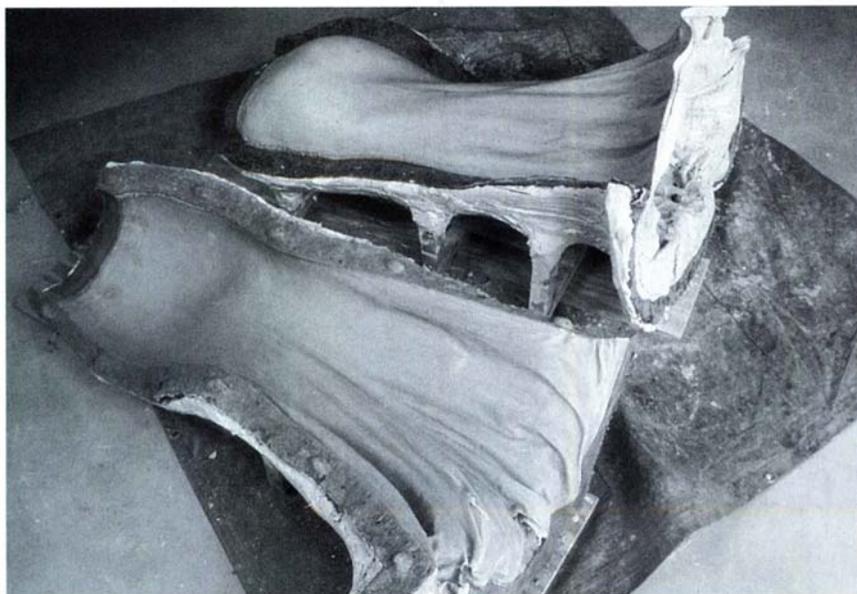
Models for one-piece molds were removed by tugging gently once the latex and mother molds had been cast.



The flexible latex mold was then carefully peeled away from the surface of the plaster model.



Wooden wedges were hammered between sections to open the seam line of the two-piece molds.



After the latex mold was peeled away from the plaster model, it was repositioned inside the plaster mother mold.

fan is used to achieve quicker drying. Successive layers of liquid latex are then applied to the surface of this first section of the mold.

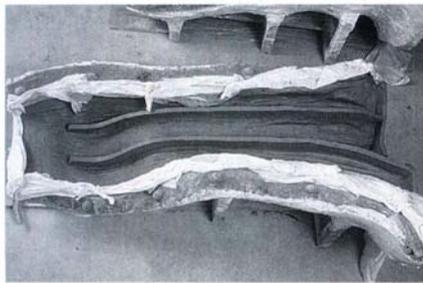
When the latex is approximately 1/2-inch thick, a layer of 1-inch cheesecloth squares is added. The entire surface area is covered by positioning the cheesecloth, then stippling liquid latex onto the cloth and mold simultaneously. In this manner, two layers of cheesecloth are embedded in the wall of the latex mold. These layers of fiber reinforce the latex, preventing stretching and tearing during later use. Another 1/2-inch thickness of latex is applied in successive layers to complete the section.

The Mother Mold

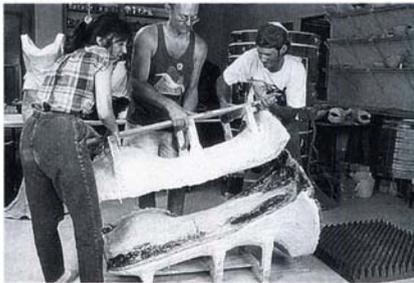
When this latex section is approximately 1/2 inch thick, its mother mold or rigid holder is cast. Turtle Wax, rubbed onto the face of the cured latex, acts as the separating agent for the mother mold. First, rigid black rubber is laid into all undercuts. A two-part rubber mixture (Devcon Flexane 80 Putty) is used; it provides rigidity within the undercut areas and flexibility for easy removal from the stepped mold.

Next, #1 molding plaster is cast over the latex and the black rubber. It is very important to keep the shim lines clean when casting the plaster mother mold. The first layer of plaster is flicked on with the fingertips to create a gel coat. Successive layers of plaster are added to a thickness of about 1 inch, at which point a layer of burlap reinforcement is added. I use undyed, natural burlap cut into 2-inch squares. The squares are dipped in plaster, then placed flush against the surface, each square slightly overlapping the previous one. The burlap is laid down one square at a time in rows so that I can see where each layer begins and ends during the process. After two complete layers of burlap have been applied, the plaster wall is continued and built up.

Dentsply Silicon Spray (Dentsply/York Division, Dentsply International Corporation, York, Pennsylvania) is used



Before joining, clay pressed into the latex mold was air dried; damp paper towels on the edges equalized drying.



The two halves were joined and allowed to set up 8-10 hours before the plaster mother mold was carefully removed.



The black rubber inserts (supporting the undercuts) were then removed and replaced in the mother mold.

as a separating agent along the seam-line faces of the latex mold. One generous coat is sprayed onto these surfaces. At this point the other sections of the mold can be formed following the series of steps just described: latex, black rubber, plaster mother mold.

Press Molding

After completion of all sections, the latex mold is ready for use as a press mold. The mold is removed in reverse order, layer by layer, from the model. Once the latex mold has been carefully peeled away from the model and replaced in the rigid holder (rubber and plaster), the interior is wiped clean with a damp cloth.

Each section of the mold is laid out and sprayed with Dentsply silicone release. A slab of soft clay, 1/2 inch thick, is carefully pressed into each section of the mold. Although any clay type can be used with these molds, the following earthenware recipe has low shrinkage and repairs easily:

Nan Smith Flesh-Colored Earthenware (Cone 06-03)

Talc.....	10 parts
A. P. Green Fireclay.....	18
Cedar Heights Goldart.....	24
Kentucky Ball	
Clay (OM 4).....	16
Ocmulgee Clay.....	7
Silica Sand.....	20
Fine Grog.....	20
	115 parts

For larger forms, flattened coils are arranged like studs for internal support. They are oriented vertically across the interior of the form and attached to the

pressed slab. Then, the reinforced section is left open to air dry; using moistened paper towels on edges equalizes the drying, keeping the joints moist while allowing the concave areas to become leather hard. Often an oscillating fan is used to create air flow in the immediate area.

Assembling

The sections are scored along the seams when the interior of the form is leather hard and still supported by the mold. Portions of the form are joined to each other; coils added along the interior edges strengthen the seams. The keys in the mold aid in registration.

The form is allowed to set up for an additional 8 to 10 hours before the mold is carefully removed. The rigid mother mold easily separates from the flexible mold. Next, the hard rubber inserts are removed from the undercut areas, and the latex mold is peeled away from the clay form. The fine surface textures of the original model are effectively replicated. Only exterior seam lines need to be smoothed and detailed.

Contrary to what I was told initially, use of a flexible mold is an option for ceramic sculpture, and can be an exciting alternative to complex plaster sectional molds. This indirect process allows me to achieve greater gesture and surface detail in life-size, hyper-realistic figurative sculpture.

The author *Nan Smith* is an associate professor at the University of Florida. "Flow" was exhibited recently in the rotunda of the Samuel P. Ham Museum of Art, Gainesville, Florida.



The latex molds remained on the clay form while it was lifted vertically, then positioned on the base of the kiln.



Finally, the latex molds were carefully peeled away from the clay form and returned to the plaster mother molds.

Mosaic Challenges

by Roberta Kaserman

It all began in 1988 when I was invited to apply for a public art project at the Washington Park Zoo in Portland, Oregon. They were looking for an artist to work with mythological imagery related to the African rain forest. I had a history of using mythology from various cultures in my sculptural ceramics and had often thought about pursuing public commissions. This invitation came at the right time.

My earlier work had been made from a porcelain body, surfaced with terra sigillatas and low fired, but the zoo project would require a highly durable material to withstand high traffic in an exterior environment. This, coupled with the narrative direction of my work, led me to explore tile mosaic.

On becoming a finalist for the project, I was required to present a sample section of materials as they would be used. At this point, my husband, Gary Bloom, became involved as a consultant and an assistant.

Production of the sample required substantial research. I had never used tile before and this project had specific concerns due to the nature of the weather extremes it would have to endure. I found a commercially produced, vitreous, frost-free tile, available in a suitable palette. I chose to use this commercial tile because I had confidence in its durability and did not have the time to develop, test and produce my own vitreous tile.

Gary and I then devised a mosaic process that involved drawing an image, determining tile patterns within the image, transferring the patterns to tile, cutting the tile, laying out the cut tile, applying adhesive paper to lift sections of the tile image, installing and grouting the mosaic.

Unfortunately, I did not get the zoo commission. However, going through the process gave me the knowledge and confidence to continue pursuing public art projects. Over the next three years, I was granted and completed three public art projects.



"Migrations," 30 inches in height, slab built, brushed with underglazes and glazes, once fired to Cone 04, surfaced with cut-tile mosaic, \$1600, by Roberta Kaserman, Alamosa, Colorado.

Many refinements and additions to the process have been made. The major changes include the use of a wet saw that enables us to make interior and round cuts, the introduction of hand-made terra-cotta relief sculpture and tiles, and overglazing details.

The Process

After approval by the client, initial sketches are blown up to actual size. These enlargements are broken down into areas of color, which are filled by patterns created by individual tile shapes.

Pencil tracings of these patterns are

used to transfer the individual tile shapes onto the backs of the ceramic tile. This is done by placing the upside-down tracing on the back of the tile, and going over the drawing with a ballpoint pen. The pencil lines that appear on the back of the tile are fixed with permanent magic marker. Each tile is numbered to match a number on the tracing and enlarged drawing.

The marked tiles are cut on a wet saw using a diamond blade, and the cut edges are buffed on a bench grinder using a very fine grinding wheel. The cut tile is then placed, by number, in



PHOTOS: GARY BLOOM, ROBERTA KASERMAN

"Enshrined Tea Pot," 24 inches in height, terra cotta with slip, and majolica tile, \$800, by Gary Bloom.

the appropriate place on the drawing. As sections are laid out, they are covered with clear adhesive paper.

Next, the sections are adhered to an appropriate substrate, such as plywood or other backing boards. Panels may be prepared in the studio, then installed at the site, or the tile may be applied directly to prepared surfaces at the site. A variety of thinsets have been used as the tile adhesive. (Tile suppliers generally have a wealth of knowledge, and are of great assistance in recommending materials for specific installations.)

After a minimum of eight hours, the adhesive paper can be carefully peeled from the tile. Any thinset that has oozed up between the tiles is removed with a grout knife, and the thinset is allowed to finish drying.

We have found that the color of the grout can affect the perceived color of the tile, and we try to determine grout color in the initial planning stage. As with thinsets, a wide variety of grouts are made for different applications.

Experience has taught us to expect the unexpected when we arrive at the installation site. Once, a fire alarm had been installed on the wall where the mural was to go. We also were faced with an entryway that was sufficiently smaller than the blueprints so that the equipment we planned to use did not fit inside. At another site, a counter was more than an inch shorter than the drawings. As a result of these experiences, we take every tool we own with us to an installation. We also try to allow twice as much time as we think it ought to take, and we visit the installation site early to avoid surprises.

Applications

Working collaboratively with tile mosaic challenges each of us and pushes the result beyond what either of us would do independently. Since those first projects, we have collaborated on a line of mosaic-topped tables and recently finished a large commission for a cafe. At the same time, much of our



"Coffee Altar," a mosaic-decorated coffee station commissioned by the Cafe Maya in Alamosa, Colorado.



Bloom applied color-matched grout, then Kaserman rubbed off excess with a soft cloth.



Completed entryway for the Cafe Maya; the entire commission included over 200 square feet of cut-tile mosaic.

individual sculptural work has been transformed to incorporate tile mosaic.

My own work has always been fairly autobiographical, reflecting the events of my life in some manner. It has also always included an element of fragmentation. The narrative quality, coupled with the interest in fragmentation, made the addition of mosaic easy. I call the most recent series horse/houses because they combine architectural form with the gesture and posture of horses. These began as portraits of our individual horses, reflecting their particular personalities. I slab build the forms, then apply underglaze and low-fire glaze to areas I intend to leave exposed, and once fire them to Cone 04; mosaic designs are accomplished by following the same procedure described earlier.

Gary has been working with large, thrown and handbuilt vessel forms for several years. When a crack appeared in

one form, he decided to take advantage of this opportunity to experiment with mosaic. He was intrigued with the way the mosaic patterns defined the curved form, and the jewel-like reflections off the tile facets.

Applying mosaic patterns to curved forms added some complications, though. Gary soon found that he needed to work with small tile pieces, and that he could only work with small sections of imagery at one time. After he applied the small images in the usual manner, he would fill in the background, one tile at a time—a very slow process.

As a result, Gary began to explore new solutions. Many of his earlier vessel forms had “windows” of images and textured backgrounds. In the most recent pieces, the “windows” have been defined by arch forms. The rest of the vessel surface is covered with small hand-made tile squares.

He rolls out a thin slab of clay. After it has partially dried, he defines the individual tile squares by scoring the clay with a sharp metal roller, being careful not to cut all the way through the slab. Approximately every 6 inches, he cuts a line a little bit deeper. After they are sprayed with glaze, the slabs will break easily along these deeper cut lines. This makes kiln loading fairly quick and simple. After the firing, the individual tiles are snapped apart.

We have found that we enjoy both the mosaic process and the results, and are always looking for new applications and technical advancements for particular situations. The challenges of working on particular sites and working together have enabled us to grow in new and unexpected ways. We have both developed a tremendous sense of freedom and a great respect for each others strengths, abilities and energy. ▲

Shopping for Bargains at the Tax Fair

by Peter H. Desmond

Wheels were spinning late into the year at the big, beehive-kiln-shaped building on Capitol Hill. Despite the occasional cracked pot, the people who craft our tax laws finally managed to get out their new product line in time for the 1996 Tax Fair. Lets stroll down the aisles so that we can pick up anything that would look good on your personal tax return.

Health Insurance The item on display at the health booth is slightly larger than in the past. Are you self-employed and pay your personal or family health insurance premiums? Grab this beauty! You can deduct 30% (it used to be 25%) of your premiums on line 26 of Form 1040, though only up to the amount of your profit from potting. Covered by a spouses plan at work? Walk on by. You're not eligible.

Dues and Publications No changes here; all your professional memberships and subscriptions are deductible. The place to write off these expenses is on Schedule C—Profit or Loss from Business (Sole Proprietorship)—which you attach to Form 1040. If you puzzle through Schedule C (copies available at the booth), you will find no line labeled “dues” or “publications.” Just note the categories and amounts in Part V, Other Expenses. Be sure to include the cost of your subscription to *Ceramics Monthly*.

Education Farther down the aisle at the education booth, the staffers wear mortarboards as well as berets. Tastefully hung on the wall is a framed copy of the IRS regulations that permit the taxpayer to deduct education that “maintains or improves skills” in an existing business. The fine print lists two prohibitions: you can't write off education that helps you meet the rock-bottom requirements of your present business or that qualifies you for a completely new business.

Potters can shrug off the first prohibition, since there is no minimum educational requirement to set up a studio (though a mental-health exam might well be in order). Try not to run afoul of the second, though. If you should take

a couple of years off to get a B.F.A. in ceramic arts, could you deduct the tuition on Schedule C? Almost certainly not, if it was your first bachelor's degree. A bachelor's is the minimum requirement for many jobs in society, so you would be violating the second prohibition. Even an M.F.A. might be iffy under some circumstances. You'd be on much firmer ground if it was your second bachelor's or master's, or if you went for a certificate. Non-degree art courses easily count as deductions, as do summer workshops.

Special Clothing On display here are respirators, smocks and fireproof aprons. These are items of clothing that are unsuitable for daily street wear, and that you use exclusively in your work. Do you keep a spare set of sneakers by the studio door, so as not to track clay dust back into your house? Take your shoes off on your taxes—not just when you knock off work. Is your beret deductible? Judging by the IRS's criterion, it might depend on the neighborhood you live in: no one would look twice if you wore it in Harvard Square or SoHo, so you couldn't claim a write-off.

Inventory No one willingly steps into this dusty booth, but we should duck in briefly just to touch on basics. People who make stuff to sell to others can't just write off *all* their expenses in the year they are incurred. The costs of production (clay, glaze, hired helpers) are added to inventory, and only deducted when the finished products are sold. Brush the cobwebs off that copy of Schedule C; you'll find the relevant lines in Part III.

The law excepts artists from the inventory requirement. Who are artists? People who “create a picture, painting, sculpture, statue, etching, drawing, cartoon, graphic design, or original print edition.” These objects must show “originality and uniqueness.” In its role as art critic, the IRS also looks for “the predominance of aesthetic value over utilitarian value of the item created.”

The IRS's artistic manifesto seems to distinguish functional from nonfunc-

tional ceramics. But suppose a potter does both; must he or she keep two sets of books? And doesn't *all* handmade pottery predominate in aesthetic value over a Garfield mug? The IRS had better handle this issue with tongs. Meanwhile, let's head for the main concourse of the fair.

Automobile The ever-popular automobile booth features a banner reading “Deduct 30¢ per business mile for 1995!” However, seated on the hood of a car is a scantily documented taxpayer who has been denied his write-off for auto mileage. He is not smiling.

Try to keep better records. At least keep track for a couple of representative months during the year; the IRS will accept a random sample of your auto usage as sufficient proof of your total work-related driving. In a glove-compartment log, you should note the business purpose of the day's trip: hauling your goods to the tri-state crafts show; picking up a hundred pounds of clay; driving to the crafts league meeting; whatever.

Aside from your business mileage, you'll want to know your total mileage for the year. (New Year's resolution: jot down the odometer reading each January 1). Why? Because, instead of the 30¢ a mile, you may be better off writing off a portion of your actual car expenses. The two mileage figures establish a ratio, which is the percentage of your actual car expenses that you can deduct; in addition, you can take depreciation.

Sorry, parking tickets are not deductible. But be sure to write off tolls and parking, as well as the business portion of your car-loan interest.

You say you thought interest was no longer deductible on taxes? *Business* interest is still deductible. We'll get to that section of the fair after we finish cruising the main concourse.

Meals and Entertainment This booth was a real disappointment at last year's tax show. We learned that taxpayers could henceforth deduct only 50% of the cost of meals they eat on business

trips, as well as of any business entertaining they do. The measure was aimed at the three-martini-swilling, corporate-sky-box crowd, but it also pinches struggling artists and craftspeople.

Here's some consolation: take advantage of the IRS's standard meal allowance. Instead of keeping the actual receipts for the meals you buy on business trips, you can legally claim you spent from \$26 to \$38 a day, depending on where you traveled. Publication 463 lists the more expensive U.S. cities and counties, with the per diem amount allowed in each. It is perfectly legal to claim expenses of \$38 a day for food in San Francisco, even if you only ate two maki sushi. Note, however, that you will only be able to *deduct* \$ 19 a day—the 50% limitation still applies.

Travel Self-employed people have to actually prove how much they spend on lodging during their business trips—say, that four-day-long show in Boston that was such a disaster. Fortunately, lodging costs are 100% deductible, even if the Boston crafts consumers were a surly and parsimonious lot. And, hey, the room at the inn had cable.

But what if some friends put you up overnight while you peddle your wares? Your normal impulse might be to take them out to dinner in gratitude for their hospitality. Change your ways. An auditor may claim that the restaurant tab was only 50% deductible—or disallow it altogether, since you were using the per diem.

A better strategy would be to buy your friends a gift (fully deductible up to \$25) and cook them your special chili for supper. Less gallant: pay them for their troubles and ask for a receipt. They may not be as offended as you expected.

Shows, however, aren't the only travel you can deduct. Say you're planning a new line of plates and bowls inspired by traditional Mediterranean designs. You fly to New York City and spend the weekend admiring the majolica at the Metropolitan Museum. On the airplane trip home you exclaim (quietly, so the flight attendants won't call security), "That was not enough! I must—I will—go to Italy."

The Grand Tour Can you deduct your trip to Europe, and what expenses can you write off? Count the local trans-

port costs (including Eurail passes), your hotel or hostel bills, laundry, telephone and tips. Any research expenses you could have deducted in the U.S., you can also deduct in Europe. These include books, relevant magazines, sample plates and pots, postcards of porcelain, museum entry fees and light-sensitive film for your camera (museum guards love to cry out, "No flash!").

Purely personal expenses, such as toothpaste, can never be deducted—even if bought on a business trip. However, meals eaten on business days (see below) are not personal. They can be claimed by using 50% of the per diem amounts. As of last summer, well-fed government bureaucrats had decided on the following meals per diem for a sample of Italian cities: Faenza (\$52), Bari (\$69), Rome (\$93) and Florence (\$107). This is truly a tax bonanza.

What if you go partly on business and partly for pleasure? Well, the IRS says that if any of your travel days are purely personal, the costs associated with those days cannot be deducted. Surely that's reasonable—but what is a business day, as opposed to a personal day?

A quick run-through: if you interview a craftsperson, visit a shop to make sketches or take photographs, or prowl a museum on a particular day, you have a good shot at claiming it as a business day. The days you spend traveling to or from that city are also business days. If you have a business day on a Friday and another business day in the same city on the following Monday, the intervening weekend counts as two business days, even if you spend 48 hours at discotheques. (But aren't you getting a little old for that?)

This is bean-counting, of course, but it determines the tax treatment of your Alitalia ticket. If fewer than 50% of your days are business related, you can't write off any part of the air fare. If 60% of your days in Italy are devoted to your ceramics project, deduct 60% of the ticket's cost. If more than 75% of your days are ant days, as opposed to grasshopper days, deduct the entire plane ticket.

Sheesh, that's enough about taxes. Let's slip down this side aisle and get out of here. No, wait; there in the darkness is the Interest booth!

Interest Everyone, including IRS

employees, thinks you can't deduct credit-card interest on your taxes anymore. Everyone is wrong. The guiding rule since 1986 has been, for what *purpose* do you use the borrowed funds? If you use a credit card to buy ceramics supplies or pay for a business trip, you can list the credit-card interest on line 16b of Schedule C. And there's no 50% limitation for the interest on restaurant business meals.

The IRS's record-keeping requirements can be rigorous, so it's best to use a separate credit card for your business. If you're short of cash at the end of the month, pay off the personal (non-deductible) card and let the deductible business interest accumulate. Business interest is deductible even if you only have one card, but prepare to spend hours and hours trying to determine how much you can reasonably write off—deducting *personal interest* expense is a strict (and just) no-no.

Homeowners can deduct their mortgage interest on Schedule A (Itemized Deductions), a benefit not available to tenants. But a homeowner who takes out a home-equity loan in order to build a studio will want to deduct the interest on Schedule C anyway. Why? It will reduce your self-employment tax. Business deductions are always better than itemized deductions.

Well, it's surely time to blow this pop stand. You can get free catalogs on most of the items at the 1996 Tax Fair by calling (800) TAX-FORM. Self-employed potters will be especially interested in Publications 463 (Travel and Entertainment), 508 (Education), 533 (Self-Employment Tax), 535 (Business Expense), 587 (Business Use of Home), 917 (Business Use of Car), and 946 (How to Depreciate Property). Note that these catalogs are at times poorly illustrated.

The tax laws are often ungainly objects. As in any crafts show, though, don't break them; if you do, you'll have to pay.

The author *Peter H. Desmond* is an Enrolled Agent in Cambridge, Massachusetts. He has prepared tax returns for craftspeople, artists and writers since 1974. He also hosts a tax forum on Delphi Internet Services; E-mail address: tax_hombre@delphi.com

Alabama's Monarch National

After ten years at the San Angelo Museum of Art in San Angelo, Texas, the annual "Monarch National Ceramic Competition" has been relocated to the Kennedy-Douglass Center for the Arts in Florence, Alabama. The change of venue followed Monarch Tile, a major wall tile manufacturer that moved its corporate headquarters along with support for the competition to Florence.

The 88 exhibited works were selected from over 700 entries submitted by ceramists from 42 states and Canada by juror Sandra Blain, director of Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee, and ceramics professor at the University of Tennessee in Knoxville. It was her intention "to select a wide range of work representing technical diversity," Blain noted in her jurors statement. "I also wanted to underscore strong conceptual directions that emphasized the use of materials in relation to personal content.

"The current polarity of the national art scene, with its lack of prevailing theme or dominating art issues, was reflected in the numerous and varied entries," she continued. "With such an array of diversity, it is those entries that demonstrated both a command of the clay medium and a personal vision that seemed to surface above the norm."

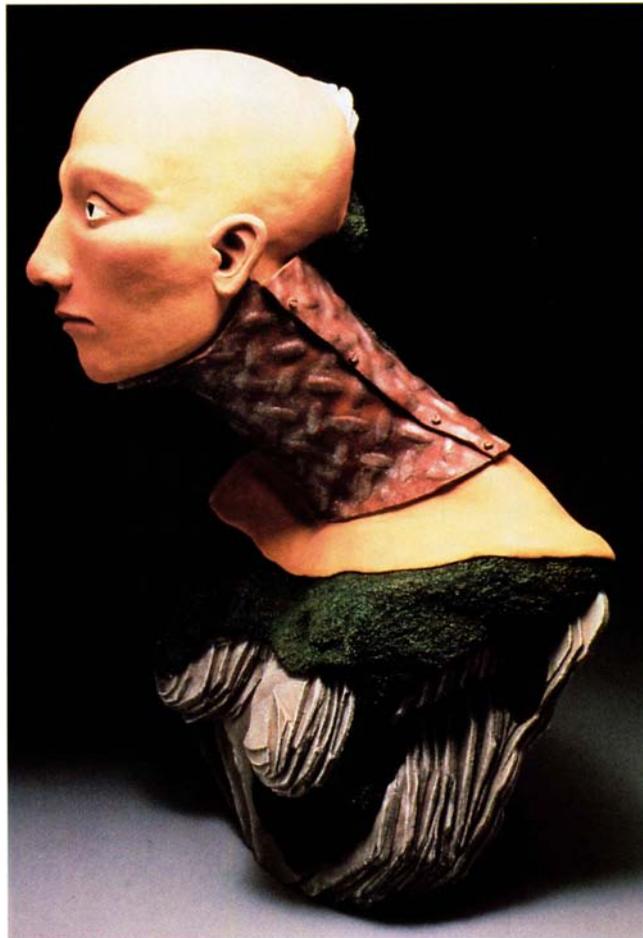
First place went to Elizabeth Keller of Surfside Beach, South Carolina; second place to Steven Bradford, Bratenahl, Ohio; and third place to Dana Groeminger, Edinboro, Pennsylvania. The tile award was given to Pamela Mahaffey, Fort Worth, Texas. ▲



"Lazarus," 42 inches long, handbuilt terra cotta, \$2000, by Pamela Mahaffey, Fort Worth, Texas; tile award winner.



"Paramphoric," 18 inches high, earthenware, press molded and wheel thrown, \$2400, by Robert Wood, Kenmore, New York.



"Cycle," 26 inches in height, low-fire clay with oils, \$700, by Dana Groeminger, Edinboro, Pennsylvania; third place award winner.



PHOTOS: COURTESY OF THE ARTISTS

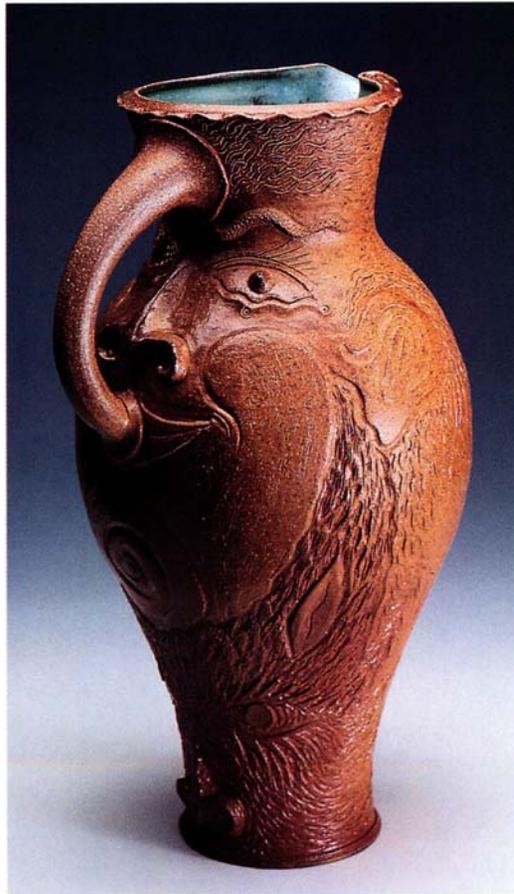
"At the Whisper of Wind #2," 22½ inches in height, stoneware, slab and coil built, \$2500, by Elizabeth Keller, Surfside Beach, South Carolina; first place award winner.



"Identity," 70 inches in height, terra cotta, handbuilt and slip cast, \$3000, by Steven Bradford, Bratenahl, Ohio; second place winner in the "Monarch National Ceramic Competition" at the Kennedy-Douglass Center for the Arts in Florence, Alabama.



"Tempest," 15 inches in height, handbuilt whiteware with low-fire glazes, \$500, by Jean Cappadonna-Nichols, Oxford, Mississippi.



"Wolf at the Door," 21 inches in height, salt-glazed stoneware, \$750, by Patrick Dougherty, Penland, North Carolina.

The Potters of San Vicente de Nicoya

by Cheri L. Long

Nestled in the arid plains of Guanacaste, Costa Rica, some five hours northwest of San Jose, is a small village called San Vicente de Nicoya. San Vicente is populated by about 500 people, all of whom seem to be related to Zoraida Grijalba Villafuerte, and all of whom seem to make pottery in the Chorotegan Indian tradition.

Most tourists in Costa Rica don't travel to the Guanacaste plains for their vacations. More likely, they travel through the plains on their way to Marina Papagayo and Playa del Coco on the coast, or to Santa Elena or Santa Rosa National Parks on the northern border. Some potters do make the trip to Guanacaste in search of the traditional pottery still being produced there, but most stop where the paved road stops—at Guaitil. The dirt road from Guaitil to San Vicente is not long (about 2 kilometers). It is through beautiful countryside, and the potters at the end of the trip make it well worth the effort.

After a sweltering bus ride to Santa Cruz, I hitched a ride for the remaining 14 kilometers to San Vicente, where I stayed with Zoraida Grijalba Villafuerte and her extended family. What I discovered there was not only intricately decorated pottery, but a family tradition that dates back more than 4000 years. Today, more than 80% of San Vicente's population is involved in the production of pottery that can be purchased at markets throughout Costa Rica. These modern potters have maintained the Chorotegan tradition, yet also create new patterns that push the boundaries of traditional form.

Each family in San Vicente specializes in a different pottery form or surface design. I visited Zoraida's nephew, Carlos, at his *taller* (workshop). He was making beads and small ocarinas in the forms of birds, turtles and armadillos. From these, Carlos fashions whimsical necklaces and earrings.

Alex (another nephew of Zoraida) produces an entire line of large animal flutes at his taller. However, most of the potters in San Vicente produce vessels. The most common vessel forms are the *dormilona*, the *tinaja*, the *frutero* and the *comal*. Dormilona means "sleeping pot." It is made in the shape of a small-mouthed water jar, but is tipped over so that the opening is on the side rather than at the top. The *tinaja* is a water jar, constructed in a bulbous vase shape, larger on the bottom than at the top, with a small mouth. Smaller *tinajas* historically were used by male farmers and laborers who worked in the brutal Guanacaste sun all day; the jars are said to have been made in the shape of a woman to keep the man company while

he worked. Larger *tinajas* were used in the kitchen to keep the family's drinking water cool.

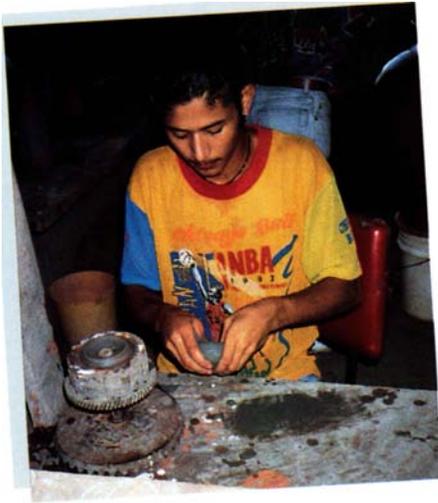
*Fruter*os are three-legged bowls or serving dishes. *Comals* are shallow, concaved disks used to cook tortillas over an open fire. Both *fruter*os and *comals* are often formed with feet or heads, depicting jaguars and other animals. These more animated forms are derived directly from ancient pieces found in local burial sites and from photographs of pieces displayed in the National Museum.

History

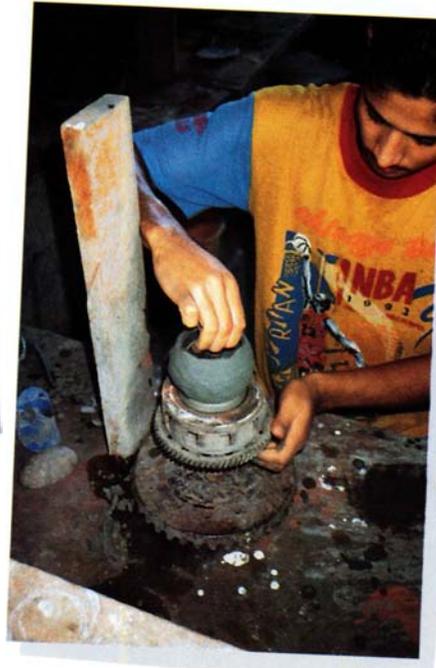
Guanacaste is home to one of the few remaining indigenous populations in Costa Rica. In fact, most of the popu-



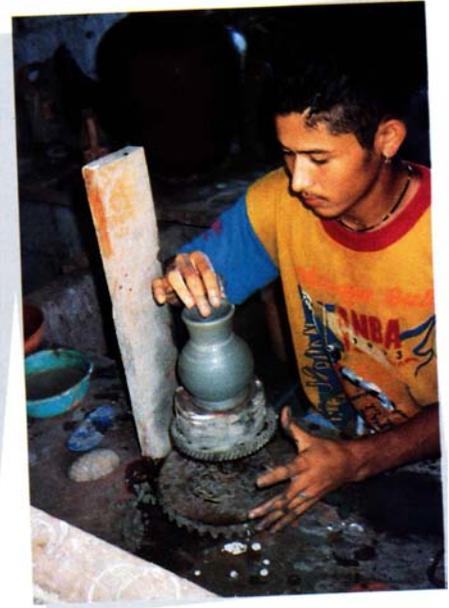
Zoraida Grijalba Villafuerte and Bernie mixing two parts local clay with one part sand.



Zoraida's grandson Johnny pinching the base of a pot to be coiled and thrown on a wheel made of car parts.



Johnny smooths the inside with a plastic rib, while bracing his right arm against a wooden pillar.



The wall of the pot is built one coil at a time, then the rim is smoothed with a piece of wet vinyl.

lation around Santa Cruz is descended from the Chorotegan Indians. Ancient potters, as evidenced by the pottery found in burial sites in the area, made fanciful vessels resembling jaguars, frogs, lizards and other animals. They also produced whistles and tortilla rolling boards and pins with similar animal motifs. Many of these pieces were highly decorated with intricate patterns in red, black and white terra sigillata.

It is unknown whether men or women manufactured these ancient pots; however, in the first half of this century it was the women who made pottery for use in the home. They had drifted away from fanciful, brightly patterned pieces. Decoration was minimal. The three most common forms were the tinaja, comal and frutero. Clearly, these were made for their function more than for their form.

When a Peace Corps volunteer was assigned to San Vicente in the mid 1960s, she chose pottery as her community-development project. Through her efforts, a community taller was erected, and the women were encouraged to focus on pottery production as a means for local economic growth.

With a fledgling tourist industry in Costa Rica, it seemed to the Peace Corps

volunteer, and to the members of the community, that it was time to shift away from household-centered functional pots with minimal decoration. Instead, the women began to produce replicas of the ancient pottery indigenous to their region to be sold in the tourist markets.

The production process was streamlined through a division of labor. Rather than each woman producing pots from start to finish, they divided tasks according to skill. Those who were good at decorating painted all day, while others built, and still others burnished. Firing and marketing were shared tasks.

It didn't take long after the Peace Corps volunteer left for the community taller to lose cohesion. Eventually, the cooperative was abandoned; however, by that time, tourist-market-centered pottery production was firmly established in San Vicente. The women began to open tallers in their homes and build *homos* (kilns) in their yards.

In the 1980s, with renewed and dramatic growth in the Costa Rican tourist market, the men of San Vicente entered

the pottery trade as a means of sustainable income—it was more reliable and profitable than agriculture. In 1984, a men's taller was formed and has continued to prosper as a pottery cooperative run solely by men.

Zoraidas Taller

Zoraidas taller seems to be the largest family-run taller in San Vicente. While staying there, I discovered that Zoraida's 19-year-old grandson, Johnny, is responsible for creating most of the pots. Her older son, Luis Pastor, is the decorator—creating intricate motifs on the finished vessels. A small child, Bernie, helps Zoraida to process the raw clay. Else, Zoraida's sister-in-law, burnishes the pots, helped by Zoraida's daughter Elke when she's not at the university in San Jose. Maribel (Zoraidas other daughter and Johnny's mother) paints on an initial coat of white curio or terra sigillata. It is also Maribel who takes the pots to San Jose to sell them in the Plaza de la Cultura.

The economic scheme involved in this family business is almost as complicated as Zoraida's family tree. Zoraida buys the clay from local laborers. She

also pays Johnny for making each pot, and Luis Pastor for decorating each pot. Maribel then buys the pots from Zoraida and takes them to San Jose to sell, making a small profit for herself.

The Materials

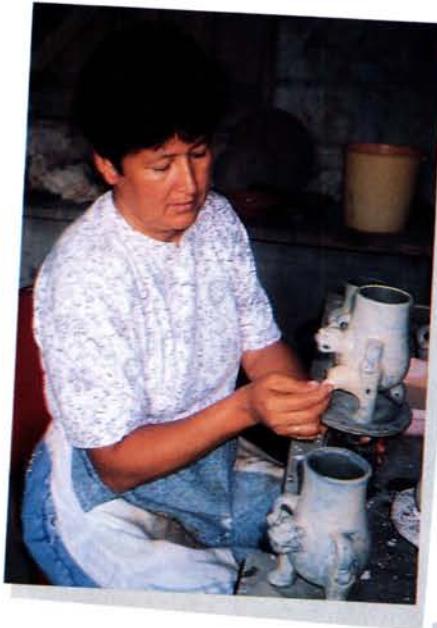
On my second day in San Vicente, I was taken to see the clay deposit, which is located about 100 yards off the side of a small dirt road leading out of the village. Local laborers had recently finished digging clay. It was clear that they only needed to go down into the earth about 2 feet.

Back at the taller, Zoraida explained clay preparation: The clay is allowed to dry out completely before it is pounded in a huge *pilon* (mortar and pestle). It is then sifted through a large net to separate the rocks and unground chunks from the finely ground clay. Local children gather Iguana sand along the roads of San Vicente. Finally, Zoraida and Bernie mix two parts clay with one part Iguana sand, add water, and stomp until the mixture is quite wet and plastic.

The red, white and black *curiols* used for surface decoration are made from naturally colored clays found high in the mountains above San Vicente. The women and children leave around 3:00 A.M. to hike to the top of the mountain where the colored clay is found. Unfortunately, the black clay is in a different location from the red and white clay, so the women must make separate trips to different mountain ranges to collect all three. The colored clay is chipped from the mountain walls, gathered in small pebblelike pieces, ground to a fine powder in the *pilon* and mixed with water.

Production

The *bacedores* who make the vessels fashion hand-turned wheels from old car parts. A wheel hub serves as the base, and a gear becomes the wheel



Maribel burnishing jaguar pots that have been brushed with terra sigillata.



Elke decorating burnished ware with black and red terra sigillatas.



Zoraida burnishing a tinaja; the most common burnishing "stone" is the plastic cap of a shoe-polish bottle.



The pots are placed individually (using a long forked pole) inside a partial ring of burning logs.

head. On the table beside this crude wheel, a straight piece of wood is erected and stabilized. This wooden pillar serves as an arm support, steadying the shaping arm and hand, as the other hand spins the wheel.

Following Johnny's expert instruction, I learned to throw a pot in the Chorotegan style. The first step is to place a coil directly on the wheel head. It is centered by bracing the shaping arm against the wooden post, and holding an *olote* (a soaked, pliable, burnt corncob) steadily against the coil, bringing it on center. Then a pinched bowl shape is placed on the coil, and the base of the pot is formed. First the *olote* is used on the outside, centering and smoothing it. Second, a plastic rib (called a *cuchara* in Spanish, which literally means spoon) is used to smooth the inside of the pot.

The wall is built by adding one coil at a time. After the coil is pinched onto



Once the kiln is loaded, the fire is built up by adding logs to complete the ring.

the base, the potter alternates between using the *olote* on the outside of the pot, and the *cuchara* on the inside, keeping the outside arm braced against the wooden pole to throw the coil.

When the pot is the size and shape wanted, the potter finishes the rim by dragging a *cuero* (a piece of wet vinyl—Johnny's is cut from the back of a red vinyl chair) along the rim. After the pot becomes leather hard, it is turned over, tapped onto center and trimmed with a fairly blunt kitchen knife. A coil is added, and a foot is centered and smoothed, using the *olote*.

After the foot sets up, the pot is burnished. Traditionally, a *Zukia Stone* was used to burnish the pots. Most burial sites uncovered in the region have contained several of these *Zukia Stones*. However, modern times have brought modern equipment. The most common burnishing "stone" now in use is a red plastic cap of a shoe-polish bottle.

The burnished, leather-hard pots are brushed with one coat of white curiol, then burnished again. The decorators either paint designs onto the burnished white background or cover the entire pot with a second coat of black curiol for *calada* (sgraffito) designs.

To paint designs onto the white surface, the *pintador* centers the pot on the wheel once again. By resting an arm on the wooden post to steady the brush, the painter can produce extraordinarily thin lines and intricate patterns in black and red curiol.

When the decorated pots are completely dry, they are burnished a final time. This is the trickiest stage, as it is easy to smudge the finely painted designs. Afterward, the pots are carried into the sun and allowed to dry for about half a day.

Finally, the pots are taken to the *horno*, an igloo-shaped kiln constructed of cow dung, mud and brick on a raised platform outside the taller. The firers lay logs in a circle around the inner walls of the *horno*. A fire is started and allowed to grow fairly hot before an 8-to-10-foot-long forked instrument is used to pick up the pots and place them



More than 80% of San Vicente de Nicoya's population is involved in the production of pottery that can be purchased at markets throughout Costa Rica.

one by one inside the circle of fire. Once the kiln is fully loaded, the fire ring is completed by adding logs through the door and two other window-type openings. From that point on, the firing lasts about 20 to 30 minutes.

The Tradition Continues

While visiting the potters of San Vicente, it quickly became evident to me that the production of pottery is the culture, the history and the economy of this small Costa Rican village. You can easily stumble upon ancient vessels, dating back hundred of years, stacked into

corners and crevices. These pots have been passed down through the generations, never leaving the family that produced them.

It is also apparent that there is an abundance of pride in the pottery process and the product. Zoraida has hospitably opened her home to visitors in the past, and has offered to host others in the future. (You cant miss it. Its the taller by the big tree, across from the pulperia.)

Johnny was happy to show me how to make a Chorotegan pot. Bernardo told me (in Spanish, of course) the his-

tory of the mens taller in particular, and of the regions pottery in general. Nury allowed me to participate in his family's firing, and Carlos shared an evening of stringing beads, playing guitar and singing with his small daughter.

With the help of local grass-roots organizations, the potters of San Vicente are planning the construction of an Eco-Museum that will preserve and display Chorotegan ceramic artifacts, and ensure that their rural studios are a Guanacastecan tourist destination—and one definitely worth considering when planning your next trip. ▲



Tom Radca of Port Washington, Ohio, introducing two 4-foot-long pieces of oak to even the firing temperature; at that point the glaze can be manipulated or enhanced with additions.

Painting with Fire

by Tom Radca with Shirley McNeely



Thrown-and-altered stoneware platter, 29 inches in diameter, with Cone 06 glaze, fired to Cone 3 in oxidation.

In a sense, I got to Thailand through Norway. Along the way, I met a Michelangelo, the Thai royal family, dockworkers during a customs shake-down, a Florida surfer, and Tuk Tuk drivers. This is a story of serendipity and a plain old potter who lives in a log cabin in Ohio.

I have been able to visit Thailand twice now. Once by myself, in May 1994, for an exhibition and sale of my large plates “painted with fire.” On a second visit, for a May 1995 exhibition, I was accompanied by my wife, Terry. My goal is to visit three more times—once with each of my children.

All this world travel happened by chance. At an Ohio fair during the summer of 1993, a patron from Norway

bought a plate and told me it would be going to Bangkok, as she and her husband were being transferred there for five years. They suggested I exhibit in Thailand, but that seemed like a remote possibility at the time. Then, in December 1993, they wrote to tell me they had arranged a show, if I could finance my way there.

What followed was an exercise in frustration. If you can't take rejection, time away from the studio and a lack of sponsors, don't undertake an adventure like this. The trips entailed major expenses, difficulties with customs and some sad sights in the streets of Bangkok. But there were also unparalleled experiences and wonderful people. Most of all, there was Thailand. It is magical.

Painting with Fire

My technique, like many things in life, developed by accident. I stuck a piece of wood into a gas-fired kiln to break up glaze bubbles on a plate. The wood caught fire and created intense heat on top of the glaze. At that point, I learned that I could also manipulate the glaze during the firing. If there is too much glaze in one area, I can move it; or I can put dry glaze on a flat piece of metal and add it to wherever its needed. Having some control over how the glaze flows during the firing is why I call the process “painting with fire.”

The large plates glazed in this fashion were really the result of advice from an Ohio State University professor, Norm Schulman, at a period when I had hit the wall creatively. Working in functional clay, churning out smaller tableware, I was contemplating a “real” job where there might be regular hours, a lot less heat and dust, maybe benefits and vacations. But Schulman not only showed me how to make big pieces, but how to make them smart, and he got me over the wall.

That mentoring eventually led to throwing large plates, up to 30 inches in diameter. I start with 36 pounds of clay, centered 12 pounds at a time. I work in this manner at the advice of my chiropractor, who once said, “Pay someone to help you, or pay me.” I’ve decided to do neither. I’ve worked by myself for 18 years and I’m used to it.

The 36 pounds are then thrown into a funnel shape, flattened out to a plate, intentionally collapsed, removed from the wheel and thrown onto a convex metal form covered with plastic. At this point, I can alter the form; for instance, shoving cardboard tubes under the plastic to make “sand dollar” plates. The technique is now a 10-minute video, shot by Gary Talbott, which was shown as part of the exhibition in Bangkok.

The firing is done in gas-fueled kilns: one 28-cubic-foot downdraft; one homemade kiln (a layer of softbrick, a layer of Fiberfrax and a layer of hardbrick) with a removable lid; and three old electric kilns from which the elements and controls have been removed, a hole cut near the bottom of each for

the burner and the lids propped open with pieces of kiln shelves.

Ups and Downs of Financing

Getting to Thailand, once the invitation was extended to show this work at the Royal Orchid Sheraton Hotel, is a big part of the story. Some of my biggest disappointments came in trying to cover expenses for the first trip to Thailand. By the second trip, I knew where to focus my energies.

I had to finance my air fare from Ohio to Los Angeles; my expenses while staying in Bangkok (five weeks the first time, four weeks the second); the costs of brochures, invitations and pedestals for the exhibition; half the cost for the food and beverages at the reception; and crating, shipping and customs for the work.

I received good advice from Susan Stirn at Arts America, but Arts America deals with exhibitions, not exhibition/

sales in foreign countries. If the pots had gone into Bangkok through the U.S. Embassy, I could have saved duty. No such luck.

I struck on the idea of sponsors and wrote corporations doing business in the Pacific Rim—funding was not available for someone without an international track record. I wrote to suppliers of the equipment I use—no such luck. I called the Governor’s office in Ohio to try to connect with the Pacific Rim interests—they weren’t helpful.

Despite all that bad news, there was much help along the way: Matt Colopy at the Ohio Arts Council supported my effort and helped secure a \$ 1,200 grant from an international program. Hal Stevens at Ohio Designer Craftsmen suggested I rent space from the organization for a small fee and hold a fundraiser/sale; I sent out invitations and a press release, bought wine and cheese, and the money from the pieces



Plate from the “New Mexico Series,” 21 inches in diameter, with an equal-parts copper-and-iron stain over Cone 06 glaze, fired to Cone 04, then reduced.



Plate, 25 inches in diameter, wheel-thrown stoneware, with copper/iron stain on the rim and Cone 06 glaze, fired to Cone 3, then reduced.

sold went into the fund. Closer to my home, in nearby New Philadelphia, Ohio, photographer Jim Celuch suggested I also use his studio for a fundraiser. Charlie Einhorn and Lynn Stan, design and public relations consultants in Columbus, put my letter on a computer disk, and each time I thought of a new sponsor to appeal to, they churned out another copy.

Thai Airways was also a sponsor. Coming up with that idea for that sponsorship wasn't too difficult. I thought,

hmmm...Thailand...Thai Airways, and wrote to ask for support. I flew in business class (because they ran out of seats in coach). It was nothing like coach. You could have three drinks before you left the ground. Now I know what Jimmy Buffet sings about.

Crating the Work

For the first trip, I decided the large plates would be the easiest to take, and chose 15. Andy Rock from the Cleveland Museum of Art was the packer; he

is used to crating symphony instruments and museum pots.

I learned how to build a crate properly, with four walls and battens on each corner. Rock made two wooden crates and lined them with a poly material, 1-inch and 2-inch foam. As soon as I saw how he was going to do it, I was totally confident.

The second trip, I took 46 pieces, mostly vessels and tiles. Some were bigger pieces that could remain at the exhibition for the duration; the others were

smaller pieces, 13 inches to 15 inches in diameter, that hotel guests could take with them.

Who bought my work? Many pieces were purchased by ex-patriots from other countries: a man from Italy whose name is Michelangelo; a magazine writer; an older couple (in their 70s) from the Netherlands who bought two plates to present to their children on their 45th anniversary.

I sold 14 of 15 pieces the first trip, saving the last plate for the royal family. I sold 41 of 46 pieces the second trip, leaving some behind for sale at the hotel. But the hassle and expense of shipping work internationally had to figure into the prices (\$150-\$2500).

Coping with Customs

The shipping process began with choosing a freight carrier and filling out documents to describe the crates' contents. The description has to be precise; for instance, the first trip, one box held eight 30-inch plates and a plate stand.



Partially frozen stoneware plate from the "Sand Dollar Series" (made only in February), 30 inches in diameter, placed outside when one-quarter dry to encourage ice upheavals, then glazed and fired in oxidation.

And you must be careful about pricing the pieces. That's what the customs official will look at.

Brochures for the reception were an important part of my agreement with the hotel—and my experience with customs. Five days before leaving on the first trip, I called the printer to make sure the brochures had been sent out on



Lidded vessel, 16 inches in height, wheel-thrown stoneware, with slip trailing and Cone 06 glaze, fired to Cone 09, reduced with wood and straw.

time. They hadn't. And the Royal Orchid Sheraton said the reception would be postponed if there were no brochures.

So the printer reprinted, at no cost. I wound up with two 50-pound boxes that were shipped as cargo from Columbus to Los Angeles for \$25, then as cargo to Bangkok for \$250.

This all seemed easy enough, though an unexpected expense, until the morning after I arrived in Bangkok. I went to the office of Nippon Express at the airport. Nippon was my freight-forwarder and would take the crates of work to the hotel in Bangkok. I knew the plates had arrived because I had received a fax while still in the States.

Even though the Thai consulate in Washington, D.C., told me that duty would be 60% of value, the customs official said I must pay 80%. No negotiating. I had to pay 65,000 bhat (almost \$3,000) before even knowing if the plates had arrived unbroken.

After clearing the plates, I checked on the brochures, and found that I would have to pay duty on those as well. From 9 A.M. until 4:45 P.M., I was held up at the docks, trying to get an answer, being told the brochures couldn't be found. Ultimately, even though the paperwork indicated the duty would be 2,900 bhat, I had to pay 4,500 bhat (about \$180). The customs system is frustrating for the Thais, too.

I met Susan Brewer, an American potter working in Thailand, during the exhibition. Her husband told me how to fill out the papers for customs; you have to be careful because the duty is paid on insured value. For the second show, I packed the pieces myself and insured them for peanuts.

As for the brochures, it would have been much easier to give a porter at the airport in Los Angeles a \$250 "tip" to ship them as luggage instead of paying them through as cargo.



Stoneware plate, 31 inches in diameter, with equal-parts copper-and-iron stain on the rim and Cone 06 glaze, fired to Cone 3, then reduced.



Tom Radca and wife Terry (far left) with Prince Subhadradis Diskul (cutting the ribbon) at the opening reception for Radca's second show in Thailand.

Shipping Myself

When I was getting ready for the first trip, I recalled what some friends had advised: "Pack old socks and underwear and leave them there, so you can have more room for souvenirs when you return." But I decided it was my first trip abroad, and I wasn't going with old socks and underwear.

Flying to Los Angeles from Columbus introduced me to what would become my traveling partner for a while—jet lag. I arrived in L.A. at 9 P.M., and didn't get to a hotel till midnight (3 A.M. in Columbus). The next day, I took off for a 16-hour flight to Seoul, Korea. I slept a little, but since I would be arriving in Bangkok at 10:30 P.M., I knew it wouldn't be wise to sleep too much.

In Seoul, we gathered up our carry-on luggage, disembarked, then boarded the plane again for a five-hour flight. About the only thing I remember from that flight is the smell of tiger balm; as the captain made a wake-up announcement, warm washcloths were passed out and the scent of tiger balm ointment filled the air.

As I made my way through immigration it was almost midnight Bangkok time, and I gave my usual cheeky answer about nationality—Polish and Czech. The immigration official was not amused. I said American.

Since I still had to deal with customs, I decided to stay that first night—morning really—at an airport hotel, rather than going into the city to my host hotel. When I finally did get through customs and to the Royal Orchid Sheraton Hotel, my stay was startling—that is, I startled awake at 3 A.M. for the first week. I would watch the sunrise. My second trip, these jet-lagged mornings were spent in a workout room in the hotel.

At the Royal Orchid

The Royal Orchid Sheraton is a five-star businessman's hotel. I stayed on the 26th floor at their expense.

I once saw Bryant Gumbel interview a man on the "Today" show about how to celebrate your 50th birthday. The man said, "You should go to Thai-



Vessel with square-cut nails, 28 inches in height, stoneware with Cone 06 glaze, fired to Cone 3, then reduced for 45 minutes, by Tom Radca.

land, because they have service down to an art.” That’s exactly what the Royal Orchid was like. I was Mr. Tom.

The Sheraton people did all the legwork for the reception and publicity. The first exhibition, I did three television, four or five magazine and two newspaper interviews—partly because the Sheraton wanted to get its name in the papers. I was a celebrity. It was the first time for any Western artist to bring daywork into Thailand.

I think most of the interviewers were surprised to find out that I didn’t come to Thailand because I needed another venue. I do eight fairs a year, have commissions, deal with galleries and designers. That’s a living. But I do need to get out, see people and places, gather new experiences so I can avoid creative gridlock. Thailand filled that need.

I worked closely with the director and assistant director at the hotel. I could tell from the faxes back and forth before the trip that we were going to have a blast. We enjoyed a lot of dinners in the hotel—they signed the bill.

When I arrived by cab, the hotel looked like a souvenir postcard. The porters wore white jackets with baggy pants that came just below their knees. A woman greeting me at the door wore a more traditional Thai costume—a long, tight-fitting skirt with a jacket.

The greeting was typical Thai, hands together like a prayer, a slight bow of the head, and the phrase *sawadee kup* for a man, *sawadee ka* for a woman.

A member of the royal family, Prince Subhadradis Diskul, attended the reception for the second show. He was unpretentious, an art lover and art historian. Cultural attache Patrick Hodi and his wife Katharine also attended, along with the Saudi ambassador and Thai VIPs. Unfortunately, I couldn’t get my own U.S. ambassador to come. I’m hoping the third time will be a charm.

The only disagreement with the hotel management was because they thought I would be at the show all day, from 9 A.M. to 8 P.M. But I had planned to do some sight-seeing. The concierge handled inquiries while I was away.

Travels with Tom

What impressed me in my travels throughout the city of Bangkok was that, even though houses were very run-down, the streets were always clean. There was no litter.

Not so clean were the cab rides. When you enter a cab, you’re immediately shown a color brochure of Thai girls, not old enough to be women, wearing something like a toga with a number on it. I guess you pick a number, and your fate.

Other sights and sounds of the city flit through my memories: a whole family driving by on a motorcycle, the mom sitting last and sidesaddle; a 2-mile trip taking 3½ hours; people wearing masks when they walk down the street because of air pollution.

On my first trip, as my 43rd birthday approached, far from home and alone, I decided I needed to see the country. I took off to Phuket, a tropical island an hour’s plane ride south of the city. At the airport, I hooked up with three Americans. One was a lawyer/surfer who had left Florida for a year in search of the perfect wave; the other two were 25-year-olds who were working in Russia and were in Thailand for vacation. We ate and drank and lived like kings for four days.

We toasted my birthday, and I told them that I’m a potter who lives on a farm in the log cabin that Cy Young was born in. True story. I still thought the Florida lawyer-turned-surfer was a better story, though.

A Full-Time Potter

I had also arranged to do a lecture workshop at Silapakorn University. There was a lot of interest in what’s happening in clay in the United States, especially what it’s like to be a full-time potter. You can make it as a painter or a sculptor in Thailand, but if you’re a potter, you either teach or go to work in a clay factory.

Luckily, I live and work on a farm, and am able to take inspiring journeys. After travels to New Mexico, for instance, warm Southwestern colors emerged in my work. In Florida, a line of clouds cut the sun in half when it was on the horizon, and the sight suggested a new series. Sunrises and sunsets in Thailand haven’t crept into my work yet, but I know they will.

I was also impressed by the incredible architecture there. The temples are particularly inspiring. Some temples remind me of the work of Peter Voukos. Perhaps what will emerge in my work will be more form than color.

If all goes as planned, I will have three more chances to absorb Thai inspiration. ▲

The Challenge of Making Pots at a University

by Chris Staley

Where does one go to learn how to make good pottery? This is a simple question without an easy answer. Bernard Leach wrote the following in the seminal chapter "Towards a Standard" of *A Potters Book*: "So far as pottery is concerned, school training is a doubtful method in any case." I read this many years ago as a student and I have thought about it off and on ever since.

With the 21st century just around the corner, today's potter lives in the most perplexing time in the history of pottery. Potters now can dig their clay from the earth, then have their

pots digitally scanned and put on a CD-ROM for exhibitions. They can sell a cup for \$8 out of their studio or for \$4000 out of a New York City gallery. They can fire a small computerized electric kiln or a huge traditional wood-burning anagama.

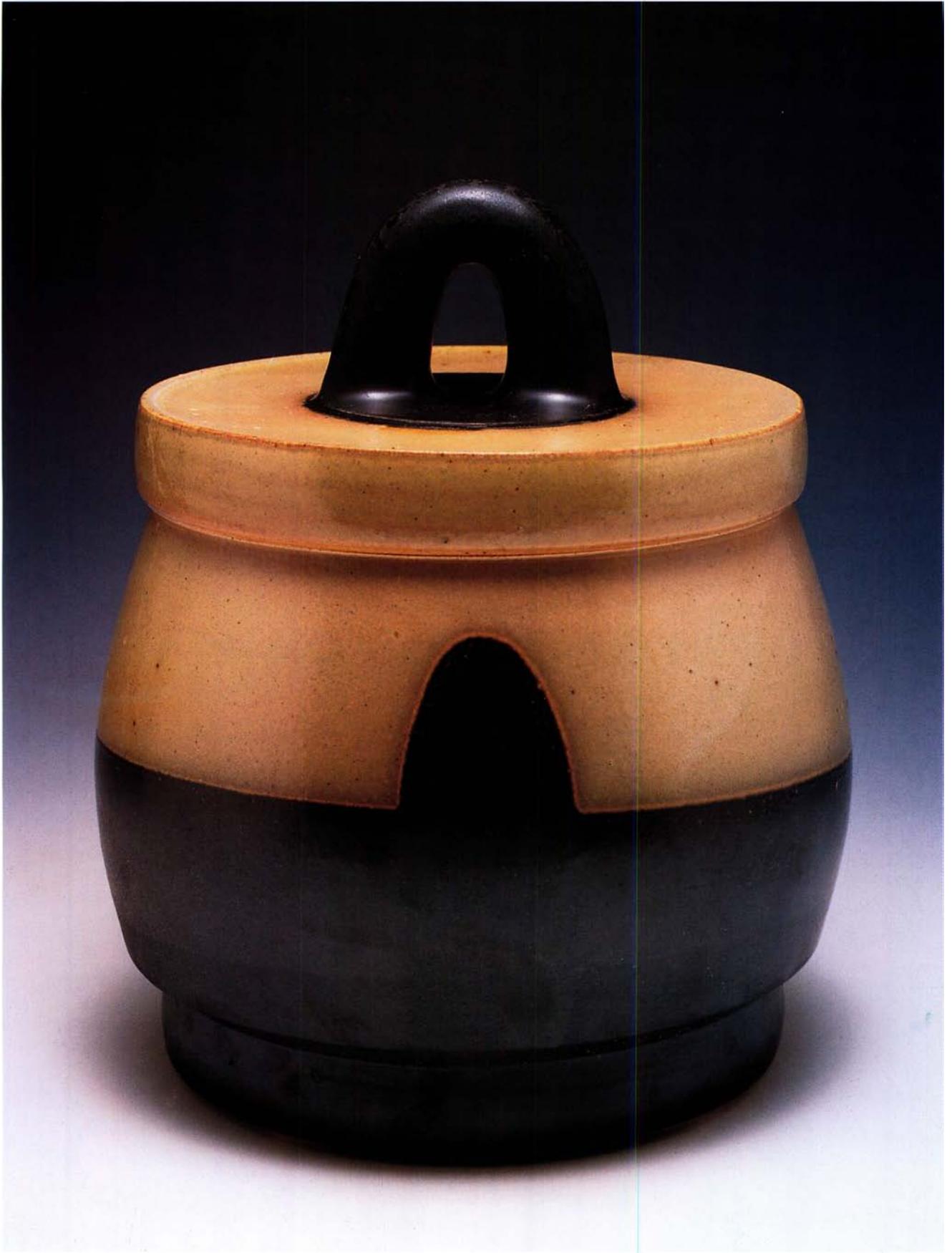
Potters today also have the opportunity to read ceramics periodicals, and attend conferences and slide lectures.

Despite the breadth of these possibilities, when I am asked, "Where are some good places to learn how to make quality pots?" the answers don't come as readily as one would hope.

Before I proceed, I would like to

Residual-salt-glazed stoneware cups, 3½ inches in height, by Chris Staley, University Park, Pennsylvania.





Covered jar, 8 inches in height, wheel-thrown stoneware with slip and glaze, residual salt fired.

clarify some distinctions about pottery concepts. One has to choose one's words carefully. For example, functional pots can be interpreted as existing for the sole function of being an aesthetic object to be viewed. When I use the term "functional pottery" or simply "pottery," I am making reference to the pots that are used in the daily rituals of cooking and eating. Pots that are made solely for visual experience are commonly referred to as "vessels" or what I sometimes call "pedestal pots."

One of the most significant questions a potter must address when making pots is: Where do I want my pots to end up? Do I want them to be used every day in the kitchen, or in the living room to be viewed solely as aesthetic objects, or do I want to make both types of pots? Clarifying this issue is important because it enables potters to more consciously capture their thoughts and feelings in their work.

Such issues need to be addressed in the contemporary ceramics classroom as well. Students who want to make functional pottery need to be supported and intellectually nurtured in order to sustain their desire to create pots. Yet university students who make functional pots are often under siege. Recently, a student of mine was asked by a friend, a painting major, "Why do you want to make bowls? That's not art. Don't you have anything personal to say?"

Perhaps this prejudice toward functional pottery is perpetuated by the ceramics faculty as well. All too often, ceramics students who want to make utilitarian pots receive no genuine encouragement from their instructors.

There are a number of complex reasons for this apparent lack of commitment to functional pottery. One is the university tenure system of "publish or perish." For artists-teachers, this conditional system often

means exhibiting work in galleries that promote one-of-a-kind pieces, not affordable functional pots. Consequently, a large portion of university ceramics teachers make pedestal pots or ceramic sculptures to accommodate this system. Emulating their teachers, students often produce the same type of work.

Another reason for the lack of commitment to functional pottery is that ceramics teachers often come from a modernist educational pedagogy where the mystery of the avant-garde prevails. In other words, the work is primarily judged by its novelty. Often the daywork being made according to this criterion is furthest removed from the "taproot" of ceramic art, which at its essence is functional pottery and the clay figure. Frankly, the work being done in ceramics departments is often third-rate sculpture.

Too frequently, ceramic sculpture is marginalized within the narrow context of its own microcosm and excluded from the sculpture world at large. The question should be asked, "How does ceramic sculpture relate to contemporary sculpture in general and to the work of such artists as Louise Bourgeois, Andy Goldsworthy

The fact is that it takes an incredible amount of creativity and commitment to make functional pots that add something to the remarkable history of pottery making.

and Bruce Nauman?" Sculpture is sculpture in this case, and by definition, an artist's ideas can transcend the medium.

When artists/craftspersons decide to make functional pottery, their pots are enhanced if their decisions are based on thoughtful and philosophical reflections. Thus, when the potter has such convictions, these, in essence, are "fired" into the pots. On

occasion, the pots will possess what Garcia Lorca refers to as *duende*, which means the "soul of the maker." The fact is that it takes an incredible amount of creativity and commitment to make functional pots that add something to the remarkable history of pottery making.

Functional pots are amazingly complex in regard to what makes some special and others either mundane or insipid. The idea "God is in the details" seems most appropriate when viewing pots. It suggests that there is "always more there than meets the eye." There are many aspects of a pot that the potter must become aware of to understand the vernacular of pottery. For example, all aspects of the form's anatomy—the lip, handle, spout, foot and shoulder—are crucial to the end result. Then, there is the skin of the pot—its texture, color, opaqueness/transparency and imagery.

In his book *Ceramics*, Philip Rawson uses the phrase "memory-traces" to explain how aspects of pottery can be metaphorical. He writes: "It is in the realm of these submerged memory-traces that creative art moves, bringing them into the orbit of everyday life and making them available to the experience of others by formalizing and projecting them on to elements of the familiar world. From the artist's side the projection is done by his activity in shaping and forming. From the spectators side it must be done by active 'reading' of the artist's form."

However, functional pots ultimately become fully realized through the activity of their use. In essence, a functional pot that is not used cannot fulfill its intended purpose and thus is difficult to appreciate. This presents a paradox for the potter because much of the contemporary pottery is represented through slides and photographs. Ergonomics, the study of how the hand interacts with ob-

jects, is an essential element when experiencing pots. Touch is one of the most powerful ways in which we experience the world. Consequently, daily rituals, such as eating and drinking and, for that matter, making and using things with our hands, are essential aspects of living and fulfilling our lives.

The pottery of ancient cultures is staggering in its richness of spirit and ability to convey the soul of the people who made and used them. In looking at the Mimbres pottery, for example, one can grasp the significance of their ability to integrate their way of life into their bowls. When the Mimbres saw lightning in the sky and were able to convey their reverence for such mysteries of nature in their pottery with the use of a yucca brush and iron-bearing oxides, the power of the resulting image is, and continues to be, humbling. As potters, we owe it to our tradition to educate ourselves and learn from our predecessors. One of the most important things we can do to help ourselves become better potters is to look at historical pots.

At the same time, the more we look and become inspired by the world in which we live, the more vital our work will be. Unfortunately, potters can be creatures of habit—they must be careful to avoid mindless repetition, which can be deadening to the work. To keep the rhythms of pottery making vital, it is important that, as the potter changes, so too should the pots. In essence, potters are as good as their sources.

These sources are diverse. They can be anything from seashells to Marxist theory to junk found at the local dump—anything to which we feel connected or drawn. I find that the most compelling pottery continues to raise questions and to elicit new interpretations even after years of living with it. This is one reason

why I feel compelled to continue making pots.

I remember feeling apologetic and inadequate in graduate school for not being able to articulate my purpose for making pots. In hindsight, this was positive because I was being challenged by my professors to consider and justify my intent as a potter. As in life, when you find answers, there are new questions to be asked.

Anthropologist Ellen Dissanayake claims that human beings are genetically predisposed to making things with their hands as well as participat-

Touch is one of the most powerful ways in which we experience the world. Consequently, daily rituals, such as eating and drinking and, for that matter, making and using things with our hands, are essential aspects of living and fulfilling our lives.

ing in rituals. In the April/May 1995 issue of *American Craft*, she writes: "Making is not only pleasurable, but meaningful—indeed it is because it is meaningful that it is pleasurable, like other meaningful things: food, friends, rest, sex, babies and children, and useful work are pleasurable because they are necessary to our survival as individuals and as a species."

The craft of pottery making demands a great deal from the individual. Learning to center, for example, is only the beginning. Forming, trimming, glazing and firing are also important. Mastering these steps also influences potters' understanding, sensitivity and patience. Thus, when individuals study pottery making, they also learn about themselves. Accordingly, in *An Art of Our Own*, author Roger Lipsey states: "Craftspeople tend to understand that excellence requires patient application over many years. They do not expect a great deal until the person and the technique have matured together."

Much of life is about asking questions and searching for meaning. Yet in the end, it is the search itself that is meaningful. Thus, the more insightful the questions being asked, the richer one's life becomes. In a significant way, this journey for many people begins with a lump of clay.

Where can one go to learn how to make quality pottery? There are some notable studio potters, such as John Glick and Clary Illian, who take on apprentices, yet many of America's top potters are unwilling or unable to take on this responsibility. The summer craft schools have done a great service in educating our nation's potters because they attract guest potters like Glick and Illian. However, the vast majority of our nation's neophyte potters still look to colleges and universities for their education.

The colleges and universities with ceramics departments that teach functional pottery, however, are few and far between. For American pottery to remain a force in American culture, we need college and university ceramics programs that embrace the virtues of making functional pottery.

The challenge for teachers of pottery in colleges and universities is formidable. As teachers, we need to be many things—a craftsperson, artist, philosopher, historian, sociologist, technician and, ultimately, a student. The best teachers and artists are those who are enthralled with learning. I have had the good fortune to learn from a circle of exceptional pottery teachers myself. It is my hope that for others this circle-of-spirit will continue to grow. To create quality pottery that continues this 10,000-year-old tradition is a noble and worthy undertaking.

The author *Chris Staley* is head of ceramics at Penn State University in University Park, Pennsylvania.

Ceramics Israel

by Jimmy Clark



"Via Sudan," 20 inches in length, handbuilt earthenware, 1987, \$12,000, by Mulu Geta.

The touring exhibition "Ceramics Israel" opened at the Clay Studio in Philadelphia and is currently on view at the Canadian Clay & Glass Gallery in Waterloo, Ontario. As curator, Jimmy Clark visited ceramics artists throughout Israel during the summer of 1994, selecting works by 31 for the show.—Ed.

In many ways, the ceramic art of Israel is a reflection of the country itself. The divergent individual voices expressed in clay are as contemporary as a country established after World War II, as ancient as a civilization preserved over thousands of years and as eclectic as the number of cultures that influenced the Jewish people throughout the Diaspora.

Israel was born partly out of the tragedy of the Holocaust and has known war throughout most of its existence. The land is essentially a desert. Its ceramics artists, like most Israelis, are serious and resilient. Their work speaks deeply to the harder side of the human experience, while at the same time reaffirming the joy of survival. The wide variety of techniques and the numerous aesthetics gathered from the many lands from which the Jews returned to Israel are united with a fascination for the stark earthen beauty of the local landscape, a continuity of Jewish heritage and an ongoing search for a unique Israeli culture.



"Fruits of War," to 92 inches in height, handbuilt stoneware, iron, 1991, \$14,000, by Rina Kimche.



"Government," to 18 inches in height, handbuilt from black and white clay, 1987, \$2000, by Rachel Tzimir.

There are strong ties between the United States and Israeli ceramic scenes. Three of the participating artists were born and grew up in the U.S.; others studied at U.S. universities and several have spent considerable time in the U.S. The ready availability of American clay art publications and several visits to Israel by prominent U.S. ceramics artists have further contributed to a steady flow of information.

Many of the artists also enjoy a strong European connection. The birth of modern Israeli ceramics is largely attributed to European Jewish settlers, primarily from Germanic countries, who brought with them a European sensibility to ceramic art. Many of the exhibiting artists have also studied, worked and exhibited in Europe.

It would be a great mistake to conclude, however, that contemporary Israeli ceramic art is in any way derivative of American, European or any other aesthetic. Indeed, the artists represented in this exhibition have successfully fused diverse cultures with an increasingly distinct Israeli approach to the material. Foremost among the local influences is the desert landscape, which strikes such a resonant chord in the soul of these artists. This connection is reflected in the austere, unglazed surfaces that characterize much of the work. Perhaps the quintessential bonding with the earth of Israel can be found in the abstract sculpture of Gedula Ogen, who uses unfired, self-hardening adobe dug from the desert near her Jerusalem home.

The figure is the other dominant theme of the exhibition, although here the approaches are considerably more diverse and the influences multilayered. David Morris' work is perhaps the most paradoxical of the lot. With acknowledged influences as diverse as Pre-Columbian pottery and Hieronymus Bosch paintings, he creates tortured, quizzical figures that are unique in their individuality and universal in their expression of basic human emotions.

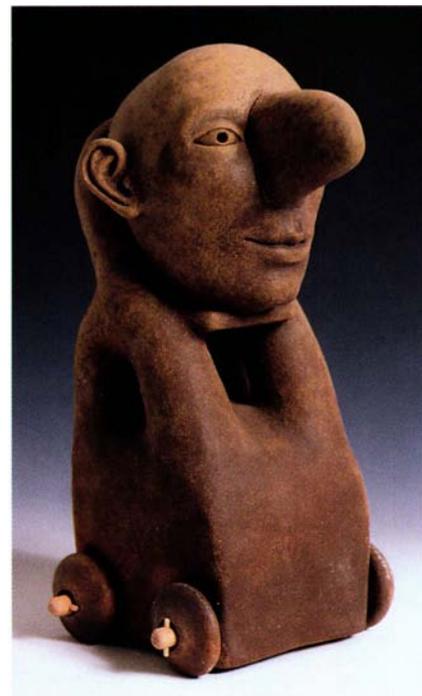
The other artists working with the figure fall into more divergent categories. Doron Jacoby's wheel-thrown caricatures generically lampoon bureaucratic or self-important prototypes, while Rachel Tzamer's three-dimensional cartoons launch biting satirical attacks on specific Israeli political figures. Meira



"Man with Glasses," 20 inches in height, thrown, altered and assembled, 1992, \$800, by Doron Jacoby.



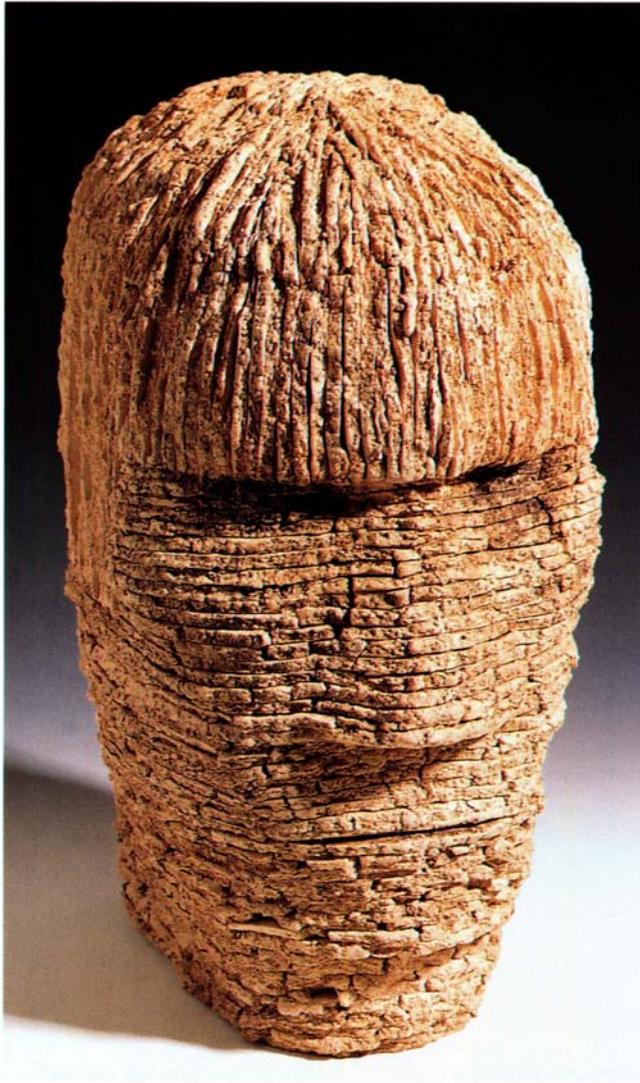
"Modigliani," 20 inches in height, slab built, brushed with engobes, 1994, \$1000, by Meira Una.



"Head on a Folding Chair," 14 inches in height, wood-fired stoneware, 1991, \$1200, by David Morris.



"Three Birds," to 7 inches in height, porcelain, accented with stones and gold leaf, 1994, \$350 each, by Adi Adela Aronow.



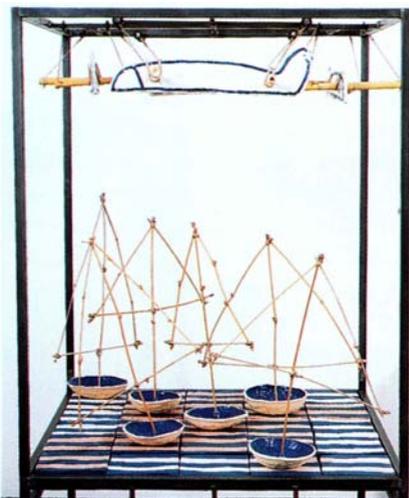
"Rurik," 18 inches high, handbuilt earthenware, 1994, \$1500, by Boris Rubinstein.

Unas heads depict women borrowed from Picasso, Matisse and Botticelli in a three-dimensional play on paintings. Finally, two representatives of more recent immigrations, Boris Rubinstein, a former refusnik from Russia, and Mulu Geta, one of the Ethiopian Jews dramatically rescued from that country's devastating civil war, each contribute deeply personal, emotionally charged sculptures to the exhibition.

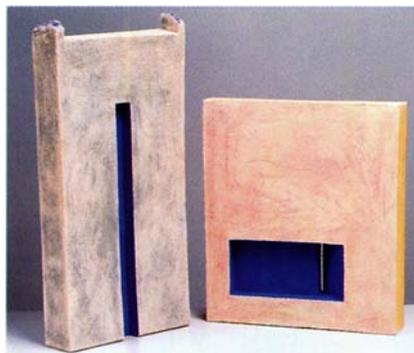
Although color and decoration play a secondary role in much of the work described above, a distinct number of the participating artists are concerned primarily with these elements. Undoubtedly, the most uniquely decorated work of all belongs to Adi Aronow, who multifires her porcelain vessels many times, adding layers of brightly colored glazes and decals. In a more recent development, she has begun to attach painted stones and pieces of turquoise to the handles of some pots.

Perhaps the best description for the remaining work is abstract sculpture, although the artists' approaches are more disparate than those in any of the previous groupings. Anat Barel contrasts striking fields of bright color with otherwise pastel surfaces in her minimalist architectural constructions. Efrat Barash integrates industrial and primitive forms in her multimedia installations. Finally, the work of Rina Kimche is a seamless integration of iron and fired clay in minimal pieces that suggest torsos.

Israel is a complex, multifaceted society filled with contradictions and paradoxes. It is, therefore, fitting that a survey exhibition of its ceramic art reflect this diversity. At the same time, despite the wide variance in approach and technique evidenced by this group of artists, I cannot help but feel that there is something distinctly "Israeli" about their works, that these works would not exist independently of the complex historical, social, geographic, and cultural factors that have collectively helped define a nation, its people and the vision of its ceramics artists. A



Untitled sculpture, 62 inches in height, glazed earthenware and mixed media, 1994, \$1400, by Efrat Barash.



Slab-built sculpture, to 15 inches in height, with pigments and terra sigillata, 1993, \$900-\$1100, by Anat Barel.



"Memories of Pots," 27 inches high, unfired adobe with glazed tile shards partially fired with a laser, 1994, \$2500, by Gedula Ogen.



Collaboratively thrown vessels, to approximately 16 inches in height, burnished and sawdust fired.

Collaborative Throwing

by Susan and Jim Whalen

^Collaboration among potters is not a new idea. There's something about clay and the process of working with it that entices people to work together. Besides the practical aspect of "many hands making light work," the receptive nature of clay itself influences those who work with it, making it easier to break down boundaries and share individual concepts. By using collaboration as an area of in-depth exploration, not just a tool, we have made many discoveries about ourselves and about clay. As we became more receptive to one another in our exploration, we became more claylike in nature. This led to deeper appreciation and understanding of the material, and generated a powerful creative process that continues to provide the energy and ideas to take us further into what we are doing.

The physical mechanism that sets the whole thing in motion is throwing together on the wheel. Working on the wheel is basically a personal and intimate experience. To share that experience requires an open and relaxed state of mind, plus constant communication. We started doing it just for fun. Despite how meaningful the technique has become, the fun element is alive and well.

We began by making a bowl together. That was so much fun, we made a few more. We then started throwing larger and larger masses of clay, producing some planters and simple jars. Next, we went back to making bowls, producing a series of large, footed bowls, which were glazed and fired to Cone 7.

After the bowls, we started throwing large, round, closed forms. Susan had burnished and pit fired one of our ear-

lier pots. We liked the look so much we wanted to see it in larger scale. This meshed with our desire to see how big a piece of seamless pottery we could make with four hands. As a result, the pieces are becoming planetary in appearance, the markings from the pit firing suggesting drifting continents, weather masses, night and day.

Our technique keeps evolving as we apply what we learn from each piece to the next. No, it's not like that scene in *Ghost*. Susan sits in the traditional position and runs the foot pedal. Jim sits directly across on a chair or sometimes on the wheel table. Two pieces of wedged clay are joined on the wheel and patted down, forming a mound that is round and as centered as possible. We then push the clay up into a cone by using pressure from all four hands. The cone



Four hands are better than two when centering a large mass of clay on the potter's wheel.



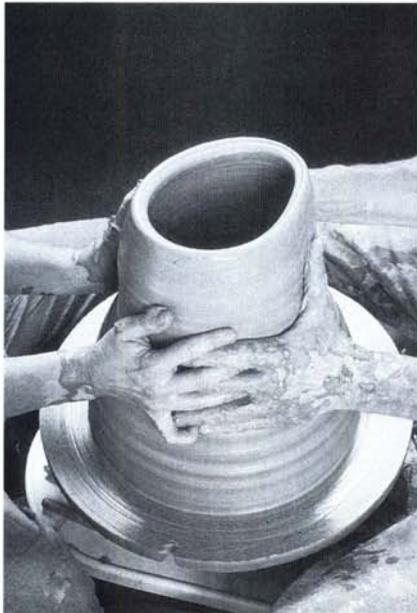
An opening is made by wedging all four hands together and pushing down into the center.



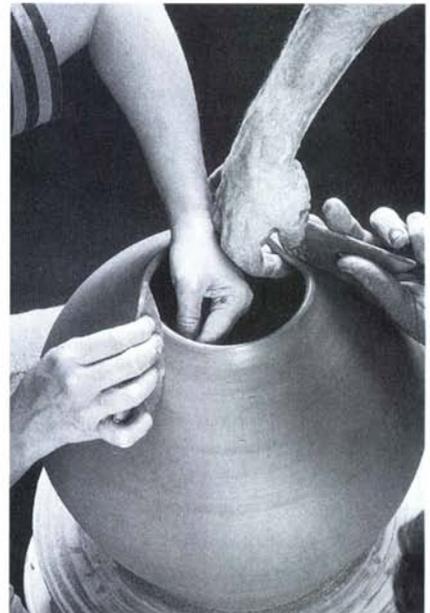
The first few pulls are made by pressing in with the heels of the outside hands.



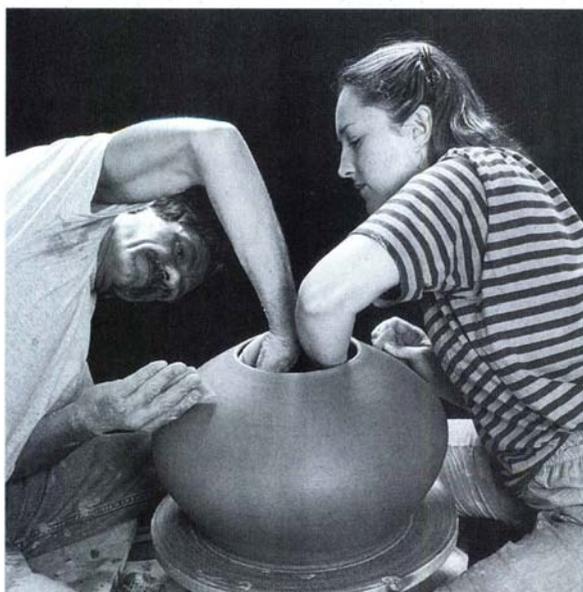
Finger pulls are made, usually in the same groove, until the pot is in danger of collapse.



If the shape starts to expand too much, all four hands are used to collar it back in.



Collapse is avoided by alternately expanding the shape with ribs and drying it with a heat gun.



Once the potters agree the shaping is done, the rim is smoothed; then the pot is removed from the wheel and dried under plastic for several days.



Trimming with two sets of hands goes quite fast and keeps the pot more symmetrical.



Sawdust-fired vessel, 15 inches in diameter, collaboratively thrown, trimmed and burnished, by Susan and Jim Whalen, Charlotte, North Carolina.

is brought back down by using two points of pressure, Susan's hands on top of Jim's. An opening is made by wedging our hands together and pushing down into the center. We then form the bottom by pulling straight back from each other.

The first one or two pulls are made with the heels of our outside hands to get the thick mass of clay moving. This brings a lot of clay up and keeps it contained at the same time. We trim a little clay away from the bottom so we can get under the wall to start raising it with our fingers. With a "ready-set-go," we start pulling the clay up and out to form the rounded cylinder.

A lot of attention is paid to the inside shape. If it's starting to expand too much, we use all four hands to collar it back in. We have brought large expanding pieces back in with four hands that would have been impossible for two.

We keep bringing the clay up, usually throwing in the same groove until it's in danger of collapse. At this point, we either leave it alone to stiffen or fan it with a heat gun. We may then try another pull or begin expanding it with wooden ribs.

We alternate expanding the shape with ribs and drying it with the heat gun until we get the upper two thirds of the pot the way we want it. The large dome top can be tricky. Four hands have come to the rescue more than once, holding up a collapsing wall and frantically drying it with the heat gun. Once we agree that shaping is done, we finish the rim and let the pot dry evenly under plastic for several days.

When hard enough to trim, the pot is inverted and often placed in a chuck (a weighted 5-gallon bucket) on the wheel head. Trimming together goes quite fast and keeps the pot more symmetrical. We then dampen and smooth the surface in preparation for burnishing with large spoons. Larger pots are burnished on the wheel.

Once the pot is dry, it is bisque fired to Cone 016, then sawdust fired in a perforated 55-gallon drum. We use dry hardwood shavings/sawdust as the primary combustible and add small amounts of natural materials for random effects. Charcoal lighter is used to ignite the combustibles; we mix it with some of the sawdust, then pour it on top of the pottery and sawdust, and

light it. We try for fast, hot firings that are as smokeless as possible to keep the pots from turning all black, and to avoid problems with the city fire department.

The clay is an unrefined yellow clay from Bethune, South Carolina. We get it pretty much the way it comes out of the ground. This is not a clay body; it's a clay. It's inconsistent, varies from batch to batch, and contains rocks, sand, mica and organic matter. It sometimes causes cracks, craters and asymmetry in our pots, but it throws and burnishes well. The amazing range of subtle coloration it provides and additional surface interest from its impurities make it perfect for sawdust firing.

Unless you're jaded or totally practical, working on the wheel with another person is magic. Each touch may be a split second apart and modifying as it goes, but the alternation blends into one touch in our minds. The effects of this energy exchange have enhanced what we're doing individually in clay as well. You may want to try collaborative throwing as a way of making big pottery or for exploring the creative duality of life. Whatever the reason, we're sure you'll have fun. ▲

A \$50 Ball Mill

by Onis Cogburn

If you need a ball mill but don't want to spend the bucks for one of the industrial-grade machines on the market, you might consider building your own. While not as sturdy as those you can purchase, the mill described here is nevertheless serviceable and inexpensive. All components, with the exception of the jar itself, are available from building-supply or hardware stores and hobby shops that sell RC-model-airplane parts. The total cost, including the jar but excluding the drill, can be under \$50.

The frame is made from oak or other hardwood. I constructed mine from a 1x8-inch oak board, but a 1x6 or even a 1x4 will work if you do not wish to fit the frame with a lid; the lid is a great help in reducing the noise generated by the grinding operation but serves no other purpose.

The wheels are manufactured by DuBro and are available wherever model-airplane parts are sold. Make sure their hubs are solid aluminum, not plastic. Drill out the wheels to accept a 1/2-inch shaft, then use a #30 bit to drill one slanting hole from the side of each hub to the center shaft hole. Thread these holes for #6x32 set screws. If you do not already have a screw-threading

tool, it is available at hardware stores; the bargain variety will work fine.

Cut the hardwood board into the appropriate lengths as shown in the drawing. This frame fits the small jar sold by my local supplier. For a different size, check dimensions and modify as necessary.

Drill two holes in the end pieces at the points shown (1 inch in from the side and 2 inches up from the bottom). Use a drill bit that is the same diameter as the nylon bushings. If you do not have access to a drill press, mark both sides of the board for the holes, then drill halfway on each side of the board with a 1/2-inch bit. Use a slightly larger bit to enlarge the holes and ensure a straight hole completely through the board. Finally, drill out the holes with the bit matching the bushings. The nylon bushings are now pressed into the wood.

Using wood screws, assemble the frame as shown. It will be easier if the position of each screw is marked and predrilled with a bit slightly smaller in diameter. Depending on your experience and preferences, you may wish to assemble the box with the drive assemblies (shafts and wheels) in place, or you

can install them after the box is assembled.

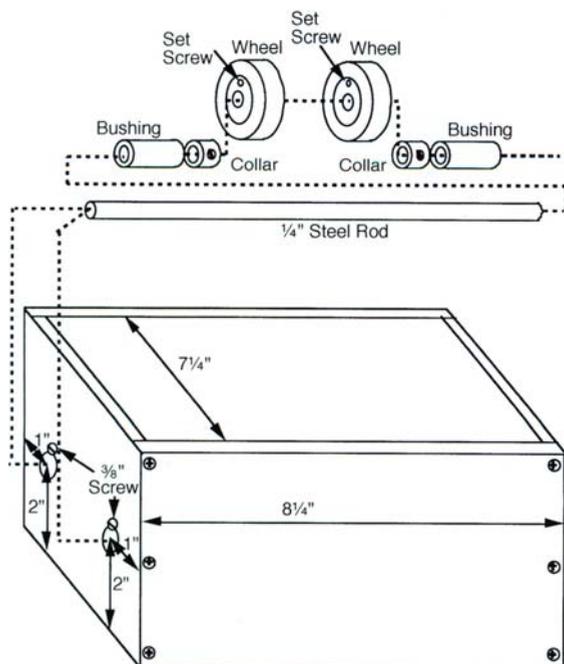
Using a hacksaw, cut the 1/2-inch rod into two lengths, one 8 1/2 inches long and the other 10 inches long. The longer piece should be positioned to pass completely through the wooden box, leaving 1 1/2 inches sticking out of one end to connect the drive motor.

Install the steel collars and wheels in the positions shown on the drawing, then install this assembly into the frame. Use four 3/4-inch screws at the outside edge of the four nylon bushings to prevent the bushings from sliding out. The steel collars prevent the bushings from sliding inside, and also keep the shafts from sliding.

Any convenient board may be used for the base. Leftover oak is acceptable, as is a scrap piece of pressed wood.

To drive the ball mill, use a 1/2-inch electric drill with a motor-speed-control attachment; a light dimmer/motor speed control capable of handling a couple of hundred watts will work for regular electric drills. A variable-speed motor (available at surplus-electronic-supply stores) can also be used.

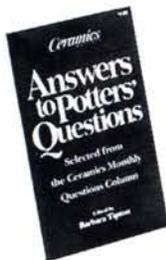
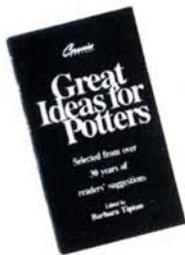
After connecting the 1/2-inch drill to the shaft sticking out of the wooden frame, adjust the speed control to a rate that will allow the grinding medium in the jar to tumble. To use, fill the jar and place it on the cradle formed by the two shafts and wheels. ▲



List of Materials

- 1x8-inch (or 1x6 or 1x4) oak board at least 3 feet long
- 1/2-inch steel rod (usually sold in 2-foot lengths)
- 1/2-inch ID nylon bushings (need 4)
- 1/2-inch steel collars with set screw (need 4)
- 3/4-inch-long small sheet metal or wood screws (need 4)
- H/^-inch-long wood screws (need 12)
- solid-hub model-airplane wheels (need 4)
- #6x32 set screws (need 4)

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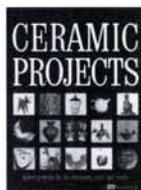
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Video

Building Your Own Potter's Kiln

Taking the viewer step-by-step through the process of building a 25-cubic-foot, gas-fired kiln, Graham Sheehan is "confident that by using this program and the accompanying set of working drawings and the materials list, anyone can build this kiln." He begins by measuring off the concrete slab that the kiln will sit on, then laying out bricks to determine exact measurements. Sheehan then positions the concrete blocks that will act as a base for the softbricks (a collection of new and salvaged bricks), which are stacked nearby.

To ensure structural strength, the courses of bricks are staggered, so that there are no continuous seams. A mortar of 50:50 kaolin and clean sand is used to fill gaps in some areas. After their initial placement, Sheehan taps the course of bricks into place, using a long piece of wood and a hammer—the wood facilitates alignment and safely distributes the force of the hammer blow. He also continually measures the diagonals of the kiln to check that the original dimensions remain "true."

Before the brick arch can be constructed, a wooden arch support is measured, fashioned and installed, and a steel frame is put up around the kiln. Finally, the chimney is built, piping and burners are added, and the inside of the kiln is lined with fiber insulation. Once the brick bag wall is in place, the kiln is ready for firing. 72 minutes; includes materials list and drawings. Available as VHS videocassette—\$49.95, individuals; \$99.95, institutions—includes public-performance rights. In the United States: Tara Productions, 4922 N.E. Going, Portland, Oregon 97218. Canadian and international: Tara Productions, Box 35, Gabriola, British Columbia V0R 1X0, Canada. In North America, telephone (800) 668-8040; international, (604) 247-8434.

Beginning to Throw on the Potter's Wheel

In this instructional video, Canadian potter Robin Hopper demonstrates the necessary steps of throwing on the wheel, beginning with wedging well. "If you do your clay preparation properly, it alleviates a lot of problems that would occur when you start to throw," he advises.

After discussing the production area setup (from the height of the wedging table and the wheel head to the placement of tools, water and bats) and the various tools needed, he demonstrates centering, opening and throwing a cylinder. "When one is working and learning to throw," he explains, "the best

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Video

thing to do is work with the cylinder, but in various sizes. The repetition of these things is what really makes you learn more quickly."

Don't worry about throwing these practice cylinders away, Hopper says. "Just get another piece of clay or rewedged what you just used. Just keep on working with it." He then throws three variations of the cylinder—conical, waisted and spherical—and a bowl and plate (he suggests learning control with the cylinder then moving on to the bowl).

Finally, Hopper discusses trimming or "fine tuning." To ensure that the pot is ready, he suggests you run your finger across the bottom. If nothing sticks, start trimming the outside shape to match the inside.

As Hopper is quick to note, the techniques demonstrated here are those he has developed over 40 years as a professional potter, but many others are possible. "If you put a whole group of potters together..., you'll find that they use the same concept of working—the centered piece of clay, the pulling up and the various finger movements." However, individual potters must "develop their own methods depending upon their own body structures." 60 minutes. Available

as VHS videocassette. \$24.95 for individuals and institutions (includes public-performance rights). *In the United States: Tara Productions, 4922 Northeast Going, Portland, Oregon 97218. Canadian and international: Tara Productions, Box 35, Gabriola, British Columbia VOR1X0, Canada. In North America, telephone (800) 668-8040; international, (604) 247-8434.*

Advanced Throwing on the Potter's Wheel

Extended and Altered Forms

For the more advanced students and those who want to produce large or complicated forms without physical strain, Robin Hopper looks at assembled and altered forms in this video. "If you want to make large pots like these, you can possibly do it in one piece," he observes, "but with severe strain on the stomach muscles, the back muscles and the shoulder muscles."

After demonstrating two methods of adding to a thrown base—with coils or slabs—Hopper then makes several assembled forms. For example, the bowl for his "feather basket bowl" is thrown and allowed to dry. Next, a wide cylinder with no base is thrown from three colored clays wedged loosely together. The cylinder is attached to the top of the

bowl, then pulled and flattened to create a wide rim. Trimming and fluting reveal the colored-clay patterns.

To speed up drying so that coils, slabs or sections can be attached sooner, Hopper may fan the outer wall of the base with a torch or place a rudimentary burner (a small tin can attached to a long wire, filled with methanol or wood alcohol) inside. Slowly rotating the pot on the wheel avoids uneven drying for either method.

Altered forms also provide "a lot of potential for different shapes." The video includes three examples: squaring a wheel-thrown bowl by paddling (or banging it on a hard surface); paddling a thrown sphere into a cube; and assembling a footed parabolic bottle from two thrown-and-altered forms.

Throughout the video, Hopper cites influences given in his *Form and Function: Ceramic Aesthetic and Design* series. 60 minutes. Available as VHS videocassette. \$39.95

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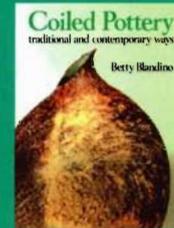
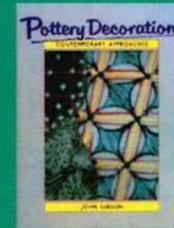
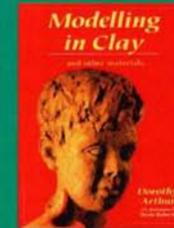
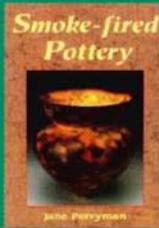
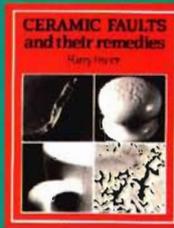
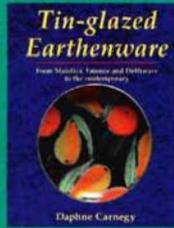
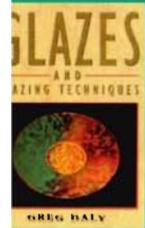
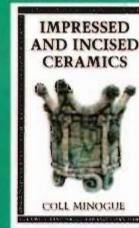
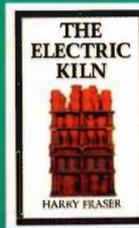
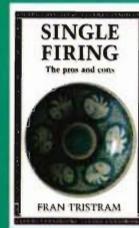
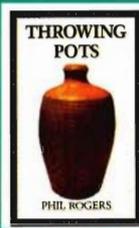
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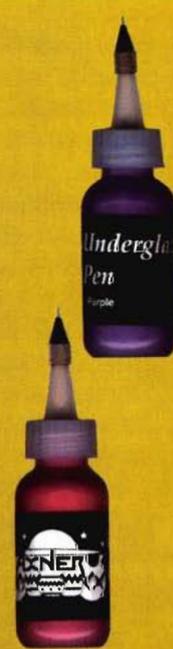
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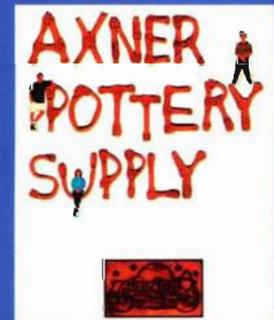
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Call for Entries

*Application Deadline for Exhibitions,
Fairs, Festivals and Sales*

International Exhibitions

March 12 entry deadline

Baldwin City, Alabama "The 1996 International Orton Cone Box Show" (April 2-28). Juried from works (composed of more than 50% fired clay) that fit inside a large pyrometric cone box (3x3x6 inches). Jurors: Karen Karnes, Vermont studio potter; Brad Schwieger, associate professor, Ohio University; Judith Schwartz, professor, New York University. Entry fee: \$15; maximum, 2 entries. For entry forms, contact Inge Balch, Associate Professor, Department of Art/Ceramics, Baker University, Post Office Box 65,618 Eighth Street, Baldwin City 66006.

National Exhibitions

February 5 entry deadline

San Angelo, Texas "Eleventh Annual San Angelo National Ceramic Competition" (April 18-June 1), open to residents of the United States, Canada and Mexico. Juried from a maximum of 2 slides per work. Fee: \$15 for up to 3 entries. Juror: Michael Monroe, curator in charge, Peter Joseph Gallery, New York. Awards: \$3950. For prospectus, contact San Angelo Museum of Fine Arts, Post Office Box 3092, San Angelo 76902; or telephone (915) 658-4084.

February 9 entry deadline

New York, New York "Artists on Their Own" (April 10-May 4), open to emerging or under-recognized ceramists not affiliated with a gallery. Juried from 4 slides. Fee: \$15. Jurors: Kate Carmel, acting director and senior curator, American Craft Museum; and James Makins, artist/associate professor, Philadelphia College of Art and Design of the University of Arts. Send SASE to Greenwich House Pottery, 16 Jones Street, New York 10014; or telephone (212) 242-4106.

February 15 entry deadline

Los Angeles, California "Hot Tea" (April 20-May 25). Juried from photos or slides; must also send corresponding price list, dimensions and materials used, resume/biography, and artist's statement. Contact Chris Drosse, Assistant Director, del Mano Gallery, 11981 San Vicente Boulevard, Los Angeles 90049.

March 1 entry deadline

Seaside, Florida "1996 Hammonds National" (May 1-30), open to ceramists. Juried from up to 3 slides per work. Juror: George Lea. Entry fee: \$20 for up to 2 works. For prospectus, contact the Hammonds National, c/o STUDIO 210, Post Office Box 4908, Seaside 32459; or fax (904) 231-1791.

Radnor, Pennsylvania "Why Art Is Necessary" (April 5-28), open to "hangable" art. Juried from slides or photographs. Entry fee: \$12. Location: Chilton Publishing Company. For prospectus, send business-sized SASE to Something for All Seasons, 887 Bob-O-Link Lane, West Chester, Pennsylvania 19382.

Send announcements of juried exhibitions, fairs, festivals and sales at least four months before the event's entry deadline (add one month for listings in July and two months for those in August) to Call for Entries, Ceramics Monthly, P. O. Box 12788, Columbus, Ohio 43212-0788; or telephone (614) 488-8236. Fax (614) 488-4561. Regional exhibitions must be open to more than one state.

March 10 entry deadline

Springdale, Arkansas "14th Annual Women's National Juried Art Exhibition" (May 1-31). Juried from slides or originals (artist's choice). For application, send SASE to Elizabeth Ryan, Art Chair, Route 4, Box 20 C, Eureka Springs, Arkansas 72632.

March 15 entry deadline

University Park, Pennsylvania "Crafts National 30" (June 2-July 21). Juried from slides. Juror: Michael Monroe, curator-in-charge, Peter Joseph Gallery, Manhattan, New York. Fee: \$20/3 entries. \$3000 in prizes. For prospectus, send SASE to Crafts National 30, Zoller Gallery, 210 Patterson Building, Penn State University, University Park 16802; or telephone (814) 865-0444.

March 20 entry deadline

Lincoln, California "Feats of Clay IX" (May 18-June 15). Juried from slides. Juror: Ruth Rippon. Awards: \$9000 in place, purchase and merit prizes. For prospectus, send legal-size SASE to Lincoln Arts, Post Office Box 1166, Lincoln 95648.

March 27 entry deadline

Latrobe, Pennsylvania "Westmoreland Art Nationals" (June 2-16 and/or July 4-7, entries are eligible for both shows). Juried from slides. Awards: \$23,000; best of both shows, \$1000. Send legal-sized SASE with 64¢ stamp to Westmoreland Art Nationals, RD 2, Box 355A, Latrobe 15650.

April 30 entry deadline

Philadelphia, Pennsylvania "Invitational Artist Series" (3 solo exhibitions chosen for 1996-97 season). Juried from slides. No entry fee. For information/application, send SASE to the Clay Studio, 139 N. Second St., Philadelphia 19106; for information only, telephone (215) 925-3453.

May 4 entry deadline

Pensacola, Florida "Animania" (July 1-August 3), open to works portraying domestic or wild animals. Juried from slides. Juror: Casey Sheppard, regional coordinator, International Art Exchange/president, First City Arts Alliance. Fee: \$30 for up to 3 entries (\$10 will be donated to wildlife-preservation organizations). Send two SASEs to SOHO Gallery, 23 Palafox Place, Pensacola 32501; or telephone (904) 435-7646.

June 14 entry deadline

Middlebury, Vermont "In the Adirondack and Rustic Tradition" (September 20-November 4). Juried from 3-6 slides. For application, send SASE to Vermont State Craft Center, Frog Hollow, One Mill Street, Middlebury 05753; or telephone (802) 388-3177.

August 9 entry deadline

Pensacola, Florida "Body Language" (October 1-November 2), open to works including the human figure either alone or in a social setting. Juried from slides. Juror: Karen Valdez, director, Visual Arts Gallery at Okaloosa Walton Community College. Fee: \$25 for up to 3 entries. Send two SASEs to SOHO Gallery, 23 Palafox Place, Pensacola 32501; or telephone (904) 435-7646.

Regional Exhibitions

February 10 entry deadline

Erie, Pennsylvania "On/Off the Wall" (March 9-May 11), open to artists residing in New York, Ohio, Pennsylvania and West Virginia. Juried from actual ceramic pieces (entirely or primarily) for wall display and ceramic (entirely or primarily) teapots; up to 3 entries. Jurors: Steven Kemenyffy and Lee Rexrode (faculty artists at Edinboro University of Pennsylvania), and John Vanco (executive director, Erie Art Museum). For prospectus, send SASE to Potscape Gallery, 3901 W. 26th St., Erie 16505; or telephone/fax (814) 833-7067.

March 29 entry deadline

State College, Pennsylvania "Images '96" (June 25-July 19), open to artists residing in Pennsylvania and the mid-Atlantic region. Juried from slides. Juror: Helen Frederick, papermaking/printmaking, founding director of Pyramid Atlantic. Entry fee: \$20. Awards: \$2000. For prospectus, send SASE to Central Pennsylvania Festival of the Arts, Post Office Box 1023, State College 16804-1023.

June 8 entry deadline

Huntsville, Alabama "The Red Clay Survey" (September 8—November 17), open to artists residing in Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee or Virginia. Juried from up to 3 slides. Entry fee: \$25. Awards: over \$7500. Juror: Lois Tarlow, artist/teacher/art critic. For prospectus, contact the Huntsville Museum of Art, Attn: Red Clay Survey, 700 Monroe Street, Huntsville 35801; or telephone (205) 535-4350.

Fairs, Festivals and Sales

February 15 entry deadline

Clinton, Iowa "Art in the Park" (May 18-19). Juried from 5 slides, including 1 of display. Entry fee: \$5. Booth fee: \$70 for a 10x10-foot space. No commission. Cash awards. For prospectus, send SASE to Art in the Park, Post Office Box 2164, Clinton 52733; or telephone Carol Glahn (319) 259-8308.

Worthington, Ohio "Worthington Artfest" (June 22-23). Juried from 3 slides or photos of work plus 1 of booth. Entry fee: \$50 (refunded if not accepted). Booth fee: \$100 for a 10x10-foot space; \$150 for a 10x15; \$200 for a 10x20. Send SASE to Huffs Promotions, Inc., 4275 Fulton Road, Northwest, Canton, Ohio 44718.

February 17 entry deadline

State College, Pennsylvania "Central Pennsylvania Festival of the Arts Sidewalk Sale and Exhibition" (July 11-14). Juried from slides. Entry fee: \$15. Awards: \$15,000. For prospectus, send SASE to Katherine Talcott, CPFA, Post Office Box 1023, State College 16804-1023; or telephone (814) 237-3682.

February 23 entry deadline

Beaver Creek, Colorado "Beaver Creek Arts Festival 9" (August 10-11). Juried from 4 slides of work plus 1 of display. Entry fee: \$25. Booth fee: \$240 for a 10x10-foot space. For application, send SASE to Marilyn McCray, c/o Vail Valley Arts Council, P. O. Box 1153, Vail, Colorado 81658.

Lionshead, Colorado "Vail Arts Festival 13" (July 13-14). Juried from 4 slides of work plus 1 of display. Entry fee: \$25. Booth fee: \$240 for a 10x10-foot space. For application, send SASE to Marilyn McCray, c/o Vail Valley Arts Council, Post Office Box 1153, Vail, Colorado 81658.

February 29 entry deadline

Cambridge, Wisconsin "Fifth Annual Cambridge Pottery Festival" (June 8-9). Juried from slides. Booth fee: \$150. Send SASE to Lynn Needham, Registrar, 245 Hoopen, Cambridge 53523; or telephone (608) 423-4502.

March 1 entry deadline

Salina, Kansas "Smoky Hill River Festival—Exhibiting Artists" (June 8-9), open to fine arts and crafts. Juried from 6 slides. Jurors: Brad Anderson, Marty Avrett and Raechell Smith. Entry fee: \$15. Booth fee: \$175 for a 10x10-foot space. No commission. Awards: \$1500, purchase awards; \$3800, merit awards; possibly more. Contact the Salina Arts and Humanities Commission, Post Office Box 2181, Salina 67402-2181; or telephone (913) 826-7410, fax (913) 826-7444.

Salina, Kansas "Smoky Hill River Festival—

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Four Rivers Crafts Market" (June 7-9), open to crafts. Juried from 5 photos. Jurors: Mona Gates, Debra Henderson and Tamara Vandergriff. Entry fee: \$15. Booth fee: \$100 or 10% commission (whichever is greater) for a 10x10-foot space. Awards: \$900 in merit. Contact the Salina Arts and Humanities Commission, Post Office Box 2181, Salina 67402-2181; or telephone (913) 826-7410, fax (913) 826-7444.

Kalamazoo, Michigan "Mayfair" (May 25). Juried from 4 slides of work plus 1 of booth. Entry fee: \$5. Booth fee: \$50 for a 12x15-foot space. For further information, contact Mike Otto, Kazoo School, 1401 Cherry Street, Kalamazoo 49008-1824; or telephone (616) 781-0304.

Wilmington, North Carolina "North Carolina Azalea Festival Master Craft Show" (April 13-14). Juried from slides. Awards: over \$5000 in cash and purchase prizes. For application, send SASE to Master Craft Show, 1221 Essex Drive, Wilmington 28403; or telephone (910) 762-6767.

Bellevue, Washington "50th Pacific Northwest Arts & Crafts Fair" (July 26-28). Juried from 5 slides. For prospectus, contact Pacific Northwest Arts & Crafts Fair, 301 Bellevue Square, Bellevue 98004; or telephone (206) 454-4900, fax (206) 454-4102.

Spring Green, Wisconsin "27th Annual Spring Green Arts and Crafts Fair" (June 29-30). Juried from slides. Jury fee: \$10. Entry fee: \$75. Contact Spring Green Arts and Crafts Fair, P. O. Box 96, Spring Green 53588; telephone (608) 588-2042. March 3 entry deadline

Baltimore, Maryland "Third Annual Fells Point Art and Craft Show" (August 17-18). Juried from 5 slides of work plus 1 of display. No entry fee. Booth fee: \$270 for a 10x10-foot space; \$330 for a 10x10-foot corner space; \$385 for a 10x15; \$445 for a 10x15-foot corner space; under tent, add \$50; in building, add \$50. Contact David Egan Productions, 1606 Portugal Street, Baltimore 21231 -2334; telephone (410) 563-2606 or E-mail David Egan@aol.com. March 8 entry deadline

Salem, Oregon "Salem Art Fair and Festival" (July 19-21). Juried from slides. No entry fee. For prospectus, send SASE to Salem Art Association, 600 Mission St., SE, Salem 97302; or, for further information, telephone (503) 581-2228. March 11 entry deadline

Guilford, Connecticut "The 39th Annual Guilford Handcrafts Exposition" (July 18-20). Juried from 5 slides. Entry fee: \$20. Booth fee: \$360 or \$410 for a 10x12-foot space. Cash awards. For application, contact 39th Guilford Handcrafts Exposition, Post Office Box 589, Guilford 06437; for information, telephone (203) 453-5947. March 13 entry deadline

Madison, Wisconsin "Art Fair on the Square" (July 13-14). Juried from slides. Entry fee: \$23. Booth fee: \$255. No commission. Contact the Madison Art Center, 211 State Street, Madison 53703; or telephone (608) 257-0158. March 15 entry deadline

Rochester, Michigan "New Art at Meadowbrook" (September 28-29). Juried from 3 slides of work plus 1 of display. Entry fee: \$10. Booth fee: \$135 for a 12x12-foot space (subject to change). Contact the Creative Arts Council, P. O. Box 250874, West Bloomfield, Michigan 48325-0874; telephone Karin Batchelor (810) 360-8327.

Corning, New York "A Festival of Art" (July 27-28). Juried from 4 slides of work plus 1 of booth. Booth fee: \$180 for a 10x10-foot space. For application, send SASE to Empire State Crafts

Alliance, 320 Montgomery Street, Syracuse, New York 13202.

Syracuse, New York "Masterworks: A Celebration of Fine Art and Crafts" (November 23-24). Juried from 4 slides of work plus 1 of booth. Booth fee: \$195 for a 10x10-foot space. For application, send SASE to Empire State Crafts Alliance, 320 Montgomery Street, Syracuse 13202. March 25 entry deadline

Birmingham, Michigan "Art Birmingham '96" (June 1-2). Juried from 4 slides of work plus 1 of booth. Entry fee: \$25. Booth fee: \$230 for a 10x10-foot space; \$440 for a 10x20; corner, extra \$50. Awards: \$13,000. Contact Art Birmingham '96, 340 E. Maple, Birmingham 48009-6313; or telephone (810) 644-2150, fax (810) 644-2484. April 1 entry deadline

Havre de Grace, Maryland "33rd Annual Havre de Grace Art Show" (August 17-18). Juried from 3 photos or slides. Fee: \$75 for a 10x10-foot space; students 18 and under, no charge. Awards: over \$1500. Send #10 business-size SASE or larger with \$1.28 postage to Havre de Grace Arts and Crafts Show, Post Office Box 150, Havre de Grace 21078; or telephone (410) 939-9342.

Northampton, Massachusetts "Paradise City Arts Festival" (October 12-14). Juried from slides. Entry fee: \$12. Booth fee: \$300-\$675. Contact Paradise City Arts Festival, 525 Park Hill Rd., Northampton 01060; telephone (413) 586-6324.

Staten Island, New York "6th Annual Snug Harbor Crafts Fair" (October 4-6). Juried from 5 slides. Entry fee: \$10. Booth fee: \$230 for an 8x8-foot space; \$280 for an 8x10; \$330 for a 10x10. For application, send SASE to Sara Cogswell Wells, Crafts Fair Director, Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island 10301; or telephone (718) 448-2500.

King of Prussia, Pennsylvania "Valley Forge Presents a Craft Extravaganza" (October 19-20 retail and/or October 21-22 wholesale cash and carry). Juried from 3 slides of work plus 1 of booth. Entry fee: \$10. Booth fee: \$350 and up. Send SASE to Rose Brein Finkel and Arleen Strauss, Craft Presentations, Inc., Post Office Box 535, Devault, Pennsylvania 19432; or telephone (610) 827-1505, fax (610) 640-2332.

April 8 entry deadline

Chautauque, New York "Crafts Festivals '96" (July 12-14 and/or August 9-11). Juried from 3 slides of work plus 1 of booth. Entry fee: \$10 per show. Booth fee: \$150 per show. For prospectus, send business-size SASE to Devon Taylor, Festivals Director, Chautauque Crafts Alliance, Post Office Box 89, Mayville, New York 14757-0089. April 12 entry deadline

Albuquerque, New Mexico "24th Annual Southwest Arts Festival" (November 7-10). Juried from 5 slides. Entry fee: \$20. Booth fee: \$300-\$350. For prospectus, contact Southwest Arts Festival, 525 San Pedro, Northeast, Suite 107, Albuquerque 87108; or telephone (505) 262-2448. April 24 entry deadline

Lafayette, Louisiana "Lafayette Art Association Nouveau Expo '96" (November 8-10), fine-art market. Juried from slides. Fee: \$15 for up to 5 entries. Booth fee: \$200. Cash awards. For prospectus, send #10 SASE to Nouveau Expo '96, 412 Travis, Lafayette 70503; or telephone/fax (318) 269-0363. May 1 entry deadline

Richmond, Virginia "32nd Annual Hand Workshop Craft and Design Show" (November 8-10). Juried from 5 slides. Entry fee: \$15. Booth fee: \$275 for a 10x10-foot space; \$410 for a 10x15; \$550 for a 10x20; corner, extra \$75. For application, contact the Hand Workshop, 1812 West Main Street, Richmond 23220; or telephone (804) 353-0094, fax (804) 353-8018.



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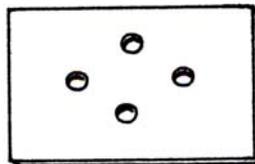
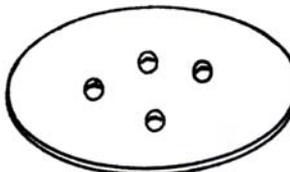
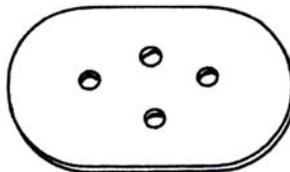
The lid of a commercial glass casserole dish turned upside down so that it rotates on its knob works quite well as a banding wheel. It will turn steadily and evenly on a smooth surface.—*Frances Howard, Dartmouth, Nova Scotia, Canada*

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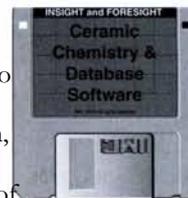
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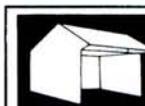
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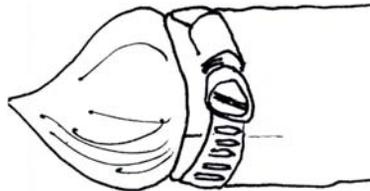
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Suggestions

has set up (before leather hard); otherwise, the rim will crack as it shrinks during drying.—*Ben Astell, Whitewater, Wis.*

Saving Bamboo Brushes

To keep your favorite bamboo brush from splitting and/or losing its hair, slip a small



hose clamp (available at automobile-supply or hardware stores) over the brush end and tighten.—*Billie Theide, Champaign, Ill.*

Dust Control

On-glaze decorators can breathe easier if they use a bat on the banding wheel. Placing a pot roughly in the center of the bat and tapping the bat edge until the pot is centered will avoid the risk of creating glaze dust.—*Gordon Ward, Eugene, Ore.*

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To clean your wedging table while keeping dust to a minimum, scrape the surface with a thin metal rib held at a 45° angle (similar to the way that waiters sweep bread crumbs off tables at restaurants). The rib is great for scraping off moist and dry clay, then pushing the particles into a container.—*Kristina Lefever, Atlanta*

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Let an old sponge protect your bottle of gold luster. Just punch an appropriately sized hole in the center of a synthetic sponge and insert that tiny bottle of gold luster; it cannot be knocked over and will remain securely upright.—*Mary Hamilton, San Antonio, Texas*

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When working with epoxy, I've found that peanut butter easily cleans my hands and tools.—*Eugenia Meltzer, Winnetka, Ill.*

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Calendar

Events to Attend—Conferences,
Exhibitions, Workshops, Fairs

Conferences

California, Davis *April 11-13* "Seventh Annual California Conference for the Advancement of Ceramic Art" will include a presentation by Peter Voukos; plus lectures, panel discussions, slide presentations and demonstrations. Contact John Natsoulas Gallery, 140 F Street, Davis 95616; or telephone (916) 756-3938.

California, Santa Ana *March 25-30* "Clayweek '96" will include slide lectures by Joe Cramer, Rosemary Lonewolf and Beverly Mayeri; workshop with Sandra Blain; Ikebana pottery exhibition; and exhibition of works by Joe Cramer. Contact Patrick Crabb, Rancho Santiago College, 17 and Bristol streets, Santa Ana 92706; or telephone (714) 564-5613.

Illinois, Chicago *May 24-26* "Asian Ceramics—Functions and Forms" will include 17 speakers lecturing on the broad topics of the importance of food and drink, effect of religion and ritual, and the influence of collecting and connoisseurship. Contact the Field Museum, Roosevelt Road at Lake Shore Drive, Chicago 60605-2496; or telephone (312) 922-9410.

New York, Rochester *March 20-23* "NCECA '96—30th Annual Conference." For further information, contact Regina Brown, Executive Secretary, NCECA, Post Office Box 1677, Bandon, Oregon 97411; telephone (800) 99-NCECA.

North Carolina, Asheboro *March 1-3* "9th North Carolina Potters Conference," including demonstrations and slide presentations by M. L. Owens and Don Reitz, as well as Tracy Dotson, Becky Gray, Michael Sherrill and Gaye Smith. Limited to 120 participants. For further information, contact the Randolph Arts Guild, W. H. Moring Jr. Arts Center, 123 Sunset Avenue, Post Office Box 1033, Asheboro 27204-1033; or telephone (910) 629-0399.

International Conferences

Australia, Canberra *July 6-9* "International Connections," national ceramics conference, will include discussion forums, master classes, demonstrations, exhibitions. International artists welcome. Contact Anita McIntyre, ANU School of Art, Ceramics Workshop, Baldessin Crescent, Acton, ACT 2601; telephone (62) 49 58 21.

Finland, Helsinki *June 12-14* "Networks in Ceramics '96" will include speakers Marie-Therese Coullery, secretary general, International Academy of Ceramics, Switzerland; David Hamilton, professor/course director, Royal College of Art, United Kingdom; Susan Peterson, potter/educator/author, United States; Rudolf Staffel, ceramist/professor emeritus, United States; Piet Stockmans, artist/designer, Belgium; Adriaan van Spanje and Xavier Toubes, general director and artistic director, European Ceramics Work Centre, Netherlands. Fee: FIM 2300 (approximately US\$540); participant presenting paper, FIM 1400 (approx-

Send announcements of conferences, exhibitions, juried fairs, workshops and other events at least two months before the month of opening (add one month for listings in July; two months for those in August) to *Calendar, Ceramics Monthly*, Post Office Box 12788, Columbus, Ohio 43212-0788; or telephone (614) 488-8236. Fax announcements to (614) 488-4561.

mately US\$330); student, FIM 750 (approximately US\$175). For further information, contact Conference Secretariat, University of Art and Design Helsinki UIAH, Hameentie 135 C, FIN-00560 Helsinki; or telephone Pirkko Makki, secretary general, (75) 630-539; or Harriet Lemberg, press and marketing secretary, (75) 630-519. Fax (75) 630-537; E-mail Conference.Secr@uiah.fi

Solo Exhibitions

Arizona, Scottsdale *February 1-29* Kurt Weiser, china-painted porcelain; Robert Archambeau, new ceramics. *March 1-31* Gina Bobrowski, sculpture; at Joanne Rapp Gallery: The Hand and the Spirit, 4229 North Marshall Way.

Arizona, Tempe *February 23-May 5* Akio Takamori, "Master's Touch"; at Tempe Arts Center, Mill Avenue and First Street.

California, Los Angeles *through March 3* Magdalene Odundo, "Ceramic Gestures"; at UCLA Fowler Museum of Cultural History.

California, Redlands *through February 17* Darlene Nguyen-Ely; at the San Bernardino County Museum, 2024 Orange Tree Lane.

Florida, DeLand *through March 22* Jack Earl, figurative sculpture; at Stetson University.

Massachusetts, Northampton *February 17-March 7* Mark Shapiro, wood-fired pottery; at Ferrin Gallery, 179 Main.

Michigan, Pontiac *February 2-23* Zanne Nelson. *March 1-22* Karen Karnes; at Shaw Guido Gallery, 7 North Saginaw Street.

New Mexico, Las Cruces *through February 24* Lynda Benglis, "Chimera"; at University Art Gallery, New Mexico State University, University Avenue, East of Solano.

North Carolina, Chapel Hill *through February 8* Virginia Scotchie, "Time and Effort"; at Hanes Art Center Glass Gallery, Hanes Art Center, University of North Carolina.

Oklahoma, Tulsa *March 10-April 7* Toshiko Takaezu retrospective; at the Philbrook Museum of Art, 2727 South Rockford Road.

Pennsylvania, Philadelphia *March 1-24* Gail Kendall; at the Clay Studio, 139 N. Second St.

Pennsylvania, Pittsburgh *through February 28* Laine Scholl, "Tile Tapestries: Clay and Glass." *February 2-March 27* Glenn Grishkoff, "Clay"; at the Clay Place, 5416 Walnut Street.

South Carolina, Spartanburg *March 4-29* Virginia Scotchie, sculpture; at the Milliken Art Gallery, Converse College.

Tennessee, Cookeville *March 1-29* Penny Truitt, "Other Places," raku; at Tennessee Technological University's Appalachian Center for Crafts, off highway 1-40, exit 273.

Texas, Lubbock *through March 2* "Intimate Intensity: Recent and Classic Works by Patti Warashina"; at Texas Tech University Art Department.

Vermont, Montpelier *through March 31* Harley Strader; at the Vermont Clay Studio, 24 Main St.

Wyoming, Cheyenne *through February 20* Thomas P. Hubert, sculpture; at the Laramie County Community College Fine Arts Gallery, 1400 East College Drive.

Group Ceramics Exhibitions

California, Davis *February 3-March 3* Sculpture by Camille Vandenberg and Peter Vandenberg; at John Natsoulas Gallery, 140 F Street.

California, La Jolla *March 1-31* Juried exhibition of the Ceramic Artists of San Diego; at Gallery Alexander, 7850 Girard Avenue.

California, Riverside *March 25-April 26* "California Collegiate Ceramics Competition"; at the Riverside Community College Art Gallery, A. G. Paul Quadrangle, Terracina.

California, San Francisco *through February 25* "Vessels of a Culture: Korean Ceramics from the Asian's Collection"; at Asian Art Museum, Golden Gate Park.

February 6—March 16 "Humor in Clay," 30 sculptures by 14 California artists; at Iguana Galleries, 536 Pacific Avenue.

California, Santa Ana *March 23-April 21* "International Cup Invitational." Exhibition of works by Rancho Santiago College students; at Daniel Arvizu Art Gallery, 215 North Broadway Street. California, Santa Rosa *February 15—March 21* "Encore!" exhibition of works by visiting artists Linda Arbuckle, Virginia Cartwright, Margaret Ford, Brian Gartside, Mark Gordon, Anne Hironelle, Patrick Horsley, Jenny Lind, Jim Romberg, Don Sprague and Lana Wilson; at Santa Rosa Junior College Art Gallery, 1501 Mendocino Avenue.

D.C., Washington *through early 1997* "Seto and Mino Ceramics"; at the Freer Gallery, Smithsonian Institution.

Georgia, Atlanta *through March 24* "Built Upon Honor: The Ceramic Art of Ben Owen and Ben Owen III"; at the Atlanta History Center, 130 West Paces Ferry Road, Northwest.

Hawaii, Honolulu *March 16-June 18* "Tomb Treasures from China: Buried Art of Ancient Xi'an"; at the Honolulu Academy of the Arts, 900 South Beretania Street.

Illinois, Chicago *February 3-March 10* "Side By Side," featuring work by 24 couples who both work in ceramics; at Lill Street's Gallery 1021, 1021 West Lill Street.

Kansas, Great Bend *through March 16* "1995 Clay National." NCECA touring exhibition; at Barton County Community College.

Kansas, Wichita *through March 17* "Revolution in Clay: The Marer Collection of Contemporary Ceramics"; at Edwin A. Ulrich Museum of Art, Wichita State University.

Kentucky, Louisville *through February 17* "Ceramics Kentucky 1995"; at the Kentucky Art and Craft Foundation, 609 West Main Street.

Massachusetts, Boston *through March 1* "Intimate Conversations: Ceramics by Nine Women," with works by Nancy Blum, Barbara Botting, Janet Grau, Leah Hardy, Marian Pritchard, Melissa Stern, Julie Terestman, Janis Mars Wunderlich and Bridget Young; at the Society of Arts and Crafts, 101 Arch Street/34 Summer Street (downtown crossing).

through March 3 "Intimate Conversations: Ceramics by Nine Women," with works by Nancy Blum, Barbara Botting, Janet Grau, Leah Hardy, Marian Pritchard, Melissa Stern, Julie Terestman, Janis Mars Wunderlich and Bridget Young; at the Society of Arts and Crafts, 175 Newbury Street. Massachusetts, Cambridge *through March 10* "Hare's Fur, Tortoiseshell and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400"; at Arthur M. Sackler Museum, Harvard University Art Museums.

Massachusetts, Ipswich *February 3—25* "Studio Pottery"; at Ocmulgee Pottery and Gallery, 317 High Street—Route 1A.

Massachusetts, Northampton *through March 31* "Celestial Seasonings: A Loose Interpretation," contemporary American teapots; at Ferrin Gallery, 179 Main.

Michigan, Detroit *March 15-April 3* "The Artful Cup: Form and Function"; at Pewabic Pottery, 10125 East Jefferson.

Minnesota, Saint Paul *through March 1* "1995 Jerome Artists Exhibition," works by 1995 NCC Jerome Project Grant recipients Kathleen Crook, Heather Delisle, Mike Norman, Monica Rudquist, Deborah Sigel; at the Northern Clay Center, 2375 University Avenue, West.



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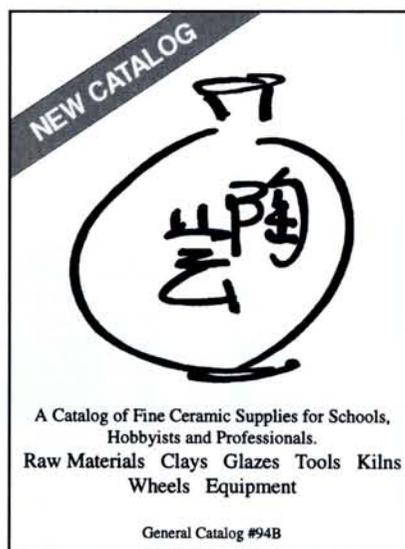
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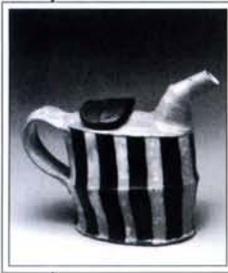
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Calendar

New Mexico, Mesilla *March 1-31* "From the Ground Up XV"; at Adobe Patio Gallery, 1885 Boutz Road.

New York, New York *through April 7* "New York Stoneware from the Collections of the New-York Historical Society"; at the New-York Historical Society, 170 Central Park West.

New York, Rochester *February 23—March 26* "Triaxial Blend: Clay, Industry and Technology, 1996 NCECA Exhibition"; at Bevier Gallery of the School for American Craft, Rochester Institute of Technology.

March 1—31 "Canadian Clay Currents"; at Pyramid Arts Center, 302 North Goodman Street.

March 8-30 "Functional Clay '96," including works by Robert Briscoe, Larry Clark, Linda Christianson, Malcolm Davis, Stephen Fabrico, Susan Filley, Arthur Gould, Steven Hill, Nick Joerling, Jonathan Kaplan, Suze Lindsay, Lisa Naples, Ellen Shankin, Michael Simon, Don Sprague and John Tilton; at Shoestring Gallery, Brighton Commons at Twelve Corners, 1855 Monroe Avenue.

March 9—24 "Ceramics Israel"; at the Jewish Community Center.

March 20—April 5 "Decades: RIT School for American Crafts Ceramic Alumni Exhibition"; at the Rochester Institute of Technology City Center Main Gallery.

North Carolina, Asheville *through February 25* "Japanese Contemporary Clay Works"; at the Southern Highland Craft Guild's Folk Art Center, Blue Ridge Parkway.

North Carolina, Charlotte *through July 21* "North Carolina Crystalline Ceramics"; at the Mint Museum of Art, Bridges and Levine galleries, 2730 Randolph Road.

Ohio, Akron *February 3—March 31* "Ohio Perspectives: Explorations in Clay," with works by Mary Jo Bole, George Bowes, Steven Bradford, William Brouillard, Kristen Cliffler, Jack Earl, Dana Goodman, Kirk Mangus, Charles McWeeny, Angelica Pozo, Denise Romecki, Brad Schwieger and Robert Yost; at the Akron Art Museum, 70 East Market Street.

Ohio, Ashland *February 5-March 3* Pottery by Doyle Long and Gail Russell; at Ashland University Library.

Ohio, Grove City *March 22-April 20* "Teacup, Mug and Stein"; at Coffee Break, 4046 Knapp Ave. Ohio, Wooster *March 21-April 13* "24th Annual Functional Ceramics Exhibition"; at the Wayne Center for the Arts, 237 South Walnut Street.

Pennsylvania, Jenkintown *February 10—April 13* "Clay on the Walls," with works by Jill Bonovitz, Steven Donegan, Suzanne Driscoll, David Gamber, Lori Haggart, Emily Paulier, Dina Schmit, Dale Shuffer, Ken Vavrek and Paula Winokur; at Abington Art Center, 515 Meetinghouse Road.

Pennsylvania, Orefield *through April* "Pennsylvania Clay and the California Fire"; at Artzon Cooperative Art Gallery, 7564 Kernsville Road.

Texas, Abilene *February 6-March 1* "New Traditions in Clay," works by Daphne and Gary Hatcher; at Amy Graves Ryan Fine Arts Gallery, McMurry University, corner of Sayles and Hunt.

Texas, Dallas *through March 77* "Contained and Uncontained: 4 Clay Artists," works by Syd Carpenter, Martha Jackson Jarvis, Magdalene Odundo and James Watkins; at the African American Museum, Fair Park, Grand Avenue entrance.

Vermont, Montpelier *through February 29* Exhibition of sculpture by Vermont Clay Studio ceramics residents Jason S tanger and Jennifer Thayer; at the Vermont Clay Studio, 24 Main Street.

Virginia, Alexandria *March 1-24* "Ceramic Guild Annual Juried Show"; at Torpedo Factory Art Center, 105 North Union Street.

Virginia, Arlington *March 26—May* "Message in a Bottle: Contemporary Pictorial Pots"; at the Ellipse Arts Center, 4350 North Fairfax Drive.

Virginia, Richmond *through March 7* "Message in a Bottle: Contemporary Pictorial Pots"; at the Hand Workshop, Virginia Center for the Craft Arts, 1812 West Main Street.

Ceramics in Multimedia Exhibitions

Arizona, Scottsdale *February 1-14* Four-person exhibition with pottery by Virgil Ortiz, Dora Tse Pe and Shirley Tafoya. *February 15—28* Five-person exhibition with pottery by Grace Medicine Flower and Lu Ann Tafoya. *February 29-March 7* Five-person exhibition with pottery by Tammy Garcia, Richard Zane Smith and Nathan Youngblood. *March 14-27* Exhibition including pottery by A1 Qoyawayma. *March 28—April 10* Exhibition including ceramics by Harrison Begay, Hubert Candelario, Linda Tafoya Oyenque and Russell Sanchez; at Gallery 10, 7045 Third Ave.

Arizona, Tempe *through February 11* Two-person exhibition with glazed terra-cotta ceramics by Farraday Newsome Sredli; at Tempe Arts Center and Sculpture Garden, Mill Ave. and First St.

Arizona, Tucson *through March 17* "A Treasury of Fine Craft: Arizona Designer Craftsmen '96"; at Tohono Chul Park.

California, Palm Springs *March 19-April 14* "Palm Springs Desert Museum Artists Council Annual Juried Exhibition"; at the Palm Springs Desert Museum, 101 Museum Drive.

California, Palo Alto *through April 21* "The Essential Object," contemporary biomorphic, abstract sculpture and ceramics; at the Palo Alto Cultural Center, 1313 Newell Road.

California, San Diego *through February 19* "And the Bead Goes On!"; at San Diego Museum of Man, 1350 El Prado, Balboa Park.

Connecticut, New Haven *March 6-29* "Women in the Visual Arts 1996"; at Erector Square Gallery, 315 Peck Street.

Florida, Delray Beach *through March 3* "Kindred Spirits: The Eloquence of Function in American Shaker and Japanese Arts of Daily Life"; at the Morikami Museum and Japanese Gardens, Morikami Park Road.

Florida, Pensacola *through March 2* "It's a Small World," juried exhibition of miniatures; at SOHO Gallery, 23 Palafox Place.

Florida, Winter Park *through March 1* "Florida Craftsmen Region 6 Craft Exhibition"; at Alice and William Jenkins Gallery, Crealde School of Visual Art, 600 Saint Andrews Boulevard.

Georgia, Atlanta *February 23—May 4* "Spotlight '95"; at the Atlanta International Museum of Art and Design, 285 Peachtree Center Avenue.

Illinois, Chicago *through February 23* "A. Houbertocken Presents the Seventh Annual Teapots, Funky and Functional"; at Chiaroscuro Gallery, 700 North Michigan Avenue.

Illinois, Galesburg *March 2-30* "30th GALEX National Exhibition/Competition"; at the Galesburg Civic Art Center, 114 East Main.

Kansas, Wichita *March 1-April 7* "Art Show at the Dog Show"; at the Foyer Gallery, Century II Convention Center.

Louisiana, Lafayette *March 9-April 72* "Lafayette Art Association 1996 National Juried Competition of Two- and Three-Dimensional Art" at the Lafayette Art Gallery, 700 Lee Avenue.

Massachusetts, Cambridge *February 22—March 31* "Images of Women in Craft"; at the Cambridge Artists Cooperative, 59A Church Street.

Michigan, Detroit *February 9—March 10* "Sun,

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Calendar

Wind, Land and Sea"; at Swann Gallery, 1250 Library Street.

Minnesota, Bloomington *through February 24* "Abstract Energies and Rhythms," three-person exhibition with earthenware sculpture by Gary Erickson; at Bloomington Art Center, 10206 Penn Avenue, South.

Missouri, Kansas City *March 17-May 19* "Made in America: Ten Centuries of American Art"; at the Nelson-Atkins Museum of Art, 4525 Oak St.

Missouri, Warrensburg *through February 25* "Greater Midwest International XI"; at Central Missouri State University, Art Central Gallery.

New Jersey, Newark *through June 30* "Cooking for the Gods: The Art of Home Ritual in Bengal"; at the Newark Museum, 49 Washington Street.

New Jersey, Princeton *through February 25* "The Olmec World: Ritual and Rulership"; at the Art Museum, Princeton University.

New York, Albany *through September 6* "Ways We Collect: From the Collections," includes early New York ceramics. *February 8-May 23* "The 1995 New York State Biennial"; at the New York State Museum, Madison Avenue.

New York, Brooklyn *March 1-July 7* "Converging Cultures: Art and Identity in Spanish America"; at the Brooklyn Museum, 200 Eastern Parkway.

New York, New York *through February 25* "Craft in the Machine Age: European Influence on American Modernism, 1920-1945"; at the American Craft Museum, 40 West 53rd Street.

through February 25 "A. W. N. Pugin: Master of Gothic Revival"; at the Bard Graduate Center, 18 West 86th Street.

New York, Staten Island *through May 5* "Staten Island Biennial Juried Craft Exhibition," with ceramics by Don Cheek, George Graf, Larry B. Percy and Tal Shofman-Schejter; at Staten Island Institute of Arts and Sciences, 7 5 Stuyvesant Place.

North Carolina, Charlotte *through February 11* "Kingdoms of the Sun: Masterworks of Ancient Andean and Spanish Colonial Art"; at the Mint Museum of Art, 2730 Randolph Road.

Ohio, Mansfield *March 3-April 7* "Annual All-Ohio Juried Art Exhibition 1996"; at Pearl Conard Art Gallery, the Ohio State University at Mansfield, 1680 University Drive.

Ohio, New Concord *February 18-March 1* "Gender Agenda"; at L. O. Palmer Gallery, Muskingum College.

Oregon, Corvallis *March 13-April 5* "Women's Vision"; at Corvallis Arts Center, 700 Southwest Madison.

Oregon, Portland *February 7-25* "Indoors/Outdoors Hoffman Home and Garden Show"; at the Hoffman Gallery, Oregon School of Arts and Crafts, 8245 Southwest Barnes Road.

Tennessee, Chattanooga *through August 31* "1995-1996 Sculpture Exhibit"; at River Gallery, 400 East Second Street.

Wisconsin, Oconomowoc *through February 23* "A. Houbert presents The Seventh Annual Teapots, Funky and Functional"; at Oconomowoc Gallery, 157 East Wisconsin Avenue.

Wisconsin, Wauwatosa *through February 23* "A. Houbert presents The Seventh Annual Teapots, Funky and Functional"; at Mt. Mary College Art Gallery, 2900 N. Menomonee River Pkwy.

Fairs, Festivals and Sales

Arizona, Scottsdale *March 8-10* "The Scottsdale Arts Festival"; at the Scottsdale Center for the Arts, 7380 East Second Street.

California, San Francisco *March 15-17* "Con-

temporary Crafts Market"; at the Pavilions at Fort Mason, Buchanan and Marina Boulevard.

Florida, Coconut Grove (Miami) *February 17-19* "Coconut Grove Arts Festival"; along Biscayne Bay.

Florida, Gainesville *February 9-11* "10th Annual Hoggetowne Medieval Faire"; at the Alachua County Fairgrounds.

Florida, Miami *March 14-17* "SOFA (Sculpture Objects and Functional Art) Miami 1996"; at Coconut Grove Convention Center, Bayshore Drive and 27th Avenue.

Florida, New Smyrna Beach *March 9-10* "Images: A Festival of the Arts"; at Riverside Park.

Georgia, Atlanta *March 16-17* "ACC Craft Fair Atlanta"; at the Georgia Dome.

Maryland, Baltimore *March 1-3* "ACC Craft Fair Baltimore"; at the Baltimore Convention Center.

New Jersey, East Rutherford *March 22-24* "16th Annual Super Crafts Star Show"; at Giants Stadium Club.

New York, New York *March 7-11* "Artexpo"; at Jacob K. Javits Convention Center.

Pennsylvania, Fort Washington *March 29-31* "Sugarloaf's Second Annual Spring Fort Washington Crafts Festival"; at the Fort Washington Expo Center.

Virginia, Blacksburg *March 29-31* "25th Annual Brush Mountain Arts and Crafts Fair"; at the Rector Fieldhouse, Virginia Tech campus.

Workshops

Arizona, Tempe *March 1-3* Slide presentation and workshop with Akio Takamori. For further information, contact Tempe Arts Center, Post Office Box 549, Tempe 85280-0549; or telephone (602) 968-0888.

California, Fresno *March 16-17* "Single-fired Stoneware" with Steven Hill. Fee: \$40. Contact James Shepard, Ceramics, Fresno City College, 1101 East University Avenue, Fresno 93704; or telephone (209) 229-8750 or (209) 442-4600, extension 8325.

Connecticut, Brookfield *February 17-18* "Photographing Crafts" with Scott Miles. *February 24-25* "Creativity in Clay" with Ragnar Naess. *March 2-3* "Ceramic Weekend" with Peter Callas. *March 9-10* "Colored Clay" with Beth Forer. *March 76-77* "Mosaic Tiles" with Siglinda Scarpa. *April 13* "Raw Materials for Clay Bodies and Glazes," slide lecture and demonstration with Jeff Zamek. Contact Brookfield Craft Center, Post Office Box 122, Route 25, Brookfield 06804; or telephone (203) 775-4526.

Connecticut, Guilford *February 10-11* "Introduction to Clay Relief Etching" with Linda Neely. Fee: \$66. *March 16, 23, 30 and April 6* "Clay Sculpture" with Dodie Marchese. Fee: \$86. *March 23* "Self Promotion" and "Pricing Your Work" with Susan Sager. Fee per session: \$39. Contact the Guilford Handcraft Center, Post Office Box 589, 411 Church Street, Guilford 06437; or telephone (203) 453-5947.

Connecticut, New Haven *February 24-25* "High-fire Glazing and Reduction Kiln Firing Workshop" with Stephen Rodriguez. Fee: \$60; members, \$54. Contact the Creative Arts Workshop, 80 Audubon Street, New Haven 06510; or telephone (203) 562-4927.

D.C., Washington *March 10* A session with Bill Van Gilder. Fee: \$50. *March 31* A session with Byron Temple. Fee: \$70. Contact Hinckley Pottery, 1707 Kalorama Rd., NW, Washington, D.C. 20009; or telephone (202) 745-7055.

Florida, Coral Gables *February 9-10* Demonstration of throwing, altering and drawing into forms with Ed Eberle. Fee: \$25. Contact Christine Federighi, Art Department, University of Miami,

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Post Office Box 248106, Coral Gables 33124; or telephone (305) 284-5470.

Florida, DeLand *February 23* Slide lecture and throwing demonstration with Hadi Abbas. *March 22* Slide lecture with Jack Earl. Contact Stetson University, Art Department, Campus Box 8252, DeLand 32720.

Florida, Miami *February 17—18* "A Dialogue and Workshop with Wayne Higby," critiques, problem-solving and some firing. Participants should bring a small bisqued piece for raku. Fee: \$95. Contact the Ceramic League of Miami, 8873 Southwest 129 Street, Miami 33176; or telephone (305) 233-2404.

Florida, Orlando *March 12-13* Slide presentation and demonstration with Phil Echert, Paul and Denise Morris, Aaron Palowitch, and Barry Sands, throwing and decorating functional pottery with an emphasis on the salt-glazing process. Fee per session: \$40; students, \$25. Contact Mike Lalone, Dr. Phillips High School, 6500 Turkey Lake Road, Orlando 32819; or telephone (407) 352-4040, extension 250.

Florida, Winter Park *March 9, 11, 13 and 16* "Ceramic Sculpture Workshop" with Vincent Sansone. Fee: \$115; members, \$100. Registration deadline: March 6. Contact Crealde School of Visual Art, 600 St. Andrews Blvd., Winter Park 32792; or telephone (407) 671-1886.

Maine, Portland *February 17* "Salt- and Wood-fired Form" with Dave Ernster. Fee: \$25. *March 9* "Advanced Brush Painting"; fee: \$35. *March 28* "Public Art, Process and Challenges" with George Mason. Fee: \$25. Contact Portland Pottery, 118 Washington Ave., Portland 04101; telephone (207) 772-4334.

Minnesota, Saint Paul *March 2—3* Demonstration of tile making, emphasizing decorating techniques, with Paul Lewing. Fee: \$125; members, \$100. Contact the Northern Clay Center, 2375 University Avenue, West, Saint Paul 55114; or telephone (612) 642-1735.

Montana, Helena *February 24-25* "Porcelain and Utilitarian Pottery" with Sarah Jaeger. Fee: \$80. Contact Archie Bray Foundation, 2915 Country Club Avenue, Helena 59601; telephone (406) 443-3502 or fax (406) 443-0934.

New Jersey, Demarest *February 14* "Pot Patterning Pointers" with Kevin Donohue. Fee: \$55. Contact Old Church Cultural Center School of Art, 561 Piermont Road, Demarest 07627; or telephone (201) 767-7160.

New Mexico, Santa Fe *March 23-24* "Working with Majolica Earthenware" demonstration with Nausika Richardson. Fee: \$75. *March 30-31 and April 5* "Raku and the Tea Ceremony" hands-on session with Sharon Townshend. Fee: \$110. *April 20-21* "Drawing and Painting on Porcelain" hands-on session with Tina Davila. Fee: \$90. Contact Santa Fe Clay, 1615 Paseo de Peralta, Santa Fe 87501; or telephone (505) 984-1122.

New York, New York *March 23* "Master Workshop" with Gary Di Pasquale. Fee: \$75; members, \$50. Contact the Craft Students League, YWCA of the City of New York, 610 Lexington Ave., New York 10022-6053; or telephone (212) 755-4500.

North Carolina, Asheville *March 30-31* "Handbuilding Workshop" with Lana Wilson. Fee: \$75, includes continental breakfast and lunch each day. Contact Odyssey Center for the Ceramic Arts, Highway Clays, Post Office Box 18284, Asheville 28814; or telephone (704) 252-6033. North Carolina, Brasstown *February 11—17* "Pottery Basics—Handbuilding and the Wheel" with Marcia Bugg. *February 23-25* "Clay Whistles"

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Calendar

with Barbara Joiner. Fee: \$ 130. *March 3-9* "Wheel Throwing" with Lee Davis. *March 10-16* "Clay—Natural Inspirations" with Darrell Adams. *March 17-23* "The Art of Raku" with Lynn Jenkins. *March 31-April 6* "Using Plaster to Create Pottery" with Bob Wagar. *April 7-20* "Handbuilding and Slab Construction" with Judy Robkin. Fee (unless noted above): \$232. Contact John C. Campbell Folk School, Route 1, Box 14A, Brastown 28902; (800) 365-5724.

Ohio, Ashland *March 2-3* Slide lectures and demonstrations with Doyle Long and Gail Russell. Contact the Art Department, Ashland University, Ashland 44805; or telephone (419) 289-5190.

Ohio, Columbus *April 27-28* "Midwest Craft Conference," includes workshop with Cynthia Bringle. For registration information, send SASE to Ohio Designer Craftsmen, 1665 W. Fifth Ave., Columbus 43212; or telephone (614) 486-4402. Ohio, Wooster *April 7-7-73* Workshops with Joe Bennion and Sandi Pierantozzi. Contact Phyllis Blair Clark, 102 Oakmont Court, Wooster 44691. Oklahoma, Norman *April 27-28* Demonstration of throwing, trimming and finishing, glazing and decorating with Sarah Jaeger. Fee: \$44, includes registration. Contact the Firehouse Art Center, 444 South Flood, Norman 73069; or telephone (405) 329-4523.

Oregon, Portland *February 17-18* A session with John Glick; fee: \$150. Telephone (800) 999-2529, Georgies Ceramic and Clay Company.

Pennsylvania, Doylestown *June 3-August 24* "Moravian Pottery and Tile Works Apprentice Workshops," forming and reproduction techniques, including tile/mosaic making, mold work, glaze application, saggar firing and cement installation. Limited to three participants. To apply, send ten slides of recent work, resume, artist's statement, cover letter detailing expectations for the experience and two letters of recommendation. Application deadline: March 5. For further information, contact the Apprentice Program, Moravian Pottery and Tile Works, 130 Swamp Road, Doylestown 18901.

Pennsylvania, Philadelphia *February 9* Lecture with Helen W. Drutt English. Location: Philadelphia Museum of Art. Fee: \$5; students, \$2. *March 8-10* Lecture and workshop with Gail Kendall. Lecture location: Philadelphia Museum of Art. Workshop fee: \$125; members, \$110. Lecture fee: \$5; students, \$2. Contact the Clay Studio, 139 North Second Street, Philadelphia 19106; or telephone (215) 925-3453.

Texas, Abilene *February* Demonstration of handbuilding and glazing techniques with Daphne Hatcher. Location: McMurray University's Art Department, Ryan Fine Arts Building. Fee: \$10; students, \$5. *March 1* Lecture with Gary Hatcher. No fee. For reservations/information, telephone (915) 691-6403.

Texas, San Antonio *March 1* Lecture: "Work of James Tisdale." Free. *March 7-3* "Narrative Sculpture/Building a Visual Vocabulary" with James Tisdale. Fee: \$150. Limited to 14 participants. Contact the Southwest Craft Center, 300 Augusta, San Antonio 78205; or telephone (210) 224-1848.

Vermont, Middlebury *February 9-11* A session with Andy Martin; fee: \$195. Contact Vermont State Craft Center, Frog Hollow, 1 Mill St., Middlebury 05753; (802) 388-3177.

Vermont, Montpelier *February 23* Demonstration of glazing techniques with Fritz Reindel. A/arc/2.9 "Making Whistles," demonstration with Delia Robinson. Contact the Vermont Clay Stu-

dio, 24 Main Street, Montpelier 05602; or telephone (802) 223-4220.

Virginia, Arlington *March 8-10* "Mid-Range Glaze Development" with Robbie Lobell. For further information, contact the Lee Arts Center, 5722 Lee Highway, Arlington 22207; or telephone (703) 358-5256.

West Virginia, Ripley *March 1-3* "16th Potters Gathering" with Peter Pinnell. Contact Crafts Center, Cedar Lakes, Ripley 25271; or telephone (304) 372-7873.

Wyoming, Cheyenne *February 5-6* A session with Thomas P. Hubert. Free. Contact Laramie County Community College, Fine Arts Gallery, 1400 East College Drive, Cheyenne 82007; or telephone (307) 778-LCCC.

International Events

Canada, British Columbia, Victoria *February 24-25* Demonstration of throwing domestic/household pottery with Joseph Bennion. Fee: Can\$90 (approximately US\$67). Contact Metchosin International School of Art, RR#1, Pearson College, Victoria V9B 5T7; or telephone (604) 391-2411.

Canada, Ontario, Toronto *February 15* "Studio Pottery and the New Glass Gallery," lecture with Oliver Watson, head of Ceramics and Glass Collections, Victoria and Albert Museum, England. Fee: \$5 or \$2. Contact Harbourfront Centre, (416) 973-4000.

February 27-March 29 "Eighth Biennial Juried Exhibition," works by Toronto Potters members; at John B. Aird Gallery, Macdonald Block, 900 Bay Street at Wellesley.

February 29-March 30 Exhibition of ceramics by John Chalke; at Prime Gallery, 52 McCaul Street. Canada, Ontario, Waterloo *through February 25* "Ceramics Israel"; at Canadian Clay and Glass Gallery, 25 Caroline Street, North.

Denmark, Middelfart *February 4-March 15* Exhibition of trompe l'oeil sculptural teapots by Ah-Leon; at Keramikmuseet Grimmerhus, Kongebrovej 42.

England, Cambridge *April 9-13* "Handbuilding/Smoke Firing" with Jane Perryman. Contact Jane Perryman, 102 Sturton St., Cambridge CB1 2QF. England, Chichester *February 11-16* or *April 7-72* "Pottery General—Handbuilding and Throwing" with Alison Sandeman. *March 3-7* "Sculptural Ceramics—Inspired by the Human Figure, Animals and Plants" with Tessa Fuchs. *April 14-7.9* "Pots for Plants" with Gordon Cooke. Contact West Dean College, West Dean, Chichester, West Sussex P018 0QZ; or telephone (243) 811-301; fax (243) 811-343.

England, London *February 7-March 20* "Design of the Times: One Hundred Years of the Royal College of Art"; at the Royal College of Art, Kensington Gore.

England, Oxford *February 12-March 13* Two-person exhibition with ceramics by Takeshi Yasuda. *March 18-April 17* Two-person exhibition with porcelain by Sarah Jane Selwood; at Oxford Gallery, 23 High Street.

France, Dunkerque *through March 31* "Pots de Chicoree: Faïences Europeennes duXVe auXVIIIe Siecle"; at Musee des Beaux-Arts, Place du General de Gaulle.

through April 30 "The Raw and the Cooked: New Work in Clay in Britain"; at Musee d'Art Contemporain, Jardin des Sculptures.

France, Mulhouse *through February 26* "Propositions," exhibition of ceramics by Gabriele Fontana, Michel Delmotte and Pierre Riehl. "Ma Neige," works by Michel Wohlfahrt; at Maison de la Ceramique, 25, rue Josue Hofer.

Germany, Dusseldorf *through April 14* "Frühes

Meissener Porzellan und die Ostasiatischen Vorbilder aus der Porzellan-Sammlung im Zwinger, Dresden"; at Hetjens-Museum, Schulstrasse 4.

Italy, Rome *through February 28* "Giappone in Italia," three-person exhibition with ceramics by Gerd Knapper; at the Japanese Culture Center.

Japan, Kyoto *February 8-13* "Messages in Clay and Fire from Kyoto," exhibition of works by Hiroaki Taimei Morino and Mutsuo Yanagihara; at Shijo Takashimaya.

Japan, Osaka *February 14-20* "Messages in Clay and Fire from Kyoto," exhibition of works by Hiroaki Taimei Morino and Mutsuo Yanagihara; at Nanba Takashimaya.

Japan, Tokyo *February 9-23* Exhibition of ceramic sculpture and plate constructions by Douglas Kenney; at Gallery Tao, the Maple House, 4-8-6 Jingumae.

Netherlands, Delft *through March 9* Exhibition of ceramics by Erica van Broeckhuijsen. *March 16-April 28* Exhibition of porcelain by Erik Jan Kwakkel; at Terra Keramiek, Nieuwstraat 7.

Netherlands, Deventer *through February 24* "International Exhibition of Slipware," works by Jaques De Ronel, Annegret Ehlers, Hans Fischer, Nick Hoogland, Claude Lanieste, Svein Narum, Joanna Still, Mathieu Van der Giessen. *March 3-30* Exhibition of ceramics by Ulfert Hillers and Siegrid Grote, Astrid Gerharz, Ursula Morley Price, and Mireille Moser; at Loes and Reinier International Ceramics, Korte Assenstraat 15.

Netherlands, Haarlem *February 12-April 1* "Vitrine-opstelling," with ceramics by Vincent McGourthy; at Frans Halsmuseum, Groot Heiligland 62.

Netherlands, Leiden *February 24-May 28* "Orientatie Hedendaagse Indonesische en Nederlandse Kunst," with ceramics by Andar Manik; at Stedelijk Museum de Lakenhal, Oude Singel 28-32.

Netherlands, Maastricht *March 9-17* "TEFAF Maastricht (The European Fine Art Fair)"; at the Maastricht Exhibition and Congress Centre.

Netherlands, Oosterbeek *March 10-April 9* "10 Years Amphora: Highlights of Decorated Porcelain from European Countries," with works by Arne Ase, Jenny Beavan, Maria Bofill, Mieke Everaet, Johan van Loon, Bodil Manz, Ursula Scheid and Sasha Wardell; at Galerie Amphora, Van Oudenallenstraat 3.

Norway, Fredrikstad *March 22-April 10* "New York, New York: Clay"; at Ostfold Art Center.

Norway, Oslo *March 26-April 14* Exhibition of trompe Poecil sculptural teapots by Ah-Leon; at Format Kunsthandverk, Vestbaneplassen 1.

Norway, Trondheim *February 18-March 70* "New York, New York: Clay"; at the Museum of Applied Art.

Spain, Agosto *May 27-June 21* Two- or four-week workshop with Marcia Selsor. Fee: US\$2035/2 weeks; US\$2610/4 weeks; includes studios, lodging, excursions and airfare. Registration deadline: March 31. Contact Art Research Tours and International Studios (800) 232-6893, or Marcia Selsor (406) 259-7244.

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Questions

Answered by the CM Technical Staff

Q I am planning to do some outdoor sculptures and am curious as to the best way to make them weather-proof. What should I look for in a clay body? Would it be better to leave them unglazed? And if unglazed, should the base be glazed to inhibit moisture absorption? We don't get much cold weather in Mississippi, but I am concerned about the effects of freezing in other areas.—J.A.

To make outdoor ceramic sculpture weather-proof, you need to understand several things. The

primary danger is water and its action on the clay. Water can leach materials out of the clay or glaze, particularly if the work is low fired. It can also deliver chemicals to the sculpture in the form of acid rain or by drawing chemicals out of the ground. The effect from this water interaction with the clay and glazes will vary. You may see that it can drastically alter the glaze color and surface. The damage done by this type of exposure depends predominantly on the level of vitrification of the object and the solubility of the glazes.

Another form of change that you might expect to see in your sculpture, particularly in the South, is the growth of mosses and molds. My favorite way of dealing with these color changes is to consider them decorative elements and not worry

about something that cannot be stopped. If you choose to fight the moss, period treatments with bleach and water will help. Mold stains can be removed with commercial bathroom tile cleaners.

The most drastic and damaging weathering problem will occur if water is absorbed in large quantities into the cross section of your sculpture or is trapped in basins, then freezes. The resulting expansion will break even the strongest clay. The best way to prevent this problem is to design and display the work in a manner that prevents water from collecting. Placing work in protected areas or moving it inside in the winter is a surefire way to make it last longer.

There are several other options to avoid damage from water freezing: You can choose to fire the work to a temperature high enough so that the clay, is vitrified. This will drastically reduce the amount of moisture that the clay will absorb. The vitrified clay can then be coated with a tight glaze that does not tend to craze.

Chemical sealers are also available for those who want to work with a more open clay body. I do not know of any that do not affect the color of the clay, though. Some will change the colors more than others.

Sealers include waxes, acrylics and compounds that are based on sodium silicate. Waxes work well in sealing very open clay bodies and will last for many years. Sealing a sculpture with wax can be as simple as applying bee's wax or a mixture of bee's wax and kerosene. Commercial paste wax for furniture would fit into this category. The wax is simply rubbed into the surface. Application is aided by using heat from a hair dryer or a torch.

Acrylic painting mediums and acrylic floor waxes work well in sealing less porous surfaces. Floor waxes should be diluted to 50% wax and 50% water. Thin coats are preferable to one thick coat. All acrylics are affected by sunlight and will discolor in time. Removal of old acrylic wax is accomplished with ammonia or alcohol.

Another method of waterproofing is to use a commercial concrete sealant. Available under a variety of trade names, it can be purchased at almost any lumberyard or hardware store. Be cautious when using commercial sealants that contain sodium silicate, however; they tend to be somewhat caustic.

Finally, you might try coating the work with a dilute solution of sodium silicate. It is available from most ceramics suppliers as well as lumberyards and hardware stores.

One last consideration: damage from flying objects picked up and ejected by lawn mowers. Many of the salt-glazed stoneware grave markers that are located in northwest Alabama have been broken by lawn-mower-launched projectiles. Though over 130 years old, they remain unaffected by the weather.

W. Lowell Baker
University of Alabama
Tuscaloosa, Alabama

Subscribers' questions are welcome and those of general interest will be answered in this column. Due to volume, letters may not be answered personally. Address the Technical Staff, *Ceramics Monthly*, Post Office Box 12788, Columbus, Ohio 43212-0788.

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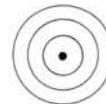
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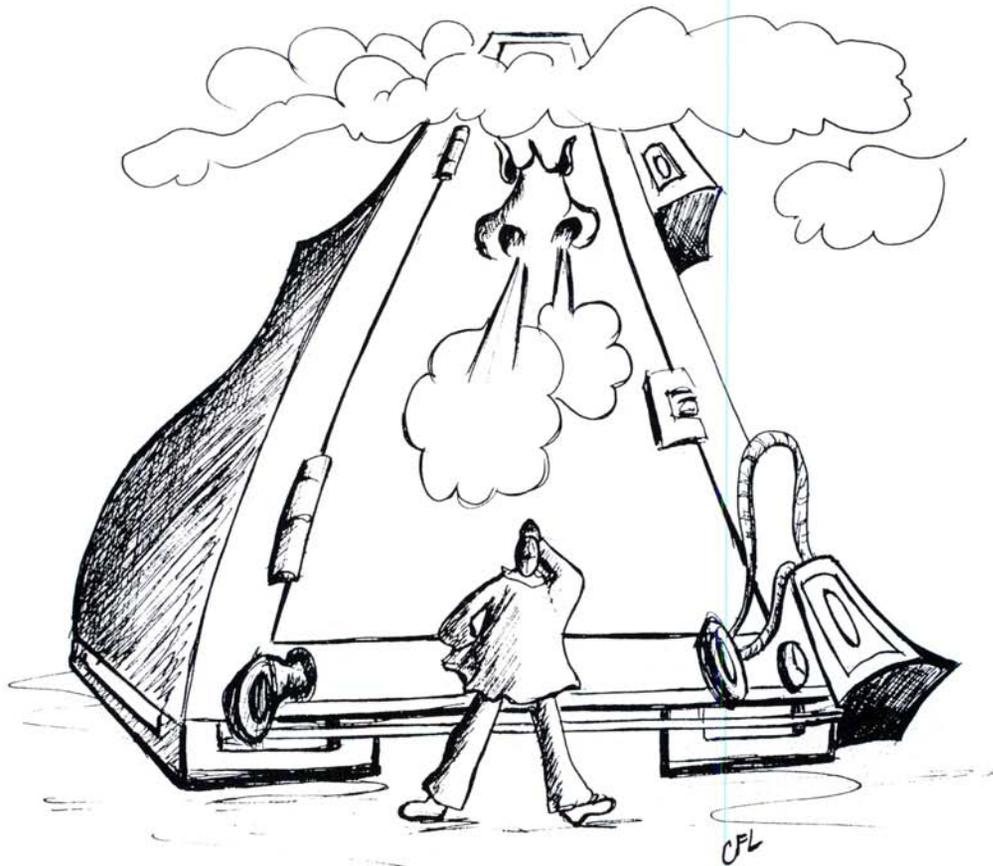
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Texas Pennypincher Moves Kiln Egyptian Style

by Cynthia Faircloth Laughlin

Last winter, I came across a really fantastic deal on a used walk-in gas kiln that was in excellent condition. Of course, most fantastic deals have their drawbacks, and this one was no exception. The kiln was 6 feet tall and 4 feet wide, and weighed in at a healthy 4500 pounds. My ability to discover great buys had never been an issue; however, my ability to move something as colossal as that kiln far exceeded my standard “tilt it over a bit, then push a broomstick under and drag” trick.

Strangely enough, the encouragement to tackle this moving dilemma did not come from modern technology but from the ancient Egyptian technology I happened to assimilate while snoozing in an art history course at one of the universities I attended over the years. If the Egyptians could move hundreds of tons of stone while constructing pyramids, then surely I could use their techniques to move a comparatively tiny kiln a few miles.

I started by seeking professional advice. After hearing that the charge would be between \$400 and \$600 for the trip from Fort Worth, Texas, to my studio in Denton, Texas (approximately 50 miles), I decided to move the kiln myself. Following much deliberation, I sought the advice of a former professor. He suggested I turn loose of my money and hire the mover. This would assure that the job would be completed with relative ease and without physical risk to myself or anyone else. He also noted that a reputable mover would own a large forklift and have plenty of insurance coverage.

During the course of our conversation, though, he admitted (without much enthusiasm) that the kiln could probably be moved without a forklift by using some “common” tools, such as two 2-inch iron pipes, a 5-ton cast-iron come-along, two heavy-duty iron skids, large towing chains, boomers, two large bumper jacks, a large lever bar and a 1-

ton pickup truck with a double-axle flatbed trailer. And, of course, two or three strong men would be a real asset.

That was all the encouragement I needed. I decided to move the kiln Egyptian style, an inch or so at a time. With much hesitancy, my professor friend loaned me all of the essential equipment. I also arranged for assistance by two hardy and capable young men. I then rented a flatbed trailer; one of my assistants owned the 1-ton truck we planned to use. The impossible seemed possible, and life was good. I had almost everything under control except for one small, easily overlooked detail—the weather.

Naturally, the temperature on moving day was miserably cold, in the low teens. This alone should have been an indication of how wretched the day was going to be. Upon our arrival at the pottery studio, the task of lifting that 4500-pound cube of iron and brick onto the trailer seemed overwhelming. In the

midst of several moments of much doubt, despair and deliberation, we decided to call the lumberyard next door to request the loan of a forklift and a driver. After all, what were neighbors for? Surprisingly enough for this day and age, the store manager said he would be glad to lend us a hand, and would send a medium-sized forklift and a driver over that afternoon!

While waiting for his arrival, the guys fastened a chain around the lain and used the truck to drag it out of the studio onto the driveway to make it more accessible for the forklift. This seemed easy enough. If only we could have dragged it home, the problem would have been solved. However, it was highly unlikely that the state of Texas would appreciate our plowing up Interstate 35. Before too long, a confused young man arrived ready to move something or other with his forklift.

Within a few seconds, I discovered he did not have the foggiest idea what a kiln was or how crucial his abilities to operate a forklift were to the success of the move. I cautioned him that even though we had built a more than substantial brace for the inside walls and ceiling, the smallest jar would be fatal to the kiln. After my in-depth explanation of exactly what we were trying to accomplish, hoping to convince him of the importance of his involvement, the forklift operator revved his engine and made a mad dash toward the kiln, rammed the lifter blades underneath and within seconds my wonderful bargain was balancing on the edge of one blade. Oh, yes, I knew instantly that my little safety lecture had really influenced him. After an interminable five minutes of swaying and bouncing in mid air like Miss Piggy balancing on a tight rope, the kiln was placed on the bed of the trailer. It was then nudged as far forward on the trailer as possible with the aid of the forklift. Unfortunately, this was not far enough for the kiln to ride home safely. We still had to figure a way to move this 4500-pound mass forward another 4 feet.

The reality of the ineffectiveness of our equipment became crystal clear after an unsuccessful attempt to pull the kiln forward with a mere 5-ton come-along. We were stuck in the middle of a commercial driveway with a big kiln on

top of a rental trailer that was threatening to take root at any given moment. Then, one of the guys decided to try using the come-along one more time, and managed to move the kiln about ½ inch. Strange how moving something that heavy for such a short distance could be so empowering. It was, however, and we were encouraged enough to keep pushing and pulling until the kiln was finally in a safe riding position.

The next major worry was the trek home at rush hour in downtown Fort Worth. After another quick assessment of our equipment—one rented trailer with eight smoothly worn tires, a tremendously stressed wooden trailer bed, an old battered 1-ton truck with a cheaply made trailer hitch—I decided there was only one thing for us to do. Go slow. After all, we had gone too far to quit, even if the kiln had to be dragged home at 2 miles an hour. Of course, I forgot to mention that we took the wrong exit and ended up on the tallest overpass of the entire freeway mixmaster.

Pulling a 24-ton anything (with minimally adequate equipment), on a cold and tremendously windy day up a busy freeway overpass was one of the most frightening experiences of my life. There was no way to turn around. We had no choice but to keep climbing. If one piece of our equipment had failed, the kiln would have tumbled backward onto the freeway traffic, smashing anything in its path.

After what seemed an eternity, we finally headed down a straight and level stretch of Interstate 35, traveling at 55 miles per hour, making plans for unloading the kiln. The situation became hopeful once again. Before long, we pulled into my driveway. The word “thankful” had a whole new meaning.

Even though we managed to bring the kiln home in excellent condition, I am sure that the experience was not worth the risk. I have gained a new respect for the moving techniques of the ancient Egyptians. Of course, I must admit they probably used a great deal more manpower than we did. We would have been grateful for a few more hands ourselves. From now on, if something can't be moved by using my standard tilt it over, push the broomstick under and drag trick, I think I will leave the move to the pros. ▲

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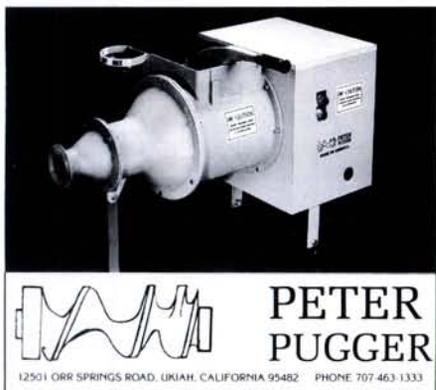
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Market Forces as Moral Value: Questionable Aesthetic by Anna Fariello

How many times have you heard someone refer to his or her work as “just a job”? Unfortunately, for those of us living in 20th-century America, this attitude too often reflects feelings about our life’s work. For most craftspeople, however, work is more than just a way to pay the bills. Craftwork embodies an aesthetic that is self-directed and molds the lifestyle of its maker. What is craft and, more importantly, what is it about craft that forms this defining aesthetic?

It was toward the end of the last century that the word *craft* came to be used as we know it today. The word became popular in the context of the arts and crafts movement, which arose first in England and then in America. Craft was not defined as the American Craft Council has defined the field today—into five neat media-specific packages. The arts and crafts movement proposed an ideal that had more to do with the *process* of making than its product. How did this attitude come about and what relevance does it hold for us today? An examination of these questions may help us achieve greater fulfillment from our work and foster a more positive work ethic in market-stricken America.

From the mid 1700s to the mid 1800s, Western Europe experienced a dramatic shift from an agrarian toward an industrial culture. Manufacturing changed from a holistic, family-based, cottage industry to the province of a machine-centered factory. Before long, the constant hum of machines had replaced a self-determined pace that had evolved over generations in response to seasonal chores and each particular crafts process.

Each medium determined how work would proceed, altered by individual or family circumstances. The pre-industrial studio shared these similarities with contemporary craft. Although the machine is often cited as the prime culprit that led to the anonymity of the craftspeople, it was not the machine itself that was detrimental to handcraft, but the division of labor that accompanied the then-new technology. Efficient use of machines meant compartmentalizing tasks, sepa-

rating design from execution and fracturing the process of making into unrelated, repetitious segments. Arts and crafts was an international counter-revolution, which attempted to reinstitute a holistic approach to process through a variety of studio-centered activities in Continental Europe and America. What set each of these manufacturing activities apart from the ongoing industrial revolution was a rejection of the division of labor and a return to *whole process*.

One of the primary concerns of the arts and crafts movement was the effect of the work on the worker, a notion abandoned by the industrial revolution and business-centered practices of late 20th-century America. John Ruskin, the 19th-century author and architect often cited as founder of the movement, wrote that people “were not intended to work with the accuracy of tools...their fingers to measure degrees like cogwheels and their arms to strike curves like compasses.” This ideal—that there is an inherent dignity in human creativity and labor—is certainly applicable to contemporary craft. Although we are often literally up to our elbows in mud, we welcome this creative interface with nature’s elements.

This leads to another defining factor that links contemporary craft to its long past—this interaction with the elemental. History’s craftspeople began from an exalted position: part artist, part scientist, part wizard. The craftspeople were master of fire and earth, and possessed the power of transformation and the ability to turn raw matter into finished object. Our alchemical magic faded with the discovery of porcelain by Jan Bottger in 1710 and the advancing industrial revolution. Still, in the privacy of our studios, we are driven by the magic of making.

R. J. Clark’s *The Arts and Crafts Movement in America* defines and describes the craft revival as it evolved here. From 1876—with the opening of the “Philadelphia Centennial Exposition”—until 1916—the year Gustav Stickley ceased publication of *Craftsman* magazine—the craftspeople aesthetic was spread via numerous societies. In particular, Stickley’s



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magazine helped nationalize the movement and the concept of truth to materials. This meant that the natural beauty and characteristics of each material would be a defining element of good design, a principle that has remained at the heart of the American craft movement today.

These four decades, spanning the turn of the century, gave rise to a virtual Golden Age of hand production. But it was also during these years that a clear distinction emerged, separating fine art from craft—to the detriment of craft. An unlikely alliance between fine arts and industry rejected both craftsmanship and beauty. New painting styles depended more on concept and less on rendering skills, while industry favored mechanization and design over craftsmanship. The steady and infinite patience required by Adelaide Alsop Robineau in the creation of her intricately carved “Scarab Vase”—purported to have taken her 1000 hours to complete—was no longer valued. Hands-on studio processes were replaced by streamlined pieces easily adapted to machine technology. This split of art from craft was bolstered by prevailing sexist attitudes that focused on the domestic as-

pects of pottery, textiles and furniture. Inferior connotations were heaped upon craft, relegating it to a hobby status rather than the fundamental social value it had sustained for centuries. Even where craft was clearly a serious profession, the fact that female makers were leaders in some fields subverted its value. In Cincinnati, where art potteries were headed by women, and in Appalachia, where traditional weaving was revitalized into marketable cottage industries, craft was thriving, but its value declined in the art

The art/craft question continues to come up year after year....For the last two decades, the argument has raged over functionalism. But function is a symptom tangential to the fundamental and definitive nature of craft.

world. With the demise of the arts and crafts movement, *art and craft* became *art and craft*.

Craft continued to value materials and process. As late as 1937, Allen Eaton, in his survey *Handicrafts of the Southern Highlands*, was to write, “Every kind of work will be judged by two measurements: one by the product itself ..the other by the effect of the work on the producer (my italic emphasis). Ironically, it is a rare contemporary magazine article that concerns itself with process, although process can be seen as the foundation

propping up other more popular aspects of craft: personality and product.

To my surprise, the art/craft question continues to come up year after year, at conferences, in magazines and in conversation. Do craftspeople subscribe to a particular language that sets their work apart from so-called fine art? For the last two decades, the argument has raged over functionalism. But function is a symptom tangential to the fundamental and definitive nature of craft. In America as in Europe, the guiding principle of the arts and crafts movement was focused on process and the effect of the work on the producer. The solution to unsatisfactory labor conditions lay with the pre-industrial laborer, i.e., the crafts-person. It was not the handworked product that interested the earliest reformers as much as it was the process used to produce it. In pre-industrial processes—which we call craft, even today—lay the hope for dignity and joy in labor.

The author *A clay and mixed-media artist, Anna Fariello is the director of galleries and an associate professor at Radford University in Virginia. This month, she will chair a session for the College Art Association conference in Boston, titled “Upstream: Theoretical Headwaters of the Craft Arts.”*

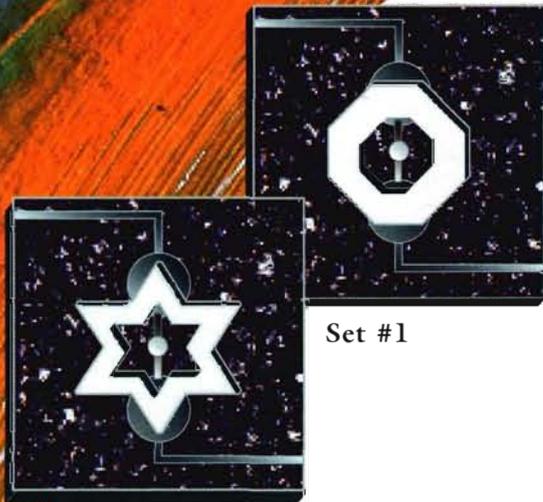
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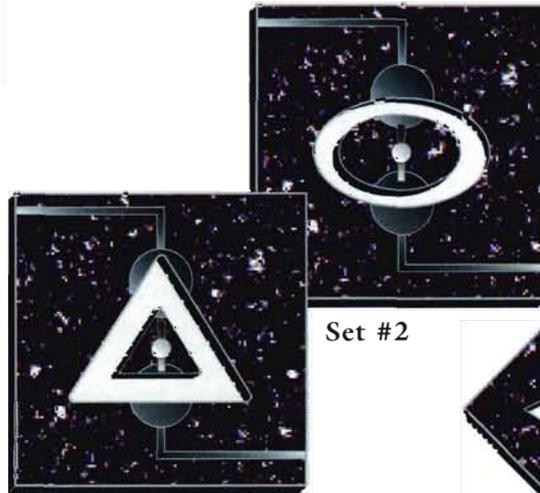
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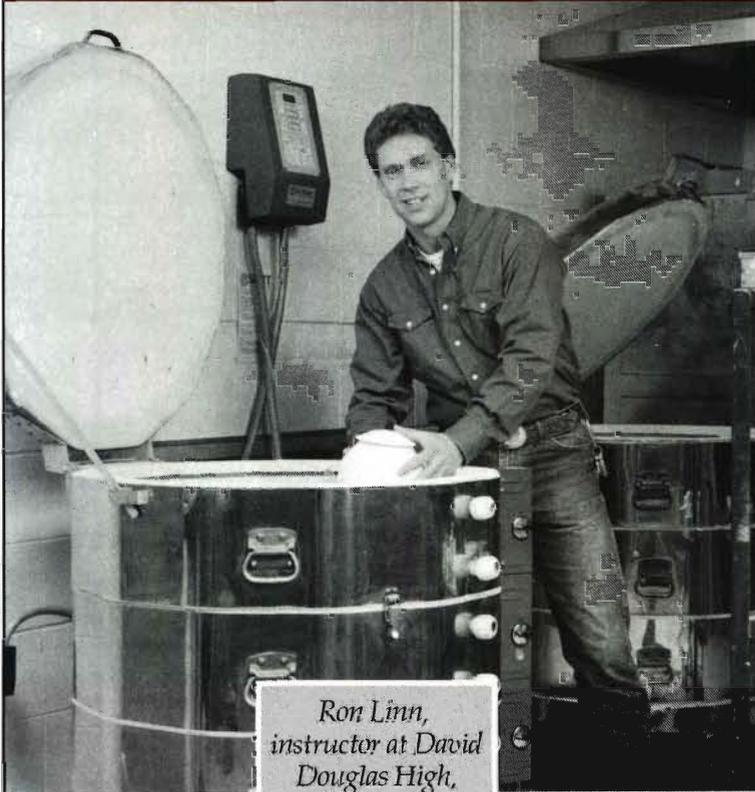
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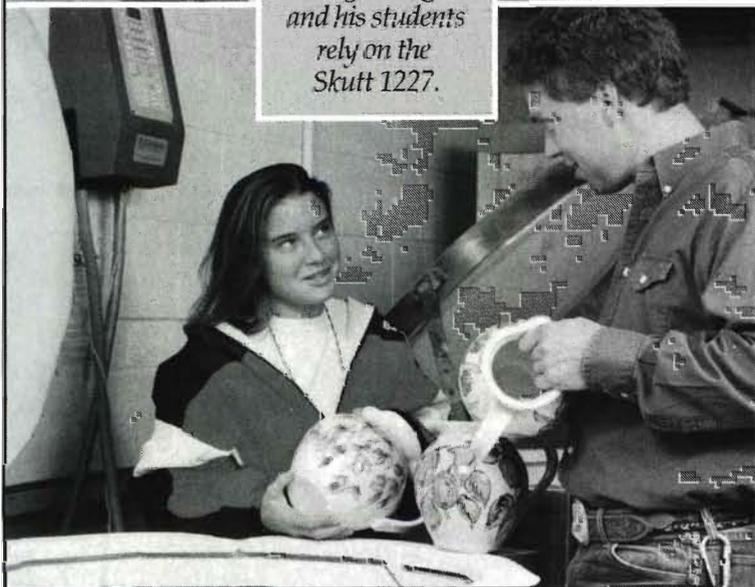
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