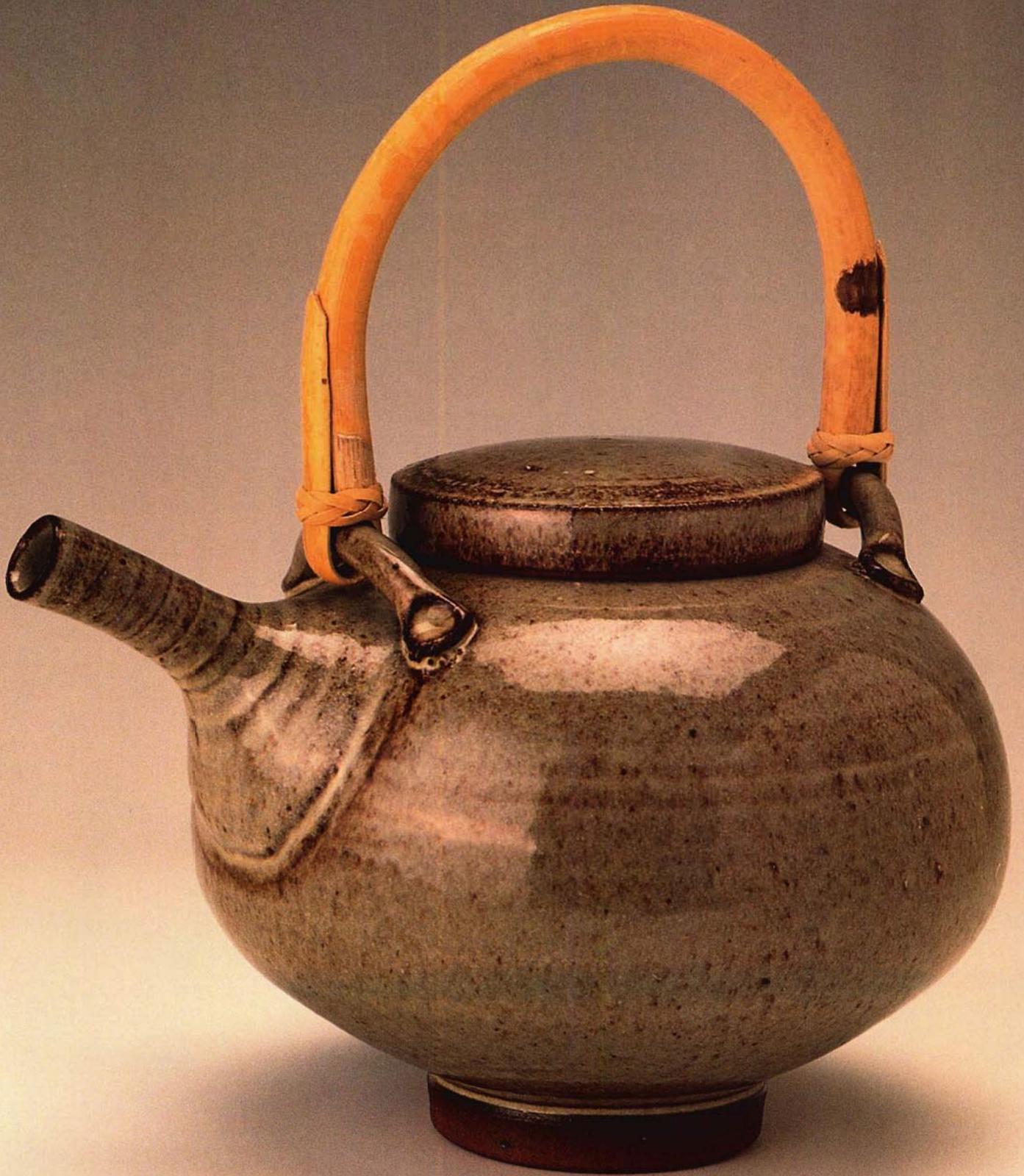


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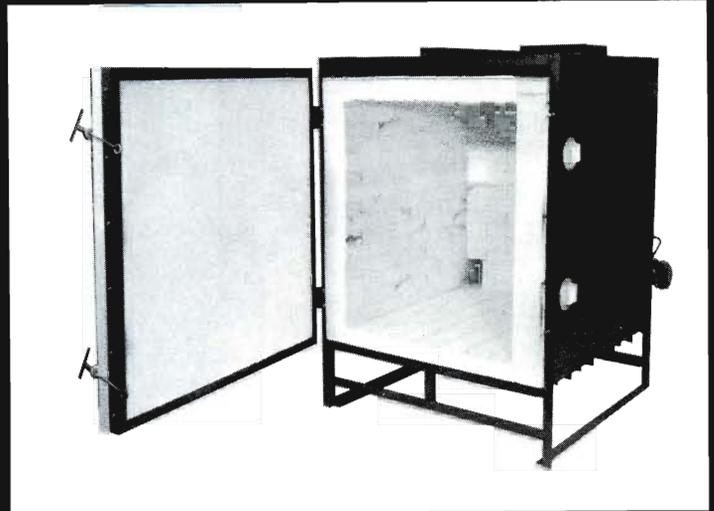
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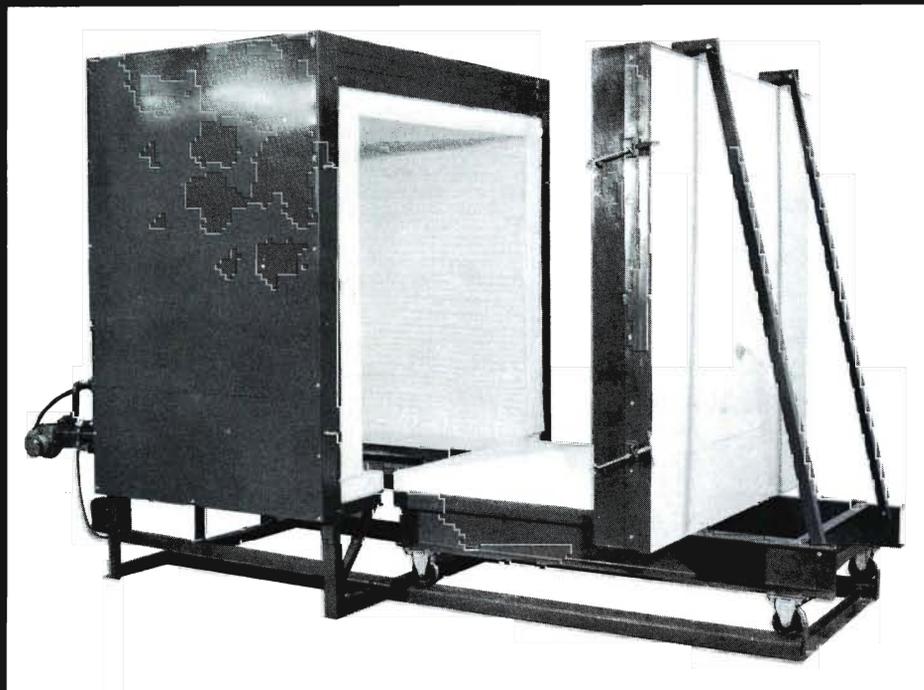
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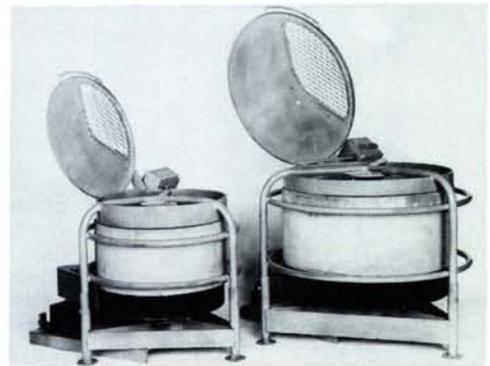


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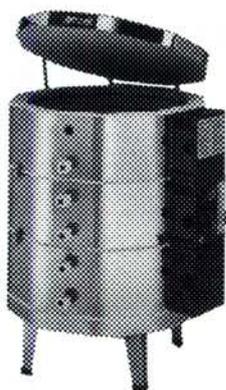
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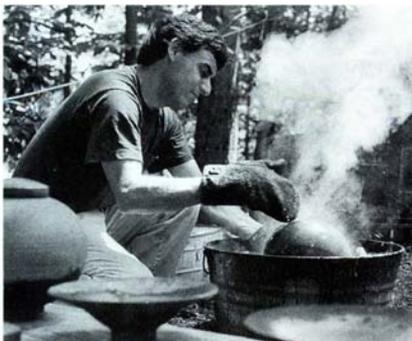
## Feature Articles



**Potters and Their Presses** The taboo against mechanically pressing dinnerware and other ceramic objects has vanished down the same black hole that swallowed prejudices against slip casting. Plus, today's studio potters often use presses in more creative, not-so-industrial ways. Carolyn and Don Kieckhaefer (above) employ their press to form trays that are then altered by hand with clay additions. Is a press for you? Turn to page 31 for an evaluation and some insight.

**Rocky Kester's Ybor City Auction** Poverty and community disrepair can breed lethargy and despair, or a kind of amazing self-help, depending on one's attitude, some luck and a good dose of personality. Rocky Kester uses just those assets to turn an art desert into a sales oasis with a do-it-ourselves auction scheme that might work other places too; see page 52.

**Jousting at Bonhams, London** Auctions on the international art scene continue to be a hot topic. Come with commentator Brian Moeran to one of England's major auction houses—there, things aren't exactly as they appear as the rich pay record prices for ceramic art; page 18.



**The cover** Teapot, 9¾ inches high with cane handle, Lizella clay (indigenous red stoneware), with equal parts nepheline syenite and Gerstley borate glaze, fired to Cone 9 in oxidation. The piece was made by Atlanta potter Rick Berman (shown above). Berman's works, along with those of 43 other Georgia studio artists, were featured in a recent survey exhibition of contemporary ceramics at the Museum of Arts and Sciences in Macon, Georgia. Photo: Ken Krakow.

Thirty Ceramic Sculptors <i>a review by Barbara Milman</i> .....	26
Potters and Their Presses <i>by Dick Pelleriti</i> .....	31
<i>with Marketing Pressed Ware by Tom and Sue Mason</i> .....	32
Toshiko Takaezu <i>by James Schmidt</i> .....	36
Pewabic's Resident Potters .....	38
Beverly Magennis's House <i>by Annie Osburn</i> .....	42
Sycamore Pottery <i>by Pam Parziale with Dorothy McGhee</i> .....	46
Rocky Kester's Ybor City Auction <i>by Gary Shepherd</i> .....	52

## Departments

Letters.....	6	Comment:	
Where to Show .....	8	Jousting at Bonhams, London	
Itinerary .....	12	<i>by Brian Moeran</i> .....	18
Questions.....	14	Suggestions .....	84
New Books .....	16	Classified Advertising .....	86
		Index to Advertisers .....	88

## News & Retrospect

Free Summer Workshop Listing .....	61	Sylvia Hyman .....	74
Artists' Fellowships/Deadlines .....	61	Leslie Lee .....	76
Shocking Ceramics Expose! .....	61	Peter Rose .....	76
Four from Alfred .....	68	Butch Holden	
Third Canton Invitational .....	68	<i>by Kent Nerbum</i> .....	76
Evanston Craft Expo .....	70	Vessel Survey Exhibition .....	78
Folk Art Treasures .....	70	Robert Richards .....	80
Yoonchung Kim .....	70	Susan Garson/Tom Pakele .....	82
Brian Ransom .....	72	Los Angeles Invitational .....	87
Gargoyles to Scare Developers		Wichita National .....	87
<i>by Dina Bursztyn</i> .....	73	Corrections .....	88

# Letters

## *MacKenzie Misses the Point*

In regard to Warren MacKenzie's letter on pricing [December 1989]: MacKenzie completely misses the point of "potters who agree never to undersell a gallery's price." When artist/potters have gallery representation—East Coast and/or West Coast and/or points between—their works should be available at all locales, including the studio, for the same price. Should collectors visit the studio the prices must be the same. (If the artist wishes to discount them that is her/his business.) When there is exclusive representation, the gallery with which the artist is affiliated is rightfully owed a percentage of that sale. Perhaps MacKenzie is not fully aware of the expenses most galleries assume when properly representing their exhibitors. High rent payments may not even come near the costs for extensive and expensive advertising involved to best promote the artist.

*Robert Cugno, Robert Logan*  
Media Gallery  
Garnett, Kans.

## *Comment Kudos*

The succinct views of Timothy Gallucci [November 1989 CM] concerning the ceramic spirit of Peter Voukos are, of course, correct. Whole bodies of possibilities in pottery are being projected powerfully from Pete's turning wheel to the immense encouragement of imaginative efforts by us all.

*Jeff Schlanger*  
New Rochelle, N.Y.

## *Many CM Cover Views*

I wonder how many other readers have found that moisture on the cover causes the ink to be erased, thus providing dissatisfied subscribers with the instant opportunity to alter the cover at the stroke of a wet finger (Good-bye green boots?), which at the same time justifies the use of a plastic mailing wrapper to preserve such an undeniable pleasure.

*Len Taylor*  
Farnham, Surrey  
England

How about a smiling ceramic artist on the cover? Even Mona did it.

*Jerry Josserand*  
Springfield, 111.

Oh boy! Eggs! Just what I always wanted to see on the cover of my *Ceramics Monthly*.

*C.A. Hammond*  
Bay St. Louis, Miss.

Thanks for the latest covers. I do enjoy

seeing and getting to know the people behind the pots.

The negative comments from subscribers printed in the September Letters seem to be unjustified and inappropriate. Perhaps a touch of envy rearing its ugly head?

*Jeanne Bessett*  
Norwalk, Conn.

Please stay with covers showing beautiful pots and leave the panting "I'm an archetypal artist" types to their intellectual search for meaning. Show me a Shoji Hamada pot, and I'll show you meaning.

*Ethel Robinson*  
Reseda, Calif.

## *Why So Crabby?*

On reading the November issue at 6 A.M.: Why are some readers so crabby? Is it kiln fumes as Patty Fernandez [Letters] suggests? It's a delight to see a pretty young person on the cover, just as it's a delight to find an article inside on Lucie Rie—going great at 87. That's the beauty of it. Generations of potters...I know several artists who are super, but can't draw—they're all musicians, however. And I definitely think green hightop sneakers have more chic than Nancy Selvin's blue slip-ons. On the other hand, I love Selvin's haircut (who does it?) as much as Ms. Simon's (was it?) some years back. And where did Gordon Hutchens get that shirt? Address and prices, please; and next time CM shows a photograph of a handsome man in such a super shirt, we want it full color. In fact, CM should cut back on all this pottery stuff (it's been done) and start a home and fashion page: What to wear in the studio (bright red Wellies!). Interesting fondues for the fondue pots, etc. Oh, like wow!

*Lili Krakowski*  
Constableville, N.Y.

## *Functional and Sculptural*

The November 1989 issue of CM was in my opinion singularly trashy. I appreciate sculpture and nontraditional work, but found this magazine without balance. There was little that spoke to the functional potter. Please try to have something of interest for all the people who work in clay, and quit pandering to those without the sense to see that the emperor is really naked.

*Mike Bosworth*  
Winston-Salem, N.C.

CM is getting better with every issue. [There seems to be] a bias toward functional reference in ceramics, and I think that is fair. I do, however, delight in the sculpture features.

*Beth Changstrom*  
Penn Grove, Calif.

## *Premonition?*

Whenever I see an article with "Dinnerware as a Metaphor" in the title [October

1989 CM], I know the B.S. is soon to follow.

*Gary Rith*  
Chicago

## *Criminal Clay?*

If ugly work was a crime, the Stephensons [September 1989 CM] would have been lynched long ago. If these are the teachers, no wonder so much nonbiodegradable garbage is being produced by the arts college graduates.

*Jane Wolters*  
Chemainus, B.C.  
Canada

## *Keeping in Touch*

Being a professional potter for 12 years, who now has been out of the U.S. for two years [with the Peace Corps], I find that CM keeps me up on what's happening way up there in ceramics. I also find that local villagers love looking at the magazine (pictures), which gives them an idea of the limitless possibilities there are with clay.

*Kyle Roberts*  
Asuncion  
Paraguay

## *More on Regional Trends, Aesthetics*

I would like to see CM introduce a regular, monthly feature interviewing gallery owners/managers from various cities around the U.S. The purpose of this would be to discuss the particular trends, styles, aesthetics (etc.) of both the artists and patrons in those regions.

*Dan Feibig*  
Albuquerque, N.M.

## *What It Is*

Anyone feeling confident and secure about her/his work does not worry about its classification as art or craft.

*Jude Odell*  
Arcadia, Ind.

## *Value versus Worth*

Making value judgments by asking "Is this art or craft?" or "Is this commercial or fine?" is like saying "Which eye is best to see through?" or "Which hands should we tie behind our backs?" More important questions are: "Is it worthwhile for me to make this? Is it worthwhile for me to look at this?"

*Sarah Center*  
Fort Collins, Colo.

## *Safety First*

Please continually stress safety in glazing, toxicity of chemicals and especially safe disposal of chemicals, clay, etc.

*Diahanne McBride*  
Temple, Calif.

*Share your thoughts with other readers. All letters must be signed, but names will be withheld on request. Mail to The Editor, Ceramics Monthly, Box 12448, Columbus, Ohio 43212; or fax to (614) 488-4561.*

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# Where to Show

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## International Exhibitions

### January 15 entry deadline

*Santa Fe, New Mexico* "Santa Fe ArtFest" (June 4-10) is juried from slides; up to 5 works. \$700,000 in awards; including \$130,000 grand prize. Entry fee: \$100 for adults, \$50 for under age 19. Contact ArtFest, 535 Cordova Rd., Suite 208, Santa Fe 87501; or phone (505) 982-1132.

*Geneva, Switzerland* "Biennale Orlandi" (Spring 1990), a design contest for walls and floors, is juried from a proposal describing the design and specifications for ceramic tiles measuring 21.6x21.6 centimeters (or a standard proportion thereof). Juried by an international panel of artists, designers, architects, curators and journalists. Awards: first place, SFr1 2,000 (approximately \$7020); second, SFr8000 (approximately \$4680); third, SFr6000 (approximately \$3510); and six prizes of SFr2000 (approximately \$1170) each. The three first prizes include reproduction rights. Contact Biennale Orlandi, Mat Securitas Express S.A., Box 289, CH-1211 Geneva 26.

### January 20 entry deadline

*Zagreb, Yugoslavia* "World Triennial Exhibition of Ceramics/Zagreb" (June 21-September 13). Awards. Contact Ulupuh, Starcevicev Trg 6-2, 41000 Zagreb.

### January 26 entry deadline

*Harrisburg, Pennsylvania* "62nd Annual International Juried Art Exhibition" (April 7-May 19) is open to all media. Juried from slides. Fee: \$12.50. Cash awards. Contact the Art Association of Harrisburg, 21 N. Front St., Harrisburg 17101; or phone (717) 236-1432.

### April 30 entry deadline

*Vallauris, France* "12th International Biennial of Ceramic Arts" (July 1-October 31) is juried from slides. Awards: 40,000 francs (approximately \$5600), 15,000 francs (approximately \$2100), and 4 gold medals. Contact the Biennial Committee, Hotel de Ville, 06200 Vallauris.

## National Exhibitions

### January 13 entry deadline

*Wichita, Kansas* "Art Show at the Show" (April 6-8) is juried from slides. All entries must include dogs in subject matter. Over \$5000 in awards, plus purchase award. Contact Joe Miller, 11301 W. 37, N, Wichita 67205; or phone (316) 722-6181; or Pat Deshler, 4300 N. Edgemoor, Wichita 67220; or phone (316) 744-0057.

### January 15 entry deadline

*Berkeley, California* "The Berkeley Art Project" (February 5-March 3 showing for finalists; permanent display for winner) is juried from proposals for a permanent, site-specific work to be created on Sproul Plaza at the University of California. Jurors: Richard Andrews, director of the Henry Gallery at the University of Washington, Seattle; Joseph Esherick, professor emeritus at the University of California; artist David Ireland; Suzanne Lacy, artist and dean of the School of Arts at the California College of Arts and Crafts, Oakland; author Lucy Lippard; and Raymond Saunders, artist and professor at the California College of Arts and Crafts. Up to \$70,000 funding (covering fee, travel expenses and fabrication) for the winner; the 2-4 finalists will receive \$2000 each. Contact Berkeley Art Project, Department of Art, University of California, Berkeley 94720; or phone (415) 848-8384.

### January 20 entry deadline

*Ottawa, Ontario, Canada* "Fireworks 1990" (premiering June 2, then touring) is open to Canadian clay and glass artists. Juried from a

maximum of 2 slides; up to 2 entries. Jurors: Harlan House, potter; Barbara Ensor, former owner of Wells Gallery; and Michael Sheba, potter. Entry fee: \$15 for members of Fusion; non-members, \$50 (includes \$35 annual membership fee). Up to \$4000 in purchase awards. Contact Fusion, Carolynne Pynn-Trudeau, 23 Gordon Street, Ottawa K1S 4C6; or phone (613) 233-9455 or 722-8547.

### January 29 entry deadline

*Carbondale, Illinois* "The Clay Cup III" (March 28-April 22) is juried from slides. Juror: Richard Notkin. Entry fee: \$15 for 3 entries. Awards. Send SASE to "The Clay Cup," University Museum, Southern Illinois University, Carbondale 62901.

### January 30 entry deadline

*Cedar City, Utah* "Exhibition '99" (April 7-29), open to all media, is juried from no more than 3 slides; maximum 3 entries. Purchase awards. Entry fee: \$10 for 1-2 slides; \$15 for 3 slides. Send SASE to Cedar City Art Committee, Braithwaite Art Gallery, Southern Utah State College, 351 West Center, Cedar City 84720.

*Trois-Rivieres, Quebec, Canada* "4th National Biennial of Ceramics" (June 12-August 23) is open to artists living in Canada. Juried from 3 slides. \$18,000 in awards. Entry fee: \$25. Contact National Biennial of Ceramics, C.P. 1596, Trois-Rivieres G9A 5L9; or phone (819) 374-3242.

### January 31 entry deadline

*Dexter, Michigan* "Farrington-Keith Creative Arts Center Annual National Juried Show" (March 17-April 7) is juried from slides. Cash awards, plus one- and two-person shows. Fee: \$10 for 1 entry; \$15 for 2; \$20 for 3. Send SASE to Farrington-Keith Creative Arts Center, Box 8418, Ann Arbor, Michigan 48107; or phone (313) 426-0236.

*Denton, Texas* "National All Media" (February 26-March 30) is juried from slides or photos. Jurors: Ann Graham and Ken Horstman, dealers. Purchase awards. Entry fee: \$15. Contact Graham Horstman Gallery, 114 West Congress, Denton 76201; or phone (817) 382-6558.

### February 1 entry deadline

*McPherson, Kansas* "Aesthetics '89" (April 4-29) is juried from slides. Open to all media. Juror: Wayne Conyers. Cash awards. Entry fee: \$20. Send SASE to Artists League, Box 252, McPherson 67460.

*Bethlehem, Pennsylvania* "Fish Images: A Competition" (May 5-June 10) is juried from up to 3 slides per work; up to 3 entries. Open to all craftwork utilizing fish imagery. Jurors: Amy Orr and Robert Behr. Entry fee: \$10. Send SASE to Lynn Berkowitz, Luckenbach Mill Gallery, 459 Old York Road, Bethlehem 18018; or phone (215) 691-0603.

### February 15 entry deadline

*Baltimore, Maryland* "Feminist Imagination in Clay" (June 8-22), ceramic works that express feminist content by women, is juried from 5 slides. Jurors: Deborah Bedwell and Brooke Evans. Send resume and SASE to Baltimore Clayworks, 5706 Smith Avenue, Baltimore 21209; or phone (301) 578-1919.

### March 9 entry deadline

*Denton, Texas* "Contemporary Crafts" (April 9-May 11) is juried from slides/photos. Open to all craft media. Jurors: Elmer and Diane Taylor, artists. Purchase awards. Entry fee: \$15. Contact Graham Horstman Gallery, 114 W. Congress, Denton 76201; or phone (817) 382-6558.

### March 15 entry deadline

*Dahlonega, Georgia* "Mountain Images Small Sculpture Exhibition" (May 1-June 10) is juried from 3 slides. Open to all media. Juror: Henry Setter, faculty artist at West Georgia College. Cash and purchase awards. Entry fee: \$10. Contact Bob Owens, Department of Fine Arts, North Georgia College, Dahlonega 30597; or phone (404) 864-1423.

### March 23 entry deadline

*Jamestown, New York* "Aging: the Process, the Perception" (September 7-October 27) is juried from no more than 20 slides. No entry fee. Send

resume and SASE to the Forum Gallery, Jamestown Community College, 525 Falconer Street, Jamestown 14701; or phone Dan Talley (716) 665-5220, extension 478.

### April 13 entry deadline

*Lincoln, California* "Third Annual Feats of Clay" (June 2-30) is juried from a maximum of 3 slides; works should not exceed 24 inches. Juror: Jack Earl. Over \$4000 in place, purchase and merit awards. Fee: \$10. Send SASE to Ray Gonzales, Lincoln Arts, Box 1166, Lincoln 95648; or phone (916) 645-9713.

### April 16 entry deadline

*Chicago, Illinois* "4th Annual Great Lakes Show" (June 9-July 29) is juried from slides. Open to all ceramists. Juror: Ron Nagle, faculty artist at Mills College, Oakland. Purchase and merit awards, as well as two- or three-person shows. Contact Lill Street, 1021 West Lill Street, Chicago 60614; or phone (312) 477-6185.

### April 27 entry deadline

*University Park, Pennsylvania* "Crafts National" (July 5-30) is juried from slides. Cash awards. Fee: \$20. Send SASE to Crafts National, Zoller Gallery, 102 Visual Arts Building, Penn State University, University Park 16802; or phone (814) 865-0444.

## Regional Exhibitions

### February 1 entry deadline

*Quincy, Illinois* "40th 4-State ILMOIAIN Juried Exhibition" (April 8-29) is open to artists residing in Illinois, Missouri, Iowa and Indiana. Juried from slides. Juror: Ron Isaacs, Eastern Kentucky University art professor. Awards: \$3000 in cash and purchase prizes. Entry fee: \$16, members \$12. For prospectus, send SASE to Quincy Art Center, 1515 Jersey, Quincy 62301; or phone (217) 223-5900.

### February 5 entry deadline

*Pocatello, Idaho* "Big Sky Biennial VI/Works on Canvas/Paper and Small Sculpture" (April 16-May 11) is open to residents of Arkansas, Idaho, Montana, Nevada, Oregon, Utah, Washington and Wyoming. Juried from slides. Awards. Entry fee: \$5. Contact Big Sky Biennial VI, Box 8004, Idaho State University, Pocatello 83209; or phone (208) 236-2361 or 236-2488.

### February 24 entry deadline

*Las Cruces, New Mexico* "From the Ground Up IX" (March 4-26) is open to residents of Arizona, New Mexico and Texas. Juried from actual works; up to 3 entries. Send SASE to Karen Ni, 4809 Falcon Drive, Las Cruces 88001; or phone (505) 522-2005.

### February 26 entry deadline

*Schenectady, New York* "12th Northeast Fine Crafts Exhibit" (March 11-May 31) is open to artists living in Connecticut, Maine, Massachusetts, New Hampshire, New York, Rhode Island and Vermont. Juried from actual works received at the museum from 10 A.M.-4 P.M. on February 26. Jurors: Dorothy Wilder, fiber and clay artist; David Peterson, metal artist; and Janis Dorgan, curator of Rice Gallery at Albany Institute. Awards: Best in Show, \$250; first, \$150; second, \$100; third, \$75. Entry fee: \$15. Contact Schenectady Museum and Planetarium, Nott Terrace Heights, Schenectady 12308; or phone Marlene Scholl (518) 399-8381.

### February 28 entry deadline

*Rockville Pike, Maryland* "The Crafts Collection" (June 7-July 7) is open to clay, fiber, glass and metal artists living in Maryland, Virginia or Washington, D.C. Juried from actual works; up to 3 entries. Awards: \$2400. Entry fee: \$8; Creative Crafts Council members \$5. Contact Madeleine Tierney, 250 Holly Ridge Circle, Arnold, Maryland 21012; or phone (301) 544-1723 or 923-0137.

### March 5 entry deadline

*Hobbs, New Mexico* "Southwestern Regional Exhibition" (April 19-May 4) is open to artists living in Arizona, California, Colorado, Kansas, Nevada, New Mexico, Oklahoma, Texas and Utah. Open to all media. Juried from slides.

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Photo: Colin Farrell

## Where to Show

Juror: Nick Abdalla, chairman, Fine Arts Department, University of New Mexico, Albuquerque. Awards: \$2000. Contact Community Development, New Mexico Junior College, Hobbs 88240.

### April 30 entry deadline

*Chester Springs, Pennsylvania* "Studio Days '90" (September 21-30) is juried from slides of 5 works, 2 views per work. Open to artists living in Delaware, Washington, D.C., Maryland, New Jersey, Pennsylvania, Virginia and West Virginia. Entry fee: \$10. Send SASE to Chester Springs Studio, Box 329, Chester Springs 19425; or phone (215) 827-7277.

### May 4 entry deadline

*Kingston, Rhode Island* "Rhode Island Earthworks 1990" (May 10-28) is open to past and present Rhode Island residents. Juried from hand-delivered works; up to 6 entries. Juror: Lee Rexrode, head of ceramics at Worcester Center for Crafts. Awards: \$500. Entry fee: \$5. Contact S.C.A.A., Helme House Gallery, Attention: Suzi Caswell, 2587 Kingstown Road, Kingston 02881.

## Fairs, Festivals and Sales

### January 10 entry deadline

*Gainesville, Florida* "Spring Arts Festival" (April 7-8) is juried from 3 slides. Awards: \$10,100 cash; \$10,000 purchase. Entry fee: \$7.50. Booth fee: \$65. Contact Nancee Clark, Box 1530, Gainesville 32602; or phone (904) 372-1976.

*Sarasota, Florida* "Second Annual Sarasota Art Sensation" (February 10-11) is juried from slides or photos. Cash awards. Fee: \$95. Send SASE to Howard Alan Promotions, 1 North University Drive, Suite A-310, Plantation, Florida 33324; or phone (305) 472-3755.

### January 15 entry deadline

*Gaithersburg, Maryland* "Spring Arts and Crafts Fair" (April 20-22) is juried from 5 slides, 1 of booth display. Booth fee: \$210-\$315. No commission. Send 3 loose 250 stamps to Deann Verdier, Director, Sugarloaf Mountain Works, 20251 Century Boulevard, Germantown, Maryland 20874; or phone (301) 540-0900.

*Gaithersburg, Maryland* "Autumn Crafts Festival" (November 16-18) is juried from 5 slides, 1 of booth display. Booth fee: \$210-\$315. No commission. Send 3 loose 250 stamps to Deann Verdier, Director, Sugarloaf Mountain Works, 20251 Century Boulevard, Germantown, Maryland 20874; or phone (301) 540-0900.

*Gaithersburg, Maryland* "Winter Crafts Festival" (December 7-9) is juried from 5 slides, 1 of booth display. Booth fee: \$190-\$315. No commission. Send 3 loose 250 stamps to Deann Verdier, Director, Sugarloaf Mountain Works, 20251 Century Boulevard, Germantown, Maryland 20874; or phone (301) 540-0900.

*Timonium, Maryland* "Spring Crafts Festival" (May 4-6) is juried from 5 slides, 1 of booth display. Booth fee: \$250. No commission. Send 3 loose 250 stamps to Deann Verdier, Director, Sugarloaf Mountain Works, 20251 Century Boulevard, Germantown, Maryland 20874; or phone (301) 540-0900.

*Timonium, Maryland* "Maryland Crafts Festival" (October 19-21) is juried from 5 slides, 1 of booth display. Booth fee: \$315. No commission. Send 3 loose 250 stamps to Deann Verdier, Director, Sugarloaf Mountain Works, 20251 Century Boulevard, Germantown, Maryland 20874; or phone (301) 540-0900.

*Manassas, Virginia* "Virginia Crafts Festival" (September 14-16) is juried from 5 slides, 1 of booth display. Booth fee: \$195-\$295. No commission. Send 3 loose 250 stamps to Deann Verdier, Director, Sugarloaf Mountain Works, 20251 Century Boulevard, Germantown, Maryland 20874; or phone (301) 540-0900.

### January 17 entry deadline

*Fort Lauderdale, Florida* "Second Annual Las Olas Weekend Sidewalk Art Fair" (February

17-18) is juried from slides or photos. Fee: \$85. Send SASE to Howard Alan Promotions, 1 North University Drive, Suite A-310, Plantation, Florida 33324; or phone (305) 472-3755.

### January 24 entry deadline

*Tampa, Florida* "The Olde Hyde Village Art Fest" (February 24-25) is juried from slides or photos. Cash awards. Fee: \$75. Send SASE to Howard Alan Promotions, 1 North University Drive, Suite A-310, Plantation, Florida 33324; or phone (305) 472-3755.

### January 25 entry deadline

*New York, New York* "American Crafts Festival" (June 30-July 1, July 7-8) is juried from 5 slides. Jurors include studio potter Cliff Lee. Entry fee: \$10. Booth fee: for one weekend, \$390 for a 10x7-foot space. Send SASE to Brenda Brigham, American Concern for Artistry and Craftsmanship, Box 650, Montclair, New Jersey 07042; or phone (201) 746-0091.

*New York, New York* "Autumn Crafts Festival" (August 25-26, September 1-3) is juried from 5 slides. Jurors include studio potter Cliff Lee. Entry fee: \$10. Booth fee: for one weekend, \$360 for a 10x10-foot space. Send SASE to Brenda Brigham, American Concern for Artistry and Craftsmanship, Box 650, Montclair, New Jersey 07042; or phone (201) 746-0091.

### January 30 entry deadline

*Boynton Beach, Florida* "The Great American Love Affair or Gala" (March 23-25) is juried from 4 slides. Entry fee: \$100. Jury fee: \$5. Nine cash awards of \$350 each, eight \$200 merit awards, and \$4000 in patron awards. Contact Boynton's Gala, Box 232, Boynton Beach 33425; or phone Virginia Halpin (407) 738-7444.

*Stevens Point, Wisconsin* "18th Annual Festival of the Arts" (April 8) is juried from 5 slides. Cash awards. Entry fee: \$5. Registration fee: \$35. Send SASE to Brenda Gingles, Festival of the Arts, Box 872, Stevens Point, Wisconsin 54481; or phone (715) 341-7543.

### February 1 entry deadline

*Frederick, Maryland* "16th Annual Frederick Craft Fair" (May 18-20) is juried from 5 slides. Entry fee: \$10. Booth fee: \$225, outside; \$325, inside. Contact National Crafts, Noel Clark, Director, 4845 Rumlur Road, Chambersburg, Pennsylvania 17201; or phone (717) 369-4810.

*Columbus, Ohio* "1990 Columbus Arts Festival" (June 1-3) is juried from 4 slides, 1 of booth. Awards: \$1200, first place; \$900, second; \$600, third; \$300, fourth. Entry fee: \$10. Booth fee: \$250, tented; \$200, open. Contact the Columbus Arts Festival, Attention: Vikki Schultz, 55 East State Street, Columbus 43215; or phone (614) 224-2606.

### February 9 entry deadline

*Rochester, New York* "Lilac Art Show" (May 19-20) is juried from slides. Cash awards. Entry fee: \$85, members \$60. Jury fee: \$10. Contact Arts for Greater Rochester, 335 E. Main St., Rochester 14604; or phone (716) 546-5602.

### February 10 entry deadline

*Naples, Florida* "Downtown Naples Fifth Avenue Festival of the Arts" (March 10-11) is juried from slides or photos. Cash awards. Fee: \$95. Send SASE to Howard Alan Promotions, 1 North University Drive, Suite A-310, Plantation, Florida 33324; or phone (305) 472-3755.

### February 12 entry deadline

*Sarasota, Florida* "10th Annual Siesta Fiesta" (April 28-29) is juried from photos or slides. Cash awards. Fee: \$95. Send SASE to Howard Alan Promotions, 1 North University Drive, Suite A-310, Plantation, Florida 33324; or phone (305) 472-3755.

### February 14 entry deadline

*Worcester, Massachusetts* "20th Annual May Craft Fair" (May 18-20) is juried from slides. Entry fee: \$15. Booth fee: \$190, in line; \$230, corner. Contact the Craft Fair Registrar, Worcester Center for Crafts, 25 Sagamore Road, Worcester 01605; or phone (508) 753-8183.

### February 15 entry deadline

*Ann Arbor, Michigan* "Ann Arbor Street Art Fair" (July 18-21) is juried from 5 slides. Entry

fee: \$15. Booth fee: \$150. Commission: 4%. For further information contact Ann Arbor Street Art Fair, Box 1352, Ann Arbor 48106; or phone (313) 994-5260.

### February 17 entry deadline

*Jupiter, Florida* "Second Annual Jupiter/Tequesta Art Festival" (March 17-18) is juried from slides or photos. Cash awards. Fee: \$95. Send SASE to Howard Alan Promotions, 1 North University Drive, Suite A-310, Plantation, Florida 33324; or phone (305) 472-3755.

### February 23 entry deadline

*Valhalla, New York* "Clearwater's Great Hudson River Revival" (June 16-17) is juried from 5 slides. Booth fee: \$75 for a 10x10-foot space. Contact Joan Silberberg, RFD 2, Pudding Street, Carmel, New York 10512.

### February 24 entry deadline

*State College, Pennsylvania* "24th Annual Sidewalk Sale" (July 12-15) is juried from 5 slides, 1 of booth. Awards: over \$3200, plus patron purchase awards. Entry fee: \$10. Booth fee: \$200. Contact David R. Flatfield, Managing Director, Box 1023, State College 16804; or phone (814) 237-3682.

### February 28 entry deadline

*West Palm Beach, Florida* "Palm Beach Polo Club 'Art Attack'" (March 31-April 1) is juried from photos or slides. Cash awards. Fee: \$95. Send SASE to Howard Alan Promotions, 1 North University Drive, Suite A-310, Plantation, Florida 33324; or phone (305) 427-3755.

### March 1 entry deadline

*Greeley, Colorado* "27th Annual National Art Mart" (May 5-11) is juried from 3 slides. Open to all media. Cash (\$500) and purchase awards. Entry fee: \$10. Send postcard to Greeley Art Mart, 2510 51 Avenue, Greeley 80634; or phone (303) 330-8632.

*Saint Paul, Minnesota* "Minnesota Crafts Festival" (June 23-24) is juried from 4 slides. Awards: \$1000. Entry fee: \$10. Booth fee: \$150 for 12x12-foot space. Send SASE to Minnesota Crafts Council Festival, Suite 308, 528 Hennepin Avenue, Minneapolis, Minnesota 55403; or phone (612) 333-7789.

### March 7 entry deadline

*Indianapolis, Florida* "Annual Indiatlantic Art Fest" (April 7-8) is juried from slides or photos. Cash awards. Fee: \$85. Send SASE to Howard Alan Promotions, 1 North University Drive, Suite A-310, Plantation, Florida 33324; or phone (305) 472-3755.

### March 14 entry deadline

*Ormond Beach, Florida* "1990 John D. Rockefeller Ormond Beach Art Festival" (April 14-15) is juried from slides or photos. Cash awards. Fee: \$60. Send SASE to Howard Alan Promotions, 1 North University Drive, Suite A-310, Plantation, Florida 33324; or phone (305) 472-3755.

### March 15 entry deadline

*Madison, Wisconsin* "32nd Art Fair on the Square" (July 14-15) is juried from 4 slides. Cash, invitational and purchase awards. Entry fee: \$15. Booth fee: \$200. Contact Art Fair on the Square, Madison Art Center, 211 State Street, Madison 53703; or phone (608) 257-0158.

### March 30 entry deadline

*Salem, Oregon* "41st Annual Salem Art Fair and Festival" (July 20-22) is juried from 6 slides. Booth fee: \$45 for 10x10-foot space. Send SASE to 1990 Prospectus, Salem Art Fair and Festival, 600 Mission Street, Southeast, Salem 97302.

### March 31 entry deadline

*Clinton, Iowa* "Art in the Park" (May 19-20) is juried from 5 slides. Awards. Booth fee: \$50 for a 10x10-foot space. Send SASE to Carol Glahn, Clinton Art Association, Box 132, Clinton 52732; or phone (319) 259-8308.

### April 9 entry deadline

*Fort Wayne, Indiana* "Festival Arts and Crafts Show" (July 7-8) is juried from 5 slides, 1 of booth. Awards: \$1000, first place; \$750, second; \$500, third. Booth fee: \$50 for 10x10-foot space. For further information contact Betty Newton, 1707 Kensington Blvd., Fort Wayne 46805; or phone (219) 422-6949.

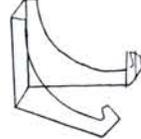
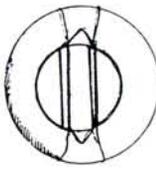
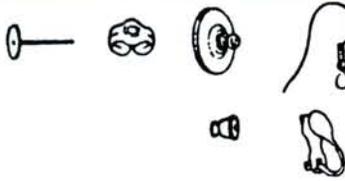
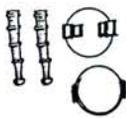
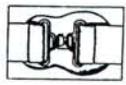
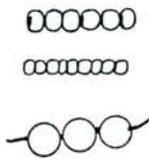
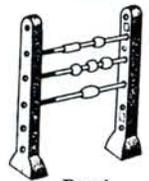
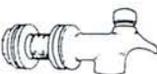
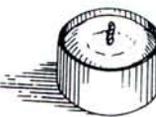
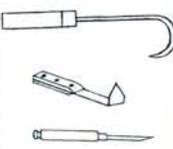
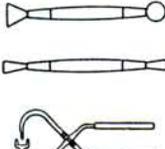
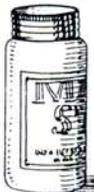
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## FREE CATALOG

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# Itinerary

## Conferences, Exhibitions, Fairs, Workshops and Other Events to Attend

### Conferences

**Alabama, Montevallo** March 2-3 "Alabama Clay Conference V" will feature a raku workshop with Richard Hirsch, and an exhibition of works by Steve Loucks, Clifton Pearson and Scott Meyer. For further information contact the Art Department, #6400, University of Montevallo, Montevallo 35115; or phone (205) 665-6400.

**Arizona, Flagstaff** April 19-20 "Clay AZ Art Ceramics Conference" will include exhibitions, lectures and demonstrations, the firing of an anagama, and discussion of the 'Japanese Philosophy on Architectural Relationships of Kilns and Workspaces to Houses and Gardens.' Contact Northern Arizona University Art Gallery, Box 6021, Flagstaff 86011; or phone Joel Eide (602) 523-3471, Donald Bendel 523-2398, or Paula Rice 523-2622.

**California, Davis** April 6-8 "California Conference for the Advancement of Ceramic Art" will feature lectures by critic Donald Kuspit; Roberta Laidman, Dutch exhibition coordinator; collector Ross Turk; Patterson Sims, curator of Seattle Art Museum; and artists Donna Billick, Robert Arneson, Stephen De Staebler, Rene di Rosa and Richard Shaw. Also includes lectures/demonstrations by David Gilhooly, Marilyn Levine and John Roloff; an exhibition of works by five Dutch sculptors; and the fourth annual "Thirty Ceramic Sculptors" show. Contact the Natsoulas/Novelozo Gallery, 132 E Street, Davis 95616; or phone (916) 756-3938.

**California, San Jose** January 10-13 "The Case for Clay in Education II: Culture and Tradition," organized by *Studio Potter* magazine, San Jose State University and the Santa Clara County Office of Education, will include presentations on "Philosophy and Overview: Perspectives on the Importance of Clay in the Curriculum," "Clay and Cultural Identity: a Multidisciplinary and Multicultural Approach," "Curriculum Models: Clay in the Classroom," "Models of Excellence: Scenarios in the Schools" and "Idea/Information Exchange"; plus networking sessions, keynote address, panel discussions, exhibitions and social activities. Contact *Studio Potter*, Box 65, Goffstown, New Hampshire 03045; or phone (603) 774-3582.

**Florida, Pensacola** January 18-20 "Florida Craftsmen Annual Conference." Registration deadline: January 7. Workshop leaders include ceramists Andrea Gill and Stephen Hill. For further information contact Florida Craftsmen, 235 Third Street, South, Saint Petersburg, Florida 33701 or Pensacola Junior College, 1000 College Boulevard, Pensacola 32504; or phone (813) 821-7391.

**Missouri, Kansas City** April 5-9 "National Art Education Association Conference," with keynote speakers Maxine Greene, professor in philosophy, social sciences and education at Teachers College, Columbia University, New York City; and Howard Gardner, research psychologist and codirector of Project Zero at Harvard Graduate School of Education, Cambridge, Massachusetts. Location: Hyatt Regency and Westin Crowne Center Hotels. Contact NAEA, 1916 Association Drive, Reston, Virginia 22091.

**New York, New York** January 19-20 "A Neglected

History: Twentieth-Century American Craft," chaired by Janet Kardon, director of the American Craft Museum. Speakers include George Kubler, David Hanks, Marcia Manhart, Milo Naeve, John Perreault, Patterson Sims and Roy Slade. Contact the American Craft Museum, 40 West 53 Street, New York 10019; or phone (212) 956-3535.

**February 14-17** "Annual College Art Association Conference"; at the New York Hilton. For further information contact the College Art Association, 275 Seventh Avenue, New York 10001; or phone (212) 691-1051.

**Ohio, Cincinnati** March 21-24 "Rediscovery," annual conference of the National Council on Education for the Ceramic Arts (NCECA), will feature discussions on interdisciplinary issues, artists and computers, ceramic industry and artists, Third World developments, "Black Mountain: a Time of Spirituality," and "Rookwood and Early Cincinnati Pottery"; at Omni Netherland Plaza. For further information contact Regina Brown, Executive Secretary, Box 1677, Ban don, Oregon 97411.

### International Conferences

**Canada, Alberta, Medicine Hat** May 11-13 "Third Biannual Medicine Hat Ceramic Symposium" will include workshops, lectures, Alberta Potters Association annual meeting and a forum. Presenters include Pat Bovey, Tam Irving, Allan Jensen, Les Manning, Michael Obranovich, Greg Payee, Shirley Rimer, Dave Settles and Don Wells. Fee: Can\$125 (approximately \$143). Contact Arne Handley, 574 Sixth St., NE, Medicine Hat T1A5P3; or phone (403) 527-5316.

**Norway, Oslo** June 6-9 "Oslo International Ceramics Symposium" will focus on the relationship between art and research. Events: lectures; workshops; panel discussions; an international student forum; performances; exhibitions, including an "Instant Exhibition" for artists bringing three works; plus social gatherings. Fee: \$150; students \$100. Contact OICS-1990, Annie Gisvold, Executive Secretary, the National Academy of Art and Design, Ullevalsvn. 5, 0165 Oslo 1; or phone 2 20 12 35; or fax 2 11 14 96.

### Solo Exhibitions

**California, Laguna Beach** through January 28 "Robert Brady Survey"; at Laguna Art Museum, 307 Cliff Drive.

**California, Lincoln** through January 19 Nancy Steuck. January 22-February 26 Larry Ortiz; at Lincoln Arts, 660 Fifth Street.

**California, Los Angeles** January 23-March 3 Stephanie DeLange, "Attending to the Earth"; at Laband Art Gallery, Loyola Marymount University, Loyola Blvd. at W. 80 St.

**California, Oakland** through February 18 "Intimate Appeal: The Figurative Art of Beatrice Wood," includes 66 works on paper and in clay; at the Oakland Museum, Tenth and Oak Streets.

**California, San Francisco** January 30-March 3 Viola Frey; at Rena Bransten Gallery, 77 Geary at Grant.

**Florida, Manalapan** January 30-February 24 Lyn Riccardo; at the Cooper Gallery, Plaza del Mar, 205 South Ocean Boulevard.

**Kansas, Great Bend** January 10-February 2 Stacy Hall; at the Fine Arts Building, Barton County Community College.

**New York, New York** through January 6 Judy Fox, figurative sculpture; at Carlo Lamagna Gallery, 50 West 57 Street.

through January 7 George Ohr, "Portrait of an American Potter"; at American Craft Museum, 40 West 53 Street.

through January 12 Ursula Morley Price, porcelain; at Graham Gallery, 1014 Madison Ave.

January 23-February 24 Jim Crumrine; at the Hartsook Gallery, Greenwich House Pottery, 16 Jones Street.

**Ohio, Columbus** January 15-February 19 Ban

Kajitani, ceramic sculpture; at Collector's Gallery, Columbus Museum of Art, 480 E. Broad St.

**Pennsylvania, Intercourse** January 11-March 3 Jewell Gross Brenneman, "Drawings on Clay and Paper"; at the People's Place Gallery, Main Street.

**Pennsylvania, York** through October 30 "Pfaltzgraff, America's Potter"; at the Historical Society of York County, 250 East Market Street.

**South Carolina, Rock Hill** January 9-February 25 Loretta Kaufman, stoneware wall reliefs; at Museum of York County, 4341 Mount Gallant Rd.

**Washington, Seattle** through January 31 Russ Morgan, "Transformations," raku/mixed media; at Art Cor, 1420 Post Alley, Farmers' Market.

### Group Ceramics Exhibitions

**Arizona, Tempe** through January 7 "The Cooper Family Collection of Contemporary American Ceramics"; at Nelson Fine Arts Center, Tenth Street, Arizona State University.

**Arizona, Tucson** January 16-April 1 "Southwestern Kitsch," clayworks by Susan Gamble and John McNulty; at the Tucson Museum of Art, 140 North Main Avenue.

**California, San Jose** January 10-February 11 "New Decade/New Visions in Clay," features work by members of the Association of California Ceramic Artists; at the Rosicrucian Egyptian Museum and Art Gallery, 1342 Naglee Avenue.

**California, San Mateo** through January 15 Works by Caroline Burkett, Thomas Heid, Larry Henderson, Judy Hiramoto, Sherry Karver and Andree Thompson; at Gallery 30, 30 E. Third Ave.

**California, Sherman Oaks** January 27-March 3 "Low-fire Highlights," featuring the work of Randall Bruce, Elaine Fuess, Robert Kibler, Clare O'Callaghan, Mark Poore, David Roesler, Cynthia Sellars and Rick Wiley; at Contemporary Images, 14027 Ventura Boulevard.

**California, West Hollywood** through January 6 "Cups in Hands," drinking vessels by 30 artists; at MOA Art Gallery, 8552 Melrose Ave.

**Colorado, Denver** January 13-May 27 "Contemporary Chinese Ceramics from Taiwan"; at Denver Art Museum, 100 West 14 Avenue Parkway.

**Florida, Manalapan** January 2-27 "Clay," featuring works by 30 artists; at the Cooper Gallery, Plaza Del Mar, 205 South Ocean Boulevard.

**Florida, Miami** January 5-22 "40th Annual Members' Exhibition of the Ceramic League of Miami"; at the Art Gallery of Miami Dade Community College, 11011 Southwest 104 Street.

**Florida, Miami Beach** through February 4 "American Studio Ceramics"; at the Bass Museum of Art, 2121 Park Avenue.

**Florida, Miami Shores** through January 27 "Under the Influence," works by 13 ceramic artists; at Barry University, University Library Gallery, 11300 Northeast Second Avenue.

**Florida, Saint Petersburg** through February 19 "Italian Renaissance Maiolica from Southern Collections"; at the Museum of Fine Arts, 255 Beach Drive, Northeast.

**Georgia, Macon** January 12-June 3 "Studio Folk Traditions," featuring contrasts between studio and folk pottery traditions; at the Museum of Arts and Sciences, 4182 Forsyth Road.

**Hawaii, Honolulu** through January 7 "In Pursuit of the Dragon: Traditions and Transitions in Ming Ceramics"; at the Honolulu Academy of Arts, 900 South Beretania.

**Illinois, Chicago** through February 18 "Teco: Art Pottery of the Prairie School," terra cotta produced between 1900 and 1920 by the Gates Potteries in Illinois; at the Chicago Historical Society, Clark Street.

**Illinois, Highland Park** January 27-March 10 "The Eccentric Teapot"; at the Martha Schneider Gallery, 2055 Green Bay Road.

**Indiana, Indianapolis** through January 6 "American and European Art Pottery from the Indianapolis Museum of Art: 1880-1950"; at the Indianapolis Museum of Art, 1200 West 38 Street.

**Michigan, Detroit** January 12-February 10 "Six

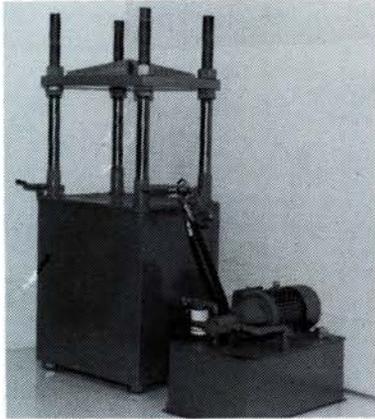
Please turn to page 62

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 and two months for those in August) to The Editor, *Ceramics Monthly*, Box 12448, Columbus, Ohio 43212; or phone (614) 488-8236. FAX announcements to (614) 488-4561.

# axner pottery

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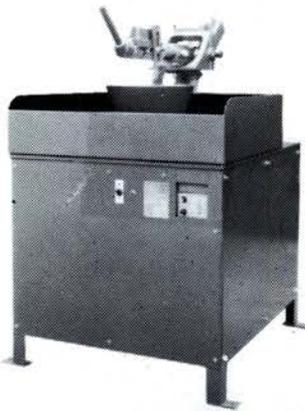
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Sept Throwing, hand building & decorating.  
Stephen Jepson Stephen's work is in the Smithsonian.  
Tom Shafer Tom has written: Decorating Pottery  
Britta Loos and The Professional Potter

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# Questions

Answered by the CM Technical Staff

*Q I experimented with salt glazing for a couple of years starting in 1968. But due to the hazards of chlorine gas emitted during salting, I and most potters and schools teaching ceramics have stopped salt glazing. Are there ways to solve this problem?—N.A.*

There are lots of potters and schools still involved in salt glazing. And, it's a common fallacy that chlorine gas is emitted from salt kilns—but that's simply not true. In a high-temperature atmosphere, the chlorine disassociated from NaCl seeks out and finds a plentiful supply of hydrogen from both the water vapor present in the air atmosphere (H<sub>2</sub>O), and from the fuel itself—a hydrocarbon (hydrogen + carbon). The result is hydrochloric acid (HCl) vapor/mist rather than chlorine gas (Cl<sub>2</sub>). Once outside the kiln, the acid by-product is further diluted by atmospheric water vapor, producing a mild acid admittedly strong enough, over a long period of time, to rust nearby iron roofs, gutters, and downspouts that condense kiln vapors, but without a significant, negative environmental impact—particularly in the quantities and with the infrequency of firing typical of a

studio salt kiln. Salt air near the ocean has a very similar environmental effect.

While one should seek to avoid breathing the acidic fumes of a salt kiln, it's worth noting that any appreciably hazardous output may have more to do with volatilized metals from glaze colorants than from the salting process itself. But such metals, although undramatic visually, are potentially present in the exhaust gases of any kiln, depending on the constituents of the glazes being fired. Even electric kilns, especially if unvented, may contain significant levels of potentially harmful metal gases.

It is true, though, that a salt kiln belching great, billowy clouds (even though much of this is water vapor) appears visually to be an environmental concern. And it is this visual problem with salting, along with the typical acrid odor of its stack gases (caused by HCl), that has produced the most difficulty for salt glazers.

Among all the world's technical ceramic achievements, though, one of the few accomplished first in the western world is salt glazing. It would be a shame to lose this spectacular process because of fears of chlorine gas or other effluence. Traditional potters in Germany—centuries ago—thought salt glazing fumes were good for head colds and would seek out a couple of good whiffs as a curative measure. While this obviously poor medical practice errs too far on the other side of caution, it does

seem that there are reasonable alternatives for those wishing to salt glaze responsibly. Water misted across the stack, or passing stack gases through water have been shown to substantially reduce both the visual and actual pollutants of salt glazing. But this water should be collected as it will be acidic; plus care must be taken that whatever water is used around the kiln not be allowed to enter the stack or firing chamber (in any significant quantity) where it could produce large volumes of steam that might cause an explosion.

Across the country, many potters in the 1970s experimented with bicarbonate of soda, soda ash, etc., as salt substitutes, often combined with enough water to cause the resultant steam produced to blow sodium around the inside of the firing chamber, but none of these substitutes has proved a reasonable competitor with good old table or rock salt.

CM would like to publish an article featuring an inexpensive salt-kiln scrubber, and would be pleased to hear from anyone who has worked out the technical problems and is interested in sharing schematics/plans and retrofitting concepts.

*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, Box 12448, Columbus, Ohio 43212.*

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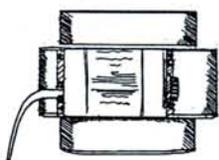
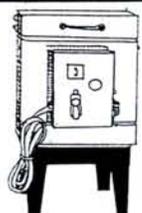
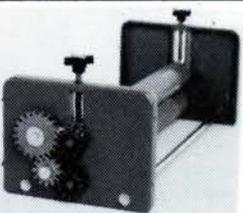
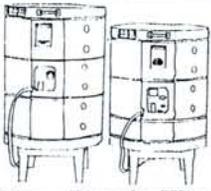
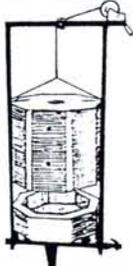
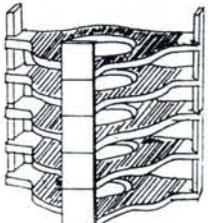
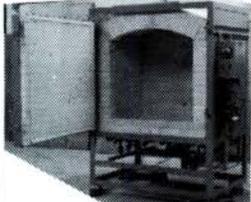
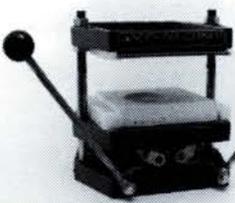
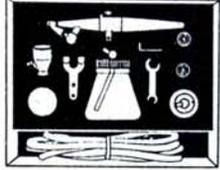
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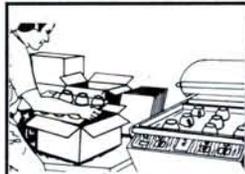
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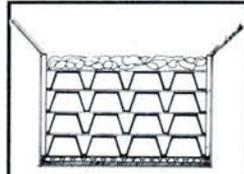
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# New Books

## Ceramic Techniques

by Pravoslav Rada

An updated, English-language version of *The Book of Ceramic Techniques* first printed in Czech in 1956, this is a beginner's guide to the basics of working with clay, illustrated with examples of historical and contemporary ceramics.



The first half of the book discusses raw materials, classification according to body composition (includes some recipes, such as a Johann Fredrich Bottger style red stoneware [the firstjasperware], iron-

stone, bone china, Sevres and Chinese porcelain) and glazes (includes subsections on mixing, firing and recipes). The second half covers forming and decorating techniques, drying, kilns and firing. Because of its overview approach, the book often limits discussion to just a few paragraphs on each subject, but process is usually illustrated by line drawings or photographs.

More detail is provided in the discussion of molded ware; along with step-by-step instructions on making and using multipart molds, there are descriptions of three different methods to produce plaster prototypes: shaping models on a vertical lathe (in principle, a potter's wheel); turning models on a hand-cranked lathe, and shaping by templates. Of the turning method, the author says that this "is rather laborious but its main advantage is that it permits turning delicate and complicated shapes, which could only be built on a wheel with difficulty."

Also included are chapters on restoring ceramics (includes patching cement recipes); and the mathematics of dinnerware design. 208 pages; including glossary, index, bibliography and list of illustrations. 33 color; 168 photographs; 72 drawings. £12.95 (approximately \$20); plus shipping (approximately \$3.25). *Hamlyn Publishing Group Limited, Michelin House, 81 Fulham Road, London, England SW3 6RB.*

## Australian Ceramics

edited by Victoria Hammond

Centered around approximately 200 works from the Shepparton Art Gallery collection, this overview of ceramics in Australia begins with a look at colonial production. "The First Fleet [1788] not only brought 10,000 British bricks and other building materials, but also the tools, such

as 12 brick molds, to establish the local ceramic industry," writes John Wade, senior curator, Australian Maritime Museum. "Within two months of settlement at Sydney Cove, clay sources at Brickfield Hill had been dug and bricks as well as roofing tiles were being fired, either in kilns or clamps."

The first potter known by name was Samuel Skinner, who arrived in 1801 along with his convict wife, but the best known of the early potters was Jonathon Leak, who arrived in 1819. He had trained in Staffordshire and, once he had earned his ticket-of-leave, set up a thriving business, employing a work force of 20, plus his family.

The next chapter, on Victorian pottery, focuses on George Duncan Guthrie and his Bendigo Pottery in Epsom, Victoria. As Dennis O'Hoy, head of the art and design department of Bendigo College, observes: "For 60 years George Duncan Guthrie was to exert a major influence on Australian pottery, not only through his own pottery, but also through the many potters who had received their training at Bendigo before setting up their own works."

In 1880, majolica became an important part of Guthrie's work, and in 1886, it was reviewed in the *Art Journal Report of the Colonial and Indian Exhibition*: "The best show of pottery from Australia comes to us from the Bendigo Pottery Company. The body is coarse, but the glaze is good. The colors are subdued and though the application of modeling is in somewhat questionable taste, we are bound to admit that this species of decorating has become fashionable of late."

Around the same time, other regions of Australia were beginning to change their thoughts on what was "fashionable" as well. Judith Thompson, curator of Australian



decorative arts at the Art Gallery of South Australia, explains: "The 1880s, generally, were a prosperous period which saw the first household and tablewares produced in South Australia. Until this time, pottery production had centered around

the most basic and utilitarian terra cotta, earthenware and stoneware."

The remaining two-thirds of the book is devoted to 20th-century production, including art pottery, some commercial dinnerware and works by studio potters. "We might well be impressed today that any pottery was made at all in Australia between 1900 and 1950," writes Peter Timms, author of *Australian Studio Pottery and China Painting*. "Aside from the sheer technical difficulties involved, nearly all pottery production at this time was based upon...attractive but hopeless dreams. In the commercial sphere, the dream was that someday Australia would support its own fine tablewares industry to rival the great names of Doulton, Wedg-

wood and Worcester. Meanwhile, studio potters were pursuing their own dream. What the dreams failed to take into account, however, was that the market simply did not exist."

Merric Boyd (1888-1959) is recognized as a key figure in the development of studio pottery. "He regarded the making of hand pottery as a vocation and a way of life, devoting himself full time to his craft and successfully utilizing a passion as a means of livelihood," notes Victoria Hammond, Shepparton Art Gallery director.

By the 1970s and 1980s, "imagination and creative diversity [were] the hallmarks of ceramic activity," according to Peter Haynes, lecturer and gallery director of the Canberra School of Art. "The period witnessed the emergence of various streams such as funk, conceptual, sculptural and, of course, the continuations of functional, but functional with a difference. Traditional functional forms were often manipulated and their surfaces highly decorated." 144 pages with index. 43 color plates; 89 black-and-white photographs. \$35 (softcover); includes shipping. *Shepparton Art Gallery, Box 989, Shepparton, Victoria 3630, Australia.*

## Art Law

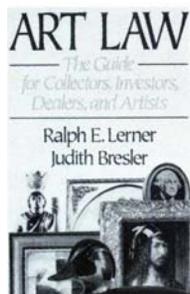
### The Guide for Collectors, Investors, Dealers and Artists

by Ralph E. Lemer and Judith Bresler

In today's volatile art world, controversies over artists' rights, the content of artwork and its public display are often in the news, and even simple purchases/sales are accompanied by pages of legal documents. With this reference for artists, dealers, collectors, investors and their lawyers, the authors explain "the legal ramifications involved in the creation, purchase, sale or transfer of a work of art." Because art law "traverses a variety of legal disciplines, such as first amendment law, copyright law, commercial law, tax law, contract law and torts," they address the topic from five broad perspectives: the artist/dealer relationship; the commercial aspects of buying and selling artwork either through a dealer or at auction (including what to look for in a bill of sale, what happens when a collectible is discovered to be a fake, and title of ownership); the rights of the artist (including how to protect copyright and whether visual expression is fully protected by the first amendment); the tax and financial aspects of being either a collector, an investor or a dealer in artwork; the tax and estate planning problems for collectors and artists (including income tax liability and tax consequences of gifts to charitable organizations).

Although case histories may be cited to support statements about certain issues, the text avoids "legalese," often spelling out the issues in a straightforward, point-by-point manner. For instance, an artist considering a private commission should

first reach an agreement on the following conditions: design description; medium; size; time when the work is to be completed; location of delivery and installation, and who pays for any shipping charges and the cost of installation; price and payment schedule for the work; who owns copyright; what happens if the artist becomes ill or dies before completion; inspection of the work in progress, insurance coverage during creation; and purchaser satisfaction. That last item causes the most problems, say the authors. "The artist may think he or she has created a masterpiece, while the collector may be completely dissatisfied. The general rule is that, if the agreement provides that the individual who commissioned the work must be satisfied, the fact that the individual's dissatisfaction is completely unreasonable is not relevant." An agreement that states the work must be satisfactory to the buyer makes him/her the sole judge of the satisfaction. So if an artist agrees to submit work under such a condition, he/she must abide by the result.



Included in the text are sample forms for most common and some not-so-common situations: consignments, commissions, gifts, bequests, deed of one-fourth interest, etc. 766 pages, including samples of standard legal forms, and index. \$85. *Practising Law Institute, 810 Seventh Avenue, New York, New York 10019.*

**Water Color on Porcelain**  
**A Guide to the Use of Water-Soluble Colorants**  
 by Arne Ase

**Water Color on Porcelain**

**A Guide to the Use of Water-Soluble Colorants**

by Arne Ase

In this "how-to" guide to working with soluble colorants on porcelain, the author, a professor of ceramics at the National Institute of Art and Design in Oslo, shares his knowledge from years of experimentation:

"One of the common hazards that most artists stumble over is the mistake of establishing too many variables in their experimentation with means and methods," he warns. "This makes it difficult for the artist to evaluate her/his own work, not to mention how difficult it is for others. The inclusion of many variables in experiments will represent too much of a gamble. The results will always be products of luck or chance, however beautiful or appealing they will appear to be."

"Realizing this, I have chosen the use of simple shapes, and I am also not overly concerned about the functional properties of my pieces in the traditional sense. Further, I have chosen the application of brush-painting, instead of other methods (e.g., spraying, pressing or various phototech-

niques) since almost all cultures possess well-developed traditions in the area of brush decoration. Therefore, the results may be judged by fairly reliable standards.

"Finally, I have chosen to work with porcelain because it is white.... This causes the least disturbances to the visual effect of the coloring agents, otherwise caused by clay impurities. For the same reason, I prefer to leave my pieces unglazed. This again enables me to work directly with the innate visual effect of the coloring agent."

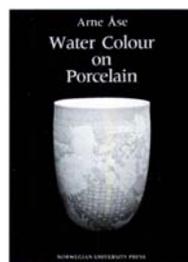
Before getting into production methods, he identifies more than 20 raw materials that may be used as soluble colorants or in combination with soluble colorants. Several of these material descriptions are accompanied by full-color illustrations, with notes detailing colorant application. Because of the potential toxicity of many soluble materials, particular attention is paid to safe handling, storing and firing.

Most of the works shown in the book were decorated using resist techniques. For example, one light pink vase with gray/gold highlights was first brushed with shellac, then covered with a layer of gold chloride (0.25% solution). Next, the parts where the gold was to appear were covered with resist. Finally, the whole vase was covered with a solution of titanium sulfate (50%) and iron chloride (10%).

The author advises those interested in experimenting with soluble colorants to begin with colors containing chromium, iron or cobalt, then to expand their repertoires with colors based on gold or vanadium. About gold's cost, he says: "Colors based on the metal gold are cheap to use, when one considers the small amounts that are needed. A 1% solution will cover quite a large surface and is not particularly more expensive than cobalt solubles."

Though the text contains chemical analyses, the author doesn't dwell on chemistry, preferring to address artistic concerns. "The notion that the RO system has something to do with chemistry is a fundamental misconception," he writes. "In reality, it is simply a general, standardized method for communicating the relationship between the various raw materials in a given mixture. While it is true that it employs chemical symbols, this is done in order to be

able to communicate without language barriers. If we all agreed to call  $Al_2O_3$  'the Seven Dwarfs' and  $SiO_2$  'Snow White,' the system would still function as before. We would be equally well equipped to describe the characteristic properties of...the Snow-Dwarf family." 259 pages. 85 color plates; 31 black-and-white photographs. \$49, plus \$16 shipping. *Norwegian University Press, Postbox 2959 T0yen, 0608 Oslo 6, Norway.*



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# Comment

## *Jousting at Bonhams, London*

by Brian Moeran

The invitation card is large enough not to get lost between its arrival at the breakfast table and the event it heralds: the private viewing of “An Important Sale of Contemporary Ceramics.” Those of us so invited by “the directors of Bonhams and Cyril Frankel” are asked to RSVP (acceptance only) to one Layla Amirshahi, whose name is endowed with the kind of Sloane Ranger exoticism one has come, for some reason or other, to associate with a London auction house. Other snippets of information on the plain white, round cornered card include the exclusive Kensington address and the somewhat enigmatic “Buck’s Fizz.” Is this a pop group or a drink?

High noon on a Sunday in June. Bonhams has one heavy oak and brass-knocked door open to those who care to slip inside, mount a half dozen steps and hand in their invitation cards to one of two gentlemen strategically placed at a desk marked “Reception.” We proceed upstairs to the first floor, drawn like bees to honey by the buzz and fizz of people and drink. The showroom is already filled with an array of taller and shorter, slimmer and more portly figures, standing or moving around in apposition to those forms of clay that we have all (in theory) come to see.

The silence of the pots is in marked contrast to the lines spoken by the actors on this aesthetic stage. Some have their entrances prepared especially: “Paul is here.” “Who?” (The giveaway Viennese tones of Lucie Rie herself.) “Paul!” “Hello, my dear. How are you?” Others have to struggle with their lines, sometimes aided by a prompting friend: “Do you know Stephen?” “Of course, we do. We’ve met.” “Yes, nice to meet you.”

A cameraman wanders around each group, taking photographs of people who, when at a loss for words, find themselves looking in an unfocused manner at the pots nearby. There is much flaunting of paisley dresses, nasal palatives and crimson lipstick, the

last of which is left in large quantities on empty tall-stemmed glasses clustered in appreciation around Hans Coper’s “Twin Candleholders

Set out on white linen tablecloths, which are folded in lengths along a light blue fabric designed to conceal the functional efficiency of office furniture, the pots themselves are not given much opportunity to reveal their aesthetic properties. Instead, they huddle together in rows against the room’s four walls, uncomfortably on two central tables or, if deemed suitably valuable and fragile, behind glass—each (like a hospital patient or prison inmate) tagged for identification with the estimate of aesthetic value. Those few who can spare the time and have the interest to examine what is on display will extend a cautious finger to caress a lip, or boldly turn a pot upside down in order to examine a foot rim or seal. Almost invariably, they then consult their catalogs.

With 88 pages of glossy paper, complete with photographs in color or black and white of a large majority of the pots on sale, the catalog cleverly coalesces the aesthetic, commodity and social values of our contemporary art. Its primary aim is to match the numbered pots on the tables before us with a description:

*84. A stoneware Bottle Vase by Janet Leach, neck and part of the body covered in an off-white glaze, impressed JL and St. Ives seals. Height 5 Vs in. (15 cm.) £70-120*

Here the description is purely factual. It gives the number of the lot; describes the pot, first simply (form and function) and then in detail (decorative techniques); names the potter, thereby permitting understanding of the pot’s own form of identification (through the seals, which also indicate the potter’s kiln); adds the dimensions (important in a catalog where representation cannot be exact); and finally, states the price at which Bonhams anticipates the pot will be auctioned.

In this manner, the catalog allows its reader to enter a very special world. This is its function: to isolate ceramics (pots, call them what you will) and make them into entities that can stand on their own as a separate category of art. This the catalog does, first of all by focusing on ceramic techniques, and then by creating a history of ceramic art. Such history is introduced mainly in descriptions, not of the pots, but of the potters themselves—where we learn who was born when, and what was studied where and under whom. Before long, we are able to piece together from the catalog a “pedigree” of potters, based upon individual masters and institutions of learning, such as the Central School of Arts, the Royal College of Art, and what is described simply as “Camberwell.”

And what does this pedigree consist of? Essentially of two groups of potters—one affiliated with Bernard Leach, the other with Hans Coper and Lucie Rie (who taught at Camberwell). The Leach group can itself also be divided into those who are members of Bernard’s family (a word, incidentally, that is used to describe any group of pots), and those who are not. Names trip off the tongue with ease: David, Michael, Janet, Jeremy, John, Simon—sons, wife, grandsons making up a solid phalanx in the midst of a “school” which also includes Katherine Pleydell-Bouverie, Michael Cardew, William Marshall, Geoffrey Whiting, Pierre Culot, Mette Poulson and even Shoji Hamada, whose Japaneseness is sufficient to bring in another, otherwise disparate, selection of potters whose works are up for auction, too: Tatsuzo Shimaoka, Takeo Sudo, even—if the directors of Bonhams but knew it—Takeshi Yasuda and Sandy Brown.

On the other side of this binarily opposed history of contemporary ceramics, we find Hans Coper and Lucie Rie who, individually or together, “taught,” “encouraged” or “inspired” (sometimes in various combinations thereof) Alison Britton, Abdo Nagi,



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## Comment

Ian Godfrey, Gertrud and Otto Natzler, Ewen Henderson, John Ward, Val Barry and Jacqui Poncelet. Interestingly, this group—unlike that of Bernard Leach—is closely associated with those colleges of art where ceramics is actively taught. This may well explain their present pre-eminence in both price and fame.

But, however much potters are forged by the catalog into relationships that they themselves might wish to repudiate, history is constructed in other ways as well. One important aspect of the world of contemporary ceramics is its cross-cultural influences. We are told about Lucie Rie's Austrian origins, Michael Cardew's lengthy stay in Ghana, Leach's dabbling in the Orient. We are given one or two exotic touches to offset the pots (Abdo Nagi was a goatherd from the hills of Yemen), so much so that a less than attentive reader might even be led into thinking that an English potter was somehow responsible for an African tradition: a "massive earthenware waterpot, handbuilt in the present Abuja pottery," for example, "represents the traditional waterpots made indigenously, and belonging to the tradition that included Ladi Kwali, who made comparable pots in stoneware, after studying with Michael Cardew."

The underlying theme here is that cross-cultural influences can extend in all directions, thereby creating the idea—essential to the success of the auction—that the category of contemporary ceramics is *universally recognized*. This notion is overtly expressed in the final accolade purporting to tell us about Bernard Leach himself:

"At this very moment an exhibition, 'Issey Miyake Meets Lucie Rie,' is showing at the Sogetsu Museum in Tokyo, and shortly moves to the Museum of Oriental Ceramics, Osaka. Lucie Rie will be the first westerner to be exhibited there. Also, 'St. Ives,' a major exhibition of painting, sculpture and ceramics (Bernard Leach and those he influenced) tours Japanese museums.

"The wheel has indeed turned."

Such universal recognition is, of course, a vital prerequisite of a work as "Art," and it is here, too, that the catalog makes an important contribution to the defining of contemporary ceramics as a true art form. In the first

place, certain objects are assigned *names*. A lidded pot is called "Oh, Darling Hertta"; a flask form, "España"; a circular dish, "Astrology"; a ceramic sculpture, "Limb with Bowl"; a porcelain bowl, "The Salmon Run." Here, it is the potters themselves who, by naming works, attempt to give them certain aesthetic properties not otherwise verbalized.

Secondly, the auction house itself adds an aesthetic dimension to the catalog's formal or technical description of the objects to be auctioned. Pots are not simply "round" or "bulbous" in form, but "miniature" or "massive," even "monumental." They are "decorative" or "pure" in their design, while overall they are described in glowing terms as "fine," "outstanding," "exceptionally fine," "impressive" or "superb." At the same time, such aesthetic language shifts from the object itself to the position of the object in the potter's artistic development and in the history of contemporary ceramics itself. A bowl is "major" or "extremely rare"; a stoneware vase is "early" or even "earlier." Many pots are distinguished by being "unusual," "highly important," "outstanding," occasionally they are even "extraordinary."

Such epithets tend to be used to justify a high price, so that here—as elsewhere—the catalog cleverly masks two kinds of value that exist in any art object: a pot is both aesthetically pleasing and a commodity that is bought and sold on the open market. Other means used to associate these two components of ceramic art are allusions to books in which a particular pot—or, more frequently, one like it—has been illustrated and/or appraised, and to exhibitions in which it might have made a previous appearance. Thus, certain works by Hans Coper are linked with Tony Birks's book on this potter, and those by Lucie Rie to the catalog by John Houston. A "fine stoneware covered pot," by Karen Karnes, was exhibited at Heals's Craftwork Gallery, London, in July 1979; a rare "oblong shallow dish on three feet" by Rosanjin (whose name, like those of others less well known to the auction house, is incorrectly printed), turns out to be Number 19 in a catalog for an exhibition held at the de Young Mu-

seum in San Francisco in 1965. There is a "fine collection" of Pleydell-Bouverie's works which "can be viewed, by appointment, at the Holburne Museum in Bath," while "an important stoneware vase" is "related in form and spiraling to the pot chosen for the Lucie Rie Postage Stamp, November 1987."

But this mixture of commercialism and aesthetics itself takes on a new spiraling twist, as personalities are brought into play. Here, the allusion to a pot's *provenance* may be direct, as in "purchased direct from the artist by Alfred Hecht, in 1972," or "Part of S. Cardozo Collection sold at Christie's, 27 October 1981." However, the catalog will, if possible, bring in famous media names. Thus, Colin Gorry's write-up consists of a quote from Marina Vaizey of *The Sunday Times* in December 1987; Jane Waller seems to owe her reputation to Souren Melikian of *The International Herald Tribune*. "A superb pink porcelain bowl" by Lucie Rie is compared with a similar pot that was featured in the opening sequence of a BBC documentary on the same potter, before the catalog gratuitously

... the catalog has molded  
contemporary ceramics into  
an ideology, part linked  
to other arts, part  
independent of them."

adds the name of another media personality (and serious collector of ceramics): "Sir David Attenborough referred to the bowl as 'a stunner.'"

That aristocracy is a useful means of creating *social* value to complement this confused world of aesthetics and commercialism can also be seen in a supplementary comment on "a bowl with spout" by Shoji Hamada: "Exhibited at Rosenthal Studio House, Knightsbridge, arranged by David, Lord Queensberry, who originally acquired the bowl from Hamada."

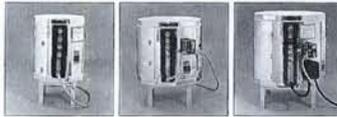
Where, in the end, does the catalog leave its readers vis-a-vis the objects that it has, like one of the potters themselves, manipulated from a mass of clay into a clearly recognizable form of art? It has molded contemporary ceramics into an *ideology*, part linked to other arts, part independent of them. Like all artists, potters should, of course, be "inspired"—by classical antiquities (John Ward, Ian Godfrey), by Oriental mysticism and Buddhism (Geoffrey Whiting), or by nature in its various forms (Jenny Colbourne, Sonja Landweer). They are inspired, too, by other artists (Val Barrie by Henry Moore)

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## Comment

and other artists, of course, have worked with clay (Picasso, Cocteau). But pottery, although occasionally likened to sculpture (whereupon it almost invariably acquires the description, "work," and tends to be seen as "ceramics"), is made out to have a character of its own: a character which gives pottery—and the potter—a range of attributes not always present in the other arts and certainly not in this particular combination of "modesty," "harmony," "a joyous sense of fun," "tradition," "subtlety," "honest sincerity" "quiet and deceptive simplicity" Pottery thus becomes a peaceful, nonassertive art, full of personal reflections in which the potters themselves become the channels for transmitting great ideas. No wonder discovery of this art is seen to be a *revelation*.

Another revelation is the auction itself. It is there that an object is finally recognized as "art," or discarded as a worthless "trinket," piece of "ethnokitsch," or—in the case of pottery—mere "craft" An auction is revealing for what it does not openly reveal, a twilight zone where art and money struggle to enhance each other through the efforts of those who bid and buy. Given that Bonhams, "anticipating changing patterns of collecting interest," has ventured into this "new area," it is perhaps not surprising to find that its sales of contemporary ceramics start at dusk, at that very hour when the vast mass of the working population of Britain is preparing to pack up work and go home for another evening's diet of instant food, television trivia and one-line conversations. These auctions, unlike those of major works of art, are still betwixt and between. As such, they are oriented toward our leisure hours, whereas the serious business of Art (with a capital A) is normally confined to the standard working day.

The room set aside for the evening's tournament (for such it is) provides a strange mixture of tradition and modernity. Filled with rows of plush, but hard, green chairs standing in parade

across a gray and green checkered carpet, and surveyed by three discreetly placed closed-circuit television cameras, the salesroom is dominated by one very ancient looking wooden pulpit and, beside it, an equally ancient looking scribe's desk. To one side is a roped-off area with cloth-covered office tables and half a dozen telephones, where employees of Bonhams can take bids from those unable to attend the auction. This hierarchy of space is made the more obvious by the alignment of some of the more important works in

*"An auction is revealing for what it does not openly reveal, a twilight zone where art and money struggle to enhance each other through the efforts of those who bid and buy."*

glass cases on the other side of the auctioneer's pulpit. All these face the lines of chairs, so that there is a clear demarcation line between Bonhams, which employs a number of well-dressed men and women to participate in the auction and which is in charge of the merchandise that is to be contested; and the general public, who have come to pit their wits against Bonhams and against one another. The salesroom provides us, then, with a venue for the tournament in which there is a champion (Bonhams) and its challengers (members of the public).

The challengers at first remain anonymous. True, some do stand out as aesthetic oddities—like the man wearing a dark suit and dirty athletic shoes, a middle-aged woman in a carrot-colored knitted beret, or the shaven-headed young man with leather jacket, motorcycle helmet, backpack and ear-ring—while others, by their smiles, the occasional kiss, and waves across the room, reveal that they form some kind of "club" (whose male members appear to be distinguished by their sleek gray hair and expensive spectacles, and female members by their equally expensive silk scarves and Jaeger clothes). These are, it seems, the serious buyers—witness the confiding, "She's the woman who paid £21,000 at Christie's for a Hans Coper picked up in a Redhill

garage sale for £2." Such gossip is essential to the identity of those who participate in this ceramic art world, and serves to emphasize the point already made that all art consists of an amalgam of aesthetic, social and commodity values. Membership in the club is confined to potters, critics, collectors (mainly in the guise of famous personalities), gallery owners, dealers and, of course, employees of Bonhams itself. That potters themselves are the least active members of this art world points to the novelty of ceramics as an art form. It also suggests that aesthetic value plays a minimal part in the auction itself, where the focus is on *who* will pay how much.

The auction, like all proper tournaments, begins with a fanfare of a kind: the peremptory raps of the auctioneer's "hammer," in fact a small round ink blotterlike object that he holds in his hand and claps down on the top of his lectern, sets the hierarchized stage, as the challengers break off their conversations ("Lucie Rie's not here this evening;" "I hear there's an interesting exhibition on at the Oxford Gallery next month") and eagerly take their seats to prepare for the fray. As a champion's champion, the auctioneer is allowed to welcome all present to Bonhams's *third* sale of contemporary ceramics, before mentioning the rules of the contest (written out in full in the catalog) and telling those who win

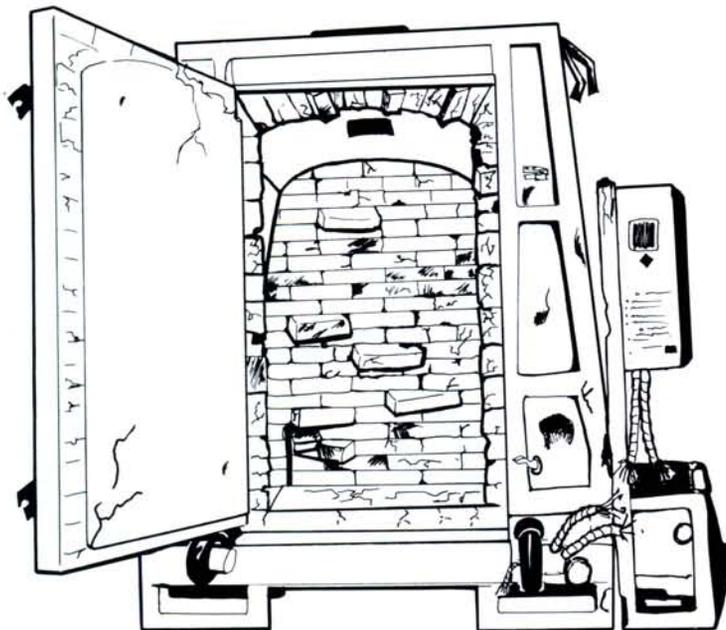
*"They form some kind of 'club' (whose male members appear to be distinguished by their sleek gray hair and expensive spectacles, and female members by their equally expensive silk scarves and Jaeger clothes)."*

where and how to collect their prizes. Then, without further ado, he starts off on Lot 1. "Let's get going with a very nice stoneware cat by Charles Vyse. Do I hear 350 for this? Thank you. 380?"

The auctioneer slips into gear and speeds comfortably up to about £500. "Selling at £580 on my left." The hammer raps. A number is called. There is, in these early stages, a lot of "commission" interference, as members of Bonhams, standing conspicuously in the front half of the room by the walls, or roped off by their telephones, bid from computer print-outs that they hold on clip boards in their well-groomed hands. At the same time, however, they keep their

*Please turn to page 56*

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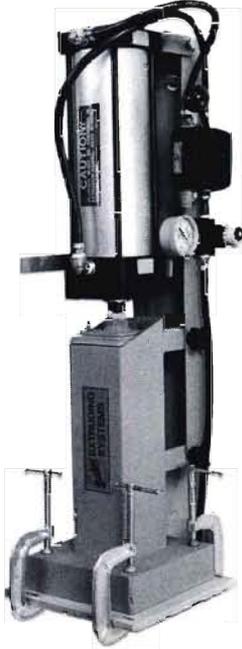
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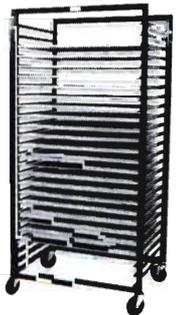
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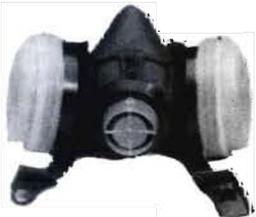
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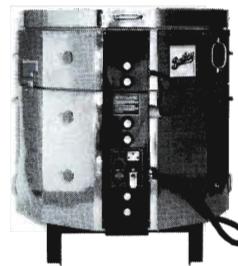
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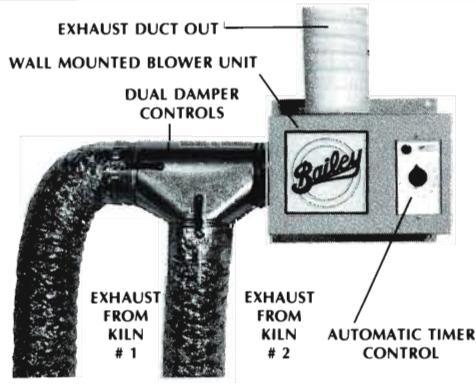
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# Thirty Ceramic Sculptors

a review by Barbara Milman



*"Viola with Gold," 24 inches high, lustered terra-cotta portrait of Viola Frey, with allusive "fastening point," (an unusual lug-like device occasionally seen on Arneson's sculptures) on wheel-thrown and glazed base, by Robert Arneson, Benicia, California, 1988.*

IT'S FITTING that a ceramic sculpture show in Davis, California, should feature the work of Robert Arneson, who came to the University of California, Davis, in the early sixties, and promptly began to outrage critics. Given that his ceramics were marked by a painterly, exuberant treatment of such unseemly subjects (for "fine art") as misshapen toilets and typewriters with fingers, it took a while for them to recognize that Arneson's sculpture, along with that of other ceramists, was a legitimate and exciting new art form.

Arneson's portrait of Viola Frey in "Thirty Ceramic Sculptors" at Natsoulas/Novelozo Gallery is a vigorous and expressive example of his best work. Raw terra cotta on one side; gold luster on the other—like

all his portraits, it combines virtuosity and expressiveness in a manner reminiscent of Rodin, but with a clearly contemporary sensibility.

The expressive capability of ceramic sculpture is also apparent in the work of Arneson's student, Anthony Natsoulas, whose larger-than-life "Inflation" shows a very solid looking man blowing hard to inflate a crumpled, gangly, awkward fellow with bulging eyes and a big foolish grin. This piece has the humor, vitality, exaggerated movement and high-key color that are associated with ceramic sculpture from U.C.-Davis.

The wit in Arneson's sculpture is so effective because it is as evident in his use of form and color as in the underlying concept of his work. However, for many of the artists in

this show, the humor of their work is only in the idea, not in the handling of the sculptural material. Instead of the broad, almost slapstick farce of an Arneson or Natsoulas sculpture, theirs combine realistic, carefully crafted forms in humorous ways.

For example, Jean Sillman's "Political Process" shows heads of Presidents Lincoln, Washington and Jefferson being fed through a meat grinder. They come out in a sausage-like string which includes heads of Presidents Nixon, Carter and Reagan.

The emphasis on craft is most prominent in the trompe l'oeil sculpture of Richard Shaw. His glazed porcelain stack of books, lemon, pencil and turpentine can is absolutely convincing. The books are marked on the sides "REJECT" OF "DISCONTINUE," per-

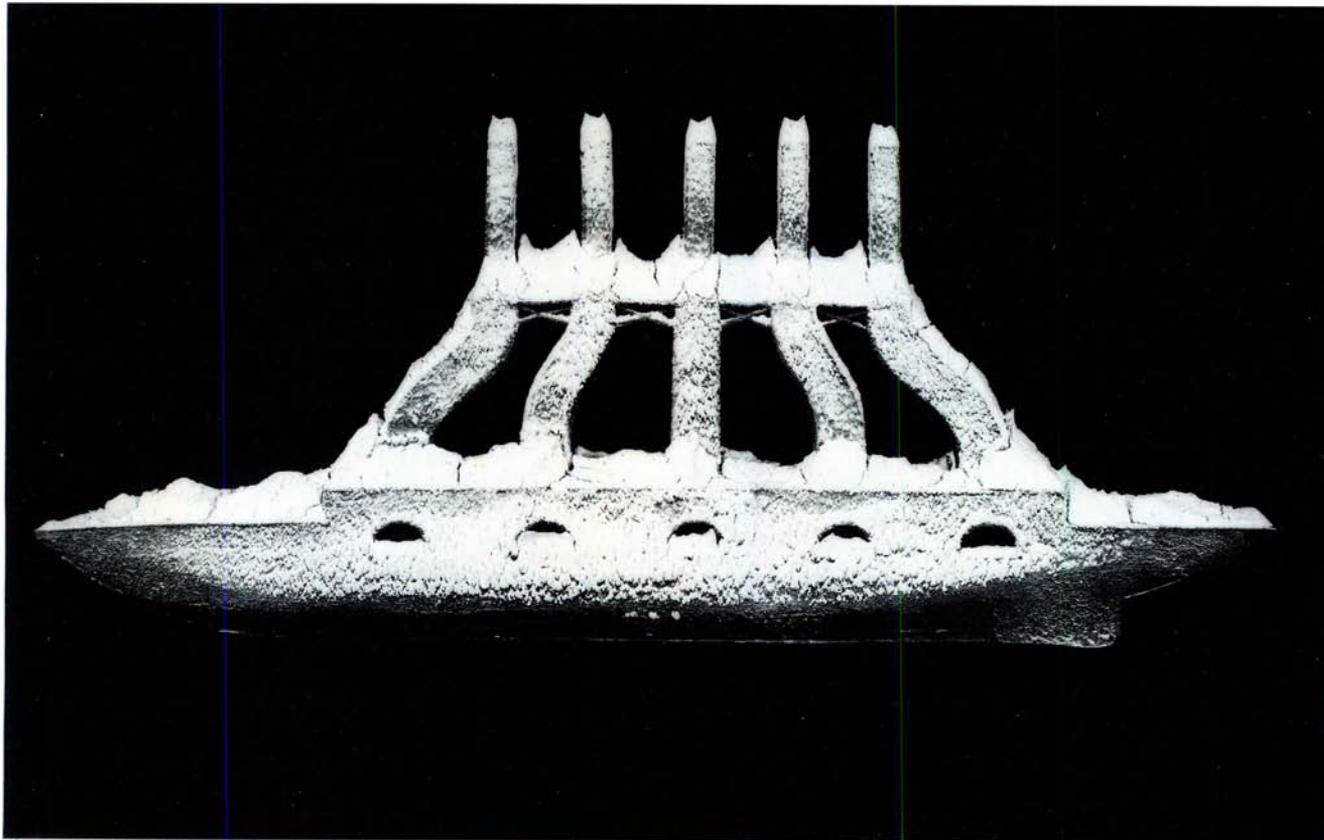
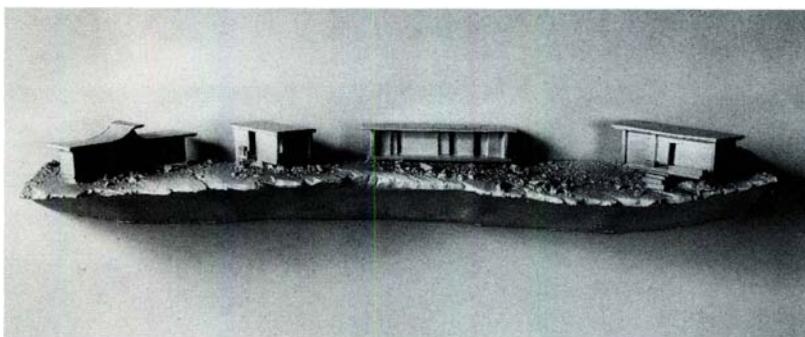
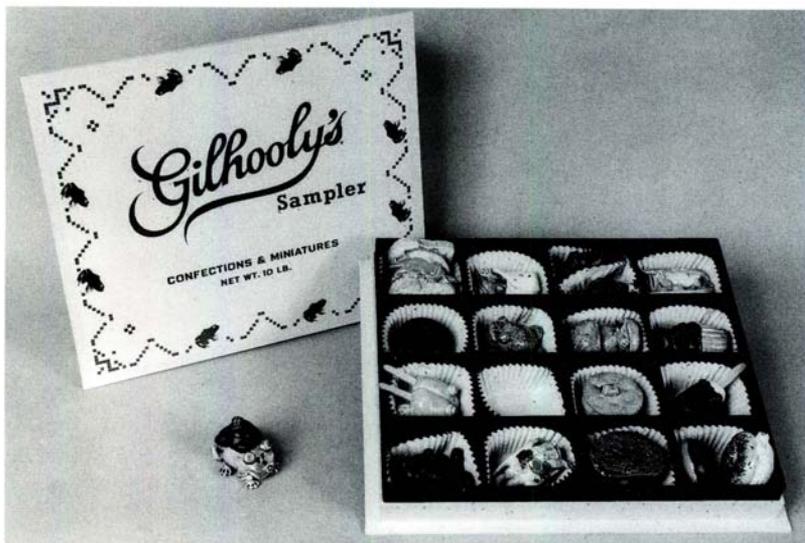


*"Day for Night," 24 inches in height, with underglaze brushwork, by Scott Donahue, Emeryville, California.*

RIGHT "Gilhooly's Sampler " 13 inches in length, whiteware, by David Gilhooly, Dayton, Oregon, 1989.

MIDDLE RIGHT "Tomigaoka Homes-Nara+Kinki Railway Co. " 27 inches long, porcelain, by Chris Unterseher, Alameda, California, 1988.

BELOW "Political Process " 20 inches in height, whiteware, by Jean Sillman, Davis, California, 1989.



"Night Ship—5 Stacks Wind-Caves (the Frozen Sea)," 50 inches in length, earthenware, sprayed with porcelain slip, by John Roloff, Oakland, California, 1988.

haps a comment on the disposable nature of most objects in our society.

Another fine craftsman is Chris Unterseher. He makes glazed miniature replicas of real Tomigaoka homes in Nara, Japan. A combination of contemporary and traditional design, the sculpture is a lesson in modern Japanese architecture.

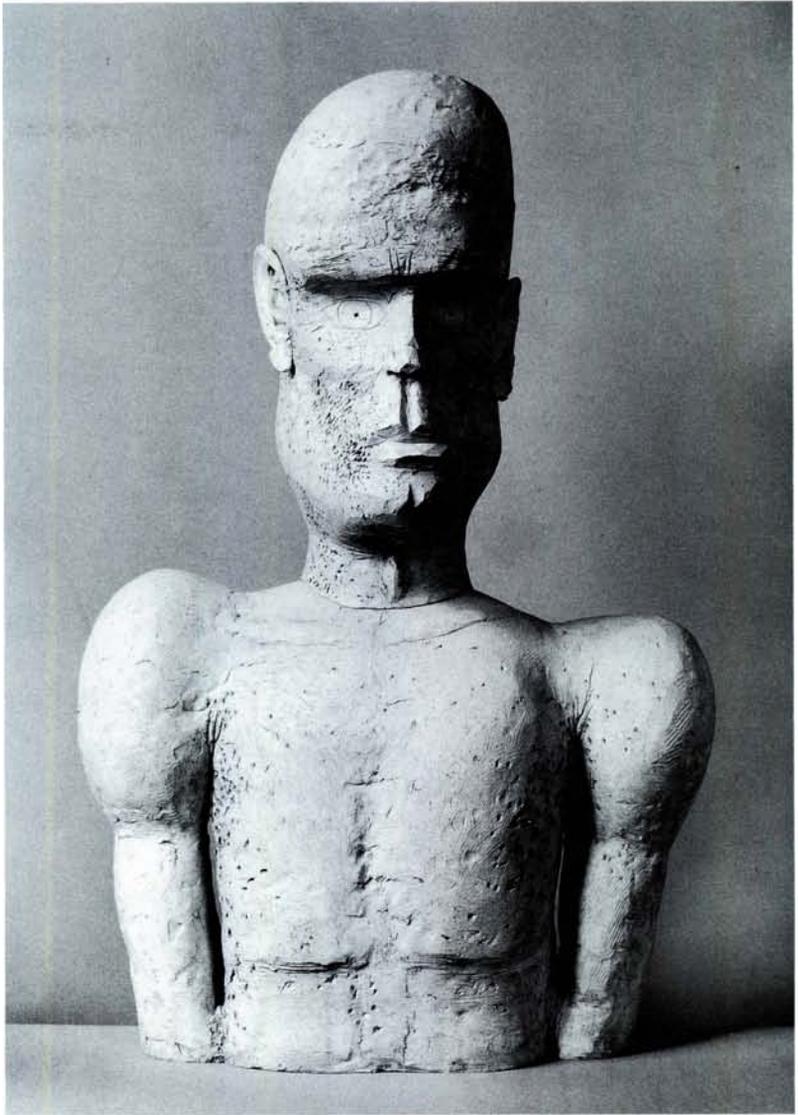
The exhibition also included works by several other artists who were pioneers in ceramic sculpture, or whose style is nationally known, such as Peter Voulkos, Stephen De Staebler, Viola Frey, Manuel Neri and David Gilhooly. Taken as a whole, it presented a comprehensive review of the state of ceramic sculpture today.

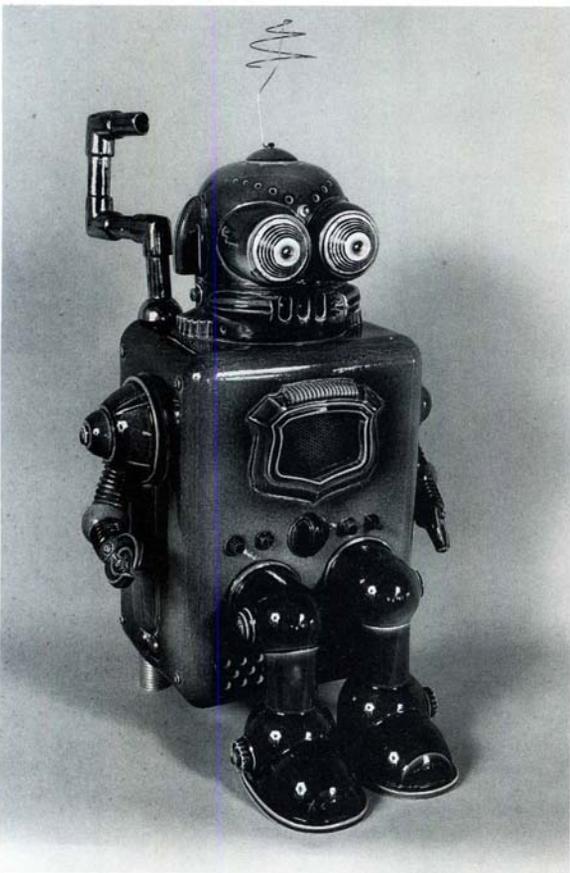
The author *An artist living in Davis, California*, Barbara Milman is also a regular columnist for *On the Wing*.

RIGHT "Big Boy," handbuilt, brushed with underglazes, 37 inches high, by Robert Brady, Berkeley, 1985.

BELOW RIGHT "Faraway Book Jar" porcelain, 13 inches high, by Richard Shaw, Fairfax, California, 1988.

BELOW "Inflation," 64 inches in height, by Anthony Natsoulas, Chico, California, 1989.





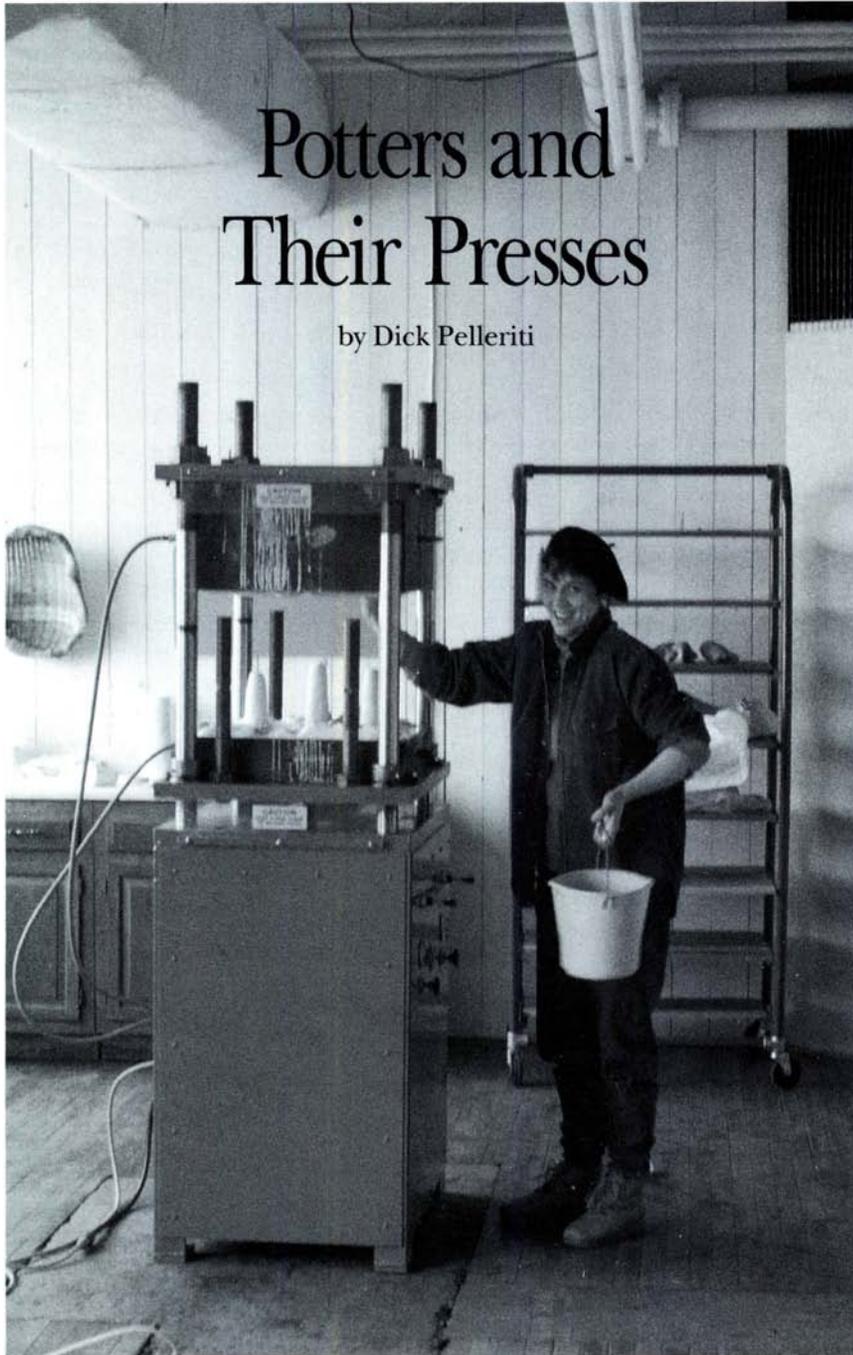
*"Pyramidal Skull Teapot with Cube Skull Teacups ,"*  
stoneware, by Richard Notkin, Myrtle Point, Oregon, 1986.

top *"Name Your Poison "* 52 inches in length, clay,  
u;oo? and cowhide, by Arthur Gonzalez, Oakland, 1989.

left *"Seated Robot "* 2 feet in height, porcelain, metal and  
electrical wiring (it lights up), by Clayton Bailey, Port  
Costa, California, 1985.

# Potters and Their Presses

by Dick Pelleriti



*Carol Roeda, Grand Rapids, Michigan, cleaning the dies of her 30-ton press; instead of stamping out industrial quantities of similar ware, Roeda uses the press to form basic parts for ceramic figures which she then individually alters.*

WITH SO MUCH controversy behind us now regarding the ethics of making pottery by mechanical means other than the wheel, many potters are re-thinking the role of automation. Finding studio potters brave enough to admit publicly that they are pressing ware is no longer difficult, whereas a few years ago it would have been virtually impossible. There are four basic reasons behind this:

First, until recently, press manufacturers were not particularly interested

in studio potters. They were content to make equipment for industrial customers, and perceived big production requirements as the motivation behind buying a press. This changed as many of the larger potteries in the U.S. closed, and more dinnerware production has been taken over by foreign firms.

Second, press manufacturers felt servicing many relatively small users would not be profitable. Therefore, little research/development was directed toward designing smaller, less-

expensive equipment. And studio potters couldn't afford most of the large-scale equipment then available.

Third, potters were concerned that with the use of any type of automation, other than a potter's wheel, the buyer seeking something handmade could be lost. And any type of mechanical assistance might actually be a detraction from craft.

Finally, even when potters were able to locate the right equipment at the right price (often meaning a used

## Marketing Pressed Ware

by Tom and Sue Mason

We stick to basics for our marketing and sales. We ask questions like, "What does the customer want?" Our oldest and newest customers always want the same things: a certain range of colors; consistency of production; shipment on time; high quality; and a sympathetic ear.

The people who buy Mason/Holder ceramics from our wholesale customers are usually not art collectors, but are looking for something functional as well as beautiful. They buy, usually for a gift or special occasion. Retail sales people direct customers toward Mason/Holder because they have developed confidence in the product and the people who make it. We've helped that along by personally meeting many of the retailers who carry our work.

Mason/Holder offers approximately 90 items in 24 different color or design combinations. Most other potters cringe at such complexity; but, from the retailer's viewpoint, it is a very safe way to buy. They don't have to chance purchasing a dozen of any one item that they are not convinced will sell. Even so, our average order is quite large. Because one of this or two of that does not appear to be much of a sales risk to a retailer, they tend to buy more items. This approach not only helps the bottom line for us, but it also allows them to put forward a better display with such variety. And our work gets more shelf space.

We are frequently asked, "How much does it cost to make all those different items and combinations?" The answer is, after the initial tooling investment, much less than making thousands of a single item. And one reason is that we carry no inventory. Everything is made to order. This also becomes a production advantage because our people tend not to burn out doing the same thing over and over. Also, kiln loading is more efficient because we have lots of fillers.

Our future plans are to more than double current space from about 5000 square feet to 12,000 square feet. Our business has experienced a growth rate of 23% each year for the past four years, and we feel this expansion will probably be adequate for the next four to six years. Our press has taken care of the production requirements and a new kiln will balance the firing part of our operation.

We are content.

press), they had difficulty finding someone to teach them how to use it. A few universities and some word-of-mouth tips could provide the basics of wet clay pressing, but the rest was trial and error. Pressing is more complex than inserting clay into a die, stamping, and receiving a finished piece. Like the potter's wheel, the secret lies not in the equipment, but in the total process.

Besides the press, the most important element of the process is the die which is typically made from various types of plaster (often Ceramical, a U.S. Gypsum product). During curing, the die becomes very porous when air is fed through cloth tubing (wired in place, then cast inside the die) and evenly forced out through tiny pores in the plaster. This flow of air, coupled with water either absorbed from the pressed clay or sprayed on the die, creates a hydraulic that releases the ceramic object from the bottom half of the die as the two halves are parted, then on demand from the top die so that the piece drops lightly onto a ware board inserted to receive it.

New users are often not aware of the relationship of moisture to release of the part, and potential warping and variances in shrinkage. Until the die becomes well saturated, the process does not work well; nor does the die work well when it becomes oversaturated. Some potters prime the first-use die by dipping it in a solution of water and a sprinkling of plaster. Others simply use a spray bottle or sponge to initially wet the die. All purge the die (blow air through it) occasionally during use.

The most common problem encountered when pressing pots is lamination—the clay folds over during pressing to form an unbonded seam. Sometimes such flaws do not show up until the pots are fired. Die design and moisture content of the clay are two factors that affect this problem both positively and negatively.

Another problem is warping. In most cases this is solved by adjusting the way the pug of clay is laid in the die; however, sometimes the problem exists because pressing speed is too fast, or the press does not dwell long enough at the closed end of its stroke. Warping can also result from a press that does not have enough tonnage (squeezing power) to correctly press the particular clay piece.

For this article, four potters with presses were asked about their decision to use a press. What were the pitfalls encountered? What would they do

differently? Would they make the same decisions again?

### Caralyn Kieckhaefer

Caralyn Kieckhaefer has been selling her daywork in the Pacific Northwest for 15 years. She started, as many have, in local evening classes. Hooked, she took every available workshop, bought every book she could find on the subject and attended advanced classes with Carlton Ball. She had an entrepreneurial spirit and began by handmaking platters and other functional ware, using cloth lace to add a distinct patterning. She had successes and failures, but loved the medium and learned from each experience.

Initially, Kieckhaefer sold everything at the Bellevue street fair, in the Seattle area. She found that the more she could make, the more she retailed year after year. Because of this, wholesaling was never a business priority.

As a result of the demand for her work, Kieckhaefer began to look for alternative production methods to the wheel. After seeing an article by Scott Frankenberger in the September 1982 *Ceramics Monthly*, she began experimenting with Styrofoam molds, and used them almost exclusively until installing a press in 1988. Even today, her studio is filled with stacks of foam.

When Kieckhaefer was approached by an agent wanting to represent her, she felt ready for a change—away from retailing at the street fair with all its setup and packaging, booth design and unloading. She also realized there would have to be matching changes in the studio and in her business approach. Productivity became much more important. She would need an easier way to produce the successful items, and previously acceptable losses had to be reduced.

Her first requirement in increasing production was to keep quality at its current level. So the press was not Kieckhaefer's first choice for improvement. She began by perfecting a casting system, which she used successfully for many years. But, her production process still couldn't keep up with retail and wholesale demand. Enter the press. Kieckhaefer first was anxious about pressing: Was it too complicated? Did it cost too much? Could she handle the dies and perform maintenance on the machine?

To answer these and other questions, she first talked with a colleague who had built a large manufacturing operation around pressing. Together, they worked to make a test die for one

*“Like the potter’s wheel, the secret lies not in the equipment, but in the total process.”*

of her platters. Once satisfied that her original work could be duplicated without losing its intricate detail or overall feeling, they concentrated on cost. Capital expenditures and die costs were reviewed in detail. They then explored ways in which a new press could be purchased: joint ownership; a co-op of three or four potters; or perhaps a lease with an option to buy. They also considered a used press, because one was available at the time.

The major drawback to joint ownership was flexibility. In order to make the press desirable to others, it needed more expensive features which were not required by Kieckhaefer in her studio. So her planning began to focus on owning her own press at some future date, giving careful consideration to potential costs she might incur in the switchover.

Armed with information from making the test die, and with confidence that pressing was the right way for her business growth, Kieckhaefer decided to talk directly with one of the press manufacturers. Eventually, after several conversations, she sent in a deposit for a 30-ton press with 2x2-foot working surface. This area would be capable of producing large trays and smaller items as well. And the speed of the press would meet both immediate and long-range requirements.

Kieckhaefer opted for a total system and relied heavily on support from the manufacturer. Together, they designed dies so that one bottom die could be used with many different tops. For example, one bottom now makes many different trays—some with straight edges, and some with scallops and curves.

On the day the press arrived at her house, a neighbor with an endloader lifted the heavy machine off the truck. Then her husband, father and the neighbor maneuvered it into place. The next day, Kieckhaefer, her husband and a company representative made working dies. A lawn party for fellow potters followed, and Kieckhaefer demonstrated the new process.

Since the fall of 1988, she has expanded press production from platters to tiles. Prompted by a remodeling project, she had a die made that produces four 7-inch-square tiles with each pressing. For this job, she made all the tiles

in one run. But this is not the way she normally operates her press. Usually, it is set up with a die that makes one part with each pressing. She presses 30 to 50 trays, then the die is purged, cleaned, dried and stored until that particular tray is again needed. Although it’s often thought that dies cannot be run intermittently, Kieckhaefer’s success proves there are exceptions.

Kieckhaefer and her husband work as a team when pressing trays. He presses the clay, then she cleans off excess, releases the tray from the press and begins finishing work. While he refills the press with fresh clay, she adds clay roping and other decoration, then sets the tray in a specially made drying container. Together, they now complete one tray every 2½ minutes, while previously the same work took 47 minutes.

As far as Kieckhaefer is concerned, the idea of only pressing to make thousands of parts is passe. If you are a large manufacturing company trying to compete with low-cost foreign imports, long production runs are required and so is hiring employees to handle the work. But, if just 20 trays are needed, it’s reasonable to press 20. Now that the press does routine forming in minutes, she has more time to devote to decoration and finishing.

The press has made it possible to do a sizable business without adding large numbers of employees. Still, Kieckhaefer does most of the hands-on work, and doesn’t want to give up control or responsibility for pots signed with her name.

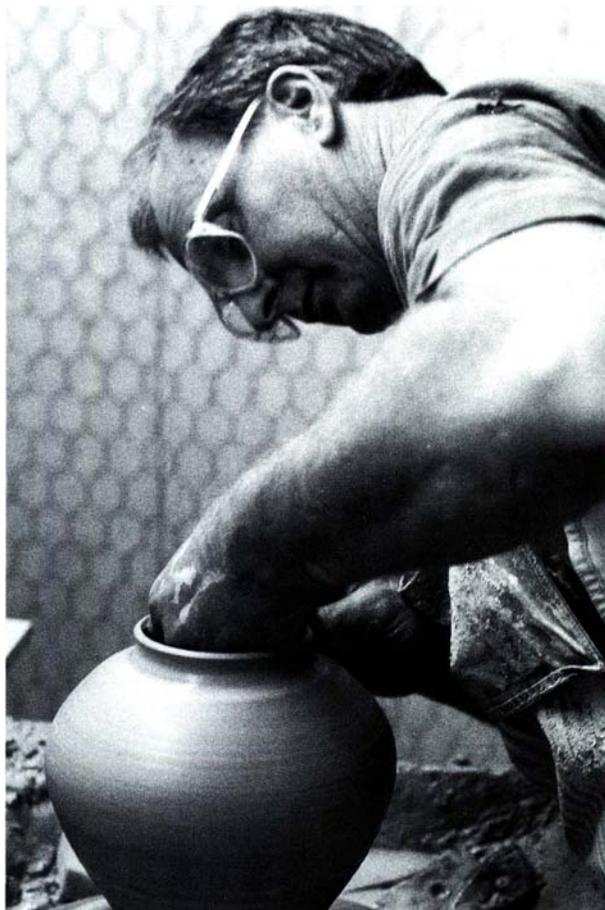
**Scott Currie**

When Scott Currie purchased his studio press, it was the first one of its kind built, and he had no

access to the very few studio ceramists who had experimented with pressing. So, Currie had to learn on his own. The contacts he found were with large companies, which had large engineering and maintenance staffs and little sympathy for a struggling potter in Maine. For all intents and purposes, Currie was on his own.

He had been throwing apple bakers on the wheel—about 50,000 in five years—under the studio name of Christian Ridge Pottery. From time to time, he hired potters to throw the bakers, but it was often a challenge for them to remain faithful to his design, day in and day out.

Currie did not begin to aggressively pursue pressing as an alternative until receiving an order to make in one year what had previously taken five. So he visited Bennington Pottery in Vermont to observe its operation. There, Currie was given the name of Harold Dawson,



*Pressing 90 items in 24 different colors didn’t end individual wheel-throwing for Tom Mason.*

*“Pressing is not for everyone. The main pitfall for the newcomer is unexpected expense.”*

a close friend and associate of the two men who invented and patented the air injection pressing release process—Dick Steele and Andrew Blackburn. He told Currie he was welcome to come observe the die making procedure and learn more about the pressing in general. Dawson would also give him some hints on building his own press.

Currie soon became acquainted with die making as used in large industrial operations, and decided pressing was the answer to his production dilemma. When he saw a small prototype press by one manufacturer, he thought it would be ideal for studio production, so he bought it.

As a pioneer in using small studio presses, Currie struggled for the better part of a year. He was able to press apple bakers and keep things going, but time was needed to fine tune the operation, and eliminate much costly trial and error. Looking back, he says the resulting effort was enormous. It was a test of all his resources—physical, mental and financial.

Now that he has a stable system of production for his apple bakers, Currie continually reviews his pottery designs to see what changes could be made to expand the number of items he presses. He recently traded his original press for a larger, reconditioned press with more capabilities.

Currie says he would probably make the same decisions again, given the circumstances, but would have preferred to wait until more support was in place. Instead of being among the first involved with small studio pressing, he would rather others had paved the way.

#### **Mason/Holder**

A team that was well prepared to step into pressing was Tom and Sue (Holder) Mason of Mason/Holder Pottery. They have found ways to press what was previously thought impossible. Like so many potters, Tom can make anything work better. He has modified his own tooling system, pressing plates and bowls larger than previously thought feasible; he even presses pieces with limited undercuts.

Sue, who handles sales for the partnership, tells all buyers that most of their line is now pressed. She explains that pressing has helped create uni-

form sizes in all related items. This is a requirement of the market they serve. Additionally, the buyers can expect shorter lead time on orders.

The press has also made a difference in the way the pottery is run. The staff of 13 now helps with decorating and packaging, rather than forming. However, Tom still enjoys spending several hours each day at the wheel. Most of what he throws is sold in conjunction with their pressed ware; the lines complement one another, each bringing customers to the other.

Although the press has allowed Mason/Holder to expand their operations, they are quick to add that pressing is not for everyone. The main pitfall for the newcomer is unexpected expense. The press is just the beginning. Other considerations are clay handling equipment such as mixers and deairing pugmills, dies and die cases, die making supplies and an air compressor for the press—one that is also powerful enough to be used in die making. Mason/Holder estimated that in their case, full-scale implementation was about half again the cost of the press. Their advice is to stay away from pressing unless you are prepared to work out many new types of problems before your production goals are met. If concentration is not in your vocabulary, pressing is not for you.

They tell about a friend who installed a press shortly after they did. A well-known potter, he has a great deal of knowledge about clay, and even had sold various types of potters' equipment. Despite his technical background, he experienced 30% losses with some of his pressed ware. After months of testing press operation, dies and trying new drying techniques, he found that most of the problem resulted from his pugmill.

Without additional resources, both financial and physical, he probably would have set the press aside as a white elephant. As a first-time press user, anyone may encounter problems which appear insurmountable. And if your personality is such that you do not have the tolerance to “press on,” Mason/Holder advise not to start.

#### **Carol Roeda**

The challenge for Carol Roeda wasn't meeting the demands of long

production runs. Her product is a figure. She makes many variations of a basic form. Before the press, each figure took about an hour to make. Roeda now presses the piece in parts, then assembles and alters the results.

Her pie platters, mugs, pate bowls and garlic keepers had always sold well at craft fairs throughout Michigan, but in 1985 she decided to add to her repertoire. That summer she made four sets of figures as eye-catchers for her booth at the Ann Arbor street fair. She was pleasantly surprised when all the sets sold the first hour. This experience persuaded her to go back to the fair the following year with a complete line of figures. All 300 sold the first day.

Some weeks after that, she was contacted by a Chicago-based giftware company about the possibility of mass producing her figures. She agreed, and the project was handled overseas. But when she saw the slip-cast and painted prototypes of her work, Roeda was disappointed. She would return to making each by hand. In time, she developed persistent back problems which made it difficult to work long hours at the potter's wheel. Roeda began to explore other options, looking for a way to continue to make individual figures but as efficiently as possible.

Because the press represented a large investment, Roeda agonized over the decision to buy one. After all, her use of the press would be limited to just a few hours each week. She planned to set up a press in the basement studio of her home and subcontract some of the process to friends who would work in their own homes. But as installation day approached, she changed the plan and rented a studio away from home.

Before making the investment, she visited the press manufacturer and decided to order a test die for a trial run. No one, up to this time, had used the press to make figure parts. Eventually, the test die design was modified to a six-cavity die, which makes three cones and three spheres of various sizes. The cones, previously wheel thrown, are used as body shapes and the spheres for heads. Because these shapes are so basic, the pressed shapes can be manipulated in limitless ways to produce a variety of figures.

Roeda's son operates the press one day per week, and in five hours makes

enough parts to keep Roeda and one assistant busy for the week. Just one die has been used for over a year, pressing enough shapes to produce about 3000 figures. Roeda says the only work involved in keeping the press in good operating order so far is regular oiling and cleaning, which either she or her son can handle.

After the parts are pressed, they are kept moist until assembled. Details such as hair, arms and hands are extruded and added to the body. A slab roller is used to fashion additional elements, such as pockets. The finished figures are wholesaled through a national gift catalog.

For Roeda, the initial expense represented a sizable investment, and it changed her thinking about working at home. Once these decisions were made, the rest fell into place. For her operation, pressing—coupled with a slab roller and pug mill—have come to represent the best approach.

#### The Future

The pressing process has moved ahead more in the last few years than at any other comparable time in history. Because of their sheer numbers, studio potters represent a vast research and development organization. The best way to solve a problem is to tell a potter that something is difficult or can't be done. A solution will follow shortly.

Studio potters are attracted to trying new things, and typically share their results. Such traits have led to success for some of the least experienced potters. Presses, although new to the studio, are indeed working and becoming common tools of the trade. The number of studios with presses installed has doubled annually since 1985.

Finding a used press continues to be a popular way to enter the arena. If interested in this approach, be sure to back it up with training or consulting in all aspects of the process. The more people you have on the lookout for a used press (including manufacturers and suppliers), the better your chances of finding one. Once a press is found, be prepared to make your acquisition quickly. Good used presses are not on the market for very long.

If you choose a used press, it's a good idea to ask to see the equipment in operation. Also, review any operat-

ing and maintenance logs. You may want to have the manufacturer test the equipment. If refurbishing or any type of maintenance is recommended, the press manufacturer can contract for the work and deliver a working press to you. Ask for a written warranty on any work done to a press. And ask what is not warranted.

Don't rule out a new press because you think it may be too expensive. The hydraulic components have become more sophisticated and costs have been trimmed. This has allowed manufacturers to put their equipment within reach of the smaller production studio.

Also, new presses, like most other machine tools for industry, are holding their value.

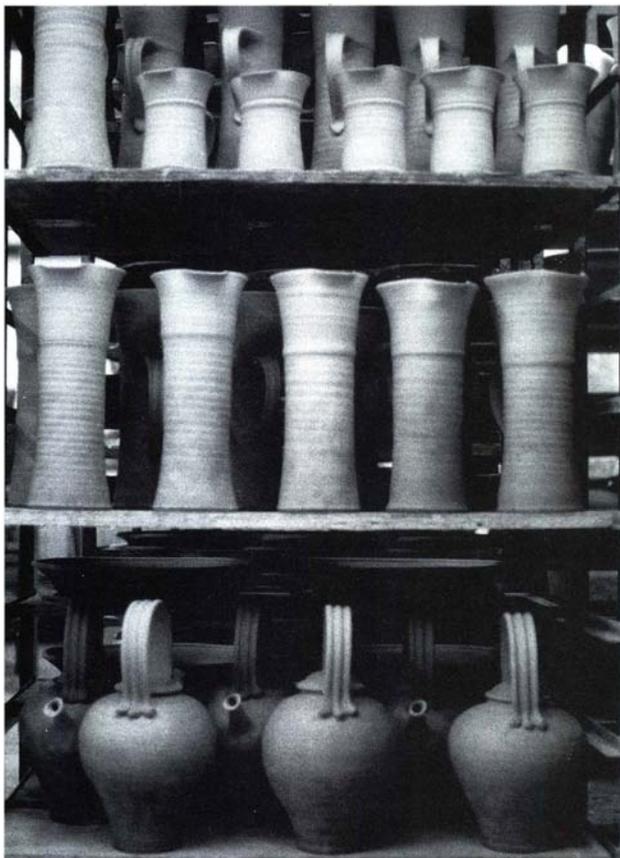
Some potters (tilemakers, in particular) may want to consider dry as opposed to wet pressing. Dry pressing is generally acceptable for shallow parts with sides that are sloped well.

In dry pressing, as the name implies, the clay is almost dry. In fact, to the touch it is a powder. Dry presses are capable of producing thousands of pieces in short order and are commonly operated in the range of 30 pressings per minute. The dry press requires steel dies which are capable of withstanding the tremendous force needed to get the dry clay to bond together.

There are also presses which stamp out plastic clay objects by means of lubricated steel dies instead of plaster dies with injected air release.

Each method obviously has advantages and disadvantages:

The greatest advantage for pressing is that many objects can be pressed whether they are round or square or



*Ware cart loaded with both wheel-thrown and pressed greenware at Mason/Holder Pottery in Price, Texas.*

any other shape that can be made from a two-piece mold. Additionally, it's not necessary to keep a lot of molds on hand like the quantity needed for slip casting. One die can produce thousands of pieces. What's more, finished work that must stack in use, such as dinnerware, will stack precisely. And shipping or presentation containers can be manufactured to fit ware exactly.

The main disadvantages are in the initial cost of properly setting up the press, and the relative cost of the die and ancillary equipment. And, design restrictions also limit complex work to additional assembly or other means of production.

Because the studio market is so large, and virtually untapped, it is expected that more press manufacturers will develop wet clay presses, and that in coming years, related services will become more readily available coast to coast.

The author *Dick Pelleriti* is vice president of *RAM Products, Inc.*, in Columbus, Ohio.

*“The number of studios with presses installed has doubled annually since 1985.”*

# Toshiko Takaezu

by James Schmidt

**Editor's note:** Solo exhibitions of porcelain and stoneware forms, made primarily during the past three years, by Toshiko Takaezu, Quakertown, New Jersey, were presented recently at Southern Illinois University at Edwardsville, and at Pewabic Pottery in Detroit.

FOR Toshiko Takaezu, every aspect of her being is an extension of her art. Those who know her work find it hard to differentiate between the person and her art.

Toshiko once gave an apprentice an old broom which had lost most of its bristles, and showed the apprentice how to clean the studio with gentle, short strokes. After the apprenticeship was over and Toshiko was cleaning the apprentice's room, she found a new broom under the bed. The old broom had apparently taken too long to use, the result appearing inadequate to the apprentice's eyes. "I didn't give her the old broom so that the studio would be clean; I gave her that broom so that she could learn to sweep."



*New Jersey ceramist Toshiko Takaezu*

For Toshiko, results come from having a harmony between attitude and proper procedures, a developed methodology which she regards as

essential for correct living. If this methodology appears to be out of step with contemporary time-management procedures, that is of no concern. What is wasted in time is more than made up in the strength of a remarkable continuity. To deviate from this continuity is not part of either her lifestyle or her work, and the results would not be of her.

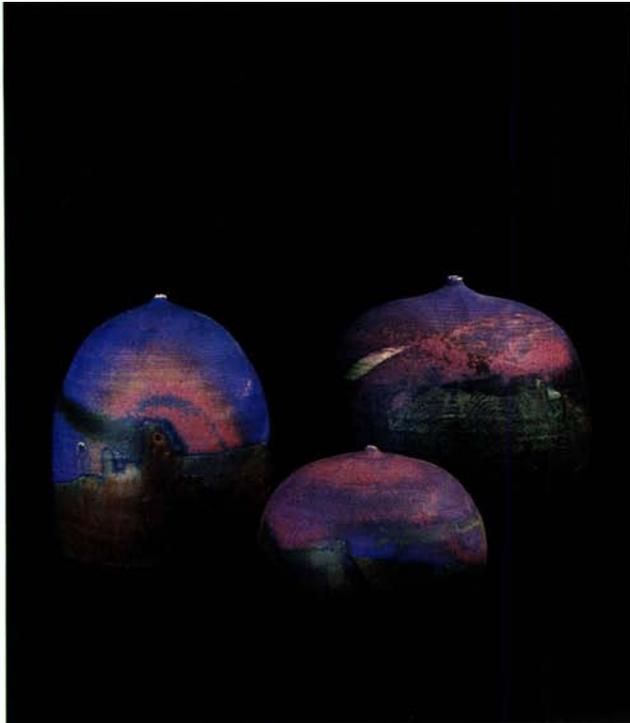
Toshiko's pots display the same gentle attitude with which she cooks or maintains her garden. Her forms are carefully shaped, the result of conscious activity where very little chance is allowed to create deviation. Decoration, the glazing of pots, although a result of conscious hand motions, is less controlled, far more open to experiment and chance. It is this combination of freedom and control which creates the "tension" which gives her work its life. The continuity of form speaks to the stability of her method, while the evolution of her surfaces speaks to the spontaneity of the creative act. ▲



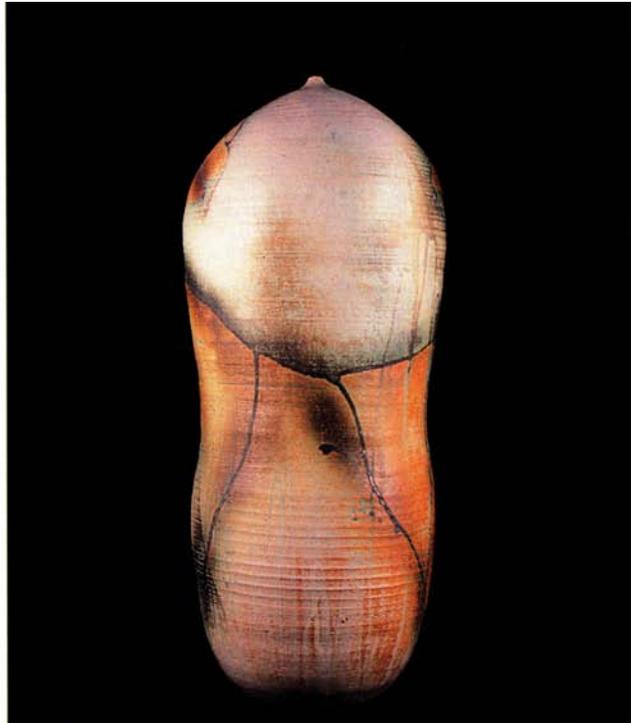
*Large closed forms are produced by throwing a base, then repeatedly adding coils and rethrowing.*



*Takaezu demonstrates trimming an inverted form in a plastic bucket at Southern Illinois University, Edwardsville.*



*"Sunset Series," to 7½ inches in height, wheel-thrown porcelain bottles, 1988.*



*"Green Rain (Quiet Side)" 28 inches in height, coiled and thrown stoneware, 1986.*

PHOTOS: BILL BRINSON, JAMES ROPHEQUET SCHMIDT



*"Moon" forms, to 2 feet in diameter, glazed stoneware, 1988, by Toshiko Takaezu, Quakertown, New Jersey.*

# Pewabic's Resident Potters

PEWABIC POTTERY in Detroit recently celebrated the second anniversary of its craftsmen-in-residence program with an exhibition featuring works by its first four resident potters: Susan Bankert, Maren Kloppmann, Frank Martin and Polly Ann Martin. Designed as a complement to undergraduate and graduate studies, the program offers a two-year residency to emerging talent who intend to focus on making functional pottery and/or architectural tile.

Pewabic's two-year residencies are open to any individual "who demonstrates maturity, self-direction, motivation and a desire to develop as a studio ceramist." Residents work 20 hours a week for the pottery in teaching, gallery assisting, archival research, producing commissioned work, etc. In exchange, each resident receives a studio fee of \$100 and a living stipend of \$600 per month. The pottery also provides studio space, materials, equipment, utilities and

firing facilities. Applications are reviewed in the spring and fall of each year, as openings occur.

Susan Bankert, the first to be accepted into the Pewabic program, received an M.F.A. in 1987. Her work "is wheel thrown and altered to push the forms in a slightly exaggerated way. I respond to the simplicity of the forms, the fluidity of glaze, and the interplay of line and pattern"

Bankert works with porcelain to "purify" her color palette. This ware

*"Soy Set " 4½ inches in height, wheel-thrown and altered porcelain, salt glazed, by Polly Ann Martin, Detroit.*





is usually wood-fired or salt-glazed to promote “magical inconsistencies in the surfaces. The movement of the glazes, the wood ash and the silky salt surfaces, in collaboration with utility, solidify my strong concern for aesthetic form,” she says.

Trained in an apprenticeship program in West Germany, Maren Kloppmann received a journeyman’s diploma before coming to the U.S. Her porcelain dinnerware designs are based on the triangle and circle. “The idea is to produce a variety of work that is interchangeable in color, but shows strong relationships in form.” All are wheel thrown, then “pushed into their final shape.” The use of a variety of color values is to “underline exterior-interior relationships, and show diversity within the design.”

Both Frank and Polly Ann Martin are recent graduates of Cranbrook Academy of Art in Bloomfield Hills, Michigan. In assembling his wheel-thrown vessels, Frank looks for “the awkward moment, unexpected connections, much the way a child plays or a jazz musician improvises, allowing the unexpected to happen.

“I use the potter’s wheel to generate suggestive parts that are then assembled into a cohesive whole. The diverse parts can refer to bits and pieces of my life, as well as tools and objects of function.”

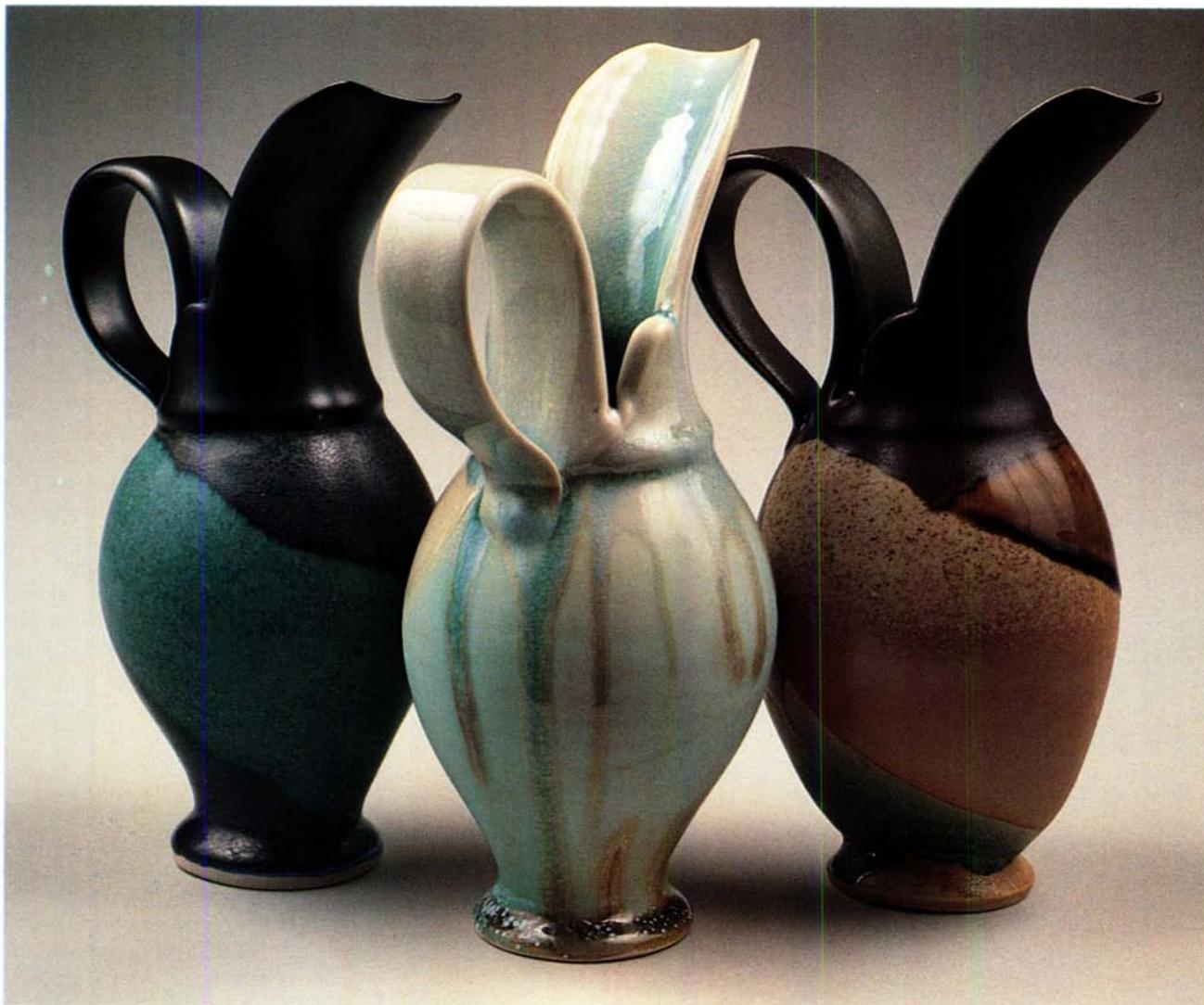
Polly’s functional ware combines “concentration on form and simplicity of surface decoration—essentially an economy of means. In making pots for specific use, I have found endless possibilities. By this I mean pots that ask questions: Is this pot suitable for cold soup? Is this pot wide enough or high enough? Is this lid low enough to fit on an oven rack?

“It is a constant challenge to make pots that function on many levels,” she observed. “My overall aim is to produce functional pieces in which the visual, the lyrical, the tactile and the useful coexist.” A



*TOP Porcelain dinner plate, 10 inches in diameter, by Maren Kloppman, currently enrolled in a B.F.A. program at the Kansas City Art Institute.*

*LEFT Storage jars, to 5½ inches in length, assembled from unequal segments of thrown forms, salt glazed, by Frank Martin, Detroit.*



*Wood-fired porcelain pitchers, approximately 8 inches in height, by Susan Bankert, Detroit.*

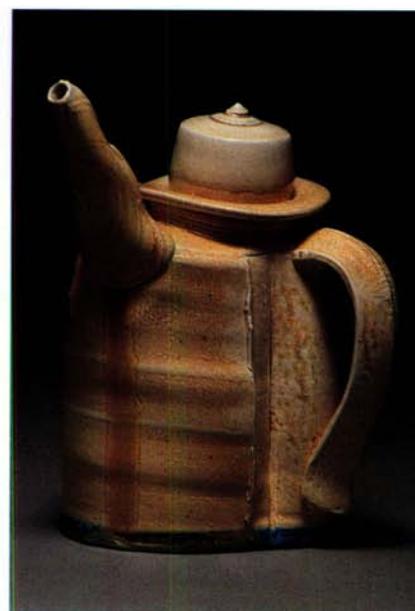
*Salt-glazed porcelain vase, 14 inches in height, by Polly Ann Martin.*

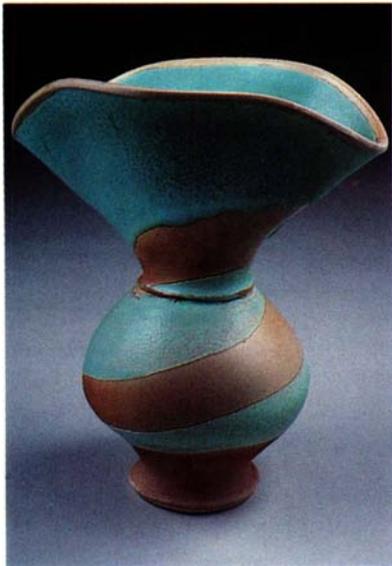


*Vinaigrette set, 7 inches in height, salt-glazed porcelain, by Frank Martin.*



*Thrown porcelain teapot, salt glazed, 9 inches in height, by Frank Martin.*

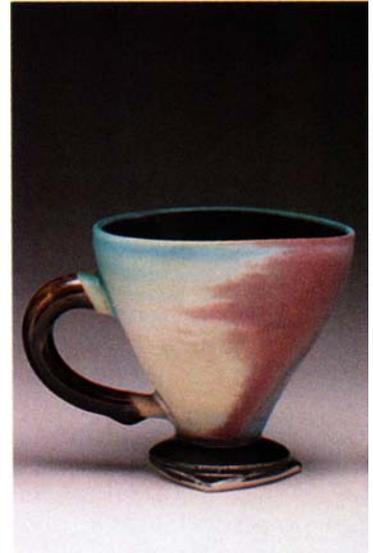




*"Flower Vase" 11 inches in height, thrown, salt-glazed porcelain, by Susan Bankert.*



*Salad and dinner plates by Maren Kloppman; she attributes "brilliance of color achieved to an oxidized atmosphere in a gas kiln at Cone 9."*



*Porcelain cup, 4 inches in height, with Cone 9 copper glazes, by Maren Kloppman.*

PHOTOS: TIM MAHER AND COURTESY OF THE ARTISTS

*Tumblers, approximately 5 inches in height, wheel-thrown porcelain, wood fired, by Susan Bankert.*



# Beverly Magennis's House

by Annie Osburn

THOUSANDS of pieces of glazed tiles decorate Beverly Magennis's two-story home in Albuquerque, New Mexico. One day intricate geometric mosaics will cover the entire house, lawn and a wall to be constructed around the 1-acre property. "I do a little bit every day. So the whole effort is like a way of life," Magennis says.

Lining the western side of the lawn are 6-foot ceramic sunflowers and tulips potted in cement stands overlaid with mosaics. The sunflowers were slip cast; the leaves, handbuilt in sections, were assembled over rebars.

Along the pathway to the front door, Magennis has stationed 5-foot-tall, ominously black guardian figures; a dozen of the geometric moguls are planned. The figures were built from a white raku body, consisting of 50 pounds fireclay, 50 pounds ball clay, 50 pounds kaolin, 50 pounds talc and 150 pounds sand. Next, the surfaces were colored with a slip made of equal parts (by weight) Barnard clay, cobalt carbonate and manganese carbonate, which becomes a black buttery glaze at Cone 10. Finally, an extremely fine overspray of Gerstley borate was applied, and the sculptures single fired to Cone 3. Once the figures are fired, Magennis epoxies the colorful, low-fired fruit and veggies onto the guardians' palms.

"Every piece I use is ceramic," she adds. "This property will be literally encrusted when I'm done. My ideas just seem to evolve. I spend a lot of time drinking coffee and looking at the house."

Atop 18-foot-tall scaffolding, Magennis works on only narrow portions of a wall at a time. She has no plans, drawings or major sketches of the overall design. Her only supplies are a bucket of tile, multi-cure thinset mortar (a type of mastic cement), a ruler, a level, and grout made from 3 parts sand and 1 part portland cement.

So far, Magennis says she's been lucky in matching her angles to the

pitch of the roof. "I've relied on my eye," she says. "Sometimes I think it's magic that all my lines are level."

During the summer, she works on the house every day, because thinset freezes in winter. She admits to obsession, some days completing as much as 4 square feet of tiling; others, no more than 10 square inches.

This "live-in" art was inspired by Raymond Isidore's encrusted castle, "Picassiette," in Chartres, France, and Simon (Sam) Rodia's "Watts Towers" in Los Angeles.

An uneducated Italian immigrant, Rodia settled in the Watts district, and from 1921 to 1954 constructed a dreamlike complex of openwork towers in his yard, encrusting them with a mosaic of tile, broken glass and shells. Like Magennis, he also worked without predrawn designs. Then, in 1954, at the age of 79, Rodia simply gave his property to a neighbor, announced he was going away to die, and disappeared.

"For a time, the city talked of tearing down Sam's towers," Magennis says. "But the structures are so sound, they'll probably last forever." While a graduate student in art at Scripps College in California, she had contemplated dropping out of school to work full time to preserve and protect Rodia's masterpiece. "That's the only time I've ever thought about giving up my own work for something else," she says.

Magennis's mosaic project began as a fluke. After two uneventful years as a homeowner, she experimentally tiled a zigzag design around a doorway. Sometime later, while leafing through a book on Nigeria, she saw a photograph of an old chapel with a similar design. "Seeing that photo gave me inspiration for my own project.

"I can't believe how far it's all come," Magennis says of the house that now attracts passersby each day. "Some people think I'm a kook," she

says. "I'm taking a chance to go with an obsession and get consumed by it."

Since beginning the project in 1985, dozens of people have given Magennis tile. A distributor in Albuquerque donates to her project regularly. Friends leave mysterious bundles of old tile on her doorstep. Local businesses sometimes give her their leftovers.

"The tile I receive dictates what I can do with design," Magennis confides. "No matter what the situation, I've always had enough.

"At one point, I ran out of cobalt blue tile," she recalls. "And suddenly a kid from next door walked up and said that his mom had a bunch of tile in the basement and did Lwant it. It just happened to be cobalt blue."

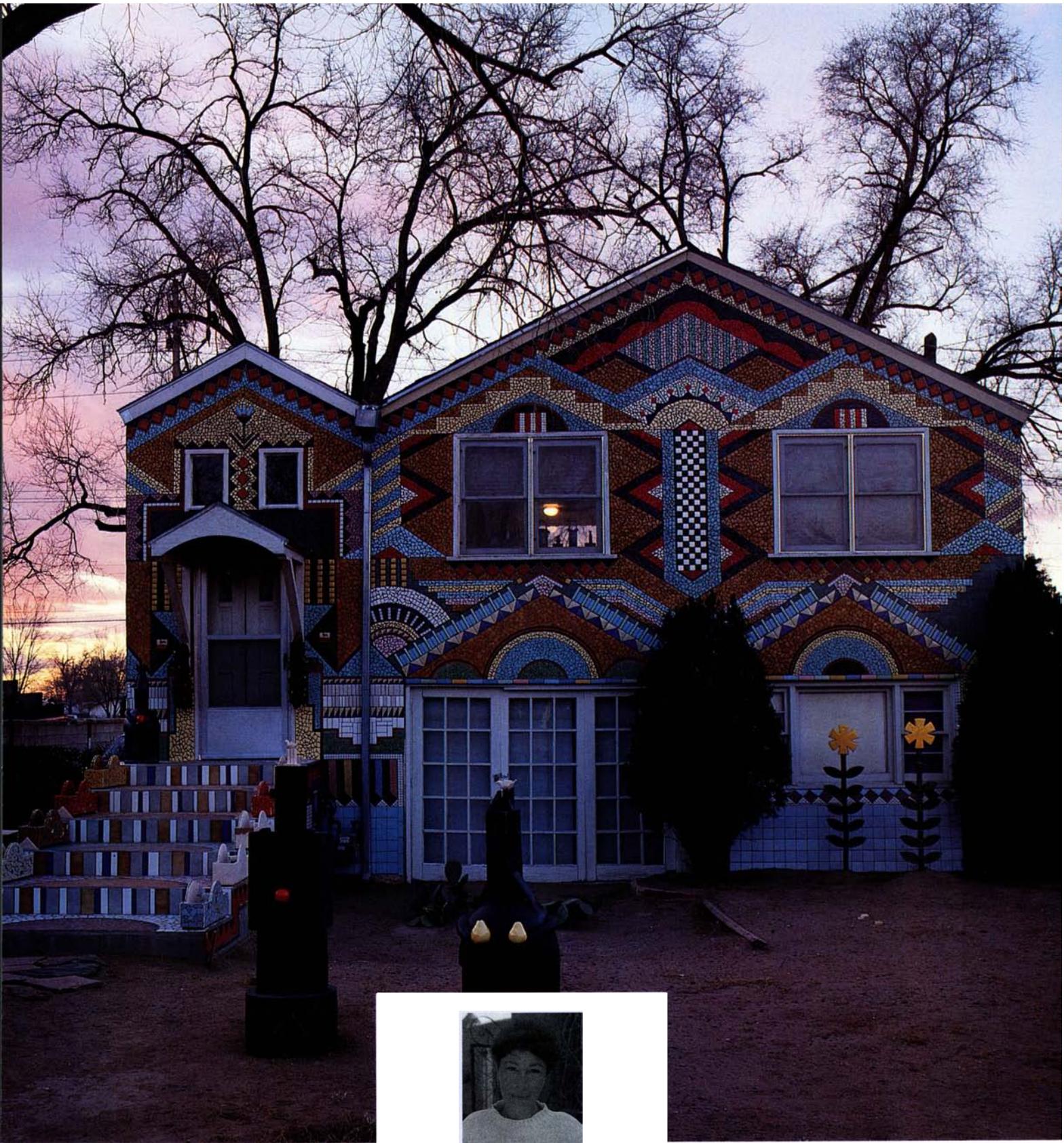
So far, the project has cost less than \$200. The only materials purchased have been thinset and some end-of-the-line tile from a local distributor at \$5 for a box of 100.

Eventually, plans are for the house to be gutted and converted into a museum filled with ceramics, tiles and her totem-pole shaped sculptures.

When asked why she's decided to create this ceramics monument, Magennis echoes Sam Rodia's answer to the same question: "I just wanted to make something big. And while my work may not increase the house's value, it sure will increase its weight."

Without doubt, when the last slices of wall are tiled over, that won't end discussions about Magennis and her house. **A**

*OPPOSITE PAGE Each day Beverly Magennis's "live-in" art in Albuquerque, New Mexico, attracts a variety of passersby. Some are amazed; others think she's a kook. Regardless, Magennis remains consumed by a desire to tile the entire surface of her house and its surrounding landscaping. Eventually she hopes to turn the structure into her own museum.*

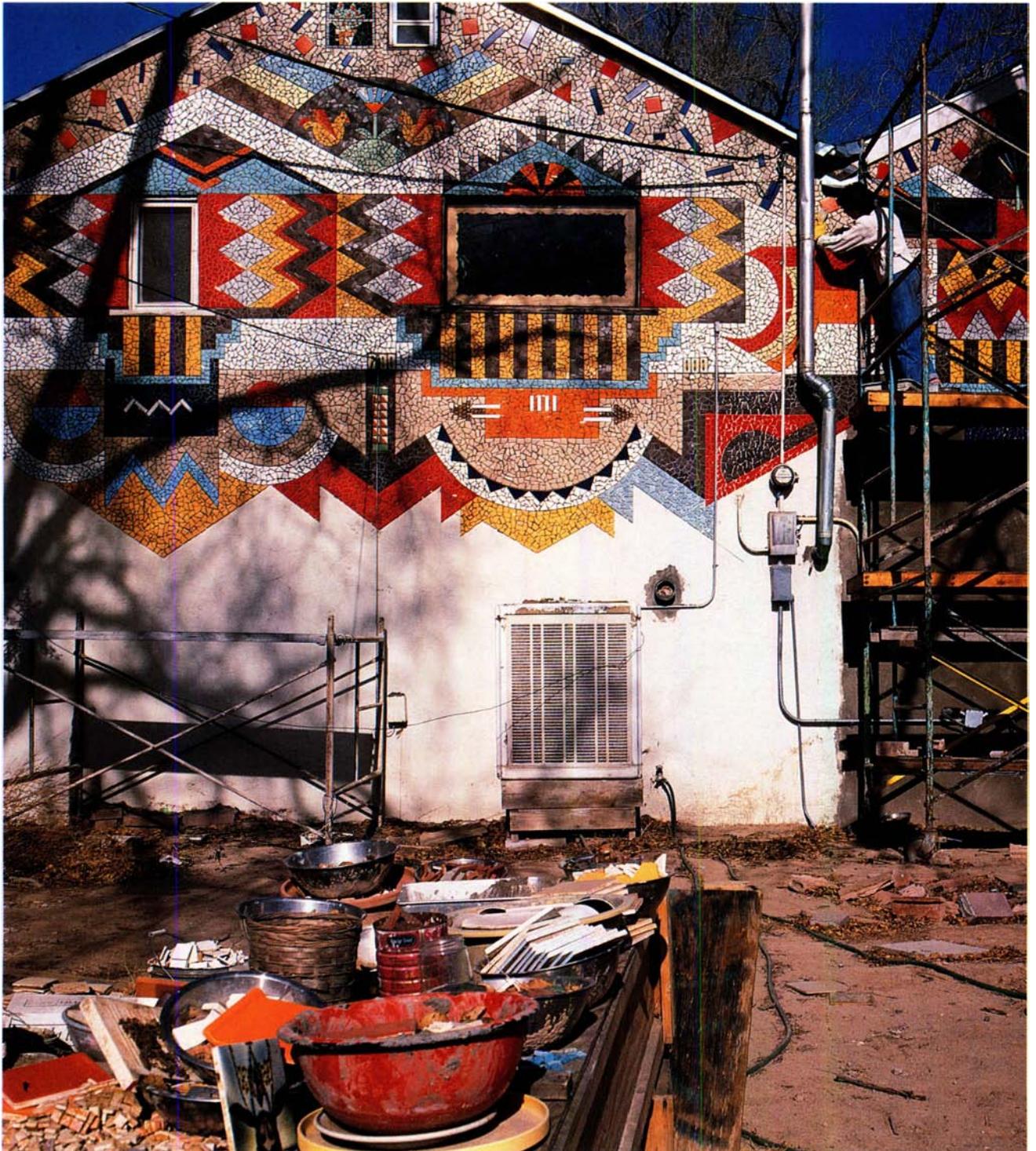


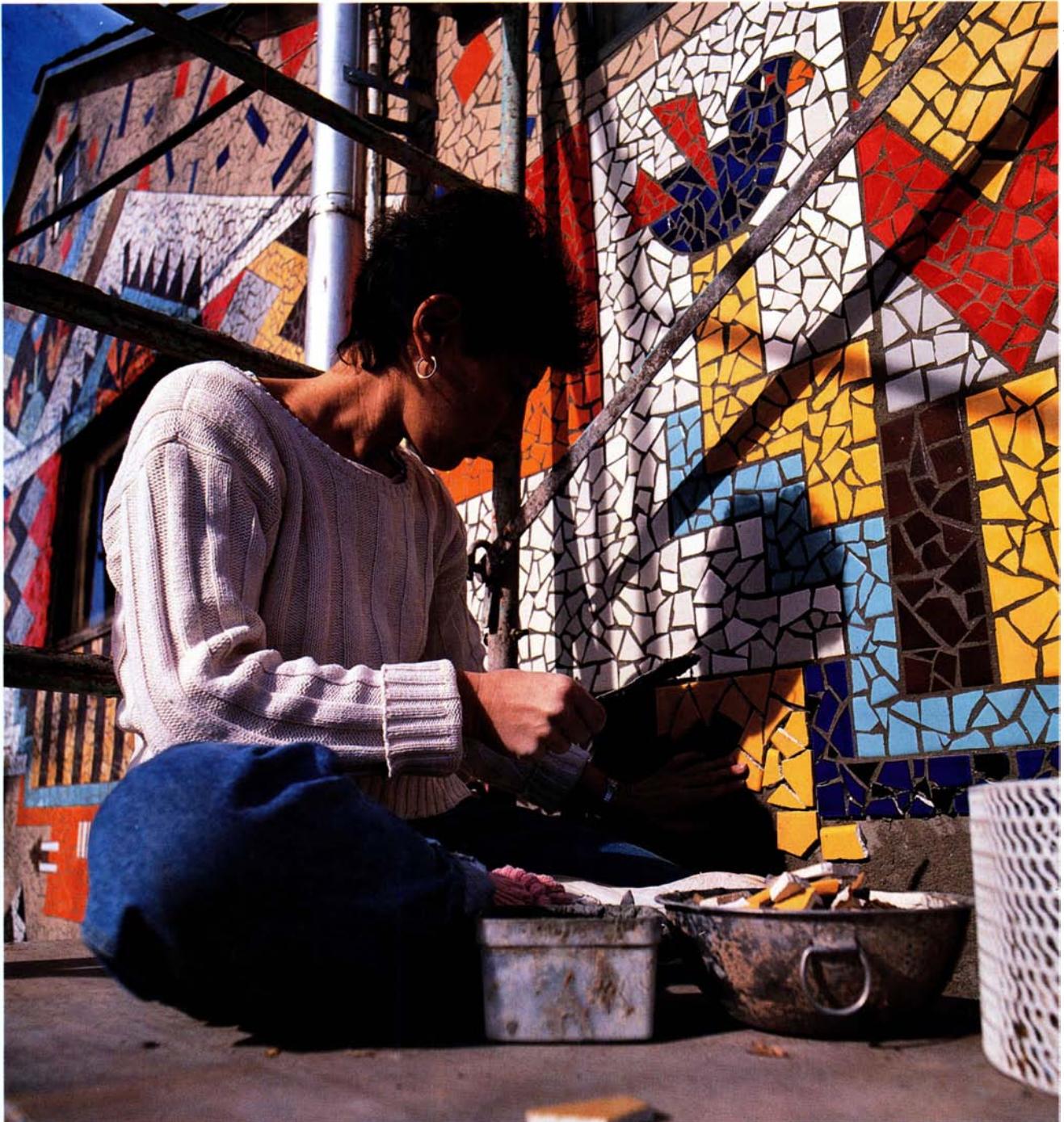
*"I just wanted to make something big. And while my work may not increase the house's value, it sure will increase its weight."*



LEFT Details of mosaic patterns on Magennis's house. Because she works with leftovers and end-of-production-line bargains, the tile (both whole and broken) dictates the designs. Consequently, nothing is planned; she makes no drawings, and relies on her eye to keep patterns aligned with fixed architectural elements such as the pitch of the roof. So far the project has cost less than \$200.

BELOW Supplies are minimal: the house project is continued with bowls and buckets of donated tile; thinset mortar; a rule; a level; and grout.





ABOVE *Relaxed atop 18-foot scaffolding, Beverly Magennis has been working from the roof line down, concentrating on only a small portion of the wall at a time. The broken pieces were first selected to fit like a loose jigsaw puzzle, placed, then grouted after the mortar set.*

LEFT *Two views of the same tile patterns? No. Though similar in concept, design elements are often closely related, but not alike.*

# Sycamore Pottery

by Pam Parziale  
with Dorothy McGhee

CLAY is the stuff of our livelihood, and we have committed time and thought to it that only another potter could understand. Since 1971, Ren and I have been making pots together, through good clay and bad. We have survived the paving over of the Jersey clay deposits, the closing of the Pine Lake, Jordan and Calvert mines, and, most recently, the loss of Albany slip. Sometimes I think we are an anachronism in a high-tech world.

We will use about seven tons of clay before the year is over. The composition of our Sycamore stoneware body has been worked out over the past 25 years with three generations of the Turnbull family at Standard Ceramics in Pittsburgh. It's a carefully developed combination of ball clay, fireclay, silica and feldspar. We mix our clay very wet with extra grog. Ren describes it as having



*RIGHT Ren and Pam Parziale at their Sycamore Pottery, situated between the Allegheny Mountains (background) and the Blue Ridge Mountains, near Kearneysville, West Virginia. The studio and kiln shed are on the right; a sales shop and salt kiln are on the left.*



**ABOVE** Well lit with natural light from numerous windows, the studio is divided into two work areas—one room for production, the other for drying, glazing and storage.

**LEFT** Dinner plates, often shunned by studio potters because of the space they demand in the studio, and the need for special setters during a space-efficient firing, are a common production item at Sycamore Pottery.

“Nothing happens here by accident says Ren. “Well, hardly anything,” says Pam. “The shape of each pot, the amount of clay that goes into it, its height and breadth are determined by experience.”

Drying on the counter are several of Pam’s cylindrical shapes that will be joined later to form tall jars; on the shelves are trimmed plates and baking dishes.

bones, as opposed to some clay that is all flesh. However, this past year, we have started to use more of a commercial stoneware body. It's more forgiving and kinder to tired hands.

The studio is divided into two work areas, each 20x20 feet. One room is for throwing, the other for drying, glazing and storage. There are windows by the wheels, a large slab roller, and lots of table space. We built our own kick wheels, which are motorized.

A studio addition was constructed for packing and shipping.

Next to the studio is a 12x40-foot shed that houses several kilns, of which the largest is an 80-cubic-foot, downdraft, flat-roof built on small-gauge railroad track so that the car on which the pots are stacked can be easily pushed in and pulled out by hand. There is also a salt kiln under its own roof a distance from the studio.

Though we live in a rural area, it is not remote. Leetown, West Virginia,

consists of a general store, a dozen or so frame houses, four churches and a fish hatchery. We live about two miles from the village center, up and down a long lane.

"Nothing happens here by accident," says Ren. Well, hardly anything. The shape of each pot, the amount of clay that goes into it, its height and breadth are determined by experience. Ren's workbook has sketches for dozens of shapes, ranging from 15-pound platters to 1-pound cups. My workbook holds equally detailed specifications for glazes and brushwork. A particular pot fits you, and it may take years to develop. Like Ren says, "The hardest thing for a potter to do is to make his own pots."

It sounds like a contradiction, but we like the freedom that total responsibility for our pottery provides for us. If we want to experiment with salt glazes, or go to another extreme, low-fire ware, for example, we do it. But

we keep our line of functional stoneware very even and consistent. Being creative is a balancing act between the spirit and necessity.

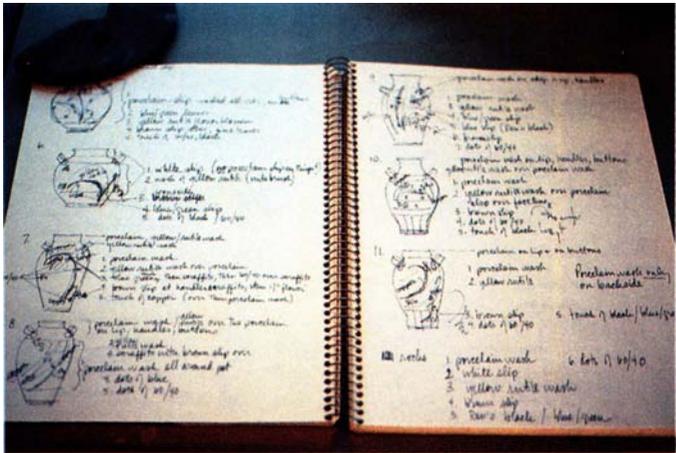
When we talk of our work, the language is anatomic. Pots have lips and shoulders and feet. Clay has flesh, bone, guts.

The bulk of our inventory is clean and functional. Bowls, vases, dinnerware, covered casseroles and pitchers are down-to-earth and unequivocal. Nothing is fussy or even clever. We try to achieve a balance between simplicity and spontaneity. Innovation comes with subtle changes. The fit of a handle to a pot, or the rolled lip on a cup, have as much to do with function as with aesthetics.

Our pots are meant to be used, and have to feel good to the hand as well as to the eye. I think it's really nice when a particularly beautiful pot comes out of the kiln. But it's always the one we haven't fussed over, the



*Motorized kick wheels are used to produce the "bulk of our inventory [which] is clean and functional. Bowls, vases, dinnerware, covered casseroles and pitchers are down-to-earth and unequivocal."*



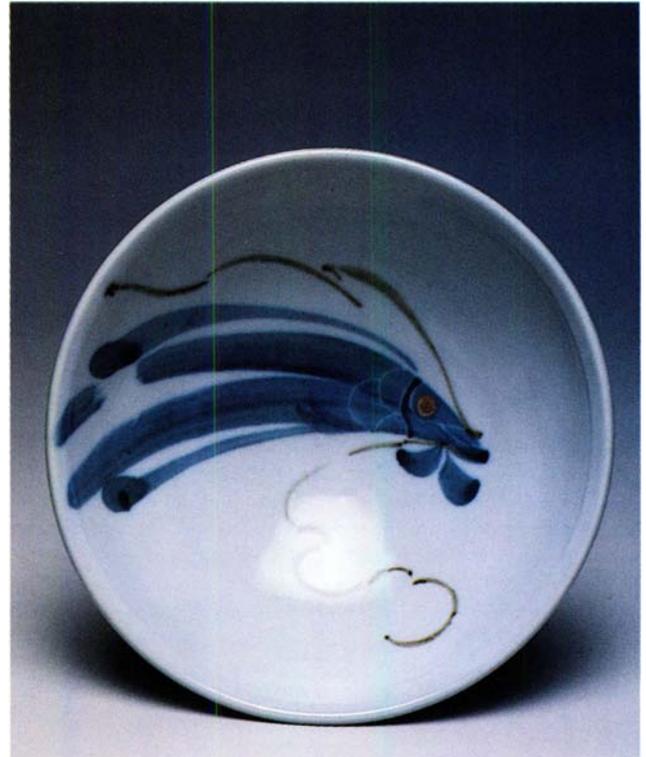
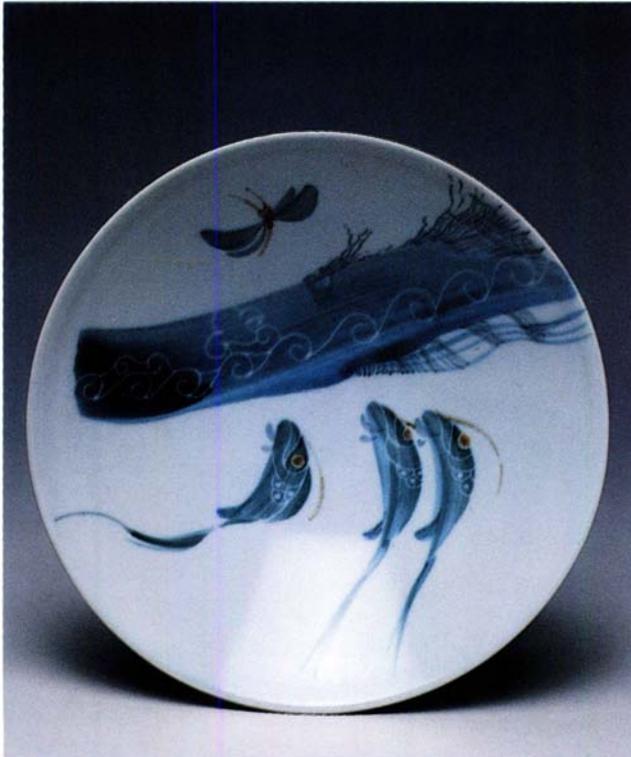
Pam keeps careful notes on what happens to various washes and slips in the salt kiln. "The random effect of salt crystals creates irregular and unpredictable results." Specific drawings help to increase understanding of fired surfaces.



RIGHT Wheel-thrown stoneware pitcher, 2-quart capacity, salt glazed, by Ren Parziale.

BELOW A selection of standard porcelain and stoneware on display in a quiet corner of the sales room.





one that is the least self-conscious.

While we constantly experiment with glazes, very few make it into our regular inventory. One of the first glazes we experimented with in the early 1970s was so colorful that Ren dubbed it "Miami Beach." (Earlier I had left the studio shouting, "I want color. No more 12 shades of brown. I want orange, yellow. I want maroon. I want Miami Beach!")

In 1976, the first firing of our white glazes left us perplexed. We didn't know whether we should keep the pots or take them to the dump. They were so different from anything we had done before.

I do the brushwork on the pots. On a good day, I can do 60 to 70 pots in our regular production line. But several days are set aside to do the few porcelain pieces that go in each firing. These pots show my interest in Japan's Imari ware. I love the image of fish leaping toward a dragonfly, a single stroke revealing myriad colors.

Ren may throw well, but it is at the kiln where his mastery lies. His secret is slow firings. "You let the kiln fire itself. Let the heat accumulate over a period of time. Let the pots get used to it. Let them find out what's going on, then they will go along."

The winter before last, a fierce, freezing wind sprang up just as the firing was reaching temperature. It

took 34 hours to get the kiln to the proper heat in the face of that persistent, blowing cold. We didn't lose a pot. Ren won't force a kiln. As he says, "If there is any fault typical to potters, it's that they hurry firings. They spend so much time making the pots, why do they try to fire them on their lunch hour?"

During the cold winter months is usually when we allow ourselves the luxury of experimenting with salt glazing. Instead of the highly controlled production process, where "nothing happens by accident," the random effect of salt crystals creates irregular and unpredictable results. These are the pots that may win awards, but are not big sellers, except to other potters and pottery aficionados.

We sell approximately half our work at retail craft fairs, three or four a year; and hold two studio sales, one in the spring, one in the fall. We also have one gallery or museum exhibition annually; there we show more one-of-a-kind pieces, the salt-glazed pots, those that are more experimental.

Creation and chemistry are constant themes in our life. The transmutation stoneware sustains at Cone 10 is a source of endless wonder. "Once you accept that it's a miracle," says Ren, "everything else makes sense." A

ABOVE LEFT "Three Fish" wheel-thrown porcelain bowl with brushed cobalt decoration, 12 inches in diameter, by Pam Parziale.

ABOVE "Fish with Golden Eye," 10 inches in diameter, by Pam Parziale.

ABOVE RIGHT The 80-cubic-foot kiln was built on small-gauge railroad track so that, even when fully loaded, the car could be easily pushed by hand.

Pam does all the brushwork, up to 70 pots on a good day.





## Recipes

### Sycamore Stoneware

(Cone 9-10)

Potash Feldspar.....	1.0 %
Cedar Heights Goldart Clay...	70.0
Cedar Heights Redart Clay ....	1.5
Kentucky Ball Clay (OM 4) ....	15.0
Narco Fireclay.....	10.0
Silica Sand.....	2.5
	100.0 %

Mix with water from your throwing bowls and give it a month to mellow—it tends to be a little short when fresh. Add 5% fine or medium grog for a handbuilding body.

### Salt-Glazing Body

(Cone 9-10)

Potash Feldspar.....	2.5 %
Cedar Heights Goldart Clay...	40.0
Kentucky Ball Clay (OM 4) ....	15.0
Narco Fireclay.....	40.0
Flint .....	2.5
	100.0 %

For a darker clay body, add 5% Cedar Heights Redart.

### Salt Slip

(Cone 9-10)

Borax.....	11.49 %
Nepheline Syenite.....	5.75
Bentonite.....	4.60
Edgar Plastic Kaolin.....	4.60
Kentucky Ball Clay (OM 4) ..	4.60
Flint .....	68.96
	100.00 %

Apply to leather-hard ware. Bisque before salt glazing for easier handling. Mix 5% borax with salt to flux at a lower temperature. The following additions are made for color variations:

<i>White</i>	
Suprapax.....	15.00 %
<i>Yellow</i>	
Rutile.....	40.00 %
<i>Blue/Green</i>	
Chrome Oxide .....	4.00 %
Cobalt Oxide.....	3.00 %
<i>Brown</i>	
Red Iron Oxide.....	50.00 %

### Matt White Glaze

(Cone 9-10, reduction)

Dolomite .....	22 %
Whiting.....	4
Potash Feldspar.....	49
Edgar Plastic Kaolin.....	25
	100.0 %

Use thin. Works well with oxides brushed under or over the glaze.

### Gloss White Glaze

(Cone 10-11, reduction)

Whiting.....	18.19 %
Potash Feldspar.....	50.19
Edgar Plastic Kaolin.....	12.55
Flint .....	19.07
	100.00 %
Add: Zircopax.....	25.47 %

Zircopax, called the poor man's tin, gives brightness to this glaze. It looks like a smooth Shino when used on a dark clay body.

### Satin White Glaze

(Cone 10, reduction)

Dolomite.....	9.89 %
Whiting.....	3.30
Potash Feldspar.....	59.34
Edgar Plastic Kaolin.....	27.47
	100.00 %

Works well with oxides.

### Miami Beach Glaze

(Cone 9-10, reduction)

Colemanite.....	14.78 %
Dolomite.....	3.99
Whiting.....	5.07
Potash Feldspar.....	49.08
Edgar Plastic Kaolin.....	3.24
Flint .....	23.84
	100.00 %

Add: Zinc Oxide.....	4.85 %
Rutile.....	3.02 %

With varied thicknesses, this glaze goes from white to blue to orange. Keep thin toward the foot of the pot.

### Iron-Saturated Red Glaze

(Cone 10, reduction)

Bone Ash.....	9.91
Talc .....	6.31
Whiting.....	7.20
Potash Feldspar.....	48.65
Edgar Plastic Kaolin.....	6.31
Flint .....	21.62
	100.00 %

Add: Red Iron Oxide.....	10.81 %
Bentonite.....	1.80 %

Reduce lightly. This recipe becomes a dark metallic with heavier reduction.

# Rocky Kester's Ybor City Auction

by Gary Shepherd



*Rocky Kester dressed to sell at one of his laid-back art auctions—"the most fun you can have in Tampa"*

**Editor's note:** Ybor City, the old tobacco warehouse and cigar-rolling center of Tampa, Florida, is coming back from a state of severe neglect and decay. They've bulldozed urban areas in better condition. The renaissance in Ybor (pronounced ee'-bor) is thanks, in part, to a group of artists attracted by low rents and lots of space. Plus the architecture and lore of this community have a power all their own—something akin to stepping into a Humphrey Bogart movie. So amidst the empty, disheveled storefronts, there

are a few new restaurants, some gallery and gift shop action, and you sense things may begin to pick up, perhaps like SoHo—for better or worse.

Rocky Kester, an American original, inhabits this cocoon of neglect. While he and all of Ybor City wait for the community butterfly to emerge, he makes a uniquely uncompromising living from his ceramics and his wits, and helps neighboring artists in the bargain. Perhaps something of Rocky and his life will be useful to you and yours.

YBOR CITY clay artist Rocky Kester says he lives below the poverty line, but he looks just dandy at his seasonal art auctions. Last Easter, he wore black tails and patent leather shoes, his long brown hair pulled back in a ponytail, and—as noted by a woman in the standing-room-only crowd of 150—he appeared almost clean-cut since shaving his years-old bushy beard.

Following a 7-8 P.M. preview of the works to be auctioned, Kester picked

up a microphone and started with little fanfare. "I can't see you too well, so you're going to have to hold your cards up high," he announced, shielding his eyes from the glare of the spotlights in Ybor's Cherokee Club. "I go pretty fast, so be ready." Four quick bids later, the first item sold: one of Kester's own ceramic works fetched \$45.

Despite his formal resplendence, Kester now and then had to chastise the enthusiastic crowd, which had been primed by drinks before and during the auction. Some people chattered, temporarily disinterested when not bidding on the particular item that Kester's artists-friends displayed.

"I'll give 'em away if you're not paying attention," warned Kester, as he strolled around the front of the room. He knows the tricks of the trade; he's held these auctions for almost a decade. "I'll break it for \$20," he threatened, when the bid was too low. "This frame alone is worth \$20!"

"I'll sell it," he grated, when bidding stopped early on another item.

Most of the time, though—waving with fluid hand motions toward pieces or toward bidders holding up their numbered cards—Kester was smooth, efficient, friendly. "A bunny-bone backscratcher, one of three in the country; an etching by John Costin, another fine local Ybor artist; a glass piece by Rick Melby; item number 11, do I hear \$30, 30 on the side, do I hear 35, 35 in the back, do I hear 40, 35 going once, 35 going twice, sold for \$35 to number 37." The crowd responded to big bids with oohs and aahs and applause—\$250 was the evening's highest.

And so it went. "I try to keep the total [number of works] to around 100. Two hours of talking, ughh," groaned Kester.

Finally, all the art was sold, and some 20 Ybor artists were richer by about \$5000. Successful bidders walked into the balmy Saturday night clutching their prizes, and headed home to mount them atop the mantel or on the wall: decorative fish, photographs, hand-painted silks, vases, three-dimensional constructions, ceramic plates, rice bowls, canvas paintings, welded bronze sculptures, and more. All were original works created—in theory—to fit the Easter theme, though some required

stretching the imagination a bit to find the prescribed thematic spirit.

"It would be great if I could say I planned it this way but it just grew," said the self-effacing Kester of the success of his auctions, which attract a loyal following of friends, buyers, browsers and party animals. The crowd, indeed, is part of the attraction—a genial, interesting group garbed in everything from jeans and t-shirts to evening wear.

Kester, 40, and a south Tampa native, began holding auctions ten years

*Sotheby's it's not, but Rocky Kester's auctions draw hundreds seeking good times and inexpensive art.*

ago, primarily to clean out his studio and storeroom off Seventh Avenue. Under his Goo Foo Enterprises banner—from a Good-Food-minus-the-"d's" sign he left hanging over his studio door when he moved into the 1895 building—he first auctioned his stuff just once a year.

"In the old days, I'd build a fire in my backyard, it was just a party with lots of support from my friends," said Kester. He then began selling other local artists' work along with his own. The crowd grew so much that Kester moved the auctions out of his studio backyard two years ago.

Since then, he's held auctions at Rough Riders restaurant in Ybor Square, the Florida Center for Contemporary Art, and other Ybor venues. Each has a theme; besides Rocky's Easter Art Auction, there's been a Rocky's Paris Art Auction, and Rocky's Voodoo Art Auction (at Halloween). About 400 people—the largest crowd to date—attended Rocky's Erotica Art Auction last February, held in celebration of Valentine's Day.

"For an alternative Ybor event, it's had a long run," noted *Tampa Tribune* columnist Paul Wilborn, who's Pop Tarts band is among several that have provided pre- and post-auction music. "It's a really clever and successful way to market stuff, a combination social and art thing," said Wilborn.

"It's the most fun you can have in Tampa," insisted long-time attendee Allison Frank, who worried that any new publicity will draw too many people and spoil the rather neigh-

borly fun. But her concern was too late. In June, Rocky and friends moved uptown, to the Tampa Bay Performing Arts Center's Jab Theater.

"Lackadaisical" is the word used by the laid-back chieftain of Goo Foo Enterprises to describe auction planning. "We have meetings once a week—poker games—we never talk about the auctions," mused Kester.

The attitude of artist participants, he said, is: "It's a good party, my work's going to be real cheap, so grab it and have fun." Sometimes people get a \$100 piece for \$10, sometimes people pay \$100 for a \$10 piece. The themes mean "that it's not works that are laying on the shelves." In fact, "sometimes artists get intense and spend more and more time preparing art for the auctions."

Some of the advance promotional work is pretty creative, too. Kester delivers flyers and steaming cups of Cuban coffee to "appropriate" desks at the *Tampa Tribune* before auctions. And for last year's Paris-theme summer auction, a group of Ybor artists touring France sent invitations back home via postcards. The cards arrived with 580 due, and thus received immediate attention from recipients.

While Kester seems surprised at his success, it's equally surprising that he's an artist at all. He was in college, on "a straight path to science or engineering or something," and working in construction as well. A job accident caused acid burns to his eyes.

"I nearly lost my sight and then I became a visual artist," said Kester, shrugging at the irony. "Something like that can open your eyes," he continued, enjoying the pun. "It can make you more appreciative."

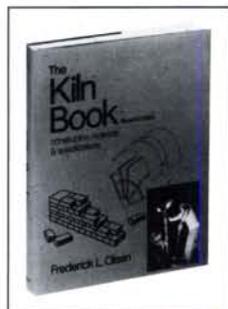
Returning to school, Rocky was encouraged by several teachers to work with clay. "I make anything out of clay that fancies me," he explained.

Kester's observant eyes have noted an art resurgence of late in Ybor; he says there are 20 to 25 artists working within five blocks of his studio, a handful of whom own their own buildings. The auctions provide a good, several-times-a-year outlet for their work.

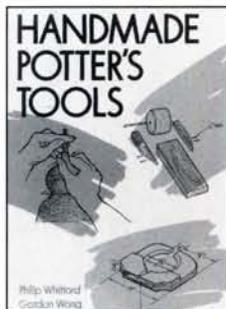
Kester, though, seems to be in the auction business largely for the fun of it. On auction day, he grimaces, "I have a terrible time. I'm always afraid that nobody will show up." Then he smiles. "But people always do." A

# BOOK DEPARTMENT

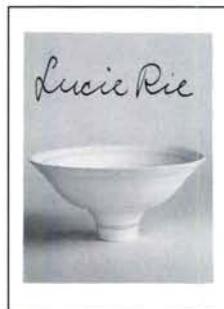
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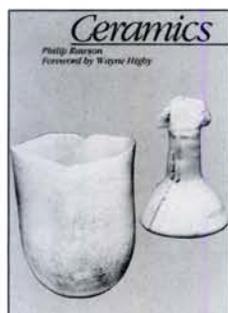
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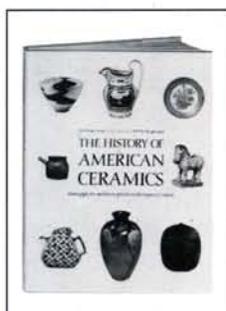
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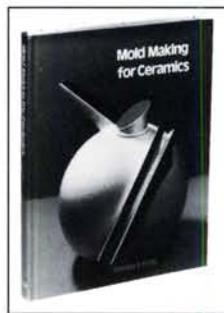
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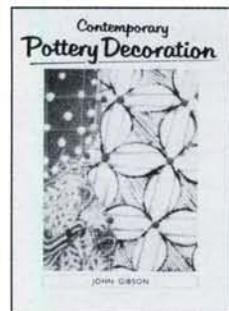
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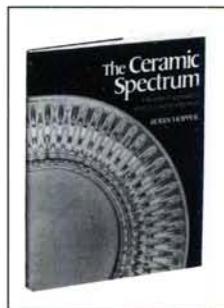
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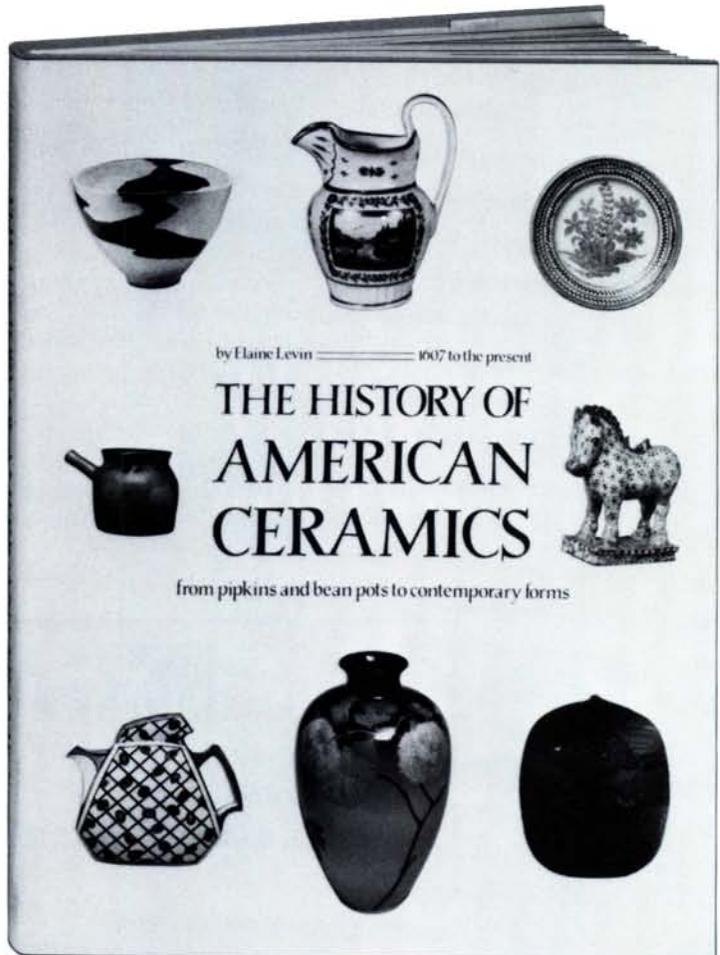
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## Comment

Continued, from page 22

eyes on the public arrayed before them, waiting to see who will throw down the gauntlet with a bid of his or her own. All this is overseen by the auctioneer who, in order to keep the tournament moving at a sprightly pace (what joust was ever conducted while the horses walked!), appears to resort to the odd trick like taking bids "off the wall" to make it seem as if a contest really is taking place among the challengers.

In due course, whether through pride, desire or some unfathomable characteristic that attaches to the purchase of a work of art, some among the challengers really do become involved in the bidding. Here the analogy of auction as tournament becomes more apparent, for—as in the gladiatorial combats of old—contests are always between *two* people, never more. It is only when one falls wounded that another may challenge the victor of the preliminary skirmish. Thus, for every prize, several contests may take place.

The fact that bidding is most definitely adversarial is seen in the way in

which the auctioneer directs each of the participants to strike at his or her opponent: "Against you, madam, at £30," "Your bid, sir," or "£200 up here against you at the back." Contestants are always encouraged: "Going for £20, £25? Well done, sir!"; "I'm taking your bid, sir, because you bought before. Some reward for virtue," and "Are you sure, madam? You look slightly hesi-

*"She's the woman  
who paid £21,000  
at Christie's for a*

*Hans Coper picked up in a  
Redhill garage sale for £2.*

tant." He keeps the tone light, because his main function as champion is to act as referee and to persuade those challenging for the prize that they are participating in a *game* and not in a battle. Like sport, the auction is characterized by that ethos which says that it matters not whether one wins or loses, but how one plays. Hence the auctioneer's light asides: "You gentlemen have a habit of bidding together. You both have very

good taste." Or "Three seats up here if anyone wants them. The gentlemen moving in fast here. Sorry, ladies!" It is the form that counts.

The progress of the contest itself is marked by a series of carefully staged numerical advances—like the successively heavy weights that a competitor is required to lift in the snap and snatch of Olympic games: 30-35-40, 400-425-450, 900-1000-1100, 11,000-12,000-13,000. Occasionally, these contests with figures lead to new world records (like the £13,500 bid for a work by Lucie Rie, and the £80,000 for a pair of candleholders by Hans Coper), although it is only a few of those in the art world "club" who realize this at the time. Another thing that most of those witnessing a contest do not know is the identity of the new record holder. When so many people are gathered in such a confined arena, it is virtually impossible for them to distinguish precisely who is involved in each contest.

Here, the auctioneer takes on a new role. Aware that not all those present are in fact challengers, and that those who are likely to become involved in battles during the course of the evening want to know which of their ad-

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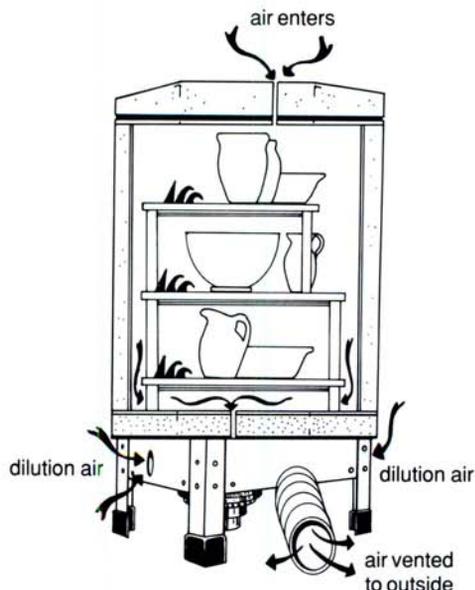
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versaries is already engaged, the auctioneer begins to identify those concerned (either by certain of their characteristics, or by their relation to his field of vision): "The lady on my right"; "The gentleman seated at the back"; "Behind the chap with dark glasses"; and "You with the bow tie, sir. Forgive me for being so personal." In this way, spectators are given an opportunity to follow each contest, until the final figure is reached and the battle won. It is then that the auctioneer demands to know the identity of the unknown winner. In this way, numerical bids are converted into challengers' names which pinpoint where the money for a particular object is coming from. They are thus equivalent to a bank account or credit card number, and little more. But there is a second function to this gladiatorial calling of names. By clarifying a contestant's identity, the auctioneer is able to bring to other challengers' attention the financial power that the victor commands. As the tournament progresses, certain names recur time and time again (Porter, Boxer, the Besson Gallery, Cyril Frankel of Bonhams himself), and those present and alert soon learn to watch for great battles contested by the giants.

But these battles are not necessarily easy to pick out, as we learn on occasion when the auctioneer himself fails to identify a challenger. ("Sorry, madam, lost you.") Here we come to the auction's *raison d'être*: its secrecy. Unlike those who participate in sporting competitions, those who challenge and contest in auctions try to remain more or less incognito to all except the auctioneer. They are true gladiators whose weaponry or sparring techniques may be familiar to certain aficionados (a pink carnation in the lapel of a button hole being the equivalent of a plumed helmet), but whose physical features will only be publicly recognized when the contest is over and the winner removes his armor to acknowledge the auctioneer's command that she or he be named.

But, if one's own identity remains a secret during battle, so does that of one's opponent. And this, so far as the auctioneer is concerned, is the way things should be. In other words, the contestants are not fighting each other in the flesh, but shadows of each other reflected on the salesroom wall—that same wall off which the auctioneer, taking advantage of this secrecy, can



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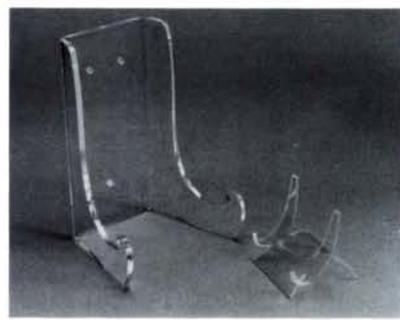
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## Comment

accept unbidden “bids” and edge someone who is interested in a particular object up the spiralling arithmetic of commodity value. In short, the auctioneer can act as champion precisely because it is he, and no one else, who knows the identities of all the contestants. Knowledge, as we know, is power.

Secrecy is also contained in the silence with which the auction is conducted. Firstly, each prize is held up in front of would-be contestants before the fight begins. It is then named by the auctioneer who quotes its lot number, brief description and artist, before submitting it for bidding. Thereafter, until the final hammer indicating that a prize is won, the only voice we hear is that of the auctioneer. Those engaged in the struggle do not speak at all, even when furiously trying to attract attention by waving a catalog high in the air. This is the irony of the auctioneer’s “Did somebody say £60?” or “Do I hear 500?” If bids were voiced in any way, if people did anything other than nod, wink, scratch their ear, raise a discreet finger (no beaten gladiator imploring mercy, yet), or raise their eyebrows to indicate that they were participating in the contest, the element of secrecy would immediately disappear.

There is in fact a small handful of other people in the room who do make their voices heard during bidding. These are the employees of Bonhams who, with telephone or clipboard in hand, announce bids from those who are not in the room, who cannot personally attend the auction. Now, it would seem that this form of verbal participation is a direct affront to the authority of the champion, who is thereby obliged to accept a challenge. In fact, this is not so. Instead, what we realize is that the auctioneer has never been champion at all, but a kind of *kage musha*—a look-alike from medieval Japan who stands in on behalf of his lord and master—in this case, Bonhams. In other words, the real champion merely sends in its underlings to do battle on its behalf. If they win, well and good; if not, so be it. Bonhams, we now understand, is champion precisely because it does not take part in any of the contests. Rather, through the good offices of the auctioneer, it is there to oversee the challengers contesting among themselves, and to gain the ul-

timate status conferred by the fact that it has collected and now distributes the prizes among its phalanx of followers. The champion is benefactor of us all.

At the same time, the fact that employees of the auction house have their own bidders on a computer print-out or on the end of a telephone line, merely serves to reinforce the notion of secrecy in a number of ways. After all, the employee is privy to one secret—the identity of the bidder—whereas we who are spectators or com-

*“Occasionally, these  
contests...lead to new world  
records (like... £80,000  
for a pair of candleholders  
by Hans Coper)...”*

batants in the contest have no way of knowing whether there really is a name or voice instructing an employee to say “Here, sir!” in answer to the auctioneer’s call for bids. But the employee is also privy to other information of which nobody else is aware. Not only does he know whether he is actually bidding on behalf of somebody or not; he knows how high he can go in any bidding contest and when he has reached his client’s limit. He also knows when he is bidding for the hell of it, in order to make the other contestants struggle harder for the prize.

This information is shared by one other person in the room, the auctioneer, who himself is privy to another vital piece of information not made known to others in the tournament. This is the reserve price on any lot—the minimum for which a prize must be contested if it is to be awarded. This is vital information which leads to taking bids off the wall, or to the auctioneer turning in desperation to one of his colleagues for help in getting bidding going and challengers coming forward. Lots must at least *appear* to be sold and for this a “buying-in name” will be introduced (one suspects that Bonhams, eager to spread the gospel of ceramic art, recently chose the name “Matthews” for this purpose).

In the midst of all this secrecy—vis-a-vis the identity of each bidder, the bidders themselves, the financial limits to which each will go, the reserve price—the auctioneer, like a true *kage musha*, must somehow appear to be

what he is not: impartial. He is, after all, partial to vital information that must not be revealed if the final battle over art is to be won by the auction house. At the same time, the challengers look to the auctioneer because they believe him to be the real champion. It is he, they are sure, who makes or breaks a tournament by his demeanor. One false move, and things start going for a song. This is good, in that it allows the alert challenger to pick up a valuable work of art at a low price, but bad in that it may have an effect on art values in general.

It is the auctioneer, therefore, who must be able to incite those present at each sale to contest the prizes that he offers; he who does his utmost to keep them relaxed (hence, the comments on their attire), but on their toes. Above all, he must inspire in others a confidence and trust that he is not taking bids off the wall, or allowing employees of the firm to raise bids just for the hell of it.

*Trust*, then, is the obverse of secrecy. It, too, is silent, although it is ready at any time to break out as gossip among members of the art world. It is trust—and a set of assumptions and beliefs as to what is right and proper in the world of art—that brings each of the challengers to Bonhams and allows him or her to participate in the tournament. Thus are all included in the “club”; thus do they recognize that there is in fact a “champion.” Yet all know, deep down, that, once they start renaming “pottery” as “ceramics,” they have made what Chesterton called of his Catholic conversion “a leap of faith.” Art, too, is the opiate of a certain class of people. And, as in religion, all-inclusive trust and exclusive secrecy are vital to conversion and sustained belief. This is Bonhams’s present success. It has managed to balance the exclusive nature of the auction (commodity value) with the inclusive nature of the art world (social value). Needless to say, it is the pots themselves (aesthetic value) which have allowed both challenger and champion to turn the gladiatorial circus into a tightrope act of art. Who dares turn down his thumb among the fluttering handkerchiefs?

The author *A frequent contributor to Ceramics Monthly, anthropologist Brian Moeran is affiliated with the School of Oriental and African Studies at the University of London.*

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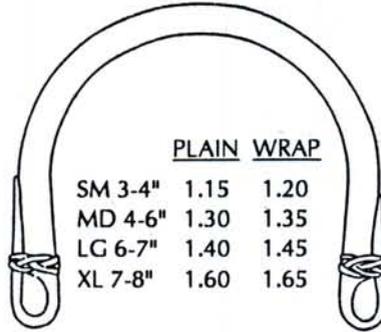


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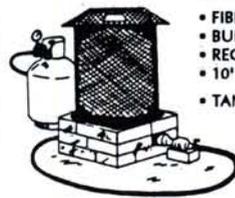
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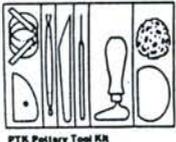
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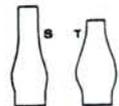
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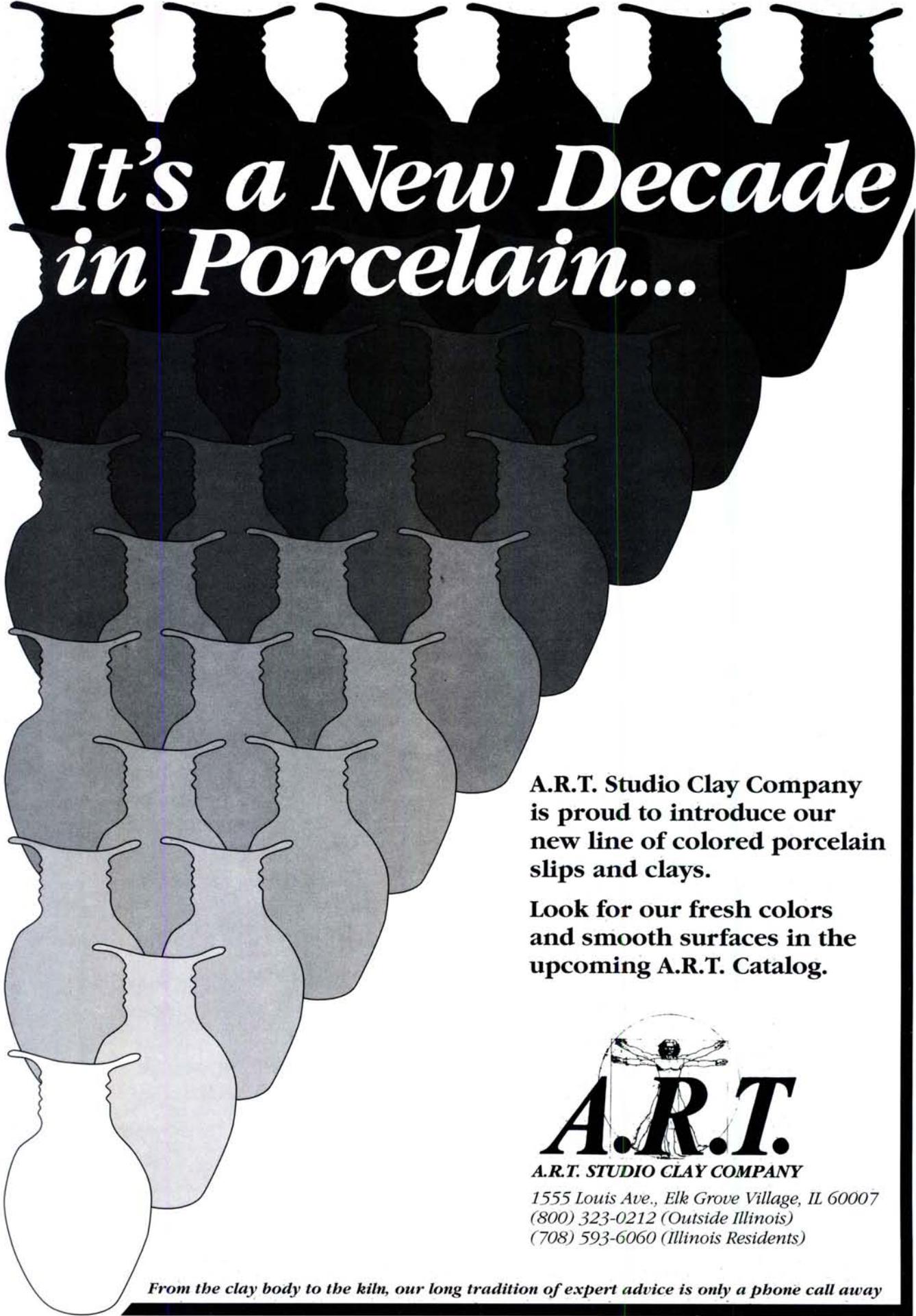
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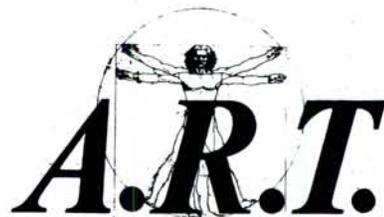
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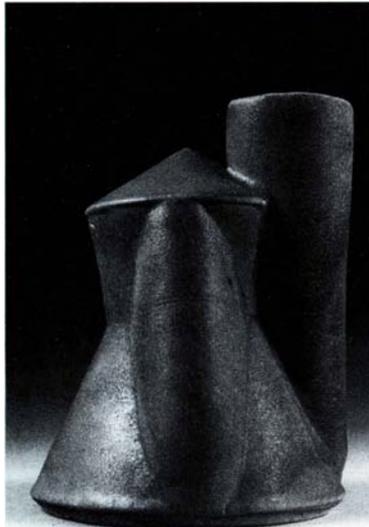
# News & Retrospect

## Free Summer Workshops Listing

The 1990 "Summer Workshops" listing will appear in the April issue of *Ceramics Monthly*. Potteries, craft schools, colleges and universities or other art/craft institutions are invited to submit information about summer programs in ceramics by February 12, 1990. (Regularly scheduled classes are excluded.) Please include the workshop name or its description, the location, opening and closing dates, level of instruction, instructor's name, languages spoken, availability of camping or live-in accommodations, fee(s), and an address to write plus a number to phone for details. Captioned photographs from 1989 workshops are welcome, and will be considered for publication. Mail your information and photos to Summer Workshops, *Ceramics Monthly*, Box 12448, Columbus, Ohio 43212. Last-minute listings without photos maybe faxed to (614) 488-4561.

## Artists' Fellowships/Deadlines

Twenty percent of the 30 Arts Midwest fellowships awarded in 1989 went to artists working with clay: five in the crafts cate-



Vase, 7 inches in height, glazed stoneware, by Joseph Kress, Minneapolis

gory; one in sculpture. Selected from entries (475 in crafts, 441 in sculpture) from nine states by panels of nationally known artists, each received \$5000 in recognition of "continued, serious and exceptional aesthetic investigation in their medium."

Arts Midwest is just one of six regional agencies administrating fellowship programs, funded in part by the National Endowment for the Arts (NEA). Regional



Untitled sculpture, 16 inches in height, fired clay with mixed media, by Gail Sellers, Riverside, Illinois

agencies offer fellowships in the same categories as the NEA, usually in alternate years.

If you are thinking about entering slides of your work in the upcoming NEA competition, you should note that deadlines are fast approaching for applications for the endowment's \$25,000, \$15,000 or \$5000 visual artists fellowships in sculpture and crafts. Sculpture applications are due by February 15; and crafts by March 15. For application guidelines write the Visual Arts Program, National Endowment for the Arts, Room 729, 1100 Pennsylvania Avenue, Northwest, Washington, D.C. 20506; or phone (202) 682-5448.

Most of the deadlines in the crafts and/or sculpture categories at the regional level will be in 1991 (as currently scheduled):

For residents of Washington, D.C., Delaware, Maryland, New Jersey, New York, Pennsylvania, the Virgin Islands, Virginia and West Virginia, the sculpture deadline is January 15, 1991. Write the Mid Atlantic Arts Foundation, 11 East Chase Street, Suite

"Vision and Action," 25 inches in height, handbuilt, brushed with acrylics, by Indira Freitas Johnson, Evanston, Illinois



2A, Baltimore, Maryland 21202; or phone (301) 539-6656.

For residents of Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina and Tennessee, both the crafts and sculpture deadlines are March 1, 1991. Write the Southern Arts Federation, 1293 Peachtree Street, N.E., Suite 500, Atlanta, Georgia 30309; or phone (404) 874-7244.

For residents of Illinois, Indiana, Iowa, Michigan, Minnesota, North Dakota, Ohio, South Dakota and Wisconsin, both the crafts and sculpture deadlines are March 30, 1991. Write Arts Midwest, 528 Hennepin Avenue, Suite 310, Minneapolis, Minnesota 55403; or phone (612) 341-0755.

For residents of Arkansas, Arizona, California, Colorado, Hawaii, Idaho, Montana, New Mexico, Nevada, Oregon, Utah, Washington and Wyoming, the sculpture deadline is May 1, 1991. Write the Western States Arts Federation, 236 Montezuma Avenue, Santa Fe, New Mexico 87501; or phone (505) 988-1166.

For residents of Arkansas, Kansas, Missouri, Nebraska, Oklahoma and Texas, the next crafts/sculpture deadline will be in mid January 1993. Write the Mid America Arts Alliance, 912 Baltimore Avenue, Suite 700, Kansas City, Missouri 64105; or phone (816) 421-1388.

For information about their crafts/sculpture deadlines (unavailable at press time), residents of Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont should contact the New England Foundation for the Arts, 678 Massachusetts Avenue, Cambridge, Massachusetts 02139; or phone (617) 492-2914.

## Shocking Ceramics Expose!

In the battle raging between the Hollywood gossip tabloids, there is intense competition for prize stories to catch the eye of every shopper at the grocery checkout counter. What ceramic event was so incredible, so fantastic, so shocking that it made the pages of the October 31, 1989 National Examiner (America's Fastest Growing Weekly)—rival to the famed National Enquirer? Clay stained minds want to know. Was it a scandal with the White House china? Nope. A new mutant two-headed potter with one brain for funk, another for functional thinking? Did *Zsa Zsa* whack somebody with an important Ming vase? No, no.

Mixed in with such important exclusives as "Woman Gives Birth in a Tree" and "Headless Alien Mystery," the ceramic story

*Please turn to page 68*

*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 News & Retrospect, Ceramics Monthly, Box 12448, Columbus, Ohio 43212.*

## Itinerary

Continued from page 12

Directions: Sculpture," featuring clayworks by Nancy Carman, Bill Farrell, Tony Hepburn, Eva Kwong, Katherine Ross and Stan Welsh; at Pe-wabic Pottery, 10125 East Jefferson Avenue.

**Missouri, Saint Louis** January 1-February 75 Functional works exhibition featuring pots by Michael Simon. January 13-February 17 "Shrines of the Times" and "Teapot Invitational"; at Pro-Art, 5595 Pershing.

**New Jersey, Red Bank** through January 13 Bob Heim and Toni DeWitt; at Art Forms, 16 Monmouth Street.

**New York, New York** through January 13 "The Modern Pottery," featuring vessels by Bill Knoble, James Makins and Todd Piker in the Hartsook Gallery; and works by Peter Klove and Ryo Toyonga in the Office Gallery; at Greenwich House Pottery, 16 Jones Street.

**Pennsylvania, Philadelphia** January 7-27 Dual exhibition with Sandy Simon and Bruce Coch-rane; at the Clay Studio, 49 North Second Street.

**Texas, Fort Worth** through March 10 "Imperial Taste: Chinese Ceramics from the Percival David Foundation"; at the Kimbell Art Museum, 3333 Camp Bowie Boulevard.

### Ceramics in Multimedia Exhibitions

**Arizona, Mesa** January 26-February 24 "12th Annual Vahki Exhibition"; at Galeria Mesa, 155 North Center.

**Arizona, Tucson** through January 6 "Flights of Fancy IV," including works by ceramists Esmeralda Delaney, Reed Keller and Eilene Sky; at the Obsidian Gallery, Saint Philip's Plaza, 4340 North Campbell Avenue.

through February 5 Dual exhibition featuring daywork by Andree Richmond; at the Museum

Shop, Tucson Museum of Art, 140 N. Main Ave. **California, Davis** through January 6 Three-person show with ceramic sculptor Clayton Bailey; at Natsoulas/Novelozo Gallery, 132 E St., Suite 2A. **California, Los Angeles** through June 1 "Hands On! Objects Crafted in Our Time," collection of crafts from the Craft and Folk Art Museum; at the May Company, Wilshire and Fairfax.

**California, Mill Valley** through January 6 "Animal Imagery"; at Susan Cummins Gallery, 32 Miller Avenue.

**California, Palm Springs** January 28-February 15 A dual exhibition featuring vessel sculpture by Rudy Autio; at Elaine Horwitch Gallery, 1090 North Palm Canyon Drive.

**California, Pomona** January 11-February 10 "Ink and Clay XVI," juried exhibition of California artists; at University Art Gallery, California State Polytechnic University.

**California, San Francisco** through January 20 "Faculty Selection III," with sculpture by Richard Berger and John Roloff; at San Francisco Art Institute, 800 Chestnut Street.

January 4-27 "New Work for the New Year," featuring gallery artists; at Dorothy Weiss Gallery, 256 Sutter Street.

**California, Walnut Creek** January 8-February 28 "Twofold: Artist and Teacher," featuring work by over 25 Bay Area artists; at Valley Art Gallery, Walnut Creek Library, 1644 North Broadway.

**D.C., Washington** through February 18 "Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center"; at the National Museum of American Art, Smithsonian Institution, Eighth and G Streets.

**Florida, Pensacola** January 19-February 12 "Florida Craftsmen Juried Exhibition"; at Pensacola Junior College, 1000 College Boulevard.

**Florida, Saint Petersburg** January 12-February 16 "New Faces for a New Decade," exhibition of works by seven Florida artists age 18-30, including ceramists Timothy Baker, Michael Chomick,

Kim Kirchman and McKenzie Smith; at the Florida Craftsmen Gallery, 235 Third Street, South. **Illinois, Chicago** through January 15 "1889: The First Year of the Classical Collection," through February 21 "The Human Figure in Greek and Roman Art"; at the Art Institute of Chicago, Michigan Avenue.

**Iowa, Ames** through January 20 "21st Annual Clay and Paper Show"; at Octagon Center for the Arts, 427 Douglas.

**Maine, Portland** through January 7 "Holiday Exhibit"; at Nancy Margolis Gallery, 367 Fore Street.

**Massachusetts, Boston** through January 19 "Twenty Years of Contemporary Craft," includes vessels by Wayne Higby; at the Society of Arts and Crafts, 175 Newbury Street.

**Massachusetts, Lexington** through June 15 "Curator's Choice," includes ceramics from the decorative arts collection; at the Museum of Our National Heritage, 33 Marrett Road.

**Massachusetts, Northampton** through January 13 "The Hearth"; at Ferrin Gallery, Pinch Pottery, 179 Main Street.

**Minnesota, Minneapolis** through January 13 "Works on Paper/Works in Clay," with ceramics by Malcolm Kucharski, Donovan Palmquist, Anne Perrigo, Monica Rudquist and Philip Williams; at Anderson and Anderson Gallery, 400 First Avenue, North, Suite 240.

**Missouri, Saint Louis** through January 6 "Mask Hysteria: A National Invitational"; at Pro-Art, 5595 Pershing.

**Missouri, Warrensburg** January 16-February 16 "Greater Midwest International V"; at Art Center Gallery, Central Missouri State University.

**New York, Brooklyn** through January 22 "Hispanic Arts of New Mexico"; at the Brooklyn Museum, 200 Eastern Parkway.

**New York, East Hampton** through January 14 "In the Craft Tradition," includes terra-cotta platters, baskets and teapots by Woody Hughes; at Guild Hall, 158 Main Street. *Continued*

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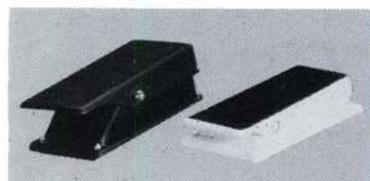
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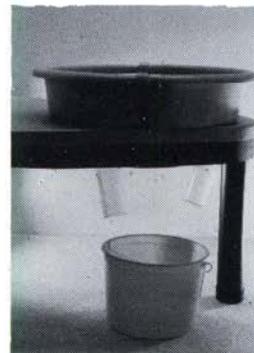
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**Itinerary**

**New York, Hastings-on-Hudson through February 11** "Masks: The Alternate Self"; at the Gallery at Hastings-on-Hudson, Municipal Building.

**New York, New York through January 14** "International Art Horizons," juried exhibit; at Art 54 Gallery, Soho.

**through January 28** "Treasures from the Fitzwilliam Museum"; at National Academy of Design, 1085 Fifth Avenue.

**North Carolina, Charlotte through March 4** "Contemporary Icons and Explorations: the Goldstrom Family Collection," 77 works by 55 artists; at the Mint Museum, 2730 Randolph Road.

**Ohio, Columbus January 4-12** Visiting artist exhibition featuring ceramic sculpture by Gina Bobrowski; at Hopkins Gallery, Ohio State University. **January 16-February 1** "New Works: the Annual College of the Arts Faculty Exhibition"; at Hoyt L. Sherman Gallery and Hopkins Gallery, Ohio State University.

**Ohio, Findlay January 15-February 9** "Young Ohioans," exhibition of works by Ohio artists between the ages of 18 and 30; at the Egner Fine Arts Center, University of Findlay.

**Pennsylvania, Philadelphia January 20-April 4** "12th Annual Creative People Art Exhibition," featuring over 160 works by Franklin Mint artists; the Port of History Museum, Delaware Avenue.

**Tennessee, Chattanooga through January 7** "Young Americans" juried national exhibit of craftworks by artists between the ages of 18 and 35; at Hunter Museum of Art, 10 Bluff View.

**Washington, Seattle through March 4** "Preserving an Architectural Heritage: Frank Lloyd Wright Decorative Arts"; at Seattle Art Museum, Volunteer Park.

**Wisconsin, Milwaukee January 5-February 10** "Tempests in Teapots"; at A. Houbertson, the Upper Gallery, 230 West Wells, Suite 202.

**Fairs, Festivals and Sales**

**California, Carmichael January 13** "The Seconds Sale," sponsored by the Sacramento Potters Group; at the Sacramento Fine Arts Center, 5330-B Gibbons Drive.

**Connecticut, Greenwich through January 6** "A Celebration of Color," crafts; at the Elements, 14 Liberty Way.

**Florida, Boca Raton January 20-21** "Boca Fest '90"; at Glades and Butts Roads.

**January 27-28** "2nd Annual Royal Palm Polo Club Festival of the Arts"; on Clint Moore Road. **February 3-4** "10th Annual Fiesta of Arts and Crafts"; at City Hall, 201 W. Palmetto Park Rd.

**Florida, Delray Beach January 13-14** "Downtown Delray Festival of the Arts"; at Atlantic Avenue and Intercoastal Waterway.

**Florida, Fort Lauderdale January 6-7** "Las Olas Weekend Sidewalk Art Fair"; along Las Olas Boulevard.

**Workshops**

**Arizona, Phoenix February 16-18** Demonstration, lecture and slide presentation with Susan and Steven Kemenyffy. Fee: \$30, C.L.A.Y. members \$20. Contact Sue Abbrescia, C.L.A.Y. Workshop Chairman, 5110 N. 73 St., Scottsdale, Arizona 85253; or phone (602) 949-9165.

**California, San Jose March 3** Slide lecture and demonstration with Jack Troy. Fee: \$20. Contact Barbara Brown, 1225 Manzano Way, Sunnyvale, California 94089; or phone (408) 736-3889.

**California, Sunnyvale January 2-7** Demonstration by Vivika and Otto Heino. Fee: \$20. Contact Tracy White, Sunnyvale Community Center, 550 East Remington Avenue, Sunnyvale 94086; or phone (408) 730-7337.

**California, Walnut Creek January 15** Clay and sound workshop with Brian Ransom. Fee: \$30, seniors \$25. For further information contact Civic

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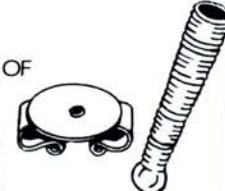
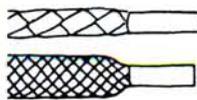
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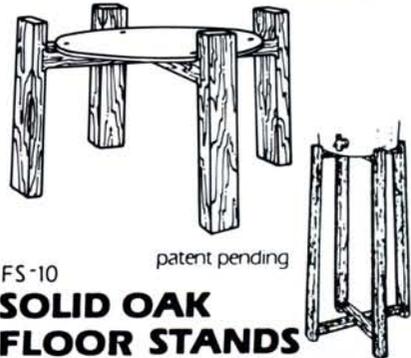
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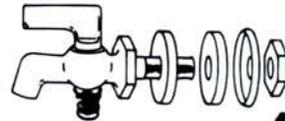
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## Itinerary

Arts Education, Box 8039, Walnut Creek 94596; or phone (415) 943-5846.

**Connecticut, Brookfield February 24-25** "Ceramic Design and Decoration," with Lori Lapin. Fee: \$135, members \$125. Contact John Russell, Brookfield Craft Center, Box 122, Route 25, Brookfield 06804; or phone (203) 775-4526.

**Connecticut, New Haven January 20** A session with Makoto Yabe. Fee: \$35. Contact the Creative Arts Workshop, 80 Audubon Street, New Haven 06510; or phone (203) 562-4927.

**Florida, Belleair March 3-4** Demonstration, slide lecture and discussion with Michael Simon. Fee: \$75. Contact the Florida Gulf Coast Art Center, 222 Ponce de Leon Boulevard, Belleair 34616; or phone (813) 584-8634.

**Florida, Gainesville January 29-30** Lecture and demonstration by Jun Kaneko. Registration deadline: January 8. Fee: \$40; members \$30. Contact the University of Florida, Art Department, 302 FAC, Gainesville 32611; or phone (904) 392-0228; or Florida Craftsmen, 235 Third Street South, Saint Petersburg, Florida 33701; or phone (813) 821-7391.

**Massachusetts, Worcester March 17-18** "Seminar/Critique with Michael James." Contact Worcester Center for Crafts, 25 Sagamore Road, Worcester 01605; or phone (508) 753-8183.

**New Hampshire, Manchester January 20-21** Earthenware demonstration and slide lecture with Canadian potter Walter Ostrom; at the Manchester Institute of Arts and Sciences. Fee: \$50. Contact Don Williams, Box 254, Nottingham, New Hampshire 03290; or phone (603) 463-7275.

**New Jersey, Demarest January 9, 11 and 16** "Colored Clay/Ceramic Jewelry" with Ina Chapler. Fee: \$110, members \$90. **January 12, 19, 26 and February 2** "Tile Making" with Siglinda Scarpa Anderson. Fee: \$165, members \$145. **January 15** "Moldmaking Demonstration" with Pamela Proctor. Fee: \$40, members \$20. **January 18** "Studio Workshop" with Susan Eisen. Fee: \$70, members \$50. **January 23-24** "Hands-on Wheel" with Malcolm Davis. Fee: \$105, members \$85. Contact the Old Church Cultural Center School of Art, 561 Piermont Road, Demarest 07626; or phone (201) 767-7160.

**Oregon, Portland February 10, 24** "Drawing on Clay." Fee: \$70. **March 10** "Kiln Construction and the Art of Firing." Fee: \$18. Contact the Oregon School of Arts and Crafts, 8245 S. W. Barnes Rd., Portland 97225; or phone (503) 297-5544.

**Pennsylvania, Doylestown June 4-August 24** Tile-making workshop. Deadline: March 5. For further information contact the Moravian Pottery and Tileworks, 130 Swamp Road, Doylestown 18901; or phone (215) 345-6722.

**Pennsylvania, Haverford January 12** Slide lecture by Ron Klein. Fee: \$8, members \$5. **January 16-19** "Pottery Workshop" with Ron Klein. Fee: \$140, members \$120. **January 30** Slide lecture by Amy Sarner. Fee: \$8, members \$5. Contact the Main Line Center of the Arts, Old Buck Road and Lancaster Avenue, Haverford 19041; or phone (215) 525-0272.

**Pennsylvania, Newtown February 24-25** Demonstration, discussion and slide presentation with Dave Shaner. Contact the Pennsylvania Guild of Craftsmen, Box 820, Richboro, Pennsylvania 18954; or phone (215) 860-0731.

**Pennsylvania, Philadelphia January 19** Sandy Simon and Bruce Cochrane lecture, "Innovations in Tableware." Fee: \$4. Contact the Clay Studio, 49 N. Second St., Philadelphia 19106; or phone (215) 925-3453.

**Pennsylvania, Richboro March 23-25** "Mold Making for Studio Potters" with Barbara Bauer. **March 31-April 1** "Wheel Thrown Altered Forms Workshop" with Walter Keeler. Contact the Pennsylvania Guild of Craftsmen, Box 820, Richboro 18954; or phone (215) 860-0731.

**South Carolina, Rock Hill February 11** Slab-building large-scale wall reliefs with Loretta Kaufman. Contact Jennifer Halls, Museum of York County, 4341 Mount Gallant Road, Rock Hill 29730; or phone (803) 329-2121.

**Tennessee, Gatlinburg March 5-9** Throwing and handbuilding with Cynthia Bringle. Fee: \$150. **March 12-16** "Inlaid Colored Clay/Handbuilding Techniques" with Virginia Cartwright. Fee: \$150. **March 26-30** "From Function to Aesthetics" with Patrick Horsley. Fee: \$150. Room and board available for each session. Contact the Arrowmont School of Arts and Crafts, Box 567, Gatlinburg 37738; or phone (615) 436-5860.

**Utah, Logan February 27-28** "Decoration, Design, and Surface Enrichment" with Robin Hopper. Contact the Department of Art, Utah State University, Logan 84322; or phone (801) 750-1395 or 750-3409.

**Vermont, Middlebury February 19-23** A session with Chris Staley. Fee: \$250. Limited to first 16 who apply. Contact Vermont State Craft Center, Frog Hollow, Middlebury 05753; or phone (802) 388-3177.

**Virginia, Arlington January 13** "Venezuelan Ceramics of the '80s," a slide lecture by Alberto Asprino; at Lee Arts Center, 5722 Lee Highway.

**Virginia, Front Royal March 9-11** Seminar and demonstration with Donna Polseno. Fee: \$145, includes lodging and meals. Contact Betsy Blauvelt, Arts Director, North Virginia 4H Educational Center, 400 Harmony Hollow Road, Front Royal 22630; or phone (703) 635-9909.

## International Events

**Belgium, Brussels through January 6** "The Gallery's Ceramists' Exhibit"; at Atelier 18 Gallery, Rue du President, 18.

**Canada, Ontario, Toronto through January 7** "Blue onto White: Oriental Ceramics Uncovered? January 20-March 18" "18th Century Soup Tureens from the Campbell Collection." **March 25** "The Universality of Pottery," workshop with Magdalene Odundo. Fee: \$40; members, seniors, students \$35. Contact George R. Gardiner Museum of Ceramic Art, 111 Queen's Park, Toronto M5S 2C7; or phone (416) 593-9300.

**Canada, Vancouver, Granville Island January 12-February 26** "Designed for Production, Made for Use," exhibit of functional handmade objects; at Cartwright Gallery, 1411 Cartwright St.

**England, London through January 6** Tristan Williams and Linda Gunn-Russell. **January 10-February 3** Kate Wickham; at Michaelson and Orient, 318 Portobello Road.

**through January 7** "The Harrow Connection," pottery by staff and alumni; at the Crafts Council Gallery, 12 Waterloo Place.

**Italy, Bologna January 26-29** "Arte Fiera 1990"; at Piazza della Costituzione, 6.

**Netherlands, Deventer through January 6** "International Ceramics Exhibition," featuring works by Ben Arnup, Johan Broekema, Rainer Doss, Ruth King, Marion Askjaer Veld and Antje Wiewinner. **January 28-March 3** "A Pair in Ceramics," with works by 27 artists; at Kunst & Keramiek, Korte Assenstraat 15.

**Switzerland, Carouge (near Geneva) through January 21** The "City of Carouge Award for Decorated Ceramics," juried international of ceramic jewelry; at the Musee de Carouge, Place de Sardaigne, 2.

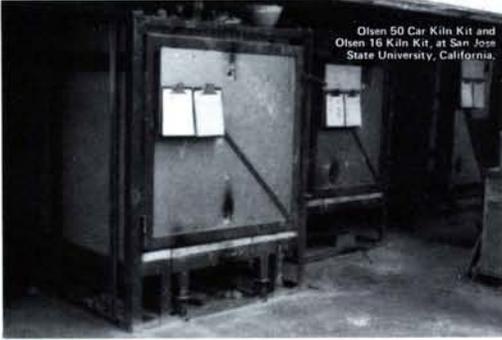
**Switzerland, Zurich through January 7** "Con Fuoco," Italian ceramists; at Museum Bellerive, Hoshgasse 3.

**Wales, Dyfed, Aberystwyth through February 5** Geoffrey Whiting, "A Retrospective Exhibition"; at the Aberystwyth Arts Centre, University College of Wales, Penglais.

**West Germany, Dusseldorf through January 10** "5000 Jahre Gold und Keramik aus Afrika"; at Hetjens Museum, Deutsches Keramikmuseum, Schulstrasse 4.

**West Germany, Frankfurt through February 25** "Craft Today USA"; at Museum fur Kunsthandwerk, Schaumaikai 15.

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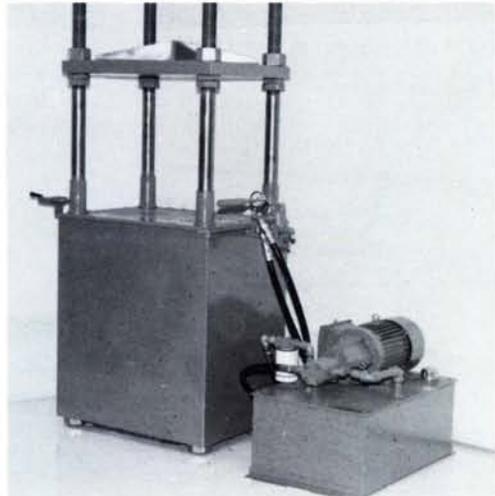
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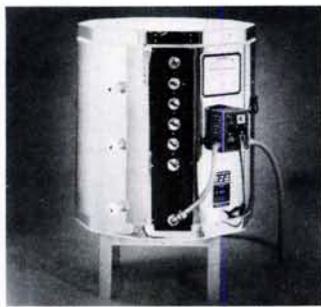
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## News & Retrospect

*Continued from page 61*

that made mid-page headlines was (pardon us) "Toilet Tossing—The New Rage." Somehow the CM news team missed this one. The National Examiner, always in the forefront of cultural events, got the scoop, commenting that "spectators were flushed with excitement at the second annual World Championship Toilet Toss in Placerville, California." One can only speculate whether this will produce a new grant category for the beleaguered National Endowment for the Arts, or maybe an athletic scholarship from American Standard—finally a chance for them to enter the field of ceramic art philanthropy so long dominated by the Kohler Company.

But getting anywhere with this feat of porcelain pitching prowess won't be easy—you'll have to beat the national toilet toss records of 26 feet, 8 inches for men, held jointly by *C.J. Smith* and *Mark Aldridge*; and 14 feet 11 inches for women, held by *Robin Hauck*. Fame and the Guinness Book of World Records surely await the victors.

Want to guess what the trophies looked like? Yep.

### Four from Alfred

An invitational featuring ceramic works by four graduates of Alfred University was presented recently at Martha Schneider Gallery in Highland Park, Illinois. As a collector as well as a businessperson, *Schneider* realized some time ago that when "a resume says 'graduate from Alfred,' I should pay attention. Not that other institutions don't have similar qualities, but [Alfred-influenced work] always seems to touch my intellect, heart and guts."

Shown in "Four from Alfred" were sculptural interpretations of "mundane objects" by *Louis Marak* (M.F.A. 1967); figurative sculpture by *Patricia Rieger* (B.F.A. 1983,



*Wheel-thrown wall platter, 21 inches in diameter, Cone 7 stoneware, with wire, by Niles Wallace, Memphis*

M.F.A. from the University of North Carolina 1986); wheel-thrown and slab-built vessels by *David Shaner* (M.F.A. 1959); and platters layered with imagery that is illusionary as well as physical by *Niles Wallace* (M.F.A. 1974).

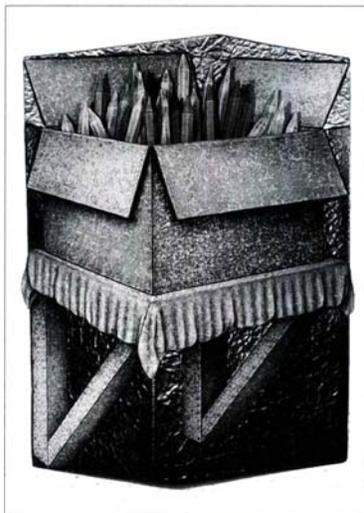
### Third Canton Invitational

Potters from ten states were asked to participate in the "Third National Ceramic Invitational Exhibit" at the Canton (Ohio)



*Earthenware platter with polychrome slip decoration, 16 inches in diameter, by Jackie Cohen, Columbus, Ohio*

*"Color Box," approximately 22 inches in height, by Louis Marak, Areata, California*



Art Institute. In organizing the show, curator *Fran Lehnert* thought in terms of educating the public: "There is a greater need to help people understand and accept the art being produced in our time than simply being told what and how to think about the work they are viewing.

"The pieces here are statements of fact for which a solution has been reached. Each is a final solution to a problem. Other solutions might have been made given a different set of circumstances."

She advised the viewer to avoid being "dictated to by critics, curators and teachers, but do allow yourself to discover new experiences by looking at every piece. Some of these artists spent a lifetime developing their work. It rarely comes easy. Creating

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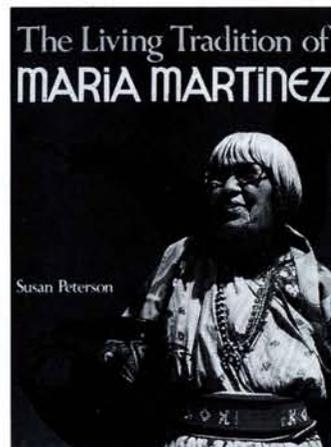
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by Susan Peterson

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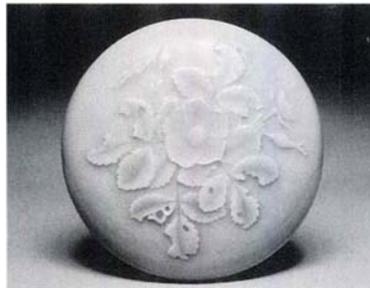
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## News & Retrospect

something new is one of the hardest things one can do, but to most artists it isn't work. It is dedication of self."

### Evanston Craft Expo

The 1989 "American Craft Exposition" at the Henry Crown Sports Pavilion, located just north of Chicago on Northwestern University's Evanston campus, featured works by 134 artisans, including the cela-



"Wild Rose and Caterpillars," 6 3/8 inches in diameter, carved porcelain with celadon glaze, by Janel Jacobson

don-glazed, carved porcelain vessels of Janel Jacobson, Harris, Minnesota.

Organized as a benefit for the Evanston and Glenbrook Hospitals, the expo is an annual juried national; this year's selection of exhibitors was by Pat Garrett, jeweler, Dexter, Michigan; Floyd Gompf, ceramist, Chicago; Marcia Phillips, fiber artist, Goshen, Missouri; and Carol Sedestrom Ross, American Craft Enterprises president, New York. According to Ross, the Chicago area "has some of the nation's most important craft collectors."

### Folk Art Treasures

Salt-glazed crocks, earthenware face jugs and whimsical figures are among the ceramic objects included in the touring exhibition "Treasures of American Folk Art,"

Monkey inkwell, 7 3/4 inches in height, salt-glazed stoneware, possibly made in Pennsylvania, circa 1875



Lead-glazed earthenware face jug, approximately 10 inches in height, attributed to John Westley, Philadelphia, active circa 1850-1870

shown recently at the Toledo (Ohio) Museum of Art. Currently on display at the National Museum of American Art in Washington, D.C., the exhibition features 180 examples from the collection of the Abby Aldrich Rockefeller Folk Art Center at Colonial Williamsburg in Virginia.

Much folk art is unsigned and clues to origin come from materials, techniques and style. This anonymous glazed-stoneware cornucopia with a monkey peering over the lip is thought to be from Pennsylvania circa 1875. It was probably a one-of-a-kind pot intended for a particular use, possibly as an inkwell or a pen holder.

No work similar to the inkwell is known to exist, but a glazed-earthenware face jug in the exhibition is attributed to John Westley (active circa 1850-70) on the basis of a signed and dated harvest jug having a similar shape and arrangement of spouts. Unfortunately, little is known about Westley except that he lived in Philadelphia in 1850.

### Yoonchung Kim

Recently a relative of California artist Yoonchung Kim died of heart failure, during which time, she says, "I watched helplessly as a soul and thinking powers slowly gave way to a small, pumplike organ called heart. At first, my concept of the romance and myths associated with the heart was crushed by the cruel reality of the human heart's function. But after a few months, I became interested in making sculpture exploring expressions of hearts in poems, songs and everyday language."

Kim then visited the historic sections of Rome, and was captivated by their various architectural masterpieces. She considered "using bits and pieces from architectural ruins in the heart sculpture, attempting to make old and modern coexist."

With this as background and context, she produced the series of "Heart and Its

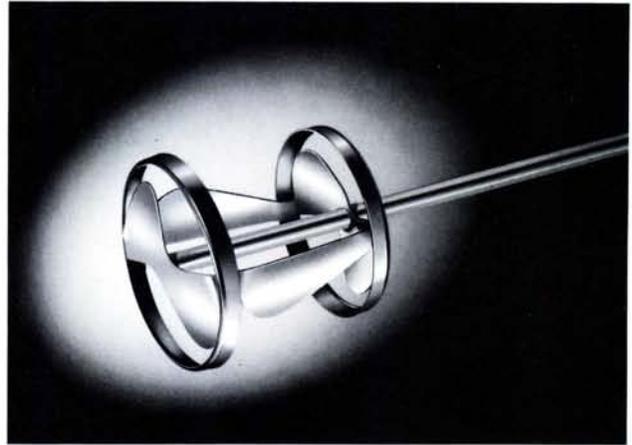
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"He Is Full of Heart, But No Head," 20 inches in height, \$900, by Yoonchung Kim

Myths" sculptures, which was featured recently in a solo exhibition at Bourbeaux Gallery in San Diego.

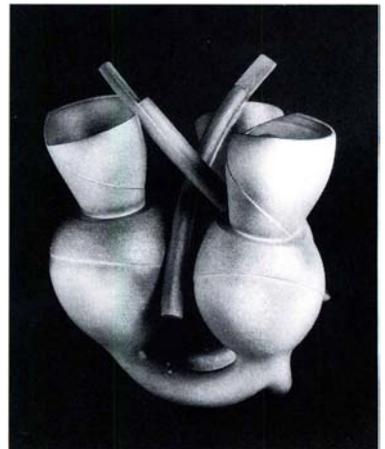
Brian Ransom

Making and playing clay instruments was the logical career choice for *Brian Ransom*, a ceramic artist who just happens to be a composer/performer, too (see his article, "Sounding Clay," in the October 1988 CM). An exhibition of his variations on flutes, horns, whistles, drums and chimes was on view at Couturier Gallery in Los Angeles through October 14, 1989.

Ransom's instruments have a number of antecedents. An important one is the whistling water jar which he studied as a Fulbright scholar in Peru. Ransom's work is more abstract in design than the pre-Columbian originals; and his multichambered jars are used to create what he calls "living sounds."

Gallery patrons had a chance to hear this in a September 10, 1989 performance.

"Whistling Water Jar," 35 inches in height



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Joining Ransom on all the instruments were *Ernesto Salcedo* and *Norma Tanega*, the latter featured in a ceramic updating of her 1966 pop hit "Walking My Cat Named Dog."

The other performed pieces ranged from relatively straight-forward jazz with synthesizer accompaniment to more minimalist, microtonal compositions utilizing improvisation.

**Gargoyles to Scare Developers**  
by *Dina Burszty*

For many years, one of my goals has been to fill the voids produced every time technology jumps higher. I believe that in our era the technocrats have taken on the roles that the shaman and artisan had in the past. Not only do they shape the quality of life with their instruments, but these instruments also seem to acquire magical characteristics. (The TV stands where the altar once was, and computers have become the voices of the oracles.)

In order to point to the needs that such contemporary artifacts don't fulfill, I have created a whole line of imaginary machines: "Telepathic Telephone"; "Computer to



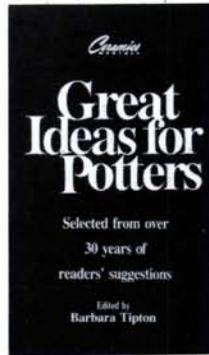
"Gargoyle to Scare Developer," 22 inches in length, stoneware, fired to Cone 5

Slow Down"; "Machine to End All Alienated Work"; "Mailbox for Unwritten Letters"; etc. I also made shrines, inspired by the home altars of ancient cultures, but adapted to contemporary New York City: "Blessing of the Light before Entering the Subway"; "Shrine to Lure the Stars Back to New York City"; "The One Who Listens to the Lone, Loud Talkers"; and others. Some are a synthesis of pre-Columbian and Afro-Caribbean religions and contemporary objects; for example, the "Machine to Space Out" has a "circuit" that resembles petroglyphs and "on/off" switches.

Though some of these sculptures were shown in galleries, I kept imagining them in a public context, particularly on the streets of New York. Unfortunately, most of the public work I was familiar with was rather monumental, and approved and funded by major institutions. I felt it was beyond my reach, being an artist whose work did not fit any of the categories canonized by the art world.

Then, in 1985, I learned that Artmakers (a public artists' group) had put out a call for those willing to design and execute a mural in an empty lot (also a community gathering place) on the Lower East Side of

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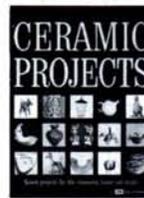
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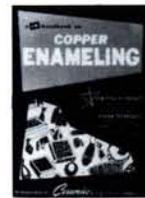
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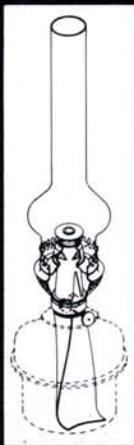
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## News & Retrospect

Manhattan. It is an area that I know well, having been the first place I felt at home after moving to New York from Argentina in the 1970s. By the '80s, the neighborhood, like many others in the city, had been handed over to wealthy real estate developers who acquire properties cheaply and renovate them for high rents, displacing many low- and middle-income residents, myself among them.

I submitted a proposal for a ceramic mural, "Life Growing among the Ruins," and it was accepted. While installing the mural, I could see that the housing situation had worsened, but at the same time I was encouraged by the feedback from people who had managed to remain and were still fighting for their homes. I was particularly moved by several signs hung on abandoned buildings that read: "Not for sale. Property of the people of the Lower East Side."

Soon after, I began a series of "Gargoyles to Scare Developers," masklike glazed stoneware "spirits" composed of many small faces, often superimposed with cityscapes. Some have window eyes, fire escape manes or arms, chimney horns, etc.

After completing the first pieces in the series, I started looking for buildings on which they could be installed, and for a grant to pay expenses. This was the hardest part and took a lot more time and energy than doing the daywork. Finally, Artmatters, Inc., gave me a materials grant. Then eight gargoyles and two shrines ("Protector of the Illegal Immigrant" and "Matron-Patron of the Street Performer") were installed on a former school building currently occupied by the Hispanic arts organization Charas-El Bohio.

But I didn't want the project to end there, and continued to look for more sites. I met with several tenants' organizations; all were supportive, but most hesitated to become involved. However, everyone I met

referred me to someone else, so after a long stream of referrals I was introduced to the Urban Homesteaders Assistance Board, which decided to sponsor the project. The UHAB staff helped mount an exhibition of gargoyles, then mailed invitations to all the people associated with the organization. The gargoyles were to be given free to groups of homesteaders willing to help with transportation and installation. By the end

of opening night, I had more requests than I could fill at that time.

Since then, I have installed 22 sculptures on seven buildings. Each of the gargoyles displays individual characteristics: some are meant to horrify; others to show rage, pain or scorn; while still others are friendly. The last few pieces in

the series are shrines (to good spirits embracing the neighborhood) and have room for candles.

Most of the gargoyles and shrines were slab built from a white stoneware with high grog content and fired to Cone 5. (I had tested this body for endurance and adaptability to abrupt weather changes by freezing and thawing small pieces in my refrigerator.) They were installed 7-8 feet from the ground, affixed with cement mixed with a latex additive. Two nails or screws in the wall supported the sculpture (the back of each piece has two corresponding holes) while the cement dried.

As of today, all but two are still intact. The ill-fated ones were destroyed by a tenant who thought they were voodoo icons. The rest have been welcomed; homesteaders tell me they are proud of their gargoyles and that they light candles on the shrines for special occasions.

Most importantly they have called attention to the plight of the urban neighborhood—particularly the gargoyles installed on a five-story tenement in the Times Square area. I was glad when told that a major developer had yelled back at the gargoyles that stare at his World Plaza. I knew then that their silent screams had been heard.

### Sylvia Hyman

Glazed porcelain wall sculpture by Tennessee artist *Sylvia Hyman* was featured in a recent exhibition at Cumberland Gallery in Nashville. The works on view presented changes that have occurred in her work during the past six years.

"It wasn't easy to leave the ideas and techniques with which I was familiar and in control, to take off in a new direction," Hyman remarked. "When I changed from the rectangular or square format of earlier wall sculptures to those which are irregular in shape, I began to develop irregularly



*Dina Bursztyl installing a gargoyle on New York's Lower East Side—but will it work?*

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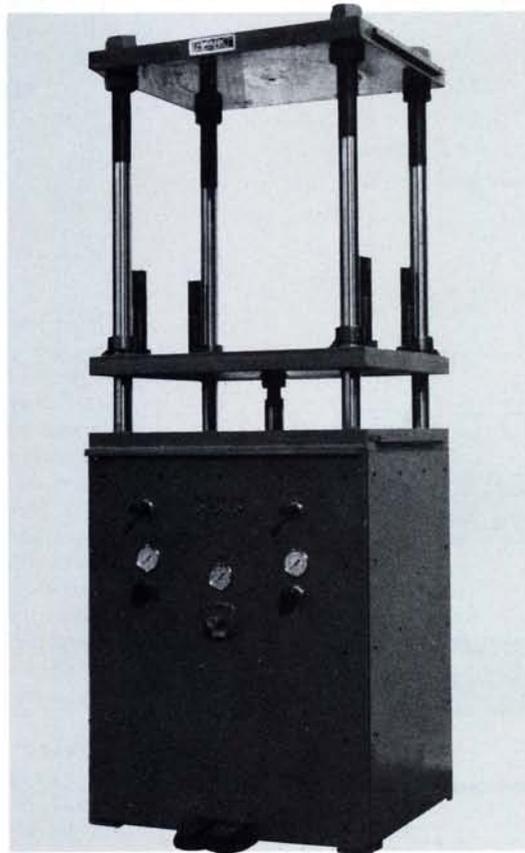
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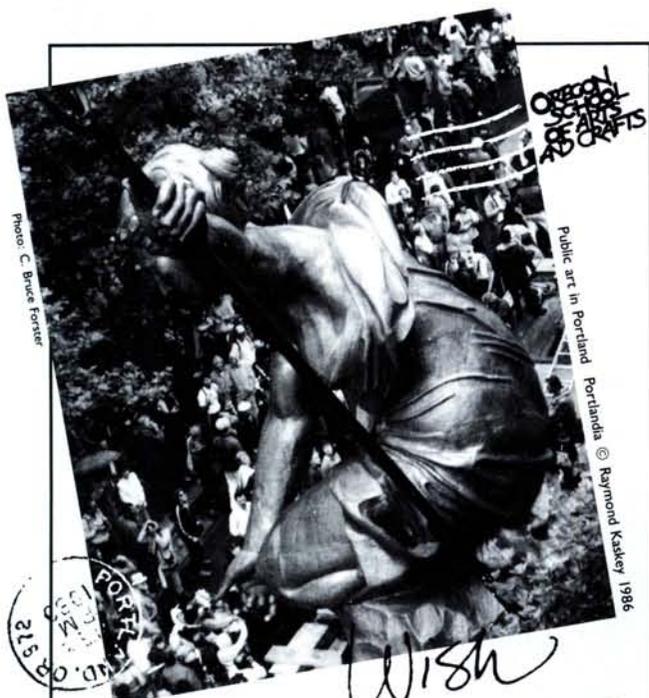


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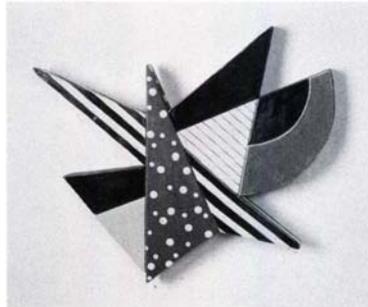
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## News & Retrospect



Untitled "geometric," glazed porcelain wall form, 19 inches long, by Sylvia Hyman

shaped assemblages which eventually became the new 'geometries.' These cried out for bright colors, stripes, dots and other elements quite different from the forms with which I had been dealing.

"Gradually the 'geometric' became a form of color, space, surface texture and illusion. The simple idea became complex, a direct vision became implied, a static form began to move. What started as a grouping of flat ceramic panels for the wall developed into three-dimensional objects with architectural qualities. These seemed to demand not only strong, bold colors, but also large scale."

Leslie Lee

Portland, Oregon, ceramist *Leslie Lee* enjoys "taking a functional object and creating a new identity for it, without sacrificing the intended function." For the narrative teapots presented recently in a solo exhibition at FireWorks in Seattle, she focused on the idea of bringing about "a warm response from the viewer.

"Teapots especially fascinate me," she continued, "because the spout, handle and lid elements suggest many different subject possibilities, but the properly functioning teapot is almost an engineering feat."

Laced with humor but grounded in practicality, these white stoneware forms are handbuilt over a wheel-thrown base. Most are then fired at least three times—

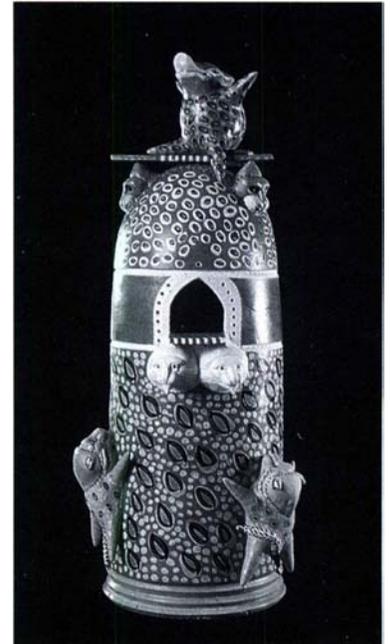
"You Are Your Own Genie," teapot with "flying carpet" tray, approximately 12 inches in height, polychrome-glazed white stoneware



first to Cone 6> then at lower temperatures for polychrome glazes and metallic lusters.

Peter Rose

"You Can't Miss What You Ain't Never Had," a sculpture by Knoxville artist *Peter Rose*, was among the ceramic objects featured in "Opulence," a recent multimedia invitational at Southern Highland Handicraft Guild in Asheville, North Carolina. The work was conceived as a sort of "prayer tower" in response to the scandals surround-



"You Can't Miss What You Ain't Never Had," 36 inches in height, wheel-thrown and handbuilt raku body, with colored slips, fired to approximately 2000°F

ing televangelists *Jim Bakker* and *Jimmy Swaggart*, but Rose agrees with others who have pointed out that it is particularly apropos given the recent troubles of a certain Cincinnati baseball celebrity who just happens to share the same name as the artist.

Butch Holden

by *Kent Nerburn*

A ceramics exhibition by faculty artist *Butch Holden* at the Talley Gallery, Bemidji State University, Minnesota, was organized around a theme of opposition. Wherever the viewer turned, a technique, an attitude, or a glaze was set against its opposite. For example, "Arc," a brightly lit span of stoneware bowls, was mounted on a wall across from "Unnamed Ghosts," wall-mounted raku masks bathed in diffuse light. The bowls wore rich glazes of red and blue that spoke of blood, fire, sky and elemental natural forces; the masks were in muted earth tones. The concave bowls were wheel-thrown; masks were slab built and convex. The wall of bowls was ordered into a controlled arc; the wall of masks spilled organically as shells on a beach. *Continued*

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**News & Retrospect**

At first glance this seemed like a super-imposed artistic concept. But the brightly glazed bowls did more than stand in technical and visual opposition to the muted masks. They spoke of a different aspect of human understanding, the beauty and

tarian to something that includes a broad range of aesthetic explorations, from referential expressions, where the idea of containment is merely suggested, to pure abstraction.

The aesthetic movements of the late 19th and early 20th centuries addressed the vessel in accordance to their stated values. The arts and crafts movement



"Arc," 16 feet in length, 40 glazed stoneware bowls; with "Offering," a 25-inch-diameter bowl in the foreground; by Butch Holden, Bemidji, Minnesota

meaning of life organized by the intellect; while the masks expressed the beauty and meaning of life given order by intuition.

This balance of yin and yang, negative and positive, intuitive and rational, was the true theme of the show. It is an Oriental rather than a Western sense of opposition: each side is necessary to complete the whole.

**Vessel Survey Exhibition**

During the 20th century, the concept of the vessel has evolved from primarily utili-

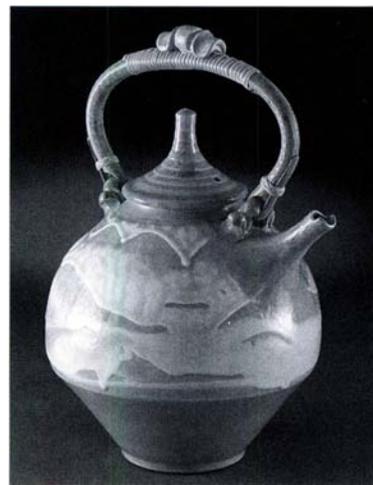
stressed honesty of materials, straightforward design and functionalism. Jugendstil and art nouveau prized exotic form and elaborate surface. The Bauhaus responded with a return to functionalism and "less is more" designs.

Post-Bauhaus studio daywork focused largely on technique and the perfection of form. West Coast pioneers, such as *Glen Lukens*, *Gertrud* and *Otto Natzler*, *Marguerite Wildenhain* and *Beatrice Wood*, offered innovative approaches by experimenting with

Whiteware coffeepot, with underglaze imagery, by Anne Kraus, Short Hills, New Jersey



Stoneware teapot with cane handle by Neil Moss, Lomita, California



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Ken Ferguson with student Henry Tanaka

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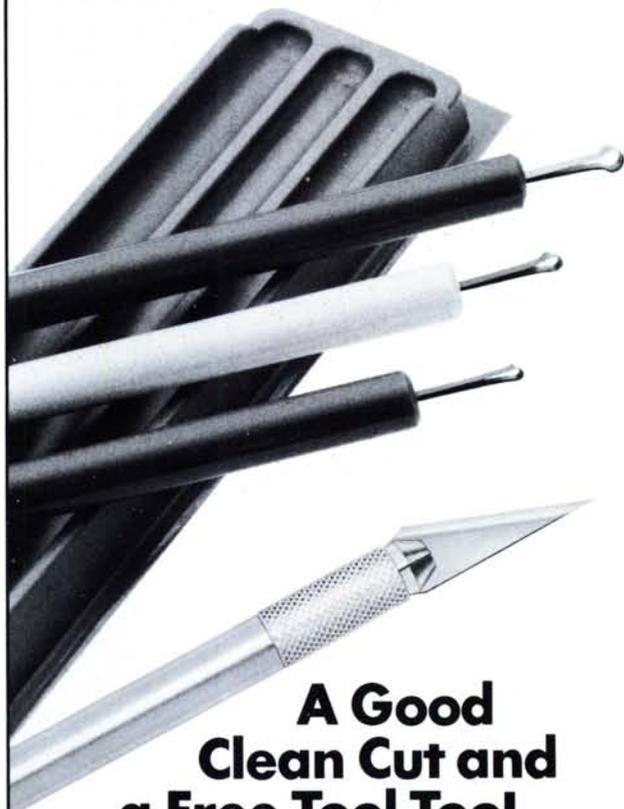
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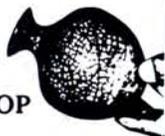
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## News & Retrospect

various types of glazes and firing techniques. Since the 1950s, when *Peter Voulkos* shattered ceramic convention by embracing abstract expressionism, the vessel has also become a major vehicle of metaphorical expression.

With the national survey, "The Vessel: Studies in Form and Media," the Craft & Folk Art Museum in Los Angeles looked at recent interpretations of the format in clay, as well as fiber, glass, metal and wood. The 106 works by 66 artists were divided (not by medium, but by aesthetic association) into two broad categories: the functional vessel, where the focus is containment; and the vessel as object, where the format is taken apart and realigned or where decorative treatment was reinterpreted from earlier historical styles. *Photo: Brian Goodman.*

### Robert Richards

Through a recent exhibition at Viewpoint Gallery in Carmel, California, *Robert Richards* (Sonoma, California) told the story/fable of "a band of fish, escaping the crowding and pollution of the East Coast,



"Wrong Turn at Albuquerque," 30 inches in height, with loiv-fire glazes and paints

heading West to swim with the whales in the Gulf of California." Each sentence in the accompanying handmade book of illustrations described and added context to a glazed and painted ceramic sculpture:

"All goes well until on Route 66 at Albuquerque a wrong turn is made, taking the band of fish into hostile desert country. At Laguna Pueblo, a hospitable swim turns into a desperate escape from the fish snake. Back to civilization in Santa Fe, our fish are almost sold to tourists from New York. In Taos, kiva steps are used for a fish ladder out of the desert. At Chaco Canyon, a daring leap leads to carp shards. The cunning



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## News & Retrospect

fish hide from the wily coyote at Canyon de Chelly. The band escapes from Hopi First Mesa, pursued by the persistent fish snake. The fish hide out in Anasaziland at Wapatki. Away is finally found at the Grand Canyon; the Colorado River takes the fish to the Gulf of California. Safe at last in a peaceful lagoon, the fish swim in clean, clear water off Baja, California."

Susan Garson/Tom Pakele

Collaborative vessels by California potters *Susan Garson* and *Tom Pakele* were exhibited recently at the Hand and the Spirit Gallery in Scottsdale, Arizona. The vessels, made from earthenware, ranged from fairly straightforward, wheel-thrown teapots and plates to sculptural candleholders, teapots and drinking vessels.

Much of their latest work "leans toward the straightforward, constructing forms out of press-molded parts made from natural and handformed objects," explains Pakele.



"Cleo" candelabra, 15 inches in height, white earthenware, handbuilt, with underglazes and clear glaze, \$750

"Several of the molds are made from rocks I gathered down at the river located by our home in the Sierra Nevada Mountains. I carefully chose the rocks by volume, shape and texture. I try to pick rocks that look interesting together and can function in several different ways (for instance, as a teapot body and a base for a candleholder or menorah) so that I can get the most variety without spending all my time making molds. After I construct the basic form, Susan will sometimes attach handformed animals, figures and abstract shapes.

"After the work is dried and bisqued, Susan applies brightly colored underglazes. She paints patterns, floating figures and animals to create an intriguing array of nonspecific narratives. She has full artistic freedom to paint what she feels should be

*Please turn to page 87*

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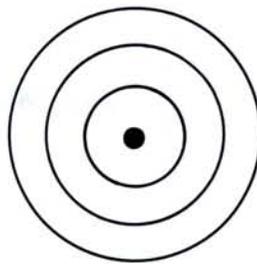
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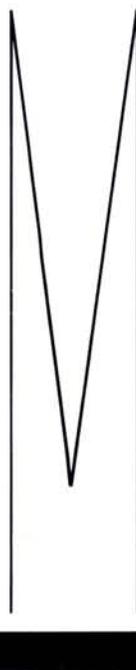
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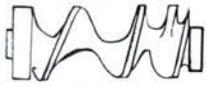


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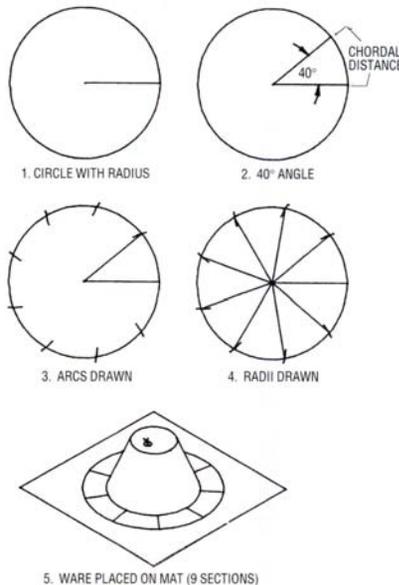
**Suggestions**

*from our readers*

**Spacing Decoration Equidistantly**

Often potters wish to space a design around the circumference of a piece, but cannot take the time for precise measurements. To facilitate equal spacing, try making a series of templates from an old plastic window shade.

Using a compasses, protractor and the simple mathematical calculation of 360 divided by the number of sections desired, any number of equal parts can be obtained. For example, if you want nine sections,  $360 \div 9 = 40$ . This would be the angle measured in degrees for each sector.



Draw a circle or several concentric circles. Mark off a radius. Use the protractor to measure a 40° angle from this radius, its vertex being the center point of the circle. Draw a second radius to define the angle. Then set the compasses to the chordal distance of the 40° angle, and scribe an arc across the circumference of the circle. Use the arc to set the compasses point for another arc, and so on until the circle is divided into nine equal parts.

With a permanent marker and a straight edge, draw a radius to each arc. Number the template, and store it in a file cabinet or ring binder.

To use, simply center a pot on the template (using a ruler or by eye), and mark accordingly.—*Alan Becker, New York City*

**Recycled Plastic Mailers**

What's all this fuss about magazines arriving in plastic mailers? There are so many ways they can be reused:

Just like those dry cleaner bags that have been a studio staple for years, the mailers

make effective moisture-retaining barriers for slow drying greenware—used to encase a small object; laid over a thin rim; or wrapped around a handle or sculptural protrusion.

Open the mailer carefully by slitting across the top, and you have a protective sleeve for 8x10, black-and-white glossies.

Or turn that sleeve into a slip- or glaze-trailing bag by snipping off a corner.

You might even want to use mailer bags to protect whiteware from the ink smudges inherent in packing with biodegradable newspapers.

And when the mailer is "used up," save it for recycling along with all your bread wrappers that surely must outnumber mailers 100 to 1.—*Shirley Meyers, Dallas*

**Trapping Sanding Particles**

To help cut down on flying clay particles while sanding either green- or bisque-ware, work over several sheets of newspaper that have been thoroughly moistened. Makes cleanup a cinch. Of course, you should still wear a mask.—*Marcy Berkowitz, Havertown, Pa.*

**Diapering Fragile Pots**

My pit-fired pottery is quite fragile, and when I travel to shows I must pack each piece carefully. I have found bubble wrap unacceptable, and old bath towels too expensive. Instead, I now wrap my ware in disposable diapers with self-sticking tabs. They are thick enough to act as padding, and the tab allows a snug fit. Plus, they can be used over and over again.—*Lisa Payne, Louisville, Ky.*

**Fluid Glaze Solution**

If you have a fluid glaze you like and don't want to give it up even though it runs all over the kiln shelf, try putting a sliver of softbrick under the pot.

The brick will act like a sponge, soaking up any glaze that might run off the pot, thus protecting the shelf as well as your pot. With a crosscut wood saw, this slice of softbrick can be easily cut from a brick and gently broken away from the pot after firing.

Some grinding, if necessary, finishes the piece.—*David Mischka, Mount Horeb, Wis.*



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*Ceramics Monthly* pays \$10 for each suggestion published; submissions are welcome individually or in quantity. Include an illustration or photo to accompany your suggestion and we will pay \$10 more if we use it. Mail your ideas to CM, Box 12448, Columbus, Ohio 43212; or fax to (614) 488-4561. Sorry, but we can't acknowledge or return unused items.



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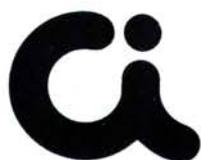
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**Grant.** The Virginia A. Groot Foundation is offering a grant of up to \$25,000 to an artist who has exceptional talent and demonstrated ability in ceramics/and or sculpture. Deadline: March 1, 1990. For information, send SASE to: Virginia A. Groot Foundation, Post Office Box 1050, Evanston, IL 60204-1050.

**Alberta Slip,** a direct substitute for Albany slip, one-pound sample postpaid \$3.00 from Archie Bray Foundation, 2915 Country Club Avenue, Helena, MT 59601. (406) 442-2521.

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**Ceramics, sculpture** professor, small Colorado college in mountains, seeks female companion. Similar interests, age 40s. I will write back. Potter, Box 792, Gunnison, CO 81230.

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## News & Retrospect

Continued from page 82

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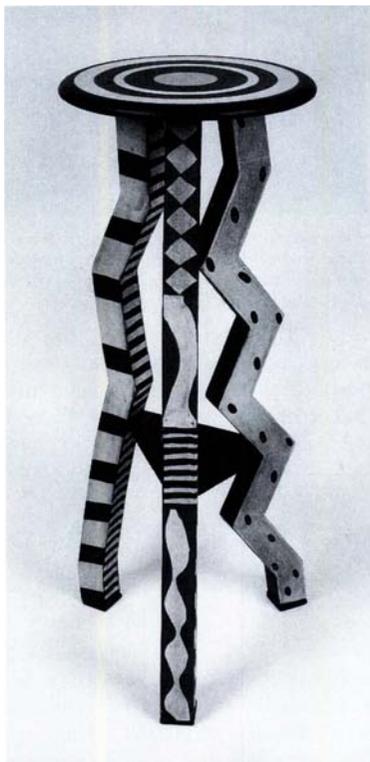
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on that particular piece. This makes our work different and unpredictable."

### Los Angeles Invitational

"Ceramics '89," an exhibition featuring works by 13 artists/potters concerned about the place of daywork in our daily lives, was presented at Freehand in Los Angeles through November 14. While most of the



Stoneware/wooden table, 3 feet in height, by Kazuko Matthews, Santa Monica

works on view were functional, others set utility aside for artistic expression based on traditional formats as a way to personalize and humanize our environment.

### Wichita National

Alfred University ceramics professor Tony Hepburn selected 114 works by 69 crafts artists (34 working with clay) from a field of

"Lunch at Lowmans," 24 inches in diameter, unglazed, white earthenware, \$250, by Steven Frederick, Elmhurst, Illinois



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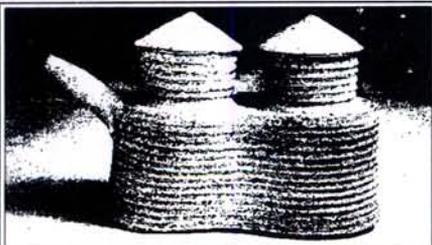
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## News & Retrospect

more than 1000 slide entries for the 1989 "Wichita Crafts National" sponsored by the Wichita (Kansas) Art Association. This annual competition began in the early years of the contemporary ceramic art movement—1946. Originally called the Decorative Arts & Crafts Show (after the standard



Covered jar set, 6 inches in height, wheel-thrown stoneware, with single strap handle for both lids, salt glazed, \$140, by Steve Davis-Rosenbaum, Lexington, Kentucky

museum classification of ceramics of that period), the show ran annually until it folded in 1973; then, in 1985, it was revived as the Wichita National. The fact that it is

open to all media is its strength, says Hepburn, who looked for entries that showed positive involvement with their medium. A number of people were awarded prizes "because of a real engagement with the material, grabbing hold of it, wrestling with it. You ended up with something that spoke of that engagement," he said. "The history of craft is to do that—real engagement with the material."

Shown from the exhibition are "Lunch at Lowmans" (page 87), heavily carved unglazed white earthenware with raised letters remaining, by *Steven Frederick*, Elsau, Illinois; and (left) a loosely thrown and salt-glazed pair of covered jars with lids conjoined by a pulled handle by *Steve Davis-Rosenbaum*, Lexington, Kentucky.

## Corrections

The caption shown at the bottom right on page 51 of the November 1989 issue of *Ceramics Monthly* should have read: "Platter-Turtle Men," 20 inches in diameter, raku, by *Jeff Wilson*, Big Fork, Montana. The work shown at the top of page 78 in the October 1989 issue should have been captioned: Stoneware vase, 18 inches in height, by *Mary Chase Perry Stratton*. The editors regret these errors.

## Index to Advertisers

A.R.T. ....	23, 60	Falcon .....	57	Paragon .....	84
Aftosa .....	65	Fletcher Challenge .....	77	Penland .....	88
Amaco .....	63	Gad .....	79	People's Place .....	76
American Craft .....	77	Garendo .....	74	Peter Puggler .....	84
Amherst Potters .....	64	Geil .....	77	Pewabic .....	76
Anderson Ranch .....	69, 88	Giffin .....	9	Potters Shop .....	80
Axner .....	11, 13, 15	Handmade Lampshade .....	64	Pottery Expressions .....	67
Bailey .....	1, 24, 25	Heartstone .....	84	Ram .....	75
Banff Centre .....	69	IMC .....	83	Randall .....	70
Bauer Gallery .....	64	International Glaze .....	64	Rings & Things .....	72
Bennett's .....	68	Jiffy .....	71	Saltspring .....	83
Bluebird .....	79	Jule Art .....	57	San Angelo Museum .....	75
Bob McWilliams .....	87	Kansas City Art Institute .....	79	Sapir .....	81
Brent/Crusader .....	21	Kickwheel .....	4	Scott Creek .....	67
Brickyard .....	66	Kraft Korner .....	64	Shimpo .....	Cover 2
Bristol Video .....	87	Leslie .....	80	Skutt .....	Cover 4
Cedar Heights .....	71	Marjon .....	78	Snyder .....	74
CeramiCorner .....	80	Miami Clay .....	57	Soldner .....	3
Ceramics Monthly .....	54, 55, 69, 73	Miami Cork .....	59	Southern Pottery .....	80
Classified .....	86	Mid-South .....	2	Standard Ceramic .....	83
Clay Factory .....	80	Mile Hi .....	66	Trinity .....	72
Clay Studio .....	88	Minnesota Clay .....	19	Tucker's .....	71, 82
Contemporary Kiln .....	84	MOA Gallery .....	71	Tuscarora .....	87
Cornell .....	87	Molly's .....	80	Unique .....	82
Creative .....	85	Natsoulas/Novelozo .....	81	Univ. of Georgia .....	88
Creek Turn .....	64, 66	Niche .....	78	Venco .....	Cover 3
Dawson .....	64	North Star .....	14	Warner .....	64
Dedell .....	67	Olsen .....	67	West Coast Kilns .....	81
Del Val .....	64	Oregon School .....	75	Westcoast Ceramics .....	17
Dolan .....	84	Orton .....	56	Westwood .....	7
Duralite .....	64	Pacific Ceramic .....	80	Wise .....	87
Elbo-Eze .....	66	Pacifica .....	62	Wolfe .....	66

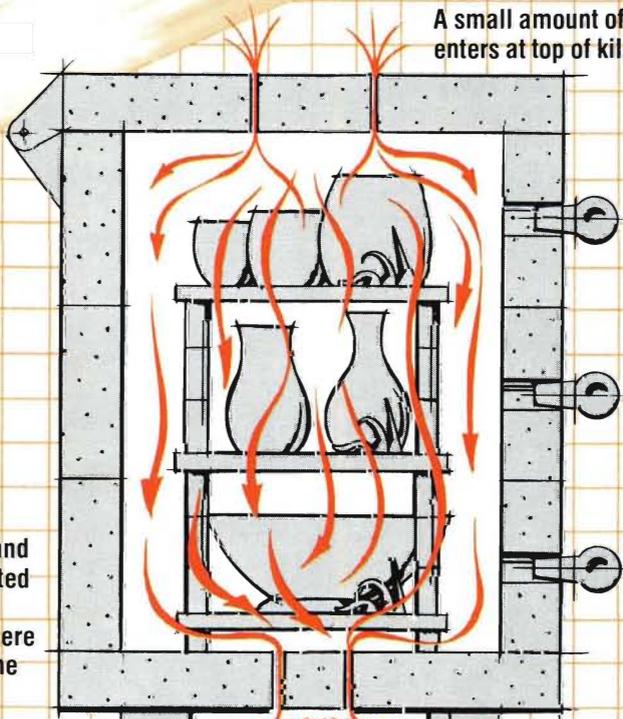
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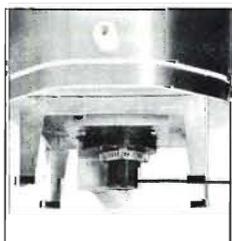
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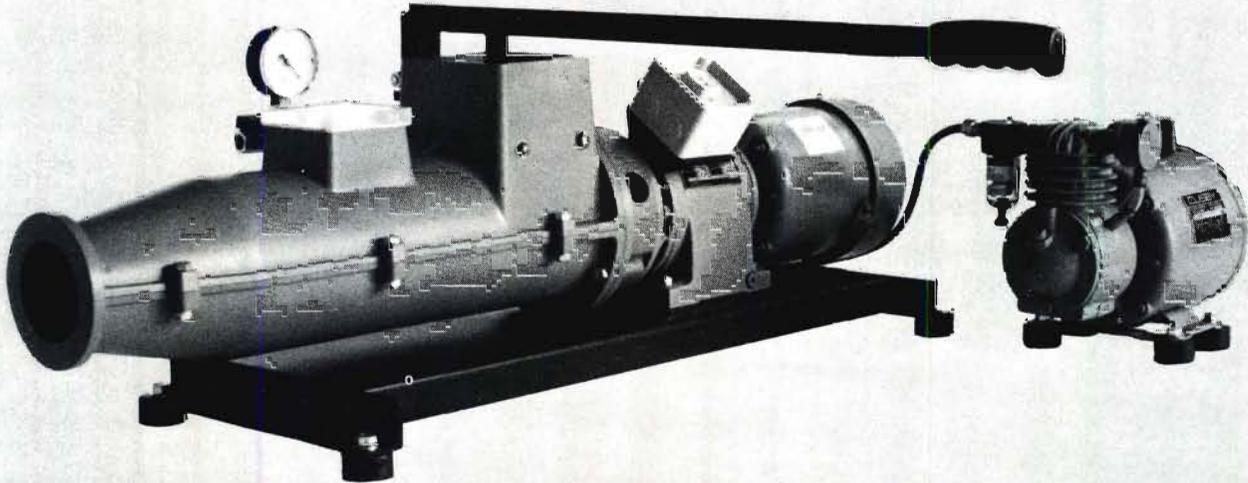


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