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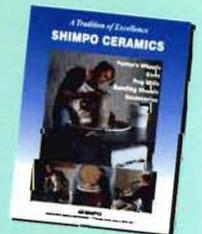
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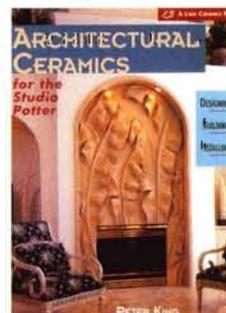
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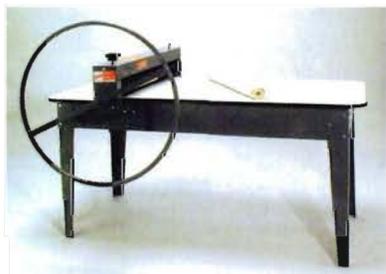
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Ceramics

MONTHLY

June|July|August 2000

Volume 48

Number 6



Large vase, approximately 12 inches in height, wheel-thrown stoneware, with lemon yellow and copper glaze, fired with gas and wood to Cone 12, by Otto Heino, Ojai, California.

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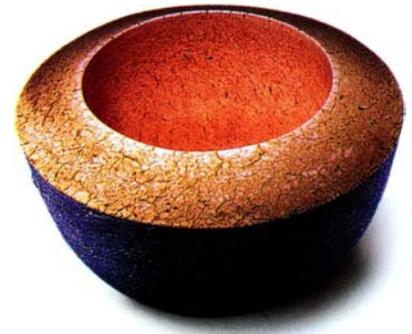
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The cover: Beaked pitcher, thrown, altered and assembled stoneware, soda fired to Cone 10, by Jeff Oestreich, Taylors Falls, Minnesota; page 52.

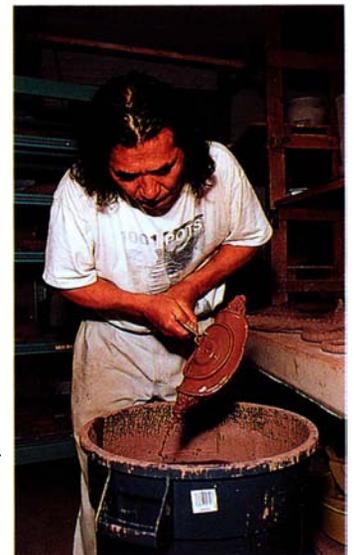
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Letters

Handmade or Not Handmade

In response to David Hendley's well-written Comment (April 2000 CM) about the use of the term "handmade" as it refers to pottery, I commend him on his attempt to be fair. As noted in his article, this discussion has probably gone on for millennia, with each potters' group hacked off when some new tool or piece of machinery was invented to take over some aspect of the potter's job.

I also commend Hendley on his fairness and honesty when he states that handmade doesn't necessarily mean "good" and not handmade "bad." His final conclusion is that, in an attempt at fair labeling, whether a piece is labeled "handmade" should be determined by whether a hand shaped the piece.

All of this sounds fair and nonbiased, but let's face it, this is really an attempt to justify higher prices for the "handmade" work or make the "handmade" work stand apart (ahead) of the "not handmade" work. That's all good and fine if the public buys it, but I say what's fair is fair.

Personally, I see no use for the whole discussion because, ultimately, people will buy the art they like anyway. In my opinion, most labeling of this kind is used primarily for petty, competitive reasons.

There is no shortage of words in the English language, and if we feel the need to label each piece of artwork, why not call it like it is. Why not label work made on the potter's wheel as "wheel thrown" and leave the handmade label for the handbuilder. We can call work handbuilt, coil built, slab built, wheel thrown, wheel thrown and altered, slip cast, slip cast and altered, etc. Or we can just forget the whole thing and simply call it art.

Julie Leiman Weaver
St. Petersburg Beach, Fla.

Made by Machine?

I read with interest David Hendley's Comment "'Handmade' Still Means 'Hand Made,'" and I did a quick search on the Internet for the legal definition of "handmade." I couldn't find one. I thought that some idiot would have sued someone over the use of this term long before now. Perhaps someone with more Internet sawy or legal expertise can enlighten us. The only defini-

In keeping with our commitment to provide an open forum for the exchange of ideas and opinions, the editors welcome letters from all readers. All letters must be signed, but names will be withheld on request. Mail to *Ceramics Monthly*, PO Box 6102, Westerville, OH 43086-6102, e-mail to editorial@ceramicsmonthly.org or fax to (614) 891-8960.

tion that I found was in the *Random House College Dictionary*, which defines handmade as "made by hand, rather than by machine." This definition leaves a lot to be desired; no wonder this subject has been in dispute for thousands of years. It also raises the question, "What is a machine?" We pretty much know what a human hand is.

Growing up in the East Texas piney woods, I learned from my grandfather (a machinist/blacksmith/farmer and all-around good fellow) that there are four basic machines. These are the wedge, inclined plane, lever and wheel. All other machines are made of different combinations of these four.

I was surprised to read in the same dictionary that, since the 1950s, two more machines have been added to this list—the screw and the pulley. These two are good examples of how combinations of machines are formed. A screw is a wheel with an inclined plane wrapped around it, and a pulley is two wheels, one of which serves as an axle, and a rope is thrown over the other wheel.

It's easy to see how something like a shovel can be a combination of these basic machines; when you stick it in the ground, it is a wedge and when you pull back on the handle, it becomes a lever. The computer that I'm writing this letter on is filled with billions, perhaps more, of these simple machines. Hard drives, floppies, CDs, and fan motors are simply wheels. The binary system of computing is brought about by levers, imbedded in transistors, which are activated by my pressing the keys on the keyboard.

Given this perspective, we humans haven't advanced much in the past 50 years. Woodworkers, metalsmiths, stone sculptors and potters use these basic machines to create their art. I used to say that the only thing "handmade" by human beings was a baby, but with in vitro fertilization, test-tube babies and cloning, I'm not so sure anymore.

There is a massive amount of machinery involved in the mining, processing and transportation of minerals to the studio, but in the studio itself, the potter rarely uses more than one or two simple machines. First and foremost is the potter's wheel, a simple machine that revolves on a vertical axis. It doesn't matter whether one activates the wheel by human, electric or even chipmunk power, it is still a wheel and a basic machine.

We use this machine in conjunction with our hands to shape a pot, in much the same way that a sculptor uses a chisel or a wedge to carve stone. The most frequently used machine in all pottery is the wedge. If we score and slip the clay, we are using a wedge, if we trim, we are using a wedge, and if we use a wire to cut the pot off the wheel, we are using a wedge.

It's easy to see how these simple machines are largely ignored in our modern society. When most people think of a machine, they

think of something complicated and massive, not a simple wooden rib. The use of these simple machines is one of the main reasons that the human race has survived on this planet—that and the fact that we probably don't taste very good.

Although this matter doesn't seem to be of earth-shaking importance, I cringe whenever someone describes my pottery as being handmade. We potters need a term to accurately describe what it is that we do, and I applaud Hendley's effort to bring about discussion concerning this. Perhaps we should invent a new word and buck the trend, because "handmade," much like beauty, is in the eye of the beholder.

Charles R. Williams, Diana, Texas

Erotic Turn-Off

What is erotic about throwing up a human head? I love making erotic sculptures myself and I like looking at erotic, sexual, sensual and suggestive artwork of any kind. But when looking at the "power" sculpture by Sergei Isupov (April CM), all my erotic feelings are gone.

Angela Dittmer, Hirrlingen, Germany

Merci

Messieurs Yost, the potter, and Miles, the writer, work very nicely together (April CM). Merci, *Ceramics Monthly*.

Gilles Derome, Laval, Que., Canada

Ceiling Prices at Juried Shows

I strongly believe a ceiling price on submitted entries is a disservice to the artist. A ceiling price limits the range and quality of objects an artist may submit to an exhibition from his or her body of work.

I understand the cost of insuring an exhibition is an expense. Likewise, the cost of quality slides, entry fees, shipping and a commission percentage of purchased work to the exhibiting venue is costly to artists.

No ceiling price for submitted entries maintains an honor system between exhibition venue and artist. If the juror finds merit in the work he or she selects, then let the artist determine how much he or she is willing to sell the work for.

The "Strictly Functional Pottery National" is among the ceramics exhibitions that set ceiling prices on submitted entries. I never encountered this limit for a juried exhibition in other media. Why is the ceramics field placing value limits on its artists? From this point on, I will boycott all juried exhibitions that place a ceiling value on exhibited work.

Patricia Hubbard, Brooklyn

Apprenticeship Works

I was very happy with the February issue of CM. I found the article "Working with an Apprentice" particularly enjoyable. It not only featured photos of works from Santa

The 1st World Ceramic Biennale 2001 Korea

INTERNATIONAL COMPETITION

"World Ceramic Exposition 2001 Korea (WOCEK)" will be held in the cities of Ichon, Yoju, and Kwangju in Kyonggi Province for 80 days from August 10 to October 28, 2001. WOCEK, staged under the theme 'Shaping the Future with Earth', is an international cultural festival for the new millennium, sponsored by the Government of the Republic of Korea and the Kyonggi Provincial Government, with the official patronage and participation of "the International Academy of Ceramics" (IAC), "the National Council on Education for the Ceramic Arts" (NCECA) and "the American Ceramic Society" (ACerS). "The 1st World Ceramic Biennale 2001 Korea (CEBIKO) - International Competition", will be the main event of WOCEK. The International Competition provides open opportunities to all potters and ceramists from around the world.

Categories

- Part I : Ceramics for Use ; Function oriented
 - Part II : Ceramics as Expression ; Non-function oriented
- ※ Grand Prix will be awarded regardless of category

Awards

	Ceramics for Use ; Function oriented	Ceramics as Expression ; Non-function oriented
Grand Prix (1)	30 million Won (≒ US \$27,000) plus a study trip scholarship worth 10 million Won (≒ US \$9,000)	
Gold (2)	10 million Won (1)	10 million Won (1)
Silver (4)	5 million Won (2)	5 million Won (2)
Bronze (8)	3 million Won (4)	3 million Won (4)
Special (16)	2 million Won (8)	2 million Won (8)

Application Procedures

- No restrictions on the size of artworks and means of expression.
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- Those who receive notification of the preliminary selection will submit their artworks for final selection from May 1 through May 31, 2001.
- Application forms can be downloaded from the homepage of the WOCEK Organizing Committee.

Notification of Results

- The results of preliminary selection will be announced on Feb. 22, 2001, and the final selection on June 21, 2001, through Korean daily newspapers, international ceramic publications, the homepages of the WOCEK Organizing Committee (www.worldceramic.or.kr), IAC (www.karaart.com/academy), NCECA (www.nceca.net) and ACerS (www.acers.org)
- Winners will be notified individually by mail.

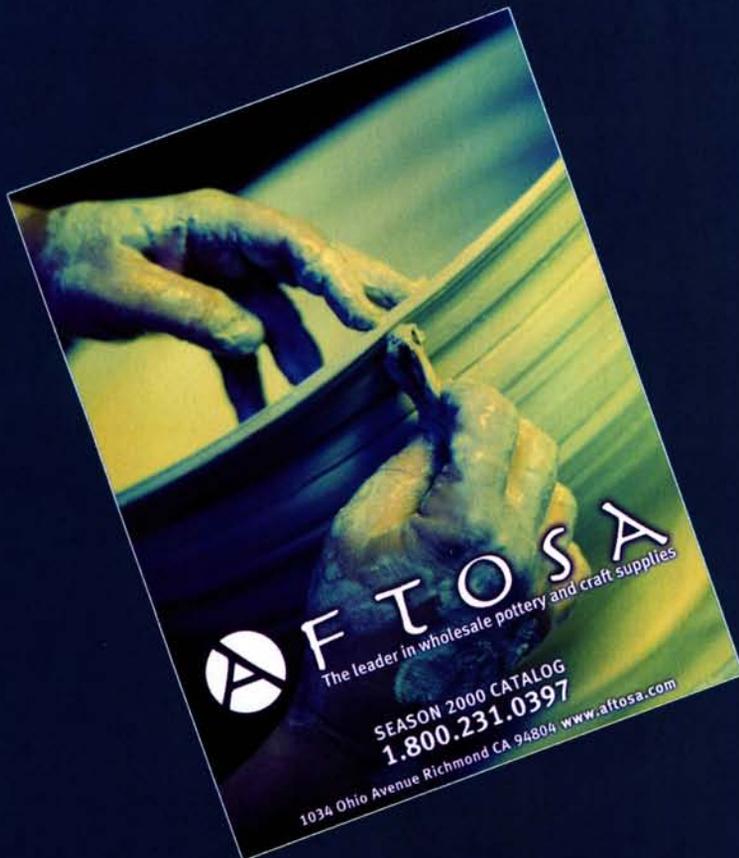
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 The 1st World Ceramic Biennale 2001 Korea - International Competition
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Letters

Cruz, California, but also reminded me of my good friend Steve Hum. He is a potter with whom I apprenticed for about two years in the late 1990s.

In his garagelstudio, he taught me the basics of Cone 10 reduction firing and glaze formulation. I was struggling to find an environment in which I could not only learn, but also fire the tiles I was making then. I wrote Steve on the advice of a house-mate who was working with him at the time, asking if he would be interested in setting up some sort of work-trade arrangement in exchange for kiln space. Steve readily agreed.

I suggested that he let me do any odd jobs around his house. To my elation, he said he would rather have me mix glazes for him, as he was in the second stage of a very involved glaze formulation process and simply needed more time for other aspects of his very full life, including a wonderful wife and two young children.

Suddenly, I found myself digging into buckets of strange powders (with a respirator on), nervously mixing batches of Steve's new group of glazes for a major preliminary test. My job was to mix 500-gram batches of the base glaze to which we later added the oxides. After all 20 batches were mixed in small buckets, we used small cylinders to test each glaze over and under every other one. Then we recorded the particular glazes on the bottom of each cylinder.

But the real beauty about Steve is not that he decided to help out a stranger. It is that, as soon he said yes to me, he also trusted me. It is the generosity of people like Steve that really makes a difference in this world.

Paul Raymond, San Luis Obispo, Calif.

Mashiko Corrections

In the February issue appeared an article entitled "Modern Mashiko" by Mary Francis Flodin. Among other potters, I was featured largely in the article and, though I am flattered that Ms. Flodin was impressed enough to write it and that *Ceramics Monthly* deemed it print worthy, it is not entirely accurate. In fact, apart from the glaze recipe (which is a raw glaze rather than a slip glaze and will give a strong royal blue with 2% cobalt), it is for the most part a string of misquotes, misconceptions and misspellings.

I am not alone in this opinion. A number of other potters, both in Mashiko and internationally, have taken umbrage at this article. One wonders what the editorial process entails, and whether articles are proofread for accuracy. At the very least, the people who are the subject of an article should be sent draft copies before publishing and foreign language should be checked by experts for spelling. *Unomi*, for example, means to

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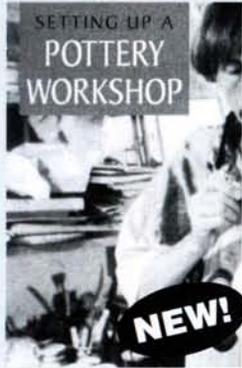
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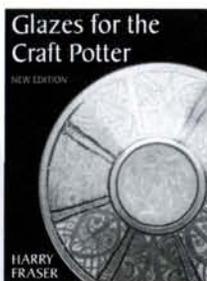
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Letters

swallow something whole, and a *tambo* is a rice paddy. A dragonfly is a *tombo*, and a *yumomi* is a green teacup and is no more a ceremonial teabowl than a coffee mug is the Taj Mahal.

That is not to say that there is any mysticism surrounding the tea ceremony; there is not, and I would hate to perpetuate any myths, but there are a large number of misconceptions concerning Mashiko and Japanese ceramics in general. I feel it is important that information concerning "foreign" cultures and tradition be accurate. For example, in standard Japanese, the suffix *san* is equivalent to the English word mister, but in Mashiko dialect that has changed to the suffix *yan* (not *yang*), and so Tsuneo is abbreviated to Tsu-yan. To say Tsu-yan-san is like saying Mister Mister.

As for the part of the article concerning me, to the best of my knowledge, there is no cadre of Scottish potters in Bendigo and I have had no teachers who were Scottish. It is true that Bendigo Pottery was started in 1868 by a Scottish potter, but that was 130 years ago and I'm afraid I never met him. I did study under a number of excellent Australian potters, including Gary Bish, David Stuchbery, Richard Rofe, Morrie Hesse, John Foster, Sandra Black, Tony Conway and Graham Masters, to name just a few. It is also wrong to say that I was invited to study under Shimaoka Sensei, as I in fact gained an introduction, and he was gracious enough to allow me to study under him.

My techniques and philosophy are probably subject for a separate article, but I use Japanese porcelain and Shigaraki stoneware, not Australian porcelain and Mashiko stoneware. I do raw fire in 14 hours, but I only fire with wood, and I use sulfates directly on the porcelain, not on the glaze. I use rushes called *igusa*, not rice straw, and I don't know anything about Native American hunting rites.

The price of a coffee mug quoted in the article was one of a number of pots that was purchased by an entrepreneur, then sold and resold in Tokyo, bumping up the price to an exorbitant level. It is one of my policies that my pots be sold at a reasonable price, but unfortunately I have no control over the resale of those pots. Care should be taken not to quote prices out of context, as it affects both public perception and sales.

I am pleased to think that people find my work interesting enough to write and read about, but it would have been much better if details had been checked before publication.

Euan Craig Mashiko, Japan

More Honest Clay, Please

I recognize that *Ceramics Monthly* is subject to whatever styles/fads are out there,

but I must make a plea for more effort to search out ceramists who are producing clay objects that have honest meaning. This might mean abandoning those whose primary interest is in expressing themselves, and finding those who have a concern for the needs and wishes of buyers of truly meaningful (even useful) objects. Many can be found among the ranks of the lowly craftsman.

Rich Adkins, Waynesboro, Pa.

Value Added

I am trying to design a kiln and have been researching past issues of *Ceramics Monthly*. Some of the Comments and Letters have been a hoot. Even the work I don't like has a value—maybe a color or texture, or simply a path I have not gone down.

Martin Mueller, Kansas City, Mo.

Inspiration Forever

In March 1998, I had visitors to my studio from England—Stella and Coille Hill, Bramley, Surrey. After I showed them the John Leach article in the September 1997 CM, they said they would visit him on their return home.

A few months later, I received a parcel from Mr. and Mrs. Hill; they had purchased and sent me a small jug from John Leach's Mulcheney Pottery, and a cup from Simon Eeles. Being a fairly young professional potter, I was really ecstatic.

About a month later, I received a personal letter from John Leach himself. Well, this will be my inspiration for the rest of my potting life. All thanks to two dear people (and CM of course).

Linda Strydom, Malmesbury, South Africa

Information Exchange

When an artist/work of art is profiled, full artistic/craft technical information should be provided. Showing pieces is not as significant for a ceramist/artist if there is no exchange of ideas, techniques, glaze/clay recipes, etc. We can buy picture books for that. Please increase the exchange of technical info.

Marta Crane, Irvine, Calif.

How? Why?

It's not the "how" that I like, CM, but the "why." I like to know why people make the work they do.

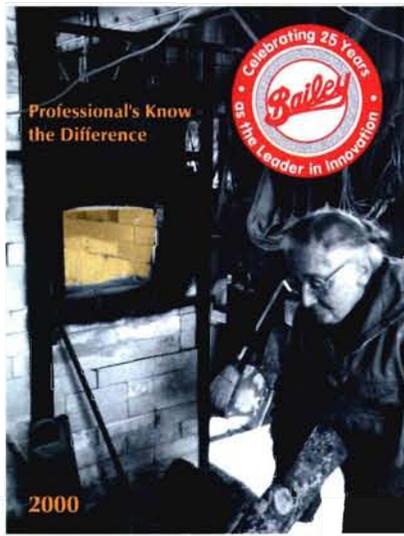
Steve Dalton, Snohomish, Wash.

On My Toes

I read the magazine from cover to cover, and use it for inspiration in my adult-education classes. Even after 20 years, the letters continue to amuse me. I find the mix of functional and sculptural, how-to and profile articles keeps me on my toes.

Oh, yes, thanks for telling me Gerstley borate is/will soon be gone [March 2000].

Jo-Ann Brody, Crompond, N.Y.



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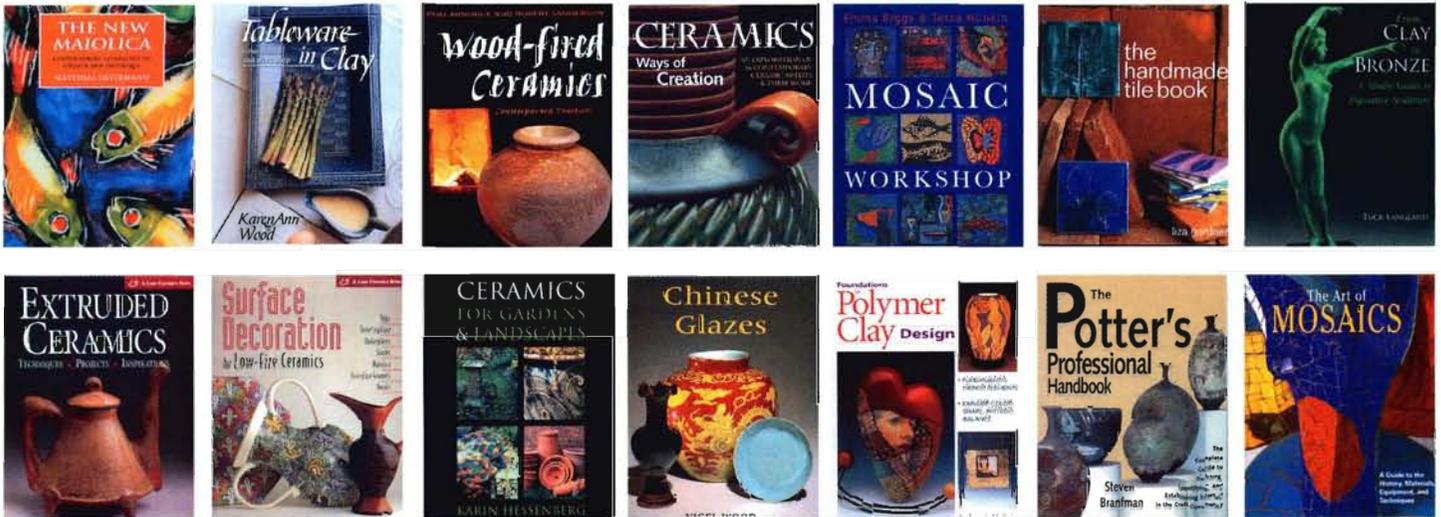
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Up Front

Clayart Relocates

At the request of Joe Molinaro, the originator of Clayart, The American Ceramic Society (ACerS), publishers of *Ceramics Monthly* (CM) and *Pottery Making Illustrated* (PMI), has agreed to provide a new home for the online discussion group and maintain the necessary software; however, the content will continue to be moderated by Clayart members, led by Minnesota potter Mel Jacobson.

"This is an important decision by ACerS, as it maintains the integrity of the list," Molinaro explained. The society has been "most supportive of this change and has been very sensitive to our wishes of allowing Clayart to remain the electronic voice of potters worldwide.

"When I began this list in the early 1990s, I had no idea it would become the commodity it is today. While I am most pleased with its success, I am certainly aware that it is largely due to the membership, for keeping it meaningful and focused....My hat goes off to the membership, especially to those who have taken the time to remain active participants."

Molinaro started Clayart in 1993. With his wife Mary assisting in the moderating of the list, and friend Richard Burkett providing technical support, the list has grown from a few hundred in the U.S. to thousands all over the world.

To subscribe to the Clayart discussion group, simply send an e-mail message to LISTSERV@LSV.ceramics.org. Leaving the subject line blank, the body of the message should read:

SUBSCRIBE CLAYART first name last name

There should be no other text in the message. Further instructions on commands and sending comments to the list will be e-mailed to you after your subscription is confirmed.

You may also access Clayart information and the related archives from the newly redesigned ACerS website at www.ceramics.org. Under ceramic information, click on ceramic links and go to the art section. Clayart is located under the resources heading.

In addition to Clayart and its archives, the new ACerS website offers access to articles on processes and techniques, web-published news stories relating to ceramics, over 200 book titles on ceramic topics and ceramics links, including potters' sites, museums, galleries and educational institutions. Adding links of your own is encouraged.

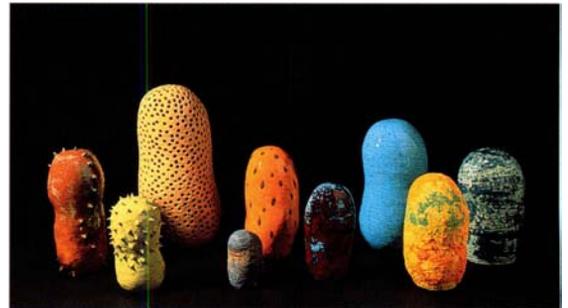
Juried Crafts Annual

"Craft Forms '99," a juried competition of clay, metal, fiber, wood, glass and mixed media, was presented recently at the Wayne Art Center in Wayne, Pennsylvania. Jurors Sandra Brownlee, weaver; Alec Karros, adjunct associate professor of ceramics at the University of the Arts, Philadelphia; and Myra Mimplitsch-Gray, associate professor of metals at the State University of New York, New Paltz, selected 49 works by 34 artists from 21 states.

Among the ceramic objects on view were vessels by Jihye Kim, Chicago, and by Adam Posnak of Baton Rouge, Louisi-

ana. "The functional vessel provides a direct and physical connection between artist and viewer/user," Posnak commented. "From the first moments of its creation as a lump of clay on a potter's wheel through its intended function of serving food or drink, a pot is in direct, intimate physical contact first with a maker, then a user.

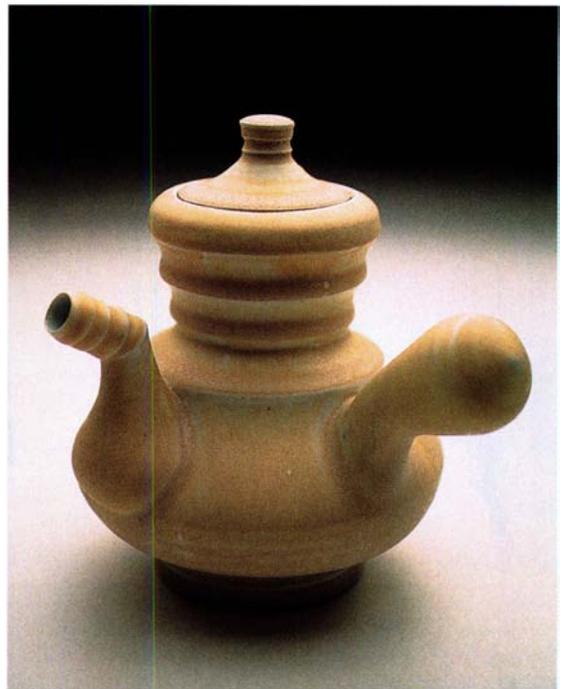
"Pots are certainly touched more than any other type of art," he continued. "At the root of my desire to make pots is a simple



Jihye Kim's "Untitled," to approximately 6 inches in height, at the Wayne Art Center in Wayne, Pennsylvania.

fact of character: I believe in the importance of the social, human experience. Making and using pots for the serving of food and drink is a validation and celebration of the intimate pleasures of being human.

"Pottery that is used enhances experiences of eating, drinking, solitary reflection and group socializing. These activities, common to all human beings, could be considered mundane,



Adam Posnak's "Side-handle Teapot," 8 inches in height, glazed porcelain.

simple necessities of existence; however, it is my belief that celebrating the smallest facets of life leads to a wholeness of being in which all aspects of life are more fully appreciated."

Millennium Exhibition in Pennsylvania

Fifteen clay artists were invited by curator Gerry Dinnen to participate in "Ceramics for the New Millennium" at the



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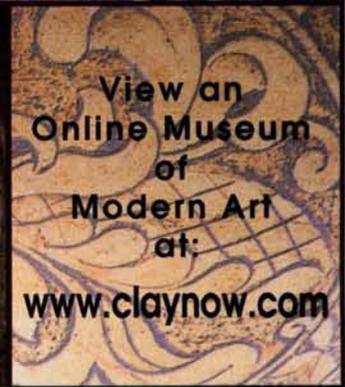
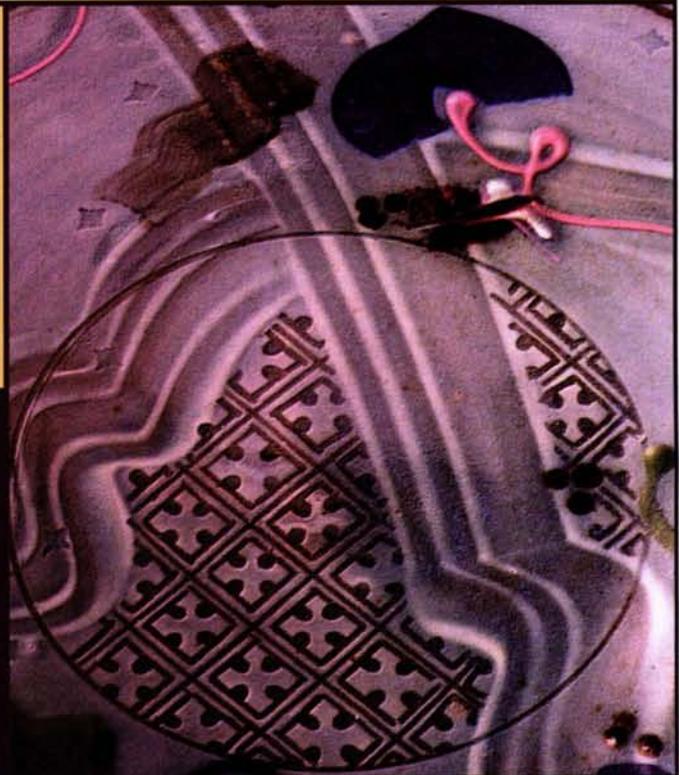
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Up Front



Laura McLaughlin's "Dance," 30 inches in height, white stoneware with slip and glaze, \$425; at the Associated Artists of Pittsburgh in Pennsylvania.

Associated Artists of Pittsburgh in Pennsylvania. The exhibition highlighted the diversity of the ceramics field. "The work displayed runs the gamut from Japanese-influenced functional forms to mini-installations on and off the wall," stated Dinnen. "The artists involved used the wheel and handbuilding techniques to explore and to show the versatility of the fantastic medium of clay."

Pottery Sale in New Jersey

by Alan Willoughby

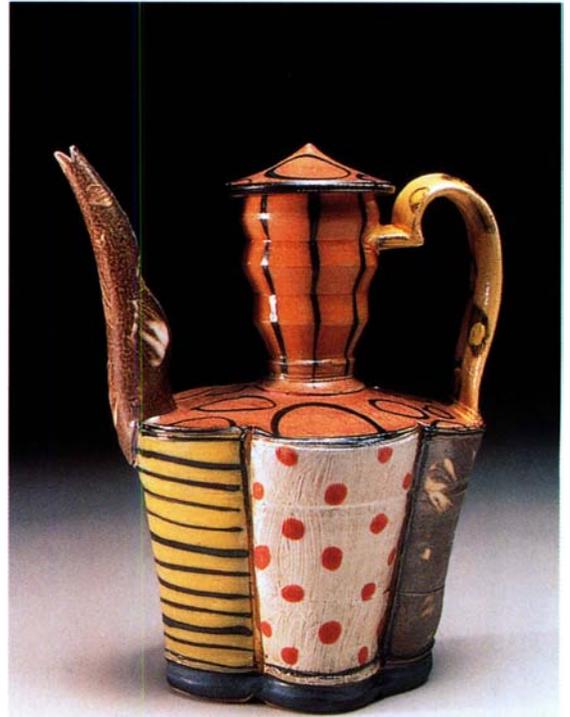
What makes a successful pot? This is an age-old discussion, the answers to which are as varied as those who contemplate the question. When people who appreciate clay walk through an exhibition, they'll leave satisfied if the work they have seen addresses this question. It is how each potter examines his or



Susan Arruda oval tray, 16 inches in length, handbuilt earthenware with slip and glaze, \$125; at the Perkins Center for the Arts, Moorestown, New Jersey.

her interest in clay and transforms the materials into objects that makes each show special. If the show is held in a space that has its own character and charm, the experience can be enhanced for the audience.

Each December, the Perkins Center for the Arts in Moorestown, New Jersey, hosts a show and sale by 25 nationally recognized and emerging artists from the region. A historic Victorian manor house situated on a 5-acre arboretum, the



Jeffrey Kleckner decanter, 12 inches in height, thrown and altered, with slips and glazes, salt fired to Cone 10, \$275.

center offers a relaxing setting in which to see an eclectic grouping of clayworks.

The artists are invited to bring between 30 and 40 examples of their most recent work. The sizable body of worlds by each artist helps customers understand his or her aesthetics and personal voice in clay.

Rocky Mountain Co-op Exhibition

The "Rocky Mountain Region Cooperative Members Exhibition" was on view through March 31 at the Littleton Town Hall Art Center Gallery in Littleton, Colorado. From approximately 180 entries, juror Pete Pinnell, Lincoln, Nebraska, selected 80 works. "The work that was entered obviously represents a wide range of experience, education and expertise, which is what I would expect (and hope) to see in group cooperative studios," Pinnell commented. "It's really impossible to judge the work of the exuberant, self-trained amateur against that of the seasoned professional with a higher degree: each has its delights and shortcomings. For that reason, I didn't even try. Instead, I tried to judge each person against him- or herself, and each piece against that type of work. I also tried to ignore my own tastes (though I confess, my tastes are pretty broad) and look at each work as impartially as possible."

Asked to provide some advice to the entrants, Pinnell counseled, "Keep making things. Making art is a little like learning to play the violin; you can think about the violin, listen to record-

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STEVEN HILL: JUNE 19-27

"STILL SINGLE-FIRING AFTER ALL THESE YEARS: THE AESTHETIC OF FUNCTIONAL STONWARE FORMS AND THE LOGIC OF SINGLE-FIRING (REDUCTION/SODA)"

Steven Hill has been single-firing his functional stoneware since 1972. He finds it encourages directness and spontaneity in his work. "When I first discovered single-firing, the whole process of making pots finally fit together as a cohesive whole. Glazing was no longer an afterthought, but a natural extension of forming and decorating." Steven notes that most pottery made prior to the industrial revolution was single-fired, including some of the most technically sophisticated. Therefore, he poses, "Why in this age of environmental awareness are more potters not single-firing?"



BIZ LITTELL: JULY 3-14

"THE ART OF 'BIZ-WACKING' CLAY: A FUN FORAY INTO SALT AND THE VAPORS"—an intensive and dynamic workshop on salt firing and vapor glazing.

Biz Littell is particularly noted for his work in salt, wood, raku, and especially vapor glazing techniques, which give his work its unique, captivating quality. In addition to pursuing an accomplished career as an individual artist, Biz is known for his animated enthusiasm and excellence in teaching. As a

Professor of Art, his career has spanned teaching at Alfred University (where he received his MFA and Studio Doctorate) and the Rhode Island School of Design; he has presented over 100 workshops throughout the country. Biz is currently a Professor of Sculpture and Ceramics at Adams State College, Alamosa, Colorado.



JERRY CAPLAN: JULY 17-28

"CLAY PLUS..." a workshop stressing the flexibility of clay with a myriad of additional materials: metal, wood, shards, glass, etc.

After 40 years of teaching, Jerry Caplan is regarded as one of the most innovative and experimental artists in the field of ceramics. Most noteworthy, he has developed "smokeless raku," protecting the environment and creating ceramics of subtle coloration and haunting veils of black and gray. Jerry's forms are often assembled with nails and staples, odd fittings that are dramatic and startling. His work with terra cotta sewer pipe is well known through the many workshops he has conducted in England and Switzerland, as well as throughout the U.S. In addition, his unique work with what he calls "clay stencil" drawings on platters and bowls has been included in innumerable publications on raku and surface technique. Jerry Caplan received his MFA from Carnegie Institute of Technology, was named Artist of the Year by the city of Pittsburgh in 1975, and was Professor Emeritus of Chatham College. His work is represented in many private and public collections.



ROBERT PIEPENBURG & GAIL PIEPENBURG: JULY 31-AUG. 11

"CREATIVE RAKU & RAKUNAHS"

*This workshop will now be taught by Biz Littell, friend of the Piepenburgs, while they concentrate on Robert's recovery through serious illness. We send them love and strength to overcome.



Biz Littell

RO MEAD AND THE COLORADO CLAY CHICKS: AUGUST 14-25

"BEWITCHED, BOTHERED, AND BETILED: THE ART OF SCULPTURAL TILE AND COLORED INLAYS"
Ro Mead is nationally known for her work in hand-built sculptural bas relief tiles as well as her hand-built functional forms done in colored clay. Ro's "...three-dimensional murals of elaborate scenic detail have the ability to transport the viewer into other worlds." Her work has been installed in many prominent homes in this country from New York to Hawaii, Washington State to California, and the area surrounding Aspen, Colorado, where she resides and teaches at Colorado Mountain College.



TOM COLEMAN: AUG. 28-SEPT. 4

"PORCELAIN LOVES SHINO, ASHK ANYONE"—Porcelain Forms with Emphasis on Shino and Wood Ash Glazes.



Known for his work in functional porcelain forms and his mastery with shino, wood ash and copper red glazes, Tom's artistry comes from working with clay for 35 years, beginning with his Fine Arts degree from the Northwest College of Art, Portland, Oregon, where he soon became the Head Ceramics Instructor.

Honors Tom has received for his work include the Nevada Governor's Award, the Metropolitan Arts Commission's purchase award, the Wichita Art

Association's purchase award and the Kurt Fox, Jr. award of excellence at the Portland Art Museum School.

Coleman's work can be viewed in countless public and private collections around the world from Holland, Denmark and Japan to the Smithsonian Institute's Renwick Gallery Collection in Washington, DC; the Sapporo Sister City Collection, Japan; the Portland Art Museum, and the Contemporary Crafts Gallery's permanent collection, among many others.

JIM ROMBERG: SEPTEMBER 8-15

"RAKU: FORM, FIRING, AND PERSONAL EXPRESSION"



For the past thirteen years, Jim Romberg has been a Professor of Art at Southern Oregon University in Ashland, Oregon, where he is currently serving as the head of the ceramics program. Jim received his MFA in ceramics from Claremont Graduate School, Claremont, California, working with Paul Soldner as his primary professor.

Since then, Jim has pursued an outstanding teaching career which has included numerous workshops given in the U.S. and abroad, where his work has been awarded one-man exhibitions and other honors. Jim has been recognized as an exceptional artist with an emphasis on his work in Raku. His work has been included in many prestigious

collections and shows throughout the world, and he is considered to be one of the leading ceramic artists of this country. His work has appeared in numerous publications, including CONTEMPORARY CERAMICS: JAMES M. ROMBERG, U.S.A., an 85-page monograph of his work published in English, French and German.

About working with clay, Jim says, "The stretchings of clay around volume, around experience, contain activities of the heart, mind, soul, and body which are specifically directed toward a sense of time, movement, atmosphere, and abstract relations intended to provoke. It is the stroking of nerve endings across a wet sensual material that generates a symphony of human meaning, ancient in its history and contemporary in its urgency."



LALOBA WOMEN'S WORKSHOP: SEPTEMBER 16-21

(THE PEAK OF HIGH COUNTRY AUTUMN)

"THE OFFERING BOWL"

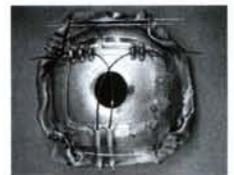
"It's not the pot we are forming, it's ourselves..."

— M.C. Richards

A workshop dedicated to the woman's journey through the creativity and spirit of their lives. Workshop will incorporate "hands on" experience with clay (raku), writing, and "miracles" women create, along with sweat lodge, and meditation practice.

"Art is order made out of the chaos of life."

— Saul Bellow



Biz Littell

Laloba Ranch Clay Center

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Up Front

ings of it, go to concerts, read about its history, even build one, but you'll never learn how to actually play one until you pick one up and start practicing. In the end, in order to be a good



Chris Conklin bowl, 8 inches in diameter, white stoneware with sgraffito decoration through black slip; at the Littleton Town Hall Art Center Gallery, Littleton, Colorado.

violinist, you must practice, practice and practice some more. Making art is the same: you've got to do it to get better.

"My other general piece of advice is get better slides. Please note that I haven't seen a single one of the pieces that is going to be in the show. I've only seen slides of those pieces. If the slide is poor, it is very difficult to tell much about the work. There is no faster way to make people think of you as a professional than to have professional-quality slides, and the reverse is also true."

Michael Wisner Workshop

by Kurt Wild

The Northern Clay Center in Minneapolis was the site of a recent two-day workshop with Colorado artist Michael Wisner



Michael Wisner preparing for a smoke firing during a workshop at the Northern Clay Center in Minneapolis.

[see "The Spirit to Learn, the Spirit to Teach" in the November 1999 CM]. On the first day, Michael showed slides of Mata Ortiz pottery, and introduced the class to the production techniques he had learned during periods of study with Juan Quezada over the past ten years.

In order to cover as much ground as possible in just two days, he had prepared 75 slip-cast egg shapes about the size of an orange, so that each workshop participant could have at least two to sand and burnish the first day. We also learned how to make a typical Mata Ortiz-style brush from human hair, and brush decorated one pot.

As the day came to a close, the first pots were placed in an electric kiln to be thoroughly dried, then oxidation fired to maturity by the following noon. Although the event was billed as a primitive-firing workshop, the class had voted to do an electric kiln firing so they could have more options for later firings, as some live in areas where an outside burn would be impossible. That was fine with Michael, as he likes to experiment with traditional techniques.

On the second day, while students brush decorated their second pot, Michael reviewed the materials and techniques introduced the day before, answered a variety of questions and discussed various possibilities for firing. Shortly after noon, the electric kiln was opened to the delight of all. Then the process of setting up a drum Jdln for the blacWare firing was begun.

Michael's special rack was loaded with all the pots that had been preheated in the electric Idln, then carefully carried out to the firing site. After a steel drum was set over the rack, a few of the students helped stack wood around the structure and the 45-minute firing was begun.

Once the wood had burned down and the coals were raked away, it wasn't long before a wonderful array of blacware pieces were in the hands of their owners. Altogether, over 60 pots were fired without the loss of a single one.

National Clay Competition in Illinois

For its third annual competition, the Elmhurst Art Museum in Elmhurst, Illinois, chose ceramics as the medium. As juror, Wayne Higby, professor of ceramic art at the New York State College of Ceramics at Alfred University, "selected a small show that is perhaps a reflection of my growing care to celebrate carefully considered resolution and edit obvious derivative themes.

"It is one thing to bring insight and renewed significance to tradition and quite another to simply borrow from the latest



Steven Roberts bowls, 4 inches in height, porcelain; curator's award, at the Elmhurst Art Museum's third annual competition, Elmhurst, Illinois.

fashionable vocabulary," Higby explained. "There is a lot of blatant borrowing going on. I'm not sure what, if anything, to say about this. I see it. It seems normal. Borrowing is certainly a



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Up Front

valid way to get started. I'm an idealist. I believe the good work will eventually surface—stand out—in contrast to whatever trend seems to be a momentary answer."

Higby also selected awards, presenting first place to Connecticut artist Matthew Towers for his "Vase Form"; second place to Pete Scherzer, Montana, for his tureen set; and third



Matthew Towers' "Vase Form" (side view), 16 inches in height, porcelain; first-place award winner.

place to Iowa ceramist Jennifer S. Otis for "Locals." Steven Roberts of Maine won the curator's award for a set of bowls. Danielle Julian, Indiana; James Lang, New York; and Doug Blechner, California, received honorable mentions.

"The awards for first and second place in the [competition] presented the most thoughtful dilemma encountered during the jury process," Higby commented. "First and second are qualifications that suggest one piece might be better than the



Pete Scherzer's "Tureen Set," up to 17 inches in height, stoneware; second-place award winner.

other. Only, in this particular case, it was just a matter of degrees or a slight shift in one's point of view that separates two exceptional works of art.

"Peter Scherzer's 'Tureen Set' is clearly magnificent. A masterful statement of the art possible within tradition. This artist understands the joint partnership of imagination and logic that lies at the center of good functional work. In fact, such deep perception of the complexities inherent in the balancing of skill, knowledge, beauty and use is rarely seen today in contemporary ceramics. Scherzer's piece is an ambitious reworking of a classic theme that confirms one's belief in the potential of useful pottery to be accessible and visually dynamic without succumbing to obviously contrived, superficial gestures. 'Tureen Set' is a genuinely poetic work.

"Matthew Towers' 'Vase Form' is certainly poetry of a very different kind," Higby continued. "I took to the wit, layered references—it's kinda sexy—and the outrageous, elegant confrontation with 'good taste' that this piece flaunts. It is brilliant in the skillful use of three-dimensional structure and material manipulation that trigger dynamic visual dialogue before the head-trip sets in. Clearly, the physical attributes are conceptually integrated. Therein lies the award-winning quality. Its ceramicness is totally part and parcel of its conceptual core.

"Matthew Towers' first-place award and Peter Scherzer's second recognized pieces that set the tone or context for the rest of the entries. Fortunately, there were other excellent pieces submitted for jury... Jennifer S. Otis' "Locals" received third-place honors. I can't remember how often I've seen clay—dense,



Jennifer S. Otis' "Locals," 42 inches in height, stoneware/local clay/local stone mix, wax; third-place winner.

hard-fired ceramic—float in midair. The illusion was an engaging part of a successful sculpture that evoked the vessel in a most abstracted sense."

Third Ceramics National in California

"Viewpoint: Ceramics 2000," the third national juried exhibition organized by Grossmont College, was presented recently at Hyde Gallery in El Cajon, California. Juror Lloyd Herman of Seattle, Washington, selected 35 functional and sculptural forms by artists from 17 states.

Three cash awards were also chosen by Herman: James Klueg, Duluth, Minnesota, received the top prize, with second

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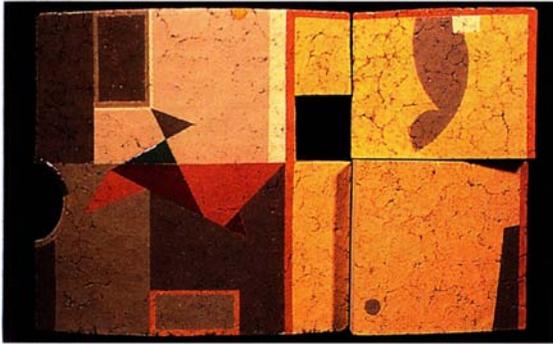
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Up Front



Joseph Detwiler's "Still Life with Summer Landscape," 24 inches in length; at Hyde Gallery, Grossmont College, El Cajon, California.

place presented to Joseph Detwiler, Fredericksburg, Virginia, and third place going to Jeanne Otis, Tempe, Arizona. Honorable mentions were awarded to Susan Beiner, Detroit, Michigan; Francisco Jimenez, Campbell, California; Uli Schempp, Fishkill, New York; and Bonnie Seeman, Plantation, Florida.

NCECA 2000 Recap

by Sherman Hall

Those of you who attended this year's National Council on Education for the Ceramic Arts (NCECA) conference in Denver were part of the largest group of attendees to date. Since the first conference in 1967, attendance has steadily grown to reach nearly 3600 people.

This year's demonstrations and slide presentations were largely standing room only. Julia Galloway, Montana; John Glick, Michigan; Janet Mansfield, Australia; Paul Dresang, Illinois; Amara Geffen, Pennsylvania; and Doug Jeck, Washing-



Julia Galloway answers questions from the audience during a throwing demonstration

ton, shared their techniques, aesthetic approaches, studio practices and stories with attentive, inquisitive crowds.

In keeping with the educational mission of NCECA, students were well represented in Denver, both in person and in works in the "Third Annual National K-12 Exhibition" at the Adams Mark hotel and the "Regional Students Juried Exhibition" at the Arvada Center for the Arts and Humanities.

The Eighth Annual NCECA Undergraduate Fellowship Fund Benefit Cup Sale was avidly anticipated by a small group

of cup-crazy buyers led by Kelley Wilks, who had spent the night outside the sale room in order to be first in line. Wilks happily purchased cups donated by Lisa Cecere, John Kudlacek and Nick Sevigny. She was followed by a much larger crowd of well over 150 who had lined up by the time the doors opened. Over 700 cups were donated to benefit the fund, which pays for individual special projects by up to 3 nominated undergraduate students on a bi-annual basis.

The Tool Doctors panel, comprised of David Hendley, Texas; Jack Troy, Pennsylvania; Vince Pitelka, Tennessee; Lana Wilson, California, was an event not to be missed. Potters love inventing and making their own equipment, so of course the "do-it-yourself docs" made quite an impression with their homemade goodies, ranging from extruders to deer-tail brushes.

The Emerging Artists presentation, featuring slides by Tori Arpad, Florida; Suze Lindsay, North Carolina; Cara Moczygamba, California; Matt Long, Ohio; Deborah Sigel, Pennsylvania; and Justin Novak, New York, was an eye-opener on Saturday morning. Each presenter discussed motivations in pursuing clay as a material and method of expression.

At the second members' business meeting, three new members were elected to the NCECA board of directors. Elaine O. Henry, of Emporia State University, Emporia, Kansas, is now the President-Elect. The new Director-at-Large is Mary Cay, a studio artist in Denver Colorado. Kim May, an undergraduate at Southwest Texas State University, San Marcos, is the new Student Director-at-Large. Both Mary Cay and Kim May were nominated from the floor during the open members' meeting, illustrating a healthy membership involvement.

56th Annual Scripps Invitational

For the "Ceramic Annual 2000" at Scripps College in Claremont, California, guest curator David Furman (professor of art at Pitzer College and Claremont Graduate University) selected works by 12 contemporary artists who he felt have had an impact on the field of ceramics. They were Robert Brady, Berkeley, California; Mark Burns, Las Vegas; Syd Carpenter, Philadelphia; Harris Deller, Carbondale, Illinois; Christine Federighi, Coral Gables, Florida; Joanne Hayakawa, San Diego, California; Tony Hepburn, Bloomfield Hills, Michigan; Richard Notkin, Helena, Montana; Adrian Saxe, Los Angeles; Nancy Selvin, Berkeley; Richard Shaw, Fairfax, California; and Victor Spinsld, Newark, Delaware.

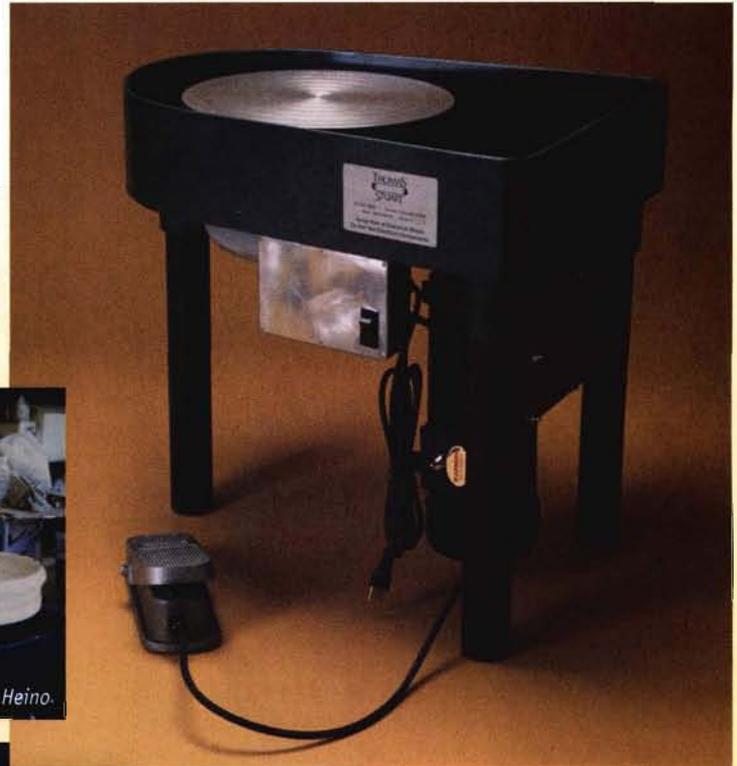
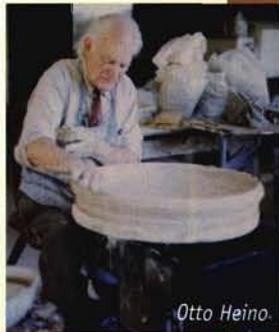
"My curatorial approach differs somewhat from that of previous "Scripps Ceramic Annuals" in that it does not present young, little-known or up-and-coming artists," Furman stated. Instead, this exhibition recognized "established artists who have



Christine Federighi's "Structure," approximately 36 inches in height, ceramic and metal; at Ruth Chandler Williamson Gallery, Scripps College, Claremont, California.

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Up Front

proven their commitment to both their material and their ideas. The artists...have consistently placed their works in public venues where they assume the risk of receiving widespread reviews, both positive and negative, by critics, historians, curators, galleries and collectors. The artists' pursuit of public accessibility to their work demonstrates the future of the medium in the third millennium."

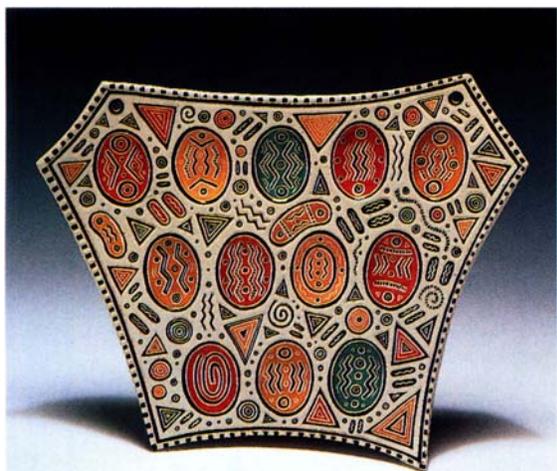
The show, Furman said, "does not strive to present a mini-retrospective' of each artist's work; rather, the participants were invited to exhibit only recent work—four to six pieces executed no earlier than 1994—to evidence the fresh, exciting and current approach to the fine art of clay.

"Reflecting upon the annals of ceramics, the artists exhibiting in 'Ceramic Annual 2000' create works that respond to and evolve that history, ensuring that their art deeply affects the diverse sensibilities of subsequent generations of ceramists," he concluded. "All committed educators, these artists create environments where people can discover choices and think critically, and, thereby, enhance their artistic process. Through their generosity in the classroom, studio and workshop, these ceramists create a fecund setting in which young artists may develop the contextual as well as visual elements of their work. By committing their energies to the education of artists in the developing years, these artists continue to support future generations of maturing creators."

Juried Tableware Show

"Richards Feast," a juried exhibition of tableware designed to serve a particular type of food, was on view through April 15 at the Tri-Lakes Center for the Arts in Palmer Lake, Colorado. Marko Fields, Liberal, Kansas, received both the first- and second-place awards, respectively, for "Amoebic Deviled Egg Tray" (shown here) and "Sushi Tray."

While striving for "unity of the arts, I recognize that I am both an artist and a craftsman," Fields noted. "Specifically, as



Marko Fields' "Amoebic Deviled Egg Tray," 9 inches in height, porcelain; at the Tri-Lakes Center for the Arts, Palmer Lake, Colorado.

an artist, I conceive and then oversee the manifestation of my conceptual ideas. As a craftsman, I engage in process, utilizing skills and techniques to facilitate the actual making of art. Three-dimensional art is often so process driven that issues of

craftsmanship are critical; sculptural techniques are craft in the truest sense.

"Having emerged from a background as an illustrator, I utilize my two-dimensional skills in my three-dimensional work; I strive to reconcile surface decoration or treatment with form. My imagery makes reference to a great many influences, cultural or otherwise.

"Storytelling has become increasingly prevalent in my work....I love to instill it with humor, irreverence, animation and anthropomorphism."

Ynez Johnston

Terra-cotta wall hangings incised with hieroglyphic symbols by California artist Ynez Johnston were exhibited recently at



Ynez Johnston's "Fisherman," 12 inches in length; at Schmidt Bingham Gallery, New York City.

Schmidt Bingham Gallery in New York City. The designs often refer to fantastic sea voyages, involving mythic creatures, great ships, harbors, moats, etc.

"The circle (for me) is not related to the mandala but to recurrent images as the maelstrom or whirlpool, the ancient calendar, the wheel of fortune, the earth, the sea, the sun—endless possibilities," Johnston explains. "The diamond shape is primarily the island or ship theme and the rectangular or square suggests architecture. Curving or wiggly shapes—humanoid?, animalesque?—usually find their way into or within these archetypal forms."

Colored Clay Invitational

"Neriage, Nerikomi and Beyond: Color in Clay," an invitational exhibition of works by artists using colored-clay techniques, was on view through March 26 at the Brookfield (Connecticut) Craft Center. The show, explained gallery director Judith T. Russell, focused on "how contemporary American clay artists are incorporating traditional Japanese colored-clay techniques



Romilla Batra's "Woods," 11 inches in height, handbuilt colored porcelain plaques; at the Brookfield (Connecticut) Craft Center.

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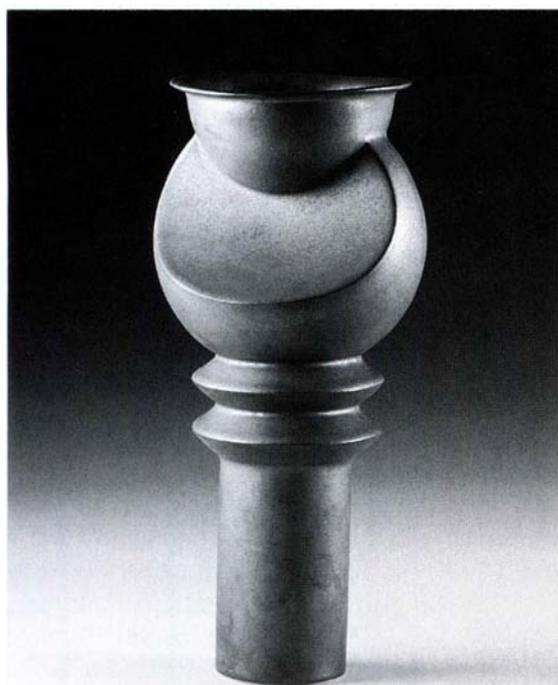
Up Front

into their work and adding their own (uniquely Western) interpretations.

“All of these artists achieve their colorful designs not with glazes, but by using colors in the clay itself. These techniques have been practiced for centuries in Japan, but now American clay artists are using them in new and creative ways going way beyond traditional work.”

Farewell Exhibition at Galerie Amphora

“Six Amsterdam Potters,” an exhibition of ceramics by Hans de Jong, Jan de Rooden, Sonja Landweer, Johnny Rolf, Jan van der Vaart and Johan van Loon, was on view through May 15 at Galerie Amphora in Oosterbeek, Netherlands. It was the last regular exhibition at the gallery, which will close in October.



Jan van der Vaart vase, approximately 12 inches in height; at Galerie Amphora, Oosterbeek, Netherlands.

The exhibition brought together artists, all born between 1931 and 1936, who helped revive ceramic art in the Netherlands during the latter half of the 20th century. In 1962, Bernardine de Neeve put together an exhibition of their work at Boymans-Van Beuningen Museum in Rotterdam, where she was curator. The exhibition was titled “Six Amsterdam Potters,” and they have since been grouped under this name, although only two still live in the city.

Initially, their works demonstrated a certain affinity. All were interested in shape and/or surface texture, and most worked in stoneware. The show at Amphora presented both current works and pieces made in 1962.

Preston Saunders

Ceramic sculpture by Rochester, New York, artist Preston Saunders was exhibited recently at the Union University Art Gallery in Jackson, Tennessee. “I am constantly influenced by our natural world,” Saunders stated. “I feel emotional responses

to the outdoors: mountains, rocks and trees. I am especially attracted to rocks and other forms that nature produces.

“By using the form of a teapot combined with influences from Chinese scholar rocks, I am making visual and historical connections to the Japanese tea ceremony and to the philosophies associated with Chinese scholar rocks. The tea ceremony is a time of reflection and contemplation; Chinese scholar rocks have been collected and valued as a representation of nature. By



Preston Saunders' “Tray Series #9,” 6 inches in height; at the Union University Art Gallery, Jackson, Tennessee.

combining these two traditions and forms, I am illustrating the idea of slowing down to appreciate nature and becoming more aware of the simple pleasures of life.”

Dishes of the Silver Screen

by Delia Robinson

I kept peering and twisting, trying to get a better view of the movie screen, even though for once no big-headed person was blocking my line of sight. Instead, the actress Emma Thompson was in my way. *Carrington* was in full progress. She and her fellow actors stood directly in front of a kitchen cupboard that just happened to be loaded with a lovely collection of crockery. I wanted to see those dishes. Right when I would get a plate in focus, the camera would slide away or pan in close on an actor's face. The acting was excellent, but to my frustrated eyes, the plates rightfully had the actors upstaged.

Abandoned as I am to a love of pottery, I frequently have this problem at the movies. The Dutch film *Antonias Line* had much more to recommend it than just a teacup beaming in morning light on a windowsill, but that was a high point for me. The other moment of radiant beauty was during a conversation between Antonia and her daughter. In the foreground, a luscious blue pitcher with a tulip-shaped neck and spout glowed enticingly. I felt they should stop the action and let the potter take a bow; it was really that lovely.

Very few movies get in close enough to let the audience admire the dishes. In the French farce *La Cage aux Folles*, a pivotal scene involved the complex social embarrassments precipitated by a risqué dinner set. Each dish was said to be ornamented with a frieze of Greek men and boys. “I'm sure there's a girl there somewhere!” chirped the actor playing the lady of the house. “Let *me* see,” I wanted to say. But the movie makers were too coy and jerked the camera away just as I had a bead on the image.

When the film was remade as *The Birdcage*, I thought I'd received a second chance to see those naughty dishes. I figured a boisterous American remake would dispense with any squeamishness; they would focus on the plates if only for the laugh they would get. Unfortunately, the remake was every bit as prudish as the French original. The camera glanced off the offending

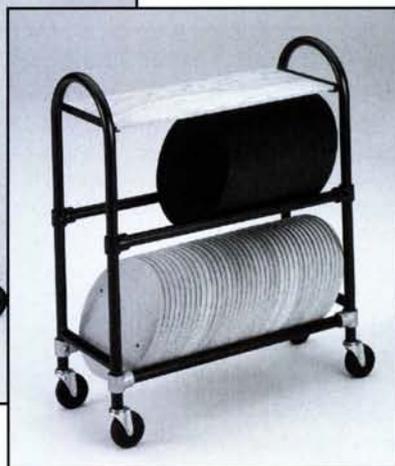
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Up Front

soup bowls before I could evaluate them artistically. What a disappointment!

The best dish films usually concern themselves with cooking or lavish meals. Often the dishes are strictly food vehicles with only their edges visible. In this category, *The Age of Innocence* lavishes the sets with elegant porcelain. In *Like Water for Chocolate*, fine examples of Mexican folk pottery are relegated to the periphery of the set, making it impossible to clearly see them. It is highly annoying for the pottery fanatic.

For a profusion of pottery vessels in actual and reverent use, I recommend the opening scenes of *Eat Drink Man Woman*, a visual feast of Chinese kitchen ware, and all of *Babettes Feast*, its Danish counterpart. The strong, serviceable cooking vessels are beautifully photographed and are even integral to the plot. More commonly, pottery is used as visual spice, such as a glimpse of a lovely old teapot warming on the hearth in *The Secret of Roan Inish*. Sadly, all these films are flawed by too much attention to their respective story lines and not enough focus on the crockery.

Foreign films are much more likely to include lingering views of attractive dishes than are American films, where the real dish is always the starlet. Even the Holy Grail in *Indiana Jones and the Last Crusade* is given such hot competition from a writhing actress that its very substance remains in doubt. Is it glass, gilded wood, metal or ceramic? At family video night, the movie's final moments were marred by a hissed disagreement:

Me: "It was clay!"

Daughter: "Wood!"

Me: "Clay!"

Daughter, with deep disgust: "They said it was a carpenter's cup. That means wood, mom."

The fact that the cup made a metallic clink and did not break when it rolled down a yawning crevice suggests that neither of us was right, but the real problem was the overly quick camera shots preventing a definitive opinion.

Several films have gone *so* far as to feature actual potters. The greatest is the Japanese classic *Ugetsu*. A country potter travels to the big city to sell his wares but, as usual, the plot drags him miles from his craft. Along the way, the camera lingers lovingly, though briefly, on some wonderful pottery.

Another hands-on film potter can be found hard at work in the American film *Ghost* [see the September 1990 CM]. Scattered around the set are pots in a variety of styles. Demi Moore, the potter, doesn't seem to have quite found her artistic sea legs, but her legs, straddling a rotating wheel while her hands raise a cone of clay, are calculated to drive all susceptible members of the audience potty. In Hollywood, throwing a pot can only be seen as sexual foreplay. The firm but yielding clay, moving beneath masterful hands—you get the picture.

Though the script tells us she is "incredibly talented," to such a degree that she has *two* pieces accepted in a gallery, how is Demi going to pay for her huge New York City loft on a potter's earnings? No one in the film seems concerned. She must have some other source of cash, which might explain some of the art scattered around the premises. Is that one of Jun Kaneko's "Dango" shapes at the top of the stairs? There's another one, white with black spots, in the living room.

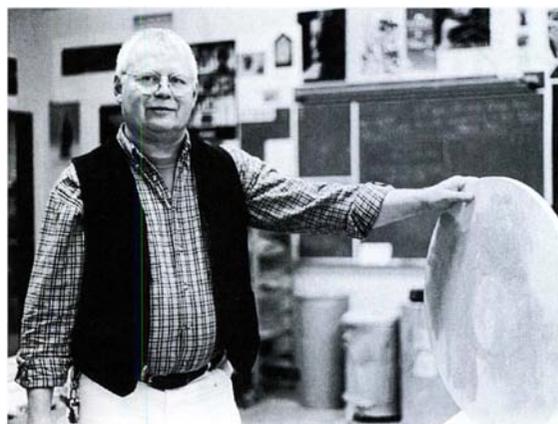
The creators of *Naked Gun* made only the slightest changes to convert the erotic throwing scene from *Ghost* into a merciless lampoon. Throwing clay rapidly becomes a whole

body experience. In the heat of clay-smeared passion, Priscilla Presley makes an ashtray just like the ones kids used to make at camp. What could be sexier?

For light entertainment, give me a good dish movie. The next one for me is *Tampopo*, said to be a regular compendium of commercially made noodle bowls. Or maybe the remake of *Little Women*. An acquaintance has seen it three times just to enjoy the teapots. It seems she collects some rare china called "Old Ivory" that is shown to advantage in the film. Who knows what other cinematographic pleasures will accompany them. I think I'll make a real party of it—invite the neighbors and make popcorn.

Rodger Lang, 1942-2000

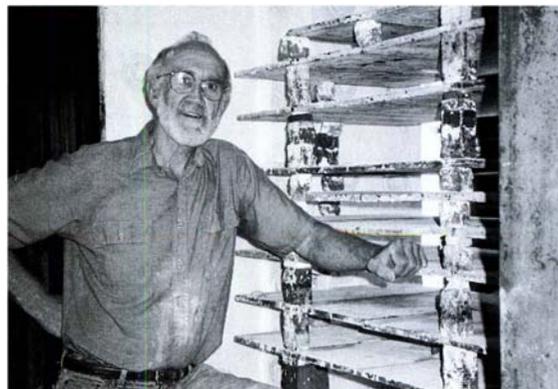
On April 12, less than three weeks after the NCECA 2000 conference for which he had served as on-site coordinator, Rodger Lang passed away from breathing complications related to a cancerous tumor in his esophagus and lymph nodes. After



earning a B.A. at Cornell College in Iowa, Lang studied at the University of Wisconsin, earning an M.S. in 1965 and an M.F.A. in 1966. He had taught at Metro State College in Denver since 1972.

Robert Burnell, 1932-2000

Jacksonville, Vermont, potter Robert Burnell died on January 1; he was 67. Burnell earned a bachelor's degree in business administration from Boston University in 1957. After graduating with



honors from the Museum School of Fine Arts in Boston, where he majored in ceramics, he worked for Bennington Pottery for two years. He then opened Stone Soldier Pottery, making dinnerware, as well as sculpture and one-of-a-kind work. His daughter will continue to run the pottery.

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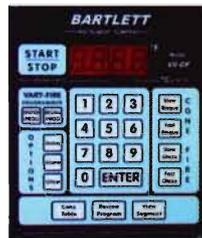
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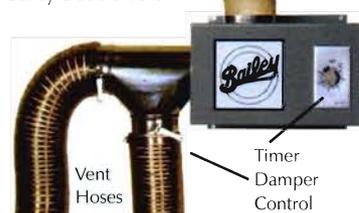
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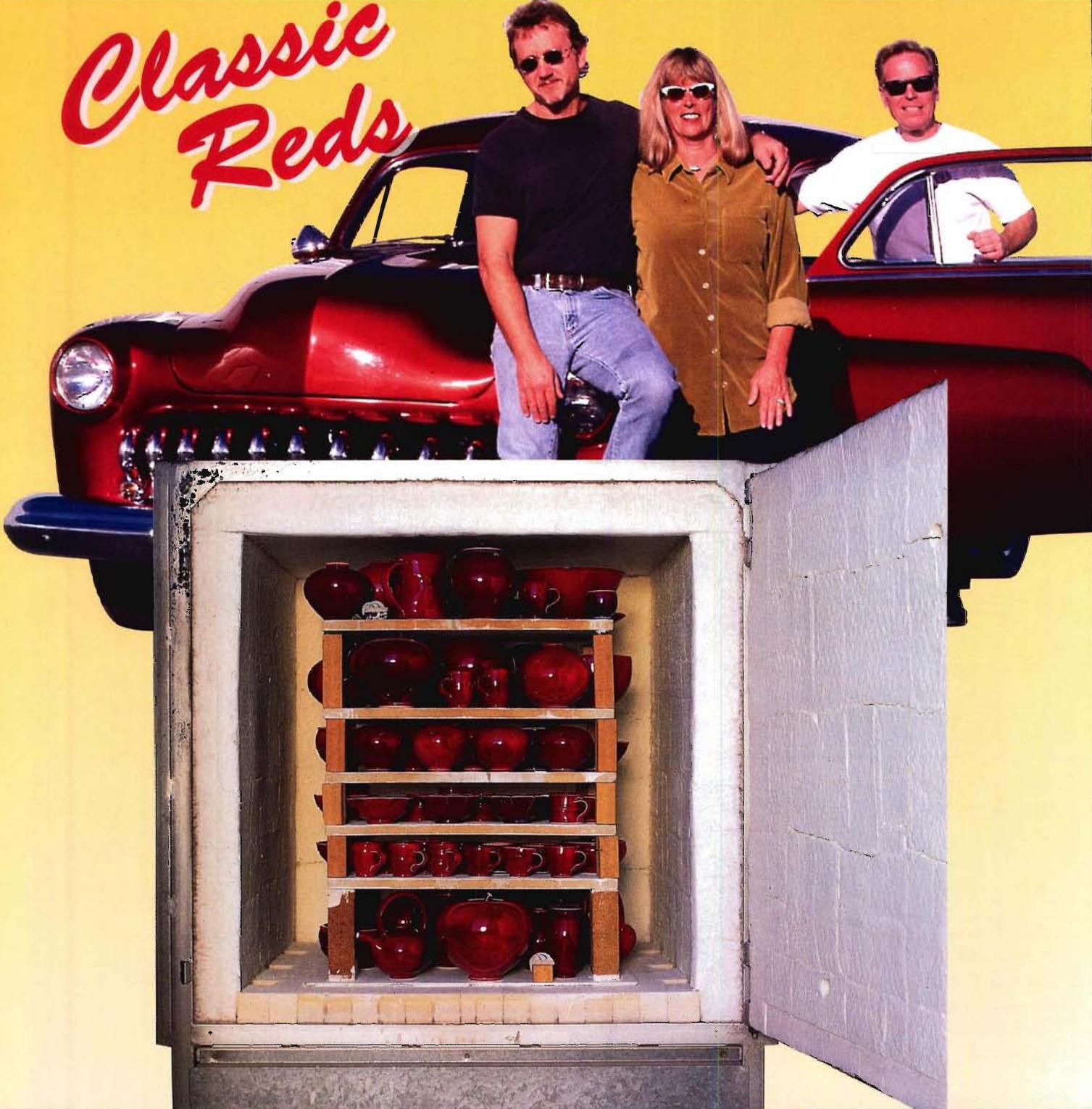
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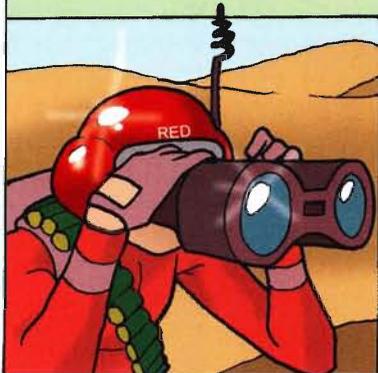
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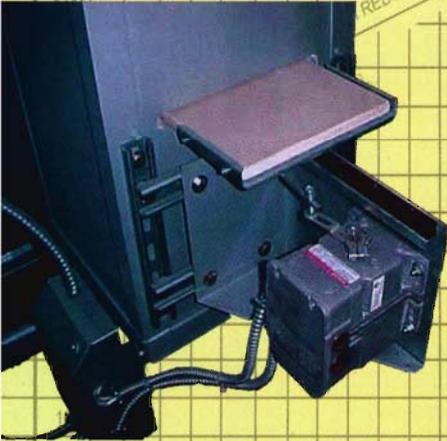


The first battle would be against General Oxidation's first lieutenant Bobby Bagwall.



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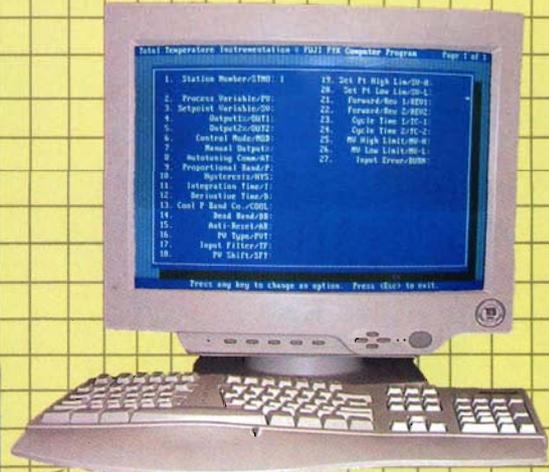
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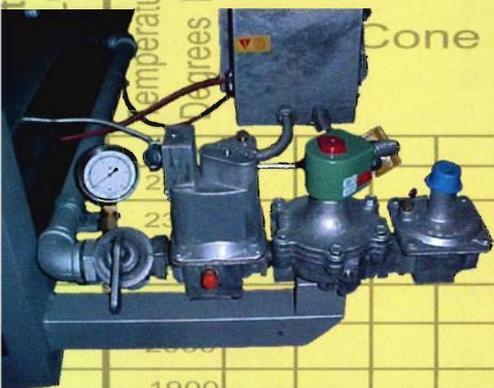
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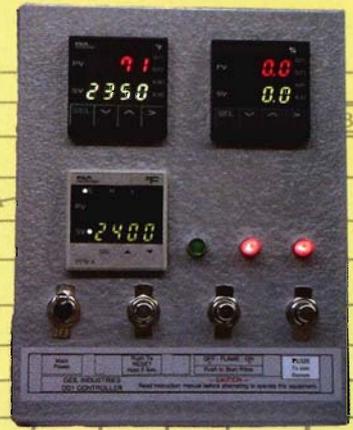
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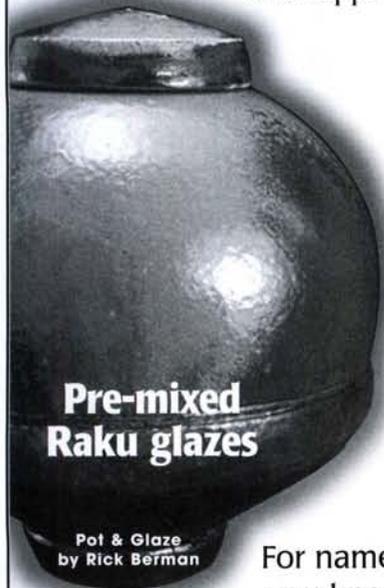
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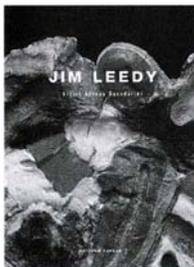
New Books

Jim Leedy

Artist Across Boundaries

by Matthew Kangas

"The art of Jim Leedy is a vast, tattered tapestry mixing painting with sculpture, prints, drawings, ceramics, installations and public art," according to the author of this monograph. "It is not a tidy oeuvre, reveling in truth to materials, purity, harmony and unity. Created over a 50-year period, Leedy's art reflects its times.



From realism to abstract expressionism, from pottery to clay sculpture, from clay to airborne nylon sculptures and on to outdoor murals and installations and performance art, the ac-

complishments of this 69-year-old artist have both anticipated and responded to many contemporary art trends. Nor is his art easy to categorize, for Jim Leedy has truly been an artist who has crossed boundaries."

The book is divided into chapters by media: ceramics, paintings, assemblages, collaborations and works on paper. "In the late 1970s, after a hiatus of nearly a decade during which he pursued nylon 'sky art,' Leedy returned seriously to clay. This time around, the plates and vessels, along with the abstract sculptures, took on greater authority in terms of size, color and ambition," Kangas notes. "Raku- and salt-fired plates and slabs were more controlled with respect to the expressive traces left on bare clay surfaces by firing.

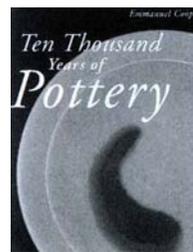
"Much of Leedy's ceramic work of the 1970s and 1980s concentrated on figurative sculptures of ever-increasing height. But the plates and vessels incorporated occasional figurative elements, too, using life-cast clay masks of Leedy's friends and family members. In other respects, however, Leedy's imagery remained resolutely abstract as the artist continued to evolve a vocabulary of marks: the X, the dot, the slash, the line, the curve, and the circle," 176 pages, including chronology and bibliography. 180 color and 20 black-and-white photographs. \$29.95, softcover. *Kansas City Art Institute. Distributed by University of Washington Press, Post Office Box 50096, Seattle, Washington 98145.*

Ten Thousand Years of Pottery

by Emmanuel Cooper

"In one sense, there is no history of pottery, in that techniques, shapes, kilns and glazes were developed in different countries

at different times; there have been many jumps in time and place, for a variety of reasons. However, there are threads that can be followed, which link countries and people in a fascinating way, and these I have attempted to identify," explains the author of this historical overview, first published in 1972 as *A History of World Pottery*. Revised, updated and redesigned, this fourth edition also includes new illustrations (drawn from museums, collectors and practicing potters).



To describe the "progression of pottery making, starting from its earliest manifestation in ancient civilizations and moving right up to the present day," Cooper examines techniques and traditions/movements from cultures around the world. 352 pages, including glossary of technical terms, list of museum and national collections of pottery, bibliography, illustration references and index of names. 336 color and 74 black-and-white photographs; 7 sketches. \$49.95.

University of Pennsylvania Press Warehouse, Post Office Box 4836, Hampden Station, Baltimore, Maryland 21211; telephone (800)445-9880; fax (410) 516-6998. Distributed in Europe by Plymbridge Distributors, Estover Road, Plymouth PL6 7PZ; telephone (17) 52 20 23 01; fax (17) 52 20 23 31.

Oaxacan Ceramics

Traditional Folk Art by Oaxacan Women

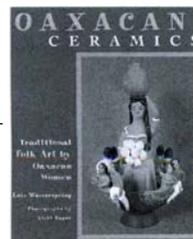
by Lois Wasserspring

This well-illustrated book documents the lives and works of six leading folk artists in Oaxaca, Mexico, four of whom are sisters: Josefina, Guillermina, Irene and Concepcion Aguilar; plus Dolores Porras and Angelica Vasquez. "Ranging in age from 41 to 62, these six women have developed regional, national and international reputations," explains the author.

Within their economic and cultural realities, "the success of these celebrated women artisans is all the more remarkable.

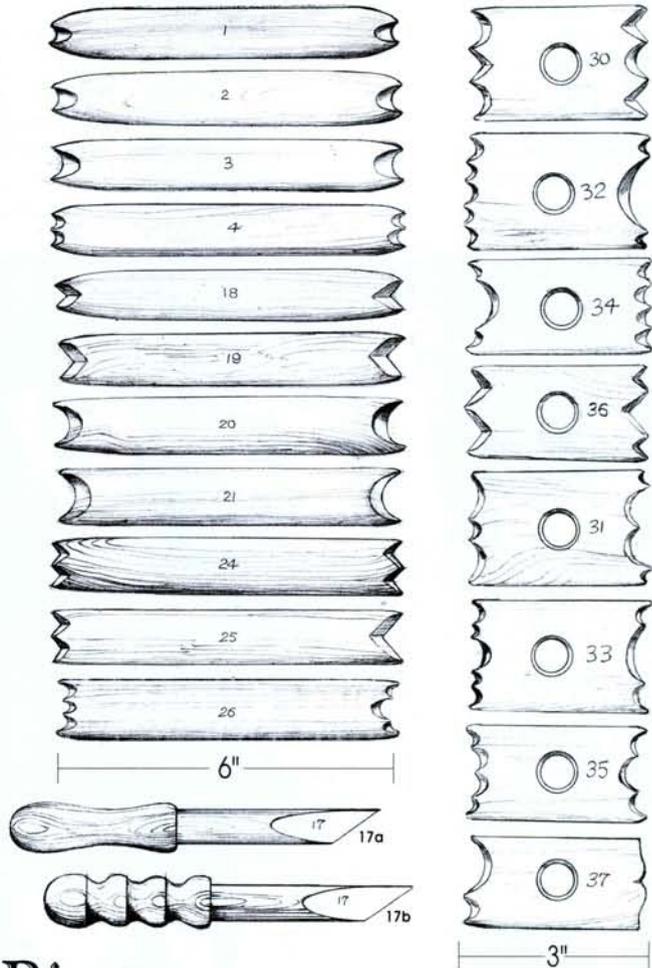
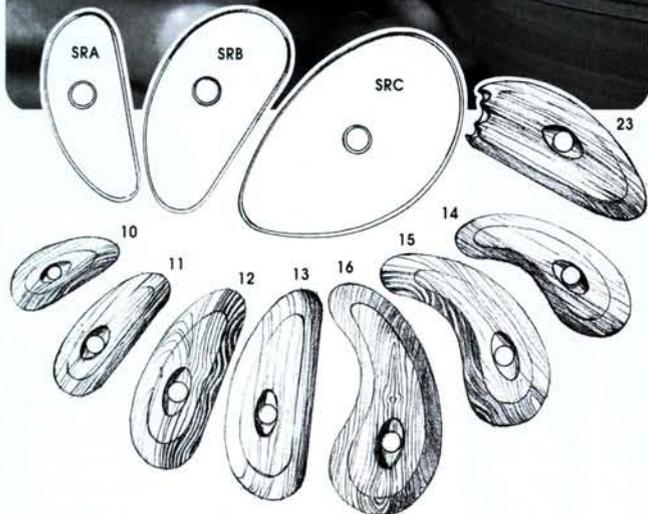
"Already counted among the most distinguished of Mexican artisans, their honors continue to accumulate year by year. Quite in contrast to the more typical expectation of female invisibility, these women are increasingly visible—and prominent. Their careers are on a roll."

The Aguilar sisters live in the village of Ocotlan de Morelos; Porras and Vasquez, in



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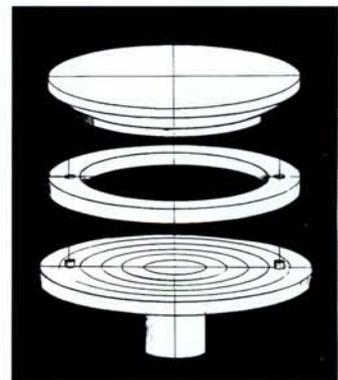
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New Books

Santa Maria Atzompa. The author follows each through a typical day of work, while also describing her life and influences: "Unlike the other female ceramists, Angelica Vasquez produces her clay pieces on her own, without the assistance of her children or other relatives, apart from her parents' help when she uses their kiln. She alone designs and molds her figures. Consequently, her ability to produce ceramics on a broad scale is more limited than the other artisans, the more so because

she approaches her work with a distinctive artistic sensibility."

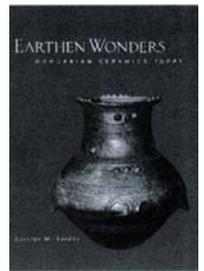
Next, *Wasserspring* looks at the similarities and differences among the artists' forming techniques, then discusses their sources of inspiration—myths and legends, religion, celebrations, and everyday events. "For all six women, the images and motifs that inspire their work envelop their daily worlds. Although they draw upon tradition and custom, these artisans do more than reproduce the dominant symbols of their culture repetitively in their ceramics. While they use some timeless and unchanging techniques, their

work shows endless thematic innovation." 132 pages, including glossary of ceramic terms and themes. 127 color photographs. \$18.95, softcover. *Chronicle Books, 85 Second Street, Sixth Floor, San Francisco, California 94105; see website at www.chronbooks.com.*

Earthen Wonders Hungarian Ceramics Today

by Carolyn M. Bardos

Written in Hungarian and English, this book features 47 potters and ceramics artists "whose work includes everything from complex sculptural forms to traditional utilitarian ware. Today's Hungarian ceramists draw inspiration from a superb tangle of iconography, traditional folk pottery and the artistic legacies of the region's early Roman inhabitants and Turkish invaders," explains the author. "Yet, there is also an ineffable quality or influence. The words 'sacred' and 'spiritual' rush to mind, but these terms describe part of the aesthetic without solving the mystery. There is an emotional content to this ceramic art that I think is quintessentially Hungarian. It seems to speak an arcane language from a secret place in the Hungarian soul."



Divided into sculptural and traditional forms, most of the book is devoted to photographs of worlds by the 47 artists; also included are answers to questions posed by the author. For instance, when asked to identify a unique quality in contemporary Hungarian ceramic art, Anna S. Feher replied, "The expression of forms in Hungarian folk ceramics has never been subjected to the fashion of times. It's honest, true, and it speaks to the heart." 136 pages, including artist index and glossary. 100 color and 33 black-and-white photographs. \$29.95. *Lake House Books, RR1 Box 61, Orford, New Hampshire 03777.*

Ceramics for Gardens and Landscapes

by Karin Hessenberg

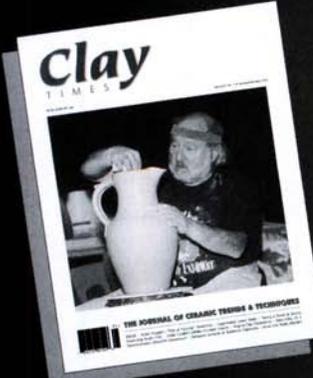
"The modern garden has stimulated a great diversity of ideas for potters and artists in clay," observes the author of this nicely illustrated survey of contemporary work. "It has brought ceramic sculpture into the open air and started a renaissance in thrown plant pots and vases. Much of the work is modern in style, yet it continues a long tradition of pottery and ornament in gardens."

After a brief history on the use of pots in European gardens, the remainder of the book describes the techniques of individual artists

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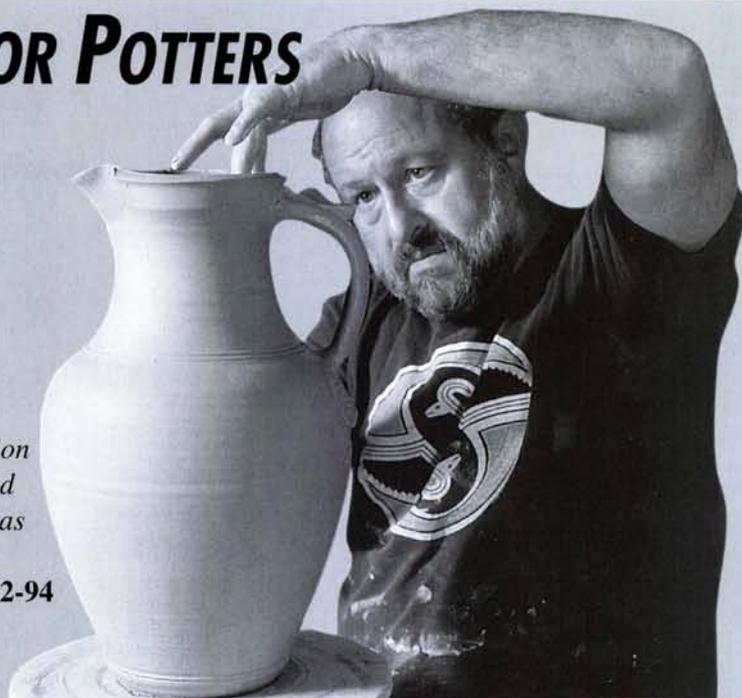
Form and Function

Ceramic Aesthetics and Design

1. Elements of Form
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5. Pots for Cooking and Serving

I give these five tapes my highest recommendation for anyone interested in learning about form and structure, all the parts and details of good pots as well as how to make specific forms.

Bill Hunt, Ceramics Monthly Editor, 1982-94



Videos with Robin Hopper

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- *Beginning to Throw* with Robin Hopper
- *Beginning Raku* with Gordon Hutchens

...excellent ...highly recommended

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Book Report

Videos with Gordon Hutchens



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Gordon Hutchens gives the viewer a 'workshop in a box' with this nicely produced video.

Studio Potter

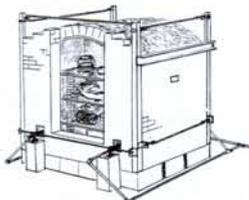
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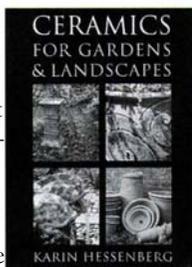
New Books

from around the world. Their works are grouped according to form, such as thrown pots, handbuilt pots and planters, pots as ornaments, fountains and water features, figurative and abstract sculpture, etc.

For example, United Kingdom artist Linda John handbuilds and slip decorates stoneware jars, which she considers sculpture, for gardens. "The clay body contains a high percentage of T-Material so that it will resist winter weather," Hesseberg explains.

John's urns are fired one at a time in a top-loading kiln. "The tight fit and the weight of the urns make packing awkward, as there is no room for her hands, so she uses a cloth sling to lower the urn into the kiln."

Glazing the interior of these large pots is difficult because of the drainage hole in the bottom; John's "solution is to lay the urn on its side on the studio floor and pour glaze into



it. She then rolls the urn over the floor, taking care not to spill any glaze out of the hole in the bottom, while gradually altering the tilt of the pot to coat the whole of the inside." 160 pages, including bibliography, glossary, exhibition venues and useful addresses, list of suppliers, and index. 207 color and 45 black-and-white photographs; 21 sketches. \$29.95, softcover. *A & C Black Limited, 35 Bedford Row, London, England WC1R4JH. Published in the United States by Krause Publications, 700 East State Street, Iola, Wisconsin 54990-0001; telephone (800) 258-0929.*

Porcelain Stories

From China to Europe

by Julie Emerson, Jennifer Chen and Mimi Gardner Gates

This catalog/book, published in conjunction with an exhibition of the same name at the Seattle Art Museum, is a study of the global impact of porcelain from sixth-century China to 18th-century Europe. The authors begin with its first appearance in China, then go on to discuss early Northern and Southern China porcelain, and early East-West trading. "Ceramics leaped into position as one of the most favored Chinese goods in international trade, second only to silk. Like silk, the art and technology of Chinese high-fired stoneware and porcelain had been a mystery to foreign lands for many centuries. Sought as a treasure, Chinese ceramics were eagerly imported by foreign partners and exerted considerable influence on the lifestyles and cultures of the countries they entered."



Soon European potteries were offering imitations of Chinese porcelain, and the Chinese began making export ware specifically for various countries in Europe. 320 pages, including appendixes on the porcelain capital to the world: Jingdezhen, and porcelain marks on objects illustrated in the book; glossary; bibliography; and index. 253 color and 119 black-and-white photographs; 5 sketches. \$50. *Distributed by the University of Washington Press, Post Office Box 50096, Seattle, Washington 98145-5096.*

Legacy

Southwest Indian Art at the School of American Research

edited by Duane Anderson

Published to commemorate the 90th anniversary of the School of American Research (SAR) in Santa Fe, New Mexico, this survey features 90 representative objects from the

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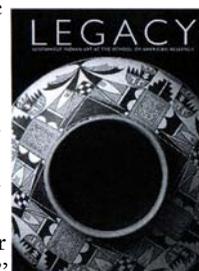
collection of the Indian Arts Research Center at the SAR. Founded in 1907, the school is a nonprofit center for advanced study in anthropology and American Indian arts. Its collection includes more than 11,000 pots, paintings, textiles, baskets, jewelry, katsinas and clothing.

"The ninety objects featured in this volume have been selected not only to provide a feast for the eye but also to stimulate consideration of how they were created and why

they were collected, and to suggest some interesting contrasts with today's approaches to Indian art and new artistic initiatives," notes Douglas W. Schwartz, president and CEO of SAR.

Twenty-five ceramic objects from the 1600s to today are depicted; each image is accompanied by a description of the piece and the area/time in which it was made. For example, when discussing a revival jar made circa 1910-20 at Jemez Pueblo, historian Francis H. Harlow observes that Jemez "has had a long history of pottery making. From the 14th century until the Pueblo Revolt in

1680, the village produced vessels that are thoroughly distinct from those of any other pueblo. Characteristic features include the oyster white color, the nature of the design pigment, the designs themselves and many of the very specialized forms. But Jemez ceased producing pottery about 1700, relying thereafter on other villages for its vessels."



236 pages, including list of contributors and selected bibliography. 163 color and 61 black-and-white photographs. \$100, hardcover; or \$49.95, softcover. *School of American Research, Post Office Box 2188, Santa Fe, New Mexico 87504.*

Spode's Willow Pattern

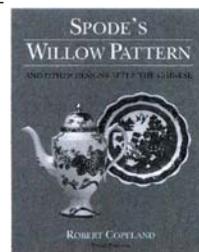
And Other Designs After the Chinese

by Robert Copeland

Of interest to collectors, this guide to transfer-decorated wares produced at the Spode pottery in Stoke-on-Trent during the 18th and 19th centuries has been expanded in scope to include many polychrome designs, as well as more information on the tea trade. Though not the first to reproduce landscape patterns from Chinese export porcelain, "Josiah Spode responded more than any other English potter to that influence," notes the author.

After a brief overview of the period, Copeland focuses on describing the various patterns made by Spode, the most famous of which is the Willow pattern. "Spode's first version of the Willow pattern may have been produced in about 1790. The engraving was all by line, except for the oranges on the tree, while the blue in which it was printed was quite dark, though bright and clear. Examples are rare."

Other patterns, and their variants from other factories, are also identified and illustrated. 224 pages, including appendixes on tea consumption and taxation, the production of cobalt, Spode recipes from the directors' book, marks, Chinese landscape borders, the tea parties in America, and reprinted articles; glossary; terminology; references and bibliography; index; and index to patterns. 51 color and 394 black-and-white photographs; 71 sketches. \$60/Can\$85. *Sterling Publishing Co., Inc., 387 Park Avenue, South, New York, New York 10016-8810; see website at www.sterlingpub.com; or telephone (800) 367-9692.*



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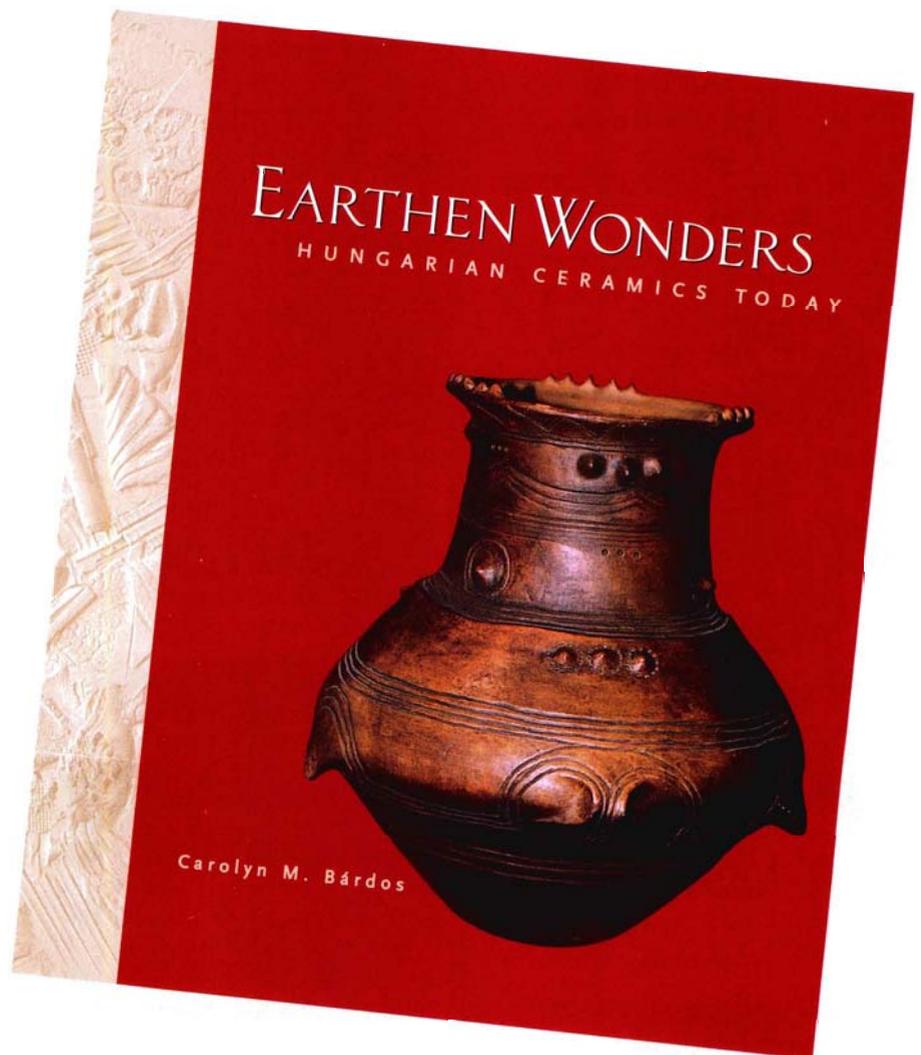
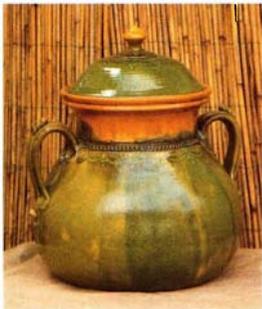
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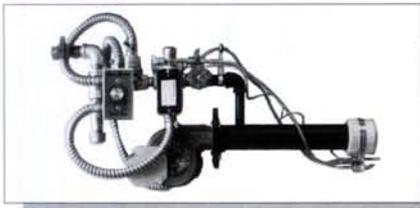
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Video

Paul Soldner

The Courage to Explore

In this video overview of Paul Soldner's life and career, conversations with the artist are interspersed with footage from a recent workshop he conducted at Finch Pottery Studio in Bailey, North Carolina.

Among the topics discussed are Soldner's firing innovations, equipment designs, those who influenced him and his approach to his work. "I like to work without knowing the solution," he says. "I think that I like to make art without knowing ahead of time how it's going to look. I'd rather discover that by making it, rather than trying to make it look like a drawing or an image I have in my head...If I already know how it's going to turn out, I probably don't want to make it." Approximately 30 minutes. Available as VHS videocassette. \$29.95, plus \$4.50 shipping. *Soldner Video, 1 Wiener St., Chapel Hill, North Carolina 27516; or e-mail rakupots@bellsouth.net.*

On the Wheel with Nils Lou

In this three-part video series, Oregon artist/educator Nils Lou demonstrates throwing and finishing techniques, while providing practical tips for all stages of the process. For example, before throwing in video one, Lou places a wet sponge against the edge of his wheel to catch water and slip runoff. After centering a ball of clay and pulling a cylinder, he pushes it off center, then begins again by rolling the clay down into itself and compressing until it is once again a centered mass.

Next, he demonstrates throwing a pitcher, teabowls (off the hump), a bottle and a large plate; he then trims the teabowls. Using a wet clay chuck for trimming, Lou says, allows him to finish more bowls in a shorter amount of time. He goes on to show a variety of trimming methods. To trim the pitcher, for example, he places it upside down on a flattened piece of wet clay.

Finally, Lou demonstrates more thoroughly the action of pulling a cylinder, and rolling the rim over to gain more thickness and strength. He also explains how he has modified an electric wheel so that it can be used while either sitting or standing—the foot pedal has been bolted to the side of the wheel and a board extension attached. To activate the wheel, he just leans into the board with his leg.

Tape two begins with Lou's method of preventing S-crack: he centers the clay, then cuts it off, turns it upside down and begins the centering process once again. Next, he makes

a teapot by first throwing the spout and lid off the hump, then throwing the teapot body from the remainder.

He then shows how to decorate by faceting a freshly thrown cylinder with a cheese slicer modified with a curled wire (a sprung spring), before trimming and assembling the teapot. When adding the spout, he observes that "the secret to a spout that will pour well and not drip is to keep it compressed and roll the [bottom] edge."

Lou then throws a goblet cup and stem off the hump, and finishes tape two with a demonstration on making a decorative rim.

"One of the things that students often forget to do is to think about proportions, which have to do with things like the thickness of a lip," he observes in tape three. "On a small pot like a teabowl, it's fine to be fairly small and fairly thin, but on a larger pot, to give a sense of the actual scale of a pot, I think it's important to have a proportionate lip."

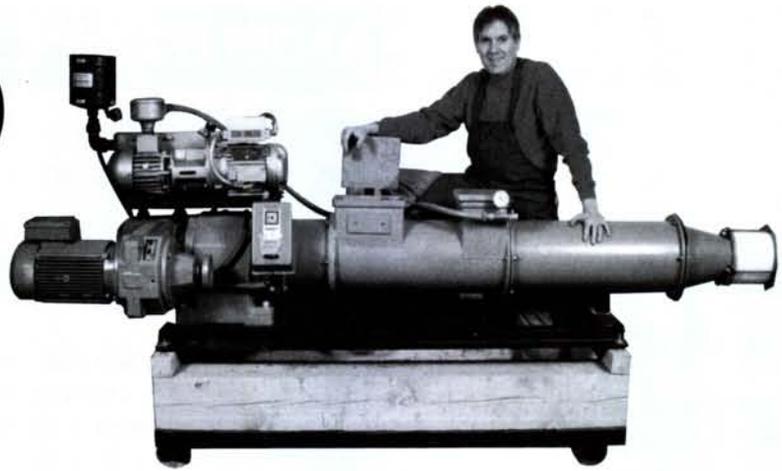
He goes on to make a tall pot by joining two wheel-thrown halves at the wheel. To strengthen the pot during joining, he spans the opening between the two sections with a thin slab of clay, then proceeds to smooth the exterior and shape (throw) the top. Once the final form is established, the slab is excised and the interior smoothed.

For students who are instructed to throw to a certain height, but just can't quite make it, Lou shares a trick for stretching the clay to that required size—inverting the pot (still attached to its bat), then gently shaking and/or tapping the bat.

Next, he throws a round plate, distorting it into an oval by gently slapping it on the floor, then throws a square plate by excising four half moons from the rim of a cylinder, sponging over the cut edges and flaring out the wall. He also shows how to throw a pot upside down (that is, the top becomes the bottom), and how to assemble a bottle from wheel-thrown and extruded parts.

Finally, Lou centers a large mass of clay in stages to throw a large bowl. When making a bowl, he says, move the clay outward, then establish the curve. Otherwise, the bowl will not have sufficient structural strength. "There's a certain...point along the bottom of a bowl and where the wall begins its movement upward. A lot of times that's a place where beginners leave an awkward transition. It doesn't flow nicely into that bottom, so this is an area that definitely needs attention." Each tape runs 1 hour. Available as VHS videocassettes. \$45 each. *Nils Lou, Post Office Box 151, Willamina, Oregon 97396; or Axner Co., Inc., Post Office Box 621484, Oviedo, Florida 32762; see website at www.axner.com; telephone (800) 843-7057 or (407) 365-2600.*

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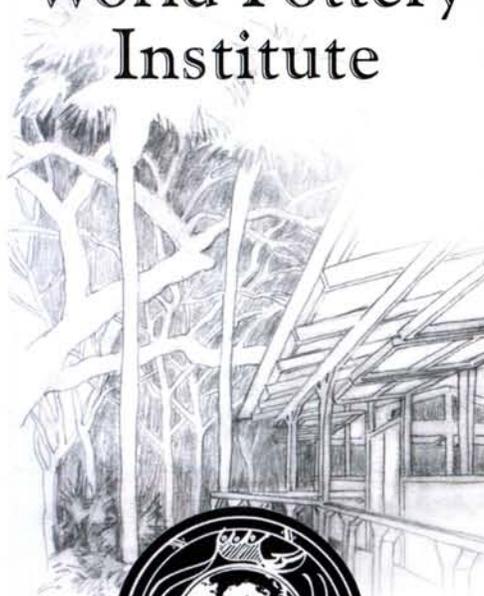
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Jim Danisch

by Liz Haapanen



PHOTOS: ROBIN ROBIN

"Platter with Opening," 17 inches in diameter, thrown porcelain with celadon glaze, engobes and gold luster, \$500.



Jim Danisch masking a vase for gold luster application.

Potter/sculptor Jim Danisch has been making ceramic art since 1963. He now lives and works on the Lost Coast of California, somewhere between Petrolia and Honeydew, where he established a studio after spending nine years in Nepal. While in Nepal, he advised traditional potters on surviving the confusion of the modern world, introducing appropriate technology for glazed ceramics, and training potters to set up their own workshops (see "Tharu Potters of Nepal" in the September 1994 CM and "Potters of Nepal" in the September 1983 CM).

Often experimental, Danisch has explored the possibilities of the medium—from teacups to monumental arch-

itectural sculpture—in his own work. His current focus is on wheel-thrown translucent porcelain, chosen for its light-catching qualities, along with porcelain sculpture. Surfaces are richly textured and colored with multilayered engobe images and 24-carat gold, requiring several firings. Recent thematic images are related to windows and openings, places of transition and transformation with references to experiences in Asia, and the rich minutiae of the forest floor in Northern California.

“My ideas come from the unconscious; I often don’t know what they’re about until I’ve lived with them for some time. I like to make pieces that

add deeper dimensions to the everyday experience of using pottery. A cup can hold more depth of meaning than a painting on the wall. Morning sunlight glowing through a porcelain teacup offers not only a rich visual experience of colors, textures and suggestive images, but also a tactile treat for hands and lips. The challenge is to make an everyday object that transcends the trivial.”

While in Nepal, Danisch was extremely busy with the ceramics project and did not do his own daywork, but “on weekends I would sometimes work on collages, cutting up and reassembling paintings I had done on paper, then drawing and painting back into

them. I kept a theme going for one, two, three months, which is something you generally don’t do with a clay piece. In ceramics, you wait for the clay to be ready for you to respond to it. You can’t wait to trim a foot or add a slip layer or bend a rim. Things just go dead if you don’t stay with it through the drying process. But these collages, I could leave them and keep coming back to them.

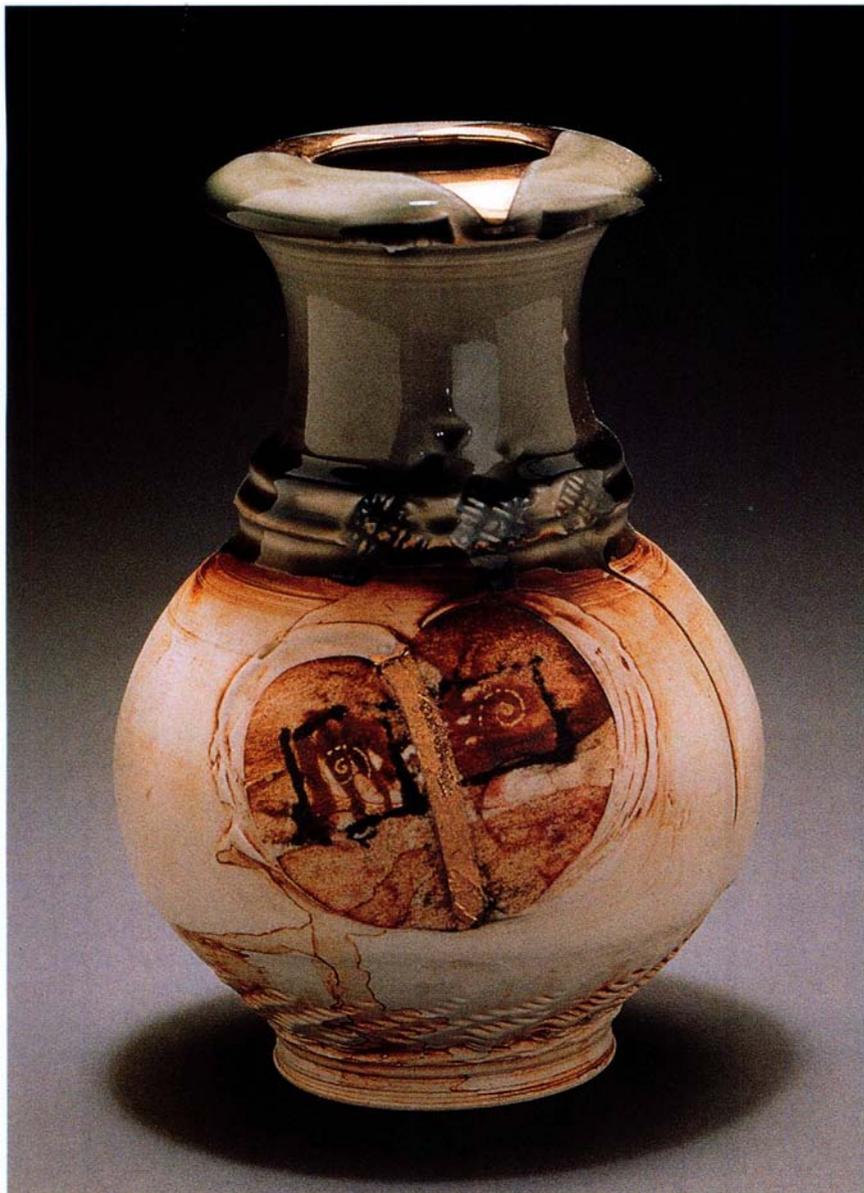
“Since returning to California, I’ve been afraid to look at these collages. They’ve been sitting in a stack, except for one that seems like a seminal image to me. It’s of a window or an opening. The space is translucent, with no specific clues to what is beyond the opening. It’s an image that wasn’t in my mind before going to Nepal, but for the last couple of years it has been my dominant theme. The other elements—most of the colors, textures and the gold—I’ve been doing all along.”

In retrospect, he considers his work “more predictive than narrative/historical. For instance, I went to Peru in 1977, and all the work I’d been doing a year or more up to that point seemed very predictive of what I saw when I got to Peru. So it was kind of like looking into the future by picking up on the early stages of thought formation, and letting the main thread stand out as a signpost or symbol.

“Sacred geometry has been another major influence, along with its use in shamanic processes, but I don’t want to dwell on the more mystical motivations for working, since what really gets me going with clay every day is the dance aspect. I used to chant tones into forms on the wheel and shape them according to resonant qualities. I still do this.

“The way I feel about the process of imagery formation is that it really starts down in the lower chakras and slowly bubbles up. You just sort of catch it as it comes out. It really has more to do with where you’re going than where you’ve been. Where you’ve been is always there in your work, but the cutting edge for me is to catch myself in the moment more, to let the early morning mood catch me on the way across the garden to my studio.”

Some of Danisch’s ideas “just sort of float through, unformulated and dream-like. I don’t know quite what they are until I can start taking them and mov-



“Vase with Two Squares,” 9 inches in height, wheel-thrown porcelain with engobes, celadon glaze and gold luster, \$140.

ing them outside myself. This requires an environment without too much disturbance, since this is a delicate process. Even then, I don't know what these windows are looking at, but they do keep leading me on—like when two mirrors face each other and you see this endless procession of mirrors. It probably goes on to infinity, but you never do get to see what's on the other side. Maybe it's you that's on the other side. The pursuit of the mystery is what gets me into the studio every day.

“Lately, what I see coming out in my imagery is more of my own environment—what's outside my studio window, the contours of the hills. And when I go walking in the woods, I see little bits of moss and little tiny flowers and all the events that go on down there at the micro level. This is coming through in my work more and more. I don't do it deliberately; I work very intuitively. Most of what I do is pretty abstract, and in that abstraction, you can find these symbolic levels of communication emerging. Symbols are so powerful because their meanings are not exhausted by words. There is always something more that continues to unfold.”

He starts to work with an image of how he wants a pot to be, but accepts the fact that “it's going to go through some big changes. The form originates in the center of the spinning wheel, and encloses space and sound. In the alchemy of ceramics, true translucent porcelain exists in the interval between clay and glass. In the hands, it's pleasingly soft and responds to careful coaxing. When you hold it up to strong light, the thin areas will glow. It's beautiful, vulnerable and delicate, yet with a strength that must come from its bath in fire. When it's white hot, it becomes softer than it was during its shaping on the potters wheel, shrinking dramatically and often changing form.

“I do a lot of layering with colored slips when pieces are leather hard. The glazing then becomes relatively simple. I like the play of glazed/unglazed surface, and use a transparent or celadon to enhance the colored slips. Typically, I drill small windows through the damp walls of my cups and bowls, then fill them with glaze.

“When I designed my present 40-cubic-foot kiln, I wanted it to be as



“Urn with Waves,” 24 inches in height, porcelain with engobes, celadon glaze and gold luster, \$600.

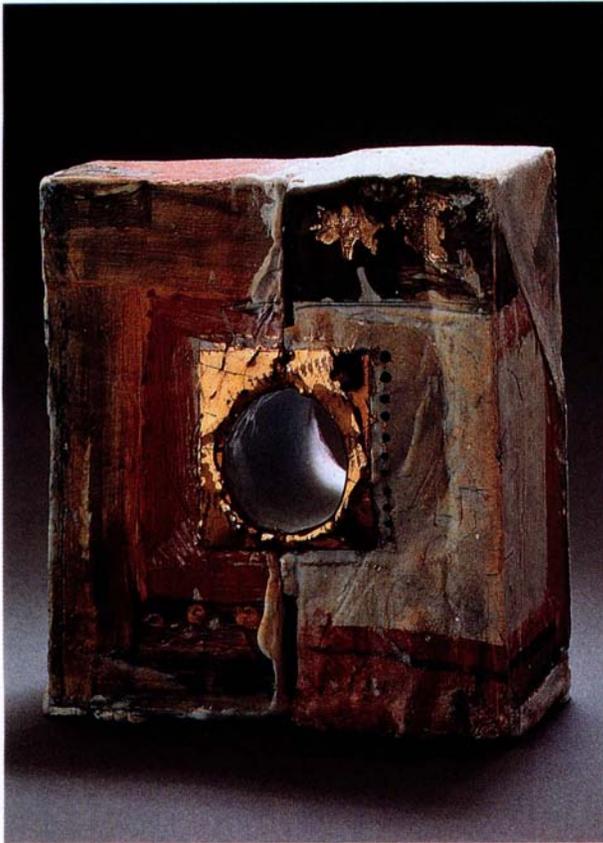
powerful and reliable as a Mercedes. The fiber door rolls away on a barn door track, and the whole floor rolls out. It has two propane forced-air burners that fire under the floor, double-cross-draft style. I usually take 10 hours to go to Cone 10, reducing very lightly. You could call it a water-and-fire-assisted kiln, since the blowers run on electricity from the sun and water.”

Most of his pieces are then accented with 24K gold luster, which must be fired another time, at low temperature in the same gas lain, to fuse the gold to the glaze. The gold appears purplish where it is thinly applied.

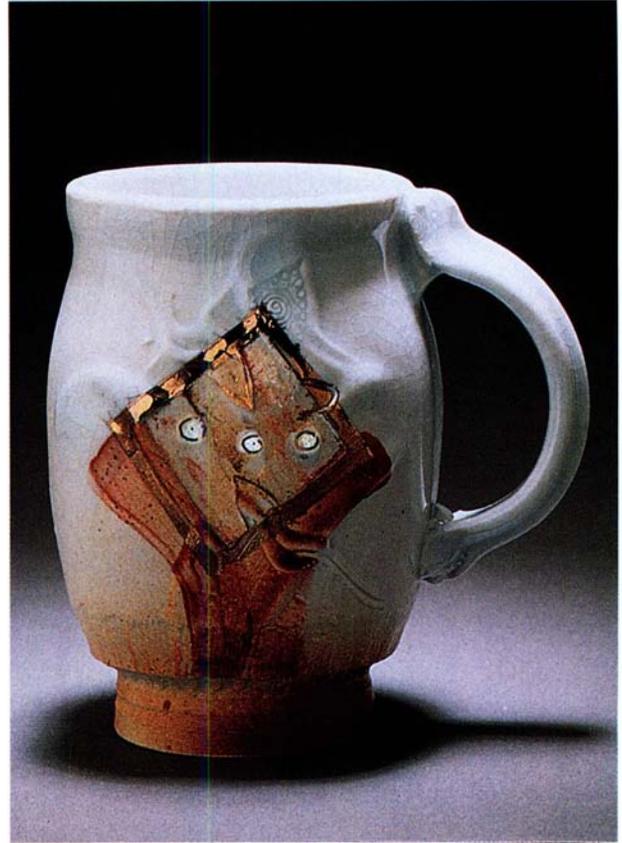
Danisch has another small kiln that

he calls his Maserati, because it has an overpowered forced-draft burner. “I use it to fire the small porcelain sculptures to Cone 10 in an hour and a half. I glaze them when they're leather hard, then put them in the kiln. They're made from a fiber-slip body. I make slabs that are like heavy paper, cut them up with scissors and stick the pieces together with slip—just like making paper sculpture. The sculpture relates closely to the motifs I paint on my pots. It's like giving the images three dimensions and room to develop so that there's a good dialogue going on.

“One of the things I learned in Nepal that relates to my work attitudes is that



"Opening," 5 inches in height, handbuilt porcelain, with engobes, transparent glaze and gold luster, \$450.



"Cup with Windows," 5 inches in height, thrown porcelain, with engobes, clear glaze and gold luster, \$40.

traditional potters do the same thing every day, just as their fathers and their grandfathers before them; it just keeps going back through the generations several thousand years. A question that comes to me is, what quality do we respond to when you take 100 water pots all identical in size and shape, and one jumps out at you? Just what is that quality that you can't measure? Its something more subtle than what we can observe with our usual five senses. The only answer I've been able to come up with is the amount of devotion that goes into it. What else is there?

"I'm culturally and temperamentally unable to make the same thing every day, but I also learned the value of seemingly meaningless repetition—it has to do with getting in touch with pure rhythm, like a mantra. Village potters in India are connected to each other by the sound and rhythm of the beating process as they sit outside, expanding and shaping water jars.

"I spend a lot of time in my studio, and the rhythms of my actions carry a certain kind of devotion. I also just like being there. A statement that has stuck

with me since I was an undergraduate is from a painter named Rico Le Brun. He would spend day and night in the studio and when someone asked him why he spent so much time there, he said, 'If I'm not in the studio all the time, I might not be there when something happens and I might miss it.'

"So being there, in the discipline of repetition, invites spontaneity. This is what occurs when you sit down at the potter's wheel in the morning and throw 30 cups. Putting an image on a pot requires the same kind of practice. After hundreds of attempts, you start to learn how to put an image on a pot.

"I struggled with the awkwardness of shapes for years, wondering how those other guys made it look so easy. I think the same question comes up in every artist's mind. When I got my studio running again after my ten-year hiatus, my pots looked very awkward for about the first year. The only way to get through this is with continuous practice. It's the whole learning process of connecting your heart, your hands and your head together, trying to get your chakras aligned. You have to grease those

channels and work out the kinks to have it all sort of just come through. I don't know any other way to do it.

"Beatrice Wood was a dear friend. She gave me the use of her darkroom for a while when she thought I needed a black hole to be in. She was a firm believer in the key to being a successful potter is making good invoices and listening to your inner voice. As we grow, fork in the road continually confront us, and each one can potentially lead us into yet another life. And these choices only come once, so learning to leap when your inner voice says to is a critical skill for an artist who wants to evolve.

"I'm doing what I like to do. I'm not a production potter. I'd go nuts if I had to make the same thing every day without any movement in it. Whether it's a plate or a cup or a bowl, the work I'm doing now, almost without exception, involves items that can be used every day. For me, the objects in my life that I love the most are just those things—items I use every day. Maybe they have a very simple function, but they raise the level of energy, whether we're drinking a cup of water or eating soup." ▲

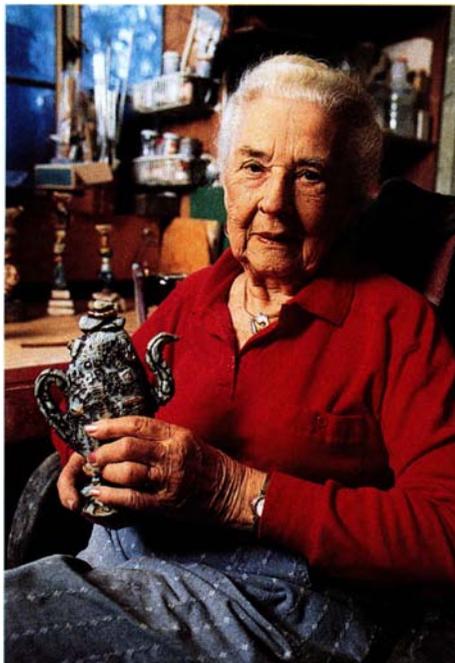


Totem," 8½ inches in height, handbuilt earthenware, with underglazes, glazes and luster,

Bertie Smith

An Affair of the Heart

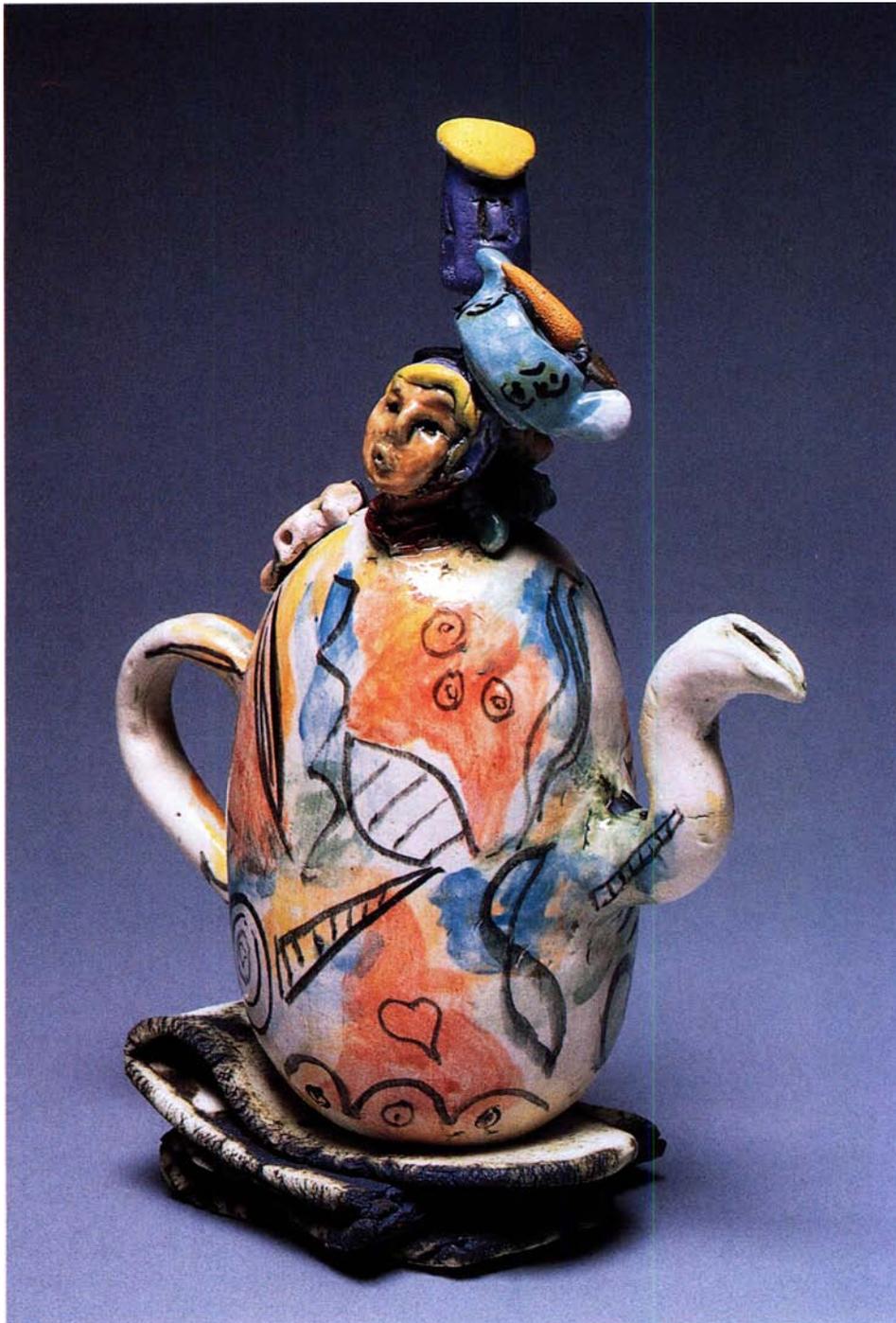
by Dennis W. Smith



Bertie Smith in her San Antonio studio.

At 85, Texas ceramist Bertie Smith maintains an active schedule: working in her studio, attending workshops and occasionally teaching classes at the Southwest School of Art & Craft in San Antonio.

Smith was born in San Antonio in 1915. She attended the University of Texas at Austin where she majored in costume design. After two years of study, she met and married James Smith, who had recently graduated from the Naval Academy; it was during the early 1940s that Smith took her first real clay classes under the direction of Harding Black at the San Antonio Witte Museum, and soon realized that clay was her love. "When I first started out, handbuilding was frowned upon. My peers did not respect handbuilding as a process of clay. For one year I tried throwing, but immediately went back."



"Tea Pot," 6 inches in height, handbuilt earthenware, with brushed underglazes and glazes.

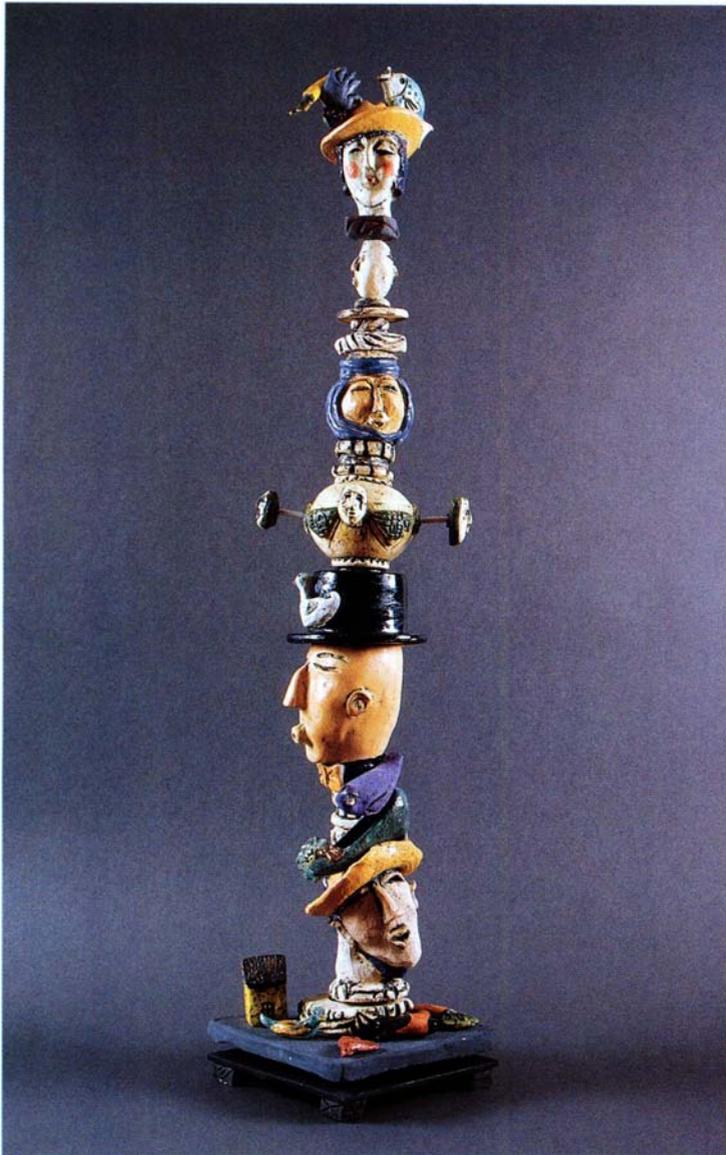
Over the years, Smith studied at several schools, but she credits the years of travel after World War II with expanding her interests in the arts. Her husband's assignments took them to the Philippines, Hawaii, French Morocco and finally three years in Spain. "We would frequently go to the Prado Mu-

seum in Madrid to study one section of the museum for 30 minutes, then leave. My friends and I did this for two years. It kept life exciting.

"In my many travels, both nationally and internationally, I have felt that a trip is not complete unless I have visited the museums and galleries of

that place, and enjoyed the art and artifacts of its people. When I see an object that appeals to me—be it glass, wood or some other material—I always wonder if it could be replicated in clay."

When handbuilding options were not available, Smith would work with slip-cast ceramics from commercial



"Totem," 37 inches in height, earthenware with underglazes and glazes, fired to between Cone 05-1.



"Salt and Pepper Shakers," 4½ inches in height, underglazed and glazed earthenware, by Bertie Smith, San Antonio, Texas.

molds. While she acknowledges the limitations of these forms, she recognizes the benefits of learning various glaze application techniques (such as china painting, lusters and the use of underglazes for special effects).

With Smiths husbands decision to retire from the Navy, the couple began looking for a home in San Antonio that met three specifications: single story, no steps, with a space suitable for working with ceramics. By 1957, she had purchased her first electric kiln. (By the way, the old kiln is still alive and well, and is now used to fire metallic luster.)

Smith usually works in series of six. She likes to pick the best part of each of these six pieces, then combine these ideas into one piece; for example, the miniature teapots stacked as totem poles. "I enjoy the teapot shape. It allows variance to so many forms."

Although she has "never worked very big," she "got into miniatures in 1996 when I entered and got accepted into the 'International Cone Box Show' at Baker University in Kansas."

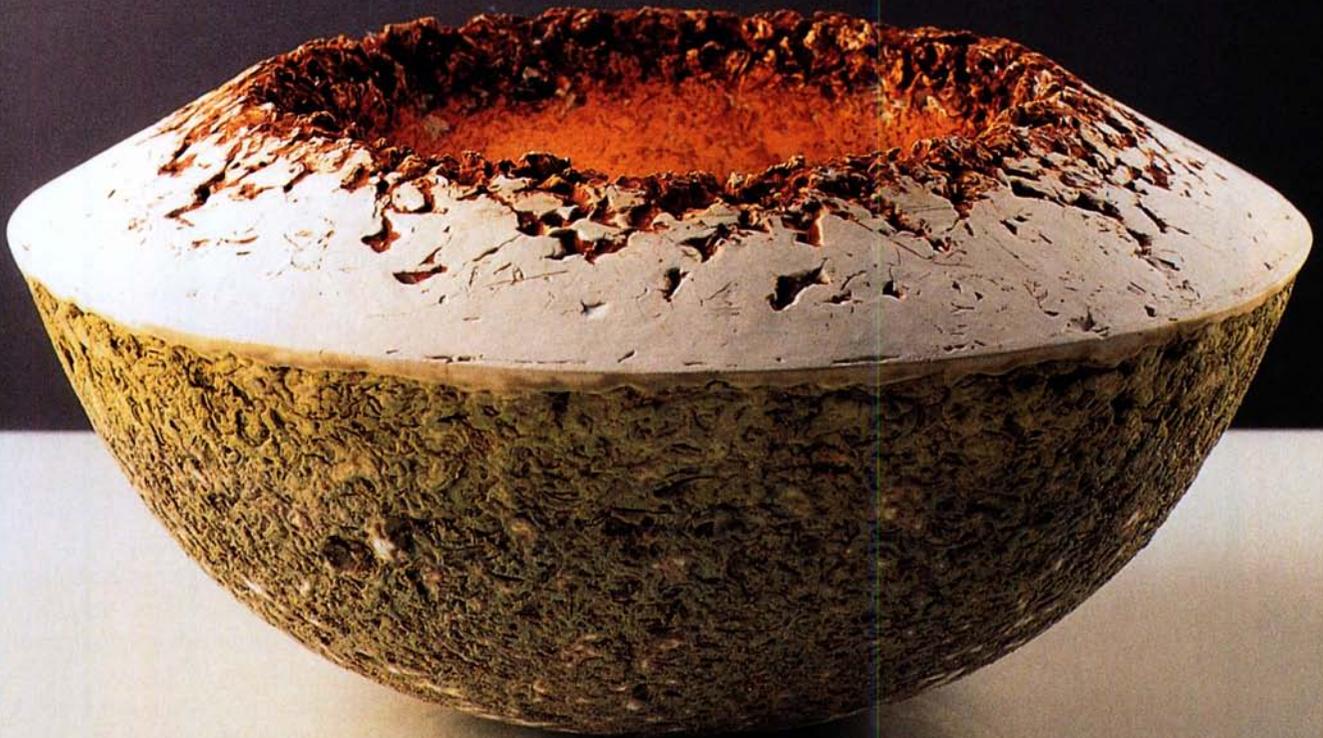
She also likes to incorporate texture to enhance surfaces. When a relief texture is not used, Smith employs intricate combinations of painted underglaze, glaze and luster images, which, in turn, create texturelike patterns.

To obtain vibrant colors, Smith typically fires between Cone 05 and Cone 1; however, her work is not limited to the lower temperatures. Previous series have taken advantage of effects achieved with Cone 10 reduction firing, as well as raku- and salt-firing techniques.

During my 23 years as a faculty artist at the Southwest School of Art & Craft, I have frequently been asked how it is that I continue to enjoy working in clay, so I posed the same question to Bertie Smith. I believe her response says it most clearly: "I cannot think of my life without clay. It is like a love affair, an affair of the heart."

The author *Dennis W Smith* is the chair of the ceramics department at the Southwest School of Art & Craft in San Antonio, Texas; see "An Opportunity for Growth" in the May 1998 CM.

Tony Franks



"Bright Hillside," approximately 10 inches in diameter, bone china.

Vessel forms reflecting "wild places trapped between the sky and the earth" by Tony Franks, Edinburgh, Scotland, were exhibited through April 15 at Galerie le Vieux-Bourg in Lonay, Switzerland. A research fellow and professor in applied arts at Edinburgh College of Art, Franks works slowly, trying various alternatives and discarding a "vast amount."

All the work shown in this exhibition refers to the Scottish Highlands. "The nakedness of this land has some-

thing bold about it, stern and solitary, sparse, melancholy and lonely, but not despairing," Franks notes. "Physical links are established by mixing organic matter (leaves, moss and heather) from specific sites with bone china and basalt clays. On firing, fossil memories of these materials remain; sometimes these are exposed through sandblasting, cutting and grinding."

The manner in which his works are made "reflects the way the land is made (the processes of pressure and erosion;

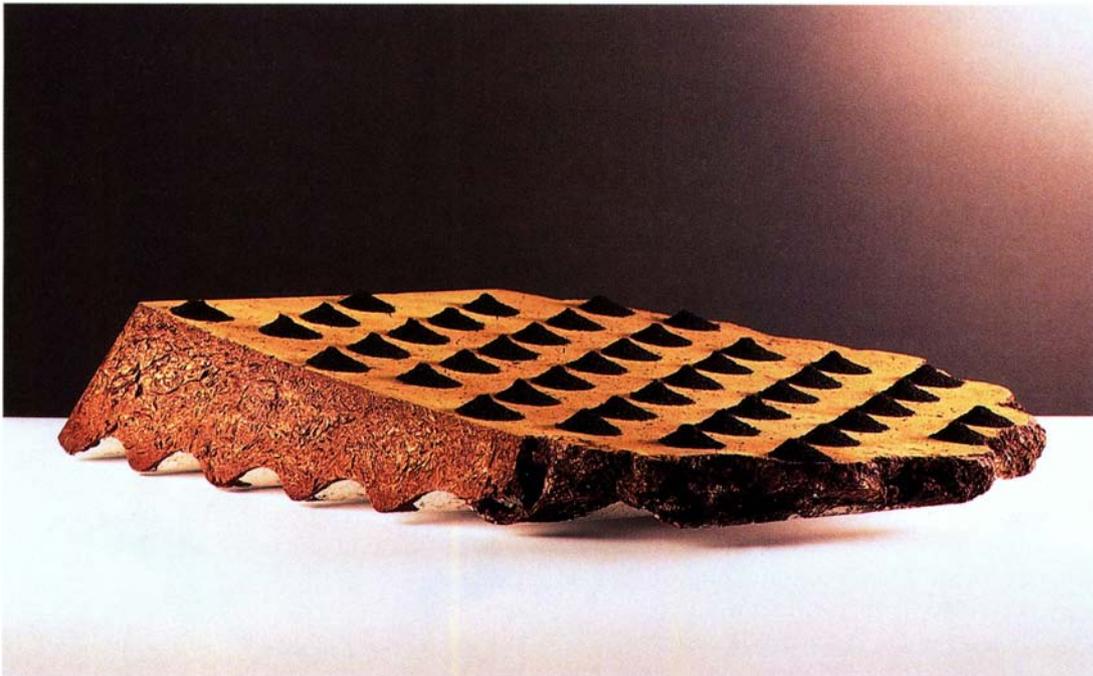
heat, time and energy; accumulation and degradation; slow shift; constant renewal) and the fundamental relationships between geology and landscape."

They are "specific only in as far as they relate to a memory of a particular place, and recall the feelings experienced at that place," Franks explains. "Solitude is an important element in the work; when I walk in the hills, I usually walk alone, the better to hear summer breeze through warm grass or rasping winter wind over frozen snow." **A**



PHOTOS: SHANNON TOFTS

"Black Riding Wave," approximately 12 inches in length, bone china.



"Floating Island," 21 ½ inches in length, bone china and basalt, by Tony Franks, Edinburgh, Scotland.

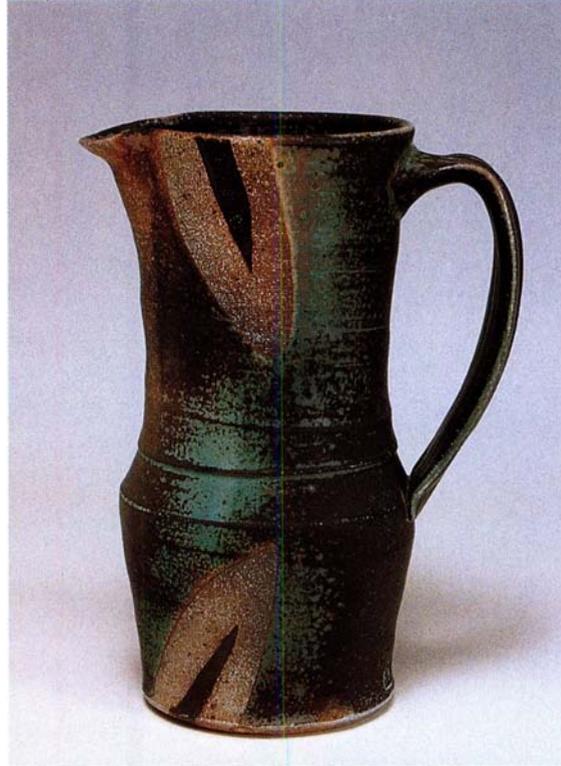
Developing Form

by Jeff Oestreich

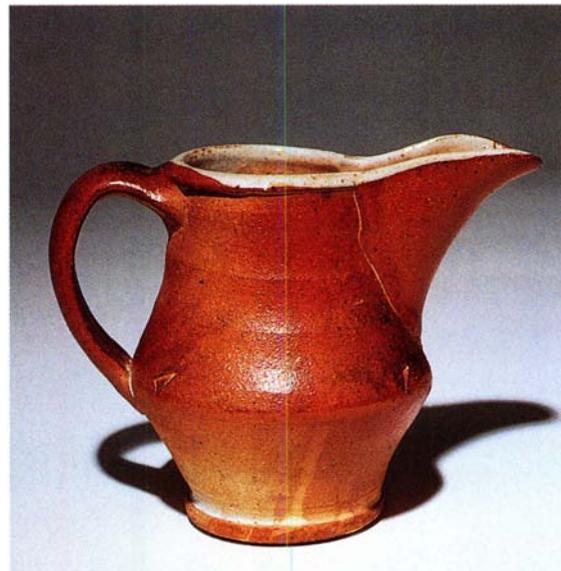
On my first visit to Warren MacKenzie's home 30 years ago, a pitcher on a shelf behind the stove caught my eye. This was the first pitcher to have a profound and lasting impact on me. Made in 1963 by Danish potter Anne Kjaersgaard, it was unlike any other I had seen. It was lean, casually thrown, handle on the thin side, with an ash glaze applied in a manner not familiar to me. During its firing, a cone that had been positioned too close had stuck to the side. It had been knocked off, but a piece of it was still evident. I wondered why this pitcher had not been destroyed. That remains a mystery.

While a student, I made many attempts to replicate this form. All were miserable failures, a result of a number of misunderstandings. First, I did not understand the origins of the design. Second, I attempted to copy the piece line for line, not understanding the concept, or not being able to capture the essence of pots from earlier times. Third, simply stated, I was not Anne; her pots were a reflection of her life experiences, which were vastly richer and more varied than my 18 years of living. Anne's pitcher reflected her interest in folk pottery, her disciplined training at Bernard Leach's pottery in St. Ives, her living in the traditional pottery village of LaBorne, France, and using wood kilns.

Another pitcher form that has had a strong influence on my work is the 4-inch-high jug I learned to make while apprenticing at the Leach Pottery in the late 1960s. Bill Marshall, who was responsible for training the apprentices, would often lean over and criticize the profile. How could a seemingly elemental form be so multifarious? To my untrained eye, it appeared rather simple. Thousands of these pitchers later, I realized how subtle and complex a form could be.



An early salt-glazed pitcher, 10 inches in height.



An early beaked pitcher, 8 inches in height.

Returning to the United States in 1971,¹ I continued to make pitchers using Anne Kjaersgaard's pitcher and the Leach Pottery standardware jug as my touchstone—Anne's being an example of vibrant, expressive throwing and how elusive a form can be; the Leach piece, one of discipline and the critical examination of form. The pitchers I made from 1971 until 1982 were straightforward, usually undecorated, basically the result of rearranging and exaggerating the components of the Leach standardware pitcher. They relied largely on information learned during two years of repetition throwing at St. Ives.

By the early 1980s, I was growing restless and dissatisfied with my work and my personal life. A change was in order. It came in the form of a new kiln. With the help of students from the Kansas City Art Institute, a 120-cubic-foot wood-burning kiln was constructed. The energy expended on cutting wood and tending a kiln for 24 hours soon brought about the realization that the pots had to be more complex in construction and idea. I began to alter them more seriously—faceting, ovalling, cutting apart and rejoining, etc.

No longer challenged by a pulled spout, I began adding more slab spouts, later to be called beaked spouts. The original idea came from the hand pump in my grandfather's cabin in northern Minnesota; it had a channeled spout. The idea transposed in clay to a pitcher body didn't pour well, though; in order for it to function properly, it needed to be more rounded.

The second stage in the beaked pitcher idea, that of an oval body, came about in 1985 while I was teaching a summer class at Alfred University. With this development, the relationship of spout to body improved. Several years later, I began cutting the oval bodies in half, changing the halves' profiles and rejoining them. This opened doors to an endless variety of forms.

Naively thinking I had reinvented the pitcher, I shortly thereafter discovered slides of second-century B.C.



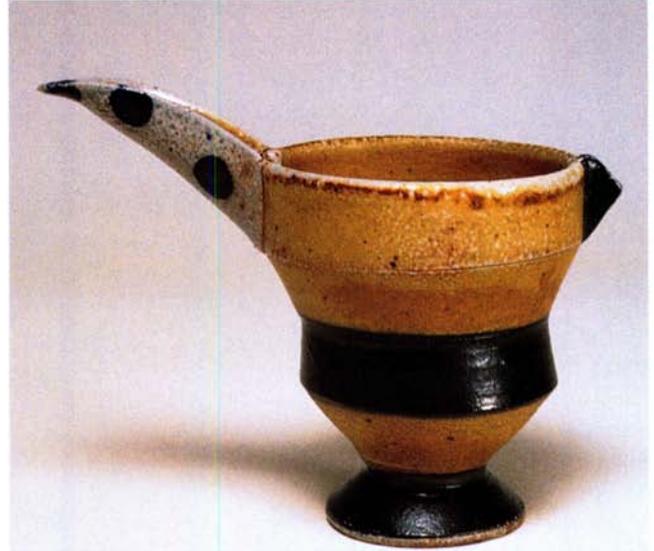
"Beaked Pitcher," 10 inches in height, soda-fired stoneware.



Jeff Oestreich assembling a beaked pitcher.



"Creamer," 4 inches in height, wheel-thrown and altered stoneware with slab spout, soda fired.



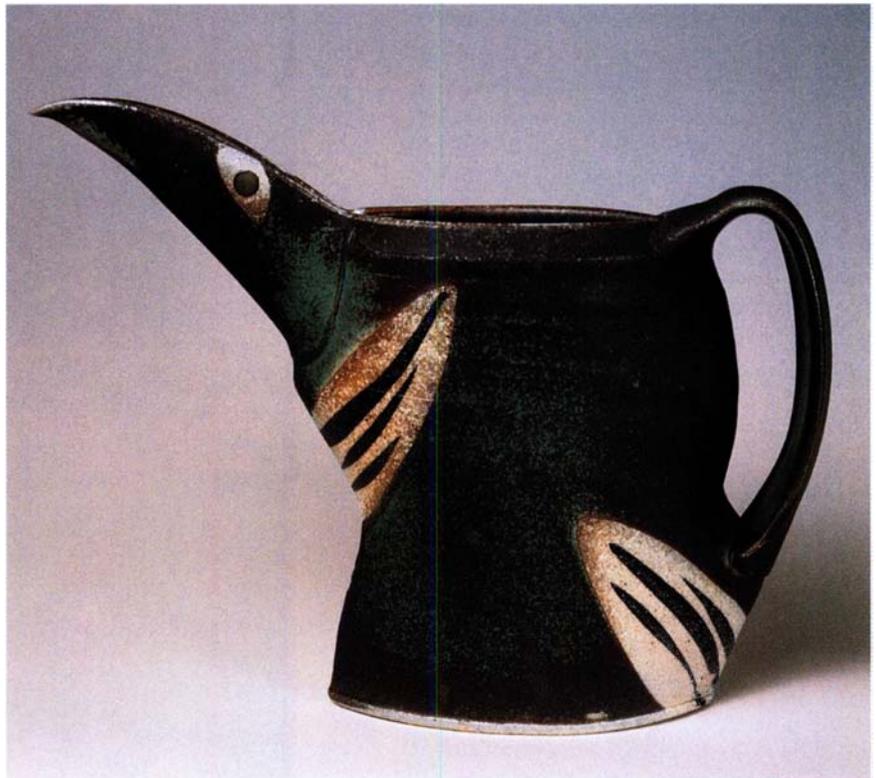
"Soy Bottle," 4 inches in height, wheel-thrown and assembled stoneware, soda fired.

Minoan oil lamps with beaked spouts that I had filed away years before. I also recalled that Clary Illian owns a French pitcher with an animated pelican spout, which I had seen years before. I then discovered beaklike spouts in 16th-century Italian majolica. Philip Rawson referred to this as "memory traces." We have the ability to store images in our minds, and years later these come out in our forms.

Several years ago, I began adding the beaked spouts to a low, rounded, covered form. These were referred to as one-person teapots. After making dozens, I decided to test one. It did not even remotely pour. I remember being upset and clamoring to justify their existence. In the end, they were destroyed. Function is at my core. After several series and a number of adaptations, they poured. The lesson learned was: never take function for granted.

I occasionally return to the pitcher forms of 20 years ago as a means of gauging how my sensibilities have shifted over the years. I also think of this return to early forms as paying homage to my early training.

The beaked spout has been a consuming interest the past 15 years. The



"Beaked Pitcher," 9 inches in height, soda-fired stoneware.



"Beaked Pitcher," 10 inches in height, stoneware, wheel thrown and altered, with slab spout, soda fired.

idea is complex enough in my mind to occupy me for some time. My interest appears to be in angles rather than curves these days. I have been making subtle changes, either by draping the slab form over molds to produce a wavy pattern, or by adding or subtracting small pieces that read as ornament. One form leads to another.

Each time I go to Warren and Nancy MacKenzie's home, Annes pitcher still captures my eye and I get a rush of adrenaline. For me, the sign of a good pot is its ability to stand the test of time. After seeing this piece off and on for years, it remains as potent an expression as when I first saw it. Thirty years is a long enough test for me.



"One Person Teapot," 7 inches in height, soda-fired stoneware, by Jeff Oestreich, Taylors Falls, Minnesota.

City Sculptor in the Country

by Steven Rushefsky

Recently, functional potter Jeff Oestreich, who lives in rural Minnesota, offered me the opportunity to work with him in his studio for two weeks. As a native of New York City, this invitation brought several “firsts” for me: two weeks of uninterrupted daywork, visiting the Midwest, mixing 750 pounds of clay from powder, stacking and firing a salt kiln, and driving a John Deere lawn mower.

Jeff lives on 45 acres of land at the end of a dirt road in a farmhouse behind a stand of pine trees. He purchased the house 25 years ago, and has done all the renovations (new woodwork, electrical work and plumbing) himself. He also built a separate building to house the studio, glaze and kiln rooms, and a showroom.

Jeffs pots are primarily wheel thrown, frequently altered into square or oval shapes, and sometimes faceted. His sense of design is very strong. The “play” between form, three-dimensional cutouts and additions, and two-dimensional glaze shapes initiates a conversation that carries on throughout his work.

Despite our different starting points, Jeff and I found a great deal of common ground to discuss both the imagery and technique in our work. I must say that I was viewed as a “city slacker” until he learned that I regularly have to carry 50 pounds of clay on the subway and up four flights of stairs.

I have been using animal imagery in my work for some time, depicting deer, lions, birds, fish, insects and more. I used this two-week period with Jeff to develop sculptures based on the fable *The Tortoise and the Hare*.

For me, the tortoise signifies my slow, deliberate and planning side (I carry pens in my pocket and make lists every day), while the rabbit symbolizes my fast, passionate and unpredictable side (I am high-energy, get a lot done and display, at times, a passionate temperament). In all of my sculptures, I add a human figure as a stand-in for myself.



“The Judge,” 9 inches in height, handbuilt stoneware, soda fired to Cone 10 in reduction, \$350.

The first piece in the series is called “The Judge.” Initially, I saw myself as the judge of the race. I positioned the human figure in the center, with the tortoise and the hare on pedestals on either side, ready to start the race. In hindsight, I see that I emphasized my role and my presumed importance as a human over animals—a judge, in the center, larger in scale and more pronounced in color.

For the next piece, “Three Runners,” I wanted more action. I began thinking about how the tortoise and the hare ran the race, and how it symbolized an ongoing struggle with time in my own life. (Which approach to one’s life yields the greatest results—being plodding and deliberate, or being quick and passionate?) I visualized the characters poised to leap into action. The human figure joined them, eager to accomplish what he could.

The tortoise was posed chin up, ready for anything. While forming him, I experimented a bit more with the texture

of his reptilian skin, and his color is a bit more vibrant.

I also studied the hare’s musculature a bit more closely. Placement of the hare in the kiln where the soda enters achieved a mottled color that evokes the texture of fur.

The human figure has an animallike quality; here, he functions as an equal to the other two. There is no guarantee that the human is the most likely winner of this race.

I also made a clay roller to produce relief images of the tortoise and the hare, using a technique that New York artist Sana Musasama learned during travels in Africa. A leather-hard cylinder is carved and fired. The deeper the carving, the higher the relief when the cylinder is rolled onto a soft slab of clay.

The pedestal for “Three Runners” was handbuilt from slabs of clay impressed by the roller. My goal was to add complexity to the piece without distracting from the figures.

Additionally, I have been using slabs impressed with these rollers to create squared forms, flat wall plaques, and cylindrical forms that loosely parallel shapes achieved by throwing on the wheel. This has created an ongoing dialogue in my work. How best to apply this technique is something I think about daily, and has led to some stimulating discussions with Jeff and other clay artists.

The third piece in the series is called “Canoe.” Initially, I interpreted the fable as representing getting from point A to point B, or achieving a goal. One of the most successful aspects of this piece for me is that the hare, true to his quick, able nature, appears to be the one in command, telling the rower (me) what to do. However, upon closer inspection, the tortoise is poised right behind me, and can easily and subtly whisper his own intentions into my ear.

I began this piece at a smaller scale than the first two, originally intending it as a gestural maquette. To my sur-



"Three Runners," 9½ inches in height, slab- and handbuilt stoneware, soda fired to Cone 10 in reduction, \$1500.

prise, I progressively detailed each figure further and further, until the sculpture was complete.

Unlike the other pieces, this one has no formal "pedestal." However, the canoe serves to unify the composition and suggest that the surface on which the piece sits is "water" beneath the canoe.

With "The Judge," I saw myself as the judge of the race. In "Three Runners," I became one of the competitors. In the final piece, "Canoe," I appear to be guiding the canoe, but the tortoise and the hare are giving me directions. One observer suggested that this shows a progression toward humility. I went from judge, to competitor, to being told what to do. ▲



"Canoe," 8 inches in length, stoneware, soda fired to Cone 10 in reduction, \$900, by Steven Rushefsky, New York City.

River An Installation by Sadashi Inuzuka

by Daisy Fried

For “River,” Sadashi Inuzuka turned the whole fourth floor of Philadelphia’s Clay Studio—its wooden plank floors, its industrial bare brick walls—into an expanse of dark and light. The walls were painted white, the shapes of the bricks’ spurs and craters reduced to mere suggestions. Hundreds of biomorphic forms, made of reduction-fired terra cotta, were arranged in eight giant circles on the south wall, as if they were specimens under a microscope, spread out for our scrutiny. Some were like microscopic animals, some like larger water creatures, but they all seemed to be mutating into something else, fusing with human, even machine, parts.

Viewers were confined to a catwalk that ran along the north wall of the 110-foot space. The floor was awash in

a thick layer of slip that had cracked as it dried. We could look down onto the cracked clay, as if into the waters of a turbid river or desiccated mud flats, or a crazed mirror that has ceased reflecting much. On the opposite wall were the mute black clay forms: dark/light, white/black; living stuff that had ceased moving, now frozen, suspended, in two tone.

The only color in the room came from the giant windows set in the room’s east and west walls. Looking west, all you could see was city: steel, brick, glass, sky and clouds; nothing living unless you caught sight of a person in a room across, or if a bug or city bird (pigeon, crow, starling, catbird) flew past the window. Turning east, the other window was full of leaves from tall trees behind the building.

The Delaware River, 375 miles long, extends from New York State’s Catskill Mountains to the Atlantic Ocean, emerging into Delaware Bay, which separates New Jersey from Delaware. Part freshwater, part salt from tidal influx, its water is brackish as far north as Chester, Pennsylvania, just south of Philadelphia. It is the last free-flowing (i.e., undammed) river on the East Coast. Its watershed covers 12,765 square miles in New York, New Jersey, Pennsylvania and Delaware. It flows through forested mountains, farmlands, small towns, suburban sprawl, urban areas, industrial complexes and huge swaths of wetland before reaching the Atlantic. It supplies water to 20 million people, about 7% of the population of the United States.

Over the years, the Delaware has been beaten up pretty badly by human use and abuse. In Trenton, the river once ran black with coal dust from the Lehigh Valley mines. Untreated human waste was dumped into it and into its tributaries. By World War II, its waters were devoid of dissolved oxygen for a 20-mile stretch through Philadelphia and Camden.

Things are much better now: sewage treatment plants and pro-environment legislation have significantly cut down on pollution. Still, the quantity and variety of wildlife that the river once supported (native brook trout, sturgeon, oysters, shad, terrapin, massive numbers of water fowl) are scarce.

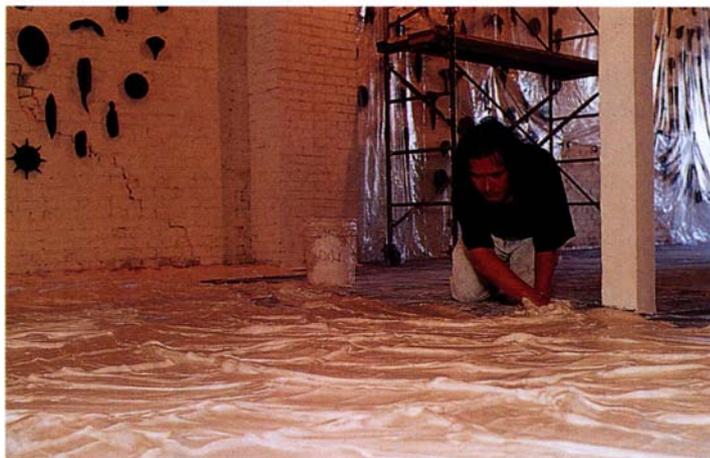
At 1600 different legal locations, sewage treatment plants, chemical plants, power plants, paper mills and refineries still discharge into the Delaware; however, the greatest threat to the river today is from storm runoff. Herbicides from suburban lawns, oil from streets and parking lots, farm pesticides, acid mine drainage are washed into streams and storm water drains that feed into the river. In urban areas, sewage, industrial waste and storm water all mingle; during storms, treatment facilities are often overwhelmed. Sewer overflow runs directly into streams.



“River,” an installation of raw clay and black-glazed terra cotta encompassing the fourth floor of the Clay Studio in Philadelphia.



Each wall piece was mounted to an anchor set into the wall.



The entire floor was covered with thick slip.

PHOTOS: JOHN CARLANO

River fish and shellfish are contaminated with toxins: PCBs, chlordane, mercury, dioxin and DDT. States bordering the Delaware advise their residents not to eat the fish. Even banned substances like DDT remain in river sediments. During dredging (and there is currently a proposal to deepen the river to facilitate shipping), toxins in the sediment are resuspended. We can't walk over the cracked clay floor of "River" any more than we can comfortably enter the Delaware.

We stand by our rivers, walk along them, ride their surfaces in boats, cross them by means of bridges. Essentially, we perceive water as a plane, nearly two dimensional, a platform from which break ripples and swirls, rapids and waves. Our gaze sweeps that surface; it rarely penetrates it. "River" acknowledged this by confining viewers to a catwalk at the edge of the space, by showing us an opaque river of clay, bringing us to its edge.

But Inuzuka wanted more: he wanted to take viewers beyond that surface sweep. He is fascinated by what's under the surface, what we rarely see, but which we affect by all of our activities—what will, as part of the great food chain, affect us. He wanted us to "look down" into the unseen.

Inuzuka's wall forms told a kind of story of the intersection of human and

animal life. They were small, the largest perhaps 18 inches, and each was different from all the others. They are nothing entirely of this earth. They looked animal, they looked human, they even looked a little mechanical. Amoebalike shapes fuse with human body parts: intestines, genitals, fingers. A whorled shell-shape oozed skinny fronds.

They also resembled diatoms. Diatoms are single-cell beings that come in tens of thousands of shapes and sizes. Their outsides are made of glass, their insides of organic matter. They are quite pretty to look at under a microscope, but scientists have recently discovered how useful they can be for understanding exactly what's going on in bodies of water. At least 10,000 different diatoms have been identified; scientists believe there may be as many as 200,000 kinds living on earth. Each thrives in a specific environment. Some like salt water; some fresh. Some like certain kinds of pollution; others die when they encounter it. By reading changes in quantity and type of diatoms present in water and sediment, scientists can figure out how the water is doing. But Inuzuka's precise shapes can't be found in nature.

The look is primordial and futuristic, part Cambrian explosion, the zillion years or so when every kind of invertebrate came into being, part post-industrial, worn-out, future time, when

all resources have been spent. Like diatoms, these shapes seemed to be telling us something about what's happening to the world.

Inuzuka's activity of bringing natural materials indoors, of harnessing and manipulating them for his own purposes, is itself a kind of metaphor for what humans do with and to nature, water, the Delaware. He tried to keep his process simple, his encounters with clay as direct as possible. He shaped as much as he could with his own hands.

There was a repetitive discipline in the activity. When he was a child in Japan, Inuzuka took a test to see what work he would be suited for: the results came back 'factory worker.' Asked if he ever gets bored, he replies that he always gets bored, is always thinking about the next project while fulfilling his quota of pieces for his current project.

Born in Kyoto, Japan, in 1951, Inuzuka lives with his wife and son in Ann Arbor, Michigan, where he teaches ceramics at the University of Michigan. Despite the test that suggested he go into factory work, he studied at the International Institute of Art in Kyoto in the early 1970s. He immigrated to the West in 1981, attending Vancouver's Emily Carr College of Art and Design and the Cranbrook Academy of Art in Bloomfield Hills, Michigan.

"In Japan, everything is so small,



Viewers were intentionally kept at a distance from the terra-cotta wall forms by confining them to a catwalk along the north wall of the 110-foot space.

houses, streets, everything,” says Inuzuka. “In America, everything is so big.” The contrast may account, in part, for his fascination with making small things big and big things bigger.

He also says he thinks that the Japanese appreciate nature more than Americans do. “Maybe it is because Japan is so crowded and small. There, they try to recreate the essence of nature, in small pieces. They don’t try to reproduce nature, but they take the essence of it, make it small, present it. We have much more of it here, but we must make sure we don’t destroy it.”

In Japan, there is an emphasis on micro rather than macro. He recalls hearing a story about “a guy who, when he was young, traveled everywhere, all the

countries, saw everything. When he got older, he went back home, lived in a small hut or shack, never went out, stayed in all the time. People asked him why. He said the small space has everything. It’s a Japanese way of thinking, small but big at the same time.

“I have a bad habit. I like to make everything really big,” says Inuzuka.

Western art’s romantic notion of individualism was introduced to Japan only this century. Japanese art has traditionally valued self-expression and personal statement less than the creation of a particular mood or space. Kyoto, a cultural center, was generally the first place to see infusions of influences from the rest of the world.

In the late sixties and early seventies,

a movement called *Mono-ha*, or School of Things, was influencing artists of Inuzuka’s generation. Though it was essentially a reaction to westernizing influences, Mono-ha has a relationship to and counterpart in American minimalism. Materials and their properties were considered in specific sites. Mono-ha favored natural materials: stone, wood, oil, clay, water.

A Mono-ha statement reads, translated: “The function of art is to produce a ‘structure’ that elicits an ‘encounter’ with ‘being.’ Unity is realized through one’s intuitive, concrete grasp of the total site,’ an elusive term connoting a ceremonial terrain.”

It’s hard to know what that would mean visually, which is good; any movement whose manifesto predicts verbally what its art will look like probably doesn’t really need to be seen. But Inuzuka interferes as little as possible with his materials. In “River,” we knew we were looking at clay and more clay, which needed to be installed in a specific setting to have meaning.

So here is a truly paradoxical artist, one who says, “I can only work personal,” who needs his work to make a statement, who literally wants to move earth, fill a room with a river, perform magic and make what’s unseeable seeable, make what’s not quite real into what’s super-real. But here is also an artist whose almost assembly-line-like production seems devoid of Western-style romantic ego; who wants not to impose on his materials overly much; who works as simply, naturally and unconsumptively as possible, for fear his presence and his activity will leave a black mark on the world.

Inuzuka’s impulse to size is no mere reflection of ego. And he counters that impulse by making his materials’ personality so primary, so respected, that his own personality recedes before it. The installation did not showcase Inuzuka’s personal feelings about the Delaware. Rather, “River” existed in all its vastness and minutiae, in its honor: a paean to its beauty and troubles. ▲



"Beaked Pitcher," 10 inches in height, stoneware, wheel thrown and altered, with slab spout, soda fired.

idea is complex enough in my mind to occupy me for some time. My interest appears to be in angles rather than curves these days. I have been making subtle changes, either by draping the slab form over molds to produce a wavy pattern, or by adding or subtracting small pieces that read as ornament. One form leads to another.

Each time I go to Warren and Nancy MacKenzie's home, Annes pitcher still captures my eye and I get a rush of adrenaline. For me, the sign of a good pot is its ability to stand the test of time. After seeing this piece off and on for years, it remains as potent an expression as when I first saw it. Thirty years is a long enough test for me. ▲



"One Person Teapot," 7 inches in height, soda-fired stoneware, by Jeff Oestreich, Taylors Falls, Minnesota.

So far, so good, but then it came time to fire her work. While the other workshop participants were happy with gas and wood kilns, Tall needed to fire at Cone 04 in an electric kiln to maintain the delicate colors of the terra sigillata. Electric firing was available, but only with a pyrometer calibrated for centigrade. What is Cone 04 in centigrade, anyway? That's when she decided to add another entry to her packing list—a conversion chart.

This past year, a residency in Vermont provided yet another challenge. "Clay we had in plenty, and there was an electric kiln that had a kiln sitter. I was even able to come up with glaze recipes using limited ingredients, but I was still missing one thing—talc," Tall recalls. Then she realized that "baby powder has talc in it, so I went to a nearby drugstore and bought the largest container could find." Of course, the glaze batch smelled like a freshly diapered baby, but the recipe is now part of Tall's glaze palette.

For ceramists putting together their first have-tools-will-travel kit, Tall suggests including the following:

- A notebook of tested clay and glaze recipes.
- Temperature and weight conversion charts.
- A selection of cones for the temperatures you use.
- Scissors, tape, indelible pen, epoxy.
- Key ingredients in small, sealed bags; for example, trisodium phosphate for terra sigillata, and stains and oxides for colorants.
- Favorite tool substitutes; toothpicks and plastic knives and forks are some of Tall's picks.
- Paintbrushes, paints and cleanup materials.
- Matches and a flashlight.
- Bug spray and a first-aid kit.

In addition to taking her trusty kit to residencies and workshops, Tall always packs a bag for show openings. "You never know when a sculpture will need a touch-up," she says.

"Journeys," a dual exhibition featuring Tall's coil-built figures, was presented recently at Florida Atlantic University in Boca Raton.

**HYU hcf K]'A]'YfWZm]bf]KX
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Cheryl Tall assembling a large sculpture in her Florida studio.



Recipes

Most of Cheryl Tall's sculptures are brushed with terra sigillatas and low-fire glazes. The terra sigillatas are produced by mixing the following recipes and allowing them to settle into layers. Decanting is done by siphoning off the water at the top and discarding it, then siphoning the middle layer (the terra sigillata) into jars; the sludge remaining at the bottom is discarded. Colorants are added as desired.

Applied to leather-hard or bone-dry greenware in thin layers, some terra sigillatas are burnished with a smooth rock or the back of a spoon; others are polished with a piece of chamois or dry-cleaner plastic. Firing is between Cone 010 and Cone 2. Lower temperatures preserve more sheen.

Judy Moonelis Terra Sigillata (Cone 010-2)

Ball Clay.....	500gm
Edgar Plastic Kaolin.....	1000
	1500 gm

Mix with 14 cups water and 7.5 grams trisodium phosphate; decant.

Christine Federighi Terra Sigillata (Cone 010-2)

Cedar Heights Redart.....	50 gm
Ball Clay.....	50
	100 gm

Mix with 400 grams water and 5 grams Calgon; decant.

Creamy Yellow Wash (Cone 04)

Gerstley Borate.....	80 %
Titanium Dioxide.....	20
	100 %

Mix with water; sieve.

Satin Matt Baby Powder Glaze (Cone 04)

Talc or Baby Powder.....	13.86 %
Frit 3124 (Ferro).....	72.28
Ball Clay.....	13.86
	100.00 %

Mix with water; sieve and add colorants as desired.

SUSANNE STEPHENSON

Abstract land- and seascapes by Michigan artist Susanne Stephenson were exhibited recently at North Harris College in Houston, Texas. Usually, Stephenson works on three pieces at a time, combining wheel-thrown elements with slabs, coils and/or extrusions to produce plate, bowl and vase forms, which “tend to develop from a theme and variation of an idea. I like to take a form I have been working with for some time and turn it upside down or in some different orientation to create a new vessel.”

In order for the form and surface to be interactive, she then applies thick slips for high surface relief, and vitreous engobes “to produce intense hues, such as yellows, reds, greens and blues, to suggest certain light qualities and strong contrasts,” Stephenson explained. “Some painters work with thick impasto surfaces and color, which, when overlapped, create an illusion of depth on the two-dimensional surface. My goal is to make color express three-dimensional form, for the color to be form itself.”



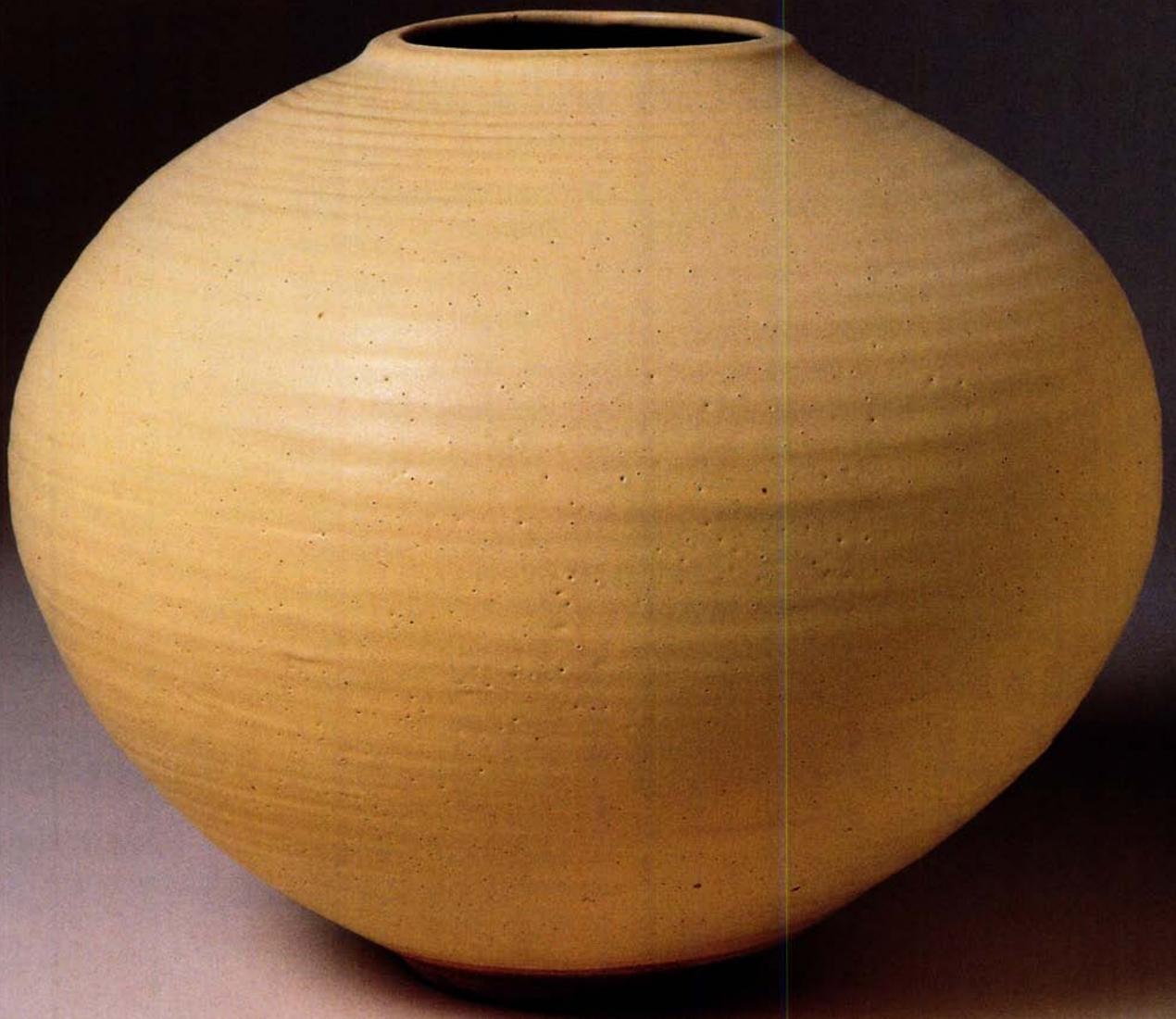
“Mountain Rush,” 10 inches in height, terra cotta, with slips and engobes.



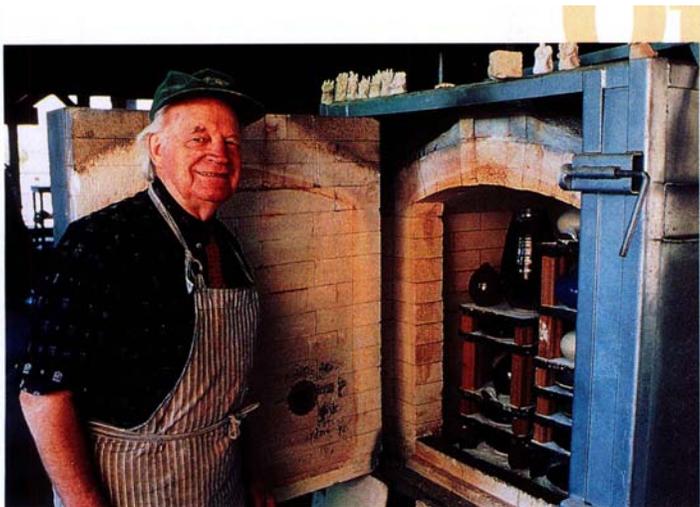
“Spring Canyon I,” 17 inches in length, terra cotta with slips and engobes, by Susanne Stephenson, Ann Arbor, Michigan.

She begins by applying the slips with her hands, then goes back over the surface with sponges, homemade brushes and brooms. She then adds vitreous engobes. “With a single application of vitreous engobe on greenware, one can achieve a rich color and thickness of slip, but unlike slip, it will also develop the gloss or sheen of a glaze.”

Committed to “expressing the visual energy” seen “in nature at a particular time of day,” Stephenson considers the impact of the clay on her ideas “important because of its plastic and tactile qualities. It helps me pull out the physical and gestural possibilities in my work....It seems irrelevant for me to personally pursue the gestural with paint on canvas. For me, the canvas is rigid and confining. I am not interested in creating an illusion of space. The clay form for me is a gesture. This is the means of my expression.”



Large vase, 18 inches in height, stoneware, with lemon yellow glaze, gas- and wood-fired stoneware, \$20,000.



Otto Heino opening one of seven kilns at his studio in Ojai, California.

Otto's Gold

by Melbourne Z. Myerson

Two agents of the U.S. Treasury Department approached the studio and residence of Otto Heino, searching for an answer to how a potter in the little town of Ojai, California, could deposit a half million dollars in one day. Could they really have envisioned a drug operation? Amusingly, the name of Otto's business—The Pottery—would have been a fitting one for an illicit opera-

tion, and the hundreds of boxes and bags of clay in and around his studio (he uses approximately 20 tons a year) might have contained contraband chemicals. However, it didn't take Otto long to satisfy the government agents that he was a legitimate, and very successful, businessman.

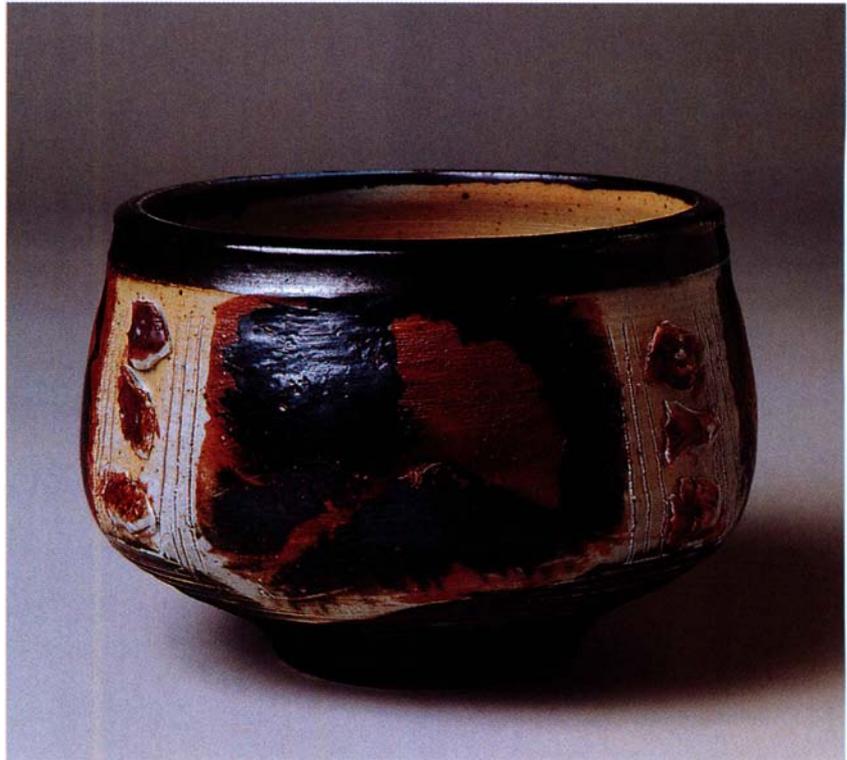
A day or two earlier, when he approached the bank teller with his deposit slip and check, she greeted him without glancing at the deposit. "Good morning, Mr. Heino. How are you today?" Then, looking at the amount on the check, she gasped, "Wow! You certainly know how to surprise a body. \$500,000. That's not a bad day's work."

Otto just smiled. Yes, he thought it was a good day. The sun was shining, flowers were blooming and all was right with his world. The money he was entrusting to the bank represented much more than a day's work, however. He knew it was the fruit of many years' dedicated work by his wife Vivika and himself. He departed the bank with a happy heart.

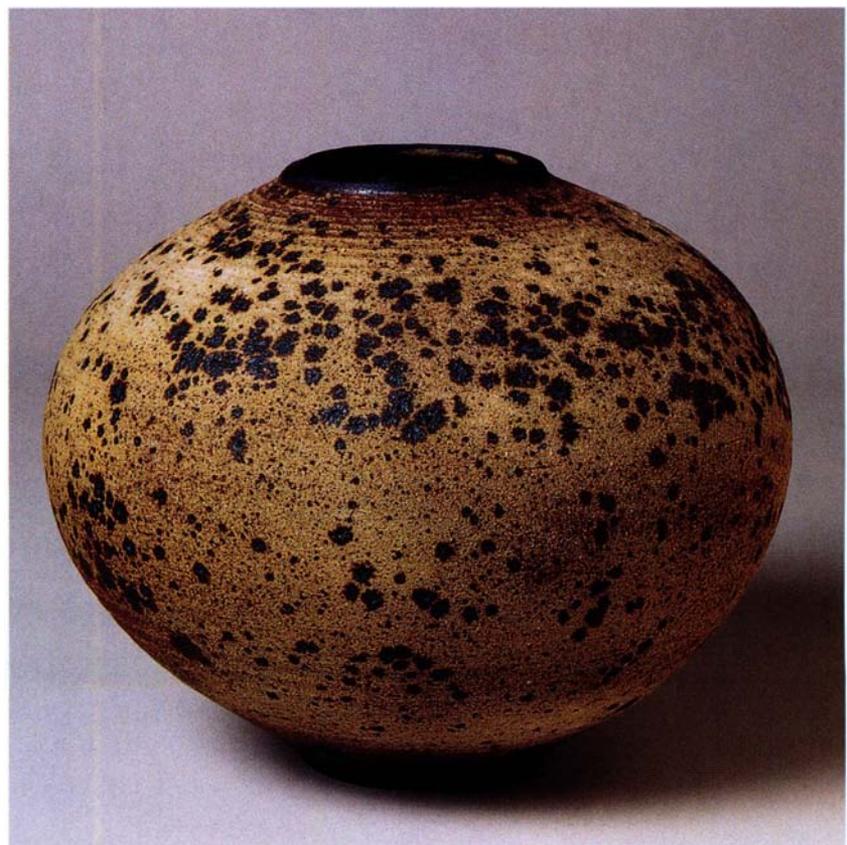
The deposit was the result of Otto and Vivika Heino's efforts to rediscover a yellow glaze used by Chinese ceramists centuries ago. For many years, artists around the world had tried, unsuccessfully, to reformulate that particular high-temperature yellow glaze. Low-fired yellow glazes had been achieved but it was the high-temperature glaze that was so elusive. (Otto's website describes this glaze as "a beautiful matt lemon yellow; the wood kiln adds a random peach blush to the pots.")

For years, Vivika and Otto had devoted every Wednesday to experimentation on new shapes and glazes. They worked together with zeal and did develop many new glazes, but the one that eluded them was that much-admired yellow. Then, two months after Vivika died in 1995, Otto made minor modifications to a recipe they had worked on, and was rewarded with the sight of lemon yellow when he opened the kiln.

When word of Otto's achievement reached Japan, a team of agents for their

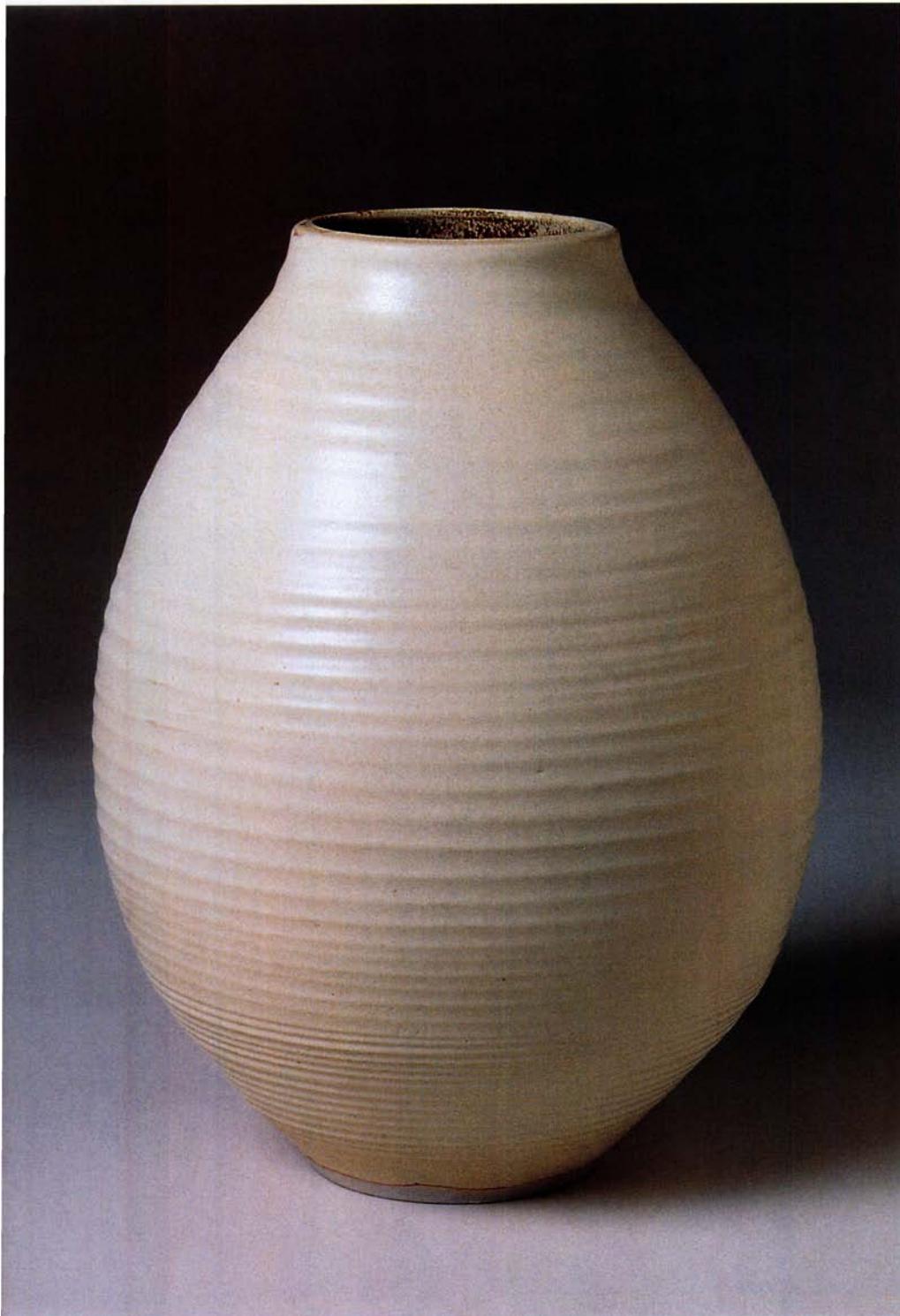


Teabowl, 3 inches in height, stoneware, wood fired to Cone 12.



Large vase, 16 inches in height, wheel thrown from stoneware mixed with Hawaiian beach sand, glazed and wood fired to Cone 12, \$10,000.

PHOTOS: BILL DOW



Vase, 18 inches in height, wheel-thrown porcelain, with lemon yellow glaze, fired initially with gas (to 1000°F) then with wood to Cone 12, \$20,000.

country's ceramists came to call and offered a cool million dollars for the formula. He turned down their proposal, but offered to produce as many yellow-glazed pots as they wanted for a price that took into account the years of effort. They agreed and handed him the check for \$500,000 for 20 pots. Obviously, these were not "lemons," but worth nearly half their weight in gold.

Otto first became interested in ceramics when on leave from the U.S. Air Force in England during World War II. He was a waist gunner on B-17 Flying Fortresses, an assignment that generally meant a shortened life span. He twice bailed out of damaged aircraft. On one of those occasions he landed in Leipzig, Germany. Previously, friends had come up with the idea of changing his given Finnish name Aho to the German "Otto" because they thought the Germans might treat him more kindly, believing him to be of German descent. He did as suggested and from then on has been known as Otto Heino. With the help of the underground, he escaped to Spain and then England.

Just a few years ago, Otto was awarded a medal by the Russian government for the 50th anniversary of Victory in the Great Patriotic War for his efforts in fighting the Nazis, which included flying 25 missions and downing 22 enemy aircraft. (See *Ceramics Monthly*, February 1997.)

While on leave in Cornwall, England, he attended a class offered by Bernard Leach. Otto was mesmerized as he sat on a stool for nine days watching Leach work, and then and there decided to pursue a career in pottery. When back in the States, he attended classes at the New Hampshire League of Arts and Crafts taught by Vivika Place, who later became his wife. In all respects, Vivika was his mentor and drove his interest in



Lidded jar, 18 inches in height, wheel-thrown stoneware with Hawaiian beach sand, wood fired to Cone 12, \$20,000.

glazes in their work together. Occasionally, when Vivika was busy, she would affix a small slip of paper onto a piece asking that Otto glaze it in a particular way, but they customarily glazed their own work.

Their home/studio is situated amid groves of orange and lemon trees in Ojai, California, north and east of Santa Barbara. Another famous potter, Beatrice Wood, once owned the home (designed for her by a son of the famed architect Frank Lloyd Wright), and lived there many years. When she decided to sell her home about 30 years ago, she offered it to Vivika and Otto, and they were quick to accept.

Otto firmly believes that when people enjoy what they are doing, it does not qualify as work. He starts early in the morning and throws anywhere from 50 to 100 pieces each day. The quantity is dependent upon size and shape—usually 4 or 5 large pieces, and the remainder medium to small.

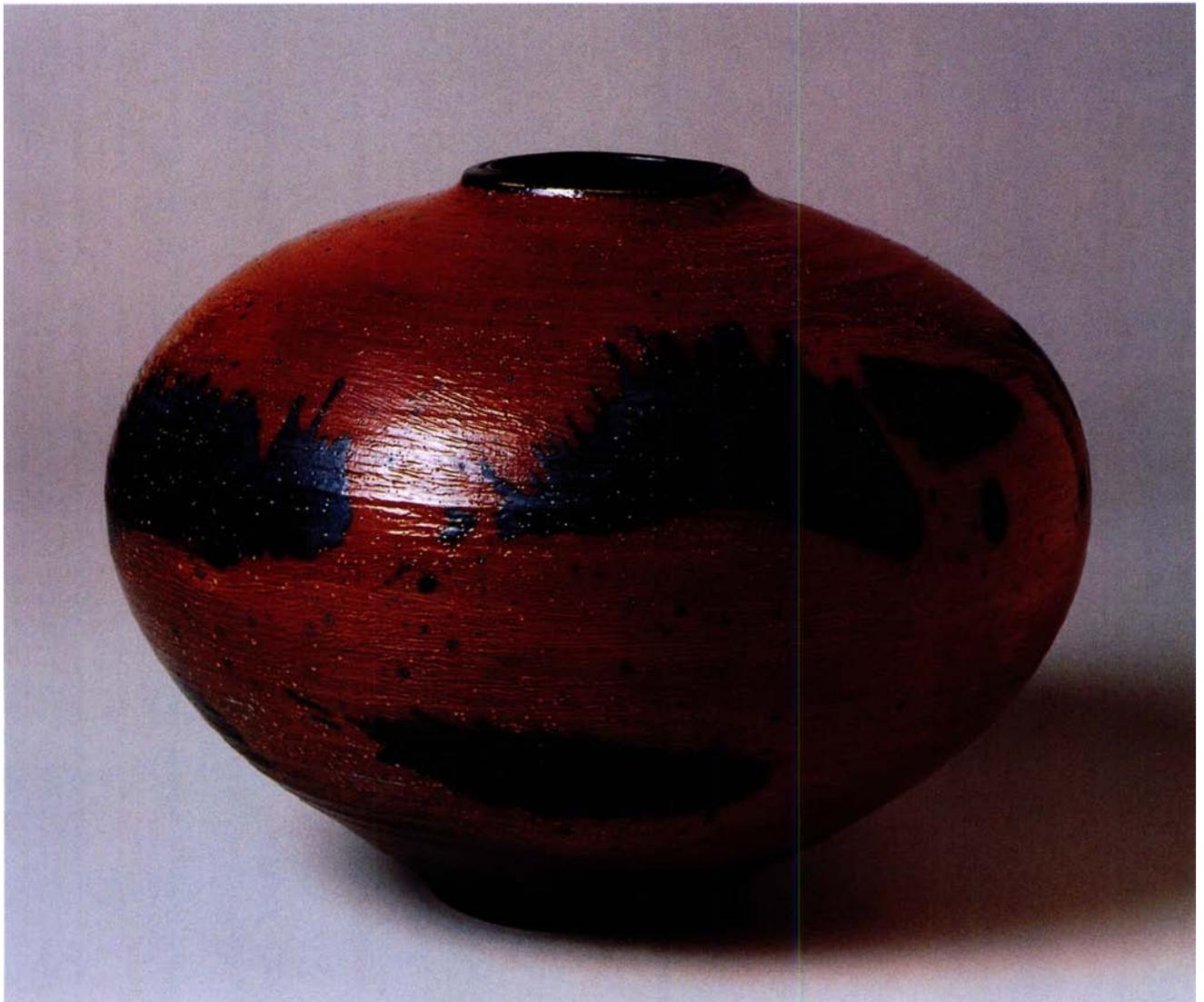
At age 84, Otto can still throw 100 pounds at a time, which enables him to make very large pieces. He was raised on a farm, where one of his chores was milking 40 cows twice each day, and he speculates that his hand strength can be attributed to that task.

His display shelves are filled with items priced from \$50 to \$25,000. Re-

tailers in Japan may charge \$100,000 for one of his \$25,000 pots. Aside from studio sales, he also sells through his website (www.ottopottery.com).

After the war, Otto worked for a time at the famous Rolls Royce automobile factory, and he set a goal for himself of one day owning such an automobile. Today, he owns two.

Ongoing sales of the yellow-glazed pots have also made it possible for him to dedicate a room to Vivika at the New York State College of Ceramics at Alfred, New York. The space will contain the works of both Vivika and Otto. Ground was broken in April and construction should be completed in 2002.



Large vase, 14 inches in height, wheel-thrown stoneware, fired to Cone 12 with gas and wood, \$10,000, by Otto Heino, Ojai, California.



"Women at Household Chores," to approximately 8 inches in height, earthenware, by Thenat Awaqa.

Ethiopian Sculpture in Israel

by Sara Hakkert

The legend of the ten lost tribes of Israel has caught the imagination of writers and poets over the centuries; finding them was the quest of many, a quest that may have been fulfilled in the last century when small communities of Jewish people who called themselves *Beita Israel* (House of Israel) were discovered in Ethiopia. It is believed that their unique identity was preserved because they led a tightly knit social life in secluded areas, tenaciously clinging to the Jewish religion and the dream of redemption in the Holy Land.

Many of these communities immigrated to Israel in the early 1980s. The story of their settlement and integration into modern life, which is still taking place, is a complex tale of success and failure; the story of the ceramics artists from this ethnic group seems to be more positive.

Traditionally, pottery in Ethiopia was among the less honorable occupations. It may have had to do with a rigid social structure or, as anthropologists suggest, it may have been linked to magic and

the secret of fire—those in the know are feared and kept at a distance. Nevertheless, the necessity for household utensils for daily use made pottery a common pursuit. Alongside flourished the making of sculpture and decorative objects.

Among the Ethiopian immigrants who have captured the attention of the Israeli public with their daywork are Thenat Awaqa, Eli Aman, Menachem Dincau and Mulu Geta. They live in different parts of Israel, with little or no knowledge of each other, yet their work shows admirable similarities. Not only does it share distinct common stylistic features, but an emotional affinity also prevails overall.

The figurative aspect and the narrative themes are the most striking traits. Small figures, measuring about 15 to

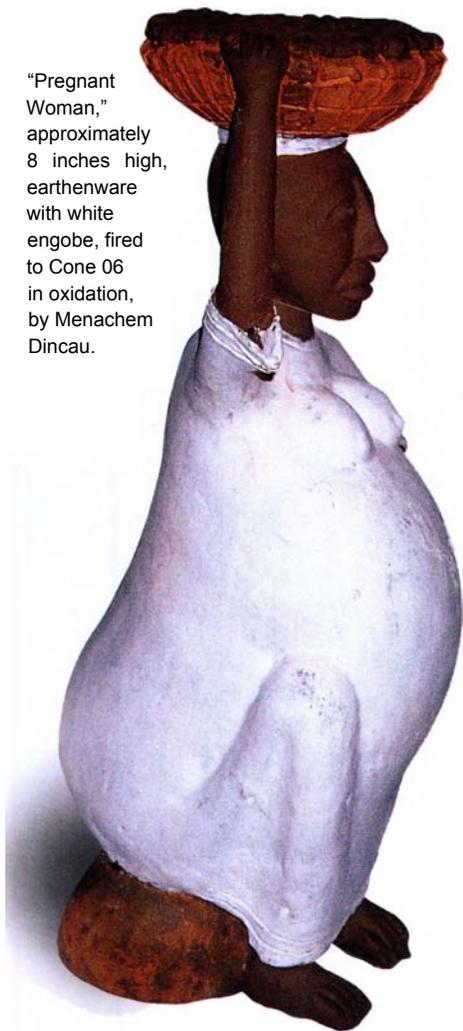


"Angel Blessing a Sheep," 7¼ inches in height, and "Barneu Woman with Bird," approximately 7 inches in height, handbuilt earthenware, by Thenat Awaqa.

20 centimeters (approximately 6 to 8 inches) in height, are the most common and popular. These were produced in Ethiopia, along with functional ware, for sale in the marketplace to tourists; they continue to attract the attention of this slice of the market in Israel.

The figures are often composed of a cylindrical body with a large head. Pipelike arms are attached to the body, terminating in incised fingers. Legs and feet are usually not outlined in the more simplified versions, since the body is covered in a long gown. Legs, again pipelike when present, are placed with feet flat on the ground in a rigid position. Both female and male figures are depicted, with differentiation centering on the head and upper part of the body;

“Pregnant Woman,” approximately 8 inches high, earthenware with white engobe, fired to Cone 06 in oxidation, by Menachem Dincau.



“Family at the Table,” approximately 8 inches in height, handbuilt earthenware, by Eli Aman.



i.e., females have large breasts, men have beards. All are made from a low-firing clay, unglazed, but burnished with simple natural tools.

In Thenat Awaqas work, the female figures have large heads due to the high coiffure covered with a handkerchief, appropriate to Jewish married women. Faces are elongated with quite large holes for eyes. Men have beards and are bareheaded, their hair indicated by incised lines. Little attention is given to anatomical precision; for the most part, body features are simplified, though some are expressively exaggerated. Incised lines create a linear decoration to enhance the planar surface.

A 34-year-old mother of four daughters who works at home, Awaqa has lived in Israel since 1991. She

comes from a family of potters in the Gundar area, and trained in Addis Ababa, where she received a diploma in ceramics. Her sculpture, as well as that of Aman, Geta and Dincau, although exhibiting individual qualities, is deeply rooted in the art and culture of African tribal art, with emphasis on the domestic and mundane.

The folklore of the native Ethiopian village is recreated in an innocuous and somewhat idealized way. The women are engaged in household chores, carrying water, preparing food and tending their children. Men are doing the more strenuous work of gathering wood or pounding wheat. Families are gathered around the table eating their meals.

Eli Aman, who immigrated in 1984, completed his craft education in Israel; he is 41 years old. His figures are among



"Family" approximately 8 inches in height, earthenware, fired to Cone 06 in oxidation, by Mulu Geta.

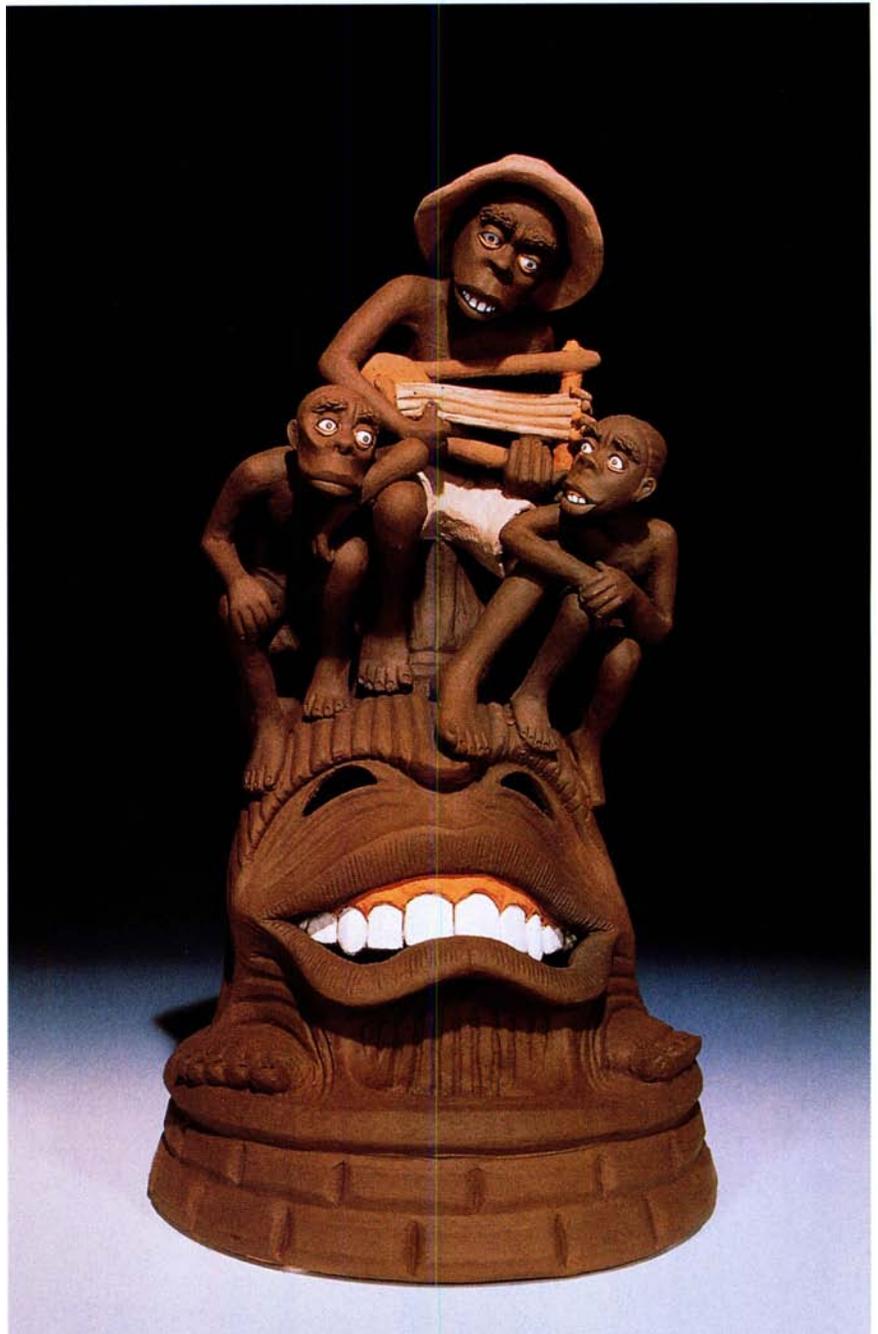
the more sophisticated; some are larger, reaching up to 50 centimeters (approximately 20 inches) in height, although this limitation is due to the size of his kiln. He concentrates on the male figure, which is depicted in a dignified way as elders of the village, monks and teachers. Both body and dress show a pronounced three-dimensional presence.

The same can be said of the figures by Menachem Dincau, who has made some very interesting musicians, pregnant women and a group composition of a preacher addressing his flock.

Mulu Geta, age 50, studied pottery in Addis Ababa, as well as in Israel. His style of sculpture also deals with such topics as parenthood, but his artistic imagination is given a freer hand, as in "Family" (shown on the preceding page). By joining two almost complete spheres, Geta successfully built an expressive human figure, despite its anatomical incongruity. Arms and legs that follow the abstract decorative pattern on the body are in harmony with the whole composition. His sense of humor comes out again in the "Musician," a group seated on a grinning frog.

Although living in Israel for almost two decades, these artists have somehow remained outsiders, largely because of a huge gap (reflecting differences in religious, social, economic and cultural practices) between the Ethiopian way of life in the past and that found in modern Israel. Modern society exerts a continuous pressure toward assimilation in the new, strange but alluring culture of the present, but that pressure clashes with the innate wish to cling to their traditional way of life. This conflict pervades their lives in general, and is striking in their art. They all, as Thenat Awaqa has pointed out, work from memories that draw upon the same source—the familiar, beloved, but lost way of life.

Some inevitable questions arise: how long can these artists work from memories that tend to fade in time? What will happen to the distinctive traits of their art that have sprung from a culture that

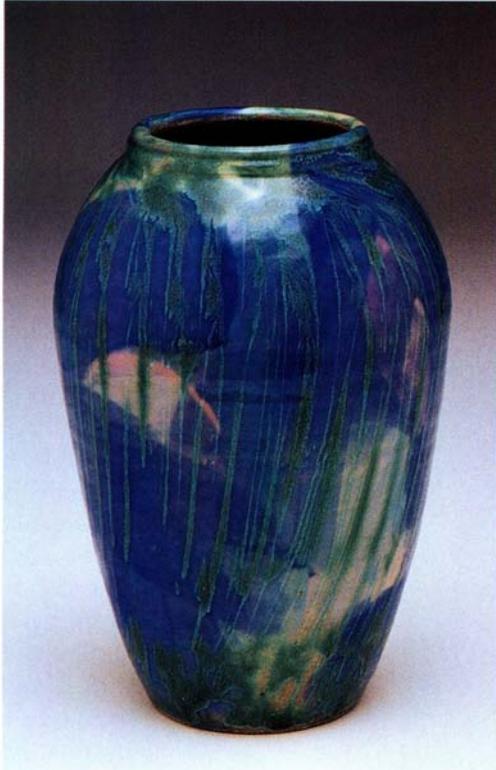


"Musician," approximately 10 inches in height, handbuilt earthenware, with white engobe, fired to Cone 06 in oxidation, by Mulu Geta.

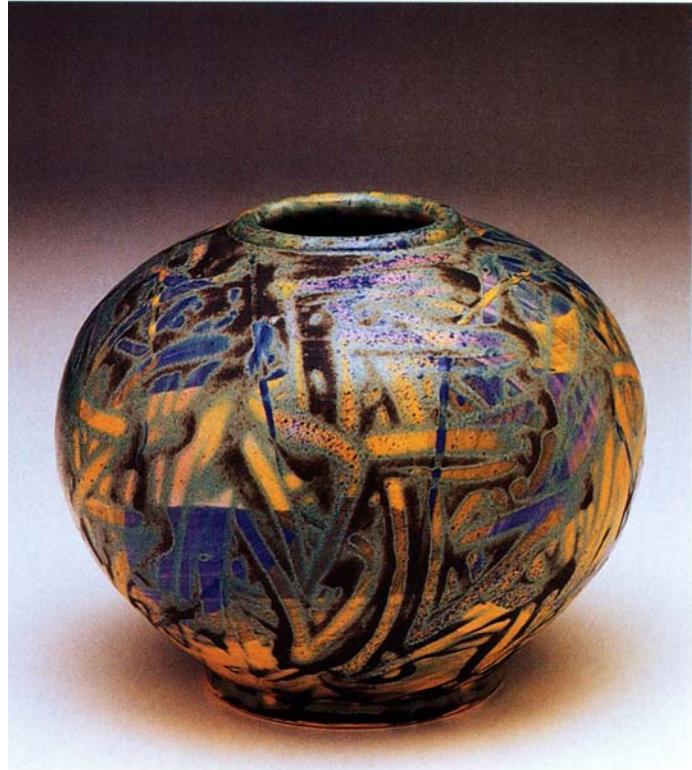
is not theirs anymore? Will the strong Western bearings of Israel's modern and sometimes abstract art obliterate their unique innocent vision of the world or their realistic tendencies? Will they be able, in the future, to sustain the spirit and humanism of their past work?

The better artists, no doubt, will find their own mode of expression, although

the outcome is difficult to predict. Others may continue to produce the same figures or vessels in a commercialized vein, for which stagnation already looms. In any case, it seems the art of the Ethiopian ceramists in Israel is destined to change. The work done in the recent past should therefore be that much more appreciated and preserved. ▲



"Sunset Through the Marsh Grass II," 10 inches in height, wheel-thrown stoneware, with layered glazes, multifired to Cone 10.



"Burning Marsh I," 10 inches in height, wheel-thrown stoneware, with brushed and finger-wiped stains and glazes, multifired to Cone 10, by Linnis Blanton, Port Arthur, Texas.

Beneath the Surface

by Harry Reed

To create painterly surfaces on wheel-thrown vessels, Texas artist/educator Linnis Blanton applies layers of slips and glazes. This produces dynamic, abstract color fields. To him, "the layered look, with surface beneath surface, gives my pots more depth, and adds the dimension of time."

After a pot is thrown, it is allowed to dry until it stiffens (about two hours). At this point, he brushes on porcelain slips mixed with commercial stains. Because the pot is still somewhat wet, the slip flows readily. "I may take a pointed object and scratch through the slips to

create texture. In order to get clean edges and geometrical shapes, I will use tape" as a stencil.

"My next step is to bisque fire the piece," Blanton explains. "I then add accents of glaze by spritzing or flicking it on with a toothbrush. I may also just squirt it onto the surface. I then put a clear glaze over everything and glaze fire. This completes the first step."

After the glaze firing, he evaluates every piece. "Sometimes it comes to life and is a finished piece, but most are in need of one or more layers to add the life I require."

For the next layer, Blanton reaches into the unmixed glaze bucket and grabs the thick slurry from the bottom. He then smears it over the pot. "When it becomes wet on top of the glass surface, I then go back in and create more designs with my fingers until I am satisfied with the look."

After letting the glaze dry and firing again, Blanton will then repeat the process as needed—as many as five times. Finally, he occasionally alters the fired surface with sandblasting. Says Blanton, "I guess I am always looking to add another layer." ▲

Animating the Inanimate

An Interview with Alison Feargrieve and Nancy Clarke

by Scott Kendall



"The Incubator," 23 inches in height, teapot with removable cream and sugar set, handbuilt white earthenware, by Alison Feargrieve.

The Vancouver Community Arts Council recently presented an exhibition of sculptural vessels by Vancouver's Alison Feargrieve and Toronto's Nancy Clarke. The two met while studying at the Nova Scotia College of Art and Design in the late eighties, and initiated a dialogue regarding their vision of "animating the inanimate." Since then, they have continued to cajole, deprecate and inspire one another.

For this show exploring relationships and limitations of function through interpretations of the teapot, creamer and sugar-bowl formats, Clarke's work centered around a shelf/vessel theme. The shelves are, literally, stages upon which the vessels perform.

The relationship and dynamics between the shelf and vessel shift: in some pieces the small, delicate vessels are the main players conversing among themselves; in others, the ornamented shelves are the focal point, and the pots play subdued secondary characters. Sometimes, there is a union between pot and shelf, each playing an equal role.

An obvious contrast of Feargrieve's work is scale. Her pieces push themselves to the point of having only a vague reference to function. Many have detachable or interlocking pieces.

There is a joyful quality to some of Feargrieve's work; however, darkness is much more prevalent as a mood. It can be intensely visceral and sexual, and occasionally overtly phallic. Many pieces have an insectlike quality, suggesting parasitic/symbiotic relationships that conjure images of deep-sea life dredged up from the unconscious.

During the exhibition, I had an opportunity to speak with the two artists about this work:

Interviewer: How have your respective cities influenced you?

Feargrieve: Vancouver made me miss Nova Scotia—that's one huge way. Growing up on the Atlantic Ocean, I took it for granted. I didn't realize how deeply it had affected me until I moved to the opposite side of the country. The Pacific Ocean isn't as wild and visceral as the Atlantic. The energy of the sea, fierce, tranquil, and its creeping, crawling, hopping sea life wormed its way into my unconscious. It's been worming its way out in various ways ever since. As a city, Vancouver allows me a

lot of room to maneuver as an artist. The clay scene is still developing and, like Toronto, the market is more conservative, which can be frustrating, but I'm too stubborn to let that dictate the kind of work I make.

Clarke: After I finished my degree at NSCAD, I was accepted into a three-year residency program at the Craft Studios at Harbourfront Centre in Toronto. Harbourfront acts as a stepping-stone between school and a private studio. In most respects, it was an amazing opportunity and experience. It enabled me to further develop my skills in a supportive environment. I became educated about other crafts as well. Now, I have an appreciation and respect for those craftspeople and their media. It also gave me an opportunity to participate in top-notch workshops that brought in artists, curators and writers from the craft community all over the world. That was a big factor in my artistic growth.

Interviewer: So it was important for you to have a peer network?

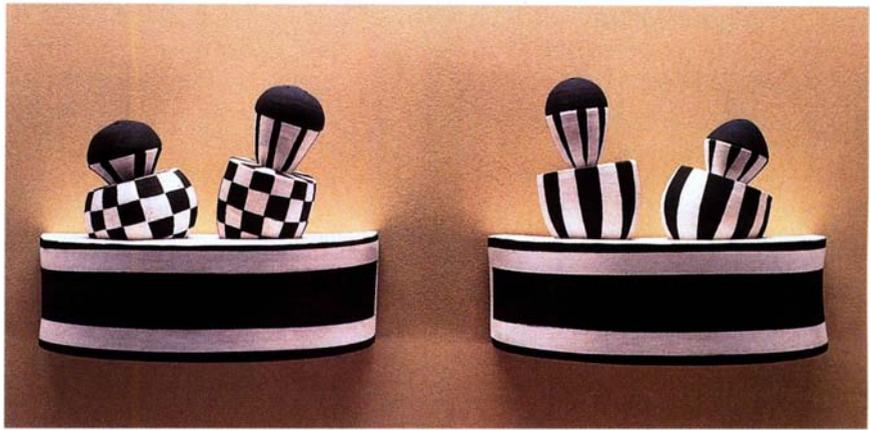
Clarke: It was and still is very important to have a support group with whom to share information and experiences. On the other hand, Toronto has been a frustrating place because the buying market is incredibly conservative. The average buyers are cautious in their taste and what they're willing to buy. In return, this can be limiting and restricting for the craftsperson. There is a market that supports more experimental work, but it happens to be a tourist market of Americans and Europeans.

Interviewer: In what ways have you influenced and inspired each other?

Clarke: I've always looked at Alison as having the highest standards of craftsmanship. She has a tremendous amount of respect for clay. I know when I'm being sloppy and cutting corners, because there's this little voice at the back of my head that's saying, "Alison wouldn't do it this way."

On the other hand, when we were at school, Alison was all over the place with her work. She was doing thrown-and-altered, loosey-goosey stuff, then she was carving and embellishing surfaces. The next week she was doing pit firing and sculptural work. I was always thinking, "Why can't you just focus!"

Now I look at things differently. I see how versatile she is, and how willing



"Tight Match," 9 inches in height including shelves, by Nancy Clarke.



"It Ain't Necessarily So," 10½ inches in height, by Nancy Clarke, Toronto, Ontario,

to experiment. I see it all coming into her work now. It makes her pieces incredibly rich and exciting. Her energy, enthusiasm and love for the material and the process are inspirational to me.

Feargrieve: Nancy and I are each other's most honest critics as well as biggest fans. We prevent each other from making insensitive crap. She is honest about how she approaches clay. She is true to who she is, and her pots make sense to me. They're humorous, sensitive, luscious and accessible. She plays a lot, too. She also has that rare knack for being able to balance surface with form. She critiques me most honestly (i.e., painfully) in this area. I admire her integrity and lack of pretense.

Interviewer: What are you trying to animate?

Clarke: What I really animate are my thoughts, parts of my personality. When I was a kid, I used to give personalities to everything in my room, and I think part of this came out of being painfully shy, not having a lot of friends, and just needing to make connections to something. So, I would give personalities to my pillows, my shoes, everything.

Feargrieve: When I made the joyful discovery that clay forms are born naked and then furnished with a personality, I began to work more consciously with how pieces would relate to each other, using them as "actors" to act out a particular emotion or mood. My humor

often pokes its way into the pieces at this point. I often howl with laughter as I'm working. I suppose this is tantamount to laughing at one's own jokes.

Interviewer: What are your influences?

Clarke: I don't tend to look at one particular medium, but I do look at groupings of objects. I like to see the interaction and conversation between forms. What I've been looking at lately are musicals. I'm just really struck by the vivid colors and the patterning, the costumes and the setting, how nothing is subtle. I really love fashion from the 1940s and '50s, which is very prominent in the musicals that I'm watching. I love things like tailored jackets, flared skirts, pillbox hats, and how everything works as a package, how the outfits have so much flair and attitude.

Feargrieve: The ocean and all manner of creatures that creep or hop sneaked out of my unconscious and into my pots once I was struck with how my pieces were dying to take on a personality. I used to be influenced by insects, which is ironic, because I have an intense bug phobia. That tangent had to stop after a while because the bugs were freaking me out! I'm drawn to strong sensual lines, similar to those found in many sea creatures (such as octopi or sea anemones), as well as scaly animals (armadillos, snakes). All other mediums influence me too, but only if they capture some humor and energy of the natural world.

Interviewer: How do form and surface play out in your vision of animating the inanimate?

Clarke: In pretty well all my vessels, what I'm pushing at is the oddity of proportion: short neck, long neck, large spout on a tiny body. I take what I call a "Mr. Potato Head" approach to my

work, where I make a bunch of pieces and start putting them together until I have something that basically amuses me. I'm starting to realize that the way I use surface is much like something that would appear on an article of clothing.

Feargrieve: I look at the lines of forms around me. I'm attracted by generous volumes and simple curves made dynamic by setting up a tension within the piece. For example, an extreme form that cannot stand without the support of its extraneous appendages, or interlocking forms that rock or appear to barely stand without falling over, begin to move, take on a gesture. Spines, spikes, claws and tendrils all work to enliven these gestures.

Mossy-type glazes, cratered and scabby, work best these days, perhaps contrasted with shiny, drippy commercial glazes. On one hand, the glazes are natural, organic and inviting; on the other, they are untouchable and nasty.

Interviewer: How important is function in your work?

Clarke: I've done a lot of fence-sitting around function/nonfunction. I realized that I don't like the boundaries that functional tableware sets up, as far as needing a dripless pouring spout, a comfortable handle, etc. These guidelines go against everything I want to play with, which is animating things with silly proportions. At the same time, I'm strongly connected to the teapot form because it offers so many elements to play with.

Feargrieve: Function seems to be playing less a role as my work becomes more sculptural. I find myself frequently asking the question, "Why bother?" It's becoming irrelevant for the pieces to function. An implied function suffices.

Interviewer: How successful or realized do you think this present work is?

Clarke: I think it was successful in the sense that it pulled me out of a slump. I set up a lot of challenges for myself in this stage/vessel theme, technically and conceptually. I think whether or not I feel the actual body of work is successful is irrelevant. It opened a lot of doors for me, and it got the creative juices flowing again.

Feargrieve: I felt pretty good about the show. I felt that conceptually I played more in my imagination than I probably ever had before, and I'm letting go much more of this idea of things functioning. I made a large step to get away from function. Function began to be a limitation that no longer served the nature of what I'm doing: playing. It's taken me a long time to reconcile myself to this, as I was trained in a very functionally dominated aesthetic. It's a leap down a different path, which I feel I've made strong strides in. As my mind stretches, my work will, of course, become more realized.

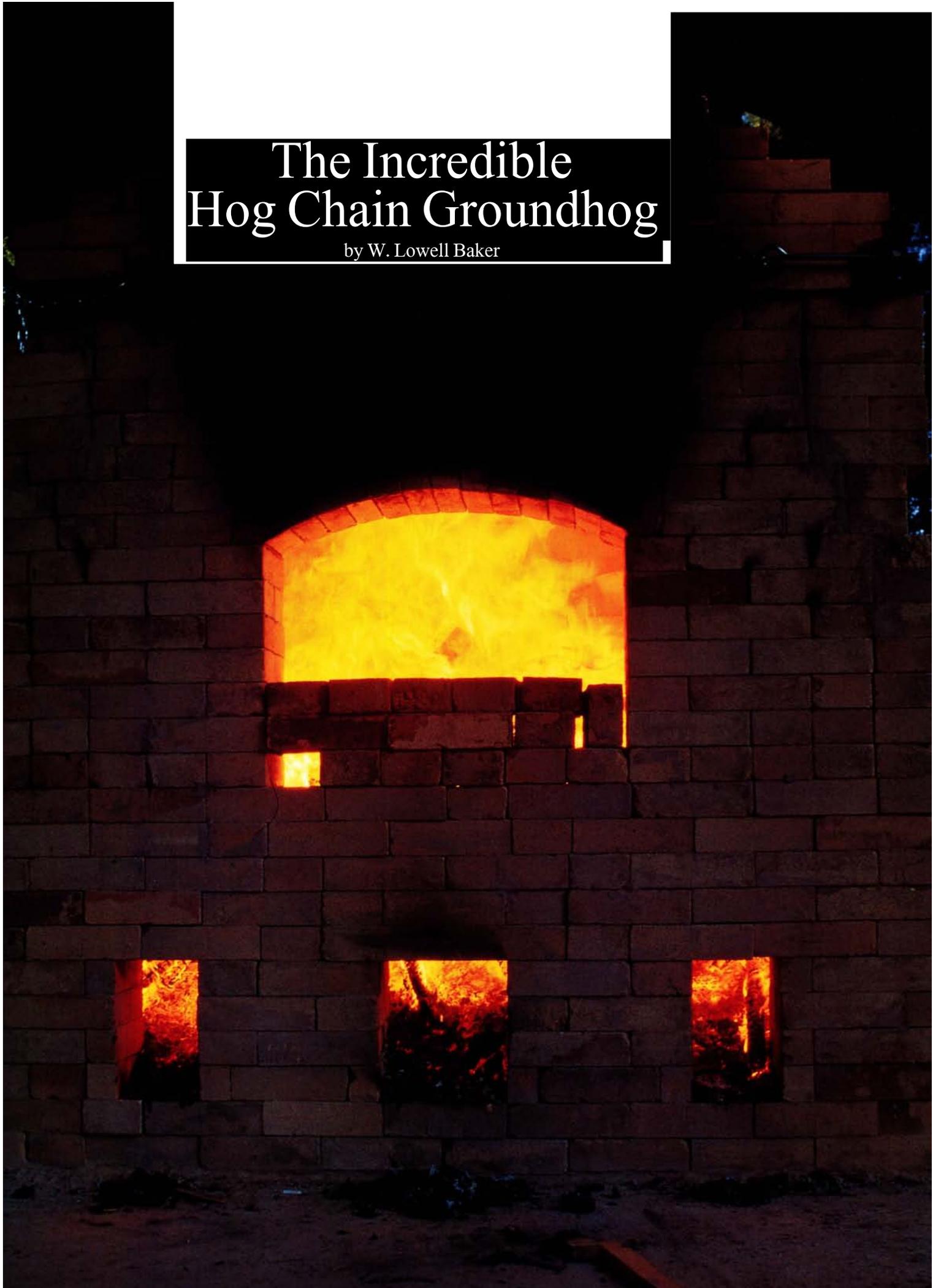
The author *Scott Kendall is a writer/poet living in Vancouver, British Columbia.*

"Androgynous," to 25 inches in height, teapot, cream and sugar set, handbuilt red earthenware, by Alison Feargrieve, Vancouver, British Columbia.



The Incredible Hog Chain Groundhog

by W. Lowell Baker



After many months of planning, grant writing and talking to workshop participants, a group of dedicated potters gathered on Hog Chain Road, south of Brookhaven, Mississippi, to build a wood-burning kiln based on the traditional “groundhog” plan. Everything was in place and ready to go. Merrie Boerner’s grant request had been funded through the Mississippi Arts Commission. Bill Boerner, her husband, had constructed a kiln shelter and poured a concrete slab. And there were 18 pallets of donated, used firebrick on hand, along with a huge pile of waste wood for fuel.

On Friday afternoon, some of the participants arrived and set up their tents and RVs near the kiln site. They were eager to work long, hard hours for the common goal of constructing what may be the only groundhog kiln in Mississippi. Everyone was pleased to see the forecast would give us a week of reasonably comfortable weather for June in the Deep South.

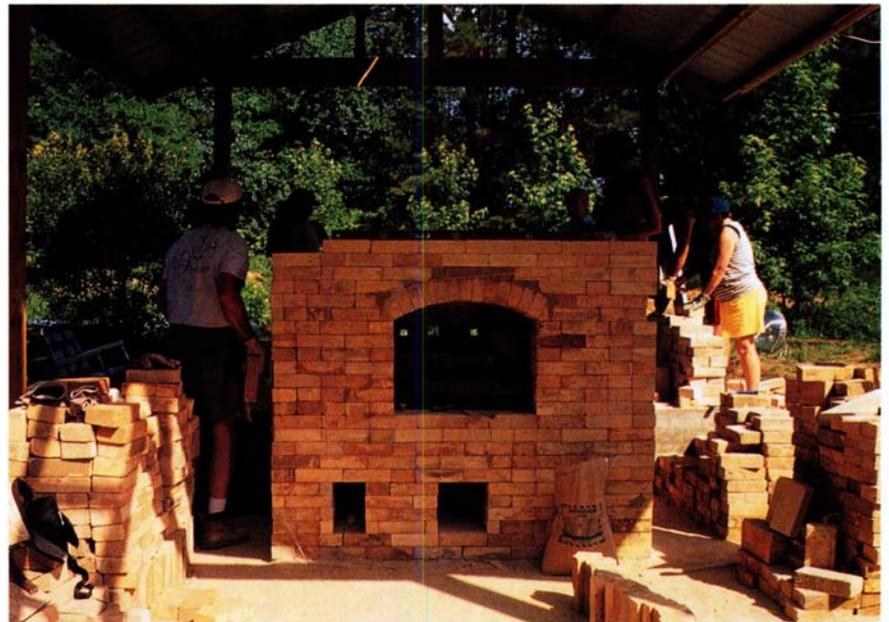
Early Saturday morning, some additional workshop participants joined us at the kiln site, and we sat down for an informal orientation to the project ahead. Our first job was to sort brick. Although we had thousands of brick surrounding us, we needed to get some idea of the number of arch bricks, straights and skews. To our delight, we found most of the straights were A. P. Green Empire brick, and there were plenty of skews and arch bricks.

Once the sorting was done, we began the seemingly endless task of scraping and cleaning the old refractory mortar off nearly 7000 bricks. During the course of building the kiln, the participants rotated between scraping and laying bricks, gathering more wood, ordering iron and making trips to the store for ice, beer and gallons of Gatorade. Lunches were prepared and served to the hungry kilnbuilding crew every day by people from the Brookhaven community. It seemed like each of these meals was designed to show us what southern hospitality is really about.

By the end of the first day, the slab under the kiln was leveled with dry mortar-mix and the footprint of the



Aerial view of the firebox and kiln floor, front to back.



The arched doorway is also the main stoke hole.

kiln could be clearly seen. The second day brought the walls of the firing chamber up about 2 feet. By the end of the second day, we had completed the firebox and a small arch over the opening that would serve as the kiln entrance and main stoking hole.

Early on the third day, two workshop participants built a support for the main arch from 2x4s and plywood. By the end of the day, the first layer of the main arch was in place.

On the fourth day, we added a sec-

ond layer of brick to the arch, and covered the top of the arch with a home-made insulating refractory (measuring by volume: 4 parts vermiculite, 3 parts grog or sand, 2 parts fireclay and 1 part portland cement). At the end of the fourth day, the flue was extended upward to the base of the roof trusses.

The morning of the fifth day was dedicated to finishing the 11-foot-tall flue. By 1:00 P.M., the last brick was laid at the top of the flue and we were ready to start glazing and stacking pots.



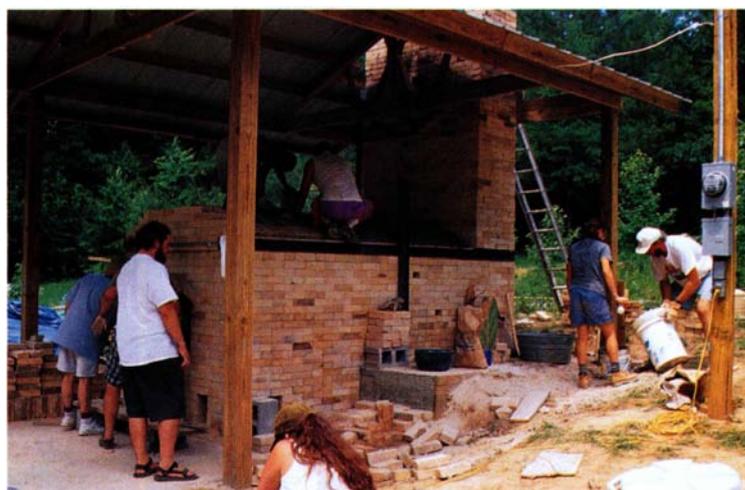
Loading began soon after the last bricks of the 11-foot flue were laid.

As the glazes were mixed, bisque- and greenware were carried to the kiln site. After the pots were glazed, they were placed on long tables and on the ground in front of the kiln. I climbed through the door and back into the cool kiln to direct the stacking process.

We began by stacking greenware on the sand floor of the kiln. Soaps (brick) were used to support 12x24-inch high-alumina shelves, which had been washed with a mixture of 50% kaolin and 50% alumina hydrate. The stacking crew inside the kiln would call out sizes and shapes of pieces to be handed back for stacking. As work was passed into the kiln, we would receive requests as to how it should face the projected ash flow. When no request followed a piece, the stackers made their own judgments as to how they thought it should face the flame.

Over the next three hours, about 500 pots and 30 shelves were carefully placed in the kiln. A short temporary bagwall was laid at the end of the firebox. As we built the bagwall, we left openings for some of the flame to pass through. In order to put just a few more pots into the kiln, we placed small ones in these openings and on top of the bag wall. The pots that were placed on the bag wall were bedded in a thin layer of sand to help prevent them from sticking as ash melted during the firing.

Once the kiln was completely stacked, we crawled out the door. Two courses of brick were then stacked in the door to reduce the size of the open-



The arch was covered with homemade insulating refractory.

ing, and Merrie began the first firing of the Hog Chain groundhog kiln, called "Mother," by lighting a small fire in the central air hole.

Before working on this kiln, I had helped fire only one other groundhog. It belongs to Jerry Brown in Hamilton, Alabama. Jerry is a ninth-generation folk potter who digs his clay from a pit used by local potters for the past hundred years, mixes it with a mule-powered mill and turns pots on a wheel made from the rear axle of a 1936 Chevrolet. I was always impressed by the ease of firing of the groundhog at Jerry's place and wondered why there were not more around.

The Hog Chain groundhog kiln has about 115 cubic feet of stacking space. Its firebox has a capacity of about 60 cubic feet, with a 30-inch-deep ash pit. It has large air intakes and a large flue. There was never a backdraft, even during the heaviest stoking.

The kiln does not have a traditional damper, so the draft is controlled by opening holes at the base of the flue. These openings provide check drafts in the flue and prevent air from entering through the door. By opening and closing the three check drafts in the flue, we could move the heat from one side of the kiln to the other, as well as speed or slow the flame through the kiln.

Simply stated, the Hog Chain groundhog is the easiest wood kiln I have ever fired. The firebox is huge, which allows for a lot of coals to accumulate. During the firing, we scooped coals out of the air intakes and restoked them through the door. This allowed us to get as much ash on the pots as possible. We did not have to rake coals out of the kiln to clear the air intakes because most of the air for combustion entered through the main door.

The traditional Southern groundhog kiln is stoked only through the door; however, we added a stoke hole on the left side. This side hole was very handy when the kiln got above Cone 10. Radiant heat coming from the large door made standing in front of the kiln very uncomfortable. Stoking through the small side hole protected the stoker from most of the heat. The only modification I would make to the design would be a

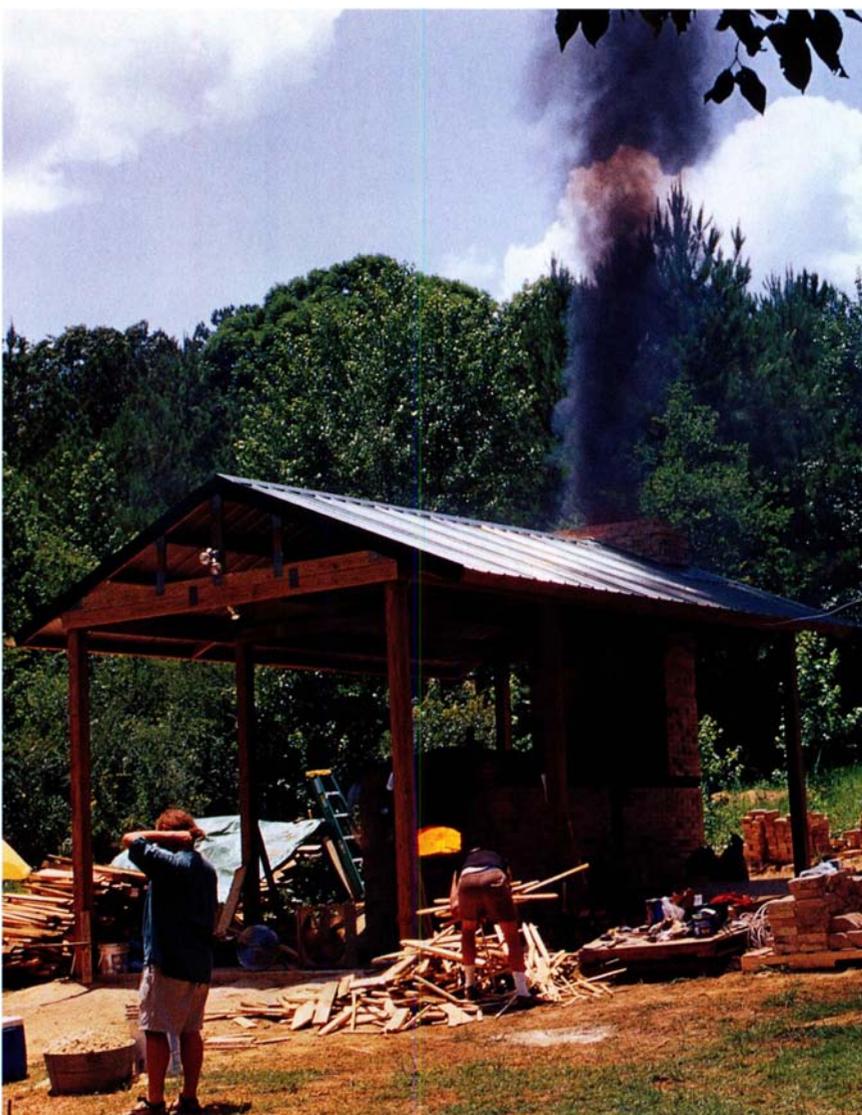
second side stoke hole, so that there is one on each side.

There are no grates in the kiln. Instead, we constructed two brick walls in the firebox to help support the wood. The key to stoking is to lay the wood in a crisscross pattern to optimize air circulation through the burning wood.

After the fire was started, the group divided itself into stoking teams. Each team took a three-hour shift. We slowly heated the kiln for the first three hours, stoking only through the air holes in the bottom of the firebox. At 9:00 P.M., stoking began through the door.

Once red heat was achieved (about 2 A.M.), the speed of stoking increased. Six 4-foot lengths of 2x4s were stoked through the door in a crisscross pattern. This stoking was repeated every five minutes or so, as the wood burned down. When clear flames were visible in the firebox, the kiln was stoked. As the temperature in the firebox increased, we stoked somewhat heavier but not more often.

Fifteen hours into the firing, Cone 8 was down on the right side of the kiln and Cone 10 was bending. At this time, we decided to continue the firing an-



Smoke exiting only from the left side of the flue indicates the air check damper is forcing the flame to the left side of the kiln.



Results of the first firing, with the bag wall removed for unloading.

other 9 hours (for a total of 24 hours) to get good ash and an even Cone 10-12 throughout the kiln. We opened the right check draft to force the heat to the cooler left side of the kiln.

At this point, by closely monitoring the digital pyrometer and recording our stoking, we were able to bump the kiln up in 50°, 100° or 150°F intervals as we wished. We could bump it up and hold, take it up and take it down, or just blast the temperature over the top at will. For the last five hours of the firing, we played with the temperature and encouraged ash deposit.

At 1:30 P.M., we began salting the kiln. Over the course of the next five hours, we added 10 pounds of ice-cream salt by placing it on a board and stoking it through the door. The coals glowed with a soft sodium flame. Restoking the coals seemed to help move the salt into the firing chamber.

At 5:30 P.M., we bricked up the door to the bottom of the arch and continued stoking through the side for an additional hour. At 6:55, the firebox was stoked full and all the openings were bricked closed. All three check drafts were left open to slow the air entering the kiln.

In 24 hours, the kiln had reached Cone 9-12+ throughout. The front half reached a hard Cone 12. The back bottom reached Cone 9-10.

While it had fired relatively evenly for a wood kiln, it had cooled a little too fast. This rapid cooling cracked a few pieces of overvitrified clay. To correct the fast cooling, a metal cover was placed on top of the flue at the end of subsequent firings.

Friday evening, we walked down to the kiln with flashlights in hand. The kiln was cooler than expected. Paper placed in the firebox and side holes

would not smoke, so we opened the door and the air holes to allow the kiln to cool for the unstacking on Saturday. Every one of us wanted to jump in the kiln that evening to get to the pots, but we had promised the commuting participants we would wait for their return on Saturday morning.

Precisely at 10:00 A.M. on the eighth day, Merrie entered her kiln through the door/stoke hole and began handing out pots, brick and shelves. The fired pieces were rinsed of the ashes that flew into the kiln while we were cleaning the firebox, then carefully stacked on pallets to represent their location in the kiln. Once the entire load of the kiln was out in the light of day, the group gathered to evaluate the results. The pieces were then rearranged in groups according to maker, and the conversation continued while we packed our work for the trip home. A

Corinth Ceramics Studio

by Blaine Mallory



Wall jewels installed at Corinth Ceramics Studio in Los Angeles.

At Corinth Ceramics Studio in Los Angeles, there is a fusion of ceramic and architectural design. The building and pottery housed within share many common design elements, such as clean lines and proportion.

Studio heads Patti Marcus and Judy Gigliotti had been operating the pottery in a 1940s house on the existing site until the venture grew beyond its walls. Salvaging only the red barn doors of the garage they had been working in,

they had the original building razed to make way for a 3000-square-foot cinderblock and wood studio and gallery tailored to their specific needs. The new studio space, which was designed by Los Angeles architect Dave Maynard, seems limitless in its expanse and in its creative possibilities.

Located in the heart of a growing arts community, Corinth Ceramics promotes ceramic art both through teaching handbuilding and wheel-throwing techniques, and in presenting the work of established and emerging talent. The space is made up of areas specifically designed for production and firing, classrooms, a gallery and private spaces.

“We also offer graduate student and artist-in-residence programs throughout the year, and our multifaceted workshops are really popular,” says Marcus. “We recently brought together a large gathering for a raku seminar, and we’ve done a broad range of special workshops in which students have produced specific objects, such as birdhouses, platters, teasetts.”

Marcus and Gigliotti have been immersed in ceramic design and instruction since the early 1970s. Gigliotti received her fine art training at the Ecole des Beaux-Arts before opening her own production pottery studio in Northern California in 1974.

A determined self-taught ceramist, Marcus co-organized “A Century of Ceramics on Film and Video” as part of the “Ceramic Millennium” that took place in Amsterdam last summer. Among the issues addressed at the symposium were how ceramics will maintain its relevance in present-day society, and how the traditions of ceramics might conflict and contrast with modern-day technologies. In turn, the film festival focused on the best ceramics created during this century, from the point of view of art, design and architecture.

Since joining forces at Corinth, Marcus and Gigliotti have continued to produce their individual lines of functional ware, as well as architectural ornament. A benchmark of their innovative design solutions has been the production of wall jewels, three-dimensional wall tiles, some handpainted, some airbrushed, no two exactly alike. The jewels were created to install as wall pattern, as trim or as simple accents. The broad range of designs runs from traditional to funky, appearing in such motifs as roosters, bluebirds in flight, chairs, bananas, apples, medallions and shoes. Each of these porcelain tiles is

produced in a variety of color renderings with matt and gloss finishes.

Marcus and Gigliotti also curate exhibitions and teach some classes (with students ranging in age from 9 to 90). Other classes are conducted by a number of talented B.F.A. graduates in ceramics and related areas, including Fi Campbell, a sculpture graduate of the Emily Carr Institute of Art and Design in Vancouver, Canada, who was the ceramics consultant for the motion picture *Titanic*.

Classes are split between the 12 potters wheels and an open handbuilding space. Guided by two or more in-

structors at once, students have the opportunity to develop skills. Wheel throwing, sculpting, slab building and vivid imagination add up to some highly creative and free-spirited work.

"Ceramics artists tell stories through form, pattern, imagery. Our lives are somehow revealed through our own personal designs. Just as we complete one chapter, we have already begun to develop the next," says Gigliotti.

"The end result, the collection, is an ongoing tale, sometimes well plotted, sometimes a complete surprise," adds Marcus. "The studio and all that goes into it really has enhanced our lives." ▲



Two instructors teach basic throwing and glazing techniques to kids ages 9 and above.



In the handbuilding room, children complete a project during each class period.

PHOTOS: ALEX BERLINER, TONY GUNHA

Jim Budde

Figure sculpture by Boise, Idaho, artist Jim Budde was exhibited recently at Solomon Dubnick Gallery in Sacramento, California. Budde's latest work was "inspired by the metaphor 'having a monkey on your back' and its common association with addiction and compulsiveness.

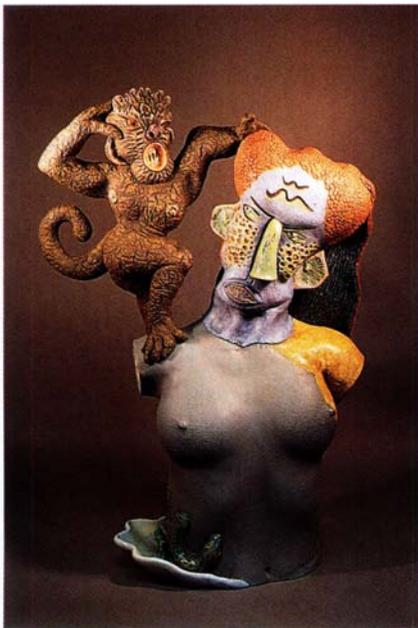
"The monkeys in my work represent many lands of obsessive thoughts and emotions," he explained. "Thematic aspects include: submission, domination, confusion, contentment and confrontation."

At the same time, "it's open to a vast array of interpretation. I'm often surprised at how my initial intentions regarding the works content seem to change and deepen when the work is complete," Budde continued. "However, once its out of my hands, the

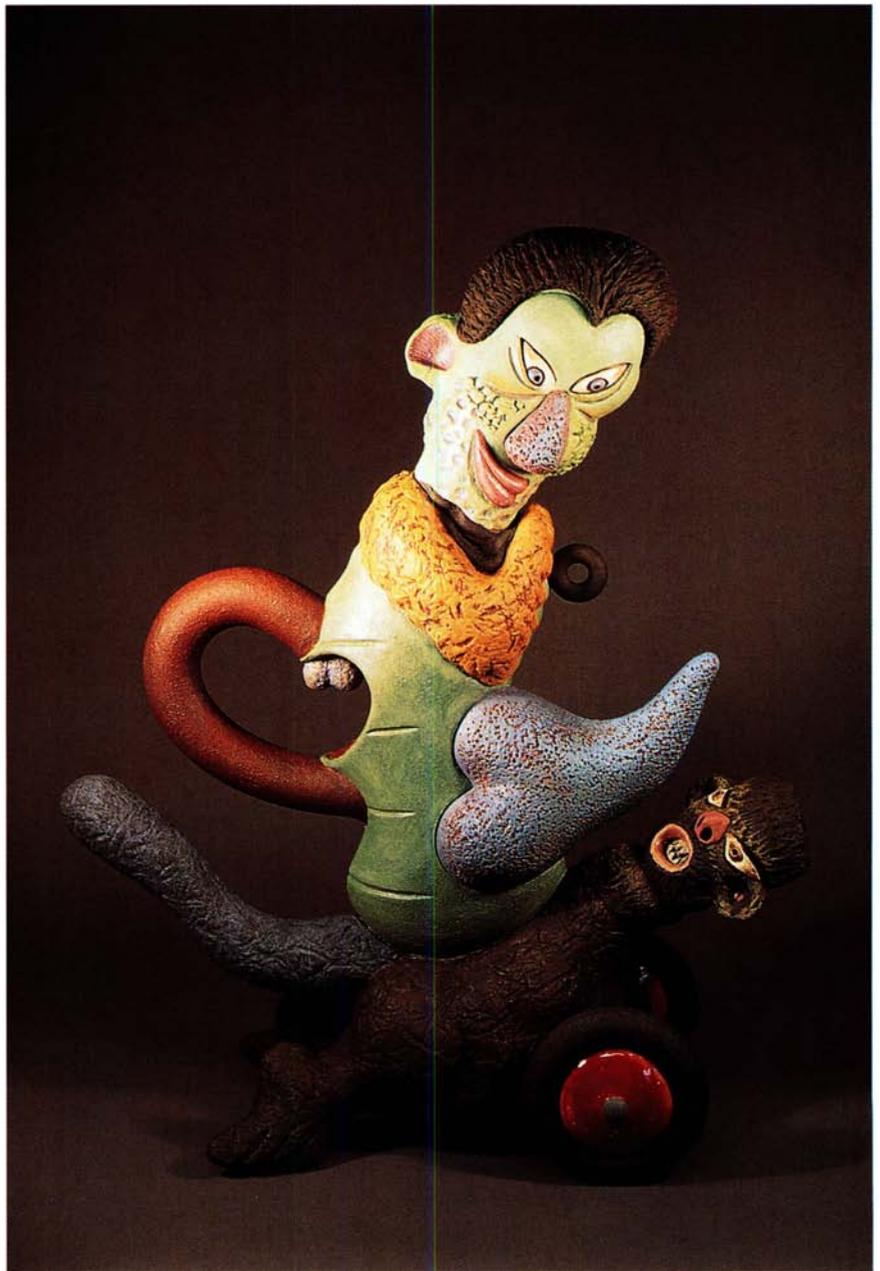
work stands alone. People will see in it what they bring to it.

"Of course, I'd like to think that they might find it challenging and insightful. But if they find it simply enjoyable, beautiful, humorous, scary, mysterious or even objectionable, that's fine, because I've done my job."

"Go Johnny Go," 23 inches in height, stoneware with low-fire glazes, by Jim Budde, Boise, Idaho.



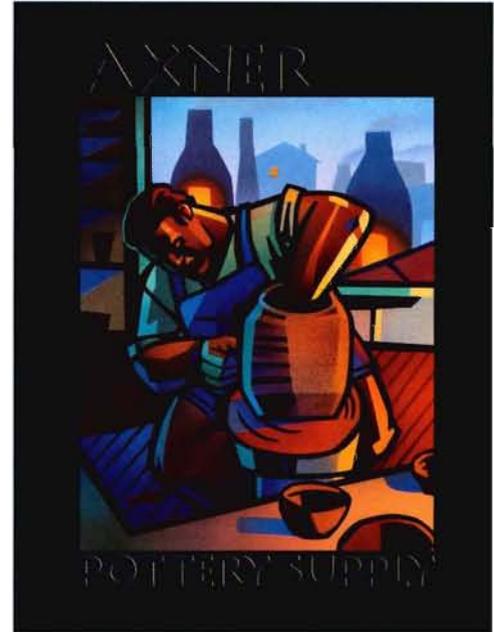
"Far Too Much," 32 inches in height, handbuilt stoneware fired to Cone 3, glazed and refired to Cone 08.





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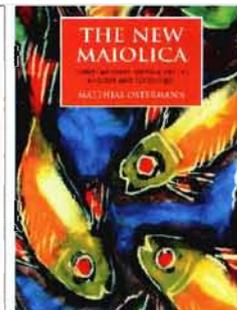
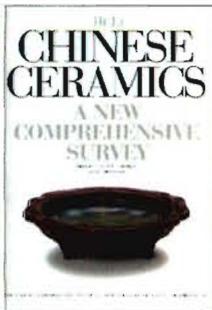
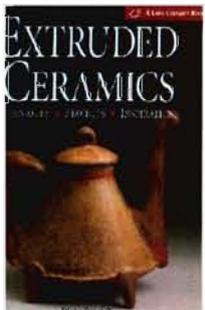
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Call for Entries

Application Deadlines for Exhibitions, Fairs, Festivals and Sales

International Exhibitions

June 8 entry deadline

Omaha, Nebraska "Realism II 2000" (July 3—24). Juried from slides. Fee: \$30 for up to 3 slides; \$5 each additional slide. Cash awards. For prospectus, send **SASE** to Period Gallery, 5174 Leavenworth, Omaha 68106; e-mail shows@periodgallery.com; or telephone (402) 556-3218.

June 15 entry deadline

Mashiko, Japan "The Mashiko International Ceramics Contest 2000" (October 8-December

3). Juried from actual works. Jurors: potters Shinsaku Hamada, Hideyuki Hayashi, Ryusaku Miwa, Tatsuzo Shimaoka; and art critics Hiroshi Aoki, Rupert Faulkner, Mitsuhiko Hasebe and Kenji Kaneko. No entry fee; all shipping and handling expenses are responsibility of artist. For further information, contact the Secretariat, Mashiko International Pottery Contest Executive Committee, 2030 Mashiko, Mashiko-Machi, Haga-Gun, Tochigi-Ken, Japan 321-4293; or fax (81) 285 726 430.

June 20 entry deadline

Easthampton, Massachusetts "Made in 2000" (July 27—August 31), open to clayworks made this year by artists residing in the United States and Canada. Juried from slides. Fee: \$25 for 3 entries. Jurors: Gary Grosenbeck and Michael Speaker. Awards: 1 solo functional exhibition and 1 solo

sculpture exhibition. Contact the Clayspot and R. L. Gallery, 116 Pleasant St., Easthampton 01027; see website at www.clayspot.com; or telephone (413) 529-2020.

July 1 entry deadline

Shanghai, China "American Clay Art Works in Shanghai Art Fair 2000" (November 3-7), open to clay artists residing in the United States. Juried from up to 2 slides per entry; up to 2 entries. No entry fee. Commission: 65%. For further information, contact the Chinese Ceramic Art Council, USA, PO Box 64392, Sunnyvale, CA 94088-4392; e-mail pozhou@msn.net; see website at www.shartfair.com or www.chinesecelayart.com; telephone (408) 245-6271; or fax (408) 245-8756.

July 8 entry deadline

Omaha, Nebraska "Abstraction II 2000" (August 7-28). Juried from slides. Fee: \$30 for up to 3 slides; \$5 for each additional slide. Cash awards. For prospectus, send **SASE** to Period Gallery, 5174 Leavenworth, Omaha 68106; e-mail shows@periodgallery.com; or telephone (402) 556-3218.

August 7 entry deadline

Zanesville, Ohio "Ceramics International Juried Biennial Exhibition" (October 8—December 3). Juried from slides. Entry fee: \$20. For prospectus, send **SASE** to Zanesville Art Center, 620 Military Rd., Zanesville 43701; e-mail info@zanesvilleartcenter.org; telephone (740) 452-0741; or fax (740) 452-0797.

August 8 entry deadline

Omaha, Nebraska "Septemberfest III 2000" (September 4-25). Juried from slides. Fee: \$30 for up to 3 slides; \$5 for each additional slide. Cash awards. For prospectus, send **SASE** to Period Gallery, 5174 Leavenworth, Omaha 68106; e-mail shows@periodgallery.com; or telephone (402) 556-3218.

September 8 entry deadline

Omaha, Nebraska "Miniature III 2000" (October 2-23). Juried from slides. Fee: \$30 for up to 3 slides; \$5 for each additional slide. Cash awards. For prospectus, send **SASE** to Period Gallery, 5174 Leavenworth, Omaha 68106; e-mail shows@periodgallery.com; or telephone (402) 556-3218.

October 14 entry deadline

Warrensburg, Missouri "Greater Midwest International XVI" (January 19-February 16, 2001), open to all media. Juried from up to 2 slides per entry. Juror: Mark Spencer, associate director, The Arts Council of Metropolitan Kansas City. Entry fee: \$25 for up to 3 entries. Awards: 4 totaling \$1600, plus additional exhibition opportunities in the GMI Invitational. For prospectus, send business-size **SASE** by October 5 to Gallery Director, Central Missouri State University, Art Center Gallery, Warrensburg 64093.

February 10, 2001, entry deadline

Suwon, Korea "The First World Ceramic Biennale 2001 Korea" (August 10-October 28, 2001), open to international ceramists; no form or size restrictions. Juried from 2 slides and 1 color photo for each entry; up to 5 entries. No fee. Final selection will be made from actual works sent by May 31, 2001. Contact World Ceramic Exposition, 2001 Korea Organizing Committee, 1246 Kwonsun-dong, Kwonsun-ku, Suwon, Kyonggi-do 441-390, Korea; e-mail c6@worldceramic.or.kr; see website at www.worldceramic.or.kr or www.ceramicbiennale.org; telephone (82) 331 237 4291; or fax (82) 331 237-4295.

United States Exhibitions

June 9 entry deadline

Eugene, Oregon "Tribute to Cultural Diversity" (June 23-July 13), open to works in all

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Call for Entries

media. Juried from 3 slides. Entry fee: \$10. For prospectus, send **SASE** to Good Monkeys Gallery, 44 W. Broadway, Ste. 102-A, Eugene 97405.

Denton, Texas "Ceramics USA 2000" (October 9-November 11). Juried from slides. Jurors: Ellen Shankin and Sandy Simon. Entry fee: \$20. Cash and purchase awards. For prospectus, send **SASE** to Ceramics USA—Gallery Office, University of North Texas, PO Box 5098, Denton 76203-0098; e-mail potter@koyote.com or dgray@fmarion.edu; or telephone (903) 784-2354. **June 12 entry deadline**

Helena, Montana "ANA 29" (August 28-October 29), open to works in all media. Juried

from slides. Juror: Lucy Lippard. Entry fee: \$25. Cash awards. For prospectus, send **SASE** to Holter Museum of Art, 12 E. Lawrence, Helena 59601. **June 15 entry deadline**

Mt. Pleasant, Michigan Wood-fired ceramics exhibition (October), open to functional work and sculpture. No entry fee; no commission. Juried from 10-20 slides (with **SASE**), resume and artist's statement. For application, contact University Art Gallery, Central Michigan University, WI 132, Mt. Pleasant 48859; e-mail julia.morrisroe@cmich.edu.

Springfield, Missouri "Outdoor Sculpture Competition" (August 30, 2000-August 1, 2001), open to works exploring architectural, structural elements; "functional" sculpture is especially encouraged. Juried from slides. Fee: \$15 per entry. Awards: minimum of \$1500. For entry form,

send **SASE** to Sculpture, do C. Schilling, 1027 S. New, Springfield 65807; e-mail Christine at ekiml36@aol.com; or telephone Christine (417) 862-2272.

Boonton, New Jersey "It's Raining Cats and Dogs" (October 1-31), open to craftworks depicting images of cats and dogs. Juried from 5 slides. No entry fee. For prospectus/further information, send **SASE** to the MudWorks Co., 720 Main St., Boonton 07005.

June 19 entry deadline

New Haven, Connecticut "The 32nd Annual Celebration of American Crafts" (November 10—December 23) Juried from slides. For prospectus, send **SASE** to The Celebration, Creative Arts Workshop, 80 Audubon St., New Haven 06510.

June 30 entry deadline

Eugene, Oregon "The Body Incarnate" (July 14-August 3), open to works in all media concerning the human body. Juried from 3 slides. Entry fee: \$10. For prospectus, send **SASE** to Good Monkeys Gallery, 44 W. Broadway, Ste. 102-A, Eugene 97405.

July 1 entry deadline

Brattleboro, Vermont "The Mug" (August 1-October 1). Juried from 3 slides. Jurors: Joshua Gold, Greg Worden and Malcolm Wright. Entry fee: \$15. For prospectus, send **SASE** to Vermont Artisans, 106 Main St., Brattleboro 05301; e-mail vtart@sover.net; or telephone (802) 257-7044.

July 15 entry deadline

Tahoe City, California "small works" (October 6-29), open to 2- and 3-dimensional art no larger than 12 inches. Juried from slides. Fee: \$25 for 3 slides; \$20, members. Awards: solo exhibition and purchase awards. Commission: 25%. For prospectus, send **SASE** to small works, North Tahoe Art Center, PO Box 6354, Tahoe City 96145; telephone (530) 581-2787; or fax (530) 581-2747.

Boulder, Colorado "Rocky Mountain Tea Festival 2000" (August 12-13), open to functional teapots or tea sets. Juried from slides or photographs. Entry fee: \$25. Cash awards. Location: Boulder Dushanbe Teahouse. For application, telephone (303) 442-4993.

Waterbury Center, Vermont "Emerging Artists of the US" (October 1-November 15). Juried from slides. Entry fee: \$10. For prospectus, send **SASE** to Maura Hempstead, Vermont Clay Studio, Rte. 100, Waterbury Center 05677; see website at www.vermontclaystudio.com; or telephone (802) 244-1126, ext. 42.

July 21 entry deadline

Eugene, Oregon "Touchy Feely" (August 4-24), open to works in all media that are touchable. Juried from 3 slides. Entry fee: \$10. For prospectus, send **SASE** to Good Monkeys Gallery, 44 W. Broadway, Ste. 102-A, Eugene 97405.

July 31 entry deadline

Providence, Rhode Island "Holdings" (November 10—December 22), open to works in any media relating to the bowl or box. Juried from slides. Entry fee: \$25 for up to 3 slides; \$5 each additional slide. For prospectus, send **SASE** to PECK Gallery, PO Box 603323, Providence 02906.

August 1 entry deadline

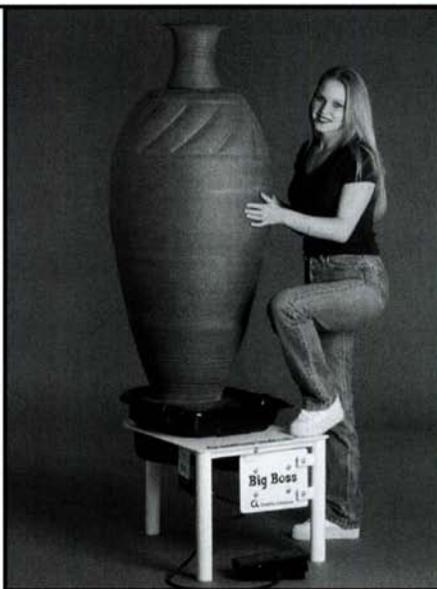
Minneapolis, Minnesota "Focus on Function" (September 26-October 20). Juried from slides. Jurors: Linda Sikora and Sandy Simon. For prospectus, send **SASE** to Ceramics Biennial, University of Minnesota, Dept. of Art, 216 21st Ave., S, Minneapolis 55455; or see website at www.artdept.umn.edu/ceramics2000.

August 15 entry deadline

Westmont, Illinois "The Mud Show" (October 3-November 6), open to ceramics artists and

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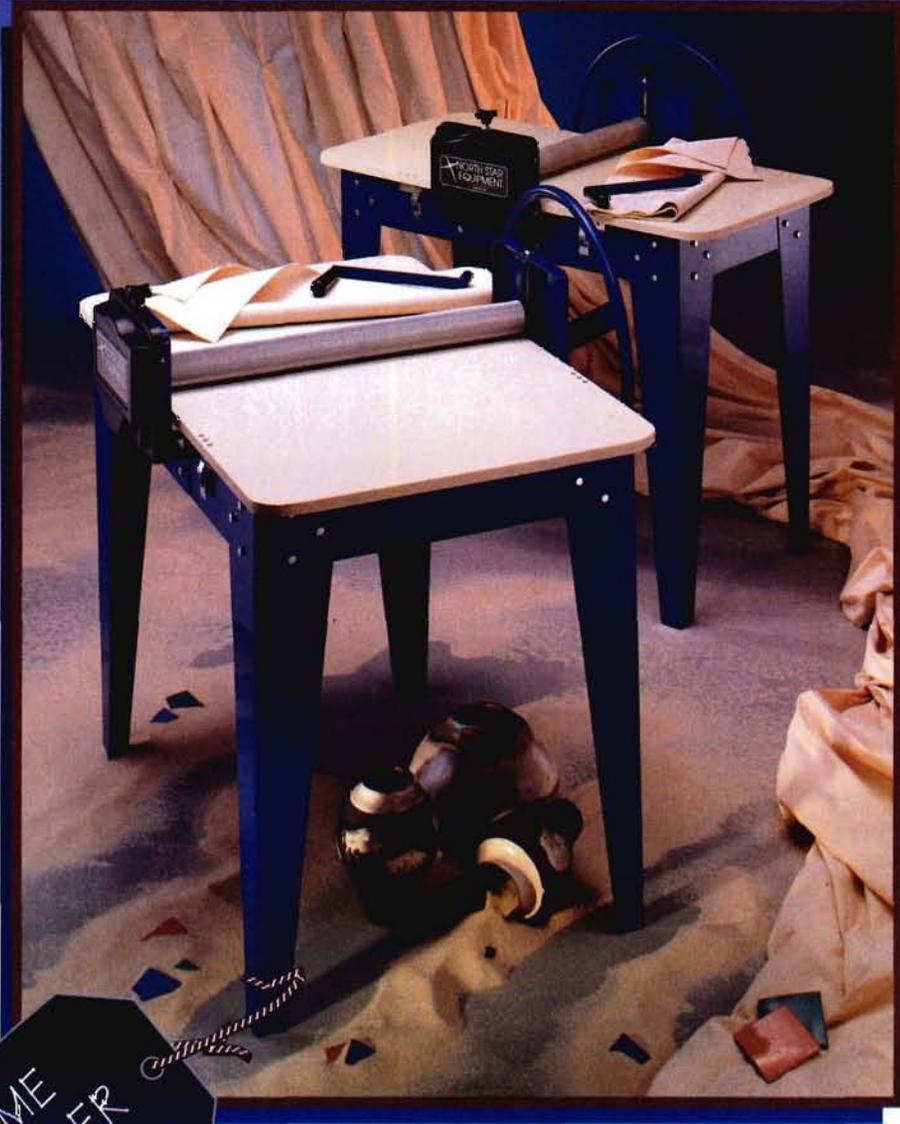
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Call for Entries

designers. Juried from slides or photos. Fee: \$3/entry for works that are up to 6x6x8 inches, limit of 5; or \$6/entry for works over that size, limit of 3. For prospectus, send LSASE to TLD Design Center and Gallery, 26 E. Quincy St., Westmont 60559; see website at www.tlddesigns.com; telephone Tammy or JoAnn Deck (630) 963-9573.

St. Louis, Missouri "Out-on-a-Limb" (October 21—May 27, 2001), open to birdhouses in any medium. Juried from slides; no limit (with **SASE**). Entry fee: \$15. Awards: \$500, \$300 and \$200. Contact Jean Steck, Deputy Director, City Museum, 701 N. 15 th St., St. Louis 63103; telephone (314) 231-2489, ext. 113.

Kirkland, Washington "Good and Guilty" (November 9-25), open to ceramic ashtrays. Juried from 2 slides per entry; up to 3 entries. Juror: Akio Takamori, ceramist/professor at University of Washington. Entry fee: \$25. Cash awards. For prospectus, send **SASE** to Kirkland Arts Center, 620 Market St., Kirkland 98033; or telephone (425) 822-7161.

September 1 entry deadline
Philadelphia, Pennsylvania "2001 NICHE Awards" (finalists on view February 2001 at the "Philadelphia Market of American Craft"; also included in the winter 2001 issue of *NICHE* magazine), open to artists who produce work for craft galleries and retail stores. Juried from slides. For application, contact **NICHE** Awards, 3000 Chestnut Ave., #304, Baltimore, MD 21211; or e-mail nicheawards01@rosengrp.com.
September 16 entry deadline

Carrboro, North Carolina "Up in Flames" (November 6-December 31), open to wood-fired pots. Juried from up to 4 slides. Entry fee: \$20. Merit and purchase awards. For prospectus, send business-size **SASE** to Green Tara Gallery, 118 E. Main St., Carrboro 27510; or see website at www.greentaragallery.com.
September 18 entry deadline

Lubbock, Texas "Y2Klay" (December 5-January 6, 2001), open to any daywork. Juried from slides. Juror: Jamie Walker, University of Washington, Seattle. Entry fee: \$20 for up to 3 works; \$3 for each additional entry. Awards: \$400. For prospectus, send **SASE** to Buddy Holly Center, 1801 Ave. G, Lubbock 79401.
September 23 entry deadline

Coburg, Oregon "La Petite VIII, Small Format Competition" (November), open to 2- and 3-dimensional work. Juried from slides. Fee: \$10 per slide; \$25 for 3. Awards: \$2200. For prospectus, send **SASE** to Alder Gallery, Box 8517, Coburg 97408; see website at www.alderart.com; or telephone (541) 342-6411.
September 25 entry deadline

Rock Hill, South Carolina "NCECA 2001 Clay National Exhibition" (February 15-April 1, 2001), open to all United States artists and all NCECA (National Council on Education for the Ceramic Arts) members residing outside the U.S. Juried from slides. Jurors: Cynthia Bringle, Michael Lucero and Jim Melchert. Entry fee: \$20 for up to 2 entries; NCECA members, free. For prospectus, send #10 **SASE** to Regina Brown, PO Box 158, Bandon, Oregon 97411; or see website at www.nceca.net.
October 7 entry deadline

Chicago, Illinois "T'ie Cookie Jar Show" (November 12—December 31), open to functional, bright, whimsical, fun cookie jars in all media; must be able to fit under a kitchen cabinet. Juried from slides. Entry fee: \$20. For prospectus, send

SASE to A. Houberbocken, Inc., PO Box 196, Cudahy, WI 53110.

October 9 entry deadline

Wayne, Pennsylvania "Craft Forms 2000" (December 1-January 22, 2001). Juried from slides. Juror: Gail M. Brown, contemporary craft curator. Awards: over \$3000. For prospectus, send **SASE** to Wayne Art Center, 413 Maplewood Ave., Wayne 19087.

Denton, Texas "MaterialsHardandSoft" (January 27-March 9, 2001), open to crafts in all media. Juried from slides. Juror: Harlan W. Butt, metalsmith/professor of art, University of North Texas. Awards: \$3000. For application/further information, send legal-size **SASE** to Greater Denton Arts Council, 207 S. Bell, Denton 76201; see website at www.dentonarts.com; or telephone (940) 382-2787.

Regional Exhibitions

June 12 entry deadline

Santa Cruz, California "Clay-Fiber2000" (July 30-September 10), open to artists residing in Arkansas, California, Idaho, Nevada, Oregon and Washington. Juried from up to 4 slides. Ceramics juror: Marsha Manhart. Fee: \$12 per entry. Awards: Send **SASE** to Santa Cruz Art League, 526 Broadway, Santa Cruz 95060; telephone (831) 426-5787; fax (831) 426-5789.

August 1 entry deadline

Branson, Missouri "Functional Ceramics, Useful and Sublime" (September 26-October 15), open to artists residing in Arkansas, Kansas, Missouri and Oklahoma. Juried from 3 slides. Entry fee: \$10. Location: Silver Dollar City. For further information, telephone (417) 338-8033; or see website at www.world-fest.org/pottery.

Fairs, Festivals and Sales

June 9 entry deadline

Gainesville, Florida "19th Annual Downtown Festival and Art Show" (November 4-5). Juried from slides. Entry fee: \$10. Booth fee: \$125, competitive; \$100, noncompetitive. Awards: \$12,000 in cash; \$3000 in purchase. Contact Linda Piper, Downtown Festival and Arts Show, Sta. 30, PO Box 490, Gainesville 32602; telephone (352) 334-5064; e-mail piperlr@ci.gainesville.fl.us; or see website at www.state.fl.us/gvl/arts_culture/dfas.html.

July 1 entry deadline

Tampa, Florida "CraftArt 2000" (October 28-29). Juried from 3 slides of work plus 1 of booth. Entry fee: \$15. Booth fee: \$195; member, \$175. No commission. For further information, contact CraftArt 2000, Florida Craftsmen, 501 Central Ave., St. Petersburg, FL 33701; see website at www.floridacraftsmen.net; or telephone (727) 821-7391.

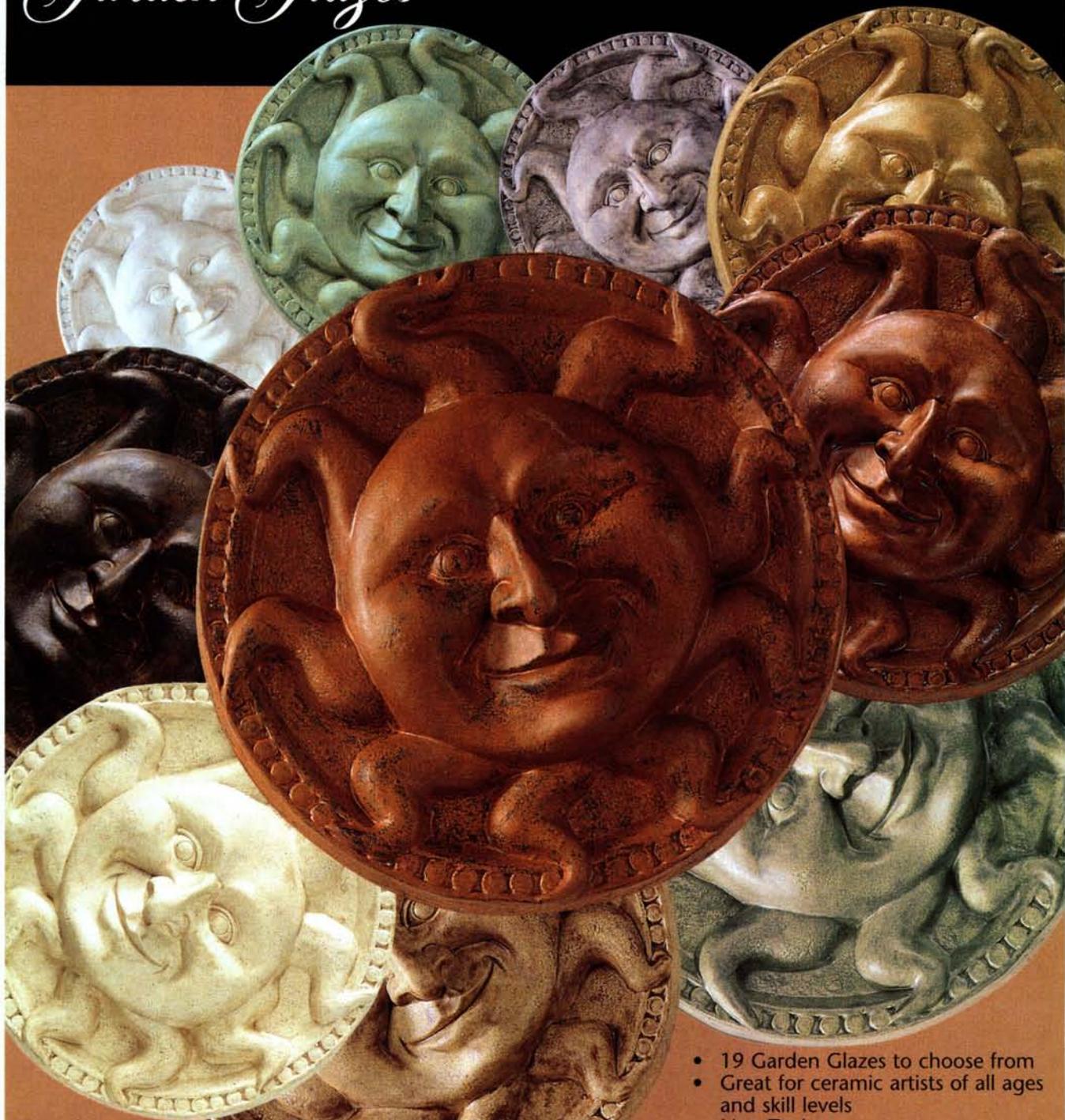
August 15 entry deadline

Guilford, Connecticut "Artistry 2000" (October 27—December 24). Juried from 5 slides (with **SASE**). Entry fee: \$10. Commission: 50%. Contact the Guilford Handcraft Center, 411 Church St., PO Box 589, Guilford 06437; telephone (203) 453-5947; fax (203) 453-6237; or e-mail handcraft.center@snet.net.

For a free listing, submit announcements of conferences, exhibitions, workshops and juried fairs at least two months before the month of opening. Add one month for listings in July; two months for those in August. Mail to Calendar, *Ceramics Monthly*, PO Box 6102, Westerville, OH 43086-6102, e-mail to editorial@ceramicsmonthly.org or fax to (614) 891-8960.

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Suggestions

From Readers

Fiber Foe

When using refractory fiber to caulk a kiln, place an appropriately filtered vacuum cleaner hose halfway between you and the fiber being used. The vacuum will help keep particles and debris off your clothes and out of the air.—*Cynthia Faircloth Laughlin, Palo Pinto, Tex.*

Cheap Stilts

Two things are inevitable when dealing with young potters: glaze drips and broken greenware. Instead of recycling the broken pots in the slop bucket, you can use them as a cheap source of glaze stilts. Just break the dry clay into whatever sizes and shapes you need, and set the glazed work on them. If glaze drips on them, just throw them away.—*Gary Crim, St. Charles, Mo.*

Buff Bottoms

I used to wet-sand the bottoms of all my Cone 10 stoneware pots to knock off the fused sand particles and give a more friendly feel. This takes time, as each pot needs a good rinse afterward. Now, I merely buff those areas using a 3M "light deburring" wheel at 3400 RPM. These wheels (available at most supply outlets) are not cheap, and my clay wears them out; however, the time and effort saved is enough to offset the expense. Besides, the smooth surface that results is superior to that produced by hand.—*Bryson H. Gerard, Los Angeles*

Close Shave

When I apply glaze to a large piece, which is too big to dip, I often find thicker drips and deposits of glaze around the edge or rim. An easy way to trim the glaze back so that it fires evenly is to take a safety razor and "shave" the excess glaze off. The razor is a fine enough instrument that it trims the excess glaze one layer at a time. When glaze clogs the blades of the razor (I'm using a double-edged Schick), I use an old toothbrush to clean it before continuing.—*SookjaeMcCarthy, Eugene, Ore.*

Sponge on a Chopstick

Instead of awkwardly collecting water from the bottom of a wheel-thrown pot with a sponge, or buying an expensive sponge-on-a-stick that comes in one large size only, I make my own in different sizes, and I've not yet had to throw them out (they're durable) after three and a half years of use. I use a synthetic yellow sponge (the kind that comes in potter's starter kits) and an extra-long wooden chopstick (the kind used in wok stir-frying). I cut a small cone shape into the center of the flat

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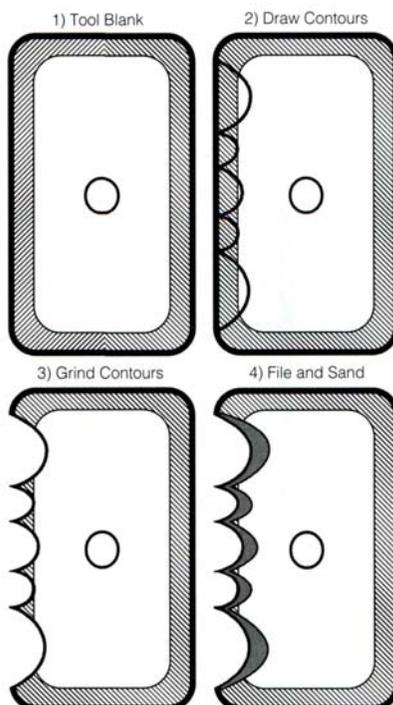
side of the sponge, place the pointed end of the chopstick inside and pinch the sponge together around the stick (forms a round shape). I then tie the sponge to the chopstick with nylon fishing line, wrapping it several times around, and glue it in place with heavy-duty contact cement (Goop works well). You can vary the size and shape of your sponge-on-a-stick by the size of the cone you cut out.—*Gayle Lakin, Cambridge, Mass.*

Melon Bailer

I use a melon bailer when I need small, identically sized balls of clay for making feet or other small attachments in multiples. You just wedge up some clay into a block and scoop away. Then form each ball into the shape you need.—*Ellen Brennan, Kew Gardens N. Y.*

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up to three sides, keeping one long side straight for comfortable fit in your hand. Be sure to leave enough wood between cuts to provide enough strength to withstand pressing against the clay. Then rough cut the

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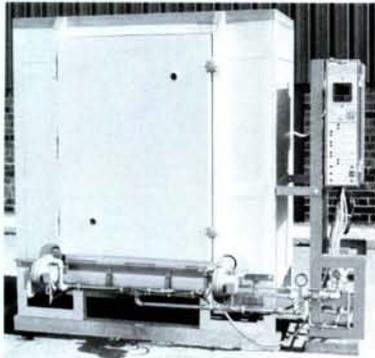


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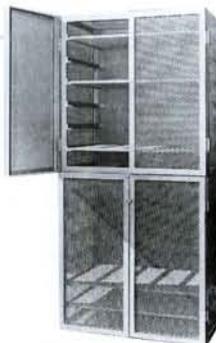
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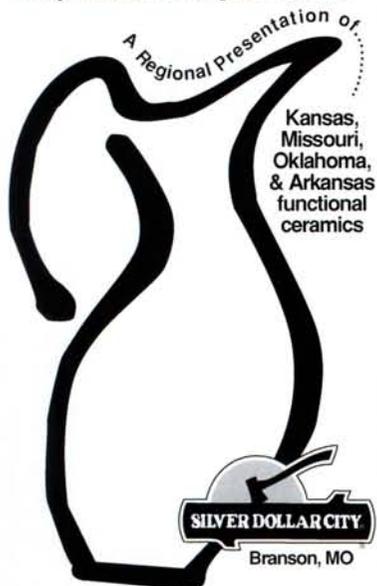
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Next, use a round file to bevel both sides of a curved profile (or a flat file for sharp angled profiles). Then lightly sand the profiles and bevels you have cut so they are smooth. It couldn't get any easier than this, so make several tools for a wide range of shapes.—*Keith H. Gordon, Mohegan Lake, N. Y.*

Plaster Drying Bats

An easy and inexpensive way to make plaster drying bats is to use an old dresser drawer. Our local dump has an area where residents can drop off old construction materials and furniture. I look for discarded bedroom dressers and remove the smaller drawers. I caulk the inside crevices, let the caulk cure, then pour in my plaster mixture. These plaster-lined drawers can be used to dry wet clay scraps.—*Liz Guiheen, Chicopee, Mass.*

A Thorn for the Side

As I was pruning my English shrub rose last fall, I noticed the thorns were perfectly designed for puncturing and slicing, and were large and durable enough to be useful in the studio. They're ¾ inches long, and their width and thickness tapers gradually to a very sharp point, making them perfect for slicing and lifting off an uneven pot rim. Using epoxy, I attached one to the end of a short piece of dowel. I collected several to have as spares, but this one does not appear to be wearing down.—*Sarah Center, Bellvue, Colo.*

Paper Trace

If you want to transfer an image onto clay, as a guide for decoration, first draw it on paper, then smooth the paper onto the clay. Poke through the paper into the clay with a needle tool, following the lines of your design. When the paper is removed, an outline of the image will be left behind and carving or brushwork can commence. This works best on flat slabs, which can then be formed, but it also works on curved vessels. In the latter case, use thin paper that will easily wrap around the piece.—*Indigo Ronlov, Belmont Shores, Calif.*

Share your ideas with others. *Ceramics Monthly* will pay \$10 for each one published. Suggestions are welcome individually or in quantity. Include a drawing or photograph to illustrate your idea and we will add \$10 to the payment. Mail to *Ceramics Monthly*, PO Box 6102, Westerville, Ohio 43086-6102, e-mail to editorial@ceramicsmonthly.org or fax to (614) 891-8960.

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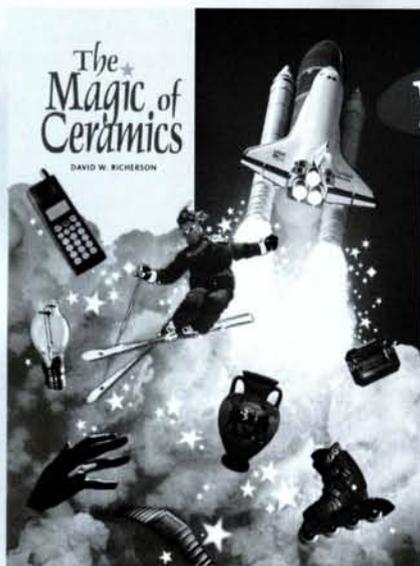
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Calendar

Events to Attend—Conferences,
Exhibitions, Workshops,

Conferences

New York, Alfred *July 9-12* "Fractography of Glasses and Ceramics IV." For further information, contact Dr. James Varner, Alfred University; telephone (607) 871-2414; fax (607) 871-2354; or e-mail fvarner@bigvax.alfred.edu.

North Carolina, Charlotte *March 28-31, 2001* "Evolving Legacies," 35th annual National Council on Education for the Ceramics Arts (NCECA) conference. For further information, contact

Regina Brown, Executive Secretary, NCECA, PO Box 1677, Bandon, OR 97411; telephone (800) 99-NCECA.

Tennessee, Gatlinburg *September 20-23* "Utilitarian Clay III: Celebrate the Object" will include lectures, demonstrations, panel discussions, slide presentations and exhibitions. Limited to 200 participants. For prospectus or further information, contact Arrowmont School of Arts and Crafts, PO Box 567, Gatlinburg 37738; telephone (865) 436-5860; or fax (865) 430-4101.

Solo Exhibitions

California, Davis *through July* J'Danae Mattes installation; at the Davis Art Center Gallery, 1919 F St.

Colorado, Denver *through October 1* Takashi

Nakazato, "Contemporary Pottery from an Ancient Japanese Tradition"; at the Denver Art Museum, 100 W. 14th Ave. Pkwy.

Delaware, Winterthur *through June 25* "I made this jar..." The Life and Works of the Enslaved African-American Potter, Dave"; at the Winterthur Museum, Rte. 52.

D.C., Washington *through June 2* Julian Stair; at Anton Gallery, 2108 R St., NW.

Illinois, Chicago *June 2-July 8* John Mason; at Perimeter Gallery, 210 W. Superior St.

July 6-29 Jihye Kim, "between the space"; at Artemesia Gallery, 700 N. Carpenter.

Iowa, Ames *August 20-October 8* "The Stonewares of Charles Fergus Binns: Father of American Studio Ceramics"; at the Brunner Art Museum, Iowa State University, Iowa State Center, Scheman Continuing Education Bldg.

Iowa, Iowa City *June 9-August 25* Jil Franke, wood-fired ceramics; at Akar Architecture and Design, 341 E. College St.

Massachusetts, Boston *through June 28* Ji Eun Kim sculpture; at the Society of Arts and Crafts, 101 Arch St. (downtown crossing).

June 17-July 5 Onda Yaki, Japanese folk pottery; at Pucker Gallery, 171 Newbury St.

Massachusetts, Northampton *through June 4* Steve, Frederick. *July 22-August 26* Aggie Zed; at Pinch, 179 Main St.

Missouri, Kansas City *through June 10* Peter Voukos; at Sherry Leedy Contemporary Art, 2004 Baltimore Ave.

Missouri, St. Louis *June 30-July 30* Chris Campbell; at Craft Alliance, 6640 Delmar Blvd. Nevada, Reno *through June 25* Fred Reid, "Song for My Father"; at Nevada Museum of Art, 160 W. Liberty St.

New Jersey, Morristown *August 22-November 15* Bruce Morozko; at the Morris Museum, 6 Normandy Heights Rd.

New York, Glens Falls *June 30-August 7* Carolyn Nygren Curran, "Totemic Landscape and Other Recent Works"; at the Lower Adirondack Regional Art Center's Lapham Gallery, 7 Lapham Pl.

New York, Harrison *June 3-30* Grace Powers Fraioli, "Etchings of the Soul"; at Harrison Public Library, 2 Bruce Ave.

New York, New York *through June 3* Akio Takamori. *June 6-July 7* Cindy Kolodziejki. Chris Staley; at Garth Clark Gallery, 24 W. 57th St., #305.

June 2-30 Justin Novak, sculpture; at John Elder Gallery, 529 W. 20th St.

New York, Rochester *through June 18* "The Stonewares of Charles Fergus Binns: Father of American Studio Ceramics"; at Memorial Art Gallery, University of Rochester, 500 University Ave. North Carolina, Asheville *through June 29* Judith Duff; at the Southern Highland Craft Guild Folk Art Center, Blue Ridge Pkwy., Milepost 382.

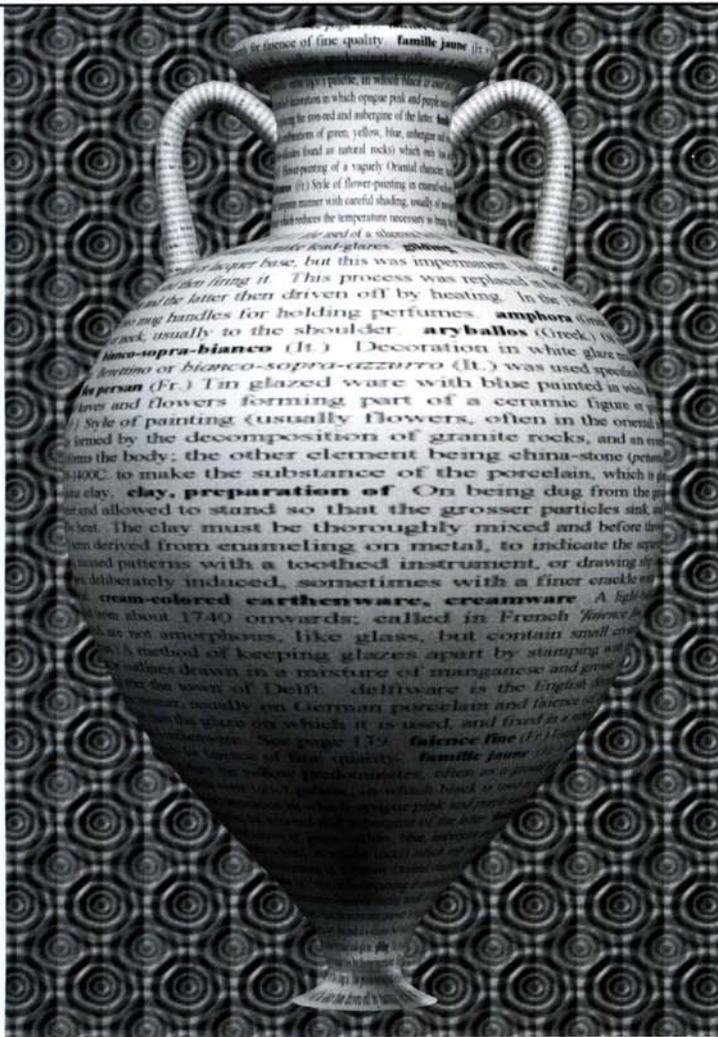
North Carolina, Raleigh *June 3-29* Barbara McKenzie, stoneware. *July 5-30* Geoff Lloyd, functional stoneware; at Collective Arts Gallery, 8801-103 Leadmine Rd.

Ohio, Canton *August 19-October 29* Karen Karnes, "A Life in Clay"; at the Canton Museum of Art, 1001 N. Market Ave.

Ohio, Yellow Springs *June 6-July 2* Naysan McIlhargy, "Shino and Temmoku, Two Potters' Glazes, a study...Pitchers, Plates and Platters"; at Winds Cafe, 215 Xenia Ave.

Pennsylvania, Philadelphia *July 7-30* Eva Kwong; at the Clay Studio, 139 N. Second St.

Pennsylvania, Pittsburgh *through June 21* Mike Frasca, functional stoneware, *through July 19* Willi Singleton, wood-fired stoneware. *June 23-August 7* Josh Friedman, new works. *July 21-September 13* Susanne Stephenson, "Ceramic Vistas"; at the Clay Place, 5416 Walnut St. *Continued*

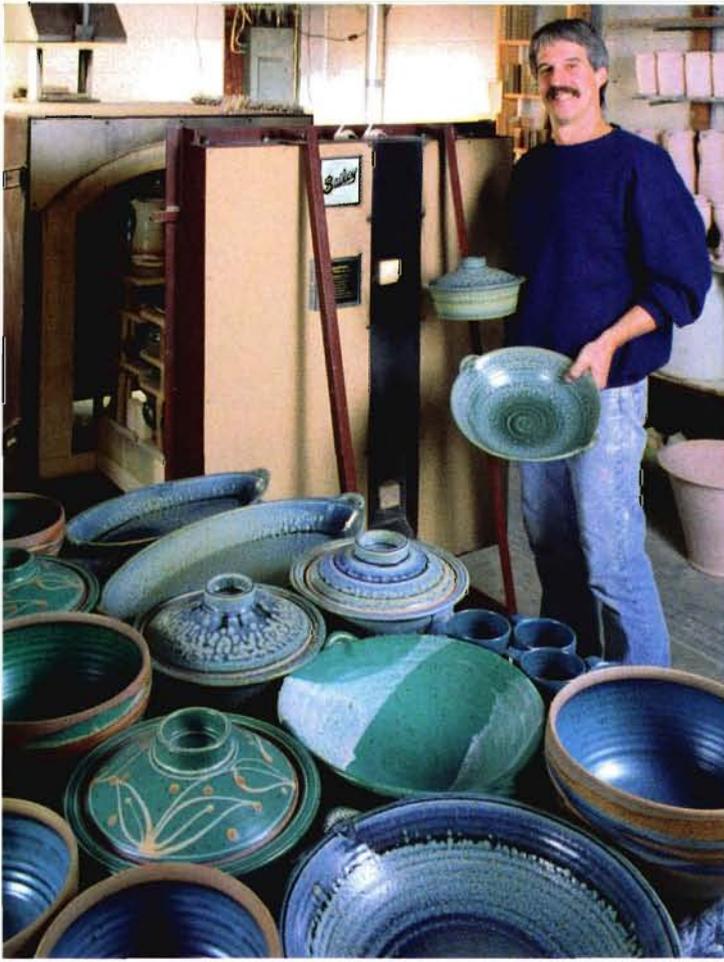


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Calendar

Rhode Island, Providence *through June 2* Jeff Margolin, "Burnishing Preconceptions"; at Bert Gallery, 540 S. Water St.

South Carolina, Spartanburg *August 25-September 22* Virginia Scotchie, "Domestic Abstractions"; at the University Art Gallery, USC-Spartanburg, Smith Bldg., 800 University Way.

Texas, Lubbock *through November* James C. Watkins retrospective; at Texas Tech University Museum, Fourth St. and Indianola Ave.

Vermont, Waterbury Center *July 1-31* Ken Pickstone, "Form, Fantasy and Flow"; at the Vermont Clay Studio, Rte. 100.

Washington, Seattle *June 1-July 2* Katherine McLean; at Foster/White Gallery, 123 S. Jackson St., Pioneer Sq.

Wisconsin, Sheboygan *June 25-September 10* Annabeth Rosen, "A Luscious Symmetry"; at John Michael Kohler Arts Center, 608 New York Ave.

Wyoming, Buffalo *through June 8* Lynn Munns, "Celebrating 35 Years in Clay," wood- and salt-fired functional ware. *June 15-August 12* Lynn Smiser Bowers; at Margo's Pottery and Fine Crafts, 26 N. Main.

Wyoming, Cheyenne *through June 11* Storer, "Just the Beginning"; at Wyoming State Museum, Barrett Bldg., 2301 Central Ave.

Group Ceramics Exhibitions

California, Davis *through June 3* "California Clay Competition"; at the Artery, 207 G St.

through June 4 "Thirty Ceramic Sculptors"; at John Natsoulas Gallery, 521 First St.

California, Lincoln *through June 9* "The Baker's Dozen," works by 13 former "Feats of Clay" artists; at Lincoln Arts Gallery, 540 F St.

California, Los Angeles *June 3-24* "Cross-currents," ceramics by British and American artists; at Freehand, 8413 W. Third St.

June 24-January 2, 2001 "From Earth, Fire and Spirit: Historic Pueblo Pottery from the Southwest Museum"; at the Southwest Museum, 234 Museum Dr.

California, San Diego *through October 31* "The Magic of Mata Ortiz," with pottery from the Juan Quezada collection; at the San Diego Museum of Man, 1350 El Prado, Balboa Park.

Colorado, Denver *through August 27* "The Clay Vessel: Modern Ceramics from the Norwest Collection, 1890-1940." *through March 4, 2001* "Clay and Brush: Chinese Painted Pottery from the Sze Hong Collection"; at the Denver Art Museum, 100 W. 14th Ave. Pkwy.

Colorado, Saguache *through June 30* Wood-fired stoneware by Eileen Keane, Taiki Kuroda, Blair Meerfeld and Marty Mitchell; at Meerfeld Stoneware Gallery, US Hwy. 285.

Delaware, Winterthur *through September 10* "The Longridge Collection of English Slipware and Delftware"; at Winterthur Museum, Rte. 52.

Georgia, Atlanta *through June 30* "A Touch of Porcelain"; at the Signature Shop & Gallery, 3267 Roswell Rd., NW.

Idaho, Boise *July 5-29* "Idaho Creations in Clay"; at Brown's Gallery, 1022 Main St.

Illinois, Chicago *through June 25* "25th Anniversary Cup Show"; at Gallery 1021: Lill Street, 1021 E. Lill.

Kentucky, Lexington *June 23-July 30* "Summer Open: Un-Earthed Treasures: Ceremonial Vessels in Clay"; at the Lexington Art League, 209 Castledown Dr.

Massachusetts, Duxbury *through September 16,*

2001 "The Yixing Effect"; at the Art Complex Museum, 189 Alden St.

Massachusetts, Ipswich *through June 30* "Garden Adornments." *July 1-September 30* "Studio Pottery"; at Ocmulgee Pottery and Gallery, 317 High St., Rte. 1A.

Michigan, Detroit *through June 3* "Animals: Vessels and Sculpture." *July 28-September 9* "Student/Faculty/Staff Show"; at Pewabic Pottery, 10125 E. Jefferson Ave. at Cadillac.

Minnesota, Minneapolis *through June 10* "Lasting Connections," work by James Tanner and former students Brian Kuehn, Bradley Sunnarborg, Paul Wandless and Sandra Westley. *June 1-30* Sarah Jaeger, Jeff Noska and Wade Sime Scheel. *June 23-July 22* "2000 Studio Artists Exhibition." *August 4-September 2* "Five McKnight Artists—2000," works by Leila Denecke, Gary Erickson, Eiko Kishi, Deborah Sigel and Will Swanson; at the Northern Clay Center, 2424 Franklin Ave., E. New Hampshire, Plymouth *June 9-August 13* "Flora and Fauna"; at Karl Drerup Gallery, Plymouth State College.

New York, Albany *through September 13* "From the Collections: The Weitsman Stoneware Collection"; at the New York State Museum, Empire State Plaza.

New York, Alfred *through October 19* "The Binns Medal Winners," works by 35 recipients; at the International Museum of Ceramic Art, New York State College of Ceramics at Alfred University.

New York, New York *July 11-August 12* "A Decade of Yixing: 1991-2000"; at Garth Clark Gallery, 24 W. 57th St., #305.

New York, Syracuse *July 28-September 10* "Syracuse Ceramic Guild"; at the Everson Museum of Art, 401 Harrison St.

Oregon, Portland *July 6-30* "New Clay," works by Joanna Bloom, Elaine DeBuhr, Daniel Duford and Leeann Catanzaro; at the Oregon College of Art and Craft, 8245 S.W. Barnes Rd.

Pennsylvania, Doylestown *June 17-September 3* "Sublime Servers: Theatrical Possibilities for the Table"; at James A. Michener Art Museum, 138 S. Pine St.

Pennsylvania, Lancaster *through June 11* "8th Annual Strictly Functional Pottery National"; at the Lancaster Museum of Art, 135 N. Lime St.

Pennsylvania, Philadelphia *June 5-25* "Associate Artist Exhibition." *July 7-30* "Made at the Clay Studio," works by international visiting artists. *August 4-19* "Clay Art Politics." "Student Show"; at the Clay Studio, 139 N. Second St.

Tennessee, Knoxville *through June 5* Thom Kittredge and Yvonne Hegney, vessels; at Bennett Galleries, 5308 Kingston Pike.

Vermont, Middlebury *August 1-September 11* "Get a Grip, Pottery with Handles"; at Frog Hollow Vermont State Craft Center, 1 Mill St.

Vermont, Waterbury Center *June 1-30* "Alchemy of Raku." *July 1-31* "Karen Karnes and Friends," works by 24 artists. *August 1-31* "I Scream, You Scream..." exhibition of ice-cream dishes; at the Vermont Clay Studio, Rte. 100.

Virginia, Alexandria *through June 26* "Joined Together." *June 26-July 31* "Fire Sale"; at Scope Gallery, Torpedo Factory, Studio 19, 105 N. Union St.

Virginia, Staunton *July 7-August 3* "Amazing Clay," regional invitational; at the Staunton/Augusta Art Center, 1 Gypsy Hill Park.

Virginia, Williamsburg *through September 3* "Identifying Ceramics: the Who, What and Ware"; at the Colonial Williamsburg Wallace Gallery, Francis and Henry sts.

Wisconsin, Fish Creek *through September 4* "45th Celebration Exhibit," including work by 50 ceramists; at the Potters Wheel Gallery, 3906 Gibraltar Rd.

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Wisconsin, Sheboygan *through June* Pottery by Karl Borgeson and Charlie Olson; at Artspace, the Shops at Woodlake, Kohler Village.

Ceramics in Multimedia Exhibitions

Arizona, Tucson *July 1—September 9* "Tucson in Space"; at Obsidian Gallery, St. Philips Plaza, 4340 N. Campbell Ave., Ste. 90.

California, Chico *through June 17* "2000 Defining Vessels"; at Chico Art Center, 450 Orange St., Ste. 6.

California, Davis *through June 3* Tony Natsoulas, ceramic sculpture, and David Gilhooly, assemblages; at JGlenn Gallery, 603 Fourth St.

California, La Jolla *July 1—August 27* "Teapot XI"; at Gallery Alexander, 7850 Girard Ave.

California, Rancho Palos Verdes *through September 10* "Big Sculpture"; at the Palos Verdes Art Center, 5504 W. Crestridge Rd.

California, Sacramento *June 30—August 10* "2000 Crocker-Kingsley Exhibition," works in all media; at the Crocker Art Museum, 216 O St.

California, San Diego *through 2001* "Folk Art of Mexico"; at the Mingei International Museum, Balboa Park, 1439 El Prado.

California, San Francisco *through September 11* "The Golden Age of Chinese Archaeology: Celebrated Discoveries from the People's Republic of China"; at the Asian Art Museum of San Francisco, Golden Gate Park.

July 5-29 "Introductions, 2000," two-person show including ceramic sculpture installations by Susan

York; at Braunstein/Quay Gallery, 430 Clementina. California, Santa Cruz *July 30-September 10* "Clay-Fiber 2000"; at Santa Cruz Art League, 526 Broadway.

California, Tustin *through June 24* "The First Show of the 21st Century," including ceramics by Patrick Crabb; at the Tustin Renaissance, 300 El Camino Real.

California, Walnut Creek *through June* "My So-Called Life," self-portraits in all media by high-school students; at Bedford Gallery, Dean Leshner Regional Center for the Arts, 1601 Civic Dr.

Colorado, Boulder *through June 10* "Celestial Seasonings: A Loose Interpretation," 30 teapots in clay, glass, metal and wood from the permanent collection. *June 23-September 11* "Celestial Seasonings: A Loose Interpretation V," juried competition of teacups; at Celestial Seasonings headquarters, 4600 Sleepytime Dr.

Colorado, Monument *through July 1* "Into Thin Air," sculpture by 10 artists, including ceramic sculpture by Richard Pankratz; at Pankratz Studios and Gallery, 366 Second St.

Colorado, Palmer Lake *June 2—July 17* "Body of Evidence." *July 21-23* "Holding My Heart"; at the Tri-Lakes Center for the Arts, 304 Hwy. 105. D.C., Washington *through August 20* "The Renwick Invitational: Five Women in Craft," including carved porcelain and wood by Janel Jacobson; at the Renwick Gallery, Smithsonian American Art Museum, Pennsylvania Ave. at 17th St., N.W.

Florida, Tallahassee *August 28-October 1* "15th Annual Combined Talents: The Florida National Competition"; at the Florida State University Museum of Fine Arts, 250 FAB.

Florida, Tampa *June 9-July 28* "Seventh Annual National Open Juried Exhibition"; at Artists Unlimited, 223 N. 12th St.

Hawaii, Honolulu *through July 30* "Mystery of the Nile: Treasures from Ancient Egypt"; at Honolulu Academy of Arts, Second Floor Gallery.

Hawaii, Makawao, Maui *through June 24* "Juried Members Exhibit"; at Hui No'eau Visual Arts Center, 2841 Baldwin Ave.

Iowa, Ft. Dodge *July 8—October 1* "Arthur Wesley Dow and American Arts and Crafts"; at the Blenden Memorial Art Museum, 920 Third Ave., S. Massachusetts, Boston *July 8-August 31* "SAC

2000 Artist Awards," including ceramics by Hiroshi Nakayama. *July 11—August 31* Two-person exhibition including clay and mixed-media work by Susan Wilson; at the Society of Arts and Crafts, 175 Newbury St.

Massachusetts, Northampton *June 11-July 15* "21st Annual Teapot Exhibition"; at Pinch, 179 Main St.

Massachusetts, Worcester *through June 3* "Visions 2000: Recent Works by Students of the School for Professional Crafts, Worcester Center for Crafts"; at the Worcester Center for Crafts, 25 Sagamore Rd.

Michigan, Ann Arbor *through June 11* "Smoke and Mirrors." *June 16—July 16* "Submission"; at Gallery 212, 212 S. Main St.

Michigan, Detroit *July 30-October 8* "Empire of the Sultans: Ottoman Art from the Khalili Collection"; at the Detroit Institute of the Arts, 5200 Woodward Ave.

Michigan, Grand Rapids *June 16-August 28* "Unique Teapots"; at the Urban Institute for Contemporary Arts, 41 Sheldon Blvd., SE.

Missouri, Kansas City *through June 18* "The Lighter Side of Bay Area Figuration"; at the Kemper Museum, 4420 Warwick Blvd.

Missouri, St. Louis *through June 18* "That Was Then, This Is Now: 35 Years of Fine Craft." *June 30-July 30* "Made in Missouri," crafts in all me-

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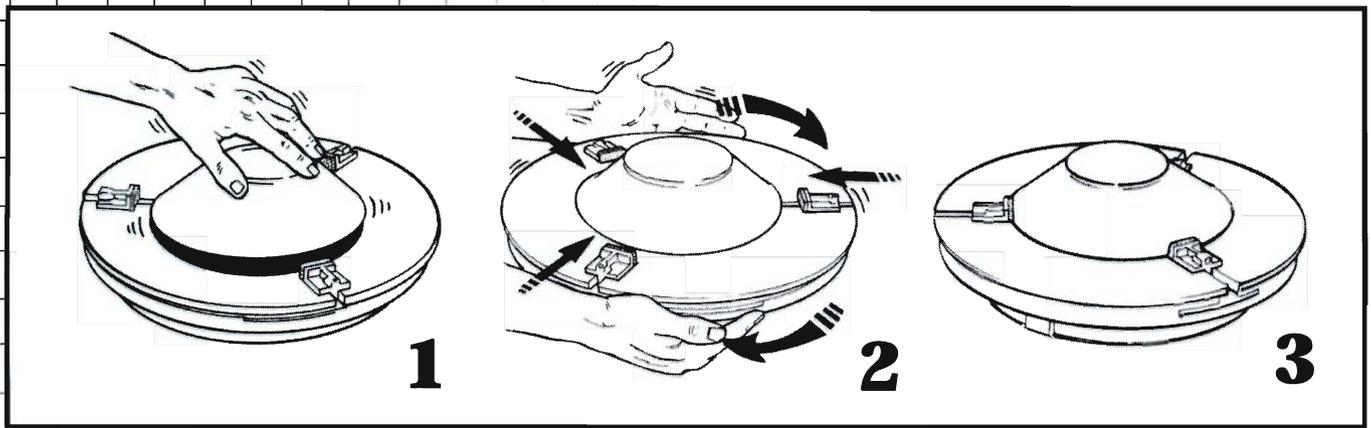
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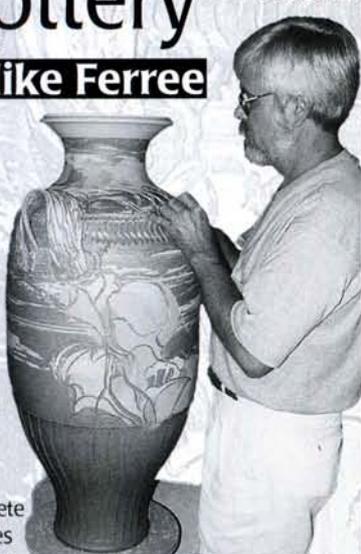
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Calendar

dia. *August 11-September 3* "Student-Faculty Exhibition"; at Craft Alliance, 6640 Delmar Blvd. Missouri, Springfield *through August 1* "Outdoor Sculpture Competition"; at the Open Air Sculpture Gallery, Federal Historic District.

Montana, Helena *June 2-August 11* "Mini-T reasures Exhibition." *August 28-October 29* "ANA 29"; at Holter Museum of Art, 12 E. Lawrence St. New Jersey, Newark *through June 18* "Tabletop to TV Tray: China and Glass in America, 1880-1980"; at the Newark Museum, 49 Washington St. New Mexico, Santa Fe *through June 18* "Arthur Wesley Dow and American Arts and Crafts"; at Georgia O'Keeffe Museum, 217 Johnson St. *through October 29* "Term Limits: Is It Art? Or Craft? Or What?" includes clayworks by Eddie Dominguez, Kathleen Nez, Carol Sarkisian and Peter Voukos; at the Museum of Fine Arts, 106 W. Palace Ave.

June 30-July 23 Dual exhibition with daywork by Siddiq Khan; at St. John's College Art Gallery, 1160 Camino Cruz Blanca.

New York, Albany *through September 13* "From the Collections: Treasures from the Wunsch Americana Foundation"; at the New York State Museum, Empire State Plaza.

New York, Brooklyn *through June 18* "Realm of Marvels: Building Collections for the Future"; at the Brooklyn Museum of Art, 200 Eastern Pkwy. New York, New York *July 7-August 4* "New Talent III," works in ceramic, wood and glass; at John Elder Gallery, 529 W. 20th St.

North Carolina, Asheville *through July 1* "The Southern Scene: Contemporary Landscapes," including ceramics; at Blue Spiral 1, 38 Biltmore Ave. *through August 20* "An Innovative Spirit: The Southern Highland Craft Guild Celebrates 70 Years"; at the Folk Art Center, Milepost 382, Blue Ridge Pkwy.

North Carolina, Charlotte *through September 12* "An Inaugural Gift: The Founders' Circle Collection"; at the Mint Museum of Craft + Design, 220 N. Tryon St.

North Carolina, Southport *June 19-July 25* "National Juried Show"; at Franklin Square Gallery, Associated Artists of Southport.

Ohio, Athens *through September 3* "Bead International 2000"; at the Dairy Barn, 8000 Dairy Ln. Ohio, Cleveland *through June 30* "Art in the Garden"; at American Crafts Gallery, 13010 Larchmere Blvd.

Ohio, Columbus *through June 23* "The Best of 2000," juried annual; at the Ohio Craft Museum, 1665 W. Fifth Ave.

Ohio, Lancaster *July 19-September 2* "Eclectic Energy: Variations in a Family," works in various media (including ceramics) by Nancy Crow, John Stitzlein, Tracy Stitzlein, Michelle Stitzlein, Matthew Stitzlein and Nathaniel Stitzlein; at the Gallery at Studio B, 140 W. Main St.

Ohio, Zanesville *through June 7-9* "58th Annual May Art Show and Craft Exhibition"; at the Zanesville Art Center, 620 Military Rd.

Oregon, Eugene *through June 1* "Honoring Indigenous Culture." *June 2-22* "Contemporary Sculpture: Figures, Objects and Organic Forms"; at Good Monkeys Gallery, 44 W. Broadway, Ste. 102-A. Oregon, Salem *through June 25* "Cj'ire\t of Friends: Distinct Voices," including ceramics by Lillian Pitt. *July 11-September 3* "Arts 2000: The Beginning...An International Juried Contemporary Arts Exhibition"; at the Bush Barn Art Center, 600 Mission St., SE.

Pennsylvania, Greensburg *July 1-4* "West-

moreland Art Nationals—26th"; at Westmoreland Arts and Heritage Festival, Twin Lakes Park.

Pennsylvania, Philadelphia *through June 25* "Performance/Process/Repetition," including ceramic sculpture installation and video performances by Margo Schriber; at the Philadelphia Art Alliance, 251 S. 18th St.

Pennsylvania, University Park *June 2-July 21* "National Juried Exhibition"; at Zoller Gallery, 210 Patterson Bldg., Penn State University.

Pennsylvania, Wayne *through June 16* "National Spring Open Juried Exhibition 2000"; at the Wayne Art Center, 413 Maplewood Ave.

Pennsylvania, Youngwood *June 3-18* "Westmoreland Art Nationals—26th"; at Westmoreland County Community College.

Rhode Island, Newport *through June 4* "Sculptural Works," two-person exhibition including ceramic forms by Suzanne Hauerstein Walsh; at Coleman Center for Creative Studies, 26 Liberty St. Texas, "Lubbock *August 1-31* "Surface and Depth," two-person exhibition with pottery by Cecily Smith Maples; at the Lubbock Arts Alliance Gallery, 2109 Broadway.

Washington, Bellevue *June 24-September 3* "2000 Pacific Northwest Annual"; at the Bellevue Art Museum, 301 Bellevue Sq.

Washington, Moses Lake *July 28-August 26* "astball as Art"; at the Adam East Museum and Art Center, 122 W. Third Ave.

Washington, Seattle *June 8-July 16* "2000½: going forward looking back," includes ceramics by Charles Krafft; at the Seattle Art Museum, 100 University St.

Fairs, Festivals and Sales

California, Arcadia *June 17-18* "California Clay 2000"; at the Arboretum, 301 N. Baldwin Ave.

California, Mendocino *July 15-16* "2000 Summer Art Fair"; in the center of Mendocino.

California, Palo Alto *July 8-9* "Palo Alto Clay and Glass Festival"; at the Palo Alto Art Center, 1313 Newell Rd.

California, San Diego *June 10-11* Sale of works by members of the San Diego Potters' Guild; at the Spanish Village Art Center, Balboa Park.

California, San Francisco *August 11-13* "ACC Craft Show San Francisco"; at Ft. Mason Center.

California, Santa Monica *June 3-4* "Santa Monica Indian Art Show and Sale"; at the Santa Monica Civic Auditorium, 1855 Main St. (at Pico Blvd.)

Colorado, Manitou Springs *June 24* "10th Annual Clayfest: Potters' Games and Mud Ball"; along Canon Ave.

September 2-4 "Commonwheel Artists 26th Annual Labor Day Weekend Arts and Crafts Festival"; at Memorial Park.

Connecticut, Fairfield *June 77-75* "Fairfield Chamber of Commerce 38th Annual Outdoor Arts and Crafts Show"; on the Old Town Hall Green.

Connecticut, Guilford *July 13-15* "Expo 2000"; at the Guilford Handcraft Center, 411 Church St.

Connecticut, South Norwalk *August 5-6* "SoNo Arts Celebration"; in the historic district.

Illinois, Evanston *June 24-25* "Fountain Square Art Festival Evanston"; downtown, along Church St. and Sherman Ave.

Illinois, Glencoe *June 30-July 3* "Chicago Botanic Garden Art Festival"; at the Chicago Botanic Gardens, 1000 Lake-Cook Rd.

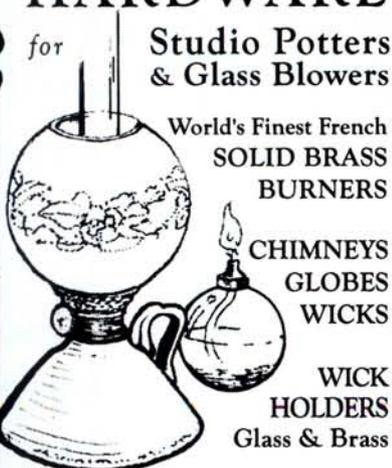
Illinois, Moline *June 3-4* "Left Bank Art League 44th Annual Invitational Fine Arts Fair"; along 23rd Ave. and 34th St.

Illinois, St. Charles *June 10* "Raku Day 2000 Arts Festival"; at the Fine Line Creative Arts Center, 6N 158 Crane Rd.

Indiana, Bloomington *September 2-3* "Fourth Street

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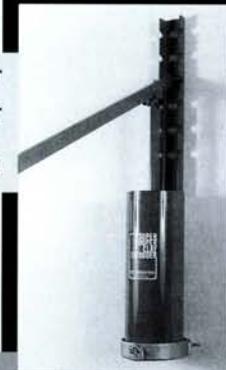
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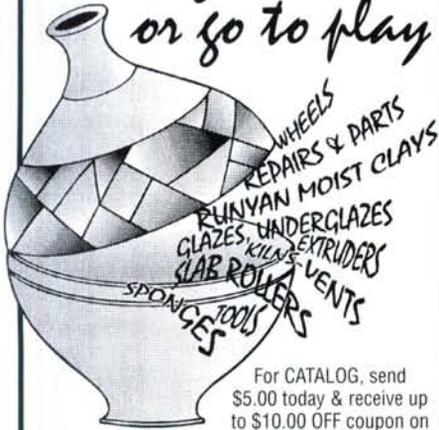
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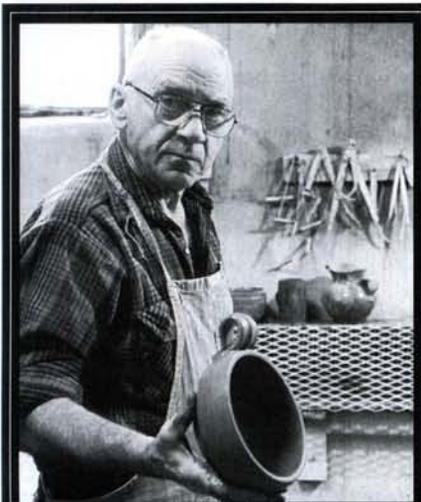
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Calendar

Festival of Arts and Crafts"; at Fourth and Grant sts. Indiana, Elkhart *June 24—25* "Art Expressions 2000"; along the Riverwalk.

Iowa, Clinton *June 17* "Art in the Park"; at Riverview Park.

Iowa, Mason City *August 20* Arts and crafts festival; at Charles H. MacNider Museum, 303 Second St., SE.

Iowa, Sioux City *September 2-3* "Artsplash"; along the riverfront.

Kansas, Salina *June 9—11* "Smoky Hill River Festival"; at Oakdale Park.

Maine, Portland *June 10* "Portland Pottery Summer Sale"; at Portland Pottery, 1 18 Washington Ave.

Maryland, Frederick *June 3—4* "Frederick Festival of the Arts"; at Carroll Creek Linear Park.

Massachusetts, West Springfield *June 16-18* "ACC Craft Show West Springfield"; at the Eastern States Exposition.

Michigan, Ypsilanti *August 18-20* "Heritage Festival"; along the Huron River.

Missouri, Mexico *June 24—25* "Clay Days USA"; on the campus of Old Hardin College and Historic Presser Hall, 920 S. Jefferson.

Montana, Helena *August 11* "MiniTreasures Auction"; at the Holter Museum of Art, 12 E. Lawrence St. See website at www.holtermuseum.org; or telephone (406) 442-6400.

New Hampshire, Newbury *August 5—13* "67th Annual Craftsmen Fair"; at Mt. Sunapee Resort. New York, Chautauqua *July 7—9 and August 11-13* "Crafts Festivals 2000"; at Bestor Plaza, Chautauqua Institution.

New York, New York *June 1—4* "SOFA 2000 NYC"; at the Seventh Regiment Armory, Park Ave. and 67th St.

June 3—4 "Washington Square Outdoor Art Exhibit"; in Greenwich Village. For a map, telephone (212) 982-6255.

North Carolina, Asheville *June 3* "Clay Day"; at the Southern Highland Craft Guild's Folk Art Center, Blue Ridge Pkwy., Milepost 382.

Ohio, Archbold *July 28-30* "Explore the Crafts"; at Sauder Village, State Rte. 2.

Ohio, Cambridge *August 11-13* "32nd Annual Salt Fork Arts and Crafts Festival"; at the Cambridge City Park.

Ohio, Columbus *August 26-27* "Easton Art Affair"; at Easton Town Center.

Ohio, Findlay *June 10* "Arts Festival by the Riverside"; at Riverside Park.

Ohio, Marion *June 25* "Celebrate Summer: Marion's Art and Music Festival"; at the Ohio State University, Marion campus, 1465 Mt. Vernon Ave.

Ohio, Oberlin *September 2* "The FAVA Craft Show 2000"; at the New Union Center for the Arts, 39 S. Main St.

Oregon, Salem *July 21—23* "Salem Art Fair and Festival"; at Bush's Pasture Park.

Texas, Lubbock *June 10-11* "Third Annual Llano Estacado Winery Wine and Clay Festival"; at the Llano Estacado Winery: from Lubbock, 3.2 miles east of 87 on FM 1585.

Vermont, Waterbury Center *July 28-30* "Karen Karnes and Friends," benefit sale for the Vermont Clay Studio; at the Vermont Clay Studio, Rte. 100.

Washington, Bellevue *July 28-30* "54th Annual Arts Fair"; at the Bellevue Art Museum, Bellevue Sq., corner of N.E. Eighth and Bellevue Way.

West Virginia, near Weston *September 1—4* "Stonewall Jackson Heritage Arts and Crafts Jubilee"; at Jackson's Mill, off Interstate 79.

Wisconsin, Cambridge *June 10—11* "9th Annual

Cambridge Pottery Festival and U.S. Pottery Games"; at Westside Park.

Wisconsin, Madison *July 8-9* "Art Fair on the Square"; at Capitol Square.

Wisconsin, Sheboygan *July 15-16* "30x\ Annual Outdoor Arts Festival"; at the John Michael Kohler Arts Center, 608 New York Ave.

Workshops

Colorado, Steamboat Springs *September 8—15* "Raku: Form, Firing and Expression" with Jim Romberg. Fee: \$720, includes some materials and firing, lodging, meals, and lab fee. All skill levels.

September 16-21 "The Offering Bowl: Laloba Women's Workshop." For further information, contact Judith Carol Day, Laloba Ranch Clay Center, PO Box 770226, Steamboat Springs 80477; e-mail LalobaRanch@compuserve.com; see website at www.lalobaranch.com; telephone (970) 870-6423; or fax (970) 870-6452.

Connecticut, Danbury *June 12-15 or 19-22* Combining thrown forms, adding sculptural attachments, decorating with engobe, engraving in clay, raku firing with Gert Matthieson and Pamela Smilow. Fee for 10 A.M.-4 P.M. session, either week: \$200; members, \$190. Fee for 6-9 P.M. session, either week: \$150; members, \$140. Preregistration required. Contact Wooster Community Art Center, 73 Miry Brook Rd., Danbury 06810; or telephone (203) 744-4825.

Illinois, St. Charles *June 24* "Wheel-Thrown Bowls and Platters." *June 29* "Fire Your Own Raku." Contact the Fine Line Creative Arts Center, 6N 158 Crane Rd., St. Charles 60175; e-mail FinelineCA@aol.com; telephone (630) 584-9443. Indiana, Indianapolis *July 22-23* "Ceramic Miniatures" with Jane Graber. *August 5—6* "Handbuilding Clay" with Richard Tuck. Fee/session: \$148; members, \$136. Contact Annie Minnich-Bech, Indianapolis Art Center, 820 E. 67th St., Indianapolis 46220; e-mail inartctr@netdirect.net; see website at www.indplsartcenter.org; telephone Annie Minnich-Bech, (317) 255-2464, ext. 222; or fax (317) 254-0486.

Kentucky, Springfield/Harrodsburg *July 29—30 or August 5-6* Sessions on handbuilding, throwing, glazing raw pottery, and raku, pit and once firing with Wyman Rice and Marshall Thompson. Fee: \$250, includes materials, firing, lodging and meals.

July 31—August 4 Making and firing tableware and utensils using molds, handbuilding and throwing techniques with Liz Spurlock. Fee: \$300, includes materials, firing, lodging and meals. Beginning and intermediate. Contact Don Boklage, Open Ground, 981 Rye Ln., Harrodsburg 40330; e-mail openground@kyol.net; telephone (606) 375-2411. Massachusetts, Easthampton *June 9* "Pinch Pottery." *July 14* "Slab-built Bowls." Free. Contact the Clayspot, 116 Pleasant St., Easthampton 01027; see website at www.clayspot.com; or telephone (413) 529-2020.

Massachusetts, Somerville *June 2-3* A session with Ellen Huic. Workshop fee: \$75; members, \$37.50. Slide lecture free. *June 11* "For the Garden," parent and child workshop with Jennifer Thayer. *June 24* A session with Peter Beasecker. Fee: \$80; members, \$40. *July 16* "A Day to Play with Clay (for adults) Workshop." Fee: \$25. For further information, contact Mudflat, 149 Broadway, Somerville 02145; see website at www.mudflat.org; telephone (617) 628-0589; or fax (617) 628-2082.

Massachusetts, Stockbridge *July 29 and August 5* "Raku" with John Kingston. Fee: \$175, includes materials. For further information, contact Interlaken School of Art, PO Box 1400, Stockbridge 01262; e-mail makeart@bcn.net; tele-

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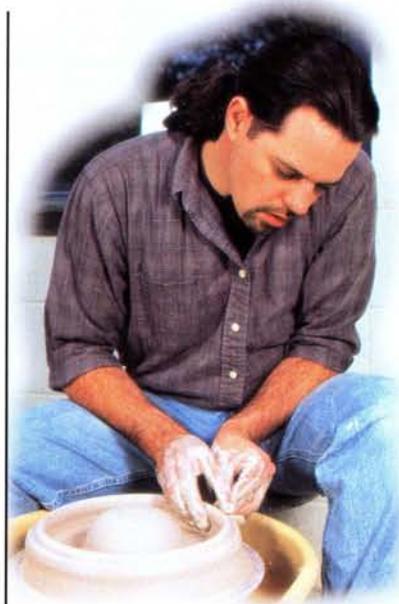
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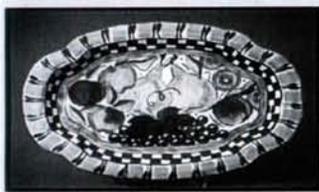
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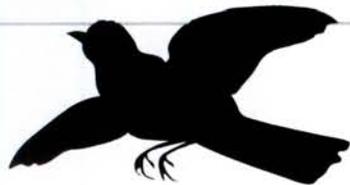
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Calendar

phone (413) 298-5252; or fax (413) 298-0274. Massachusetts, Truro *September 18-22* "Throwing and Altering" with Gay Smith. Fee: \$350, includes materials and firing. Intermediate through professional. For further information, contact Mary Stackhouse, Castle Hill/Truro Center for the Arts, Box 756, Truro 02666; e-mail castlehill@capecod.net; see website at www.castlehill.org; telephone (508) 349-7511; or fax (508) 349-7513.

Michigan, Kalamazoo *September 13-17* "Pueblo Pottery" with Dolores Lewis Garcia and Emma Lewis Mitchell. Fee: \$270, includes materials and firing. Contact Paul Flickinger, Kalamazoo Institute of Arts, 314 S. Park St., Kalamazoo 49080; e-mail pflick@kiarts.org; see website at www.kiarts.org; telephone (616) 349-7775, ext. 3182; or fax (616) 349-9313.

Montana, Helena *September 74-77* "Pots and the Wood Kiln" with Robert Archambeau; students must bring bisqueware. Fee: \$ 150, includes materials and firing. *September 30* "The New Mingei" with Koichi Takita. Fee: \$65. Instruction in Japanese, with English translation. All skill levels. For further information, contact Josh DeWeese, Resident Director, Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Ave., Helena 59602; e-mail archiebray@archiebray.org; see website at www.archiebray.org; telephone (406) 443-3502; or fax (406) 443-0934.

New Mexico, Abiquiu *September 30—October 6* "Spirit in Clay: Honoring the Art and Craft of Tile Making and Clay Work," hands-on workshop and retreat for tile makers and clay artists. Instructors include Juanita DuBray, Frank Giorgini, Shel Neymark, Candace Resnick and others. Fee: \$785, includes lodging and meals. Location: Ghost Ranch Conference Center. For further information, contact Tile Heritage Foundation, PO Box 1850, Healdsburg, CA 95448; e-mail foundation@tileheritage.org; telephone (707) 431-8453; or fax (707) 431-8455.

New Mexico, Albuquerque *August 11* "Colloquia 1: A Legacy in Porcelain: From Arita to Albuquerque," lecture with Jim Srubek about his work with Japanese potter Inoue Manji. *August 25* "Colloquia 2: Pueblo Pottery and the Mata Ortiz Revival," panel discussion with Clarence Cruz, Mary Lewis Garcia, Bill Gilbert and Curtis Schaafsma. Location: Harwood Art Center. Sponsored by the New Mexico Potters Association. For further information, e-mail joepic@flash.net; or telephone Carrie McChesney, (505) 890-6228.

New Mexico, Albuquerque to Santa Fe *September 9-16* "Crazy Into Spirit" with Anita Griffith. For further information, contact Horizons, 108-P N. Main St., Sunderland, MA 01375; e-mail horizons@horizons-art.org; see website at www.horizons-art.org; telephone (413) 665-0300; or fax (413) 665-4141.

New Mexico, Santa Fe *June 12-19* Slide lecture and workshop with Mata Ortiz potters Gabriela Almeida and Cesar Dominguez. For further information, contact Santa Fe Clay, 1615 Paseo de Peralta, Santa Fe 87501; telephone (505) 984-1122; or fax (505) 986-1706.

New York, Long Island *September 23—24* A session with Nick Joerling. For further information, contact the Islip Art Museum, (516) 224-5402. New York, New York *June 10—11* "Full-Scale Figurative Sculpture" with Hirotsune Tashima. Fee: \$185; members, \$170. Contact the Craft Students League, YWCA/NYC, (212) 735-9731.



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New York, Rosendale *September 9—10* "Glazing Workshop" with Liz Quackenbush. Intermediate through professional. Contact Danielle Leventhal, Women's Studio Workshop, PO Box 489, Rosendale 12472; e-mail wsw@ulster.net; see website at www.wsworkshop.org; telephone (914) 658-9133; or fax (914) 658-9031.

North Carolina, Asheville *September 8-10* "Wheel-Throwing Intensive" with Cynthia Bringle. Fee: \$250. *October 16* "Mold Making for Potters" with Tom Spleth. Fee: \$50, includes lunch. Contact Odyssey Center for the Ceramic Arts, PO Box 18284, Asheville 28814; e-mail odyssey@highwaterclays.com; see website at www.highwaterclays.com; or telephone (828) 285-0210.

Ohio, Canton *August 75* Slide lecture with Karen Karnes. Fee: \$5; students, \$2. Contact the Canton Museum of Art; see website at www.cantonart.org; or telephone (330) 453-7666.

Oregon, Gresham *June 12-13* Hands-on workshop with Peg Malloy. Fee: \$75; MHCC students and OPA members, \$65. Intermediate and advanced skill levels. Limited to 20 participants. Contact Stephen Mickey, MHCC Ceramic Club, 26000 S.E. Stark St., Gresham 97030; or telephone (503) 491-7309.

Oregon, Salem *June 17-18* "Throwing and Decorating" with Richie Bellinger; participants should bring throwing tools. *July 7-8* "Musical Clay" with Brian Ransom. Fee/session: \$70; members, \$67; includes registration. For further information, contact Marjorie T. Sherman Community Ceramics Center, 1220 12th St., SE, Salem 97302; e-mail At2350F@aol.com; telephone (503) 581-7275; or fax (503) 581-9801.

Pennsylvania, Farmington *September 8-10* "Aosaic" with Denise Kupiszewski. Fee: \$180, includes materials and studio fee. *September 11-16* "Wood-Fired Stoneware—Throwing, Firing and Tool Making" with Willi Singleton. Fee: \$310, includes materials, firing and studio fee. *September 21-25* "Wood-Fired Workshop" with Kevin Crowe. Fee: \$180, includes materials, 1 firing and studio fee. *September 29-October 1* "Throwing and Decorating the Vessel" with Donn Hedman. Fee: \$180, includes materials and studio fee. *October 6—8* "Decorating and Firing the Vessel" with Donn Hedman. Fee: \$180, includes materials, firing and studio fee. *October 13-15* "Introduction to Ceramics" with Jim Dugan. Fee: \$170, includes materials and studio fee. *October 19-23* "Wood-Firing Workshop" with Jim Dugan. Fee: \$170, includes materials, firing and studio fee. Skill requirements vary. For further information, contact Clara Pascoe, Touchstone Center for Crafts, 1049 Wharton Furnace Rd., Farmington 15437; e-mail tcc@hhs.net; see website at www.touchstonecrafts.com; telephone (724) 329-1370; or fax (724) 329-1371.

Rhode Island, Newport *June 17-18, 24-25* "Raku Workshop II" with Suzanne Hauerstein Walsh. Fee: \$98; members, \$83; includes materials. For further information, contact Newport Art Museum, 76 Bellevue Ave., Newport 02840; or telephone (401) 848-2787.

Texas, Ingram *September 15—17* "Raku" with Jerry Alexander. Fee: \$140. Registration deadline: August 15; late registration accepted if space allows. Contact Hill Country Arts Foundation, PO Box 1169, Ingram 78028; telephone (830) 367-5120 or (800) 459-HCAF.

Vermont, Bristol *September 8-11* "Experiencing the Fire" with Robert Compton, firing in a salt,

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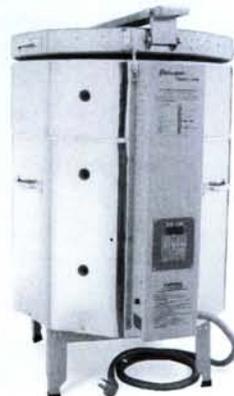
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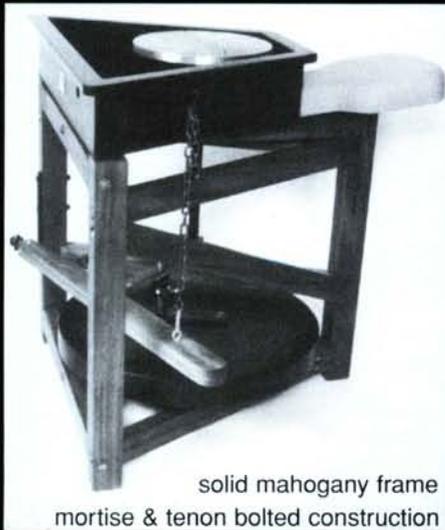
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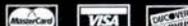
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Vermont, Waterbury Center *September 29* "International Ceramics," slide lecture with Jimmy Clark. *September 30—October 1* "Pinch Pots and Pit Firing/Ancient Methods for Modern Times" with Jimmy Clark. Fee: \$200; members, \$180. Contact the Vermont Clay Studio: see website at www.vermontclaystudio.com; or telephone (802) 244-1126, ext. 41.

Virginia, Alexandria *June 9-10* "Altering Wheel-Thrown Porcelain" with Debra Swauger. Fee: \$75. Contact the Art League, 105 N. Union St., Alexandria 22314; telephone (703) 683-1780.

Wyoming, Yellowstone National Park *September 23—26* "Burnishing Pots/Bubbling Waters," pit-firing workshop with Carl Sheehan. Fee: \$450, includes materials and firing. Registration deadline: July 15. Limited to 15 participants. For prospectus, send **SASE** to Carl Sheehan, PO Box 2119 Old Faithful Station, Yellowstone National Park 82190.

International Events

Belgium, Andenne *June 11—12* "Seventh International Biennial Ceramic Festival"; maps are at the center of town.

Belgium, Brasschaat *June 4* "International Ceramic Fair"; at Central Park, near the castle.

Belgium, Zulte *through June* "Yoshikawa, Akiyama, Kiyomizu, Miyashita and Dessauvage: east becomes west?" exhibition of ceramics; at Centrum Goed Werk, Moerbeekstraat 86.

Canada, British Columbia, Cortes Island *September 3—9* "Form and Identity" with Eliz Olivella, workshop on sculpture and functional forms, emphasizing indigenous cultural techniques. For further information, e-mail siren@antequera.com or kalayastarre@hotmail.com.

Canada, British Columbia, Osoyoos *September 15—17* A workshop with Zeljko Kujundzic. Fee: Can\$150 (approximately US\$100). Instruction in English, French, Hungarian and Spanish. All skill levels. For further information, contact Elizabeth Campbell, RR2 S6 C9, Osoyoos VOH 1 VO; telephone (250) 485-2913.

Canada, Ontario, Alliston *June 10-11* "Arts by the River" arts and crafts festivals; at the Millpond Centre for the Arts, 106 Victoria St., W.

Canada, Ontario, Burlington *June 11-September 10* Ingrid Nicolai, courtyard installation; at the Burlington Art Centre, 1333 Lakeshore Rd.

Canada, Ontario, Haliburton *September 18—23* "Raku: Advanced II" with Michael Sheba. Fee: Can\$272.20 (approximately US\$185), includes materials and firing. *September 25—30* "Pottery for Beginners" with Barbara Joy Peel. Fee: Can\$267.20 (approximately US\$185), includes materials and firing. *October 2-7* "Pottery II" with Barbara Joy Peel. Fee: Can\$252.20 (approximately US\$175), includes materials and firing. For further information, contact Shelley Schell, Haliburton School of the Arts, Box 839, Haliburton, Ontario KOM 1 S0; e-mail sshell@fieminge.on.ca; see website at www.fieminge.on.ca/programs/hsfa; telephone (705) 457-1680; or fax (705) 457-2255.

Canada, Ontario, Stratford *through September 4* "Arts 2000"; at Gallery Stratford, 54 Romeo St.

Canada, Ontario, Toronto *August 29—September 23* "Toronto Potters 10th Juried Exhibition and Retrospective"; at John B. Aird Gallery, Macdonald Block, 900 Bay St.

Canada, Quebec, Saint-Jean-sur-Richelieu *July 7-October 25* "Trajectoires: La Ceramique au Quebec des Annees 1930 a nos Jours"; at Musee du Haut-Richelieu, 182, rue Jacques-Cartier Nord.

Canada, Quebec, Trois-Rivieres *June 16—September 3* "Voyage," ninth biennial national ceramics exhibition; at the Maison de la Culture de Trois-Rivieres.

Denmark, Copenhagen *through June 10* Gitte Jungersen. Sunna Jonsdotter. *June 16-August 26* Summer show; at Galleri Norby, Vestergade 8.

Denmark, Koldinghus *August 28—January 14, 2001* "Meissen Porcelain: Three Centuries"; at Museet pa Koldinghus, Postboks 91.

Denmark, Skadskor *September 3-25* "Photo and Print" workshop with Paul Scott and Rimas VisGirda. Professional. For further information, contact Mette Hvas, International Ceramic Center, Guldagergard, Heilmannsvej 31 A, 4230 Skaelskor; e-mail ceramic-center@get2net.dk; telephone (45) 58 19 00 16; or fax (45) 58 19 00 37.

England, Devon *Summer* Weekend workshops on throwing and handbuilding. Fee: £110 (approximately US\$180), includes materials. For further information, contact Marion Valder, Studio 10, Ermington Workshops, Devon PL21 9NT; e-mail marionstudioten@care4free.net; or telephone (44) 175 2339664.

England, Eye *September 25—27* Slab and coil building, throwing, wet decorative techniques, glazing, slide lectures, videos with Robin Welch. Fee: £60 (approximately US\$95) per day, includes materials, lodging and meals. Intermediate through professional. Contact Robin Welch, High House Farm, Stradbroke, Eye, Suffolk IP21 5JP; or telephone (44) 379 384416.

England, London *through June 3* "Barrett Marsden's Second Anniversary Show." *June 9—July 29* Ceramics by Ken Eastman; at Barrett Marsden Gallery, 17-18 Great Sutton St.

through June 11 Phil Rogers, pottery plus a selection of monoprints. *June 18-July 9* "Ladies Only II," featuring ceramics by Ursula Mommsen; at the Harlequin Gallery, 68 Greenwich High Rd. open Thurs.-Sun.

through July 20 Ceramics by George Walker; at the Garden Flat, 28 St. Lawrence Terrace. Open Wed. and Thurs., 11 A.M.-6 P.M. Telephone Anatol Orient, (44) 208 968 7084.

June 16-19 "The International Ceramics Fair and Seminar"; at the Park Lane Hotel, Piccadilly. For further information, telephone (44) 20 7734 5491.

August 4-6 "The 6th National Pottery and Ceramics Festival"; at Hatfield House.

England, Oxford *through June 28* "Brushing the Surface," three-person exhibition with ceramics by Peter Beard. *July 3—August 2* Three-person exhibition including Takeshi Yasuda; at Oxford Gallery, 23 High St.

July 20-23 "Art in Action 2000"; at Waterperry Gardens.

England, Uxbridge *June 19—23* "Throwing with Porcelain" with Phyllis Dupuy. *June 26-30* "The Thrown and Altered Form" with Brian Usher.

July 3-7 "Life Modeling in Clay" with Jo Miller; fee: £198 (approximately US\$315). *July 3—7* "Color in Clay" with Beryl Sedgwick. *July 10-14* "Mold Making and Slip Casting" with David Cowley. *July 17—21* "Surface, Pattern and Decorative Techniques" with Paula Gray. All skill levels. Fee (unless noted above): £170 (approximately US\$270), includes materials and firing. Contact the Secretary, The Arts Centre, Brunel University, Uxbridge, Middlesex UB8 3PH; e-mail

artscentre@brunel.ac.uk; telephone (18) 95 27 34 82; or fax (18) 95 20 32 50.

France, St. Quentin la Poterie *through June 7* "Fantasia printaniere," works by Francois Belliard, Fran^oise Chaussy, Caroline Chevalier, Jean-Michel Doix, Marie-Pierre Meheust, Marie-Claude Mongeois-Forest and Angelika Steigler. *June 10-July 7* "La Vie Buissonniere," ceramics by Pierre Dutertre. *June 10-September 6* "Etats d'esprit," ceramics by Bernard dal Magro, Robert Deblander, Jean-Francois Fouilhoux, Arnel Hede and Marc Uzan. *July 22-September 1* "Et pourtant, ils dansent...," ceramics by Dany Jung; at Terra Viva Galerie, rue de la Fontaine.

France, Vallauris *through September 25* "L'introduction de la Ceramique artistique sur la Cote d'Azur"; at Musee Magnelli, Musee de la Ceramique, Place de la Liberation.

Germany, Heidelberg *June 25-July 30* "Czech Ceramists: Between Prague and Budweis"; at the Gallery, Friedrich-Ebert-Anlage 2, Am Stadtpark.

Greece, Island of Evia Summer Workshops with Alan Bain, handbuilding, throwing, glazing, terra sigillata, kiln design, raku/pit/black/saggur firings, reduction stoneware, etc. All skill levels. Fee per week: £275 (approximately US\$435); includes materials, firing, trips on island, lodging, meals. Contact Alan Bain, Kalamondi Pottery, 340 05 near Limni, Evia.

Italy, Faenza *July 17-21* "Maiolica and Sgraffito Workshop" with Antonietta Mazzotti Emaldi and assistants. Fee: US\$700, includes materials, firing and transportation to the Villa Emaldi. Instruction in Italian and English. All skill levels. For further information, contact Susan Snyder, Studio Maiolica: e-mail sasnyder@bluemarble.net; see websiteatwww.interferenze.it/faience; or telephone/fax (812) 336-8797.

July 24-29 "Earthenware and Glaze Techniques Workshop" with Clelia Reggi and guest artists. Fee: US\$550, includes materials and firing. Instruction in Italian and English. All skill levels. Location: Consorzio Formazione Professionale. Contact Susan Snyder, Studio Maiolica: e-mail sasnyder@bluemarble.net; or telephone/fax (812) 336-8797.

Japan, Tokyo *June 28-September 1* Yvette Hoch Mintzberg; at Embassy Gallery, Canadian Embassy, 7-3-38, Akasaka, Minato-ku.

Korea, Osan City, Yongin, Seoul *July 1-11* "The Third Annual MacSabal International Wood-Fire Festival 2000" will include workshops, slide presentations, wood firing, visits to museums and galleries. Fee: US\$200, includes materials, food, lodging and admission fees to museums, etc. (Airfare is at participant's expense.) Contact PJ Kiln, Kual-3 Dong 442, Osan City, Kyonggi Do, South Korea 447-140; e-mail beam@chollian.net; telephone Kim Yong Moon, (82) 339 374 1336; fax (82) 339 374 1774.

Netherlands, Amsterdam *June 17-July 15* Ceramics by Koroku Hayashi, Kayoko Hoshino, Nanako Kaji, Akaji Ken and Seizan Tanikawa; at Galerie Carla Koch, Prinsengracht 510.

Netherlands, Delft *through June 2* Porcelain objects by Mieke Everaet; at Terra Keramiek, Nieuwstraat 7.

Netherlands, Deventer *through June 7* Aline and Loul Combres. *July 2-29* Nanna Backhaus and Andrew Brown; at Loes and Reinier, Korte Assenstraat 15.

Netherlands, Laren *through June 4* Jan de Rooden, ceramics and chalk drawings, and Johnny Rolf, ceramics and gouaches; at the Singer Museum, Oude Drift 1.

Spain, Argenton (Barcelona) *August 4-11* "International Ceramics and Pottery Fair"; along the main streets.



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Questions

Answered by the CM Technical Staff

Q I have been experimenting with ways to make my raku pots more functional. Although it may seem to be an odd concern to have about raku, it may come in handy as a selling point of a raku vessel, like a teapot. Thus far, I have been treating the insides of the teapot with a low-fire commercial black gloss glaze. Since we raku fire anywhere between Cone 06 and Cone 04, the glaze melts and matures (sometimes with pinholes). Firing the pot first with the commercial glaze seems to alleviate any glaze defects, but it is a time-consuming step. Despite all these efforts, I still label the pots as non-junctional. I do this primarily because they certainly aren't dishwasher safe, and secondly because I have doubts as to the liquid-holding ability. Any advice you could give on how safe these pots potentially are? Can they be labeled as merely not dishwasher safe?—N.R.

You have begun to answer the question yourself. Raku glazes do tend to crackle, which would cause leaking over time. You should fire the liner glaze to maturity, Cone 04 for example, prior to the raku firing. Then, fire the raku at a lower temperature than the glaze was fired. Even so, you will still have to test the glaze to see whether it has cracked.

If you wish to eliminate this additional firing, experiment with a once-fired glaze you would fire in the first bisque firing. To develop a glaze that will adhere well to your clay body, start by using your clay body for part of the glaze. Try this glaze, from *Answers to Potters' Questions II*, page 116, as a starting point.

Woody's Satin Glaze #2 (Cone 04)

Talc.....	13%
Frit 3124 (Ferro).....	80
Edgar Plastic Kaolin.....	7
	100%

Use your clay in place of the kaolin. Glaze your pieces while they are still just a little damp. Once-fired glazing is tricky here. Be very careful with fragile parts, like handles.

I would be hesitant to label any raku ware food safe without rigorous and regular leach testing. Even then, the only way to know the effects of dish soap on the glaze would require before and after tests.

Marcia Selsor
Montana State University
Billings, Montana

Q I recently started having problems with my brushes getting contaminated. I use them to apply gold and mother of pearl lusters. I had been conditioning both brushes before application. Can I do that with the same essence solution? I was going to buy another bottle of essence for conditioning

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Questions

and cleaning, but the store owner where I have my greenware fired recommended I start using a dispersing agent (Hanovia) for cleaning and conditioning the brushes. I've tried this and think that it's a bad idea. Please confirm this for me and give a reason. The gold (Lou Davis Gold) is purpling, as if I hadn't applied enough overglaze, but I did.—M.B.

Lusters are mixtures of metallic pigments contained in resins, binders and solvent. When fired, these materials burn off, leaving a thin film deposit of the metal on the ware.

Lusters can be applied over any glazed surface. The surface should be clean and free of dirt, oil, etc. Cleaning the surface can best be done with luster essence, acetone, alcohol or any clean solvent that does not leave any residue. Any imperfections will blemish the fired luster surface. Extreme care should be exercised when using these materials, as the fumes are quite noxious and flammable. Use lusters and their related materials in a well-ventilated room, on a clean surface, with clean hands.

I would have brushes for each specific luster preparation. For example, use one brush only for gold luster, then use another brush for mother of pearl and so on. You can clean your brushes with luster essence, followed by acetone. Use a new/clean solution of essence each time you use your lusters.

While the brushes appear clean after soaking them in luster essence, you will notice the solution darkens as the organics in the luster preparation are cleaned off. There are small deposits of metal still in the bristles. Further cleaning with acetone after the luster essence will remove these particles. It is not necessary to condition your brushes prior to use. Rather, keep them as clean as possible and only use them for luster applications. I would also recommend that you invest in really good quality sable brushes for luster application.

Lusters should be applied evenly and not brushed out, as this will thin the metal coating. Gold preparations will show purple when they are too thin and not enough metal is deposited on the ware. If you wish to cover a large area with a luster, it is best to airbrush the luster, taking proper ventilation and safety measures.

Jonathan Kaplan
Ceramic Design Group
Steamboat Springs Colo.

Have a problem? Subscribers' questions are welcome, and those of interest to the ceramics community in general will be answered in this column. Due to volume, letters may not be answered personally. Mail to *Ceramics Monthly*, PO Box 6102, Westerville, Ohio 43086-6102, e-mail to editorial@ceramicsmonthly.org or fax to (614) 891-8960.

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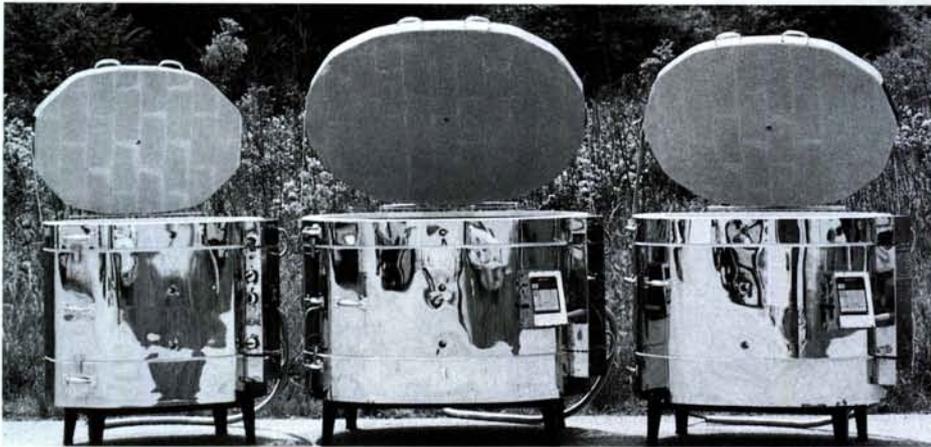
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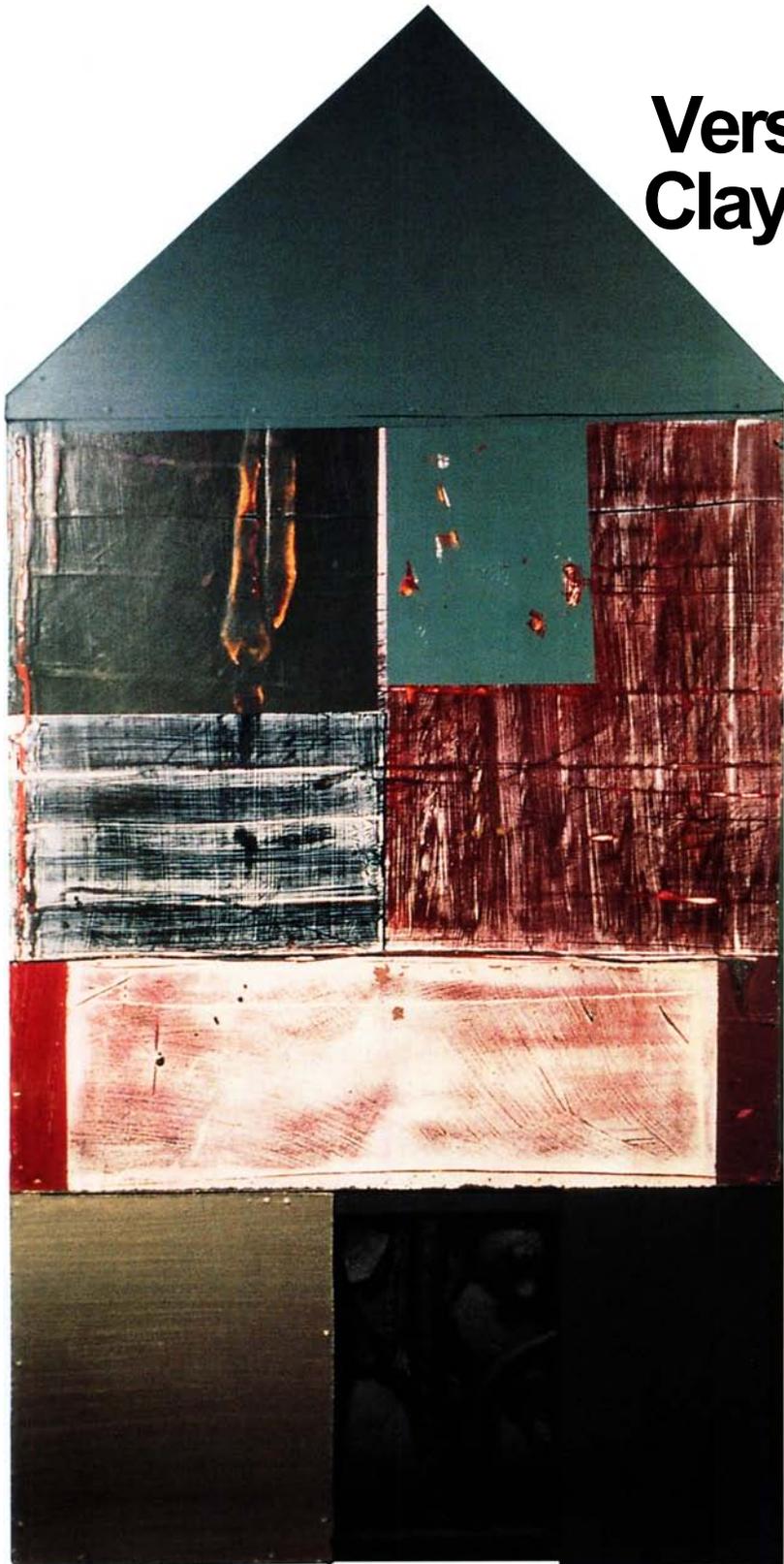
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Versatile Cone 06-6 Clays and Engobes

by Gerald Rowan



"Painting with Clay Sections," with slabs of Brick Red Clay Body, fired to Cone 06, by Gerald Rowan, Allentown, Pennsylvania.

With my work equally divided between sculpture, painting and clay vessels, I thought it would be best to standardize my kiln firings to two cone levels: Cone 06 and Cone 6. This would allow me to bisque earthenware and stoneware as well as glaze fire earthenware all at the same time—an efficient use of both kiln space and energy.

This move toward standardization required clay bodies in a variety of colors and at both temperature ranges. Since I make clay vessels, fracture them and reassemble them dry for sections of my paintings, I also needed a series of slips that would allow me to join dry clay without much cracking. In order to join dry pieces of clay, I had to fit the joints well and slip generously with a low-shrinkage slip.

I found that the following clay bodies, slips, engobes and stains work well over a wide range of temperatures and are forgiving enough to be used for large vessels and sculpture:

Brick Red Clay Body

(Cone 06-6)

Ball Clay.....	13.80 lb
Cedar Heights Goldart.....	34.50
Cedar Heights Redart.....	34.50
Medium Grog.....	7.00
Fine Grog.....	7.00
Barnard Slip.....	2.51
Red Iron Oxide.....	0.69
	100.00 lb

For large pieces, medium and coarse grog may be substituted for the me-

dium grog content. Fine potters' sand may be substituted for the fine grog.

Brick Red Joining Slip
(Cone 06-6)

Cedar Heights Goldart.....	39.88%
Cedar Heights Redart.....	39.88
Calcined Kaolin.....	15.96
Barnard Slip.....	2.90
Red Iron Oxide.....	0.80
Sodium Silicate.....	0.58
	100.00%

Mix with only enough water to produce a thick slip.

Mid-Range Sculpture Body
(Cone 6)

Ball Clay.....	45.5%
Fireclay.....	45.5
Fine, Medium or Coarse Grog.....	9.0
	100.0%

Grog content may be increased to about 20% for large work.

Mid-Range Joining Slip
(Cone 6)

Calcined Kaolin.....	49.73%
Fireclay.....	49.73
Sodium Silicate.....	0.54
	100.00%

Mix with only enough water to produce a thick slip.

Low-Fire Sculpture Body
(Cone 06)

Ball Clay.....	45.5%
Talc.....	45.5
Grog or Sand.....	9.0
	100.0%

Use Number 1 silica sand or porcelain grog to keep this body white.

Low-Fire Joining Slip
(Cone 06)

Calcined Kaolin.....	49.73%
Ceramic Talc.....	49.73
Sodium Silicate.....	0.54
	100.00%

Mix with only enough water to produce a thick slip.

I also found the following stain and engobes useful for sculpture and decorative vessels; these are applied to bisqueware and fired in a well-ventilated lain:

Black Stain
(Cone 06—6)

Frit 3110 (Ferro).....	15.0%
Black Copper Oxide.....	4.0
Cobalt Oxide.....	1.0
Manganese Dioxide.....	40.0
Red Iron Oxide.....	40.0
	100.0%

Add: Bentonite.....	3.0 %
CMC.....	1.0%

Glossy Engobe 200
(Cone 06-04)

Whiting.....	8.9%
Custer Feldspar.....	11.1
Frit 25 (Pemco).....	50.0
Kaolin.....	9.0
Flint.....	21.0
	100.0%

Add: Bentonite.....	3.0%
CMC.....	1.0%

Matt Engobe 201
(Cone 06-04)

Ball Clay.....	16.0%
Whiting.....	9.0
Frit 25 (Pemco).....	15.0
Kona F-4 Feldspar.....	50.2
Kaolin.....	9.8
	100.0%

Add: Bentonite.....	3.0%
CMC.....	1.0%

For each engobe recipe, dry mix all ingredients; add water and allow to stand overnight. If necessary, readjust water content before using.

Color variations of the engobes are possible with the addition of 10-15% commercial stain or the following oxide/stain combinations:

Enamel White:

Tin Oxide.....	5.0%
Zircopax.....	7.5%

Majolica White:

Tin Oxide.....	10.0%
----------------	-------

OffWhite:

Titanium Dioxide.....	10.0%
-----------------------	-------

Medium Blue:

Tin Oxide.....	4.0%
Cobalt Oxide.....	2.0%

Opaque Blue:

Tin Oxide.....	5.0%
Cobalt Oxide.....	2.5%

Blue Gray:

Tin Oxide.....	1.0%
Cobalt Oxide.....	0.5 %
Iron Chromate.....	3.0%

Blue Green:

Tin Oxide.....	4.0%
Black Copper Oxide.....	2.0 %
Chrome Oxide	3.0%

Turquoise:

Cobalt Carbonate.....	0.5%
Copper Carbonate.....	3.0%
Fluorspar.....	5.0%

Warm Gray:

Cobalt Oxide.....	0.5%
Manganese Carbonate.....	0.4%
Pink Stain.....	1.5%

Dark Brown:

Tin Oxide.....	2.0%
Manganese Dioxide.....	3.0%
Red Iron Oxide.....	5.0%

My preference is to work with vitreous engobes rather than glazes, primarily because engobes can be applied much like paint. Usually two coats applied with a soft brush yields good coverage. I also find I have a greater degree of control with a brush, as opposed to dipping or pouring; however, the above recipes could easily be dipped or poured to meet others' working habits or individual tastes. A

Profiting Under the Right Label

by Mark E. Battersby

Is there a right way to conduct a studio business in the United States, one that might save you from endless paperwork and high tax bills? The easy answer is as a sole owner (sole proprietor), because it requires the least amount of paperwork. Unfortunately, with a sole proprietorship, you must go it alone, unable to bring anyone into the business.

Similarly, operating a business partnership, as with a sole proprietorship, leaves you and your partners liable (obligated according to law for any debts incurred). Liability, in its many forms, is a strong argument for doing business as a corporation.

With a corporation, however, there is a great deal of paperwork and, in some cases, double taxation of profits paid by the incorporated business in the form of dividends. An S corporation eliminates the problem of double taxation by treating the corporation much in the same manner as a partnership, passing along profits and loss to the shareholders.

How does one decide the best method of operation? Let's take a closer look at the options available:

Sole Proprietorship

A sole proprietorship is nothing more than a business operated by a single individual. Often, the only formality involves notifying the state government that you, the potter or ceramics artist, will be using a fictitious name for the ceramics business.

A sole proprietor (owner) has unlimited liability. Schedule C of Internal Revenue Form 1040 is used to report income and expenses of a sole proprietorship. Should the sole proprietor die, the business ceases to exist.

Partnerships

A partnership is an organization of two or more persons who pool some or all of their money, abilities and skill in a business and divide profit or

loss in predetermined proportions. Partnership shares can be based on capital contributions, time devoted to the business or some other mutually agreeable formula.

Partners are individually responsible for debts of the partnership—which is why S corporations are often favored. An S corporation, as you will see, is a corporation that is treated, at least for tax purposes, as a partnership.

In other words, a partnership does not pay federal income taxes, rather income or loss “flows through” to the partners, who are taxed on their individual shares of partnership taxable income. Of course, the partnership is a tax-reporting entity that must file an annual partnership return.

Corporations

The courts have historically upheld the principle that a corporation is separate from its shareholders, officers and directors. Shareholders risk their capital investment, but their personal assets are generally considered beyond the reach of business-related creditors and lawsuits, provided the incorporated operation is sufficiently capitalized and treated as a separate entity.

Corporate ownership offers a number of advantages, including limited financial risk for the owners, increased availability of capital and easy transferability of ownership. Dissolution of the business is among the strongest arguments for incorporating.

The owner's ability to more readily value and sell his or her share in the incorporated business at any time is invaluable. It is one means of assuring that a business will go on, even if one or more of the principals leave.

Incorporating your ceramics business usually will protect your individual assets from lawsuits should you run into financial problems; however, even when the business is incorporated, pockets of personal liability are still present. Whether as an employee,

officer or director of an incorporated operation, when you sign a loan individually or guarantee anything personally, you are putting your personal assets at risk.

Taxes can be both an advantage and a disadvantage for an incorporated business. Depending on a number of factors, the use of a corporation can increase or decrease the actual income tax paid; however, corporations are able to offer a much greater variety of fringe benefit programs to employees and officers than any other type of business entity.

The Downside of Corporations

Some disadvantages of an incorporated pottery or ceramics arts operation are also inherent in corporate ownership. Corporations are the most difficult and costly business ownership form to establish, they are usually at a tax disadvantage, and they often face a multitude of legal restrictions.

Each state has different incorporation laws, some of which are quite technical and complex. Establishing a corporation usually requires the services of an attorney—despite the many advertisements for do-it-yourself any-state incorporation guides.

States also charge incorporation fees that add to the cost of setting up this type of business. This fee varies from state to state. Delaware, for example, has traditionally attracted corporations because it has relatively low costs and easy requirements for incorporating.

As separate legal entities, corporations are subject to federal and state income taxes. Corporate earnings and any dividends (payments to shareholders from earnings) are taxed on an individual basis. From the viewpoint of stockholders who receive dividends, this is effectively double-taxation of corporate earnings—once at the corporate level, then again at the shareholder level when those already-taxed earnings are distributed as dividends.

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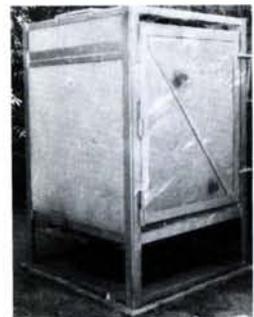
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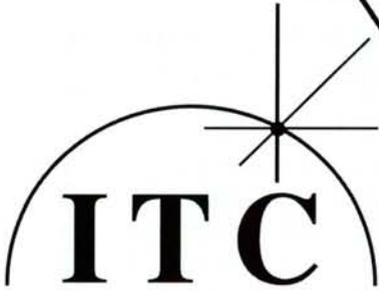
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Seeing in Cross Section by Jack Troy

One of my pleasures as a teacher has been to put my students in touch—literally in touch—with some of the old pots I have lived with over the years. All came to me in trades or as gifts—a pre-Columbian cup, its hollow handle doubling as a straw for a child or an invalid to drink from; an early-19th-century redware pitcher sent to me by a friend who said he “just thought it ought to be back in Pennsylvania, where it was made;” a Song-dynasty porcelain bowl from a young man who discovered it at an ancient kiln site we visited together; a small German salt-glazed jug from the 1700s, its neck threaded for a stopper, offered in trade for a pot of mine; a wonky old stoneware crock exchanged for a couple of loads of firewood in the 1970s.

I have become one of many stewards of these pots, using them, making them active in my life, as they activated the lives of so many unknown owners before me. I want my students to experience these pieces directly, adding their fingerprints to the countless invisible layers put there by long-gone generations of previous owners, and the makers themselves. It never fails, that expectant hush in the classroom accompanying the unwrapping of a Chibcha bowl given to me in Bogota, Colombia, exerting its power hundreds of years after the maker's death. The students are shy about reaching out for it. “Its okay,” I say. “Turn it over. Feel in your own way what others have felt in theirs.” Watching them look and touch amplifies my pleasure in owning the pots.

Handling old pots, especially small ones that fit in the hand, validates our perception of history in ways that purely visual information denies. We can stand before any number of glass cases containing world-famous pots, peruse superb books devoted to ceramic art history, enjoy dozens of slide and video presentations that come our way over the years, but excluding touch from learning about ceramics is like looking at food without tasting it.

I first realized the power of touch-based learning nearly 30 years ago when Martin Amt, a curator of ceramics at the

Smithsonian Institutions Freer Gallery, invited me to examine some saggars excavated at Chinese kiln sites. The hare's fur teabowls I had long admired had been placed individually in saggars, often stacked several meters high in the kiln. The intensity of the firings sometimes shifted the saggars stacks, fusing the teabowls to their containers.

Dr. Amt kindly let me examine some of these artifacts, and in handling them I saw and felt the fingerprint of someone who had wadded a bowl in its saggars, and who then went on to do it again and again as part of the day's work, part of a lifetime's work, leaving a single fingerprint as a life clue. Driving home that day, I knew I could never again teach my classes without putting old pots into the hands of my students.

A couple of months ago, I wrapped up a dozen or so bowls to take to class. Among them was a Song-dynasty porcelain piece, somewhat underfired, so its waxy-soft, pale celadon glaze glows, but doesn't glare. The earth in which the bowl had been buried until its excavation had stained the bare clay under its foot a warm orange. I first saw it in a sculptor's studio in Beijing, where it was being used as an ashtray.

“Is that ashtray 1000 years old by any chance?” I had asked. He replied that it was, and after touring the facility where he worked, my host and I were preparing to leave, when he appeared with the bowl, still damp from being washed, offering it to me, saying, “Maybe without this ashtray I can quit smoking easier!” (We should all do people such favors.)

I unwrapped the bowls and after introducing them to the class, showing how such objects are handled and offered—person to person, one at a time, using two hands, both people looking at the piece—I passed them around. Most were contemporary; several were in use most every day at home. The Song bowl was the last to make the circuit. “This has got to be the oldest thing made by a human being that I've ever handled,” someone said, turning the bowl over, fingering the scuffed bare clay under the foot ring.

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After everyone had examined each bowl, I rewrapped them, put them back in their carrying basket, nestling the Song piece on top. I set the basket on a stool, put on my coat, then turned to help a student throwing a tricky lid nearby. As I did so, my coat caught the basket, tipping it over.

What happened next seemed to take forever: I saw the bowl leave the basket and fall independently. Then I heard the sound a pot makes only once, and felt the sensation in my solar plexus, where that noise registers, and where, sooner or later, every potter and appreciator of pots feels that visceral bull's-eye hit.

A palpable silence settled over the studio as each person within earshot watched me pick up the three pieces.

"A thousand years of caring, or at least benign neglect, and it had to be me! Jack, you *dumkopf!*" I groused out loud.

Then, to the class, "Well, I'm glad you

were the last people to handle it in its original state. Now let's look at that beautiful cross section!"

Under magnification, the raw edge of the bowl looks like vitrified Wonderbread, with dark impurities scattered throughout, like the little flecks of vanilla bean in ice cream. The glaze is a watery green line, thinning out where it is most vertical, then shading to a deeper hue where the heat released it in a eutectic glissade, to gather in a triangular cross section under the beaded rim. The rim had been thrown extremely thin, then rolled over on itself, trapping an air pocket the diameter of a needle. Sprinkled among thousands of tiny bubbles trapped in the microns-thick glassy skin are minute dark specks—more than likely coal dust or ash from the firing, blown in through a leaky saggar. Such compelling details I would rather not have, like seeing the wrong person naked.

I beat myself up a bit over the next couple of days about what I had done, but when I told the story to a friend, she

said, "Well, you must be thankful it wasn't somebody else who broke it. At least it involved only you!"

Of course!

Had someone else somehow broken the bowl, I would have said, "Please don't feel bad. I could have done it myself. Look, it was my risk; an honest mistake in the line of duty.

"I could have put it in my safe-deposit box, or left it home where it would have been safely out of touch; but after all, it was made for people, not to be hidden away. Don't feel bad. Really!"

Once in a studio in Germany I saw a beautifully hand-lettered sign that read, "A potter's best friend is a broken pot." Don't let a broken pot come between friends! Let's look at the cross section. That's what the potter would have us do.

Would I have risen to the occasion?

"Of course!" I presume, hypothetically.

The author *A frequent contributor to CM, potter/author/educator Jack Troy resides in Huntingdon, Pennsylvania.*

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Some things in life are worth waiting for.



Our new kiln happens to be one of them.

Coming this summer to a Skutt dealer near you.



SKUTT
CERAMIC PRODUCTS

We help you make great things.

L&L CAN SOLVE YOUR KILN PROBLEMS!

FOR OVER 50 YEARS...
THE KILN TECHNOLOGY LEADER

ARE YOUR KILNS FALLING APART?

L&L's unique **DYNA-GLOW** element holders protect the fragile firebrick from being damaged when changing elements. Our kilns

last many times longer than comparable kilns because of this one feature.



DO YOUR ELEMENTS BURN OUT TOO QUICKLY?

Get an L&L kiln with the heavy duty element option. These are ideal for intensive professional use and high rings. The **DYNA-GLOW** high density ceramic element holders also help element life.

NO TIME TO WATCH THE KILN WHILE FIRING?

Buy L&L Kiln's **Dyna-Trol** easy-to-use automatic program control which includes Four "Easy Fire" programs and 3 zone control.



ARE THE KILNS TOO SLOW?

L&L puts enough power in our kilns. Compare K.W. ratings for comparably sized kilns. L&L uses direct line hook ups with branch fusing where necessary. Powered bottoms are available for most of our kilns. 3" brick is optional on J/JD Series.

DO YOU NEED A RELIABLE TROUBLE FREE VENT?

L&L's **Vent-Sure** downdraft vent system has the fan mounted on the wall away



from dust and heat. If the vent duct is damaged, room air is sucked out rather than toxic air blown into your room.

DO YOU HAVE PROBLEMS WITH RELIABLE SERVICE?

L&L has a 50 year reputation for quality and customer service. Ask around and see for yourself. Most L&L instrument panels can be factory serviced. The superior design of our electrical systems reduces the need for service in the first place. We are backed up by L&L Special Furnace Co. with the deepest engineering background of any company in the ceramic kiln business.



NOT ENOUGH CAPACITY?

L&L makes the largest sectional kiln in the world! Our **DaVinci** Rectangular kiln is **35 cubic feet!** No one has a greater variety of sizes and types of ceramic kilns. Our most popular model is the JD230 7 cubic foot 23" diameter kiln shown here.



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