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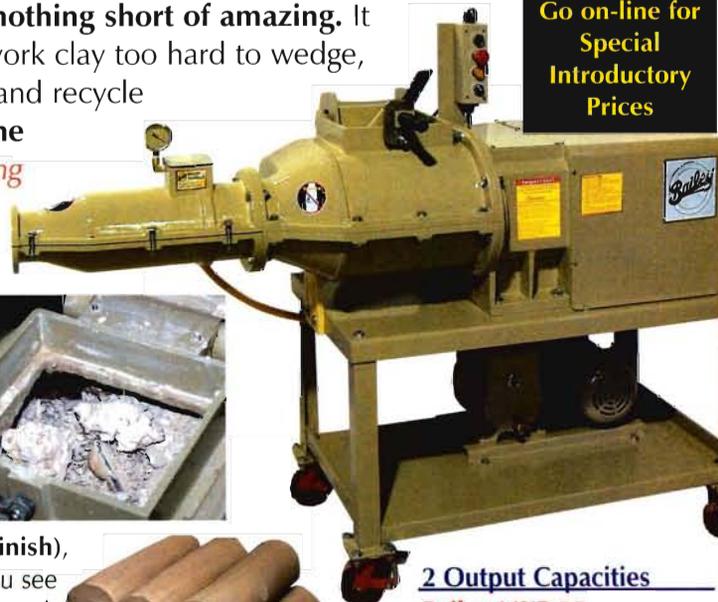
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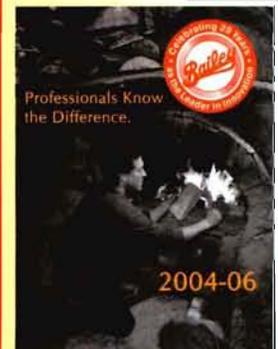
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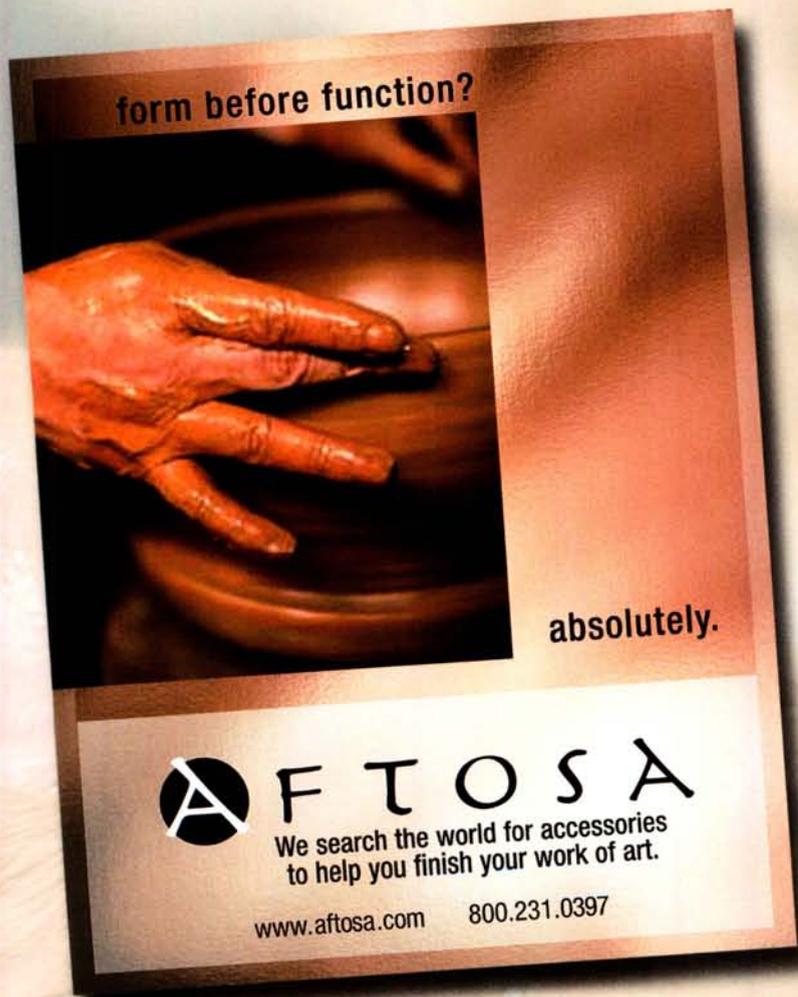
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THE 3RD WORLD CERAMIC BIENNALE 2005 KOREA(CEBIKO) INTERNATIONAL COMPETITION

Ceramic artists from around the world are invited to take part in the 3rd World Ceramic Biennale 2005 Korea (CEBIKO) International Competition. This grand-scale international event participated by the world's finest ceramic artists focuses on defining new values and creative direction for 21st century ceramics.

This International Competition, one of the main events of the World Ceramic Biennale, will be held from April 23 to June 19, 2005 in which ceramic artists from across the globe will compete in categories of "Ceramics for Use" and "Ceramics as Expression." All ceramic artists are eligible to participate, and the judging panel will comprise venerated ceramics experts from each continent. The winners of the competition who show exceptional talent will receive the largest cash award ever conferred (Grand Prize: KRW 60 million, Total: KRW 213 million) to encourage their spirit of creativity and contribute to the development of ceramics art around the world. Fresh and original works by brilliant artists are expected to be entered at the 3rd CEBIKO International Competition opening a new horizon for 21st century ceramics.

Categories

1) Part I : Ceramics for Use:

All types of ceramic wares including jars, vases, vessels and dishes and ceramic pieces or designs that contribute to the development of aesthetic or functional ceramics.

2) Part II : Ceramics as Expression:

Pure formative art such as ceramic sculptures and installations using diverse ceramic techniques.

Entry Qualification

Any individual or group regardless of age, gender or nationality may enter. There will be no size restriction, however no more than three (3) submissions combined in both categories per entrant will be accepted.

Official Languages: Korean, English

Entry Application

1) Acceptance Period for Preliminary Slide Selection :

August 23, 2004 (Mon.) ~ October 15, 2004 (Fri.)

Attachments: One copy of entry application

- One front-view color photo of entry (3" x 5")

- Two 35mm color slides taken from different angles

※ Mounting (paper or plastic) is necessary to enable slide screening

2) Acceptance Period for Final Selection Based

on Examination of Actual Art Works :

December 13, 2004 (Mon.) ~ January 8, 2005 (Sat.), 10:00 ~ 17:00

Selections and Notification of Result

The results of the Preliminary Selection will be announced on November 15, 2004 and the Final Selection on February 3, 2005 through the WOCEF website and daily newspapers and notified individually.

Exhibition and Awards Ceremony

Awards Ceremony: April 23, 2005 (Sat.)

Exhibition Period: April 23(Sat.) ~ June 19(Sun.), 2005, open daily except Mondays

Venue : Icheon World Ceramic Center

Awards

The winner of the Grand Prize will be selected from the best of both "Ceramics for Use" and "Ceramics as Expression" categories. All other awards shall be apportioned equally among both categories.

Grand Prize(1)	KRW 60 million(≈US\$ 50,000)
Gold Prizes(2)	KRW 20 million ea.
Silver Prizes(4)	KRW 10 million ea.
Bronze Prizes(6)	KRW 6 million ea.
Special Prizes(8)	KRW 4 million ea.
Judge's Choice Prizes(5)	KRW 1 million ea.
Selected(Multiple)	Diploma

Winners of the Grand Prize and Gold Prize will be invited to the Award Ceremony at the expense of WOCEF.

Submission of Applications

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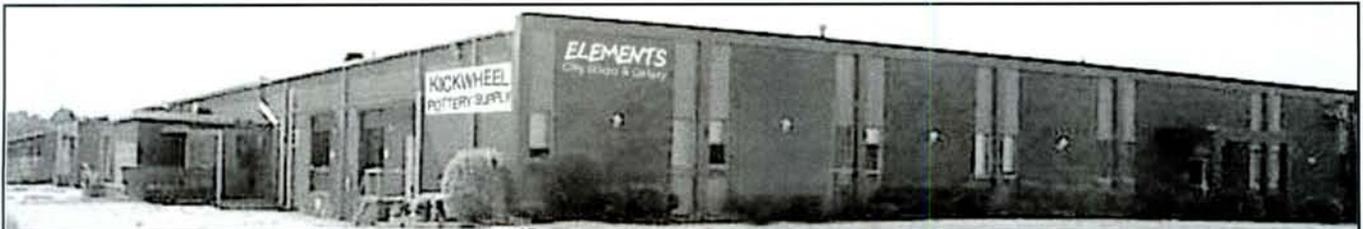
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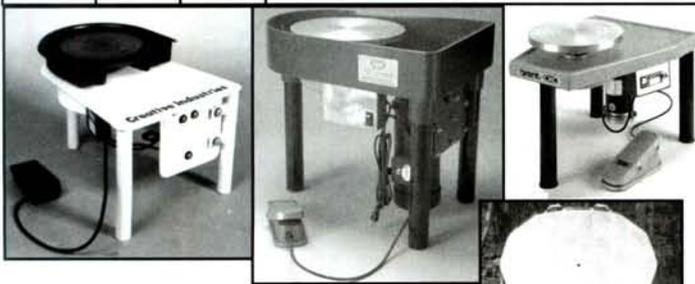
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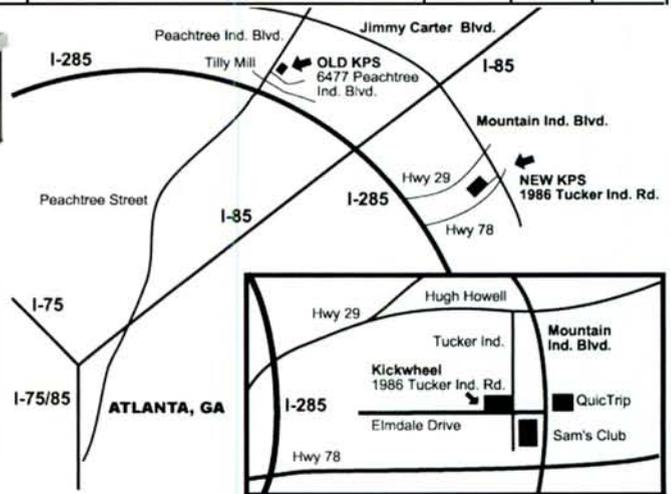
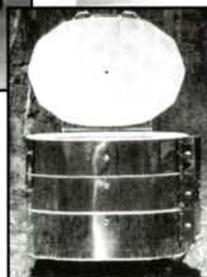
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Ceramics

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cover: "Untitled," to 30½ inches (77 centimeters) in height, stoneware, 2002, by Karen Karnes, Morgan, Vermont; page 44.



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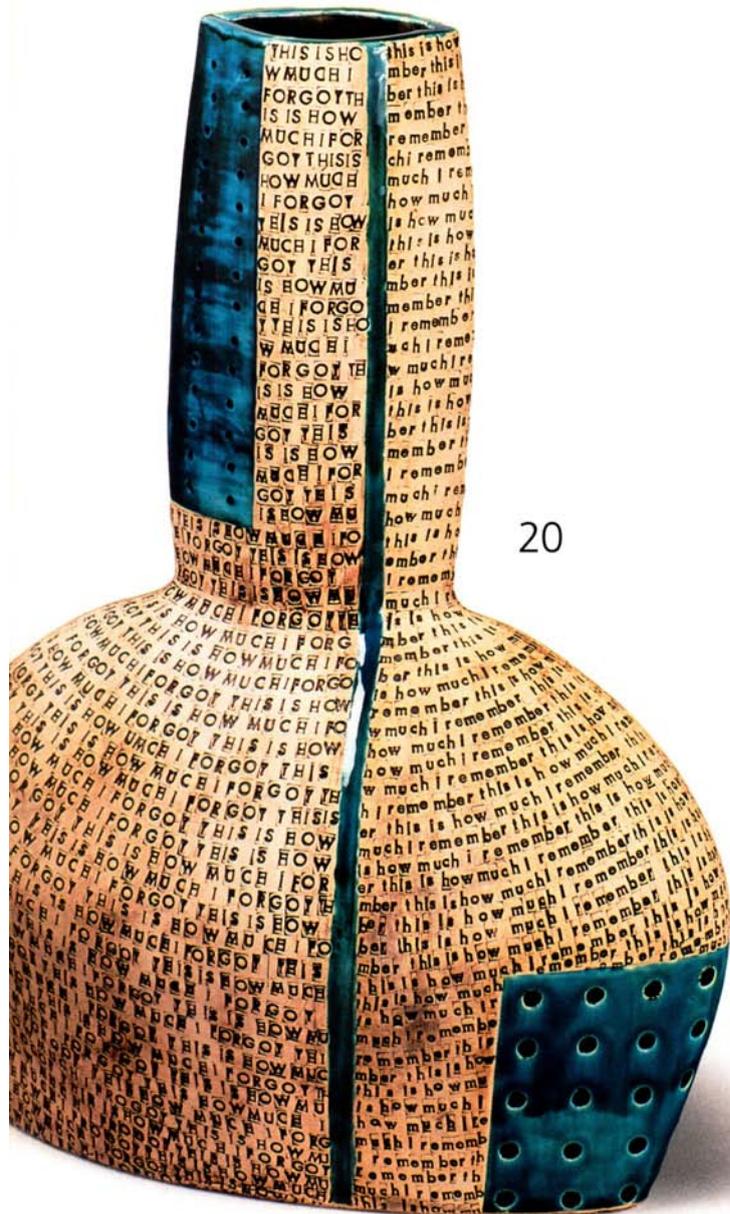


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upfront



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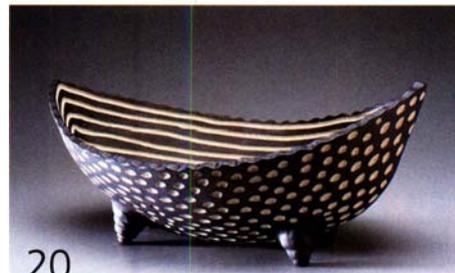
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Call for submissions for publicity opportunity
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Salt-fired vessels, platters and sculptures at Hood College in Frederick, Maryland
- 16 Palo Alto Clay and Glass Festival
Functional works and sculpture by 185 artists in California
- 16 Italian Renaissance Ceramics in New York
Decorative and functional maiolica at the Frances Lehman Loeb Fine Arts Center, Vassar College in Poughkeepsie
- 18 Rain Harris
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- 20 Connie Norman
Works that use text as texture at the Wyoming Arts Council Gallery in Cheyenne
- 20 Liza Halvorsen and Larry Halvorsen
Demonstrations on color application, carving and sgraffito at the "25th Annual Yuma Symposium" in Yuma, Arizona
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Ceramics, prints and drawings at the Kellogg University Art Gallery at California State Polytechnic University in Pomona
- 22 Ceramic Sculpture Exhibition in Baltimore
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- 24 Karen Lovenguth
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- 24 The Pottery of Los Vilos, Chile by Kim Nagorski and Betty Talbott
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- 26 Lynn Smiser Bowers
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- 26 Kei-Ichi Shimizu
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- 26 Jane Hartsook, 1916-2004



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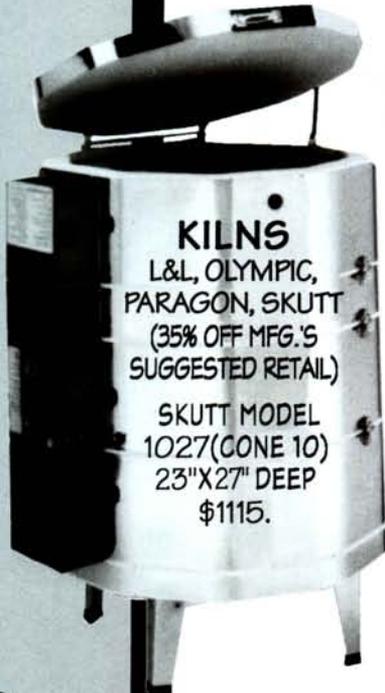
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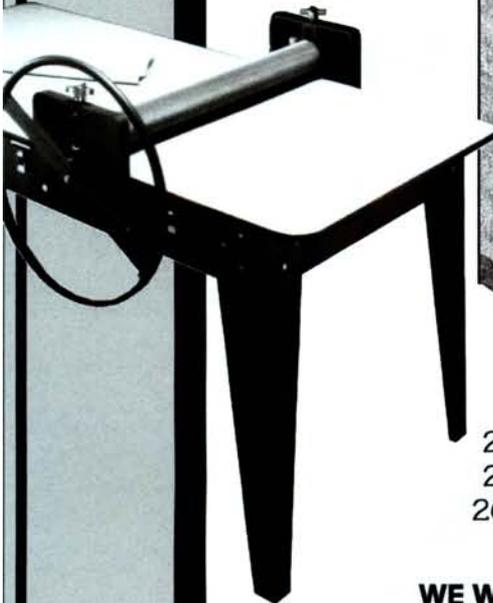
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letters

Studio Advice

I loved the article "Using Studio Space to Increase Profits" by Jeff Zamek [see March 2004 CM]. I am a hobby potter who is about to set up my first home pottery studio. The advice about not recycling scrap clay was insightful. I would love to see an article geared to the hobby potter who wants a home studio that is not necessarily

set up for earning income. I love *Ceramics Monthly* and have been a subscriber for years. Keep up the good work!

Jennifer Williams, Huntington, NY

Wood-Firing Development

I wish to call David Hendley to task for his comment that "developmentally stagnant potters build wood kilns" [see "Wood Fired Doesn't Mean Brown," May 2004 CM] because they are obsessed with building campfires, no doubt brought on by suppressed primal urges from their cerebral

cortex (the primal urges are my idea). Numerous Living National Treasures are turning over in their graves.

To insinuate that the hours of blood, sweat and aching muscles that wood firing entails could be likened to being stagnant is absurd. I'm slightly insulted, but I'll let it go. Perhaps Hendley momentarily lapsed into developmental delusion; probably from all that wood splitting.

Linda Klaus, Sandy, OR

Great Pots

David Hendley's article in the May 2004 issue was a pleasure to read. His work validates the notion that stoneware can be functional and visually appealing at the same time. The pots are well conceived and are based upon the concept that function does not always conflict with great form. Form and function can exist together with very interesting and wonderful results. Hendley has the talent to take advantage of endless combinations.

I have several pieces of his work, and they rank among the best stoneware pieces I have in a collection of 600 pots. Great pots are timeless and Hendley understands this fact. His article was very worthwhile for potters as well as collectors.

Thomas Turnquist, Lakewood, CO

Inspirational Techniques

I really enjoy *Ceramics Monthly*. I have learned a lot of techniques for glazing and handbuilding, and there are a lot of ideas to get inspired by. Every time I pick up the magazine, it makes me want to work in clay at that very moment.

Hourik Maadanjian, Pasadena, CA

Balance for Art and Teaching

CM has a good balance of all the categories I am interested in, both as an artist and a teacher. Thank you for providing such a comprehensive magazine at a price everyone can afford.

Deborah Pagel, Palm Bay, FL

Political Satire

I have subscribed to this magazine for over 20 years. The article on Joe Bova in the April issue is the most outrageous tripe I have ever seen printed in a national magazine. This may be acceptable fodder for a junior college student publication, but should never have been accepted for a magazine of *Ceramics Monthly's* caliber.

The "art" and the article are both pretentious and crude. If satire needs a detailed chalk talk, as Bova's apparently does, is it

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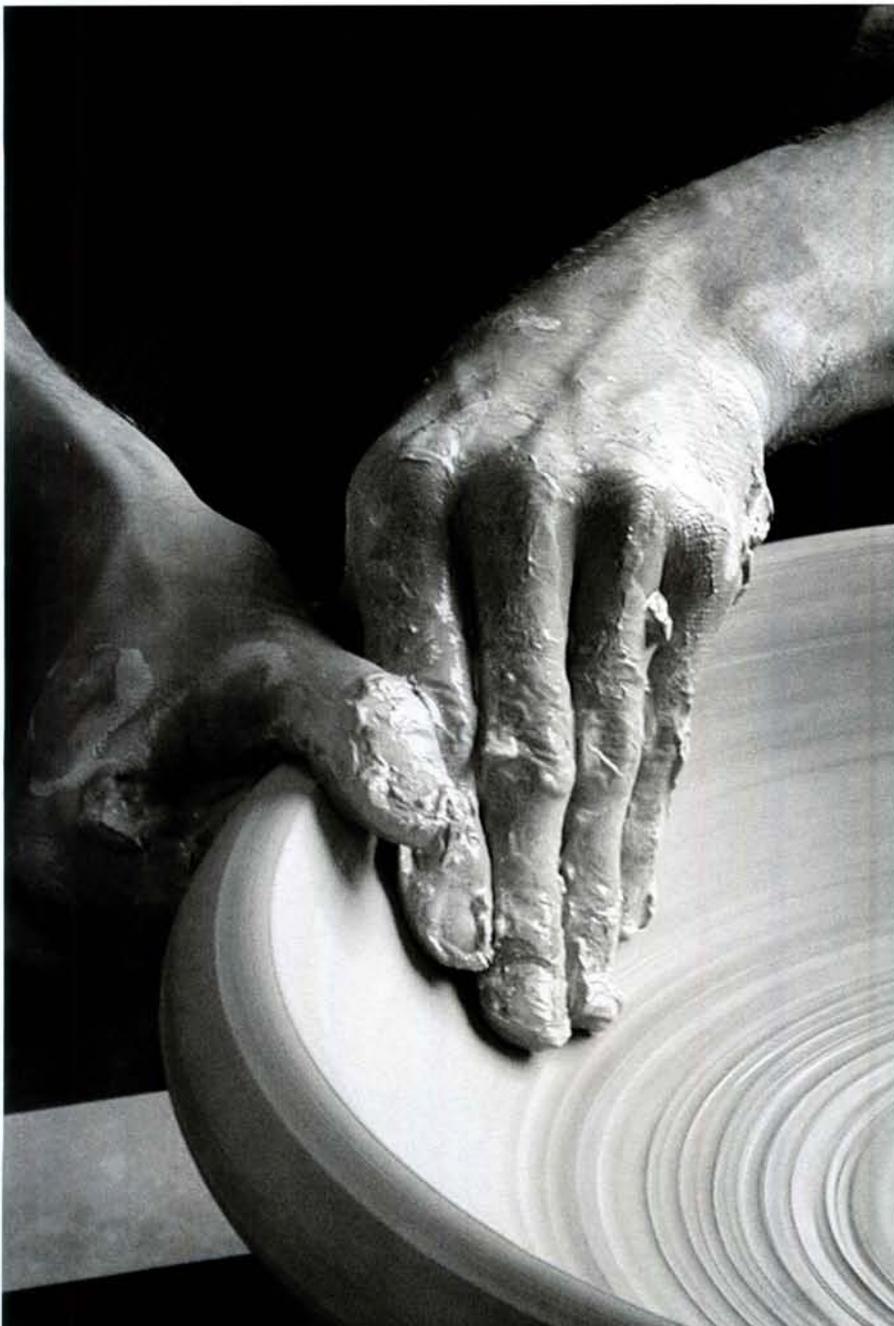


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letters

really satire? Regardless of the verbiage, this guy is no Arneson (I do not remember *Ceramics Monthly* printing detailed explanations of Arneson's works)! It pains me to see *Ceramics Monthly* cross over to cheap political potshots. Thank you.

Jerry E. Lewis, Gulf Breeze, FL

Valuable Resource

CM is a valuable resource in my classroom. My ceramics students use it for inspiration, understanding and research. It is difficult for them to stay current with contemporary ceramics, and your articles and images are just what they need to feel connected.

Kelly Clark, Middlesex, NJ

Bombastic Language

I was always under the impression that *Ceramics Monthly* was written for potters to read, enjoy, and better educate and inform themselves. Potters can run the gambit from school-aged children to master craftspeople.

The images in the article on Spanish artist Rafael Perez (March 2004 CM) were outstanding. They were the inducement I needed to read the accompanying article. I consider myself a reasonably intelligent person; however, the bombastic language of the author, Glen R. Brown, was very unnecessary. Who needs to read an article in *Ceramics Monthly* with a dictionary in one hand and a thesaurus in the other?

Mary Weiss, Sylvania, OH

Love and Hate

Can you believe it? Isn't it most incredibly marvelous? Oh, the consistency of human behavior! Oh joy, oh total bliss!

When I got the April issue—beautiful, interesting—I read the Letters first (as I have since I began reading CM with Volume One) and lo and behold, there were letters saying, "I love you, what a great issue the last one was," and others saying, "I hate you, dreadful issue."

I think what is happening with CM is great, because the positioning is getting clearer. So, let me tell you, that fascinating balance of love and hate is doing great!

Lili Krakow ski, Constableville, NY

In keeping with our commitment to providing an open forum for the exchange of ideas and opinions, the editors welcome letters from all readers; some editing for clarity or brevity may take place. All letters must include the writer's full name and address, but they will be withheld on request. Mail to *Ceramics Monthly*, 735 Ceramic Pl., Westerville, OH 43081; e-mail to editorial@ceramicsmonthly.org; or fax to (614) 891-8960.

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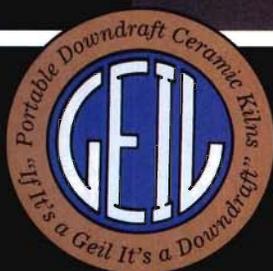
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CM Cover Contest

With the arrival of the June/July/August issue of CM, it's time to start checking things off of your summer studio-projects list. If getting high-quality, professional images of your work is on your list, here is the perfect reason to make that top priority: *Ceramics Monthly* wants to put your work on the cover of the December 2004 issue! There are no limitations on the type of work(s) that can be submitted. All kinds (functional, sculptural, figurative, etc.) are welcome. One image will be chosen for the cover, with runners up featured inside the magazine.

To be considered, submit a maximum of three professional-quality, original (not duplicate), 2½- or 4x5-inch transparencies (well lit, with sharp focus and full depth of field), plus complete caption information, an artist's statement and resume. Do not send 35mm slides. Delivery deadline: September 17. Send to Cover Contest, 735 Ceramic PL, Westerville, OH 43081. Include a padded envelope with sufficient postage for return of images.

Peggy Papay

An exhibition of salt-fired ceramic vessels, platters and sculptures by Peggy Papay of Columbus, Ohio, are on display at Hood College in Frederick, Maryland, August 7-29. An artist-turned-entrepreneur-turned-artist, Papay first pursued painting and drawing, achieving suc-



Peggy Papay's "Untitled," 21 inches (53 centimeters) in height, stoneware with flashing slips, salt fired.

cess as a commercial illustrator, before starting her own company. Her immersion in ceramics began in 1996.

Papay's current work is a series of vessels and platters that incorporate minimalist surface treatment with Neolithic goddess motifs. Lunar phase symbols inspired by surviving Neolithic ritual objects unearthed in Eastern Europe are carved or stamped into the pieces, which are then brushed with flashing slips or oxide stains.

"Using these universal symbols in creating my large vessels, I hope to evoke a feeling of reconnecting to nature's soul, which is within each of us," Papay explains, "a brief moment where we're bound to the biological rhythms of the plants and animals upon which our existence depends."

Clay and Glass Festival in California

"The Palo Alto Clay and Glass Festival" takes place July 10-11 at the Palo Alto Art Center in California. The open-air festival will feature works by more than 185 clay and glass artists. Works will include ceramic tiles, tea and sake sets, porcelain vases, Ibekana dishes, children's dinnerware and sculpture ranging from ceramic ruby slippers to large raku vessels. In addition to a "Clay for Kids" workshop area, the festival also will include wheel-throwing demonstrations.



Laura Zindel's "Bug Bottles," to 12 inches (30 centimeters) in height, low-fire earthenware; at the Palo Alto Clay and Glass Festival, Palo Alto, California.

Of her functional bug-inspired pieces, featured artist Laura Zindel states, "I believe that some objects can carry a personal history through a family from year to year. I hope that I can make art that a family member can buy to be handed down the line; something bought on a whim that becomes the platter for the family turkey or that sits on the mantel. I can hear it now: 'Crazy old Uncle Larry bought that peculiar spider platter, and we just can't throw it out for some reason.' I would like to be part of that."

Italian Renaissance Ceramics in New York

"Marvels of Maiolica: Italian Renaissance Ceramics from the Corcoran Gallery of Art Collection" is on view through June 13 at the Frances Lehman Loeb Art Center at Vassar College in Poughkeepsie, New York. The exhibition features 32 plates, apothecary jars, inkwells and other decorative objects.

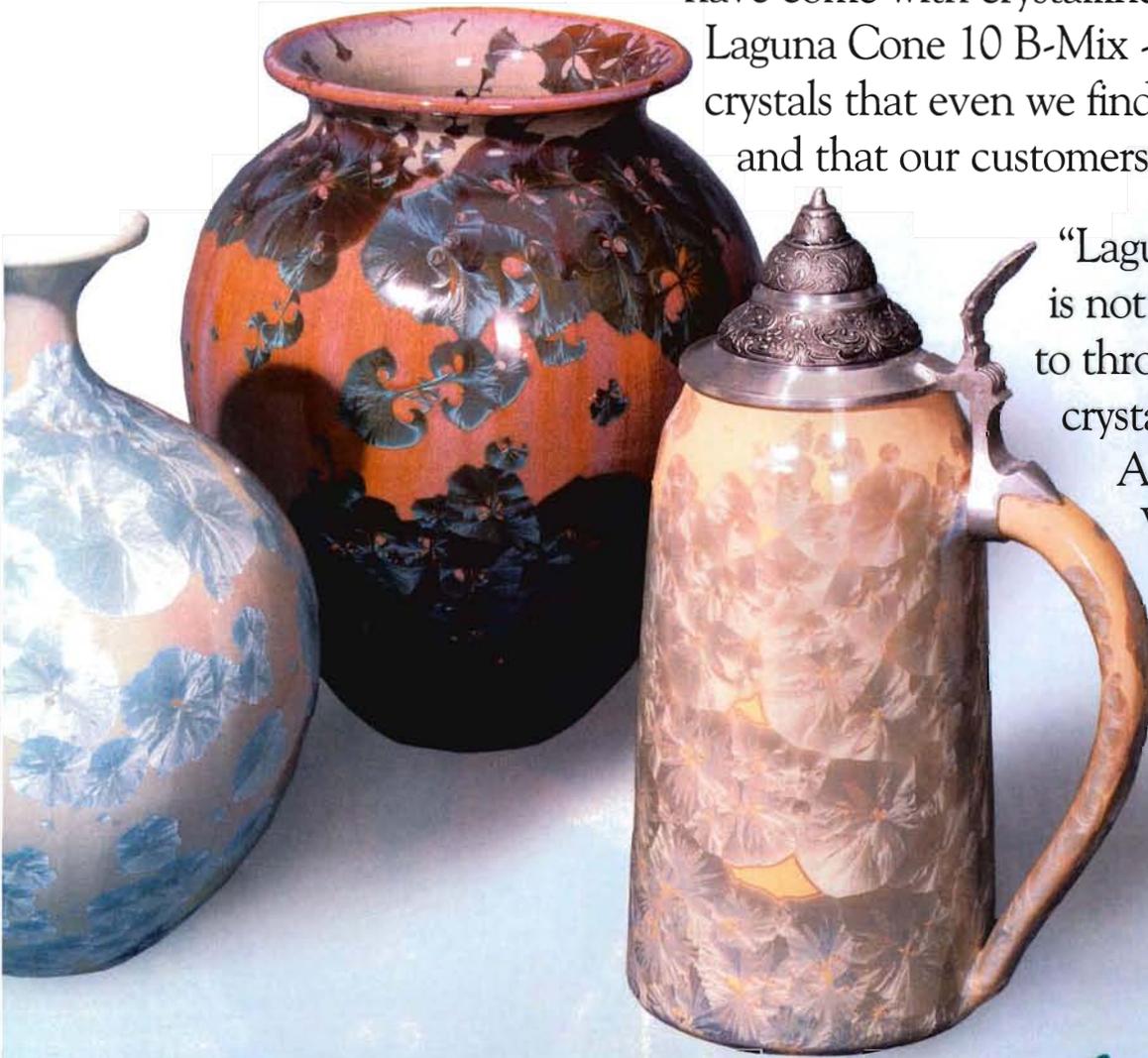
"Beginning in the early 15th century, a surprising variety and quantity of ceramics formed an important part of Renaissance life," noted guest curator Jacqueline Marie Musacchio. "Indeed, Italians were avid

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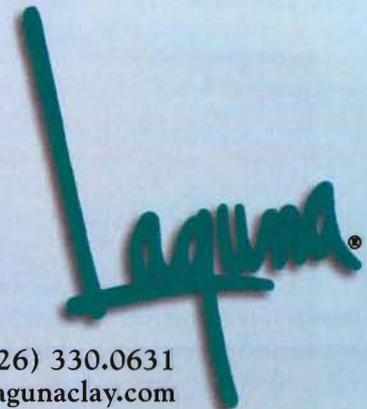
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consumers of all types, local and imported, large and small, decorative and, most of all, utilitarian. By focusing on examples of Italian maiolica from the Corcoran Gallery of Art's William A. Clark Collection, we can illuminate the history and function of maiolica in the lives of Renaissance consumers."



Workshop of Orazio Pompeii's, "Tall Drug Jar with Cleopatra Contemplating the Asp," 17 inches (44 centimeters) in height, tin-glazed earthenware; at the Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, New York.

Marvels of Maiolica showcases works made in all of the major centers of Italian Renaissance production, including Faenza, Urbino and Tuscany. During this period, collectors displayed maiolica prominently in their homes, citizens from all levels of society gave it as gifts, notaries referred to it in documents, and merchants not only carried such wares made in local workshops but also imported them from neighboring city-states and farther afield.

At the table, maiolica served several purposes, including the most practical—presenting, serving, and holding things to eat and drink. Apothecaries featured impressive sets of drug jars, and specialized pieces of maiolica played an important role in marriage and childbirth

rituals. The sophisticated and often elaborate narrative scenes on maiolica were intended to spark conversation, encourage sociability and demonstrate erudition.

Rain Harris

"Gilding the Lily," an exhibition of wall pieces by Pennsylvania artist Rain Harris, was on view recently at the Clay Studio in Philadelphia. Her latest forms are highly decorative wall environments that contain poison bottles. "My art concerns contradictions," she explained. "Currently, I am engaged in investigating the tension created in my objects by juxtaposing biomorphic and manmade forms. Rather than observing my sources directly, I look to human interpretations of the natural world by utilizing imagery drawn from the decorative arts and botanical drawings. By going straight to the reproduced image, I can then interject manufactured elements and attributes to the piece. This allows for the evolution of a visual language that incorporates hybridization of the mechanical, the vegetal and the zoomorphic.

"I strive to create elegant objects by carefully incorporating lowbrow accessories such as feathers, rhinestones and flocking. Frequently, these elements are somewhat camouflaged; stones reside within striations in the surface; flocking mimics a complementary matt glaze. Lusters impart a luxuriant surface that treads a thin line between the sensual and



Rain Harris' "Florid," 28 inches (71 centimeters) in height, porcelain with luster, wallpaper; at the Clay Studio, Philadelphia.

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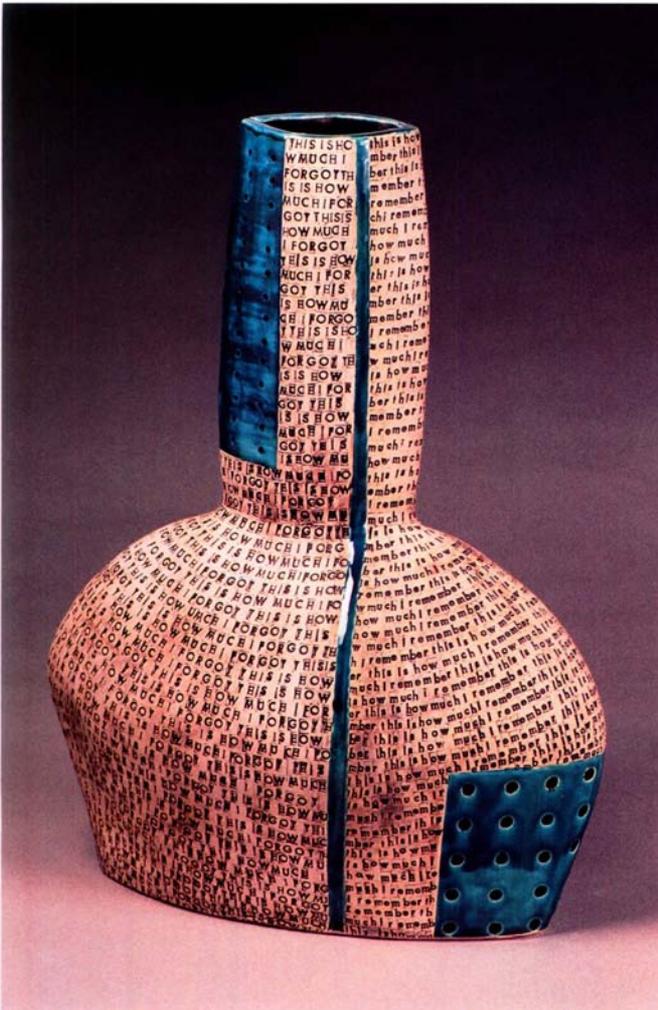


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the lascivious. I look to the contradictions that reside between the tasteful and the tawdry; I question the notion of good taste," she continued. "The idea that one is supposed to prefer one over the other ... has bothered me for a long time now. And one cannot examine notions around taste without examining the notion of beauty; I would argue that the two are inextricably entwined. Can an ugly object be in 'good taste'? Can a beautiful object also be a tasteless object? These are the questions that I have been asking myself when I create new work."

Connie Norman

"Text as Texture," an exhibition of ceramics by Wyoming artist Connie Norman, was on view recently at the Wyoming Arts Council Gallery in Cheyenne. "All my life I have struggled with writing—now my work is completely covered in text," Norman noted. "This paradigm shift has allowed me to experiment in different art forms and face fears through



Connie Norman's "This Is How Much I Forgot, This Is How Much I Remember," 20 inches (51 centimeters) in height, earthenware; at the Wyoming Arts Council Gallery, Cheyenne.

the medium of art. An interesting adventure in self-discovery! The text in my pieces acts on several levels. For instance, it has texture, pattern, mystery and a path to look inward to decipher a glimpse into my private thoughts.

"I am fascinated by the rhythmic qualities created by color, texture and patterns," she continued, adding that decoration, along with the act of decorating, is "essential because it celebrates and enhances form, and speaks purely of aesthetics. I use pottery as a vehicle to explore decoration and other formal questions. It allows me to investigate form, space and image. My greatest satisfaction comes from thoroughly filling surfaces with color and finely detailed decoration in a spirit that I feel is playful and whimsical. My [goal] is to make the environment an expressive participant and to address the importance of aesthetics in our daily lives."

Liza Halvorsen and Larry Halvorsen

Ceramists Liza Halvorsen and Larry Halvorsen recently presented demonstrations at the "25th Annual Yuma Symposium" in Yuma, Arizona. In separate demonstrations, each focused on color application, carving



Larry Halvorsen's "Viking Bowl," 18 inches (46 centimeters) in length; at the "25th Annual Yuma Symposium," in Yuma, Arizona.

and sgraffito. Works by all of the presenting artists were exhibited during the conference.

Larry Halvorsen uses a combination of handbuilding techniques, including coiling, press and slump molding, and slab building to create his forms. They are then brushed with black slip, which is incised to produce a sgraffito design. "Ancient stone tools, ritual objects, shields and forms from nature are the inspirations for my sculptures and sculptural objects," he commented. "I have recently been exploring work for the wall, totems, and footed containers and bowls. The carving



Liza Halvorsen's "Wall Vessels V," 23 inches (58 centimeters) in height, terra cotta with underglazes.

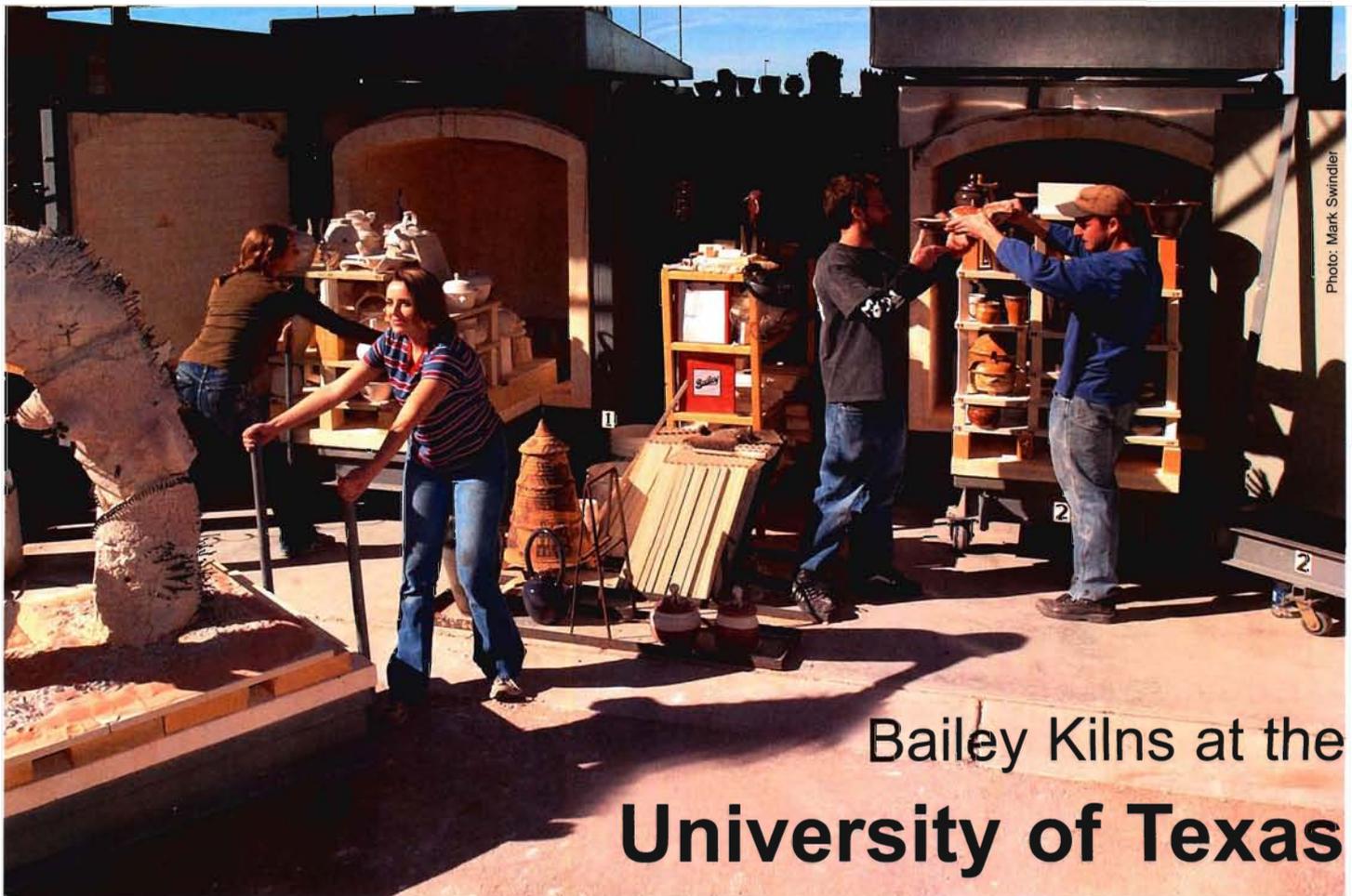


Photo: Mark Swindler

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on all my pieces, both sculptural and functional, is the result of a life-long exploration of line and pattern.”

“Like nature,” says Liza, “my family of terra-cotta forms attempts to make order from chaos; they are randomly, coincidentally and intentionally related. Years of observing rock formations, marine life, nuts, shells and seedpods have inspired me to build sculpture abstracted to a basic geometry and encased in layers of color. These forms serve as an original vocabulary, visual symbols that convey an emotional experience in an unspoken language. My challenge is to communicate something to the viewer that can be felt.”

Juried Exhibition in California

“Ink and Clay 30,” a juried exhibition of ceramics, prints and drawings, was on view recently at the Kellogg University Art Gallery at California State Polytechnic University, Pomona. Open to artists residing in the Western states, as well as Alaska and Hawan, the competition received over 800 entries. Juror Hollis Goodall, curator of Japanese Art at the Los Angeles County Museum of Art, selected works by 38 clay artists and 34 ink artists.

Clay artists Una Mjurka, California, and Jeanne Otis, Arizona, were two of the artists whose work was chosen. Otis’ work is a “continuous dialogue with color, especially the quality of color that is unique to ceramic materials. The works themselves have evolved from visual ideas I pursued as a painter earlier in my career,” she noted. “Over the years,



Jeanne Otis’ “Nocturne Illusions,” 13 inches (33 centimeters) in height, Cone 5 clay with colored slips, glaze and overglaze, \$700; at the Kellogg University Art Gallery at California State Polytechnic University, Pomona.

their conception has become more architectural, relying on the interplay of actual and illusory depth, using a silk-screened image of a rich, textured glaze next to the [actual] textured glaze. This allows an interaction of play between two and three dimensions with the rich nuances of light, shadow and transparency.”

“During my years of study in what was once USSR-controlled Latvia, I developed an abstract art vocabulary in reaction to the much-



Una Mjurka’s “Still Life with Pears,” 50 inches (127 centimeters) in height, clay with wood, \$3200.

preferred Social Realist style of the period,” stated Mjurka. “Living in America has triggered a new appreciation of my own roots and willingness to capture personal experiences in my artwork. My current imagery has shifted a great deal from pure abstraction ... to a roughly stylized realism.”

In her recent compositions, she has “made a direct reference to a certain period in the world’s art history; namely, the Dutch still-life paintings of the 17th century. These still lifes are bountiful and rich, but somehow they remain distant.”

Ceramic Sculpture Exhibition in Baltimore

“Lasting Impressions: The Unforgettable in Contemporary Ceramic Sculpture,” an exhibition of works by California sculptor Wesley Anderegg and 11 artists of his choice, can be seen through June 6 at Baltimore Clayworks in Maryland. Artists selected by Anderegg include Chris Berti, Urbana, Illinois; Robert Brady, Berkeley, California; Stephen Braun, Kalispell, Montana; Christine Federighi, Coral Gables,

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Florida; Janis Mars Wunderlich, Columbus, Ohio; Judy Moonelis, New York City; Richard Notkin, Helena, Montana; Esther Shimazu, Kailua, Hawai'i; Bill Stewart, Hamlin, New York; Peter Vandenberg,



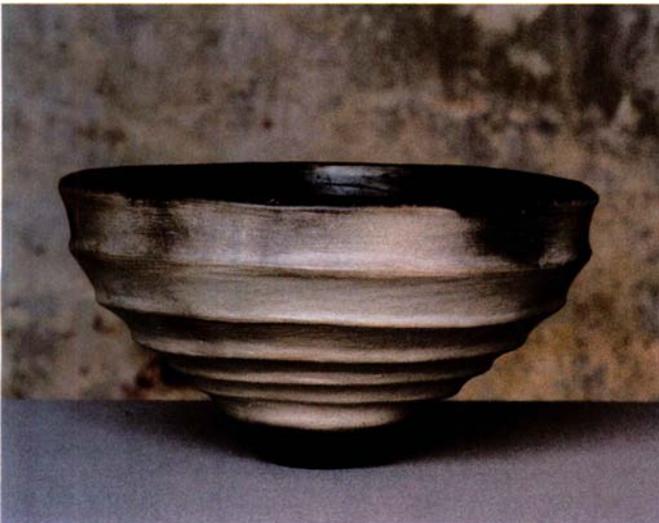
Chris Berti's "Broach," 7½ inches (19 centimeters) in length, carved brick; at Baltimore Clayworks, Baltimore, Maryland.

Sacramento, California; and Stan Welsh, Santa Cruz, California. These artists, according to Anderegg, "not only make great work, they inspire it."

In conjunction with the exhibition, Anderegg presented "Telling Stories—Fact or Fiction," a hands-on narrative handbuilding workshop.

Karen Lovenguth

Ceramic vessels by Mexico artist Karen Lovenguth were exhibited recently at Museo Exconvento de Tepoztlan in Mexico. Lovenguth's forms are coil built. "The pace of coil building suits me, and my forms are found consciously or unconsciously," she explained. "Sometimes I rack my brain, cutting, reattaching, turning a piece over, leaving it a day,



Karen Lovenguth's "Cone Bowl," 10 inches (25 centimeters) in height, coil-built earthenware, with white terra sigillata, smoked in dung; at Museo Exconvento de Tepoztlan, Mexico.

struggling to find a form. Sometimes it comes so easily. I just let the clay, the humidity and my hands decide."

The forms are smoothed and burnished when leather hard. When bone dry, they are surfaced with terra sigillata. After firing the forms in a

gas kiln to approximately Cone 06, Lovenguth often smoke fires them. "My decision to work at earthenware temperatures probably comes from my affinity for primitive pottery, my fascination with a beautifully burnished surface, and the fun I have smoke firing," she commented.

This exhibition is the first for Lovenguth, although she has worked in clay for 20 years. "Away for the first time from dusty studio shelves, the pieces were shown in the grand arched hallways, in ... a historical site. For the first time, I saw my work as mature and sincere, like grown children that have left my hands, fending for themselves.

"After many years, experiments, experiences, and with my first large exhibition behind me, I finally consider myself—as a teacher wrote to me in a little notebook—'a colleague.' I will continue, then, searching, working, sharing and building. That is what it is all about, isn't it?"

The Pottery of Los Vilos, Chile

by Kim Nagorski and Betty Talbott

An exhibition of functional stoneware pottery by Juan Carlos Rojo and Carmen Bugueno of el Bodegon Cultural de Los Vilos in Chile will be presented July 11-August 29 at the Ohio Craft Museum in Columbus, Ohio. Co-sponsored by the museum and the Ohio Arts Council,



Juan Carlos Rojo and Carmen Bugueno's lidded bowl, 12 inches (30 centimeters) in length, stoneware; at the Ohio Craft Museum, Columbus, Ohio.

the exhibition is one of the few times this pottery has been shown outside Chile's Choapa Valley. While these pots are intended for daily use by the area's residents, they also are intended to increase awareness and appreciation of the culture and history of Los Vilos and the surrounding valley.

Located in an old abandoned warehouse, el Bodegon was started in 1997 by architect Jorge Colvin and environmentalist Fernando de Castro. While preserving the existing architectural style, the two redistributed the space to better serve their needs. It now consists of a ceramics studio, large exhibition space, retail store and conference room (for workshops), as well as a greenhouse.

In the ceramics workshop, Rojo and Bugueno create tableware, such as bowls, pitchers, platters and mugs. The forms are either wheel-thrown or press-molded stoneware. The two potters brush on slip to create designs that reflect the petroglyphs found in the area or the

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Photo by Anna Ferguson

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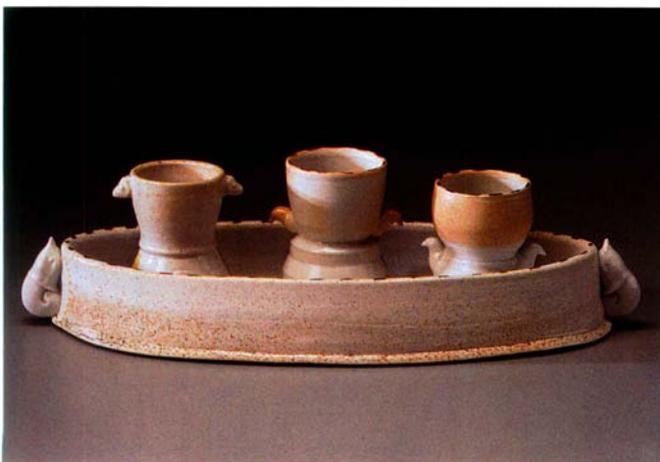
textiles indigenous to the region. Images of goats—an integral part of the local agricultural community—are often brushed on as well. Bowls with and without lids are made in the likeness of goats. The works are sold in the art center's own shop and in Santiago at a gallery run by Artesanias de Chile, a crafts organization.

Recently, Colvin started up a residency program through the ceramics studio for area residents. For six months, Rojo and Bugueno train six potters to produce the ceramics made at el Bodegon. After their residency has ended, the potters return to their homes supplied with the necessary tools and experience. In their own studios, they make and bisque fire forms that are then returned to the center, where Rojo and Bugueno brush on slip and glazes, and fire them.

Through this program, Colvin and his team of potters are providing economic support for a number of people throughout the region, while also helping to create a historical identity for the valley.

Lynn Smiser Bowers

Functional porcelain forms by Kansas City, Missouri, artist Lynn Smiser Bowers can be seen through August 21 at Margo's Pottery and Fine Crafts in Buffalo, Wyoming. Smiser Bowers' latest work is inspired by a six-week residency at the International Ceramics Studio in Kecskemet, Hungary, which she completed last summer. During her residency, she was able to work with Herend porcelain, a pure porcelain, fired to Cone 12, that is used at the Herend factory.

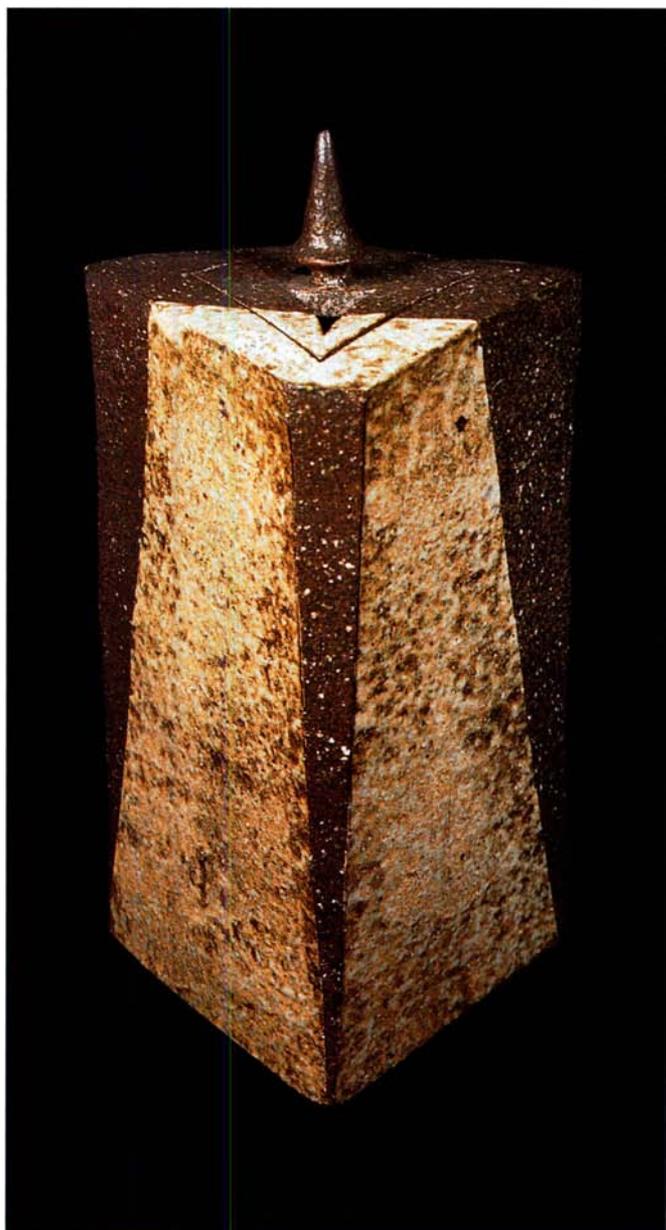


Lynn Smiser Bowers' "Three Egg Cups and Tray," to 5 inches (13 centimeters) in height, porcelain, wood fired to Cone 10; at Margo's Pottery and Fine Crafts, Buffalo, Wyoming.

Influenced by the strong tradition of mold work in Europe, Smiser Bowers threw forms on the wheel, then attached molded parts. She also experimented with a variety of glazes and fired in a wood kiln. Back in her Kansas City studio, she continues to experiment with glazes and sprig molds.

Kei-Ichi Shimizu

"Crossing the Line," an exhibition of ceramics by Japanese potter Kei-Ichi Shimizu, can be seen through July 7 at Touching Stone Gallery in Santa Fe. Born in Tachikui, the historical center of Tanba pottery, Shimizu studied ceramics at Kyoto City Vocational School. After graduating in 1984, he returned to Tachikui to begin his ceramics career. In



Kei-Ichi Shimizu's "Crossing the Line No. 1," incense burner, 8½ inches (22 centimeters) in height; at Touching Stone Gallery, Santa Fe, New Mexico.

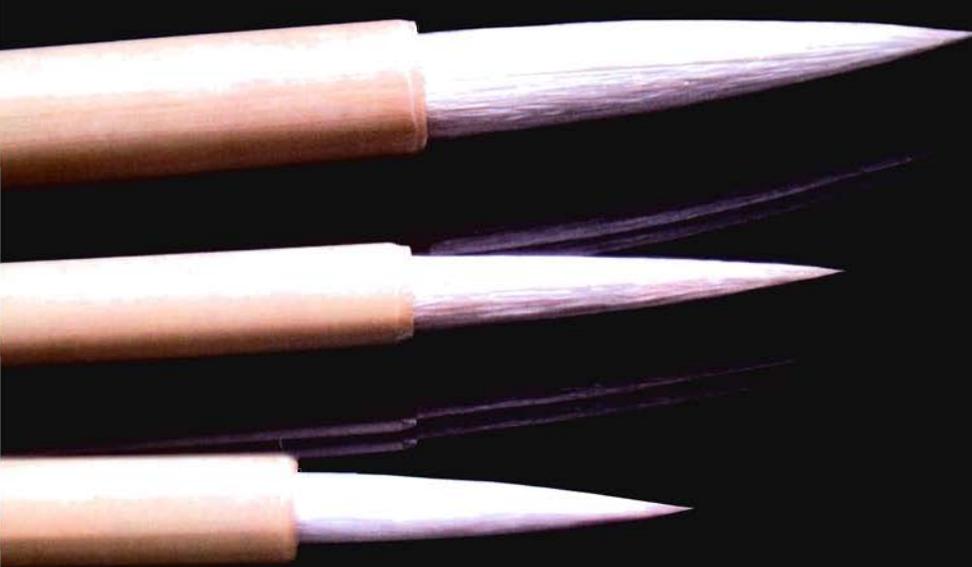
his forms, Shimizu explores the three-dimensional interplay of lines, surfaces, colors and textures. The works are fired in either a gas or a wood-firing kiln.

Jane Hartsook, 1916-2004

Jane Hartsook, the director of Greenwich House Pottery in New York City from 1946 until 1982, died January 18; she was 87. Hartsook earned a B.F.A. and M.F.A. from the New York State College of Ceramics at Alfred University. During her tenure at Greenwich House, she increased awareness of the nonprofit organization throughout the country, expanded the scope of the educational programs and started a gallery that was the first nonprofit venue for ceramics in New York City. The gallery was named for her when she retired.

Submissions to the Upfront column are welcome. We would be pleased to consider press releases, artists' statements and original (not duplicate) slides or transparencies in conjunction with exhibitions or other events of interest for publication. Mail to *Ceramics Monthly*, 735 Ceramic Pl., Westerville, OH 43081.

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Martha Pachon Rodriguez

Objetos Rituales

"Ideas generally come into my mind as I remember my childhood, when I used to collect the stones and odd objects near the river during the long walks with my father who taught me to see them and appreciate them as magical objects,



but also remembering the objects and the shapes of the nature that surrounded me in Colombia," states Martha Pachon Rodriguez in this catalog. "When I get the idea, I print it on the paper. Then for days, weeks, months and sometimes even years (as it happened with the 'ritual cloaks' which I started in Colombia seven years ago), I let the idea mature and continue to draw, note down colors and materials." Published in conjunction with an exhibition of Pachon Rodriguez's ceramics in Italy, two essays are written in Italian; one is written in Spanish; both are translated in English. 72 pages, including index. 48 color and

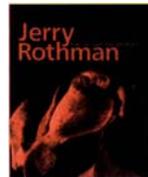
7 black-and-white photographs. €20 (US\$24). *Circolo degli Artisti, Vicolo S. Antonio, 7, 48018 Faenza, Italy; e-mailmaracuya34@hotmail.com; or see www.marthapachonceramics.nom.co.*

Feat of Clay: Five Decades of Jerry Rothman

This exhibition catalog for the retrospective of California artist Jerry Rothman, held at Laguna Art Museum, contains essays by Garth Clark, Mike McGee and Susan Peterson. These essays are followed by a portfolio section that explores various periods of the artist's career.

"Jerry Rothman has a natural instinct for invention. A look his work made over more than four decades reveals persistent themes and patterns. Yet Rothman has also shown an astonishing capacity to strike out in new and unexpected directions, following his own path rather than the shifting tastes of the art world," explains Peterson. "Rothman's career has given ceramic art a defining mixture of technical and aesthetic achievements. He has identified concepts through the years that have made us readjust our conventional attitudes, setting his own goals and reaching them through uncommon determination. He has given ceramics a broader base, a more

diversified product and a greater sense of the intangible than has any other artist of his generation. At only seventy years of age, this intensely independent maverick can be expected to present us with further triumphs."



163 pages, including a chronology, biography, exhibition history and bibliography. 134 color and 150 black-and-white photographs. \$40. ISBN 0-940872-29-3.

Laguna Art Museum, 307CliffDr., Laguna Beach, CA 92651-9990; see www.lagunaartmuseum.org.

Shards

Garth Clark on Ceramic Art
edited by John Pagliaro

"Garth Clark's writings are expansive," states the editor of this compilation of essays by Clark (many of which have been previously published elsewhere). "By virtue of his long-standing prominence within the field, Clark has written a lot, by sheer force of words used. His writing and knowledge expand to cover a broad range of ceramic, and for that matter, fine-art history.

"Their greater breadth is a metaphorical one—Clark's voice extends far beyond a mere

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command of the history. His writings on ceramic art depend on abstract connections, sometimes an oblique point of contact, but consistently ones that he makes to expand his conversation about the medium to a broader horizon in time, history and culture.

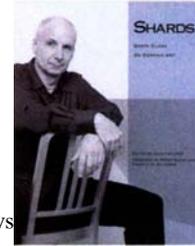
"In surveying some 25 plus years of Clark's writings, it is evident that his voice has become more distinctive and persistent, with a greater intent to shape the field now, and not merely

comment on what has been in the past and is in the present," Pagliaro notes.

Clark's essays are divided into two sections: the first covers specific artists, such as Michael Cardew, Lucio Fontana, Geert Lap, Ron Nagle, Peter Voukos and Beatrice Wood; the second is further divided into American ceramics and general history; criticism, theory, scholarship and semantics; function and design; and marketplace. In one essay on marketplace anxieties, he notes, "Even though the marketplace is crucial to any professional ceramist's life, and always has been, I have never attended a single confer-

ence where this has been the subject of a serious paper or discussion.

"It is as though talking about this subject will pollute the purity of the creative spirit, yet the issues of sales and galleries are the constant unspoken subtext of anxiety and desire whenever artists gather." 541 pages, including foreword by Peter Schjeldahl, preface by Ed Lebow, index and Garth Clark chronology.

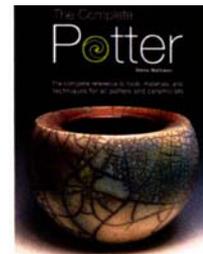


110 black-and-white photographs. \$45. ISBN 0-9725097-0-4. Ceramic Arts Foundation, 24 W. 57th St., Ste. 305, New York, NY 10019-3918; e-mail caf@ceramicmill.com.

The Complete Potter

by Steve Mattison

"Clay is unique in its ability to be molded by hand, with little or no use of tools, into objects of great beauty that can be turned into stone by exposure to great heat," states the author of this nicely illustrated reference book. "Working with clay puts us in touch with the elements. Water and air provide the plasticity for working soft clay, while fire brings permanence to the earth we transform. Clay invites us to make our mark, squeezing the soft clay between our hands and giving form to our ideas."



The first two chapters discuss clay, as well as the various bodies—stoneware, earthenware, porcelain, raku clay, paper clay, etc. Forming techniques—slab building, pinching, throwing (a bowl, cylinder, plate, teapot, off the hump, etc.), trimming, mold making—along with design ideas and preparing the clay are covered in the next chapter. Step-by-step photographs and examples of contemporary finished pieces are also provided.

Next, Mattison describes various decorating processes, such as inlaying, sprigging, sgraffito, colored slip, glazing and printing. Again, detailed photographs and finished forms accompany the text. The final chapters look at raw materials, kilns and firing, and tools and equipment. 224 pages, including appendix on health and safety, glossary and index. 682 color photographs; 48 sketches. Softcover. \$24.95. ISBN 0-7641-2259-2. Published by Barron's Educational Series, Inc., 250 Wireless Blvd., Hauppauge, NY

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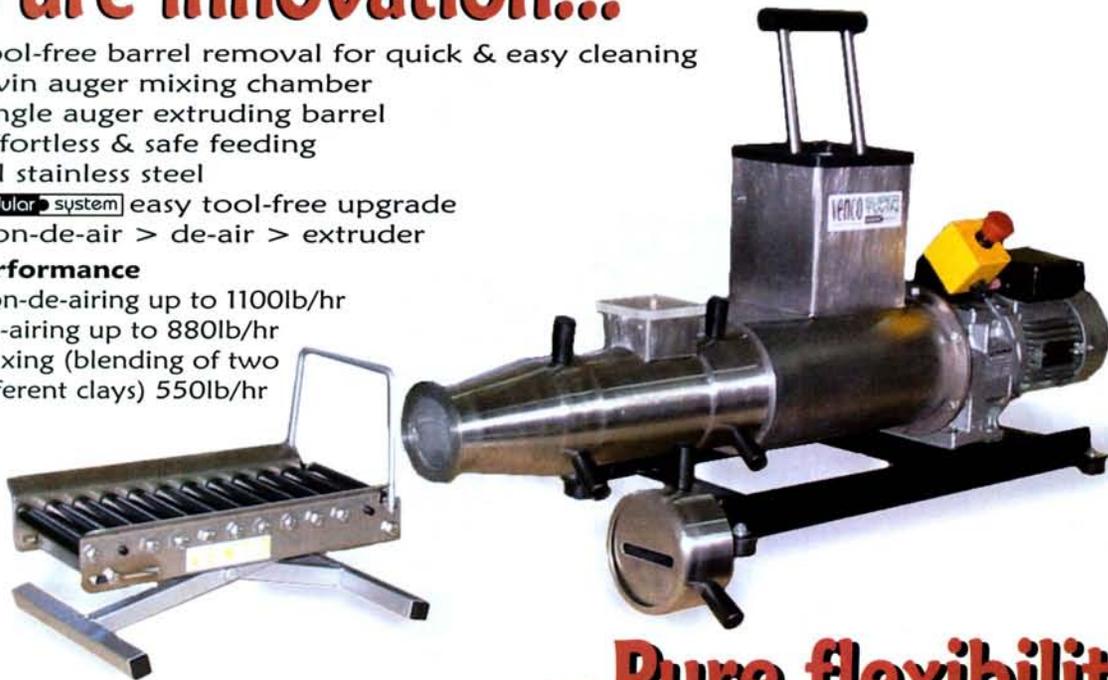
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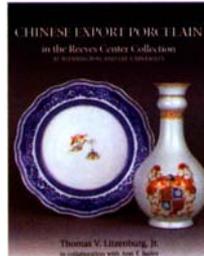
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Chinese Export Porcelain in the Reeves Center Collection at Washington and Lee University

by Thomas V. Litzenburg, Jr., in collaboration with Ann T. Bailey

"Prized within China as early as the Tang dynasty (618-907), Chinese porcelain was traded throughout Asia by the end of the Yuan dynasty (1279-1368)," states Litzenburg, Jr. in this well-illustrated book/catalog. "Although known in



Europe by the 14th century, it was to remain a rare if not mysterious commodity in the West for another 200 years.

It was not until the 16th century, when the Portuguese transported limited amounts of made-to-order wares from Macao to Lisbon, that the Western market for Chinese porcelain had its first beginnings.

"The mercantile interest in Chinese porcelain occasioned a remarkable exchange between East and West," he notes. "Just as the European and American traders embraced the artistic traditions of the Orient, so the Chinese merchants accommodated the aesthetic preferences of the Occident. Out of this market-driven collaboration arose a trade in porcelain that was to have profound and enduring consequences."

Using examples from the Reeves Center Collection at Washington and Lee University, the book is divided into three sections: late 16th/17th-century porcelain, 18th-century porcelain and 19th-century porcelain. Each section begins with brief descriptions of the types of ware made, and photos of the pieces are accompanied by detailed descriptions. 288 pages, including chronology, bibliography and index. 307 color photographs. £39.50/US\$70 (CAN\$55). ISBN 1-903942-19-5. *Third Millennium Publishing Ltd, First FL, 2 Jubilee PL, London SW3 3TQ England; see www.tmiltd.com; or telephone (44) 20 7376 7666. Distributed in the United States and Canada by the Antique Collectors Club Ltd., Market St., Industrial Park, Wappingers Falls, NY 12590; e-mail info@antiquecc.com; see*

www.antiquecc.com; telephone (845) 297-0003; or fax (845) 297-0068.

Lucy M. Lewis

American Indian Potter
 by Susan Peterson

"Lucy was the epitome of the native American artist, her talents welded to the rituals and life of her pueblo," notes Peterson in this second edition. "She grew into a skilled



craftswoman within the borders of the Acoma pueblo, influenced not by the Western culture in distant Santa Fe, but by the Spanish-style polychrome pottery she saw in the Kiva and by line drawings on ancient Mimbres shards. Lucy's

extraordinary vision and acumen not only established her as one of the most prominent Indian potters of this century, but led the way for the next generations of Acoma potters."

First published in 1984, this well-illustrated book is in print again. It discusses the Acoma pueblo where Lewis lived, then goes on to discuss her work and career, her legacy, and her children's careers in pottery making. Her techniques of pottery making are described and a list of Lewis' awards is provided. 218 pages, including "Modern Potters Emerge from the Past" by Bertha P. Dutton, bibliography and index. Over 220 color and 120 black-and-white photographs. Softcover, \$45. ISBN 4-770-2991-8. *Kodansha America, 575 Lexington Ave., New York, NY 10022; see www.kodanshaamerica.com; telephone (917) 322-6200; or fax (212) 935-6929.*

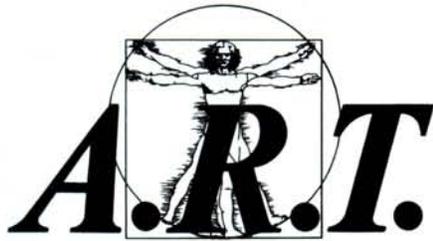
Mid-Century Modern Dinnerware

A Pictorial Guide

Redwing to Winfield

by Michael Pratt

"One of the biggest problems novice collectors face is determining how much money they should pay for an item," states the author of this collector's guide. "Whether beginner or advanced, most collectors eventually refer to price guides. ... I often wondered why book values varied so much from my own observations. Over the years, I gradually learned that there are a number of reasons for such large price differences. Condition, supply and demand, dealer subjectivity, dealer type . . . , geographical location . . . , economic climate, auction fever, market or store type (garage sale, flea market, thrift



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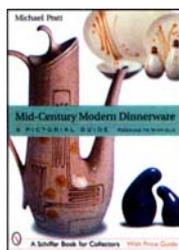
new books

store, antique shop, antique mall)—all contribute to widened price ranges for an item.

“The three key ingredients to learning modern dinnerware pricing are observation, observation, observation. Collectors may start with a guide or encyclopedia, but must realize that this information needs to be supplemented with current market intelligence. Experienced collectors have developed a feel for pricing based on observing prices online, in the antiques mall and

shop, and at pottery shows. In time, the neophyte collector will also gain an objective and intuitive sense for the current valuation of mid-century modern dinnerware.”

As the title indicates, the majority of the book is a pictorial reference to potteries and their ware, including Redwing, Riverside China, Roseville Pottery Company, Scammell China Company, Syracuse China Company, Universal Potteries,

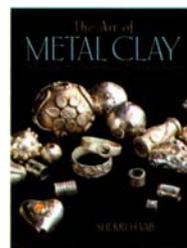


Inc., Wellsville China Co., etc. Estimated price ranges are provided in each caption. 240 pages, including appendix on grading mid-century dinnerware, bibliography and index. 480 color photographs. \$39.95. ISBN 0-7643-1914-0. Schiffer Publishing, 4880 Lower Valley Rd., Atglen, PA 19310; e-mail schifferbk@aol.com; see www.schifferbooks.com; telephone (610)593-1777; or fax (610) 593-2002.

The Art of Metal Clay

Techniques for Creating Jewelry and Decorative Objects
by Sherri Haab

“The exciting thing about this clay is that you do not need to be an experienced metalsmith to make beautiful finished silver or gold objects,” states the author of this well-illustrated how-to guide. “For the beginner or a nonmetal crafts-person, it’s a way to create metal objects without having to go through the steps that are usually necessary for metalwork. Aside from being a shortcut to creating metal objects, metal clay has its own unique properties. Artists are drawn to its versatility as a medium, and many are content



to work with metal clay exclusively, developing jewelry and gallery pieces that stand on their own.”

The first section details the essentials of metal clay: types, tools and supplies, basic techniques, firing, and finishing fired metal clay. Part two covers techniques, such as texturing, carving, working with molds, sculpting metal clay, as well as projects, such as beads, boxes and vessels, rings, etc. 144 pages, including index. 306 color photographs. Softcover, \$21.95. ISBN 0-8230-0367-1. Watson Guptill Publications, 575 Prospect St., Lakewood, NJ 08701; see www.watsonguptill.com; telephone (732) 363-5679.

Made of Clay

Ceramics of British Columbia

“Potters currently living in British Columbia created the works in this book. An entrepreneurial endeavor created by them..., the book is the story of ceramics of British Columbia, told by those potters who have chosen to be part of this adventure,” states Carol E. Mayer in the introductory essay to this book. “These potters’ stories are many and provide a wealth of historical information and insight into the relevance and importance of craft to the cultural and artistic life of this province.”

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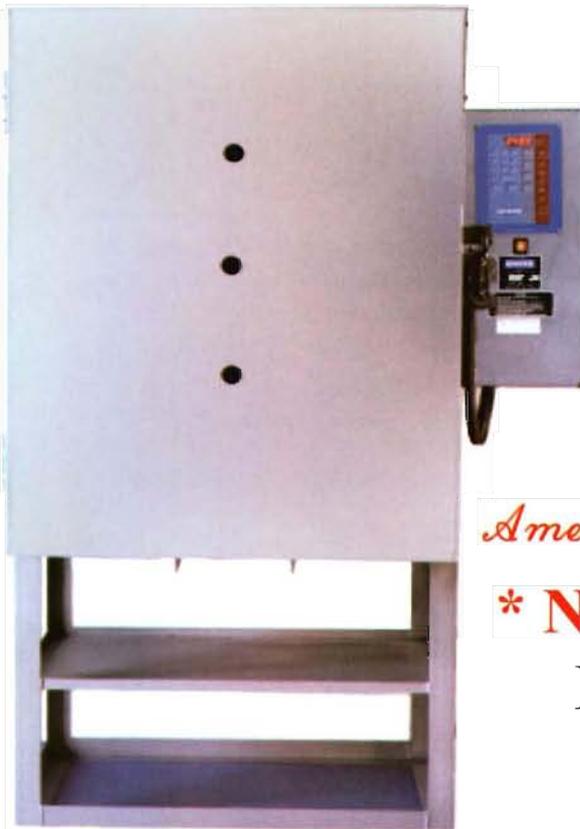
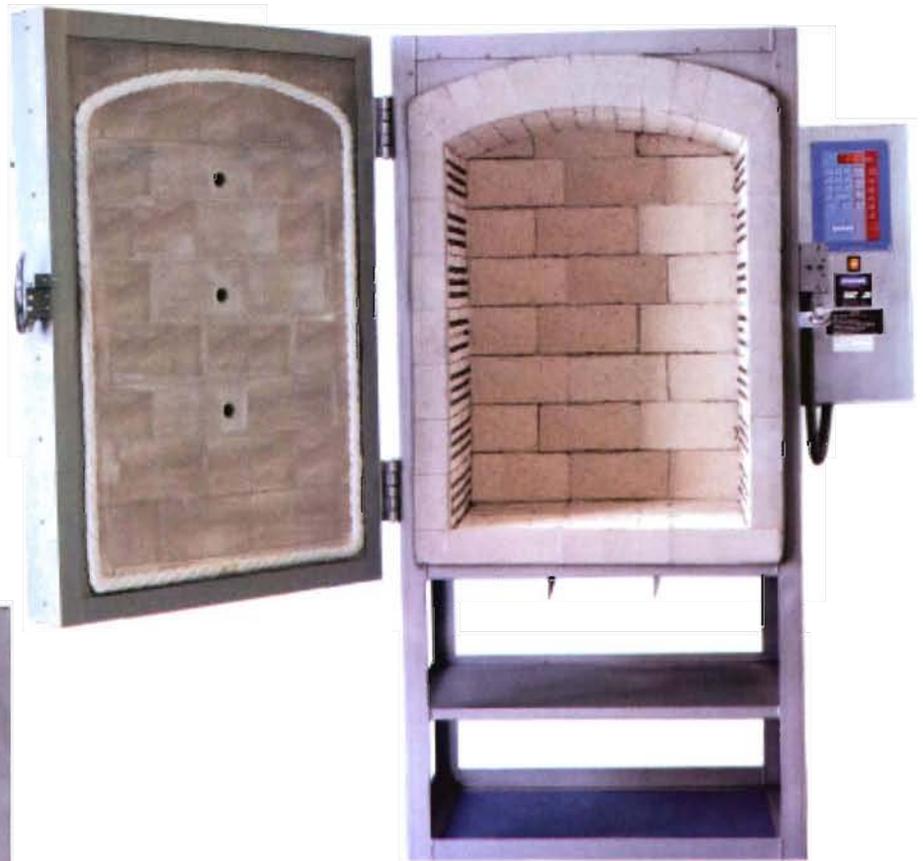


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Mayer gives an overview of early Canadian ceramics and the development of British Columbia pottery in relation to various outside influences, referring to specific potters included in the book. Following are artists' statements and photographs of works by more than 126 British Columbia potters.

"The pleasure, and sometimes anguish, felt in the process of making is present throughout the history of ceramics and is evident in the words of the potters whose works are illustrated in this book. Their individual statements include technical, philosophical and personal information that punctuate and enrich this story of British Columbia ceramics," Mayer concludes.

The book also contains information on the Maureen Wright Scholarship and a history of the Potters Guild of British Columbia. 160 pages, including a glossary, bibliography and an afterword by Linda Doherty. 140 color and 18 black-and-white photographs. CANS\$40 (US\$30). ISBN 1-55054-655-4. *Potters Guild of British Columbia, 1359 Cartwright St., Granville Island, Vancouver, British Columbia V6R 3R7 Canada; e-mail bcpottersguild@bcpotters.com; see www.bcpotters.com; telephone (604) 669-5645.*

International Ceramics Studio

Kecskemet, Hungary

"The International Ceramics Studio [ICS] went through—and survived—so many critically difficult situations but, as a guardian of autonomous art, persisted steadfastly with its mission: namely to assure optimal opportunities for creative art," states Tibor Wehner in one of several essays that make up this publication. "In doing so, it helped in the creation of ingenious works of art of this time. During the course of two-and-a-half decades, Kecskemet became a spiritual center for ceramics craftspeople from Hungary and abroad, thanks to its special location and conditions, the traditions, and the then prevailing cultural/historical trends." Written in Hungarian with English translation, this publication commemorates the 25th anniversary of the ICS and includes essays on the

history of the studio, the challenges in Eastern European ceramics, reflecting on a generation and reflecting in press.

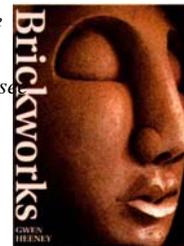
140 pages, including bibliography and appendixes on symposia at the ICS 1980-2002, educational activity 1984-2002, exhibitions of the ICS 1976-2002, scholarship holders at the ICS 1978-2002, and the staff 1976-2002. 379 color photographs. Softcover, 6000 HUF (US\$30), plus shipping. ISBN 963-210-329-7. *International Ceramics Studio, POBox18, H-6001 Kecskemet, Hungary; e-mail info@icsshu.org; see www.icsshu.org; telephone (36) 76486867; or fax (36)76482223.*

Brickworks

by Gwen Heeney

"In writing this book I hope to reflect both my passion for the creative use of brick and the increasingly important role it is playing as an artistic medium for international artists, architects and industrialists," explains Gwen Heeney in the introduction.

After an overview of the historical use of bricks, the geological makeup of brick clay and the methods of firing bricks, Heeney details various ways of working with the material as an artistic medium. From sculpting unfired green bricks to using fired, reclaimed and salvaged bricks, she uncovers the challenges and the possibilities involved. Chapters detail the various processes starting with a pile of raw or fired bricks, working through design, construction of the piece,



dismantling, firing and reconstructing onsite. Photographs and diagrams show the various stages of production as well as finished work.

Later sections include practical information on getting commissions, applying to artist-in-residence programs, working with brick factories, and using technological advances such as CAD/CAM technologies and 3D-modeling packages. 208 pages including glossary, bibliography, list of suppliers and services, and index. 326 color photographs and illustrations. £35 (US\$49.95). ISBN (U.K.) 0-7136-4880-5. ISBN (U.S.) 0-8122-3782-X. *Published in the U.K. by A&C Black Publishers, 37 Soho Square, London, W1D3QZ England; www.acblack.com; or telephone (44) 1480405 014. Published in the U.S. by University of Pennsylvania Press, 4200 Pine St., Philadelphia, PA 19104-4011; see www.upenn.edu/pennpress; or telephone (800) 537-5487.*

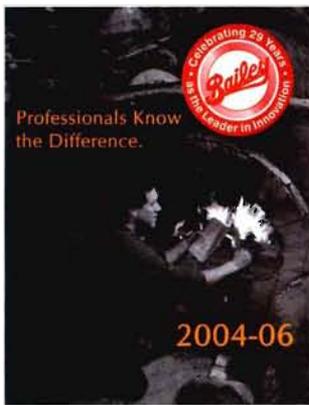
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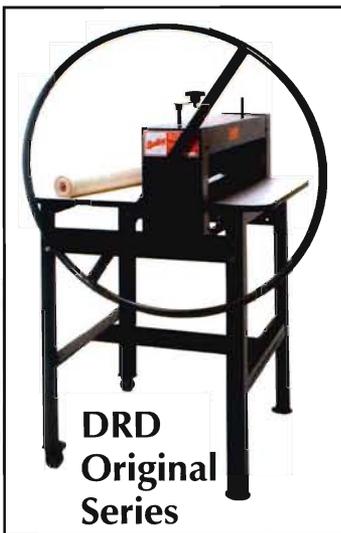
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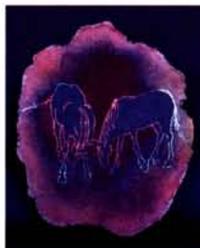
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video

Matt Long

Vessels for Victory

This instructional video not only provides insight into the techniques and processes behind Matt Long's signature drinking vessels (see January 2004 CM), but also reveals the passion and philosophy behind the work. While sharing his reasons for making functional pottery, his influences, as well as his perspectives on life, family and friendship, Long demonstrates techniques used for making his cups, whiskey jugs, hip flasks and bourbon bottles.

Long explains that the concept for the "Victory Series" drinking vessels developed after a particularly good conversation over a glass of whiskey with a graduate-school friend. The work is about camaraderie, friendship and community. He intends for his drinking

vessels to be used in times of celebration.

Some of the forms are inspired by 1940s water bottles, while others reference the history of liquor production in southern Appalachian states.

Using the transformative qualities of porcelain, along with



the potential of line, gesture and movement, Long guides us through his entire creative process. Beginning with mugs, he demonstrates his unconventional way of working with porcelain—he prefers that his pieces have a sturdy visual weight. He explains that, in his eyes, a good mug is aesthetically pleasing, yet it is something that "can be thrown on the floor of your truck."

After demonstrating his throwing and altering techniques for a variety of his vessels, Long moves on to heavy slip application. The video concludes with a Cone 10 soda firing and a gallery tour showing finished pieces. 62 minutes. Available as VHS video-cassette. \$29.95, plus \$4 shipping and handling. Lucky Dog Productions, 6214 Cross Country Blvd., Baltimore, MD 21215; e-mail luckydogproductions@verizon.net; or telephone (410)318-6603.



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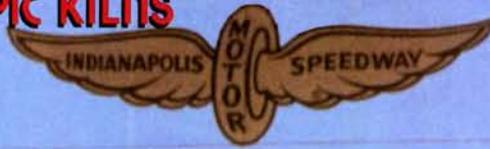
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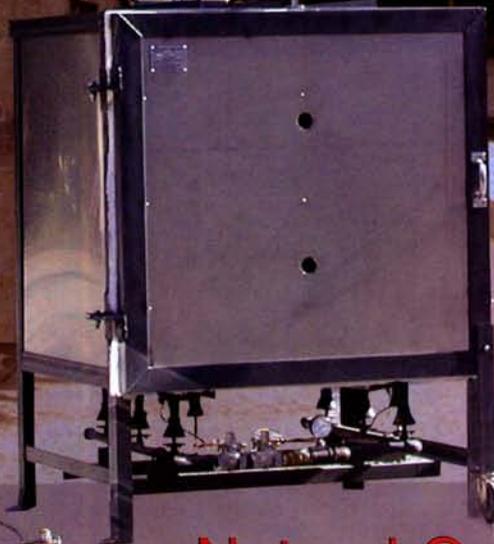
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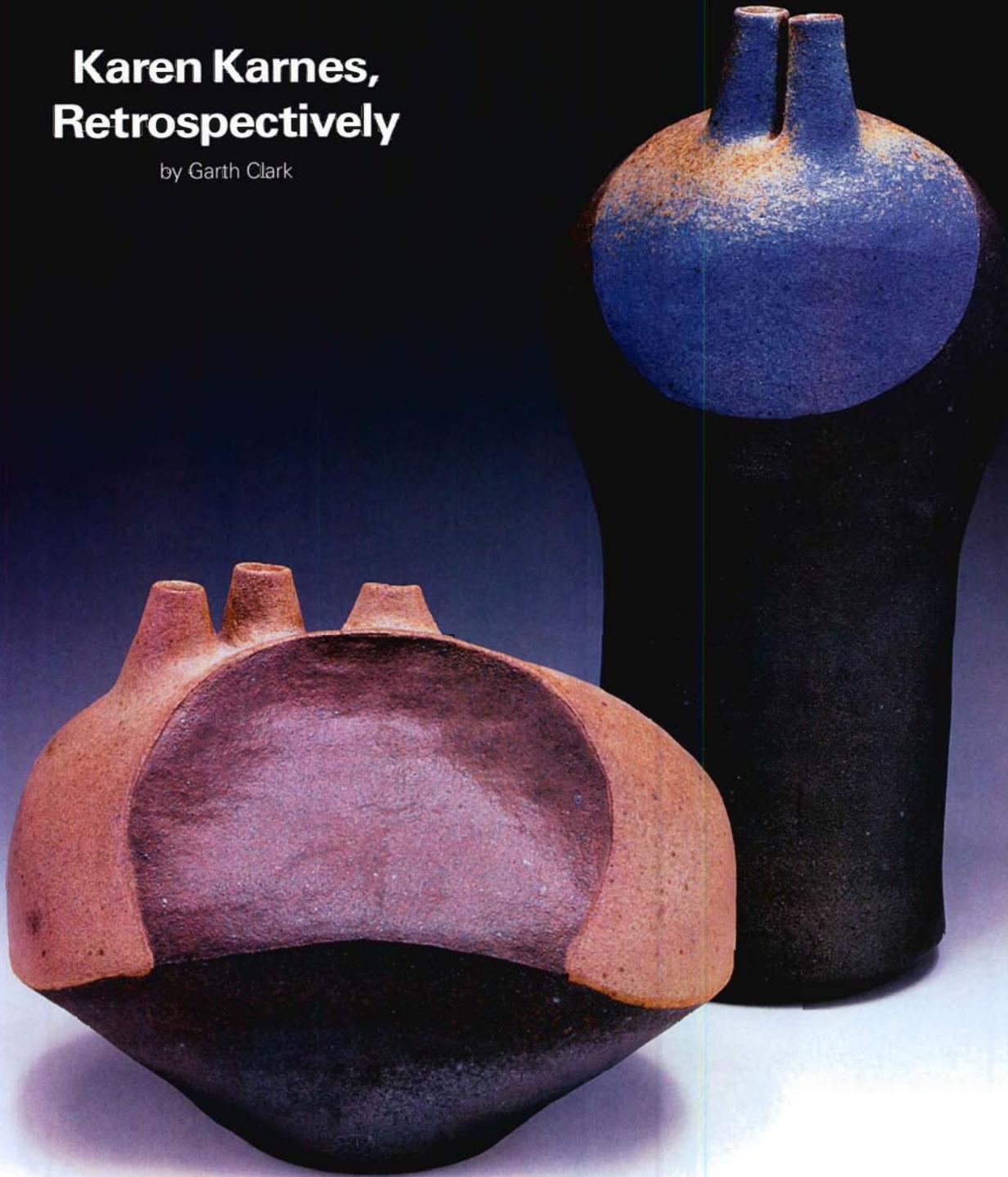
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Karen Karnes, Retrospectively

by Garth Clark



"Brown Three Spouted Vase," 9 inches (23 centimeters) in height; and "Blue Double Spouted Vase," 18 inches (46 centimeters) in height, stoneware, wood fired, 1998.

There is a remarkable paradox about Karen Karnes. She is both one of America's best-known ceramists here and abroad and, arguably, its least understood. I say this not in search of sympathy but for the sake of accuracy. When you speak of Karnes, even to some of her most enthusiastic supporters, she tends to be pegged as a traditionalist. Being a traditional potter is a perfectly wonderful pursuit, it just does not apply in this case. Traditionalists tend to be at odds with Modernism and skeptical of their contemporary society. Their work is often linked to a specific period in the history of their medium that they reinterpret. They are not known for experiment and risk. Their forms and glazes change little, if at all. None of these parameters fit the art of Karnes.

She has never belonged to the Anglo-Asian school of Leach and his followers. . . . But, at the same time, one can see how a superficial reading of Karnes can result in her being mislabeled. She is an ardent supporter of the traditionalist potters, based on her shared passion with this group of functionalism. She continues to make utilitarian wares as well as "art" pots. She prefers a rural work setting, although she is a native of New York City and still loves and is at home in the city, visiting regularly for cultural sustenance. Also, she uses traditional techniques from salt glazing to wood firing, which are linked to a more conservative approach to the medium. But this is judging the route she has taken to her kiln, not what she takes out at the end of a firing.

If Karnes is a traditionalist, then her tradition is that of Modernism itself. This is the milieu in which she learned her craft from the outset. She refined her knowledge of design in Italy in the 1950s, when Italy was taking the international lead. She developed her critical understanding of art around John Cage and Merce Cunningham. She was never a cookie-cutter version of the country potter; but through her involvement with the communities at Black Mountain College near Asheville, North Carolina, and Gatehill College in Stony Point, New York, she brought a sophistication to the studio—informed, eloquent and inquiring.

She did not study ceramics at one of the more usual venues but came to clay in the context of design at the New Jersey College of Industrial Art in Newark. She arrived in 1948, at 23 years old, and ended up in the ceramics department, where she fell in love both with ceramics and with the instructor, David Weinrib, whom she later married. Her first pots were linked to a style of biomorphism popular in art and design in the 1940s. It could be found in the work of Isamu Noguchi, Charles Eames, Joan Miro and others. They stood with comfort and elan on the kidney-shaped tables that were definitive of the period. The term used for this asymmetrical organic aesthetic was *free form* and she explored it, not on the wheel because she could not yet throw, but by modeling and then molding her forms. Despite this, it was never her goal to project the slickness of an industrial object.

Karnes learned to use molds in such a way that her pots could be pressed into their forms and then taken out and altered. In this way, impressing textures on the surface, emphasizing seams where elements were joined and opening the mouth, she created objects

that were different from one another and carried the sense of being handmade. She became extremely proficient at mold work and, unlike many potters who decry molding because of its industrial associations, Karnes values this period of her work and argues that it taught her more about the architecture of the vessel form than if she had begun on the wheel.

When Weinrib left the college to work for a pottery company in Stroudsburg, Pennsylvania, Karnes followed him, designing lamp bases for the factory. In 1949, they moved to Italy and worked for 18 months in Sesto Fiorentino, a small pottery town near Florence. Karnes set up a pot shop at home, started to throw and continued to work with molded forms. The owner of a local factory was so charmed by her work that he agreed to fire her pots free of charge. Karnes did not feel confident to carry boards of pots, so she placed the boards on her motorcycle and cautiously wheeled the wares through the streets of the village to the pottery.

The factory owner was not the only one to admire her visually assertive pots. The legendary Gio Ponti, architect, designer and editor of *Domus* magazine, was greatly impressed when he encountered her work by chance and prominently featured it in his journal. The work also attracted kudos in America. In 1951, she sent two pots to the "16th Ceramic National" in Syracuse, New York, and won the Lord & Taylor Purchase Prize.

Karnes returned to America and, in 1952, became a graduate fellow at New York State College of Ceramics at Alfred University. She was just getting settled when an offer arrived for her and Weinrib to come for the summer to Black Mountain College. Black Mountain was then the most avant-garde arts school in the country. Its pottery was founded in 1949 by Robert Turner. She never returned to Alfred to complete her degree and remained at Black Mountain for two and a half years. Her loss of a degree never bothered her: "I did not want to teach, so it was of little use to me." Karnes was committed to being a working potter and she realized that ambition. She raised a family, built two homes and has lived solely by the income of her pottery ever since.

Black Mountain was a stimulating, nonconformist environment with a constantly shifting faculty of artists that included John Cage, Merce Cunningham, Anthony Tudor, Franz Kline, Jack Tworikov and Robert Rauschenberg. Karnes and Weinrib wasted little time turning the pottery into a center for progressive ceramics. Within months of their arrival, they hosted a symposium moderated by the Bauhaus potter Marguerite Wildenhain with Bernard Leach, Shoji Hamada and Soetsu Yanagi (who were on a lecture tour of the U.S. at that time). The next year, they invited Peter Voulkos, Daniel Rhodes and Warren MacKenzie. Rudy Autio noted that those three weeks at Black Mountain were the turning point in Voulkos' life and career. "He came back to Helena but was never the same again. It must have been the most important thing that had happened up to that time."

Weinrib has since voiced reservations about Black Mountain. He felt that the crafts community was not treated as the equal of the fine arts. Certainly, Josef Albers had been insistent in not

"Coffee Set for Six," to 11 inches
(28 centimeters) in height,
stoneware, 1953.



Untitled, 9 inches
(23 centimeters) in height,
stoneware, wood fired, 1994.



wanting to have a ceramics facility, fearing that “clay, lacking the resistant properties of other materials, was too easily abused by the beginning craftsman,” and the crafts courses that were added after his departure were controversial. Karnes did not feel that she was marginalized. She felt welcomed, and the Black Mountain community provided “a sympathetic environment with fantastic art stimulation ... a very lively place to be.” In fact, despite some patronizing behavior at the outset, many of the painters, sculptors and photographers welcomed their presence and felt that the potters, with their regular work rhythms, tangible results, and closeness to materials and process, actually provided the school with an astringent dose of pragmatism and prevented it from degenerating into a metaphysical Disneyland.

Karnes and Weinrib divorced in 1959, leaving Karnes alone to raise her son, so her approach to her career and an income became more focused.

In 1957, the owner of a clay mine in New Jersey, who was a ceramics engineer, lectured both Karnes and M. C. Richards on technical ignorance and lack of invention among studio potters when it came to clay as well as function. To make his point, he asked why potters did not make flame-proof pots, adding that he had the recipe for a flame-proof clay. He offered to share this, and Karnes seized the opportunity. Within a few months, she was producing distinctive flame-proof casseroles, a sophistication undreamed of among potters at that time (and still a rarity even today).

Karnes did her first salt-glaze firings at a workshop in Penland, North Carolina, in 1967. Her response to salt glazing was remarkable. It was love at first sight. It was not as though she was merely applying a surface so much as she was feeling it. The understanding of it was not a matter of chemistry, at least not the ceramic variety, it was much more visceral and interior. The way she manipulated the salt and fire to produce a wide range of colors and textures was unprecedented. This achievement established her, at 42, as a master ceramist of international significance.

Her achievement went beyond the rich color palette and into form. She did not take the direction that most contemporary salt-glaze potters seem to follow, toward hard-edged, geometric, almost metallic form. This tendency comes with the salt-glaze tradition; when German salt-glazed wares first appeared, and for

centuries hence, the stoneware potters deliberately mimicked the shape and crisp formality of metal vessels. Rather than follow this handsome but rigid approach, Karnes’ pots unleashed a soft-focus anthropomorphism and a latent sexuality, which had always been present but in more restrained form. The sensuality of the surface unleashed a fecund and erotic quality in Karnes’ forms. Do not expect her to confirm or deny this. Karnes does not like talking about the psychology of her art, but the evidence is in the work.

Karnes achieved this in part through the way that form and surface caressed one another but also in some more overt details; in particular, the distinctive shallow orifices she created on the pots’ surfaces. Sometimes she did this by applying clay to create the illusion of an opening on the side of the pot. In other cases, she would carve irregular depressions into the belly of the vessel. Yet, at no stage did this become coarse or blatant; it was always clothed in abstraction. But it was a powerful life-enhancing presence, and, if one may use an abused term, sexy.

Penland provided Karnes with more than just a breakthrough in her art. It also brought Karnes into contact with two important people in her life, Paulus Berensohn and Ann Stannard, providing her with a guru in the one case and a life-partner in the other. Berensohn, author of the inspirational book *Finding Ones Way*



Untitled, to 6 inches (15 centimeters) in height, stoneware, salt fired, 1968.

PHOTOS: COURTESY OF GARTH CLARK GALLERY



Left: "Tall Cylinder Vase," 16 inches (41 centimeters) in height, stoneware, salt fired, 1972.

Right: Untitled, 19 inches (48 centimeters) in height, stoneware, salt fired, 1970, by Karen Karnes, Morgan, Vermont.

with Clay, is a philosopher who made pots. His pots were pinched, which did not influence Karnes' work visually, but the deeply felt spirituality, and his principled set of ethics that these pots represented, had a profound effect on her own creative credo. Karnes was hardly adrift philosophically, but Berensohn's influence was able to sculpt, reinforce and clarify her personal mission and give her added confidence.

Ann Stannard was teaching art at King Alfred's College in Winchester, England, when M. C. Richards brought her to America in 1967 to give workshops on kilnbuilding. It was at a time that both she and Karnes were seeking change and commitment, and the camaraderie they established blossomed into friendship and then a life-long partnership.

Karnes ceased salt glazing, despite the fact that she was considered the most significant practitioner in this technique and that these works were still eagerly sought after by galleries and collectors. She began to make wood-fired pots, which was a logical, and perhaps symbolically correct, move in a tree-covered state. But again Karnes surprised her community. She did not take her wares in the direction that the nascent American wood-firing movement was following. Instead of attaching herself to the growing popularity of the Japanese anagama tradition of Bizen and Shigaraki, with brown crusty surfaces, ash flashing and kiln tears, she reinvented the tradition. Her pots, at first huge lidded vessels and later other shapes, were a polychromatic delight. She created rich, colored surfaces in midnight blues, royal purples and acid greens fading to softer tones like a set of veils. It was quite unlike any other wood-fired pottery at the time. They were lightly speckled with iron, and their tonal spectrum gave them great depth. The first exhibition of these massive lidded jars with precise, almost geometric forms was held at the Hadler/Rodriguez Gallery in New York City in 1979 and was the talk of the ceramics world.

Ever since, Karnes has been ceaselessly innovating. As surprising as each new body of work might be, there are no arbitrary shifts in the creative path. There is consistency to her changes that has an organic inevitability. The first response is one of shock, but as one examines the pot further, one accedes that it is, of course, the next step.

It needs to be pointed out that the idyll in Vermont, where Karnes and Stannard had settled, was marred by a catastrophic and potentially fatal detour. On May 10, 1998, Karnes was firing as usual in her kiln shed, as she had for years. While she was always very careful and observed all the safety rules, the wooden shed had, after continuous firings and little rain, become totally tinder-dry and flammable. Toward the end of the firing, it exploded in flames. Within 15 minutes, it had not just engulfed the shed and studio but the house as well. Stannard barely escaped in time. Insurance covered the loss of the house, and it seemed as though Karnes' career as a working potter was over.

As often happens with seemingly bad events, there can be a surprising positive consequence. Prior to the fire, Karnes had only

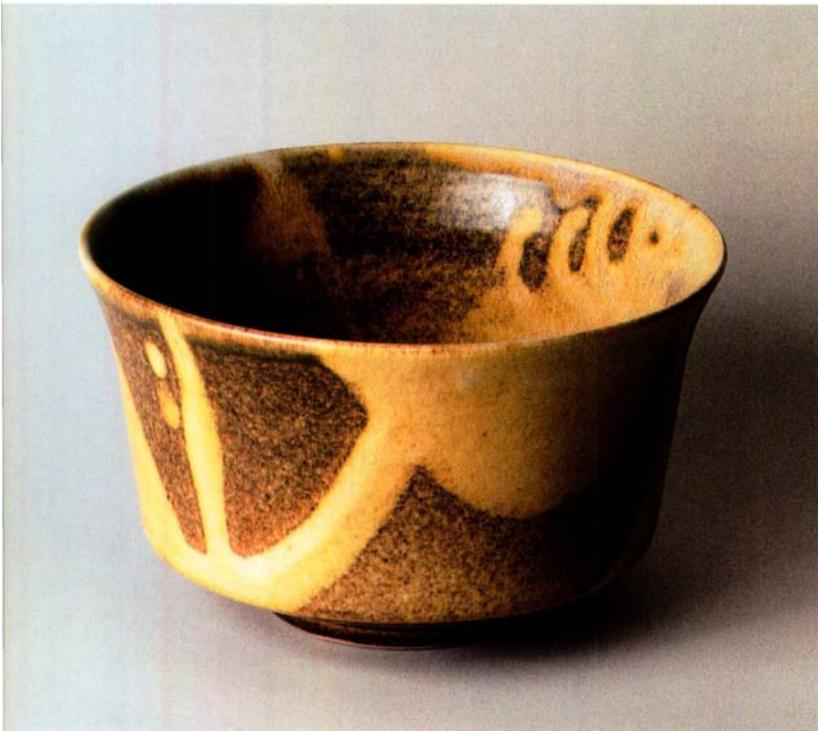
a vague sense at best of the deep affection and reverence with which her community held her. After the conflagration, hundreds of potters, collectors and other supporters across the country rallied to support her, replaced her lost materials and equipment, and made contributions to a rebuilding fund. It was an immense, immediate outpouring of respect and an acknowledgment of how much she had given to her field; not just her pottery, which speaks for itself, but for that which was less obvious—her generosity to her field, to the artists who attended her workshops, to the many potters she assisted in setting up their studios and guiding their careers, and to the many working potters who depend upon the revenues that come from the annual Old Church Cultural Center's pottery sale she organizes every December. While everything else was destroyed, what survived (perfectly fired) were the pots in the kiln. These were shown at Garth Clark Gallery in 1999 as homage to a courageous career.

The fire and rebuilding changed Karnes as an artist. This event placed over 50 years of labor into a new perspective. Karnes now has a better understanding of her legacy and its value. Perhaps it is even what encouraged her to take an even greater risk than usual and produce her most adventurous body of work to date. For the past two years, Karnes has been toying with radical extensions of what a pot can be. This unapologetically anthropomorphic art is composed of groupings of two, three or more vessels. They are tall, thin, undulating and sensuous. They move and turn with the ease and authority of dancers. They blend pot with sculpture, vessel with figure, volume with linearity and emotion with cool, objective abstraction. They are, at least from this writer's point of view, as exciting and as nuanced as any vessels being made today.

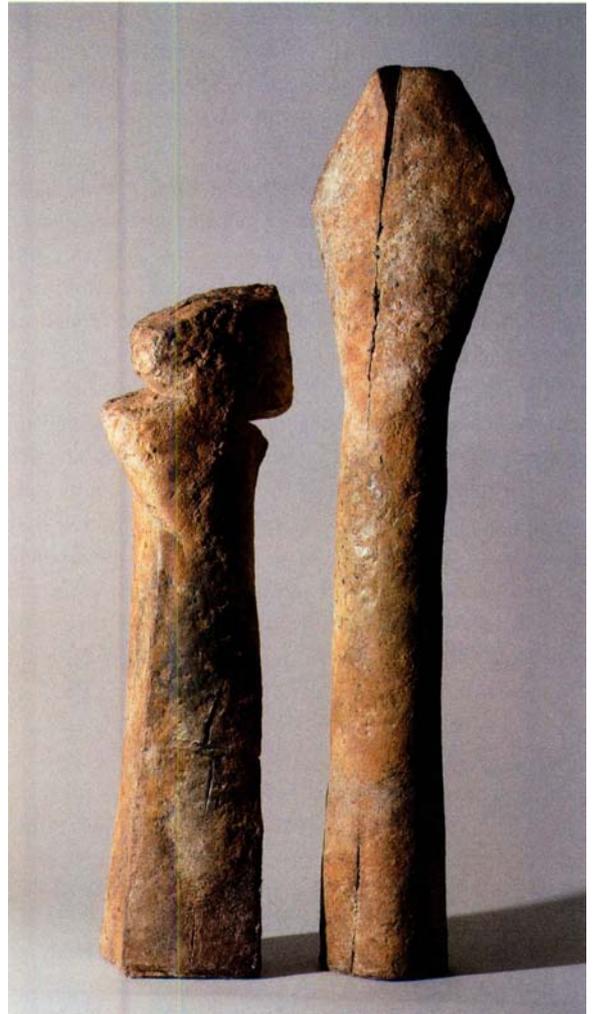
Yet, when one adds these vertical volumes to 80 or so pots that make up this long overdue retrospective, they do not appear as aliens. They can all chatter with each other, these children of her kiln, from the oldest to the youngest, about mouths and necks, about lids and spouts, about the sensuality of line and the pregnancy of volume, and how the same vocabulary can produce so much difference. There is no point at which one finds one body of work silent and alienated from the others, as sometimes happens in an artist's career. There are no experiments in faddism gone horribly wrong at the expense of continuity. Karnes' sense of service may have adjusted with time, attending a little less to the functional and a little more to the contemplative. But as we gaze over this vista of pots, short and fat, long and tall, we realize that Karnes' determination and courage has been rewarded. She has achieved that goal that all artists seek and only a few achieve; Karnes has, through her depth, consistency and authenticity, managed to grow beyond mere invention and has succeeded in channeling the universal.

Excerpted from the catalog accompanying a recent exhibition of Karnes' work at Garth Clark Gallery in New York City; www.garth.clark.com.

Ceramics Exhibition in France



Untitled, 12 centimeters (5 inches) in diameter, wheel-thrown porcelain and stoneware, €870 (\$1045), by Robert Deblander.



Untitled, to 49 centimeters (19 inches) in height, handbuilt stoneware, €5500 (\$6608) and €6600 (\$7930), by Jacqueline Lerat.

Ceramics by French artists Robert Deblander, Jacqueline Lerat, Elisabeth Joulia (1925-2003) and Yves Mohy can be seen through July 4 at Galerie Capazza in Nan[^]ay, France. The forms of Joulia, Lerat and Mohy were handbuilt from stoneware, while Deblander's pots were thrown using both stoneware and porcelain.

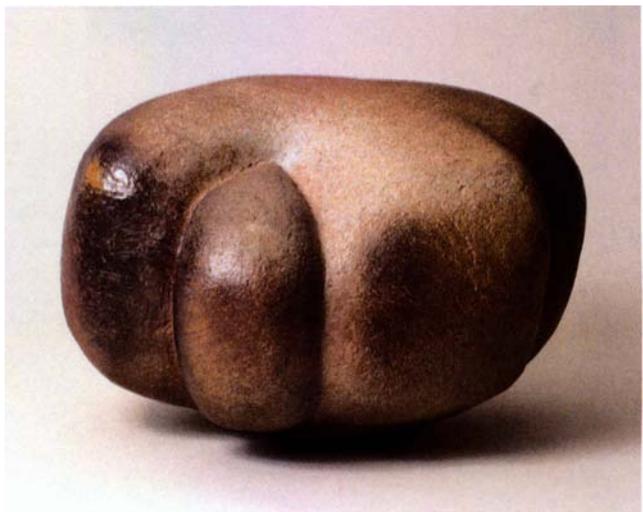
"There is a psychology, a spirit of ceramics: its aesthetic quality—its aestheticism—is particular, probably stronger than in any other art form," Deblander wrote. "For ceramics lovers, a pot is an object of intimacy, and the relationship with it often becomes powerfully and subtly affective. We have all met that desperate person who, having broken a teapot, wants us to mend its spout!"



PHOTOS: MARC WITTMÉ

Left: Untitled, 23 centimeters (9 inches) in height, handbuilt stoneware, €2000 (\$2403), by Yves Mohy.

Below: Untitled, 30 centimeters (12 inches) in width, handbuilt stoneware, €6600 (\$7931), by Elisabeth Joulia.



“There are many reasons for this attachment, where aesthetics and feelings combine into a unique emotion. None of these reasons are deciding factors, but when put together, they ensure the specificity of the art,” he continued. “More than any other, a ceramic object is a family treasure, its value is all the greater since it comes from humble extraction. The value is therefore purely spiritual, the fruit of imagination led by experience—we act differently in front of delicate and hard porcelain, tender raku, joyfully glazed earthenware pots, strong stoneware or ancestrally smoke-fired pots. Each time it is a world of hardly conscious reactions, where memory and hands, cultural and spiritual aspirations, sensuality and sentimentality find unexpected responses.”

Clay, Color and Fire: Making Tiles and Peace

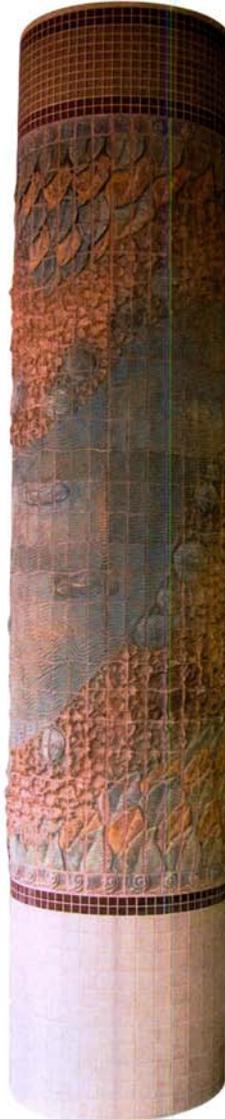
Jan Brown Checco



Vladimir Shapovalov's
"Protecting Angel,"
10 feet (3 meters)
in height, with oxides.



Ikuhiko Shibata's
column, 10 feet
(3 meters) in height,
with sponged glazes.



Steven Lin's "Fantasy
Island," 10 feet
(3 meters) in height,
with sprayed slips.



He Zhenhai's column,
10 feet (3 meters)
in height, depicting people
of Guangxi County, China.



Philippe Pasqualini's "Imprint of Time," 10 feet (3 meters) in height, with stone and glass inlays.



Marjorie Wallace's column, 10 feet (3 meters) in height, engraved African patterns with inlaid colored slips.

During the summer of 2003, seven ceramists from around the world came together in Cincinnati, Ohio, to create a unique public art piece. The theme of the piece, its location and the five-week collaborative event combined to make a statement for the absolute need for peace among people and nations. It was also a chance for the artists themselves to be energized and challenged.

This month of creative exchange got its start in 1996 when the Cincinnati Park Board invited artists, designers, architects and cultural agencies to attend a week-long design charette for the creation of a new peace park on the Ohio River. The result was the Theodore M. Berry International Friendship Park, which opened in May 2003. Berry was Cincinnati's first African-American mayor, and the park was named in honor of the ideal of peacemaking he embodied. The design for this green space called for permanent works of international art.

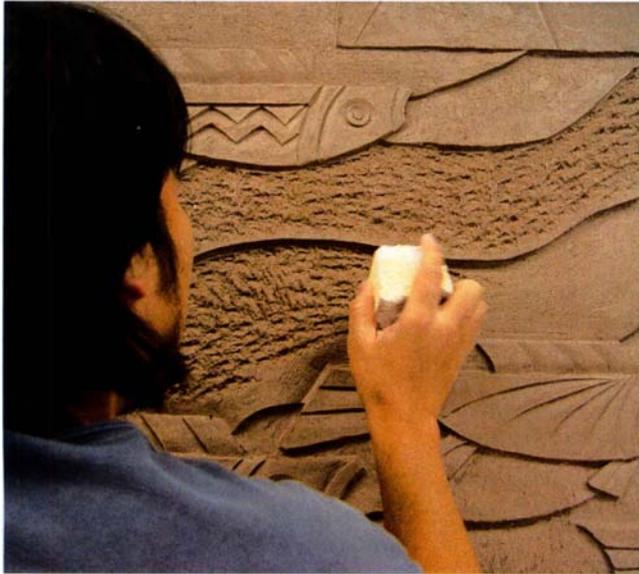
Planning for the "Clay, Color and Fire" installation began in 2000. The idea was to bring master ceramists from Cincinnati's seven sister cities around the world to work together for a month creating seven mosaic panels to wrap the colonnade of the park's Friendship Pavilion. With the arrival of the seven artists in July 2003, the plan became reality, drawing community support from over 100 participants, including sponsorships, home stays, workshop lunches, field trips and materials.

As project director for "Clay, Color and Fire," my first presentation of the concept was to the Sister Cities Association of Greater Cincinnati, a regional organization that sponsors cultural, scientific, business and educational exchanges. The Sister Cities International Organization was created in 1958 by President Eisenhower with the hope that friendships established between individuals from different countries could help to preserve world peace. I approached the Cincinnati Park Board and the School of Art at the University of Cincinnati (UC) College of Design, Architecture, Art and Planning (DAAP). These organizations became the foundation for the project.

Turning such a big public dream into reality requires a lot of research and consensus building. Preliminary planning conferences with Corinne Peterson, director of the Chicago's Millennium Mosaic Project, provided much inspiration and practical advice. The park's landscape and pavilion's architects agreed that ceramic mosaics would be an ideal medium and that the colonnade would be a prime location for collaborative art. Meetings with Roy Cartwright, chair of the UC ceramics program, and our eight-member project committee (composed of two representatives from each partner organization plus two professional artists) refined the best procedures for this complicated endeavor.

Artist selection required establishing a new network of arts institutions throughout our sister cities. Each city had a different hierarchy of official art organizations, ranging from arts and culture departments in city halls, to professional guilds, university art programs and commercial galleries.

Our project committee eventually selected seven ceramics artists: Eva Sperner-Zernickel, Munich, Germany; Philippe Pasqualini, Nançay, France; Vladimir Shapovalov, Kharkiv,



He Zhenhai used a broken pumice stone to texture his large slab carvings.

Ukraine; Marjorie Wallace, Harare, Zimbabwe; Ikuhiko Shibata, Gifu, Japan; He Zhenhai, Liuzhou, Peoples Republic of China; and Steven Lin, Taipei-Hsien, Taiwan.

Kirk Mayhew signed on as workshop manager. His experience in the UC ceramics studio and courteous nature were great assets to the project. Cincinnati's entire artists team included Mayhew, myself, eight apprentices and dozens of assistants who contributed invaluable help at least eight hours a week.

Design Planning

Seven signed letters of agreement were in hand by December 2002, plus travel sponsors in each sister city. The next task was to create long-distance, art-direction documents with photos, scale diagrams of the columns, and a palette of oxide- and stain-colored engobes fired to Cone 6. We had visited several outdoor ceramic mosaic installations in our region, discovered spawling wherever glazes had been used, and decided to eliminate that risk by using only engobes. The upper and lower sections of each column would be surfaced with Austrian glass and American porcelain tiles to create visual harmony among the seven different designs, as well as with the building's architecture. These would also allow for easy repair in case of damage. The mosaics would be installed by professional tile setters with a variety of colored grouts.

Before coming to Cincinnati, each artist created a design that reflected traditions of their region. They had three months to e-mail a color rendering and tile schematic for approval by the project committee and the Cincinnati Park Board. Some of the designs were immediately approved, but a few required modifications, testing our diplomacy. Most artists balk at direc-



Philippe Pasqualini brushed on colored engobes, then pressed in stone and glass inlays for his "Imprint of Time" column.



A test panel of Philippe Pasqualini's tiles were placed on the column to see how the design would wrap around the curve.



After modeling the entire design for "Fantasy Island," Steven Lin began cutting the large slab into separate tiles.

tion. In a few countries, the idea of art direction for master-level artists is an absurdity. We counted heavily on translators in each of the cities to work with the artists to understand our project documents and correspondence.

Fundraising and Budget

Collecting in-kind goods and services, conducting technical research, and creating teaching tools and tile samples, not to mention raising funds, occupied more than a year. In a year of uncertain politics and economic difficulty, I prepared a dozen applications and approached public and private patrons for support. Grant writing requires detailed plans. Many important details critical to our success were culled from the grant requirements of the Ohio Arts Council.

The project's ultimate cost was \$200,000, and about half was secured in cash donations from foundations, corporations, each of the sister cities and individuals. In our budget were \$3000 honoraria allotments for each international artist, \$5000 for the workshop manager, \$2450 for hospitality (daily lunches and celebration dinner), \$4500 in administrative costs, \$5000 for public-relations support and \$24,000 for installation. Though the first budgets also included \$45,000 for my full-time, 28-month employment, it became clear that I would not be able to find enough cash to pay the artists as well as myself. I realized that I was destined to work as a full-time volunteer. This allowed me to request more support from the project partners, as well as other in-kind supporters.

Artists Gather, Work Begins

Our first two afternoons were filled with project orientation by the Cincinnati team and presentations by the international artists. Each artist showed slides of their own art, traditional and contemporary art of their region, spoke about two pieces of ceramic art brought for exhibition, and showed their sample tiles.

By day three, workstations had been prepared according to each artist's needs. Some preferred tabletops, wishing to lay out the entire 7x6-foot slab. Others asked for easels with a 3x8-foot work surface. These artists worked three separate 2 1/2x6-foot slabs at a time, later assembling everything for finishing, color application and cutting.

The artists chose from three clays: cream stoneware, speckled tan or brown with speckle, donated by a regional supplier, all of which would shrink 8% at Cone 6, creating a 1/2-1/2-inch space around each tile for grout joints. Each column required 250 pounds of boxed clay.

Each weekday, the artists arrived at 9 A.M. and worked until 6 P.M. Lunch was an important time for building relationships and sharing information. A generous chef from the neighborhood prepared imaginative menus and did our grocery shopping. Food and comfort was of absolute importance to the group as we **pushed through our 26 work days. Local restaurants learned** about the project and began to bring coffee every morning and lunches in the afternoon. This spontaneous hospitality stunned our visitors and delighted the locals.

Creation and Construction

The artists demonstrated virtuosity in ceramic technique daily, teaching without even trying. Working in a completely foreign setting and system, they relished the familiarity of their motifs and methods. Engobe application methods ranged from spraying and wiping, masking and spraying, to sgraffito, sponging, and spattering. Shapovalov used oxides in diluted and dry forms, painting them into engraved lines for emphasis and dusting them across the surface of dried engobes to soften and shade areas on his "Protecting Angel." Pasqualini showed us how to inlay pieces of glass and old kiln coils as facets of his fossilized masks in "Imprint of Time." Wallace turned out 80-120 tiles a day, etching into leather-hard color-coated squares her scarification pat-

terns drawn from ancient and modern Africa. Shibata used baking soda as a burnout and texturizing material for his swaying Tokyo skyscrapers, then simple brush techniques for the quiet but powerful presence of Mount Fuji. Zhenhai stuck to the fundamentals in his monochrome design motifs common to the minority people of his region, working the clay as though he was carving wood. Sperner-Zernickel, a master of glass art, worked her clay very smoothly with subtle relief carving, then used large paper masks on wet clay when spraying color. Her two 12-inch-diameter columns at the indoor hearth required color choices based on the vivid, patterned linoleum floor. She included green and orange glass tiles from Austria and richly colored glass smalti (enamel). Lin's "Fantasy Island" was playful in concept, but presented us with a dilemma. How were we to grout his rendition of volcanic sea rock, full of organic high and low reliefs and millions of piercings? After a coat of sealant (TileLab Surface Gard by Dupont), we plugged the deepest holes with beeswax, then drizzled candle wax over the surface to seal the smallest holes. This would prevent grout from filling the recesses. Although it worked, removal of the wax was only possible through persistent picking with dental

tools and orange sticks, requiring 84 hours to cover and clean "Sea Rocks." Thank goodness for good-natured volunteers!

During the modeling and coloring phases, each artist was cut loose to use his/her own methods, but ultimately all needed to come back to the Cincinnati plan for finishing. We felt a palpable reticence when the time came to cut up the broad, beautifully modeled panels. Nonetheless, cutting proceeded, sometimes with straight edges and pizza cutters, sometimes freehand with knives, but always following the plans they had created the first day. No tile could exceed 2 inches wide by 4 inches tall, which was calculated in order to wrap the cylinder without too much projection of tile edges. The double-square maximum proportion helped to avoid warping.

Next, the most distasteful, yet essential, tasks of the workshop: the carving of furrows on the back of each tile to speed drying and minimize warping. Employing all hands, we then numbered the backs of over 15,000 tiles, following the artists' numbered tracings. Each column had 21 distinct sections and some sections broke down to more than 100 tiles. Early consultations with our tile setters determined that our end product would be 12x24-inch



After the international guest artists left, Cincinnati artist Katie Schwartz started carving the "Cincinnati Double Phoenix," following the original design.

sheets of tiles mounted on fiber-glass mesh. We covered the full-sized working drawings with 4 mil (Viooo of an inch thick) flexible plastic, which ensured that our Weldbond glue would not adhere to the drawings. We then laid mesh cut from 48-inch rolls. The back of the mesh sections were numbered to prevent confusion after the glued-down tiles were cut into final 12x24-inch sections for crating and transportation to the pavilion.

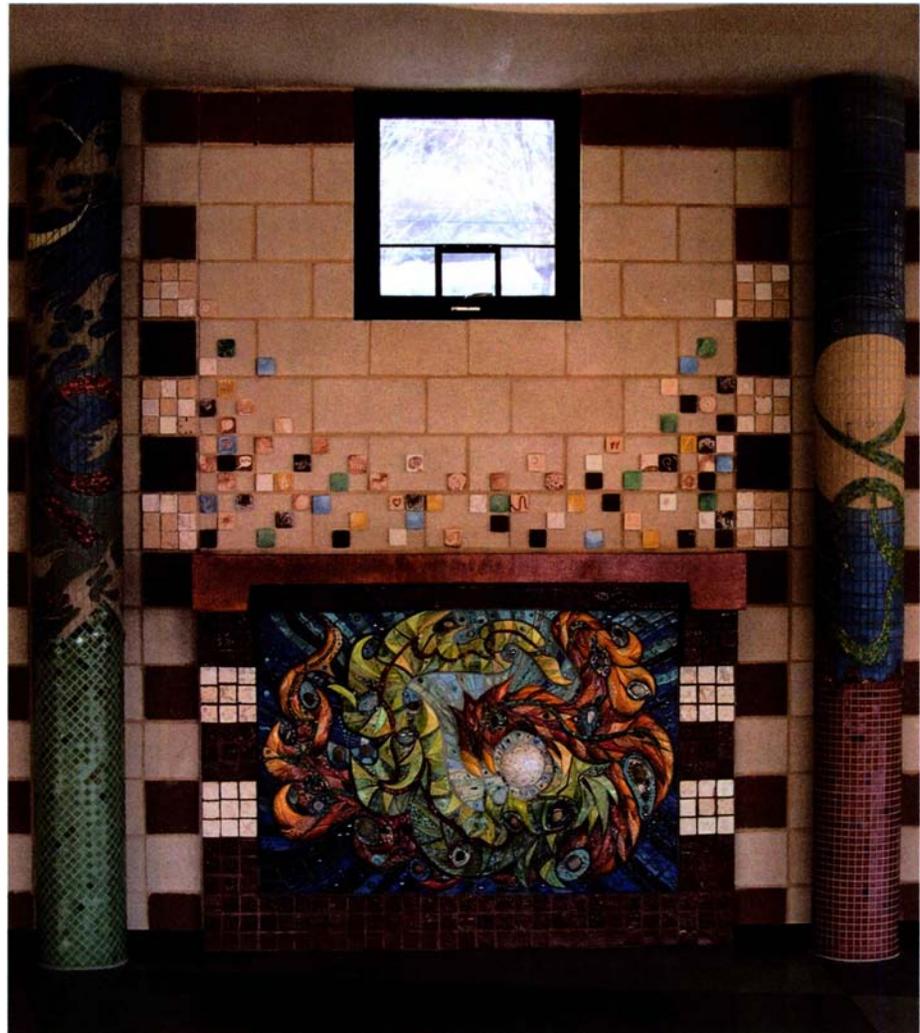
After the artists had returned home at the beginning of August, the big empty studio echoed many wonderful memories—Shapovalov singing and blowing his clay whistle to chase away evil spirits, Zhenhai's booming baritone performance of provincial Chinese songs, the laughter of Shibata and Lin as they clowned for us.

The Cincinnati team worked full time through August. I moved to the pavilion to work with the professional installation team for the month of September. Back at the university, Mayhew oversaw the modeling of the "Cincinnati Double Phoenix."

The concept for the Cincinnati team's piece was developed during the week prior to the workshop when an apprentice discovered that the phoenix is a mythological creature common to all of the workshop participants' cultures. In a yin-and-yang configuration, two firebirds whirl around an orb of light, expressing vitality and balance. The Cincinnati team worked in the DAAP kiln shed to carve the surface of the double phoenix and add texture, inlays and motifs inspired by our visiting artists. The large surface was then cut into sections that were dried to the leather-hard state and hollowed from the back. For some tiles, we used gold luster finishes on top of blue commercial glazes and mounted stones transported from our sister cities and other countries with PC-7 epoxy.

Some pieces went through four firings to Cone 06. Greens and yellows were easy, but the reds and oranges were difficult. As the pieces went through the kilns more and more, some of the auto windshield inlays became foggy and less reflecting of light.

Mindful of our relationship to Sperner-Zernickel's "No" and "Yes" columns on either side of the hearth, we decided to invite the public to create hundreds of tiles to frame the mantle, using words ranging from negative to positive from the many languages



"Cincinnati Double Phoenix," hearth 4½ feet (1.4 meters) in height, with glazes and glass inlay; with Eva Sperner-Zernickel's "Yes" and "No" columns, 10 feet (3 meters) in height, with sprayed slips.

of the workshop participants. These ideas fit together nicely, since the hearth is not only a place of gathering for warmth and meals, but also a place of conversation and storytelling.

The double phoenix and public hearth tiles are the only glazed tiles in the project. We used a variety of underglazes, glazes and crystalline glazes, fired to Cone 2. Rolling out 1-inch slabs of clay, which were built up to 2½ inches thick in places, we employed everything we'd learned from our guests, from carving and surface decoration to glass inlay,

Installation

At the riverside park, we unloaded one artist's design at a time and reassembled it on top of its drawing. The tiles received a third coat of sealant 24 hours before installation. Our installation mortar was UltraFlex RS by Mapei, a rapid-setting one-step product mixed with water. We averaged one to two days per column—longer than originally anticipated due to the need for cutting the 12x24-inch sections into smaller sections to adjust spacing around



Detail of "Cincinnati Double Phoenix," made by Cincinnati artists Jan Brown Checco, Kirk Mayhew, Julia Green, Betty Sun and Katie Schwartz.

the column. Though tedious, this made up for a 1-inch shortfall in our width measurement. We neglected to add an extra ½ inch to the column's radius to account for the approximate thickness of the mortar bed.

Smearing grout on the tiles proved impossible for all except three of the designs. The other columns had to be tuck pointed, treating the tiles like small bricks. Excess grout was removed with sponges and toothbrushes. The next day we removed any film left with a mild acid wash (600 Detergent from Sure Klean by Proso), diluted to a 12:1 (water:detergent) ratio. We used Hydroment Bostic grout, which comes in dozens of colors. Some designs required two or more different colors of grout. The pace for grouting was, again, one to two days per column. A coat of sealant finished the new grout joints. We used Enrich n' Seal, made by Aqua Mix, when we wanted to deepen grout colors. Finally, an

anti-graffiti coating was applied two months after installation. This wax-based coating allows for removal of most paints and markers by heating, wiping and recoating.

We took over 6000 digital photos to document our processes and experiences. Many of these images can be viewed online at www.claycolorfire.org. This website allowed all sister cities and local participants to keep up with the project's progress.

The tiles made by the public for the hearth were glued with 100% silicone to Wonderboard panels that were screwed and silicone glued to ¾-inch plywood backing boards. Corner and middle tiles were left unattached, allowing the Park Board installation crew to screw through both boards into the cement block walls. Rapid-setting Loctite PowerGrab construction adhesive was used for the few remaining tiles with no sliding, though tape straps were applied just to be sure!

For the centerpiece, Wonderboard and plywood were silicone glued together and screwed every 12 inches to insure no warping of the mounting surface. The background tiles of the double phoenix, previously spot glued on the mesh, were mounted with silicone to the Wonderboard, and the large bird segments were glued into place with the PowerGrab adhesive. These dried overnight before positioning and screwing to the wall.

Some of the joints between tiles were deep and wide, so we filled these with small bisqued tiles, laying them like small bricks with the PowerGrab for mortar. This greatly reduced the amount of grout that would be needed to fill the joint. Several colors of grout were used to fill the double phoenix joints. This was determined according to the overall color of the surrounding tiles.

Reunion

At the dedication ceremony in October 2003, we phoned all seven artists and the crowd cheered wildly as each one came on the line to celebrate our collective achievement.

Finally, on February 2, 2004, week 33 of workshop activity, the last grout was applied, properly cured, and sealed with an acrylic sealer. Amen.

In April 2004, a reunion took place so that the artists could see their works installed and see each other again. Each brought a slide presentation about public artworks in their hometown green spaces, in order to continue our discovery of how art is used to inspire communities around the world.



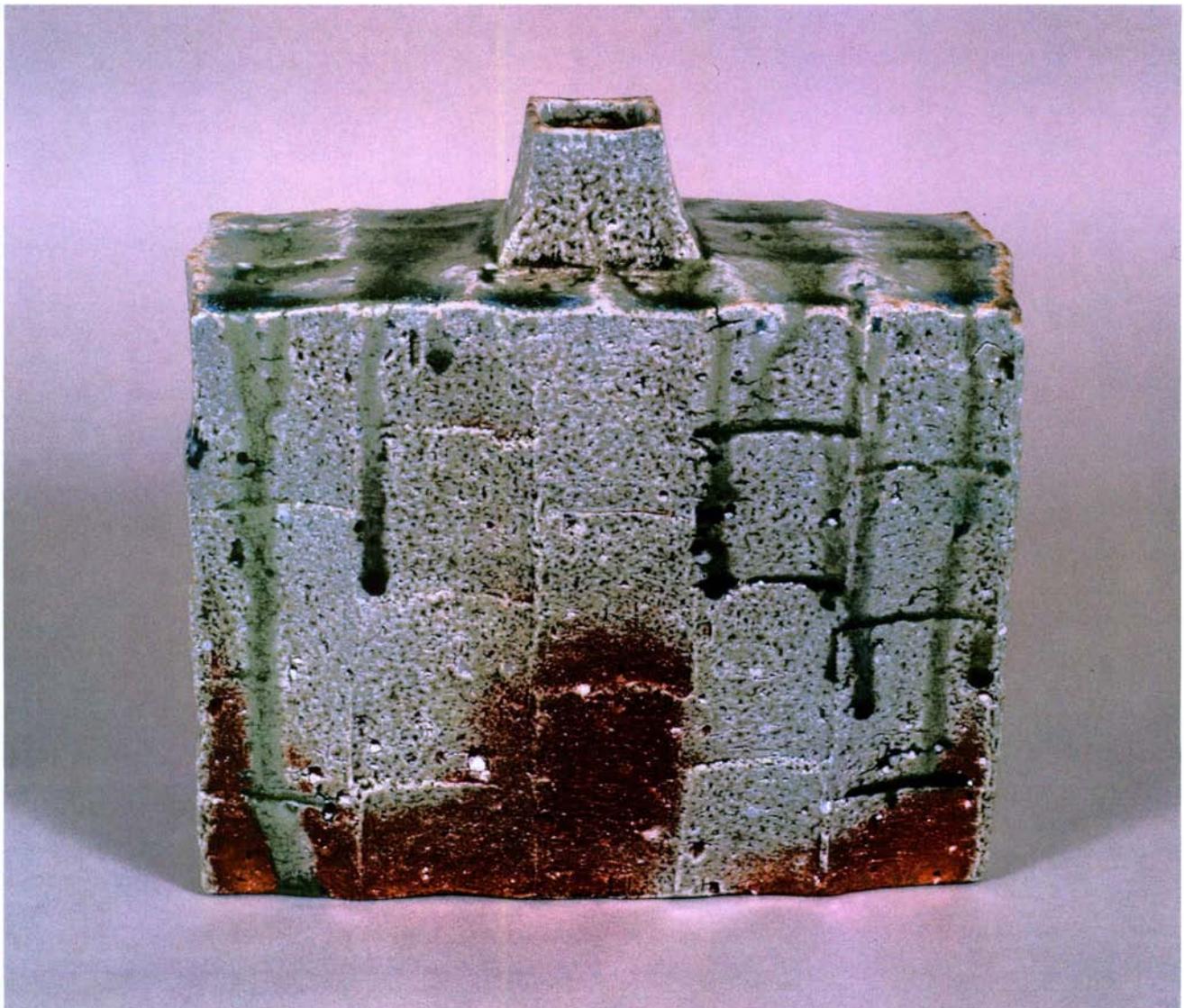
Ken Matsuzaki by Phil Rogers

At the very end of the main street of Mashiko, there is a three-way junction. To the right is the road to Kasama, a neighboring town also known for its potters and pottery tradition. To the left is the Mashiko Town Hall and the bus stop for the early (very early!) morning Tokyo bus. Straight ahead is a quiet country lane that climbs slowly along the side of a wooded hill. From the road, one can see large and elegant thatched houses nestled among the trees. Near the road, an archway through one of these buildings beckons you into the compound that was once the home and workplace of Shoji Hamada, now the Mashiko reference museum. A short way farther along the road is the pottery of Tatsuzo Shimaoka,

and then, as if to complete the apprentice “family tree,” comes the home of Ken Matsuzaki.

I have been trying to think of a single word that describes the work of Matsuzaki. His lineage is as straightforward as the road that takes you to his home—from Hamada via Shimaoka. Yet his pots display, at first sight at least, little that is obvious in the way of direct influence from either of his illustrious ceramics forbearers. In recent years, Matsuzaki has trodden his own path, forged his own style. He has done what Bernard Leach said we must do, when quoting William Blake, and that is to ‘drive our wagons over the bones of the dead’ to find one’s own way. Oh, yes, and

“Rectangular Vase,” 10 inches (25 centimeters) in height, handbuilt and faceted stoneware, wood fired in the firebox of the kiln, with natural ash glaze.





"Yohen Shino Cup," 4 inches (10 centimeters) in height, with Shino glaze, wood fired.



"Yohen Vase," 9 inches (23 centimeters) in height, wood fired, with natural ash glaze.

the word I would use to define his current work is *elemental*; of the elements, close to nature, on the edge, but always in control. As one looks at these magnificent works, it is always apparent that a geological or meteorological analogy is springing to mind—wet rocks, quartz strata within granite, lava, the wind, a snowfall, lichen, a rock pool—all are present and more.

There are paradoxes evident in this work that I recognize from the concerns I have in making my own pots. There is an underlying structure to Matsuzaki's pots that form the skeleton onto which he hangs the delicious but far more random effects of the fire. I have often tried to relate to students that a pot should have bones—a structure that underpins the skin or outer surface. This dictum is never more true than when the pot is submitted to the extremes of fire and vapor. In recent times, it has been the fashion in the West to throw loosely in apparent and mistaken imitation of the perceived Eastern and predominately Japanese style. The combination of loose throwing and the effects of the anagama often result in pots that have no structure at all. Flabby is the word that comes to mind! Flabby is most definitely *not* a word one would use to describe Matsuzaki's pieces. Perhaps his handbuilding and coiling techniques for many of the larger jars and square bottles encourage a certain sharpness in the form that the wheel would not impart. Whatever the reason, there is a tautness to the forms that provides the perfect counterpoise to the flame-etched, ash-drenched surfaces that creates a sense of skin or of a canvas being stretched across an invisible but still evident framework underneath.

Matsuzaki has form and structure tutored into his soul. Hamada knew and understood form and its relationship to surface and pattern like no other potter. Shimaoka, Matsuzaki's master, makes pots that are extremely ordered—his forms tailored exactly to provide the canvas for often-complex pattern. It is the fire and the manipulation of flame and ash that mark out Matsuzaki's pieces from those of his masters.

Matsuzaki's kiln is not huge, neither is it multichambered, like many of the kilns in Mashiko. A single, domed chamber is flanked on either side by two large fireboxes. Each firebox is big enough to house a significant number of pots between the fire and the central chamber. These are the ashed pots, the *yohen*-fired pots. Yohen literally means to change by fire and flame, and this is where Matsuzaki plays his kiln like a musician plays his instrument. At the height of the firing, with the aid of a long metal rod, Matsuzaki will push pots over and roll them in the white-hot ashes. He will bury them in ash only to uncover them later in order to develop the colors with exposure to oxygen being sucked in by the long chimney. It is in this chamber that the maelstrom, which is the shimmering white heat of a seven-day firing, has such dramatic effect upon the carefully chosen clay bodies. The combination of extreme heat, flying ash, vapor and the reducing effects of charcoal create the sometimes-soft, sometimes-etched, sometimes-encrusted surfaces that form the backdrop to the emerald green glass (formed from the ash) that trickles waterlike down the sides of his bottles.



"Yohen Water Container," 8 inches (20 centimeters) in height, handbuilt stoneware, wood fired, with natural ash glaze.

If his yohen-fired bottles are reminiscent of granite wetted by a spring shower, then his Shino pieces surely reflect the cosmos, the stars, the Milky Way on a black night, the swirling, complex view of a black hole in those amazing photographs we have all seen in *National Geographic*. In a relatively recent development, Matsuzaki decided to fire Shino glazes in the Yohen kiln. For some time,

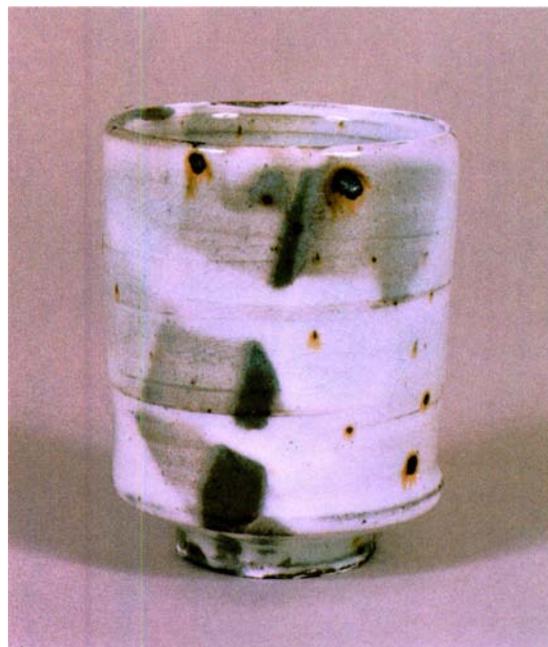
Shino has been fired in his gas kiln—a complex and extremely long ten-day firing resulting in colors ranging from snow white with a buttery orange underlayer to deep pinks and purples resulting from iron under the glaze. In Japan, decisions to step outside the traditional ways are not taken lightly, but after more than seven years of deliberation, the decision to try for an indi-



"Yohen Shino Vase," 10 inches (25 centimeters) in height, handbuilt stoneware, with Shino glaze, wood fired.

vidual style in Shino from a kiln built for its yohen qualities was taken. Matsuzaki explains: "For a long time, I have wanted to challenge myself and to fire Shino ware in my climbing kiln fired with wood. My kiln has a very special form. The chamber has large fire mouths on both right and left sides so that wood can be fed into the kiln from either side. ... I have dreamed of making Shino pottery in the first chamber of this kiln for a long time."

Adapting the knowledge and experience from his gas-fired Shino, Matsuzaki has successfully mastered the vagaries of the wood fire to produce Shino of amazing quality. Glazes that are, at first, so simple—just pure feldspar—are transformed into sumptuous glass, sometimes snowy white and sometimes with intense color and depth.



"Kohiki Cup," 3 inches (8 centimeters) in height, wheel-thrown stoneware with Shino glaze, fired in reduction, by Ken Matsuzaki, Tochigi-Ken, Japan.

The long firing uses 2500 bundles of wood, each costing the equivalent of US\$2. However, the length (and therefore the expense) of the firing is crucial. Without this extreme and arduous time scale, the feldspars would lack the softness, that alabasterlike surface, he requires. There would not be time for the movement to take place or the colors to develop to the same richness. This firing is as near to geological action as one can get—thousands of years of heat and pressure encapsulated in a seven-day firing.

I spent the day with Matsuzaki at his home. We sat and talked about pots while drinking green tea and exchanged information as potters always do. We were joined for lunch by Shimaoka. After lunch, we spent some time in the workshop and discussed his tools—the wide, curved wood chisel with which he so deftly cuts the surface of his bottles, the wooden paddles carved with various textures to enliven the clay surface, and the impressive kiln and the pattern of firing.

Surrounded by his work, some finished and some still being worked on, it was obvious that he is a man who has absorbed influences that might have daunted a lesser potter and is now completely secure and confident in his own way. His pots have an indefinable quality that makes them transcend the ordinary. Matsuzaki's unswerving and tenacious commitment to his craft, to every aspect of the making process, is extraordinary. It is little wonder that his pots exude quality in every possible way.

An exhibition of works by Matsuzaki will be on view June 12–July 6 at Pucker Gallery in Boston, Massachusetts. More information is available at www.puckergallery.com.

Faculty Exhibition at Indiana University

by Louana M. Lackey

Indiana University in Bloomington hosted the “Tangents: Ceramics and Beyond” conference this past March 14-16. In addition to demonstrations, panel discussions, slide presentations, and museum and student exhibitions, there was a faculty exhibition that included both pots and sculpture. Other than the fact that the makers are all on the faculty of Indiana University, and use clay as their medium of choice, the objects produced by this group seem to have little in common.

Christyl Boger thinks of herself as both an artist and a craftswoman. Her work is predicated on the idea that “ceramics is a marginalized art form, often considered more craft than art.” She says she is “drawn to anything that is conflicted.” Her sculptures have sometimes been termed figurines and compared to those of Sevres and Meissen because of their decorative quality. Although Boger uses decals, china paint and luster for decoration, her work differs significantly in both material and size from Sevres and Meissen figurines. Her pieces are hollow, coil-built, low-fired earthenware, and are half- to life-sized. Whether terra cotta or porcelain, most figurines are smaller than Boger’s. She feels she is “imposing the conditions of a figurine on a figure, a person, a body.” The scale is very important. Her figures “need to be large enough for the viewer to see a potential representation of self. Boger’s figures present a hard, cold surface resembling the highly polished marble of classic Greek, Roman or Renaissance sculpture, but even her smallest pieces do not resemble lovable cherubs. Their faces convey various expressions, some willful, some wanton, some almost voluptuous, but some have no expression at all. The woman “Off Shore” shows almost no emotion. Boger had been looking at images of Baroque fountains and other related sculpture with aquatic themes—Neptune, cavorting nymphs and the like. The title “Off Shore” was inspired by an article about offshore banking in the Caribbean. When she “made the life-ring,



“Off Shore,” 32 Inches (81 centimeters) in height, earthenware with china paint and lusters, by Christyl Boger, Bloomington, Indiana.

and saw how much like a ballet tutu it looked, I went to Degas’ drawings of ballerinas for the pose. To me, the title and the image together suggest a sort of silly, unrealistic hope or expectation of security. So the piece is about a lot of things woven together—the politics of wealth, power and culture, art historical imagery, personal vulnerability, the ceramic medium.”

Tim Mather works in porcelain, which is a difficult and intractable material. It became a rare, expensive and highly desirable commodity—a status symbol among the wealthy. Among people who work with clay, porcelain has reigned as the elite ceramic body since about the last quarter of the 19th century. Mather’s explorations take us into a strange and unknown world with his “Wigfy” series. (Wigfy is an acronym for “Was it good for you?”)



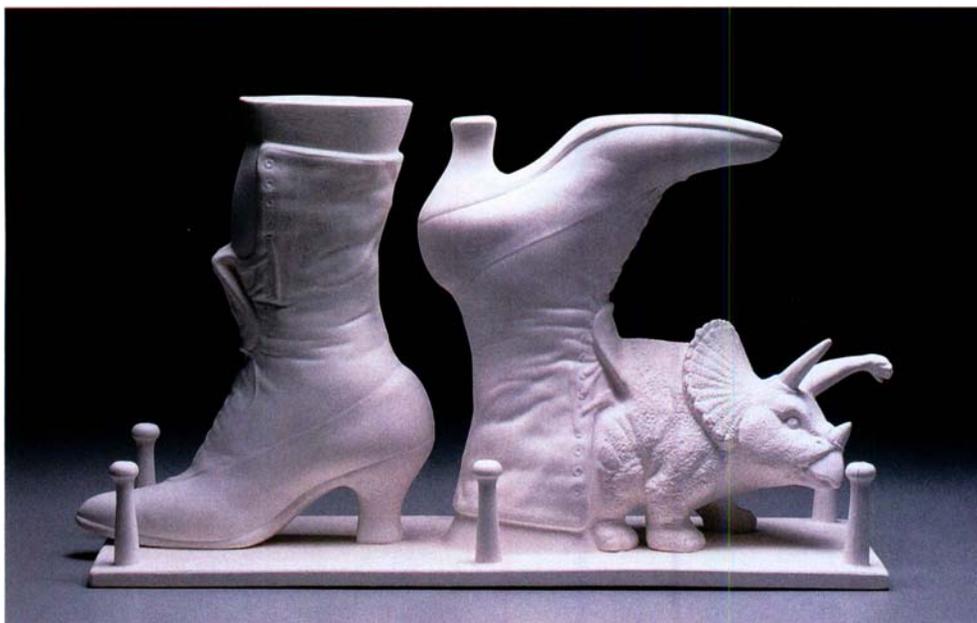
PHOTOS: MICHAEL CAVANAUGH, KEVIN MONTAUG

"Garden of Guilt," 19 inches (48 centimeters) in height, earthenware with glazes, with metal, by John Goodheart, Bloomington, Indiana.

Mather uses his extensive collection of plaster molds to slip cast porcelain parts for later assembly. He has made many of his own molds from found objects—plumbing parts, household items, toys, miscellaneous hardware and cast-off junk. He was also able to acquire a collection of old commercial hobby molds. The collection "included a wide variety of kitsch images, some vapid beyond any redemption I could imagine." Mather was nonetheless excited by the new additions to his mold collection. There were "dinosaurs, lamp and vase parts, neotenic animals, sweet swans, a cherub, Christmas trees, and the torso of the ubiquitous 'Blue Boy' among other things."

Mather will spend two or three days slip casting these separate parts, keeping them in a damp box until he is ready to assemble them. When he feels he has enough parts, in sufficient variety, he begins to put them together, usually in utterly unlikely combinations. For example, in "Wigfy #12," the base of the piece is rectangular with pegs, suggesting a hat rack lying on its back. On this rest both a pair of Victorian lady's boots and a triceratops. Assuming we would expect to find these in the same environment, we are disturbed by the scale. One of the enormous boots is upright, the other upside down. The small dinosaur is seen leaving the shade of the latter. The stark white of the porcelain adds to the eerie, unreal quality of the scene. Such is the reallunreal surreal world of Mather's "Wigfy" series.

John Goodheart's work is as removed from reality as that of Mather, except that the term *abstract* defines his pieces more closely than does *surreal*. Although Goodheart can be said to make pots, his earthenware vase and bottle forms are not the



"Wigfy #12," 14 inches (36 centimeters) in height, porcelain, by Tim Mather, Bloomington, Indiana.

"Mystic Cloud #1," 23 inches
(58 centimeters) in height, handbuilt
stoneware with slip and glaze, by Malcolm
Mobutu Smith, Bloomington, Indiana.

functional food and water storage jars of ancient times. Defying any attempt at functional use, the vessels are kept on shelves, put away beyond our reach. They are minimalist and austere, their chaste white glaze standing out in sharp contrast against enameled steel panels mounted on the wall.

Back panels and buttress shelves are partitioned vertically into two parts with sharply contrasting colors of enamel that create a duality in contrast to the stark whiteness of the vessels. The vessels are lidded in order to discourage us from further inspecting their mysterious, ephemeral and probably dangerous contents. They are also gridded with rubber-coated steel from foot to belly. Guilt is said to be the American way of life. "Garden of Guilt," while possibly its place of origin, may instead be meant as its final destination.

Malcolm Mobutu Smith also makes pots, again not functional containers. Smith never wanted to become a functional potter. He wanted to make clay forms that had a presence to them. Many scholars ponder how and why a work of art assumes the form it does. Archaeologists investigate diffusion, art historians point to influences, poets speak of inspiration, while the casual gallery viewer wonders only where the artist is coming from. Smith knows where he is coming from. He credits several sources for his brightly colored, coil-built or thrown-and-altered stoneware vessel forms. At about the age of 12, he saw a film called *Style Wars*. "It showed these guys doing graffiti all across New York City, and I wanted to be able to do this stuff. It was huge. It was amazing—thick lines and forms and colors. It was always about this fine, crisp edge—that final tight outline." Smith feels graffiti carries the same energy, the same magical understanding of forms and their relationships, and the same quality of exaggeration, as African sculpture, to which he feels a kinship.

"Mystic Cloud #1" is the first in Smith's new series. The pieces are formed by draping coils over a mold with a very topographic shape. He based the form on the stylized clouds seen in many Chinese and Japanese prints and paintings. This example has been decorated with graffiti lettering in slip and fired twice, first in reduction to Cone 9, then to Cone 05 with commercial glaze.

So, back to the question: What do such a disparate group of objects have in common, other than material and the fact that the



makers share a place of employment? The answer is: That is *all* these objects have in common. This is a fact that underlies the very strength of the department. That is all they need to have in common. Each of these artists brings a unique approach and perspective to the work, along with a different philosophic viewpoint. They work with a wide range of materials, a wide range of firing temperatures, a wide range of construction techniques, and a wide range of surface decoration. These varied factors are responsible for the strength of the program at Indiana—one that has been built on diversity. That is where these objects and their makers fit into the scheme of things.

the author *Louana M. Lackey* is a research scholar in ceramics at the Maryland Institute, College of Art in Baltimore, Maryland.

Cobalt on Trial

By Jeff Zamek

Society in general has become more litigious, so it is not surprising that this mania has inevitably come to the field of ceramics. The economic reactions to lawsuits, or even the possibility of lawsuits, can have a negative effect on ceramics suppliers, as well as potters who purchase equipment, supplies and raw materials. Studio ceramics is a relatively small industry. In fact, for ceramics-supply companies, equipment manufacturers, glaze companies and clay producers who sell directly to studio ceramists, the term industry really does not apply. With such a small market for goods and services, any influence on profit margins can have large penalties for producers and consumers.

Ceramists can conceivably be sued for selling items that cause the user real or imagined harm. For example, if a potter sells a coffee cup with a glaze containing cobalt carbonate and the user claims the glaze transferred harmful amounts of cobalt into their body, a problem can exist on many levels. Defending against a potential or actual lawsuit can be an expensive and time-consuming process for any individual or company. Aside from the costs involved in such actions, the tangible area of liability has to be evaluated as to the declared damage inflicted on persons or property. Most ceramics-supply companies and individual potters would not knowingly allow a situation to exist where a product could inflict damage or illness on their customers, but good intentions have little to do with the factors driving litigation.

During the past several years, there has been a steadily increasing amount of conjecture and embellished claims concerning the raw materials used by ceramists. Many undesirable things can grow in a climate of ignorance and speculation. Ceramic raw material toxicology has become increasingly subject to exploitation and misunderstanding by the uninformed. While it is understandable that individuals cannot always access the resources necessary to scientifically counter misconceptions regarding ceramic materials, it is inexplicable why places of higher learning have not undertaken ceramics-related health studies to counter false claims and rumors.

In a recent court case concerning cobalt carbonate, a series of events aligned themselves in such a way as to produce a flawed outcome for everyone involved. Eventually, ignorance of ceramic raw materials by laypeople and so-called experts, along with the legitimate health concerns of a potter, were brought together with lawyers who did not do their homework.

Cobalt carbonate and the stronger cobalt oxide are metallic coloring agents that have been used by potters for many years. Cobalt produces a strong blue color when added to slips, glazes and underglazes. One part cobalt can tint 100,000 parts of a glaze

or slip. It also can produce various shades of blue and black in clay bodies. Cobalt also can be found in many commercial glazes, stains and underglaze colors.

The Potter

A semiprofessional potter with over 20 years of experience producing high-fired functional pottery in a garage studio claimed to have contracted cobalt poisoning. The potter used approximately 5 pounds of cobalt carbonate every four years in overglaze washes, glazes and slip. The slip formula contained 2 tablespoons of cobalt carbonate for 1 cup of slip. This slip was spattered onto the pots with a brush. The floor of the pottery studio and work areas were exposed to the excess cobalt slip. A glaze containing 3% cobalt carbonate was mixed in 30-gallon containers every three years. The glaze was applied by dipping or pouring it onto the bisqueware. The potter glazed six to eight hours a day, five days a week, for a five-month period, every year. A blue overglaze wash containing 60% cobalt carbonate was also brushed over some glazes. The slips, glazes and overglazes were applied to a clay body that was mixed in the studio. All the pots were fired in a 30-cubic-foot, sprung-arch downdraft kiln to Cone 9. The potter has been a pipe smoker for 33 years, using approximately 30 pipe fills of tobacco a day. He also consumed approximately 4 liters of diet soda a day. He ate, drank and smoked in the ceramics studio, which was cleaned periodically with a garden hose.

The Symptoms and Diagnosis

After noticing symptoms of fatigue, gastrointestinal problems (acid reflux), muscular pain in all major joints, shaking when fatigued, depression, anxiety attacks, headaches, sore mouth, scalp irritation, poor sleep and prolonged infections, he visited his doctor. After examinations by several physicians, he was placed on a number of medications to relieve the symptoms that had been developing over the last 15 years of working in his pottery studio. During a visit to another doctor, who happened to have taken pottery courses, it was suggested he might have developed heavy-metal poisoning from the cobalt used in his studio. A hair sample was taken and it was found to contain cobalt. He was informed that it was also possible that the range of his medical problems fit many of the symptoms associated with cobalt poisoning, but this opinion was unsupported by the medical facts of the case.

At this time, the potter was given a number of chelation treatments, which are used to draw heavy metals out of the system. The potter also did a significant amount of research on

the Internet, believing his symptoms fit cobalt poisoning. He then went to the Mayo Clinic in Rochester, Minnesota, and was evaluated by a number of medical specialists, including internists, neurologists, gastroenterologists, rheumatologists, psychiatrists and a physician specializing in occupational medicine. Their findings did not indicate heavy-metal poisoning. Significantly, blood and urine tests were negative for heavy-metal poisoning. One test did indicate an abnormally high level of arsenic in his blood.

The Potter's Position

The potter claimed he contracted cobalt poisoning because the ceramics-supply company, which sold the cobalt carbonate, did not list safety instructions and precautions on the packages of cobalt he purchased before 1998. His purchases of cobalt carbonate after that year did have safety information, but he claimed the labeling was not adequate to inform him of the potential hazards when using the material. At some point in the presentation, his claim was extended to include manganese and arsenic poisoning because the initial test of the cobalt sample contained arsenic and 5.6 parts per million of manganese as trace material.

The potter alleged he was unable to earn a living and could not work as a result of the ceramics-supply company's negligence, through the insufficient labeling of their product (cobalt carbonate), which also contained manganese and arsenic. He had stopped making pottery, which he believed was the cause of his health problems. He believed his symptoms were directly related to the cobalt carbonate contained in his slips and glazes. The claim for damages was in the six-figure range and included loss of present and future earnings.

The Ceramics-Supply Company's Position

The ceramics-supply company's position was that the safe use of any ceramic raw material was in part the responsibility of the user to inform themselves of the health and safety procedures needed when working in the field of ceramics. Based on the potter's education and training, he should not have been eating, smoking or drinking in his studio. Most significantly, they claimed the potter did not have cobalt, manganese or arsenic poisoning, since his extensive medical examination did not indicate such a diagnosis. Several physicians and toxicology experts in environmental medicine testified that the potter's history of symptoms did not indicate poisoning from any heavy metal, with one physician speculating that the symptoms could be caused by the array of drugs he was taking for unrelated illnesses.

Evidence was also presented by the ceramics-supply company's lawyers that demonstrated cobalt, manganese and arsenic poisoning was not found in the population of potters. Previously, this information had been based on anecdotal reports accumulated over 50 years by individual potters. A statistically accurate study of potters and their use of raw materials was sponsored at the 2000 National Council on Education for the Ceramic Arts (NCECA) conference. *The Potters Health & Safety Questionnaire* was issued to all participants. The questionnaire was also listed on the Internet and was available at ceramics-supply companies throughout the United States. The results of the survey indicated the four most serious health problems potters encounter in their studios are back pain, carpal tunnel syndrome (repetitive motion), cuts (from glaze shards) and burns (from reaching into hot kilns). While a small percentage of potters reported illnesses attributed to raw materials, a search of the National Library of Medicine data banks and other medical libraries did not reveal any diagnosed cases of potters contracting cobalt, manganese or arsenic poisoning.

Duke University Medical Center, Department of Community and Family Medicine, Division of Occupational and Environmental Medicine had reported that the original cobalt carbonate sample was reanalyzed using a test of greater accuracy and that it did not contain arsenic. Furthermore, it was determined that the hair sample taken from the potter, which was reported as having high concentrations of cobalt, was within normal limits for the general population.

The most significant finding, of which potters should take note, occurred at Duke University's Medical Center for Occupational and Environmental Medicine. The potter's actual glaze and slip formulas were tested for respirable and ingestible concentrations of cobalt. The exposure assessment was conducted under controlled conditions, duplicating the poor ventilation found in the potter's studio. The exposure to cobalt was tested by a modeling technique whereby each activity is carried out, duplicating the actions of the potter in his studio. The glaze and slip formulas were mixed and applied using the same spatter technique used by the potter. Respirable exposure and ingestion levels were calculated for an average adult male, based on the mixing operations in the potter's studio. Test results showed that, even allowing for a combination of incidental additive ingestion and inhalation in cleaning, mixing and glazing activities, daily absorption of cobalt would be in the range of 170-945 micrograms (jig) per day. The levels of cobalt the potter was exposed to in his studio were the same as in the general population. This also was reflected in

testing hair, blood and urine values, which fell within the normal range. A risk assessment for cobalt found no adverse effects in humans at exposures of 3400 μg per day.

Aside from the environment, the general population is exposed to cobalt from many occupational and consumer sources. The most significant source of cobalt is found in food and drinking water. Food ingestion alone can average 5-100 μg per day. Drinking water levels can average from 2-107 μg per liter per day. Cobalt is an element necessary to the human body, with background exposures from vitamin preparations, water and food in the range of 30-37 μg per day.

The Verdict

The trial was held in the potter's hometown and lasted six days. After reviewing the testimony of the ceramics-supply company's expert witnesses, the potter's expert witnesses and the potter, the jury took less than three hours to reach a verdict in favor of the ceramics-supply company.

The Impact

A court of law can be an imprecise instrument for solving ceramics-related toxicology questions. This case involved several related issues concerning current realities in ceramics. First, and primary, is the potter's past and current health and the debilitating symptoms that he is experiencing. An inaccurate assessment by himself and others caused a delay in the correct medical treatment of his illness. The medical evidence submitted at trial should have eliminated cobalt, manganese or arsenic poisoning as the possible causes for his symptoms. Hopefully, the information presented directed him to the correct diagnosis and treatment.

The economic impact of the trial on all parties was extensive. Preparation and research for the trial, payments for expert witnesses, legal and court fees, were substantial. The cost to the ceramics-supply company caused a revision in its selling practices to prevent future litigation. The adjustments caused by litigation will not appreciably increase the safety margins for workers or customers, but they will increase the costs to customers. Even though the ceramics-supply company defended itself successfully, many companies will eliminate raw materials and services that *might* cause legal problems. The economic balance between safe handling and selling of ceramic materials, and reducing legal exposure to lawsuits depends, in part, on access to expert technical advice, which many ceramics-supply companies cannot afford. Defending against this litigation, for the supply company (regardless of outcome), was a battle that need not have taken place.

A legitimate array of physical symptoms in the potter led to a hair-sample test for cobalt, which in turn caused the potter to seek legal action. When the symptoms did not match, cobalt, manganese and arsenic poisoning were claimed to be the causes of the potter's health issues. While the cobalt carbonate used by the potter did contain trace amounts of manganese, it did not contain any amount of arsenic. Unfortunately, what was needed at the onset of contemplated legal action was not present: namely, knowledge of ceramic materials and their toxicological effects on potters. Because this understanding was absent, the potter and his lawyers moved forward with legal proceedings, even when the medical facts did not line up with the physical symptoms the potter was exhibiting.

No one is arguing for less stringent safety procedures in selling raw materials, accurate labeling or potters adhering to their own studio-safety measures. Anything that will promote safety in ceramics should be considered, even though raw materials used by potters have had a good safety record. One step in learning about raw materials can take place when potters request a Material Safety Data Sheet (MSDS) from their ceramics supplier for every raw material they purchase (see "How to Interpret a Typical Data Sheet," November 2003 CM). They contain useful information, such as the chemical name, chemical family, hazard class, formula, occupational-exposure limits, emergency first-aid procedures, waste disposal, respiratory protection, and precautions for handling and storage. Each category of information will help the potter establish safety guidelines for raw-material-handling procedures within their studio.

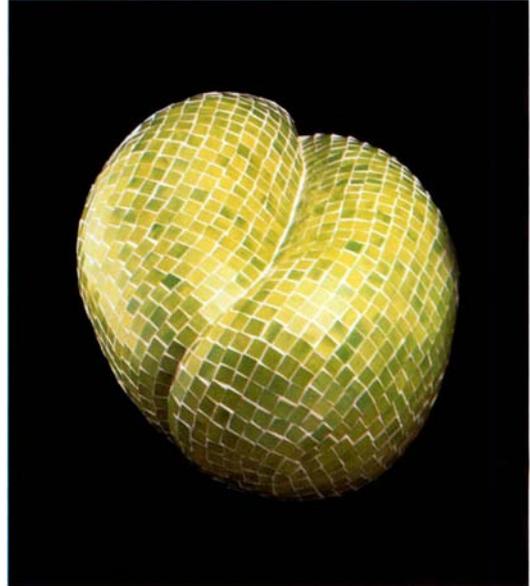
Raw materials can be handled safely with the proper barrier methods of protection, such as National Institute for Occupational Safety and Health (NIOSH) approved respirators, kiln-viewing goggles, rubber or latex gloves, and high-temperature kiln gloves, to name a few. These items should be used consistently in every ceramics studio. Raw materials used by ceramists have a remarkable safety record, considering the varied safety procedures used (and not used) by ceramists over the years. There is no room in the ceramics studio for ignorance or misconceptions about raw materials that we come into contact with on a daily basis. This trial highlighted several areas of future concern for the ceramics community. Ignorance of the toxicological effects of raw materials caused a false diagnosis, which initiated a rush to litigation. The trial caused an economic loss for the potter and the ceramics-supply company, without an acceptable solution for either party. A lack of knowledge almost perpetuated an incorrect assessment of cobalt carbonate for the ceramics community.

A Fine Mutation

by Suzanne Ramljak



Untitled, 10 inches (26 centimeters) in height, wheel thrown and altered, low fired, with mosaic, by Yiannes, Long Island City, New York.



Untitled, 12 1/4 inches (32 centimeters) in height, wheel thrown and altered, low fired, with mosaic.

The ceramic sculpture of Yiannes has assumed many guises over the past three decades. His work has ranged from surreal still life to constructivist assemblage, and from overtly sociopolitical to wryly humorous. This diversity is in part a reflection of his complex artistic heritage, which combines the classicism and idealism of ancient Greek art with the criticality and deconstruction of contemporary culture. These various facets merge in his most recent series, the sensually evocative “Organic Mosaics.” While grounded in his prior concerns, this latest body of work reveals a new formal playfulness, along with a willingness to be less explicit and more quietly suggestive.

Just as this new work shuns representation, it also suppresses his skill at creating flawless wheel-thrown vessels, opting instead for warped and misshapen volumes. He has chosen to cultivate the charms of this mutation.

Yiannes meticulously builds a vessel on the wheel and then closes off the opening at the top. Before sealing the hole, he blows into the vessel’s mouth to increase its swelling contours. Gently creasing, pressing and smoothing the swollen shape, Yiannes creates crevices and concavities across the smooth surface. This concentrated massaging of the clay body has an inherent eroticism and, although sublimated, the corporal origin of this series is vital to its impact. He cites the female body in motion as a primary inspiration, and images of abstracted female nudes grace his studio wall. Indeed, the curvy, cleaved anatomy of these vessels echoes that of the human form.

After a form is fired, Yiannes begins the process of fracturing the surface with an overlay of reflective glazed mosaic. He makes the small tiles by glazing and firing thin strips of clay, which are then snipped to the proper size and shape. The mosaic results in a dynamic interplay of surface and volume—of two and three dimensions. It simultaneously disintegrates and integrates the forms; the glittering, shiny surfaces interrupt and fracture the structural integrity, while the overall hues lend unity to the sculptures.

The works have a fluidity that betrays their ties to nature, specifically to water. Water’s capacity to act as a sculptural agent, eroding and shaping forms, is ably conveyed in these sculptures. “Pebbles and stones have been my visual companions for many years,” says Yiannes. He collected the rounded rocks that serve as a basis for these works during extensive travels to the Greek Isles and other locales, including his current neighborhood in Queens, New York. Based on a lifetime of studying organic forms and sculpture, this series gracefully displays his understanding both of natural history and art history.

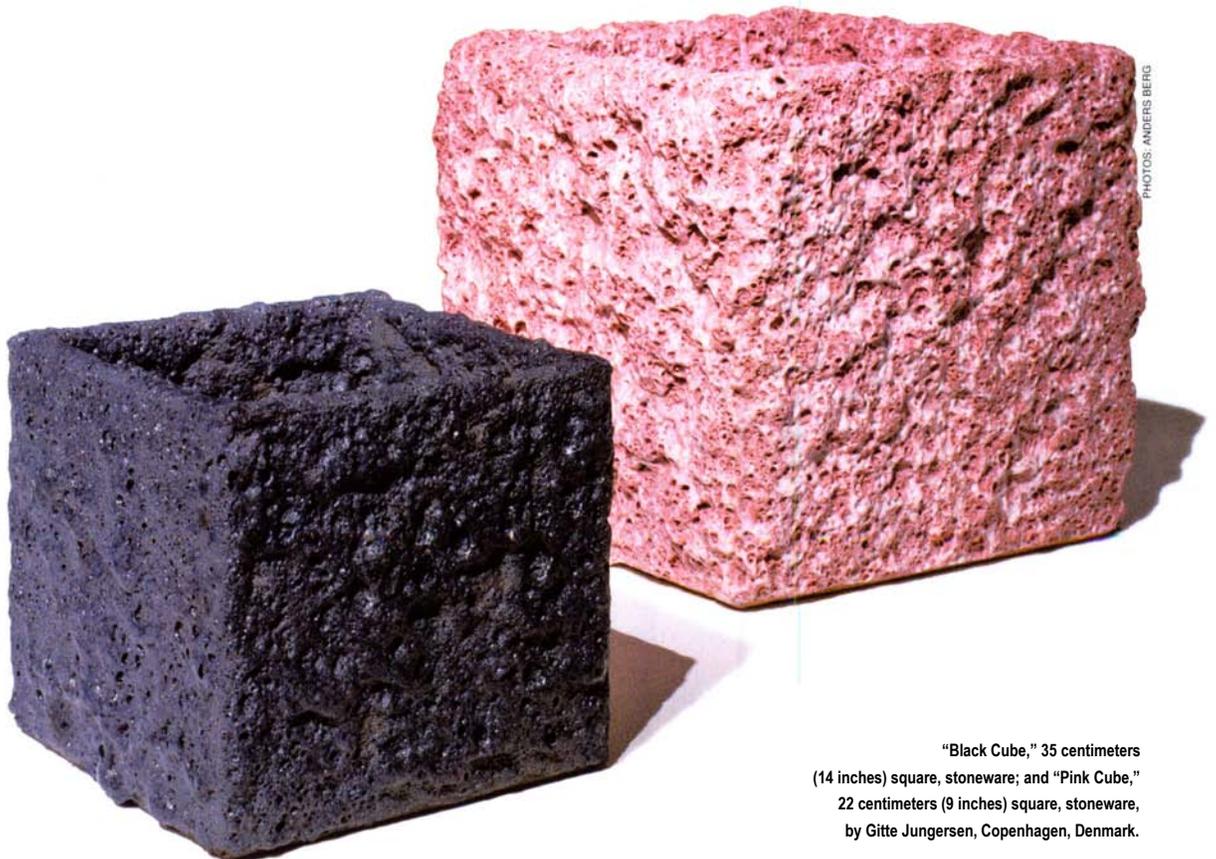
The satisfaction and idealism implied by classical Greek art was mainly the product of harmoniously balanced form, regardless of subject matter. Yiannes’ “Organic Mosaics” express a similar desire to please and arouse through carefully calibrated forms. His sculptures, although abstract, offer an invitation to delight in the best features of our humanity.

the author *Suzanne Ramljak* is editor of *Metalsmith magazine*.

New Danish Ceramics

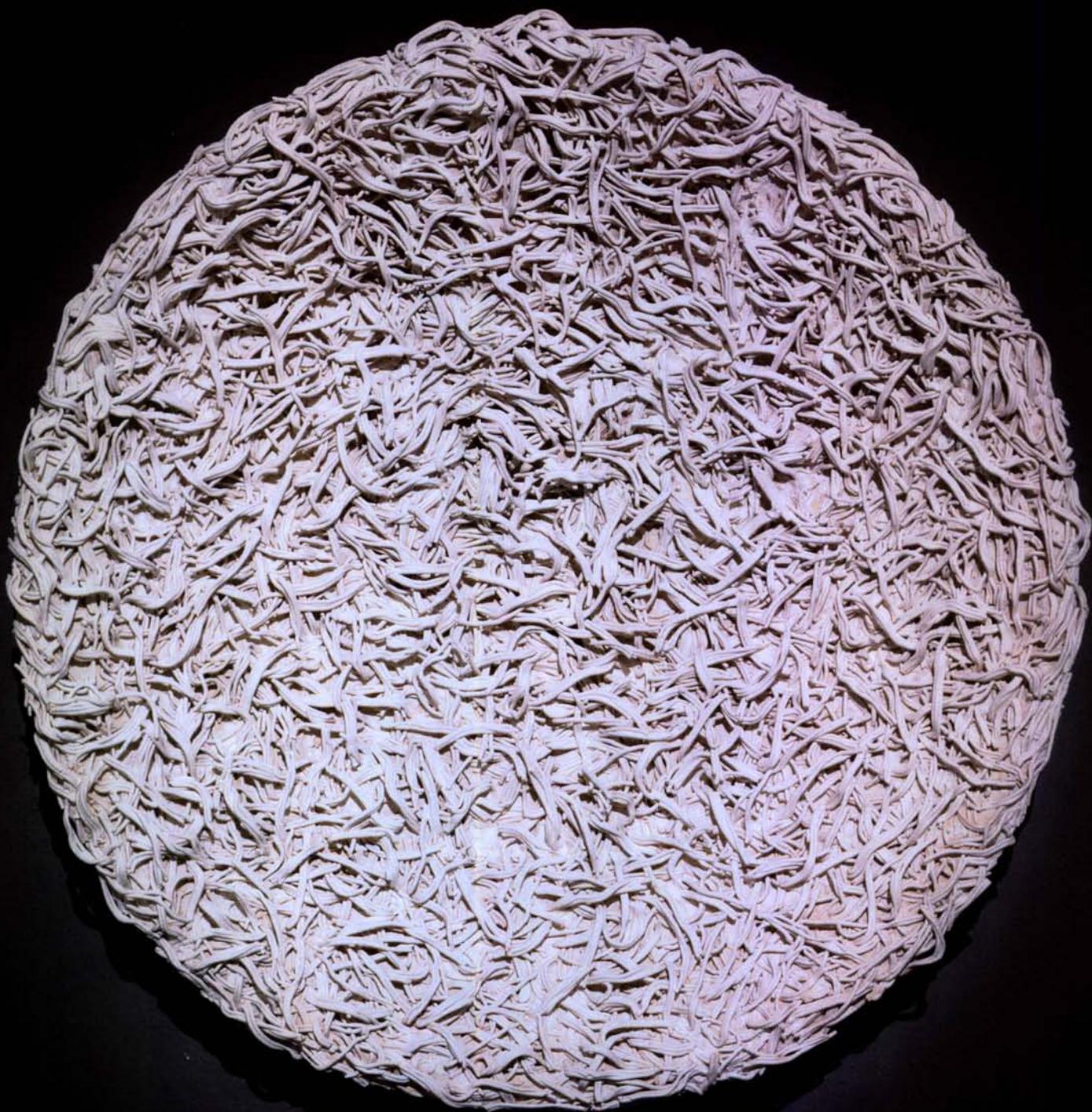
Nine ceramics artists who have been actively exhibiting work during the past decade in Denmark have recently formed an exhibition group called New Danish Ceramics. While their primary purpose is to promote Danish ceramics to the international community, they are also interested in taking part in ceramics-related dialogue and the exchange of professional ideas and attitudes across national borders. For that purpose, a recent exhibition at the Danish Museum of Decorative Art in Copenhagen included works by members of the group.

All of the group's members were born in the 1960s and were educated at one of the two design institutions in Denmark, as well as a number of schools abroad. The artists share one particular salient characteristic—an almost researchlike approach to their work. As far as method and expression are concerned, the experimentation is systematic and detailed. Typically, the work begins with an overall concept, which might be a particular function or a specific message. Material, technique and form are employed in such a way as to contribute a specific commentary or reference. Historical and contemporary ideas are combined in a postmodern way. For example, a modernist, industrial form may encounter a classic celadon glaze. A potter's thrown pieces may be assembled into new forms and sprayed with monochromatic industrial glazes.



PHOTOS: ANDERS BERG

"Black Cube," 35 centimeters (14 inches) square, stoneware; and "Pink Cube," 22 centimeters (9 inches) square, stoneware, by Gitte Jungersen, Copenhagen, Denmark.



Detail of "White Series," 50 centimeters (20 inches) in diameter, stoneware,
by Lone Skov Madsen, Frederiksberg, Denmark.



"Large Ramification," 50 centimeters (20 inches) square, stoneware, with poured glazes, by Bente Skjottgaard, Frederiksberg, Denmark.



"Jar #994," 39 centimeters (15 inches) in height, stoneware, by Morten Lobner Espersen, Copenhagen, Denmark.



“Rythmical Figure,” 150 centimeters (59 inches) in length, unglazed earthenware,
by Turi Heisselberg Pedersen, Copenhagen, Denmark.

Regardless of what tendency the works assume, the ceramic materials and processes play a central role. Works range from primitive forms and surfaces that arise when the hands work directly in wet clay or plaster, to forms and expressions that constitute well-defined craftsmanship and technique; from the hushed and minimal through the fluidly organic to the poplike. The works are extensions and variations of Danish ceramics tradition, and revolve around the symbolic and functional character of the urn, bowl, cup and plate.

In recent years, the applied arts have been compelled to find their own placement somewhere among mass-produced articles for everyday use, fashionable lifestyle design and markedly definite art. This situation has provided the occasion for a new departure, which has been helped along its way in the city of Copenhagen by the establishment of two ceramics galleries—Galleri Norby and Udstillingssted for Ny Keramik (Exhibition Room for New Ceramics). These galleries have formed the fertile soil for a milieu of practitioners and people interested in ceramics. Both the number and quality of ceramics exhibitions have increased. The individual exhibitions function as contributions to the ongoing discussion of current activity and professional concerns. This has given rise to a great deal of mutual inspiration and a new phase of creative prosperity for ceramics in Denmark.

Anne Andree Carron: *Trees of Life*

by Marilyn MacGregor

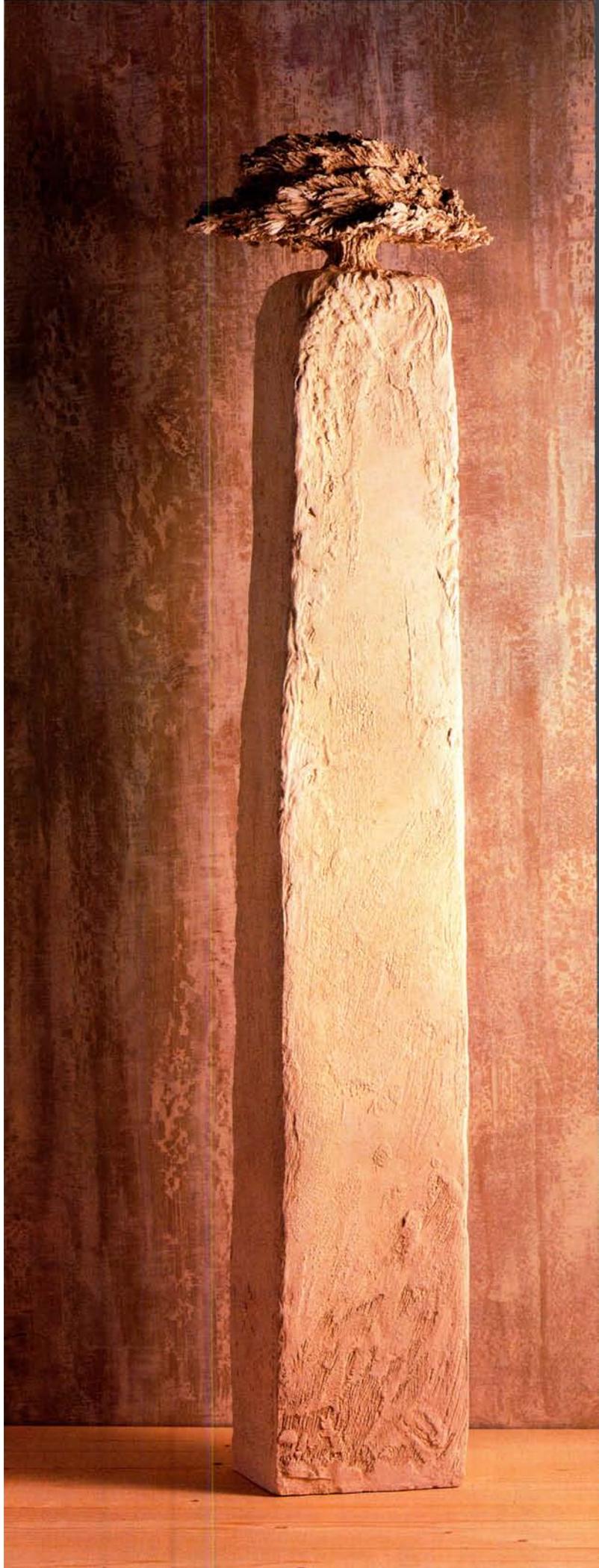
Rue Pixerecourt is a side street in the 20th arrondissement of Paris, light years and a long bus ride from the glitter of the Louvre and the Champs-Élysées. This is a hilly part of Paris, studded with the small shops and corner markets that serve the area's working-class families. Nothing much grows on rue Pixerecourt. The nearest tree is around the corner and down the block in a small park. But one day, in the fall, I found the storefront studio of Anne Andree Carron on that little side street, and inside it was a different story. When I entered the working world of Carron, I entered a deep, quiet forest where the life force is as old as time.

All ceramists know that theirs is the art of the fundamental. The four basic elements—earth, water, air and fire—squish between the ceramists' fingers, dirty the nails, singe the eyebrows and dry the skin. But few ceramists choose to acknowledge and celebrate the elemental with as much joy and clarity as Carron.

Carron's subject is trees. In fact, it is one tree—the ur tree—that is, and always has been, her single metaphor for life itself. Carron's tree is a symbol, a totem, a mythic presence, but it is also a healthy specimen, full of vigorous growth. The trunk is stout and strong, deeply lined, but solid. The canopy is wide and full. There is great energy in it, along with age and wisdom, and a soothing sense of security. This is a tree that will stand against any storm.

In her studio, the tree is everywhere. Gray, red and dusty white, solid and graceful, ranging from 3 feet tall to thimble sized, manifestations of her tree fill the space. Some trees sit on tables, growing up from rounded mounds of earth or spreading out from the frame of an open box. Some of the trees stand on the crest of pillars, as if the earth itself had been cored to single out the specimen. The effect is magical. The viewer is a visitor in a landscape that is familiar yet charged with mystery, where the air holds something calm and eternal.

"Large Tree #4," 85 centimeters (33½ inches)
in height, handbuilt white terra cotta.





PHOTOS: JEAN-PIERRE DIETERLEN

"Polychrome Tree #5," 45 centimeters (18 inches) in height, red, black and white terra cotta.



"Large Tree #1," 77 centimeters (30 inches) in height, red terra cotta, by Anne Andree Carron, Paris, France.

With her tree, Carron claims her place in the long line of humans who have used the tree as metaphor. From the beginning of human time, trees have fired the imagination. They are easily among nature's most generous gifts, at once practical and inspirational. A tree simultaneously digs deep and pushes up and out, holding the earth secure with its roots while its branches reach for the sky. The tree is one of mankind's most fundamental symbols, uniting the earthly world of human activity with the spiritual realm of the gods.

Carron is her tree and vice-versa. Her warmth, her slim grace, her serenity, emanate from a core that is as deep and strong as the roots of her eloquent tree. She has never wavered from her vision, never found it necessary to experiment with other subjects. As she says, "The connection with trees has always been there. For me, it is fundamental, something of nature connected to the human, but not intellectual. It is the spirit, the essential nature of life."

The roots of Carron's trees, as well as her own roots, are deep in the countryside of northern France, where she was born in 1959. Blessed with parents who encouraged creativity in their three children, Carron discovered early that art and nature are two forms of the same impulse. "I always had a garden of my own," she remembers. She delighted in planting seeds to watch them grow into beautiful forms. Another important childhood influence was the gift of a handcrafted Mexican *arbole de la vida*, a tree of life, vibrant with colorful figures and deep cultural meaning. As she created her own childish versions of that arbole, a spiritual chord was struck—the fundamental idea of a deep-rooted tree of life—and it continues to resonate in her work.

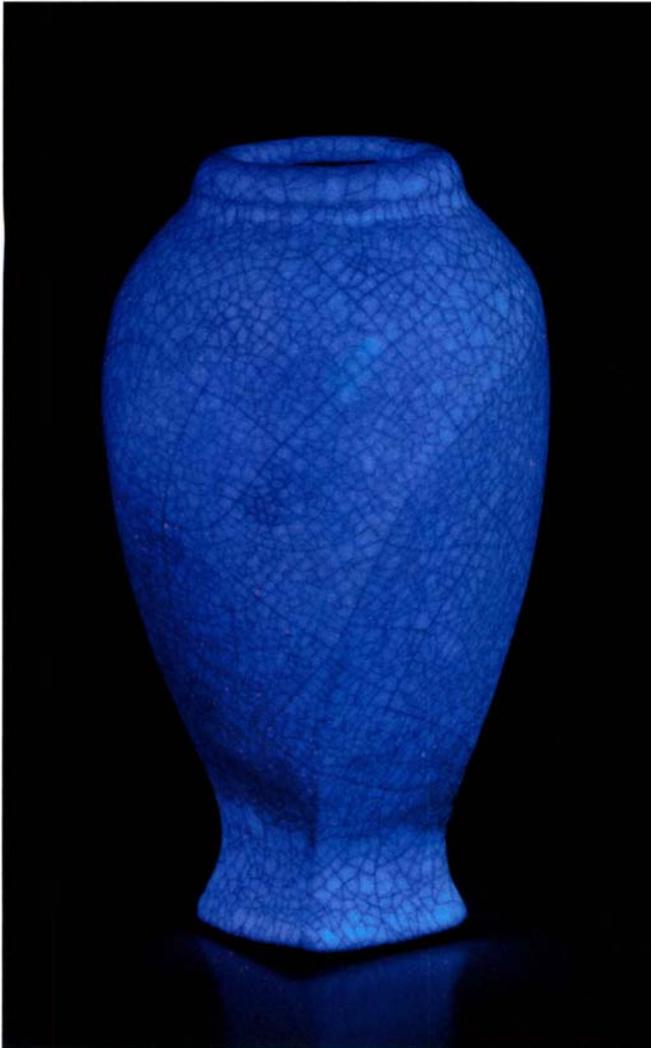
Her undergraduate studies took her to Paris, to the Ecole des Beaux-Arts, where she studied ceramics with Georges Jeanclos, a respected professional ceramics artist. In Professor Jeanclos, Carron found an inspiring teacher and mentor; it is he whom she credits with giving her the confidence to stay with one idea, rather than being pulled in different directions. After she graduated in 1983, she was among a select group of students invited to work with Professor Jeanclos at the Atelier Experimental de Recherche de Creation, Manufacture Nationale de Sevres (Experimental Studio for Creative Research at Sevres Factory) outside Paris.

Carron's working methods are as fundamental and down-to-earth as her subject. Her techniques are meticulous, but intuitive and straightforward. She uses simple tools and no glazes. Her forms and surfaces have the truth of the materials and the idea behind them. The mystery in her work is the mystery of the human and the eternal rather than the process.

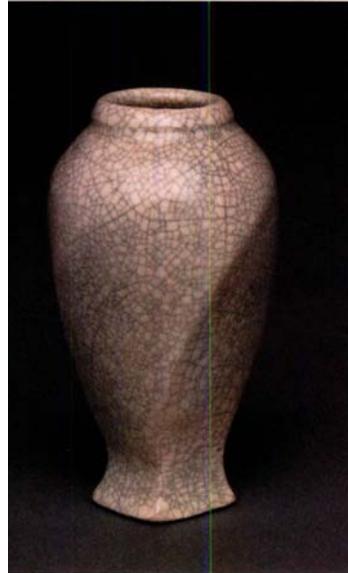
As with other potters she knows in Paris, she has neither the **luxury nor the expense of owning a kiln**. When her work is thoroughly dry and ready to be fired, she wraps it very carefully and drives it, in a borrowed or rented car, to the kiln of a cousin who does production pottery on the outskirts of Paris. Frightful as it sounds, she is a very careful packer and has never lost a piece to an unexpected pothole.

The Quest for the Glowing Glaze

By Sarah Rossiter



Vase, 6 inches (15 centimeters) in height, wheel-thrown and altered white stoneware, fired with green and blue Gloze to Cone 08, with India ink rubbed into crackle.



Brian Jensen's quest for glowing glaze began in the town of Edinboro, Pennsylvania, with professor Steve Kemenyffy's challenge to graduate students to develop cutting-edge ceramics technology. Jensen's search for the alchemy of photoluminescent glaze would lead him from the 1920s marble factories of Sistersville, West Virginia, through the aisles of a toy store and the treacherous corporate straits of a multibillion-dollar glow-in-the-dark industry to starting his own business and offering the first glow-in-the-dark ceramic glaze on the market—Gloze.

The Spark

After graduating from Southern Utah University with a degree in art and secondary education, Jensen taught high-school ceramics in Cedar City, Utah. He then earned his M.E.A. in ceramics at Edinboro University of Pennsylvania (EUP), where he initially undertook developing not a glow-in-the-dark, but a fluorescent glaze. Kemenyffy is a passionate and unflagging proponent of artists developing and using new technologies. He advocates innovation by asking, "If it's out there, can we adapt it to ceramics?" His commitment to innovation motivates his ongoing challenge to students to develop new ceramics technology. Kemenyffy said, "I told Jensen, 'Go by analogy. Go by things that have been tried in the field of glass and apply them to glaze,' which struck a chord with him because of his interest in marbles."

Jensen had been collecting marbles since he was a kid and began collecting seriously when he moved to Pennsylvania for graduate school. He was making porcelain marbles by day and glass marbles by night. Marble collectors often use a black light to identify antique marbles colored with uranium oxide, which were manufactured by several companies during the 1920s and 1930s. Uranium glass, sometimes called "Vaseline Glass," glows when exposed to ultraviolet (UV) light. However, uranium was used not for its fluorescent qualities but for the yellow-green color it imparted to the glass. At the time, uranium was an unregulated byproduct of radium production, and a cheap, abundant and popular colorant for glass and glazes.

At the Marblefest in Sistersville, Jensen purchased some waxy-yellow, antique uranium glass and brought it back to Edinboro. Kemenyffy described the pieces of glass: "They did not glow in the dark, but they just had a brilliance to them when you took them outside. Sunlight made them more vividly colored because of the interaction with the UV light." The unearthly color of the glass results from uranium converting UV light into visible light. Thus, unlike most objects we perceive, the glass both reflects and emits light.

Although uranium is radioactive, Jensen speculated that the glass was less radioactive than Fiestaware, a popular and collectable line of commercially produced ceramics that featured a uranium red glaze in the 1930s and 1960s. The website of the Uranium Glass Gallery in Japan indicates that most uranium glass contains 0.1-2% uranium, and that a small glass object with a uranium content of 0.1% would produce radioactivity roughly equivalent to that of the total potassium in the human body. Nevertheless, Jensen decided to keep the glass at the studio and not at home with his family. He also decided not to carry the glass in his pocket or call it "my precious."

In order to satisfy his curiosity about the uranium glass and find out exactly how dangerous it might be, Jensen took it to the EUP chemistry department to see if anyone there could tell him more about its properties. He mostly learned that people reacted to the uranium glass with barely concealed panic. One professor, upon learning that the glass was colored with uranium, tossed the glass back at Jensen like a hot potato and virtually pushed him out of the office. Alarmed that perhaps he had underestimated the danger of the glass, Jensen hustled out of the chemistry department with the

uranium glass at arm's length, increasingly concerned that the radiation might rob him of his superpowers or make Swiss cheese of his organs on the short walk to the physics department.

To Jensen's relief, Professor Thomas Walkiewicz tested the uranium glass with a Geiger counter and demonstrated that it was, in fact, less radioactive than the standard fluorescent light fixtures in his office. The radioactivity of the yellow and black uranium oxide Jensen had obtained was similarly weak. Fiestaware, on the other hand, maxed out the Geiger counter needle, even on the least sensitive setting. Reassured, Jensen set about converting the glass into a glaze. But after melting the crushed glass inside some clay forms, Jensen concluded that the results were not dramatic enough to merit further exploration, particularly since viewing their fluorescent effect required a black light. He also decided that he did not want to invest time developing a glaze, however safe, that people might fear.

Around the same time, Jensen found himself in a toy store shopping for Christmas gifts for his kids. He came across what he



Vase, 5 inches (13 centimeters) in height, wheel-thrown and altered white stoneware, raku fired with green Glaze to Cone 08.

described as "some kind of glow-in-the-dark snotty goop, packaged in the shape of a light bulb." The symbolism of the light bulb was not lost on Jensen, who realized that the existence of child-safe glow-in-the-dark products meant it might be possible to develop a safe glow-in-the-dark glaze. He decided to investigate what makes glow-in-the-dark objects glow in the dark and began

his research on the Internet. He eventually found a company that claimed their product could handle extremely high temperatures and thus began his true quest for the glowing glaze.

The Technology

Glow-in-the-dark technology is based on the physics of luminescence. Luminescence is cold light, generated not by heat but by an atom expelling energy as light, allowing an excited electron to drop to a lower energy level or orbital. A phosphor is a substance that luminesces (gives off light) by converting nonthermal energy into visible light. The energy source can be electricity, nuclear radiation, chemical reaction, mechanical action or light, including gamma rays, x-rays and ultraviolet light.

During the process of charging or energizing a phosphor, the energy source boosts a phosphor's electron into a higher-energy orbital. Electrons, like many of us, prefer to relax in their lowest energy state. In order for the electron to return to its original, lower energy level, the phosphor emits as visible light the difference in energy between the electron's higher and lower energy states. The color (wavelength) of light emitted by the phosphor depends on exactly how much energy the electron releases in this process.

Phosphors are characterized by the type of energy required to charge them, the color of light they emit and the duration of their glow after charging (called persistence). Photoluminescent substances are those in which the phosphors are charged by light energy, whereas fluorescence is typically understood to mean luminescence caused specifically by UV light. During photoluminescence, a small amount of energy generated by the vibration of the atom during excitement of the phosphor is lost as heat. This energy loss results in the received higher-energy light being changed into the emitted, lower-energy, visible light.

The term phosphorescent describes materials that have long persistence, an afterglow, continuing to emit visible light after the charging energy source is removed. Over 500 naturally occurring mineral species fluoresce when exposed to UV light, but few materials are phosphorescent. In practical terms, this means that many materials will glow while exposed to a black light (a primarily UV light source), but few materials glow in the dark.

Most minerals also require an activator—an accompanying mineral or impurity—in order to perform as a phosphor, and the activator frequently determines the color of the emitted visible light. Uranium is one of the few self-activated minerals, those that fluoresce in a pure form. The overall color of light emitted by a luminescent substance can be varied by

using different phosphors, different activators with the same phosphor or by using combinations of different phosphors.

Gloze uses the most advanced glow-in-the-dark pigments currently available, which are based on a europium-activated strontium aluminate phosphor ($\text{SrAl}_2\text{O}_4:\text{Eu}^{+2}$) grown as pure glow crystals using patented technology.

Application and Performance

The new glow-in-the-dark pigments charge to full capacity in a relatively short period of time and, properly fired, will glow for up to 12 hours after sufficient exposure to a UV light source. "Gloze glazes glow brighter and longer if they are applied thickly



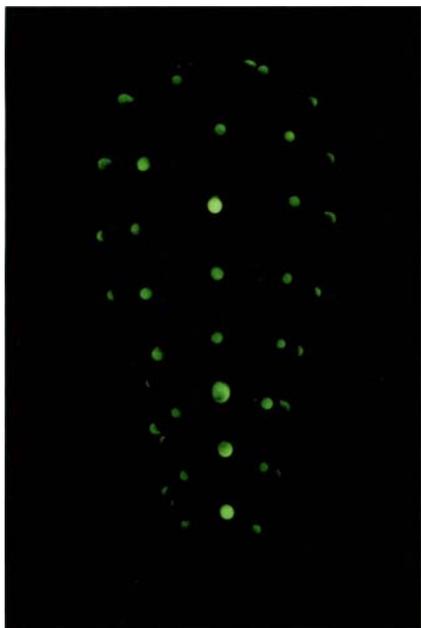
Untitled, 6Y₂ inches (17 centimeters) in height, wheel-thrown and altered white stoneware, fired to Cone 10 in reduction, refired with green Gloze to Cone 08.

and fired quickly," ideally reaching Cone 08 (1750°F, 955°C) in 15 minutes, according to Jensen. A fast firing and cooling cycle is essential to Gloze performance because the glow-in-the-dark pigments degrade with prolonged exposure to heat. Consequently, it

does not respond well to multiple firings. Jensen speculates that it could probably handle temperatures higher than Cone 08 if it could be fired and cooled quickly enough. Other factors that enhance performance are a white clay body and sufficient exposure to a UV light source, preferably sunlight.

Glaze colorants can be added to change the daylight color; however, it is important that the glaze does not become too opaque. Opacity will block UV light from charging the glow crystals and will also interfere with the emitted visible light, diminishing the overall glow-in-the-dark performance. Gloze glows most brightly as a stand-alone glaze, but Jensen has achieved good results firing it as an overglaze on ceramics previously fired to Cone 10 in reduction, salt and soda kilns.

Gloze yields favorable results on most white earthenwares, particularly low-fire talc bodies. For a crackle effect with



Detail of piece at left showing glow-in-the-dark accents added with Gloze.

raku firing, Jensen suggests using a sturdy, white stoneware. Although he typically mixes his own clay, he has used premixed clay for making the glaze buttons he distributes promotionally. Jensen recommends testing the glaze on your own clay body at a variety of bisque temperatures before using it on your work.

In order to optimize his firing speed to achieve

maximum glow, Jensen says, "I made stilts and shelves from soft brick. It allows the kiln to fire faster by lowering thermal mass. I also wrap my kiln in fiber to hold heat and I sometimes preheat the kiln to be able to fire super fast. I tried to fire daily when I was testing a lot and I put in as many tests as the kiln would hold." Jensen estimates that, in the course of developing Gloze, he tested somewhere between 3000 and 4000 glazes. He has not noticed any deterioration of the bricks in his kiln, despite the frequent fast firings. However, it does strain the elements and he changes them after 20-30 firings, whenever the firing time to Cone 08 creeps above 20 or 25 minutes. He has also achieved excellent results firing in an old electric kiln that he converted into a single-burner

gas kiln and fires in oxidation. In order to reach Cone 08 faster, he sectioned off a portion of the kiln with soft brick to decrease the internal volume. He suggests that people firing glow-in-the-dark glaze on larger work use two kilns—as many people do for raku firing—using one kiln to preheat the work before transferring it to the second kiln, which is maintained at or near Cone 08.

Product Development

The initial secrecy that shrouded Jensen's development of Gloze was motivated by uncertainty about his ultimate goals in developing the glaze and by his unfamiliarity with intellectual property laws and contracts. In order to establish a working relationship with the glow-crystal company, he had to sign a noncircumvention agreement, which stated that he would not take any promising discoveries he made using their product and patents to any of their competitors. He also signed an agreement stating that he would focus exclusively on products related to ceramics. The glow-crystal company had focused their research on the product's materials compatibility, but had little information about its thermal tolerance. Consequently, they were eager for some useful, first-hand information on the subject. They speculated that the glow-in-the-dark pigment might be able to handle temperatures up to 3632°F (2000°C). But in firing the material to Cone 10—a comparatively cool 2350°F (1290°C)—Jensen found that, while it did not vaporize, the fired material glowed not a whit. He remarked, "It was quite a trial-and-error project when I started, because I knew nothing about my materials and how they acted or reacted to normal ceramics practices." After what he calls "trial and lots of error," Jensen learned that the glow-in-the-dark pigment required a fast firing and cooling cycle for optimal glow performance. Having found the key to this glaze, and having overcome the greatest challenge of his quest, Jensen set about refining the firing cycle and resolving glaze defects caused by the refractory nature of the glow-in-the-dark pigment.

After successfully developing the glaze, Jensen and the glow-crystal company discussed options ranging from starting a tile factory to selling the technology. Jensen also spent some time working for them as a consultant to a tile manufacturer, a marble manufacturer and a glass company. When he initially approached the tile manufacturer about his glow-in-the-dark glaze, they expressed little interest, saying they had been working with glow-in-the-dark glaze for 30 years. Their glazes used older, sodium-based, glow-in-the-dark technology, which typically yielded unremarkable results and had not merited much pursuit. Jensen persisted and sent them some Gloze-glazed tiles. Upon seeing his results with the newer strontium aluminate phosphor, they were eager for more information, and after several months of discussion ultimately offered Jensen a job with their company. He was seriously considering their offer, debating the merits of leaving his teaching job to work in industry and how that would impact his



Vase, 6½ inches (17 centimeters) in height, wheel-thrown and altered white stoneware, fired with purple Gloze to Cone 08, with India ink rubbed into crackle, by Brian Jensen, Summit, Utah.

family and career. He was perplexed when they abruptly ceased communication with him and particularly so when they would not return his phone calls. After several weeks, he spoke with his contacts at the glow-crystal company and learned, to his disappointment and chagrin, that the job offer had been a shady attempt by the tile manufacturer to circumvent the glow-crystal company's noncircumvention agreement.

Jensen had similarly disenchanting experiences, minus the job offer, working with other companies, and has mixed feelings about working with industry. He reflected on his experiences, saying, "I learned that, when patents and intellectual properties are concerned, people can be very cutthroat. There were a lot of contracts and paperwork I had to go through and sign before I could even talk to some of these companies." But, while Jensen did find some aspects of working with industry frustrating, he also found it challenging and fascinating. He enjoyed sharing information with engineers and production managers, and learning about the research-and-development process. "That was probably the most interesting aspect of dealing with industry," Jensen commented. "Their terminology was different. Their kilns were different. I guess their whole perspective on clay was different and new to me, but very interesting—so much so that I considered a job in industrial ceramics."

Eventually, the glow-crystal company decided that ceramics was not their immediate priority. Jensen, after considering how he wanted to invest his time, resources and energy, decided to steer away from industry. He concentrated on starting his own business, offering Gloze glaze to the market he knows best—artists and ceramists. Jensen said, "I decided I wanted to make the

product available to the public so others could find new and interesting uses for the glaze." With the help of his wife, and with a website designed by one of his students, Jensen introduced Gloze to the market in early 2003, launching it at the National Council on Education for the Ceramic Arts (NCECA) conference in San Diego, California.

Gloze has great possibilities beyond the novelty realm of glow sticks and celestial stickers. Like any new technology or tool, it has the potential to be used because of its "wow" factor. From an artistic standpoint, the most successful uses will probably be those in which the photoluminescence is significant to the function or content of the piece or the way in which the work connects with its audience. From a practical standpoint, Gloze might be used to glaze lamp bodies that act as nightlights or for locate-in-the-dark door handles or candleholders. Other possibilities include tiles for mosaics or egress systems in commercial buildings, counters, stair risers, coping around pools and hottubs, or bricks to line a driveway or garden path.

Ultimately, Jensen's synthesis of information from glaze chemistry, antique glass and cutting-edge photoluminescent materials to produce new technology in ceramics testifies to the importance of looking beyond the confines of our medium to innovation.

Kemenyffy related a story that encapsulates both the significance and the possibilities of this innovation:

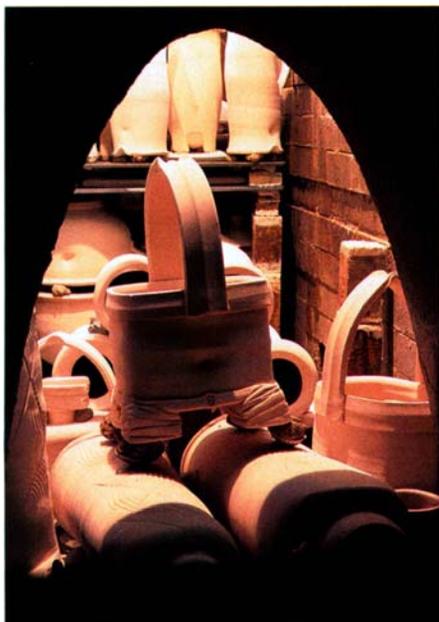
"When Jensen sent me the first batch to play around with, it was winter. We're living in a technologically crazy era, so it's hard to impress people—so much new technology and new stuff going on. It was late, dark, and I was just getting home. When I saw all the lights on in my studio, I thought, damn! I left the lights on. But I walked into my studio and there were no lights on. Because I'd been working with the glow-in-the-dark stuff in my studio, my spray gun, spray booth and all the the things I had used with the glow-in-the-dark stuff was glowing intensely. Now, technically, we're talking overspray, and it still lit up my studio. That's the good news—it's kick ass!"

For more information, or to purchase Gloze glaze, visit www.glowingglaze.com.



The Discovery of Passion

by Judith Duff



View from the firebox of Judith Duff's train kiln.

While earning my B.F.A. in painting at Wesleyan College in Macon, Georgia, I was required to take a ceramics or sculpture class. I chose ceramics and fell in love. After my year in the ceramics studio, I became a studio assistant, preparing clay and doing assorted jobs in order to have access to the department. No one was allowed to mix clays or glazes, or fire bisque or gas kilns, but the instructor did instill in his students a strong appreciation for the history of ceramics. After moving to North Carolina in 1985, I discovered Haywood Community College in Clyde, where Gary Clontz leads a two-year ceramics program. I was impressed with the equipment and kilns, and the fact that the students mixed clays, glazes and fired the kilns. Clontz is an outstanding teacher and exposes his students to all aspects of starting a business and setting up a studio. To that end, classes in marketing, business and design are offered.

My gas car kiln was built as part of a kilnbuilding workshop for Clontz's students. I had all the bricks cut and ready for stacking. Clontz and the class came over and we stacked the kiln and Clontz did the welding. This was an invaluable lesson that



"Boat Dish," 16 inches (41 centimeters) in width, wheel-thrown, altered and slab-built stoneware, with Shino glaze, wood fired.

aided in building my wood-firing train kiln several years later. When I built my studio (using money made from selling pots), part of the space was for painting and part was for clay. It was not long before I was spending all my time in the clay studio, and the painting area became my showroom.

After a few years of gas firing and intense glazing, I was drawn to the warm and tactile look of pots fired in atmospheric firings. On several occasions, I visited the Sackler and Freer Galleries in Washington, D.C., and arranged an appointment to see the Asian pots in their private collection. The early Japanese wood-fired pots of the third and fourth centuries intrigued me. That is when they first began firing stoneware clays to high temperatures in hillside anagama kilns. This resulted in rudimentary glazes, formed when the wood ash adhered to the surface of the pots. I loved the effect and knew that I wanted to pursue it.

In 1997, I attended a three-week wood-firing workshop at Utah State University with John Neely and Australian potter Owen Rye. We made our clay on a Monday and had our first wood firing with bisqued pots that Thursday. We worked long hours and succeeded in having five wood firings in two different types of wood kilns during the three weeks. I loved the ash-covered, reduction-cooled pots from the train kiln and decided that was what I wanted to build. Neely had designed the kiln after a Japanese model. The result was pots covered in ash, with beautiful flashings of color. I had found my new direction! I loved the whole process—making simple and organic shapes that work with wood firing, collecting the wood, stacking the kiln, and long hours of stoking. Being able to have total involvement in the very

ter to the pot. I learned how important it is to create forms that work well in the type of kiln in which the work will be fired.

My husband and I built the train kiln by counting bricks on slides taken of the Utah kiln. After my kiln was built, I asked my daughter, an architect, to undertake the arduous project of compiling accurate plans. She used a three-dimensional computer aided design (CAD) program to produce extremely detailed plans. The result was the most phenomenal set of kiln plans I had ever seen. They contained views from every direction and three-dimensional rotations, as well as row-by-row construction diagrams.

The one major change I made to the Utah kiln was the lid. The kiln at Utah State had an arched lid that was hinged on the back, and was raised and lowered using pulleys and cables. This meant that you could not stand up straight in the kiln and that you had a very heavy lid over your head while loading. My solution was to make a lid from folded, high-zirconium fiber, with a steel encasement. Wheels were attached so that the lid rolled on rails, similar to those used in a car kiln. Each wheel was equipped with a hydraulic lift, enabling the lid to be raised and then rolled back completely clear of the kiln, thus allowing me to stand in the ware chamber while loading, with nothing over my head. I had my first firing in the fall of 1998 and have now had a total of 28 firings.

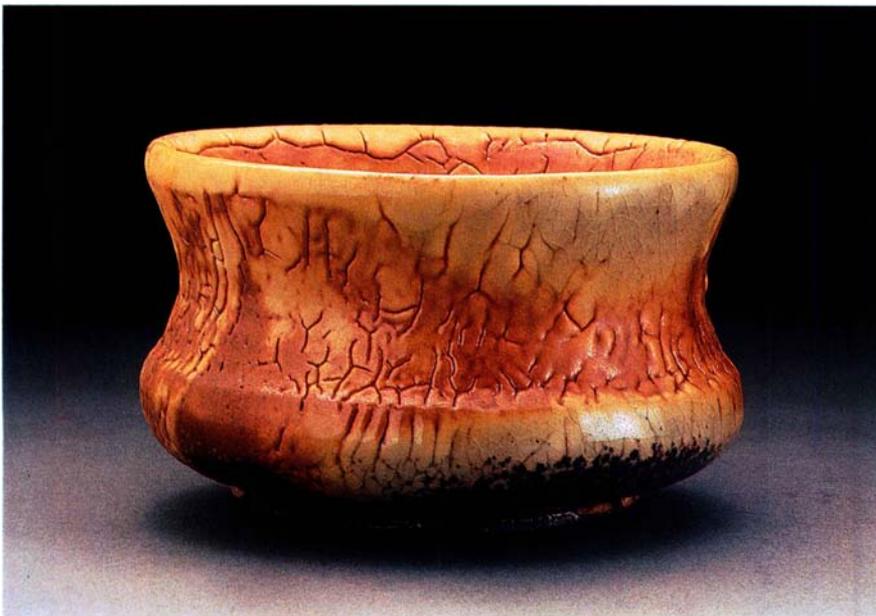
Influences

Neely and Lynne Johnson (from Vancouver Island, British Columbia, Canada) had attended the International Workshop for Ceramic Arts (IWCAT) in Tokoname, Japan. They encouraged me to apply and I was accepted in 1999. Studying in Japan changed my life and my pots. The most amazing part of the experience was being exposed to the Japanese aesthetic for pottery and its use in daily life.

Although I do not make Japanese pots, I am certainly influenced by their simple beauty. The way the Japanese feel about pottery and its use has profoundly influenced my work. When they eat, the vessel holding the food is cradled in their hands and they have a more intimate relationship with the pot. In the West, we cannot appreciate this, eating as we do with knife and fork from a stationary plate.

Each form is made for a particular use. Only rice goes in rice bowls and Miso soup in soup bowls. I decided to name my bowls when I returned. Being from the South and loving grits, I now make grits bowls.

Johnson and I returned to Japan in 2000 to visit friends and again in 2002, to the Bizen and Sasayama areas, to fire their kilns, study, work, exhibit and teach. We plan to return soon to work in the Seto area, which is famous for Shino glazes.



"Chawan," 3 inches (8 centimeters) in height, wheel-thrown stoneware, with Shino glaze, wood fired.

important final stage of creating a pot was exhilarating. This workshop was my first experience in using more open clay bodies that were not pugged or de-aired. The openness of the bodies resulted in pots that showed a certain looseness and added charac-



Bottle, 8 inches (20 centimeters)
in height, wheel-thrown and altered
stoneware, wood fired, with natural ash.

Marketing

I have struggled for years with the marketing approach that is right for me. I think this is an individual decision that must fit your goals as a potter, your methods of working and your approach to clay.

I began marketing too soon. At one point, early in my career, I was working with too many galleries and found that my life as a potter consisted of filling orders. I was concentrating on production and not enjoying the work. There was no time to be creative and let my work evolve. I quit all galleries and began doing what I became a potter to do—experimenting with new forms and developing my own voice.

My marketing at this point is varied. I do two or three shows a year and sell to three galleries. The gallery staff either comes to my studio to select from completed work or I send them my choice of work. I also participate in several exhibitions and invitational shows each year.

The major portion of my sales comes from my studio showroom, which is always open, whether I am there or not. I live in a remote area in the mountains of western North Carolina and have no signs on the main road to my studio, but I am in the *Craft Heritage Trails of Western North Carolina* guidebook that does contain directions. I have a sign that tells people how to purchase

a pot if they are interested and a cigar box to put their money in. Customers find me primarily by word of mouth, so I do not get a lot of people who are just looking. I like to take time with visitors and educate them about my work and show them the kilns.

I have one open house a year, at Christmas time, and send out about 1000 invitations. On a Friday night, I thank my best customers by having a catered gala event with wine and hors d'oeuvres.

Workflow

I spend two months preparing work for a wood firing. When I make a pot, I usually know generally where it will go in the kiln. Often, those that take the longest to dry are also made in this early stage. I decide what I want to make for the firing and I start making the pots for the front of the kiln and work my way to the back. Many of my pots are a combination of wheel throwing and slab construction. I alternate between the two, which enables me to move about and not spend so much time sitting at the wheel. My days are long and I normally work until 7 P.M. or later, taking only a short break for lunch or walking the dogs. If possible, I work seven days a week. Working is actually how I relax—it gives me a feeling of fulfillment, balance and energy. I am very selfish with my time in the studio. Being a potter has become a lifestyle—it has taught me a lot about myself, my lack of patience, my need



Butter dish, 5 inches (13 centimeters) in height, stoneware, with Shino glaze, wood fired.

for order (I keep a very clean studio) and my love for assemblage. I like making sets and pots that require many parts. I strive for my pots to be organic, simple, architectural and quiet. Though my pieces are basically functional, many have a decorative quality. I do not let function totally dictate form. Each piece is analyzed as a total composition and I will often make changes to give the pot more of a presence. Working on a form for a long period of time is important, and watching its slow evolution is exciting to me. I do far less gas firing now, and my forms have evolved to fit wood firing—forms that will be enhanced by tumble stacking and have surfaces that will catch the ash as it moves through the kiln.

I have an assistant who works approximately one day a week. He has been working with me for about ten years and helps with pugging clay, glaze mixing, cleaning and shipping; however, no one works on the actual pots besides myself.

Stacking and Firing

Because of tumblestacking, I make many of my pots heavier to withstand the weight. After the pots are bisqued (in order to reduce shrinkage in the tumblestack), they are carried out to the kiln on loading day. The pots are mostly unglazed or Shino glazed. I am experimenting with a variety of Shinos on different clays throughout the kiln. I stand inside the kiln to load while someone hands me the pots. This takes all day. Tumblestacking gives the pots a more interesting, multidimensional surface. The wadding I use between the pots is a combination of fireclay, sand, sawdust and flour. Using fireclay in the wadding allows for a warmer mark on the pot and is applied in shapes that become part of the surface decoration—no perfect little circles.

When placing each pot, I am conscious of how the flame will move around the pot and travel through the kiln. The lid and the peepholes are then closed and two raku burners are placed in the kiln to warm it up slowly overnight. At 6 A.M., the stoking begins and the firing continues for 42-48 hours. My first firing was a big event and about 50 people attended. It was very difficult to concentrate on the firing, so now the firings are very quiet, with a firing team consisting of my husband, my son and myself.

Often, some very good friends will come by in the evening, bring dinner and help stoke for a few hours. I am involved with the stoking the majority of the time. My husband helps during the day and our son, fortunately, enjoys the night shift. The stoking begins in a hole below the main firebox until the temperature in the firebox reaches 700°F (370°C). Stoking is then continued in the top and bottom. After body reduction, I stoke in the



Basket, 11 inches (28 centimeters) in height, wheel-thrown, altered and slab-built stoneware, with Shino glaze, wood fired, by Judith Duff, Brevard, North Carolina.

main firebox and two side-stoking holes for the remainder of the firing. In the beginning, the firing took 26 hours. I have gradually extended the time to experiment with the ash deposit on the pots.

Approximately 2 cords of wood are used per firing. It is primarily pine, with oak and other hardwoods mixed in. Because I live in something approximating a rainforest, there is an ample supply of wood; however, it has to be hauled, split, stacked and dried for about eight months. That is primarily my husband's job. I couldn't do it without him! I stoke with particular woods at certain times to build up layers of melted and unmelted ash on the pots. The bark of the wood is a big contributor to ash buildup. At the end of the firing, I cool in reduction to 1650°F (900°C). The kiln is then left to cool for three days. Another day is spent cleaning up the pots from the kiln, removing wadding, sanding, etc.

I love the process of wood firing. Wood-fired pots ask to be held and examined. They truly engage the senses with their rich surfaces. Wood firing makes me feel as if I have a part in the entire history of the pot.

Train Kiln

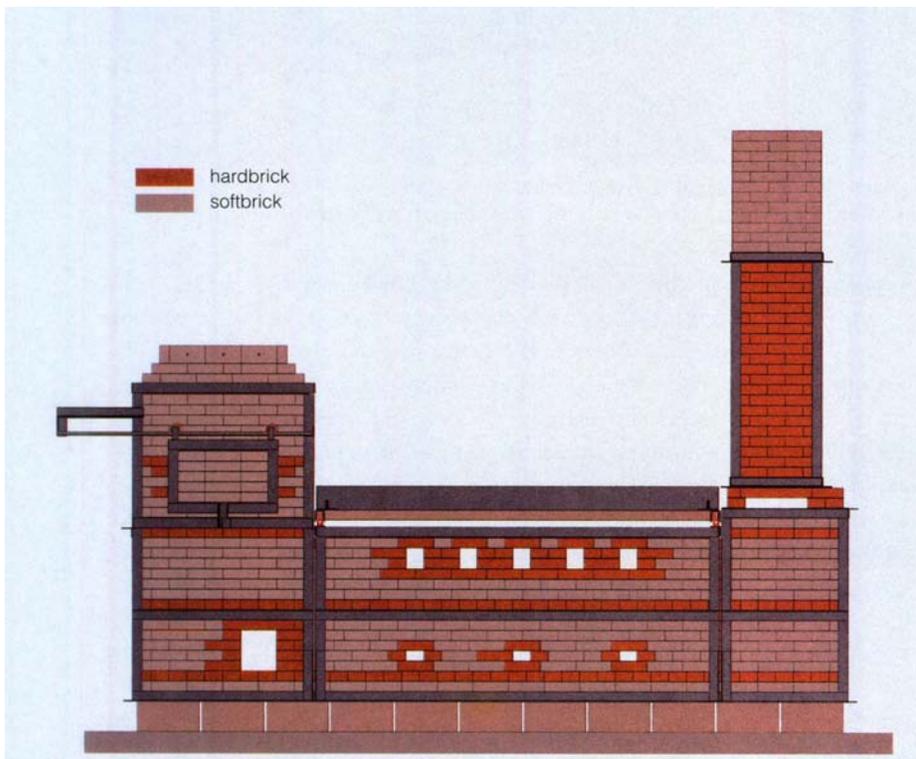
by Mel Jacobson

While attending a wood-firing conference at the University of Iowa a few years back, I was fortunate to meet Judith Duff. A friend and I were in the process of planning a train kiln, and we needed first-hand information from someone who had built one. Duff turned out to be a fountain of information. She was willing to share the secrets of this fine kiln design, as she had built one herself, had made some modifications in the design and had fired it many times with great success. Duff is an expert in firing her train kiln. As all potters know, first-hand knowledge and actual firing experience is necessary to becoming an expert in any firing technique.

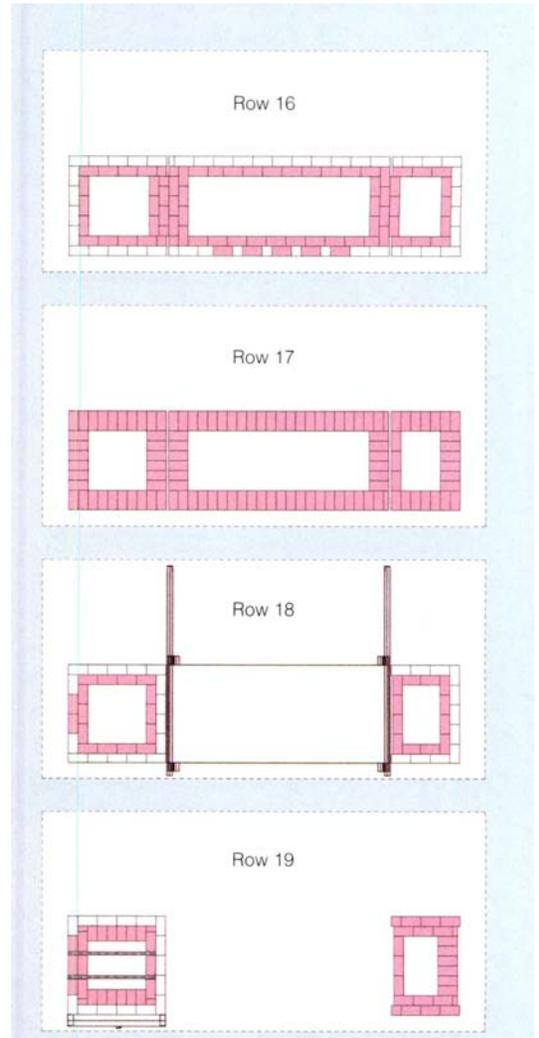
Duff is very well organized. She documented her kiln construction, and has a perfect set of architectural plans. This made her an ideal mentor for us. Without question, it was her knowledge of stacking, placement of shelves and the location of "sweet spots" in the kiln that aided us in our own design.

The true test of any potter is the pots that come from the kiln. Duff has passed that test with very high marks. Her pots are quality, her craftsmanship is superb and the train kiln she built works to perfection. She is a fine example of American skill and ingenuity. Most importantly, she is a caring and sharing person who is willing to give back to the craft she has chosen.

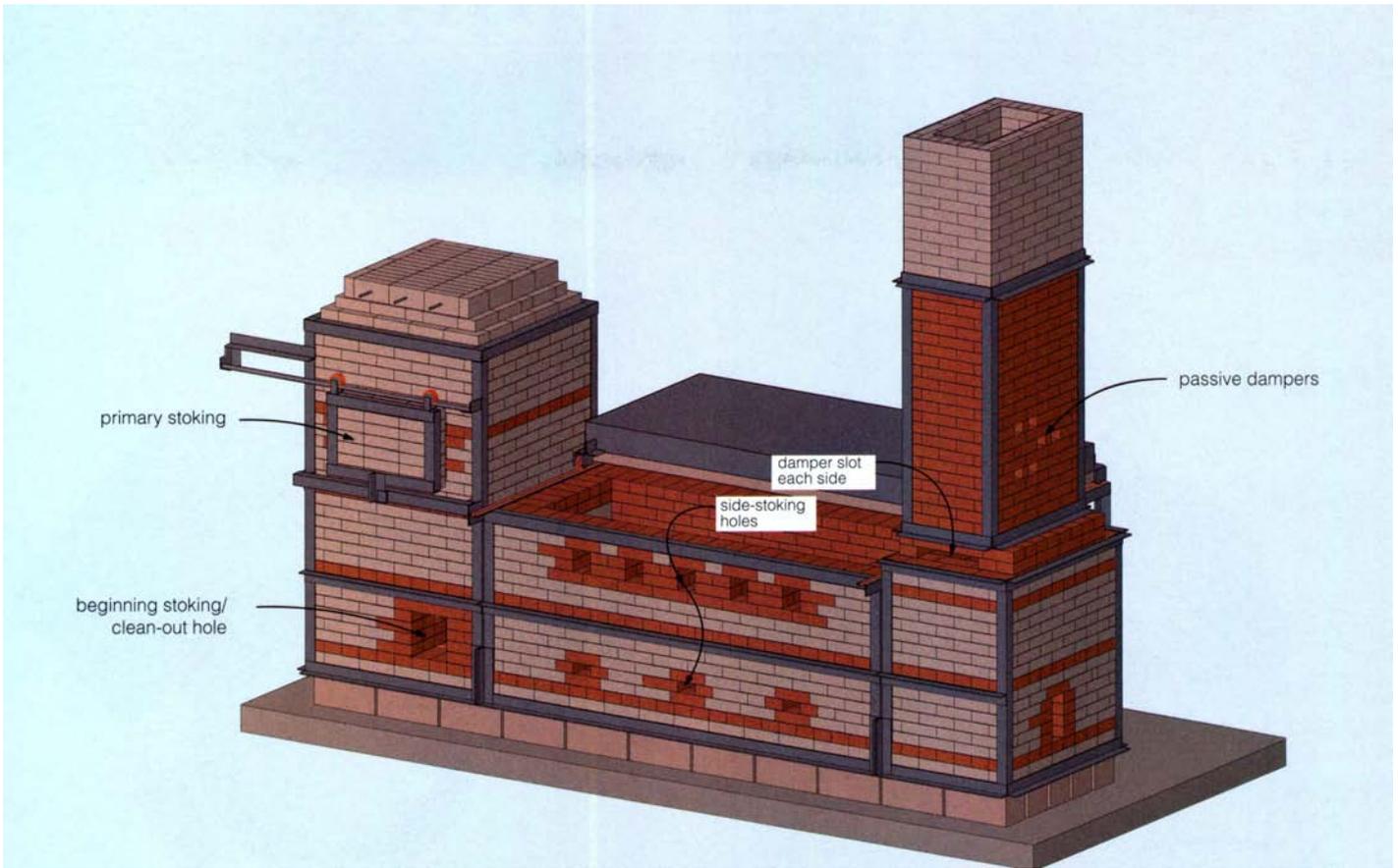
For more information on Duff's work, or to purchase complete train-kiln plans, please visit www.judithduff.com.



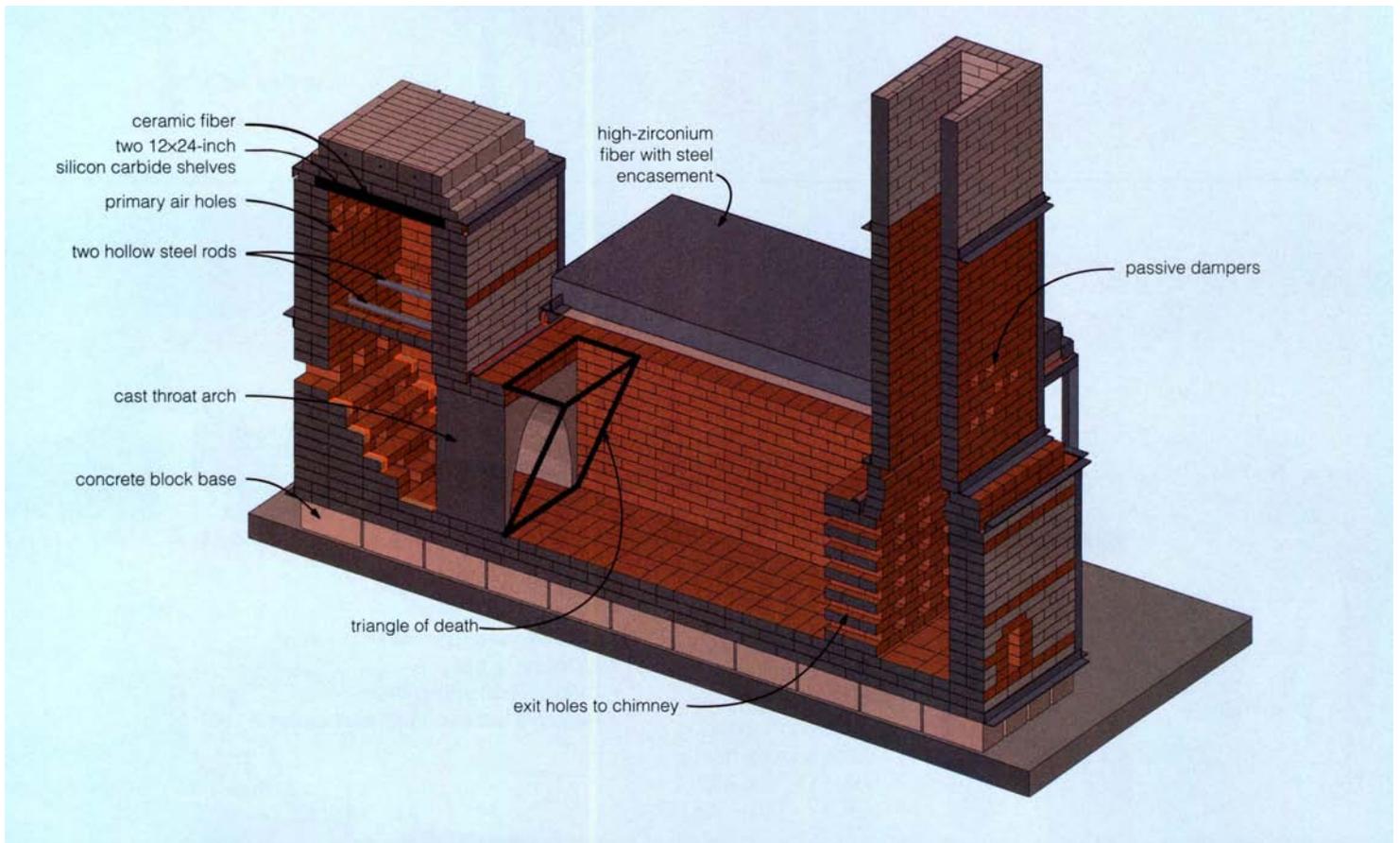
Side elevation of Duff's train kiln, showing softbrick, hardbrick, angle iron and openings



Plans are broken down into row-by-row diagrams, including placement of firebox hobs, angle-iron bracing and tracks for the sliding lid.



Above: diagram showing all exterior openings in the kiln.
 Below: cutaway diagram showing the interior of the firebox, ware chamber (including dead zone) and chimney.





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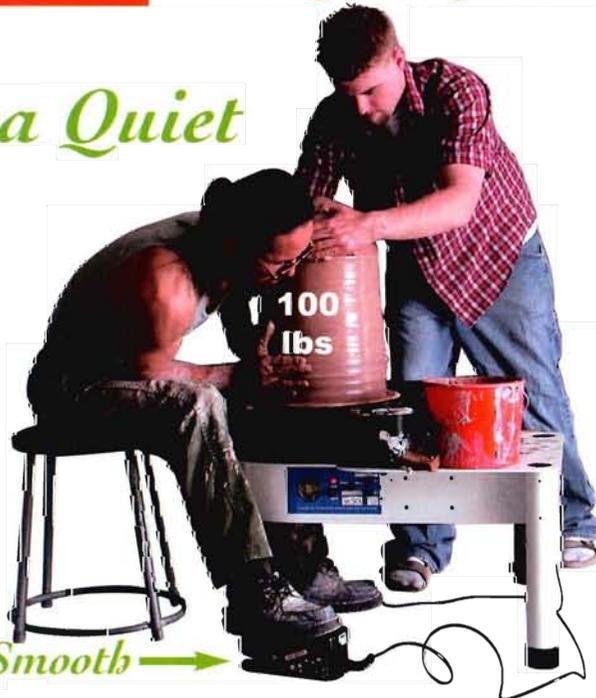
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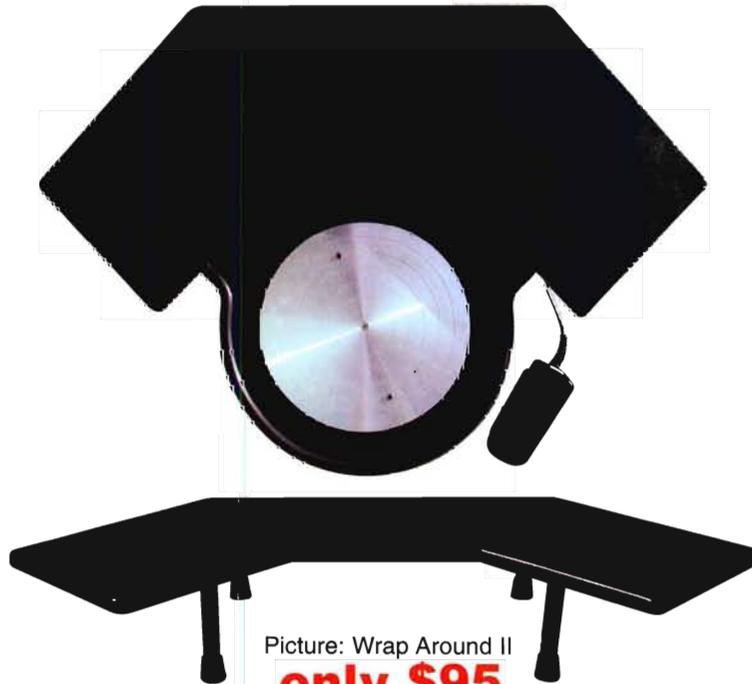
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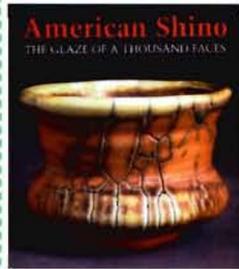


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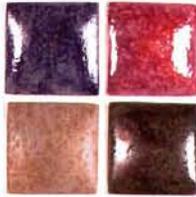


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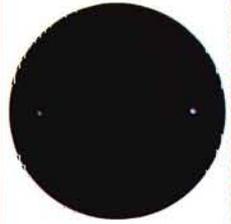


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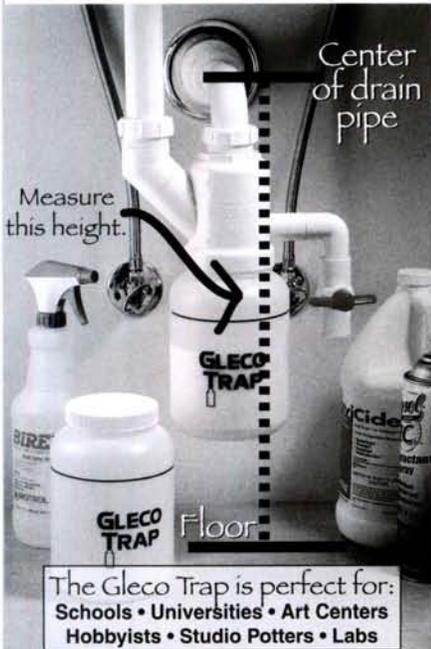




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call for entries

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International Exhibitions

June 15 entry deadline

Cedar Rapids, Iowa "Gems from the Fire" (August 24-September 27), open to wood-fired ceramics to 20 centimeters (8 inches). Juried from up to 2 slides. Fee: \$25. This exhibition will run concurrently with the international wood-fire conference, "The Naked Truth." Contact Conifer Smith, Kirkwood College, 6301 Kirkwood Blvd., Cedar Rapids 52404; or e-mail csmith@kirkwood.edu.

July 10 entry deadline

Faenza, Italy "The 54th International Competition of Contemporary Ceramic Art" (June 10-December 31, 2005), juried from 3 slides; up to 3 entries. Awards: Premio Faenza: €26,000 (US\$32,000). For further information, contact Museo Internazionale delle Ceramiche, Via Campidori 2, 48018 Faenza; e-mail concorso@micfaenza.org; see www.micfaenza.org; telephone (39) 546 697315 or (39) 546 697311; or fax (39) 546 27141.

August 2 entry deadline

Steamboat Springs, Colorado "The Slip-Cast Object" (November 12, 2004-January 9, 2005), open to artists working in slip casting. Juried from slides. Juror: Richard Notkin. Fee: \$30 for up to 3 slides; SSAC members, \$25. Cash awards. Commission: 30%. For prospectus, send #10 SASE to the Steamboat Springs Art Council, Slip-Cast Object, PO Box 774284, Steamboat Springs 80477; see www.steamboatspringsarts.com/califorentries.html.

August 23-October 15 entry deadline

Icheon, South Korea "The Third World Ceramic Biennale 2005 Korea" (April 23-June 19, 2005), open to works in 2 categories: ceramics for use and ceramics as expression. Preliminary selection juried from 2 slides and 1 photograph per entry; up to 3 entries. Final selection juried from actual works. Cash awards; grand prize KRW 60 million (US\$50,000). For further information, contact the Office for International Competition, Exhibition Department, Icheon World Ceramic Center, Gwango-dong San 69-1, Icheon, Gyeonggi-do 467-020; e-mail cebiko@worldceramic.or.kr; see www.worldceramic.or.kr; telephone (82) 31 631 6512; or fax (82) 31 631 1614.

September 17 entry deadline

Ft. Wayne, Indiana "Cup: The Intimate Object III" (November 20, 2004-January 9, 2005). Juried from slides. Juror: Peter Beasecker. Awards: \$800. Fee: \$18 for up to 3 entries. For prospectus, send SASE to Charlie Cummings Clay Studio, 4130 S. Clinton St., Ft. Wayne 46806; e-mail charlie@claylink.com; see www.claylink.com; or telephone (260) 458-9160.

United States Exhibitions

June 5 entry deadline

Saratoga Springs, New York "Mugs, Jugs and Bottles" (July 15-September 6), open to functional and nonfunctional ceramics. Juried from slides. Juror: Jill Fishon-Kovachick. Fee: \$20. For prospectus, send #10 SASE to the Saratoga Clay Company, PO Box 2295, Wilton, NY 12831; e-mail stgaclay@yahoo.com; or telephone (518) 587-8265.

June 15 entry deadline

Chicago, Illinois "Form Follows Function" (September 3-October 16), open to ceramic works related to architecture, modernism or the writings of Louis Sullivan. Juried from up to 3 slides. Juror: Dan Anderson. Fee: \$30 for 3 slides; \$25 for 2; \$20 for 1. Cash awards. For prospectus, contact Aviva Alter or Shannon Stratton, Lillstreet Art Center,

4401 N. Ravenswood Ave., Chicago 60640; e-mail gallery@lillstreet.com; see www.lillstreet.com; telephone (773) 769-4226.

July 1 entry deadline

La Crosse, Wisconsin Juried one-person three-dimensional show and demonstration: Viterbo University (September 8-October 5). Juried from 10-20 slides. Jurors: Gerard Justin Ferrari and Viterbo University faculty. Fee: \$20. Responsibilities include installation, attendance at opening, removal of installation and a one-day workshop. Awards: \$1000 honorarium. E-mail Gerard Justin Ferrari: gjferrari@viterbo.edu; or telephone (608) 796-3757.

Brockton, Massachusetts Juried exhibition for artists in all media who use found objects or recycled materials in their work (January 8-April 30, 2005; traveling through 2008). Juried from 5 slides. Contact the Fuller Museum of Art, 455 Oak St., Brockton 02301; see www.fullermuseum.org; telephone (508) 588-6000; or fax (508) 587-6191.

Manchester, New Hampshire "New Hampshire Institute of Art Ceramics Biennial 2004" (October 14-December 5). Juried from slides. Fee: \$25 for up to 2 slides. For prospectus, send SASE to New Hampshire Institute of Art, Ceramics Biennial 2004, 148 Concord St., Manchester 03104; see www.nhia.edu; or telephone (603) 623-0313.

Attleboro, Massachusetts "Use it or Lose It!" (September 5-October 2), open to functional ceramics. Juried from up to 3 slides. Jurors: Gretchen Keyworth, executive director, Fuller Craft Museum, and Bruce Winn, co-owner of Roseberry-Winn Pottery and Tile Studio. Fee: \$20; members, \$15. For prospectus, send SASE to Attleboro Museum Centerforthe Arts, 86 Park St., Attleboro 02703; e-mail museum@naisp.net; or telephone (508) 222-2644.

July 9 entry deadline

Charlotte, North Carolina "Artand Food" (November 1-31), open to functional dinnerware. Juried from slides or photographs. For prospectus, send SASE to RedSky Gallery, 4705 Savings Pl., Ste. 108, Charlotte 28210; see www.redskygallery.com; or telephone (704) 552-5200.

July 15 entry deadline

Water Mill, New York "Forthetable" (August 26-September 26), open to ceramic tableware. Juried from slides. Fee: \$10. For further information, send SASE to the Clay Art Guild of the Hamptons, Inc., 51 Round Pond Ln., Sag Harbor, NY 11963; e-mail dayart@optonline.net; or telephone (631) 725-4605.

August 2 entry deadline

Atlanta, Georgia "Jubilee Art in the Gardens: Juried Art Exhibition" (October 1-3), open to all media. Juried from 1-3 slides of work. Fee: \$25. Awards: \$3000. For prospectus, contact Jubilee Cultural Arts Alliance, 2 Galleria Pkwy., Atlanta 30339; see www.jubileeculturalarts.org; or telephone (770) 989-5035.

August 15 entry deadline

Biloxi, Mississippi "George E. Ohr National Arts Challenge 2004" (November 12-December 31). Juried from slides. Juror: Michael Lucero. For further information, contact Shirley Herring, Ohr-O'Keefe Museum of Art, 136 G.E. Ohr St., Biloxi 39530; e-mail studio@georgeohr.org; see www.georgeohr.org; telephone (228) 374-5547, ext. 24.

September 19 entry deadline

Baltimore, Maryland "National Council on Education for the Ceramic Arts 2005 Clay National Exhibition" (March 10-April 20, 2005), open to all NCECA members and artists in the United States. Juried from slides. Jurors: Linda Arbuckle, professor, University of Florida; Andrea Gill, professor, New York State College of Ceramics at Alfred University; and Ron Nagle, professor, Mills College. Fee: \$20 for 2 entries; NCECA members, free. Cash and purchase awards. For prospectus, send

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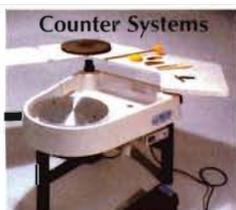


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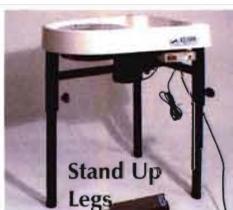
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call for entries

#10 SASE to NCECA, 77 Erie Village Sq., #280, Erie, CO 80516; or see www.nceca.net.

September 27 entry deadline

Wayne, Pennsylvania "Craft Forms 2004, 10th Annual National Juried Exhibition and Sale of Fine Contemporary Crafts" (December 3, 2004-January 20, 2005), open to all media. Fee: \$25. Cash awards and exhibitions. For prospectus, send SASE to Wayne Art Center, 413 Maplewood Ave., Wayne 19087; e-mail nancy@wayneart.org; see www.wayneart.org; telephone (610) 688-3553; or fax (610) 995-0478.

October 6 entry deadline

Coburg, Oregon "La Petite XII, 2004" (November 23, 2004-January 23, 2005), open to two- and

three-dimensional work. Juried from slides or CD. Fee: \$30 for 3 slides; \$24 for 2; \$12 for 1. Awards: \$2200. For prospectus, contact Alder Gallery, Box 8517, Coburg 97408; see www.alderart.com; or telephone (541) 342-6411.

Denton, Texas "Materials Hard and Soft" (January 29-March 20, 2005), open to crafts in all media. Juried from slides. Juror: Michael Monroe, independent curator. Awards: \$5000. For prospectus, send SASE to the Greater Denton Arts Council, 207 S. Bell, Drawer C, Denton 76201; see www.dentonarts.com; or telephone (940) 382-2787.

Regional Exhibitions

June 11 entry deadline

Buffalo, New York "Craft Art Western New York 2004" (October 16, 2004-January 5, 2005), open

to artists who are current or past residents of western New York State. Juror: Mark Leach, deputy director of the Mint Museums. E-mail Gerald Mead, Buffalo State College: burchfld@buffalostate.edu; see www.burchfield-penney.org; or telephone (716) 878-6020.

October 31 entry deadline

Baltimore, Maryland "National Council on Education for the Ceramic Arts 2005 Regional Student Juried Exhibition" (March 13-19, 2005), open to students working toward a ceramics undergraduate or graduate degree in Connecticut, Washington, D.C., Delaware, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York or Vermont. Juried from slides of up to 2 works. For prospectus, send #10 SASE to NCECA, 77 Erie Village Sq., #280, Erie, CO 80516; or see www.nceca.net.

Fairs, Festivals and Sales

July 1 entry deadline

St. Petersburg, Florida "CraftArt 2004" (October 30-31), open to fine crafts. Juried from 3 slides of work and 1 of booth. Fee: \$20. Awards: \$20,000. Contact Florida Craftsmen Gallery, 501 Central Ave., St. Petersburg 33701; or telephone (727) 821-7391.

August 1 entry deadline

Upper Montclair, New Jersey "Fine Art and Crafts at Anderson Park" (September 18-19), open to handcrafted work. Juried from 4 slides. Booth fee: \$290 for a 10x12-foot space. Contact Rose Squared Productions, Inc., 12 Galaxy Ct., Hillsborough, NJ 08844; e-mail rosesquared@patmedia.net; see www.rosesquared.com; telephone (908) 874-5247; or fax (908) 874-7098.

Cranford, New Jersey "Fall Nomahegan Park Fine Art and Crafts Show" (October 2-3), open to handcrafted work. Juried from 4 slides. Booth fee: \$290 for a 10x12-foot space. For further information, contact Rose Squared Productions, Inc., 12 Galaxy Ct., Hillsborough, NJ 08844; e-mail rosesquared@patmedia.net; see www.rosesquared.com; telephone (908) 874-5247; or fax (908) 874-7098.

Montclair, New Jersey "Fall Brookdale Park Fine Art and Crafts Show" (October 16-17), open to handcrafted work. Juried from 4 slides. Booth fee: \$290 for a 10x12-foot space. For further information, contact Rose Squared Productions, Inc., 12 Galaxy Ct., Hillsborough, NJ 08844; e-mail rosesquared@patmedia.net; see www.rosesquared.com; telephone (908) 874-5247; or fax (908) 874-7098.

Kingston, New York "International Second Annual Friends of Rondout Historic Bluestone Festival" (October 10). Juried from up to 3 photos. Fee: \$10 per photo. Best-in-show will be given multiple solo exhibitions. Contact Ed Pell, Bluestone Festival, 24 Spruce St., Kingston 12401; e-mail bluestonefestival@yahoo.com; or see www.friendsofrondout.org.

October 30 entry deadline

Winder, Georgia "Harvest of Arts Juried Show and Sale" (November 13-14), open to fine crafts. Commission: 20%. Contact the Georgia Piedmont Arts Center, 105 E. Athens St., Winder 30680; e-mail gpcgpc@yahoo.com; or telephone (770) 788-9267.

For a free listing, submit information on juried events at least four months before the entry deadline. Add one month for listings in July; two months for August. Regional exhibitions must be open to more than one state. Mail to Call for Entries, *Ceramics Monthly*, 735 Ceramic PL, Westerville, OH 43081; e-mail editorial@ceramicsmonthly.org; submit online www.ceramicsmonthly.org/submissions.asp; or fax to (614) 891-8960.

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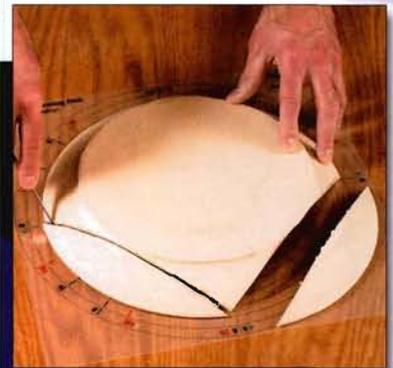
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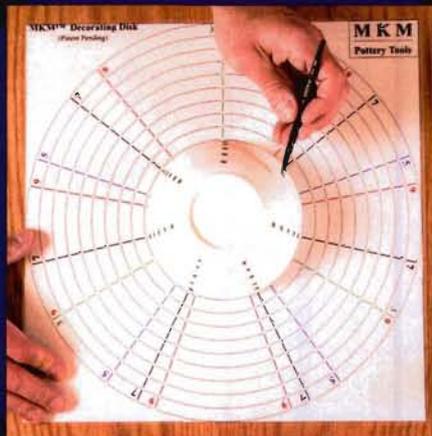
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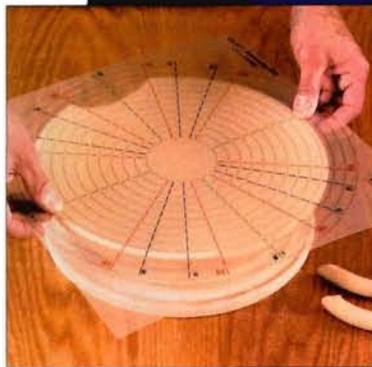
Marking corners



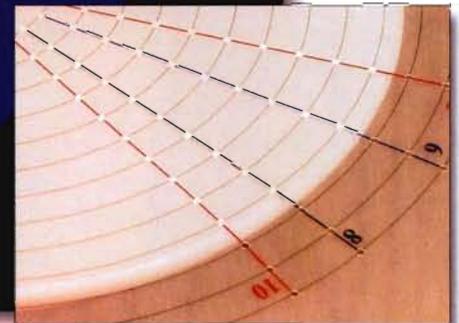
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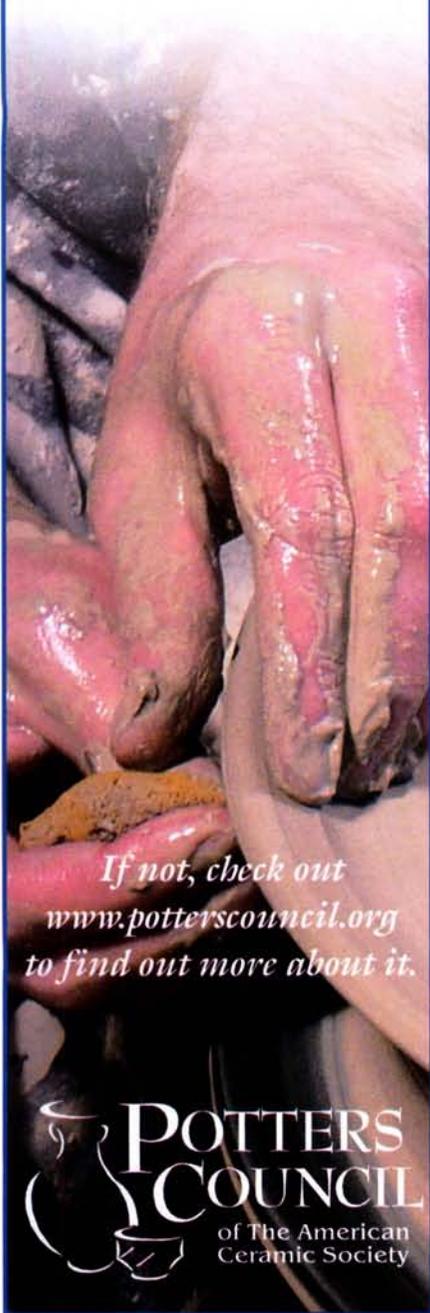
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suggestions

From Readers

Fixing Broken Bisqueware

Most ceramists who make sculpture have experienced the frustration of breaking a piece that took days or weeks to make. But maybe they aren't aware that paper-clay slip can be used to fix broken bisqueware. The key is to thoroughly wet the pieces. This allows the paper clay to maintain its wetness long enough to reassemble the shards. Working directly on a kiln shelf will help keep more fragile repairs intact. Do not attempt to glaze a freshly repaired piece. You must bisque fire repairs first, and if cracks do appear, fill them with paper clay and bisque the piece again.—*Annie Chrietzberg, Steamboat Springs, CO*

Dual-Purpose Clay Chucks

The number of clay chucks needed in the studio can be decreased by making chucks with two usable openings (as shown). Design each chuck to accommodate different sizes of items that you produce.



The chucks should be thrown with a thick wall for durability and less distortion during bisque firing. A rounded rim with a slight outward flare will prevent indenting or scratching the surface of the ware being trimmed.—*Robert Brown, Miami, FL*

Inexpensive Plastic Ribs

A package of assorted plastic spatulas from a discount store provides great ribs. Not only are they different sizes and shapes, but they can be used with or without the handles. With the handles attached, they are very useful when compressing or shaping tall, narrow pots from the inside.—*Brian Giniewski, Lancaster, PA*

Covering Pots or Tables

For inexpensive reusable plastic, I buy plastic tablecloths from a discount store. They come in great colors that can liven up the studio and can be cut to any size I need.—*Marissa Hudson, Atlanta, GA*

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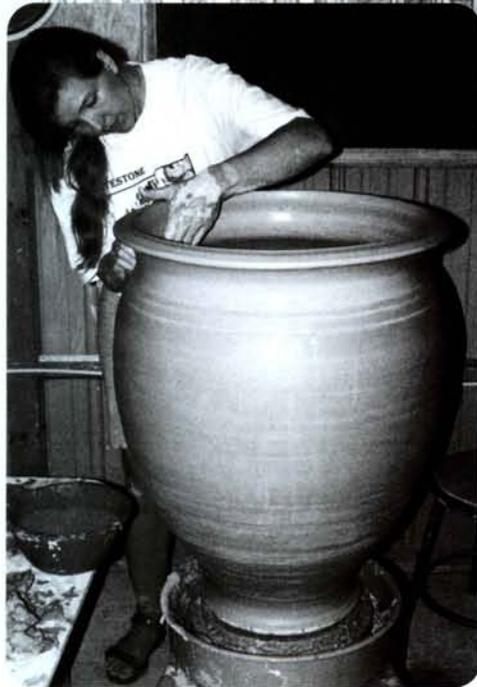
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#4 INTRODUCTION TO HAND BUILDING... pinch pots, coil pots, slab construction, press molds and hump molds, making your own stamps. 80 mins.

#5 HOW TO THROW LARGE POTS... throwing large amounts of clay, assembling pre thrown sections, coil and throw method, jars up to 4' tall, plates to 48". (79 mins.)

#6 GLAZING AND FIRING... loading bisque and glaze kilns, electric and gas firing, waxing, glaze mixing, glaze application (drying, pouring, spraying, decorative glaze techniques). (106 mins.)

#7 SUCCESSFULLY MARKETING YOUR PRODUCTION... studio sales, art fairs, trade shows, galleries and shops, consignment, commissions, wholesale vs. retail, getting media coverage, advertising, copy writing, photography, packing and shipping. (90 mins.)

#8 KILN BUILDING ... follows construction of a 50 cu ft sprung arch, downdraft, car kiln from start to finish including the car and atmospheric burners. (60 mins.)

#9 CLAY COLLECTION... a selection of 120 beautiful and unusual pieces by famous and anonymous potters - earthenware, stoneware, porcelain, raku - functional and fanciful, elegant and funky - a resource and an inspiration. (60 mins.)

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calendar

Events to Attend—Conferences,
Exhibitions, Workshops, Fairs

Conferences

California, Riverside September 18-19 "The Ceramic Arts Road Show and Symposium" will include classes, demonstrations, exhibition, manufacturing/organization/publication exhibitors, and a symposium with presentations by David MacDonald and Toshiko Takaezu. For further information, contact Horton Event Management Services, PO Box 1643, Herndon, VA 20172; e-mail mhorton@hortonevents.com; see www.hortonevents.com/ceramicsroadshow; or telephone (703) 430-8590.

Georgia, Atlanta October 5-8, 2005 "Growing Creativity . . . Continuing the Journey," Society of Craft Designers annual conference. For further information, contact SCD Headquarters, PO Box 3388, Zanesville, OH 43702-3388; e-mail scd@offinger.com; see www.craftdesigners.org; telephone (740) 452-4541; or fax (740) 452-2552.

Iowa, Cedar Rapids September 15-18 "The Naked Truth," an international wood-fire conference, will include panels, workshops and exhibitions. Fee: \$225; after June 15, \$275. For further information, contact Gary Hootman, PO Box 301, Swisher, IA 52338; e-mail woodfire2004@aol.com; or telephone (319) 857-4873.

Maryland, Baltimore March 16-19, 2005 "Centering: Community, Clay and Culture," 39th annual conference of the National Council on Education for the Ceramic Arts (NCECA). See www.nceca.net; or telephone (866) 266-2322 or (303) 828-2811.

Mississippi, Biloxi October 22-24 "My Name Is Mudd, The First Annual George Ohr Clay Conference," featuring Randy Johnston. Contact the Ohr-O'Keefe Museum of Art, 136 G. E. Ohr St., Biloxi 39530; see www.georgeohr.org; or telephone (228) 374-5547.

New Mexico, Albuquerque September 8-11 "Growing Creativity . . . Continuing the Journey," Society of Craft Designers annual conference. For further information, contact SCD Headquarters, PO Box 3388, Zanesville, OH 43702-3388; e-mail scd@offinger.com; see www.craftdesigners.org; telephone (740) 452-4541; or fax (740) 452-2552.

Ohio, Dayton June 2-5 "Seventh Annual Artists Marketing and Skills Development Conference." For further information, contact the Artists Marketing and Skills Development Conference, c/o DeEarnest McLemore, City of Dayton, Riverbend Art Center, 1301 E. Siebenthaler Ave., Dayton 45414; or telephone (937) 333-7000.

Tennessee, Gatlinburg September 15-18 "Utilitarian Clay: Celebrate the Object," fourth national symposium including lectures, demonstrations, panel discussions and exhibitions. Contact Arrowmont School of Arts and Crafts, 556 Parkway, Gatlinburg 37738; e-mail info@arrowmont.org; see www.arrowmont.org; or telephone (865) 436-5860.

Texas, Grapevine July 4-10 "23rd Biennial International" will include porcelain workshops, demonstrations, auctions and exhibitions. For further information and to register, contact Bertie Stephens, 928 Piccadilly Cir., Hurst, TX 76053-471 1; see www.ipat.org/ipatconv.htm; or telephone Pat Lybrand: (817) 481-3369.

Canada, Alberta, Red Deer June 11-13 "The Consequence of Material, 2004 Ceramics Conference," will include demonstrations, exhibitions and presentations. For further information, e-mail Trudy Golley: trudy.golley@rdc.ab.ca; or telephone (403) 342-3453 or (403) 342-3251.

Denmark, Skaelskor August 20-22 "Culture and Identity 2004 Seminar," includes lectures, workshops and presentations. Fee: Dkr 1900 (US\$304); students, Dkr 1500 (US\$238). Contact the Museum of International Ceramic Art, GuldagerSrd, Heilmannsvej 31 A, 4230 Skaelskor; e-mail ceramic@ceramic.dk; see www.ceramic.dk; telephone (45) 5819 0016; or fax (45) 5819 0037.

Korea, Icheon City August 26-30 "The Hidden Legacy" will include lectures, exhibitions, tour and performances. Fee: \$300; IAC member, \$250. Contact the Icheon World Ceramic Center, San 69-1, Gwan-go-dong, Icheon City, Gyeonggi-do 467-020; e-mail cebiko@worldceramic.or.kr; see www.wocef.com; telephone (82) 31 631 6512; or fax (82) 31 631-1614.

Switzerland, Zurich August 20-28 "FeuerFest (Fire Festival)," includes wood-firing techniques, paper-day kilnbuilding, workshops and exhibition. Contact Keramik & Animation, Zweierstrasse 111, 8003 Zurich; e-mail keramik.animation@raku.ch; or telephone (41) 1 463 47 13.

Solo Exhibitions

Arizona, Scottsdale June 10-17 "Mark Tahbo: Birds, Butterflies and Bowls." **July 8-22** "Juan Ortiz: Americana in Clay"; at King Galleries of Scottsdale, 7100 Main, #1.

California, Sacramento through June 5 David Ogle; at Art Foundry Gallery, 1021 R St.

California, San Francisco through June 12 Dennis Gallagher, "New Sculpture"; at Rena Bransten Gallery, 77 Geary St.

through June 26 Jun Kaneko; at Braunstein/Quay Gallery, 430 Clementina.

California, Santa Monica through June 5 Peter Shire; at Frank Lloyd Gallery, 2525 Michigan Ave., B5b.

Colorado, Breckenridge August 6-22 Merry Cox; at Hibberd McGrath Galley, 101 N. Main St.

Colorado, Denver June 4-20 Marie E.v.B. Gibbons, "LOST"; at Pirate: a contemporary art oasis, 3659 Navajo St.

Colorado, Lakewood August 23-September 24 D. Michael Coffee, "Place of Mind"; at the City of Lakewood Cultural Center North Gallery, 470 S. Allison Pkwy.

Colorado, Manitou Springs through June 5 Whitney Forsyth, "Sacred Seed, Fruitful Harvest"; at the Business of Art Center Hagnauer Gallery, 513 Manitou Ave.

Connecticut, New Haven July 9-October 9 Steve Whinfield, "Interpreting Utility"; at Gallery 81, 81 Chestnut St.

Florida, Winter Park through January 9, 2005 "Sculpting Nature: The Favrie Pottery of L. C. Tiffany"; at the Charles Hosmer Morse Museum of American Art, 445 N. Park Ave.

Georgia, Atlanta through June 12 Jan Lee, "Naked Raku." **June 18-July 10** Jerry Maschinot, "De-lighted." **August 19-September 12** Mark Peters, "Stoked"; at MudFire Gallery, 1441 Dresden Dr., Ste. 250.

Illinois, Geneva Avne 1-30 Doug Jeppesen, "Wood-Fired Stoneware." **July 1-30** Daph Marshall, "Functional Pottery for Everyday Use." **August 1-31** Justin Gerbich, "Functional Stoneware Pottery"; at Down to Earth Pottery, 217 1/2 S. Third St.

Illinois, Oak Park June 5-July 7 Don Pilcher, "Rascal Ware by Georgette Ore"; at Terra Incognito Studios and Gallery, 246 Chicago Ave.

Iowa, Dubuque through August 8 Dennis Lee Mitchell; at Dubuque Museum of Art, 701 Locust St.

Iowa, Iowa City July 2-14 Nicholas Joerling; at AKAR, 4 S. Linn St.

Maine, Deer Isle July 25-August 6 Karen Karnes; at Blue Heron Gallery, 22 Church St.

Maryland, Baltimore AIne26-Ally24 Mark Hewitt,

HOT BOOKS FOR SUMMER!

"Traditional Update: Giving Contemporary Expression to North Carolina's Stoneware Tradition"; at Baltimore Clayworks, 5707 Smith Ave.

Maryland, Cockeysville through June 13 Carolyn Eddins, "Survivors: Anagama-Fired Porcelain Vessels"; at Clay Orbit, 10918 York Rd.

Maryland, Frederick August 7-29 Sandra Mason, "Mater." Peggy Papay, "Sacred Phases"; at Hodsen Gallery, Tatem Arts Center, Hood College.

Maryland, Rockville Atty2-27 Terry Whye, "Breaking the Surface"; at Glenview Mansion Gallery, 603 Edmonston Dr.

Massachusetts, Lenox June 19-July 11 Mark Hewitt, "Vernacular Evolutions"; at Ferrin Gallery, 69 Church St.

Michigan, Detroit through July 3 Heeseung Lee; at Pewabic Pottery, 10125 E. Jefferson Ave.

Minnesota, Minneapolis June 11-July 18 Viktor Schreckengost; at Northern Clay Center, 2424 Franklin Ave., E.

Minnesota, St. Paul through July 25 Attila Ray Dabasi, "Soulful—Matters"; at St. John's University, Alice R. Rogers and Target Galleries.

Mississippi, Biloxi through January 29, 2005 "On the Midway: George Ohr at the Fairs"; at the Ohr-O'Keefe Museum of Art, 136 G. E. Ohr St.

Missouri, Kansas City June 4-29 Michael Simon, "Functional Stoneware"; at Red Star Studios, 821 W. 17th St.

Missouri, St. Louis through July 3 Melody Ellis; at Xen Gallery, 401 N. Euclid Ave.

Montana, Helena June 21-August 30 Stephen DeStaebler; at Holter Museum of Art, 12 E. Lawrence St.

New Jersey, Island Heights June 4-29 "WomanSpirit: An Exhibition of the Ceramic Wall Works of Linda Vonderschmidt-LaStella"; at Ocean County Artists Guild, Ocean and Chestnut aves.

New Jersey, Surf City June 5-30 David Wright. July 3-21 Andy Shaw. August 14-September 1 Kathryn Narrow; at m. t. burton gallery, 1819 Long Beach Blvd.

New Mexico, Santa Fe June 7-July 7 Kei-Ichi Shimizu, "Crossing the Line"; at Touching Stone, 539 Old Santa Fe Trail.

New York, Cazenovia through June 26 David MacDonald, "The Calabash"; at Chameleon Gallery, 53 Albany St.

New York, Long Island City through June 5 Phillip Mayberry; at Garth Clark Gallery's Project Space, 45-46 21st St.

New York, New York through June 26 Jack Earl, "New Sculpture"; at Nancy Margolis Gallery, 531 W. 25th St., ground fl.

through June 26 Adelaide Paul. June 29-August 13 Denise Pelletier. Julie York; at Garth Clark Gallery, 24 W. 57th St.

through July 29 "Shock of the Old: Christopher Dresser"; at Cooper-Hewitt National Design Museum, 2 E. 91st St.

June 4-July 3 Judy Moonelis; at John Elder Gallery, 529 W. 20th St.

New York, Port Chester through June 19 Sam Chung. June 26-July 24 Mary Barringer; at the Clay Art Center, 40 Beech St.

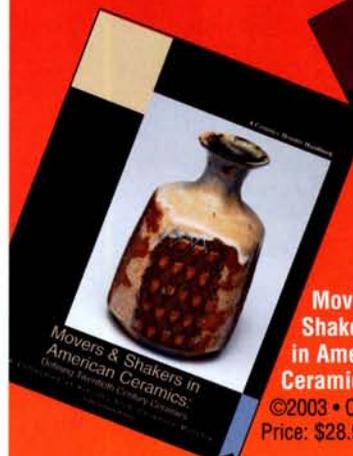
North Carolina, Asheville through June 25 Alice Ballard Munn. June 1-30 Lisa Clague; at Blue Spiral 1, 38 Biltmore Ave.

North Carolina, Chapel Hill through August 1 Mark Tomczak, "Muddy Creek Pottery." through September 25 Jennifer Townsend, "Emerging: Recent Works"; at Green Tara Gallery, 1800 E. Franklin St., 18b Eastgate.

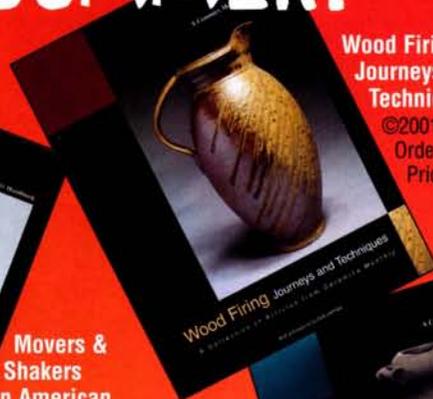
North Carolina, Charlotte through June 5 Cristina Cordova, "Mitomemoria"; at W.D.O., a contemporary gallery, Hearst Plaza, Ste. 1, 214 N. Tryon St.

North Carolina, Creedmoor June 19-September 19 "Sid Oakley: A Retrospective"; at Cedar Creek Gallery, 1150 Fleming Rd.

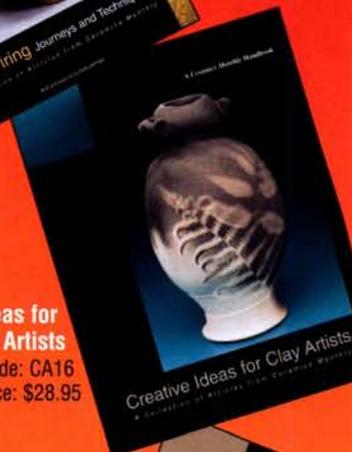
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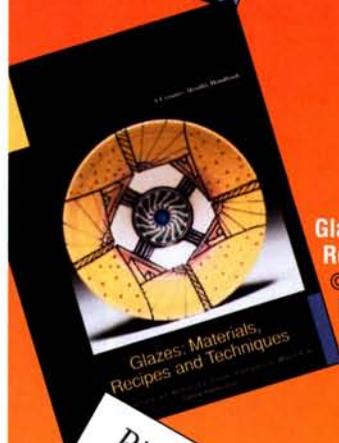
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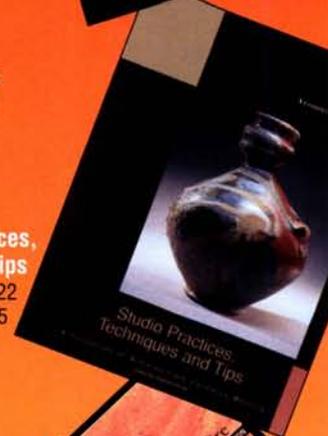
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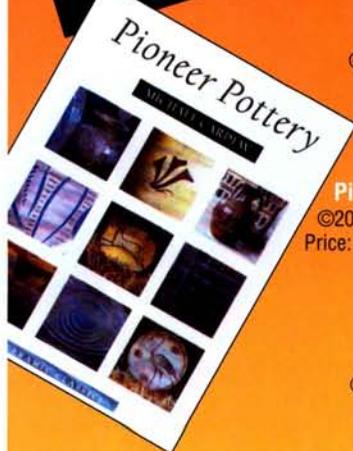
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calendar

Ohio, Canton through July 25 George Sacco, "The Life and Times of Fishie Mon—A Samurai Potter." August 22-October 31 Elizabeth Coleman, "Born—Bridaled—Shrouded"; at the Canton Museum of Art, 1001 Market Ave., N.

Oregon, Portland August 14-September 26 Beth Cavener Stichter. Kiki Masthem; at Contemporary Crafts Museum & Gallery, 3934 S.W. Corbett Ave.

Pennsylvania, Huntingdon Valley July 1-31 Patricia Uchill Simons, "Dog Days"; at Vessel Gallery of Contemporary American Ceramics, 2465 Huntingdon Pike.

Pennsylvania, Philadelphia through June 13

Paul Kotula. July 2-31 Penny Rakov; at the Clay Studio, 139 N. Second St.

June 1-30 Byung-Joo Suh; at the Works Gallery, 303 Cherry St.

August 7, 2004-March 6, 2005 "The Poetry of Clay: Work by Toshiko Takaezu"; at the Philadelphia Museum of Art, 26th and the Parkway.

Pennsylvania, Pittsburgh through June 26 Laura Jean McLaughlin, "Food for Thought"; at Society for Contemporary Craft, 2100 Smallman St.

July 16-September 8 Valda Cox; at the Clay Place, 5416 Walnut St.

Washington, Seattle June 4-27 Anne Hironelle; at Francine Seders Gallery, 6701 Greenwood Ave., N.

Wyoming, Buffalo through August 21 Porcelain by Lynn Smiser Bowers; at Margo's Pottery and Fine Crafts, 1 N. Main St.

Group Ceramics Exhibitions

Arizona, Scottsdale July 1-31 "Steamin"; at Gallery Matera, 4222 N. Marshall Way.

August 20-23 "Pueblo Pottery in Santa Fe," works by Grace Medicine Flower and Nathan Youngblood; at King Galleries of Scottsdale, 7100 Main, #1.

Arizona, Tempe through June 5 "Humor, Irony and Wit: Ceramic Funk from the Sixties and Beyond." June 25-September 25 "British Ceramic Masterworks: Highlights from the Anne and Sam Davis Collection"; at the Ceramics Research Center, Arizona State University Art Museum, corner of Mill Ave. and 10th St.

California, Berkeley June 9-July 31 "San Joaquin Potters Guild"; at Toki Gallery, Leslie Ceramics, 1212 San Pablo Ave.

California, Davis through June 5 "California Clay Competition Exhibition"; at the Artery, 207 G St.

California, Mendocino July 1-31 "Three Generations in Clay," Amanda Moyer, Bailey Moyer, Alexis Nichandros Moyer and Leona Nichandros; at Mendocino Art Center, 45200 Little Lake St.

California, San Francisco through August 8 "Subtraction and Addition: Ceramic Sculpture and Installations," works by Bean Finneran, Jane B. Grimm and Gregory Roberts; at the Museum of Craft & Folk Art, Ft. Mason Center, Bldg. A.

June 24-August 16 "Yixing Ceramic Art Traveling Exhibition, USA, 2003-2004"; at the Chinese Cultural Center of San Francisco, 750 Kearney St., Third Fl.

California, Santa Barbara through June 25 "American Masters of Clay: An Invitational"; at Westmont College, Reynolds Gallery, 955 La Paz Rd.

through June 29 "The Blues: Tonality II"; at Tierra Solida: a clay art gallery, 1221 State St., #8.

California, Stockton August 3-September 4 "2004 Visions in Clay"; at Reynolds Gallery, University of the Pacific, 1071 Mendocino Ave.

D.C., Washington through June 12 "Clay as Canvas," works by Judy Kogod Colwell, Rebecca Cross, John Donoghue, Carol Grant, Tatianna Kaupp, Marilyn Lysohir, Hunt Prothro, Gary Schlappal, Michael Smithhammer and Judit Varga; at Eleven Eleven Sculpture Space, 1111 Pennsylvania Ave., NW.

Hawai'i, Honolulu August 17-September 11 "Hawai'i Craftsmen's Raku Ho'olaule'a Exhibition"; at the ARTS at Marks Garage, 1159 Nuuanu Ave.

Illinois, Chicago June 5-September 4 Jennifer Allen, Kathryn Finnerty, Alec Karros, Kari Radasch and Elizabeth Robinson; at Lillstreet Art Center, 4401 N. Ravenswood Ave.

Indiana, Bloomington through June 27 "Pattern and Purpose: Decorative Qualities of Functional Objects"; at Mathers Museum of World Cultures, 416 N. Indiana Ave.

Indiana, Ft. Wayne June 5-July 1 "University of Delaware Graduate Students." July 10-31 "Who's Coming to Dinner"; at Charlie Cummings Clay Studio, 4130 S. Clinton St.

Iowa, Iowa City June 4-17 Matthew Metz and Linda Sikora. "Forms and Shapes: Box." July 2-14 Douglass Rankin and Will Ruggles. August 6-19 "Iowa Potters"; at AKAR, 4 S. Linn St.

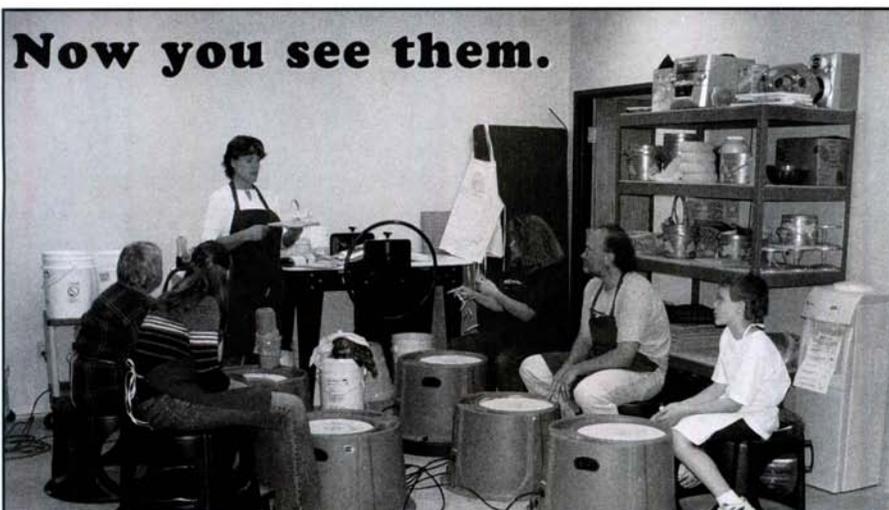
Louisiana, New Orleans June 26-August 15 "4000 Years of Chinese Ceramics from the R. Randolph Richmond, Jr., Collection"; at the New Orleans Museum of Art, One Collins Diboll Cir.

Maryland, Baltimore through June 6 "Lasting Impressions: The Unforgettable in Contemporary Ceramic Sculpture." June 12-19 "Clay from the Classroom: A Student Show"; at Baltimore Clayworks, 5707 Smith Ave.

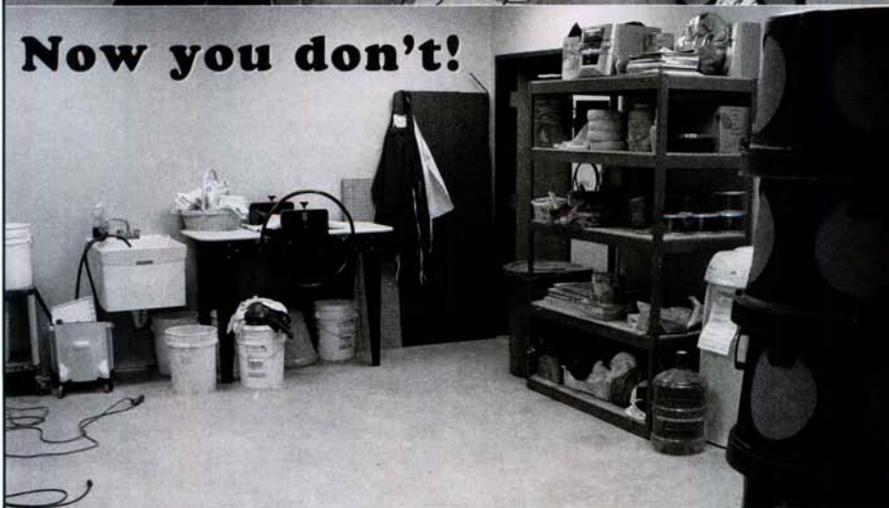
Michigan, Detroit through July 3 "Please Set the Table"; at Pewabic Pottery, 10125 E. Jefferson Ave.

Michigan, Ferndale through June 5 "Fifty Years of Ceramics: 1954-2004"; at Revolution, 23257 Woodward Ave.

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Fire & Smoke Workshop with Tim Scull

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Ash, Flash & Fire with Mark Peters

Slip decorating for firing in a Naborigama wood and salt kiln July 30-Aug. 1, Aug. 2 (unload am)

Responding to Touch with Leah Leitson

Carved and manipulated porcelain, create one-of-a-kind functional vessels Aug. 14-15

Fearless Electric Firings with Tim Scull and Bailey Pottery Equipment Company

Program, fire, load, wire, maintain, ventilate and more Aug. 22

Glazing for Wood & Salt Firing with Susan Beecher

Glazing and decorating for firing in a Naborigama kiln Sept. 3-5, Sept. 6 (unload am)

Handbuilt Vessels with John Rohlfing

Handbuilt unique, sculptural, colorful and functional forms! Sept. 18-19

Firing a Naborigama Wood Kiln with Linda Christianson

Glazing and decorating for firing in a wood and salt kiln Oct. 8-10, Oct. 11 (unload am)

Fire & Smoke Workshop with Tim Scull

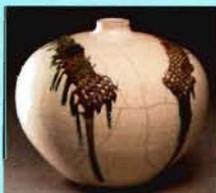
Primitive and alternative firings: raku, candy raku, saggar, pit, sawdust, painting with smoke and several fuming techniques Oct. 23-24, Oct. 25 (unload am)

Crystalline Glazes with Tim Scull

Throw, assemble, glaze and fire Oct. 31, Nov. 14



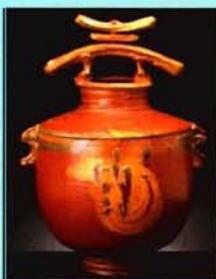
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calendar

Michigan, Petoskey through December 22 "Creations in Clay: The Kellogg Legacy Continues," works by Stanley Kellogg and grandson, Eric Strader; at the Petoskey Museum, 100 Depot Ct.

Minnesota, Bemidji July 2-31 "It's Only Clay"; at Bemidji Community Arts Center, 426 Bemidji Ave., N.

Minnesota, Minneapolis through July 4 "Imperial Perfection: Chinese Porcelain of Three Great Emperors"; at the Minneapolis Institute of Arts, 2400 Third Ave., S.

June 11-July 18 "Double Vision," works by Edward Eberle, Tony Hepburn, Cindy Kolodziejski, Akio Takamori and Patti Warashina; at the Northern Clay Center, 2424 Franklin Ave., E.

Montana, Helena June 17-July 31 "Visiting Artists Exhibition," including ceramics by Michael Connelly, Anne Currier, Stephen DeStaebl, Alleghany Meadows, Don Reitz and Morgan Ringer. "Annual Summer Exhibition"; at Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Ave.

New Hampshire, Manchester July 2-September 6 "Creations in Clay: Contemporary New England Ceramics"; at Currier Museum of Art, 201 Myrtle Way.

New Jersey, Surf City July 24-August 11 Linda Shusterman and Alan Willoughby; at m. t. burton gallery, 1819 Long Beach Blvd.

New Mexico, Santa Fe June 4-July 10 "Tea." July 16-August 14 "Raw." August 20-September 18 "Just Desserts"; at Santa Fe Clay, 1615 Paseo de Peralta.

New Mexico, Silver City through August 9 "NaCl"; at Blue Dome Gallery, 307 N. Texas St.

New York, Long Island City June 29-August 14 "The Mutant Housewife"; at Garth Clark Gallery, 45-46 21st St.

New York, New York through June 26 "Futurist Ceramics"; at Garth Clark Gallery, 24 W. 57th St.

June 2-6 "Fourth Generation," ceramics by Kurt Anderson, Andy Brayman, Sanam Emami, Ayumi Horie, Tim Rowan and Matt Towers; at Hunter College Art Department Gallery, 11th Fl. North Bldg., 695 Park Ave.

June 25-August 19 "Craft Students League Teapot Exhibition"; at Kiva Cafe, 229 Hudson St.

New York, Poughkeepsie through June 13 "Marvels of Maiolica: Italian Renaissance Ceramics from the Corcoran Gallery of Art Collection"; at Frances Lehman Loeb Art Center, Vassar College, 124 Raymond Ave.

New York, Saratoga Springs July 15-September 6 "Mugs, Jugs and Bottles"; at Hal's Peppermill, 165 High Rock Ave.

New York, Water Mill June 24-July 19 "Ceramic Sculpture"; at the Clay Art Guild of the Hamptons, 41 Old Mill Rd.

New York, Windham June 19-August 1 "Journeys in Clay III"; at Greene County Council on the Arts Mountaintop Gallery, Main St.

North Carolina, Raleigh through June 27 "Four Women in Clay," Jennie Bireline, Clara Couch, Virginia Scotchie and Lydia Thompson; at North Carolina State University, Gallery of Art & Design, Tally Student Center, Second Fl., Cates Ave.

Ohio, Columbus July 11-August 29 "Pottery of Los Vilos, Chile"; at the Ohio Craft Museum, 1665 W. Fifth Ave.

Ohio, Kent through June 19 "Fourth Annual National Juried Cup Show"; at Gallery 138, 138 E. Main St.

Pennsylvania, Chester Springs through June 5 "Service: An Unconventional Approach"; at Chester Springs Center for the Visual Arts, 1671 Art School Rd.

Pennsylvania, Huntingdon Valley June 1-30 Lucia Jahsmann and Marge Margulies. August 1-31

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calendar

"Student Show"; at Vessel Gallery of Contemporary Ceramics, 2465 Huntingdon Pike.

Pennsylvania, Philadelphia through June 13 "Spring: A Group Exhibition." through June 27 "The Marge Brown Kalodner Graduate Student Exhibition." June 4-27 "The Big Nothing," works by Mahmood Baghaeain, Pascal Chmelar and Bernardo Hogan. June 18-July 31 "The Associate Artists' Group Exhibition." July 2-31 "Made at the Clay Studio"; at the Clay Studio, 139 N. Second St.

Pennsylvania, Pittsburgh through July 14 "Women of Visions"; at the Clay Place, 5416 Walnut St.

Pennsylvania, Wallingford through June 11 "Out of the Fire"; at the Community Arts Center, 414 Plush Mill Rd.

Texas, San Angelo through June 20 "The Fifteenth San Angelo National Ceramics Competition"; at the San Angelo Museum of Fine Arts, One Love St.

Texas, Tyler through July 18 "Quiet Beauty: Fifty Centuries of Japanese Folk Ceramics from the Montgomery Collection"; at the Tyler Museum of Art, 1300 S. Mahon.

Virginia, Vienna August 13-September 18 "Thinking Outside the Box," ceramic boxes by Maren Kloppmann, Sequoia Miller, Mark Shapiro, Michael Simon, Sam Taylor and Diana Thomas; at Earth and Fire, 144 Church St., NW.

Ceramics in Multimedia Exhibitions

Arizona, Tucson through July 3 Group exhibition including ceramics by David Aguirre; at Obsidian Gal-

lery, St. Philip's Plaza, 4320 N. Campbell, Ste. 130.

California, La Jolla July 10-September 22 "15th Annual Contemporary Teapot Show"; at Gallery Alexander, 7925-A Girard Ave.

California, Long Beach June 6-August 1 "Masters of Their Craft: Highlights from the Smithsonian American Art Museum"; at the Long Beach Museum of Art, 2300 E. Ocean Blvd.

California, Los Angeles through September 5 "The Arts of Fire: Islamic Influences on the Italian Renaissance"; at the Getty Center, 1200 Getty Center Dr., Ste. 400.

California, Sacramento June 10-July 3 "If Only They Could Talk," including ceramic sculpture by Marlene Ferrell Parillo. July 8-31 "Four to Eight Legs"; at exploding head gallery, 924 12th St.

California, San Francisco through July 4 "Art Deco 1910-1939"; at Legion of Honor, Lincoln Park, 100 34th Ave.

California, Santa Clara June 14-August 29 "Arts Council Silicon Valley Fellowship Awards Exhibition," including ceramic sculpture by Nina Koepcke; at the Triton Museum of Art, 1505 Warburton Ave.

Colorado, Central City Avne 13-August 8 "57th Annual Gilpin County Arts Association Annual Exhibition"; at Central City Gallery, 117 Eureka St.

Colorado, Denver through December 19 "Heaven and Home: Chinese Art of the Han Dynasty from the Sze Hong Collection"; at the Denver Art Museum, 100 W. 14 Ave. Pkwy.

Colorado, Ft. Collins through June 11 "Rocky Mountain Biennial 2004"; at the Museum of Contemporary Art, Old Post Office Bldg., 201 S. College Ave.

Colorado, Golden through June 6 "North American Sculpture Exhibition 2004"; at the Foothills Art Center, 809 15th St.

D.C., Washington through July 18 "The Tea Cer-

emony as Melting Pot." through April 10, 2005 "Luxury and Luminosity: Visual Culture and the Ming Court"; at the Freer Gallery of Art, Smithsonian Institution, 12th St. and Independence Ave., SW.

through July 25 "Courtly Art of the Ancient Maya"; at the National Gallery of Art, Sixth St. and Constitution Ave., NW.

through October 17 "Caliphs and Kings: The Art and Influence of Islamic Spain"; at the Arthur M. Sackler Gallery, 1050 Independence Ave., SW.

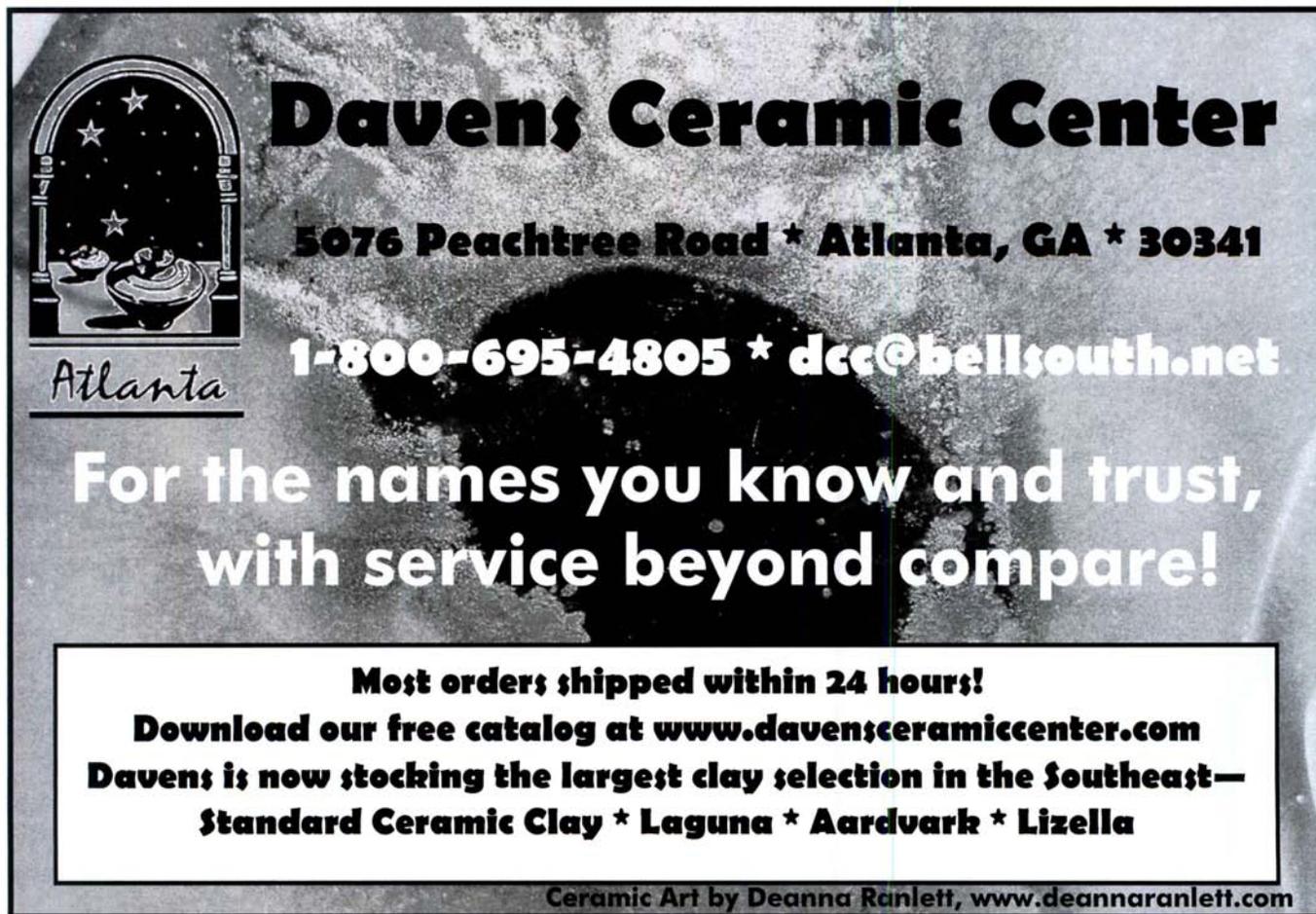
Florida, Niceville through June 17 "12th Southeast Regional Juried Fine Arts Exhibition"; at the Arts and Design Society, 17 First St., SE.

Florida, Quincy June 11-July 30 "Florida Craftsmen's 50th Anniversary Exhibition"; at the Gadsden Arts Center, 13 N. Madison St.

Illinois, Chicago June 5-July 3 Two-person exhibition including ceramics by Eric Jensen; at Lillstreet Art Center, 4401 N. Ravenswood Ave.

Louisiana, New Orleans through June 5 Two-person exhibition including ceramics by Beverly Morris; at d.o.c.s., a studio gallery of contemporary art, 709 Camp St.

Maine, Deer Isle June 6-18 "Work of Haystack School Faculty," including ceramics by Tony Marsh. June 20-July 1 "Three by Three," including ceramics by Ryan McKerley. June 20-July 2 "Work of Haystack School Faculty," including ceramics by Lisa Orr. July 4-16 "Work of Haystack School Faculty," including ceramics by Mapo Kinnord-Payton. July 18-30 "Work of Haystack School Faculty," including ceramics by Ron Meyers. August 1-12 "Work of Haystack School Faculty," including ceramics by Suze Lindsay and Kent McLaughlin. August 12-September 3 "Work of Haystack School Faculty," including ceramics by Scott Goldberg and Paul Heroux; at Blue Heron Gallery, 22 Church St. Continued



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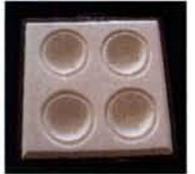
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calendar

Massachusetts, Boston through July 25 "Grimm's Fairy Tales Exhibition," including ceramics by Russell Biles, Lisa Clague, Cynthia Consentino, Sara Lisch, Jenny Mendes, Janis Mars Wunderlich and Irina Zaytceva. July 3 7 -October 31 "2004 SAC Artist Awards Exhibition," including ceramics by Rebecca Hutchinson; at Society of Arts and Crafts, 175 Newbury St.

Massachusetts, Lenox through June 13 "Salutations: New Art, New Space," including ceramics by Cynthia Consentino, Michael McCarthy, Mark Shapiro, Mara Superior and Sam Taylor; at Ferrin Gallery, 69 Church St.

Massachusetts, Martha's Vineyard June 25-July 9 Two-person exhibition including ceramics by Thomas Clarkson. July 9-22 Three-person exhibition including porcelain by Johnston Fischer. August 6-20 Two-person exhibition including porcelain by Jennifer McCurdy; at Shaw Cramer Gallery, 56 Main St.

Massachusetts, Worcester June 10-July 11 "Ten Hands," including ceramics by Justyna Benton, Jamie Raheand Kevin Snipes; at Worcester Center for Crafts, 25 Sagamore Rd.

Minnesota, Minneapolis June 27-September 26 "Currents of Change: Art and Life Along the Mississippi River, 1850-1861"; at the Minneapolis Institute of Arts, 2400 Third Ave., S.

Mississippi, Natchez July 2-31 "Rich Textures"; at Burns Pottery, 209 Franklin St.

Missouri, Kansas City through June 26 Two-person exhibition including ceramics by Charles Timm-Ballard; at Sherry Leedy Contemporary Art, 2004 Baltimore Ave.

Missouri, St. Charles through June 20 "The Adventure Begins"; at Foundry Art Centre, 230 South St.

Missouri, St. Louis through July 18 "Teapots: Object to Subject"; at Craft Alliance, 6640 Delmar Blvd.

New Hampshire, Concord June 18-September 10 "Continuing the Tradition"; at Gallery 205, 205 N. Main St.

New Mexico, Santa Fe through June 5 "Form: New Work in Ceramics and Glass," including ceramics by David Joy and Gretchen Wachs; at LewAllen Contemporary, 129 W. Palace Ave.

New York, New York through June 8 "Celebrating Women's Creativity"; at Pen & Brush, Inc., 16 E. Tenth St.

through July 6 "Petra: Lost City of Stone"; at the American Museum of Natural History, Central Park, W, at 79th St.

July 22-October 17 "Vasemania, Neoclassical Form and Ornament: Selections from the Metropolitan Museum of Art"; at the Bard Graduate Center, 18 W. 86th St.

August 6-26 "Chelsea International Art Competition"; at the Agora Gallery, 415 W. Broadway.

New York, Rochester July 11-September 5 "The Rochester Biennial," including ceramics by Anne Currier; at Memorial Art Gallery of the University of Rochester, 500 University Ave.

North Carolina, Asheville through June 25 "Quiet Voices," including ceramics by Jamie Davis, Warren Frederick, Sang Roberson and Catherine White. July 1-August 28 "Scenic Overlook: Blue Ridge Parkway," including ceramics by Becky Gray and Kathy Triplett; at Blue Spiral 1, 38 Biltmore Ave.

North Carolina, Charlotte July 3, 2004-January 30, 2005 "The Nature of Craft and the Penland Experience"; at the Mint Museum of Craft + Design, 220 N. Tryon St.

North Carolina, Raleigh through June 27 "Mountain Made"; at North Carolina State University, Gallery of Art and Design, Tally Student Center, Second Fl., Cates Ave.

North Carolina, Salisbury through June 19 "Collective Expressions," including ceramics by Charlie Tefft; at the Waterworks Visual Art Center, 123 E. Liberty St.

North Carolina, Southport June 21-July 24 "National July Show"; at Franklin Square Gallery, 130 E. West St.

Ohio, Cincinnati through August 1 "Coming of Age in Ancient Greece: Images of Childhood from the Classical Past"; at the Cincinnati Art Museum, 953 Eden Park Dr.

Ohio, Columbus through June 20 "Best of 2004"; at the Ohio Craft Museum, 1665 W. Fifth Ave.

Ohio, Rocky River through July 10 Two-person exhibition including ceramics by Brenda Quinn; at River Gallery, 19056 Old Detroit Rd.

Oregon, Portland through September 12 "Purposeful Pattern: Selections from the Permanent Collection"; at Contemporary Crafts Museum & Gallery, 3934 S.W. Corbett Ave.

Pennsylvania, Philadelphia June 23-July 78 Two-person exhibition including ceramics by Etta Winograd; at Artforms Gallery Manayunk, 106 Levering St.

South Dakota, Rapid City July 1-31 "Featured Artists Exhibition," including ceramics by Jered Nelson, 632½ St. Joseph St.

Tennessee, Nashville August 21-November 13 "Designing Craft I: Collecting for the New Millennium," Museum of Arts and Design traveling exhibition; at Cheekwood Museum of Art, 1200 Forest Park Dr.

Texas, Houston through June 6 "Playing Around: Toys Designed by Artists." June 19-September 12 "CraftHouston 2004"; at the Houston Center for Contemporary Craft, 4848 Main St.

Texas, Lubbock through July 25 "Designing Craft I: Collecting for the New Millennium," Museum of Arts and Design traveling exhibition; at the Museum at Texas Tech University, 2500 Broadway.

Virginia, Waynesboro through July 1 "Primary Colors: A Survey of Contemporary Craft in Red, Yellow and Blue"; at Artisans Center of Virginia, 601 Shenandoah Village Dr.

Washington, Federal Way August 13-September 29 "Pacific Rim Bonsai Collection Special Exhibition"; at the Pacific Rim Bonsai Collection, 33663 Weyerhaeuser Way S.

Wisconsin, Kewaunee June 5-July 18 "Barns and Farms"; at the Barnsite Art Studio, 109 Duvall.

Fairs, Festivals and Sales

California, Gualala July 3 and October 9 "Summer Saturday Art Fest"; downtown Gualala.

California, Mendocino July 3 and 24 "Fourth Annual Mendocino Street Fair"; at Heider Field, Little Lake Rd.

California, Oakland June 5-6 and 12-13 "Pro-Arts East Bay Open Studio"; at van derZanden Studio, 933 57th St.

California, San Diego June 12-13 "San Diego Potters' Guild Biannual Sale"; at Balboa Park's Spanish Village, 1770 Village Pl.

California, San Francisco August 4-5 "American Craft Council's Wholesale Show"; at Herbst and Festival Pavilions, Ft. Mason Center.

Connecticut, Guilford July 15-17 "Expo 2004"; on the Guilford Town Green.

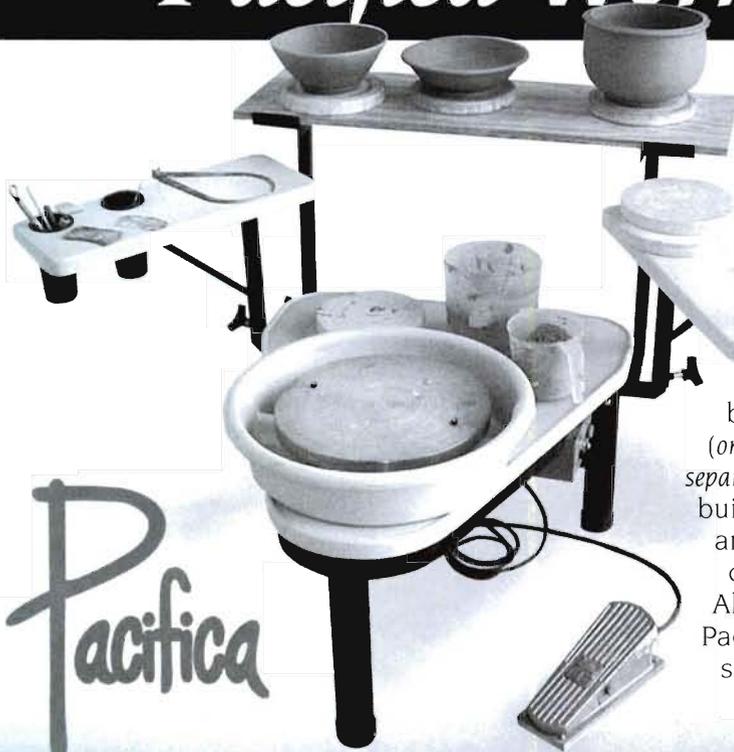
Hawaii, Honolulu August 5-8 "Raku Ho'lau'a"; at Kualoa Regional Park, Kamehameha Hwy. between Waikane and Ka'a'awa.

Kansas, Salina June 11-13 "Smoky Hill River Festival, Four Rivers Craft Market Show." June 12-13 "Smoky Hill River Festival, Fine Art/Fine Craft Show"; in Oakdale Park.

Massachusetts, Monson June 18-30 "Second Annual T-Pots and Tings Exhibition and Sale"; at Juliet Rose Gallery & Studio, 191 Reimers Rd. *Continued*

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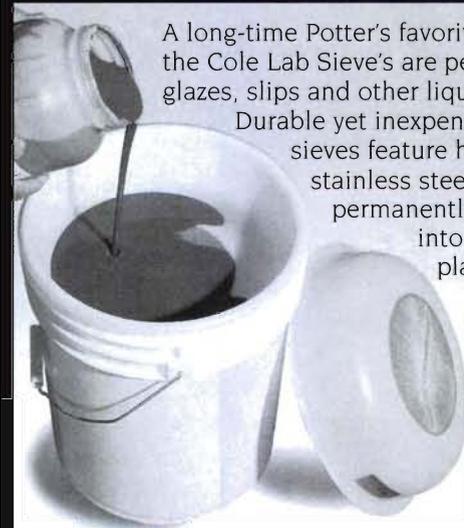
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calendar

Michigan, Detroit June 4-6 "For the House and Garden Show and Sale"; at Pewabic Pottery, 10125 E. Jefferson Ave.

Missouri, Maryville July 23-24 "Third Annual Maryville Festival of the Arts"; at the Nodaway County Courthouse, downtown.

New Hampshire, Newbury August 7-15 "71st Annual League of New Hampshire Craftsmen's Fair"; at the Mount Sunapee Resort, Rte. 103.

New Jersey, Cranford June 5-6 "Spring Nomahegan Park Fine Art and Crafts Show"; Nomahegan Park, Springfield Ave.

New Jersey, Jersey City June 12-13 "Fine Art and Crafts at Newport's Town Square Park"; at Newport's Town Square Park, Pavonia Ave.

New Jersey, Montclair June 19-20 "Spring Brookdale Park Fine Art and Crafts Show"; at Brookdale Park, Watching Ave.

New York, Chautauqua July 9-11 and August 13-15 "Crafts Festival 2004"; at Bestor Plaza, Chautauqua Institution.

New York, New York A/ne 3-6 "SOFA New York"; at the Seventh Regiment Armory, Park Ave., between 66th and 67th sts.

June 5-6 "Washington Square Outdoor Art Exhibition"; on 20 blocks in Greenwich Village. For a map, telephone (212) 982-6255.

June 5-6 and 12-13 "28th Annual American Crafts Festival"; at Lincoln Center for the Performing Arts, 140 W. 65th St.

June 6 "Contemporary Artist Doll Show and Sale"; at le Parker Meridien Hotel, 118 W. 57th St.

North Carolina, Asheville July 15-18 "Summer Craft Fair of the Southern Highlands"; at Asheville Civic Center, 87 Haywood St.

North Carolina, Pen land August 13-14 "Penland School of Crafts Annual Benefit Auction." Contact Penland School of Crafts, PO Box 37, Penland 28765; see www.penland.org; or telephone (828) 765-2359.

Ohio, Cambridge August 13-15 "Salt Fork Arts and Crafts Festival"; at Cambridge City Park.

Ohio, Cincinnati June 5-6 "Decorative Arts Featuring Rookwood Auction." Contact Treadway Gallery, Inc., 2029 Madison Rd., Cincinnati 45208; or telephone (513) 321-6742.

Ohio, Coshocton June 19-20 "25th Annual Heritage Craft and Olde Time Music Festival"; at Historic Roscoe Village, 381 Hill St.

Oregon, Portland August 8 "Relics to Riches III," auction. Contact Contemporary Crafts Museum & Gallery, 3934 S.W. Corbett Ave., Portland 97239; or telephone (503) 323-2654.

Texas, Lubbock June 12-13 "Llano Estacado Seventh Annual Wine and Clay Festival"; at Llano Estacado Winery, FM 1585.

Wisconsin, Madison July 10-11 "46th Annual Art Fair on the Square"; at the Capitol Square, Washington Ave.

Workshops

Arkansas, Eureka Springs June 8-11 "Pinch Pots" with Karen Foster. **June 15-18** "Wheel Throwing" with Laura Waters. **July 20-23** "Kilnbuilding" with Jim Wallace. Fee/session: \$250. Contact Jacqueline Wolven, Eureka Springs School of the Arts, PO Box 657, Eureka Springs 72632; see www.esartschool.com; or telephone (479) 253-5384.

California, Cambria August 14-15 "Tea by the Sea at Camp Ocean Pines Overlooking the Pacific," teapot workshop and studio tours with Gary Gall, Fox and Lois Garney, Peggy Vrana and Michael Miller, and Rollie Younger. Fee: \$135. For further information,

Sierra Nevada College
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Don Reitz June 12&13
Mark Burleson June 14-18
Jim Connell June 21-25
Julia Galloway June 28-July 2
Shuji Ikeda July 12-16
Mark Boguski July 17&18
Malcolm Davis July 19-23
The Piepenburgs July 26-30
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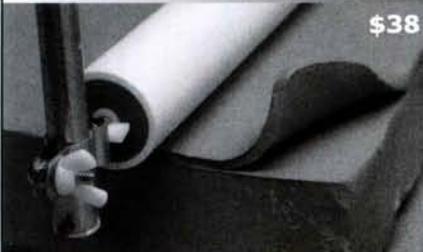
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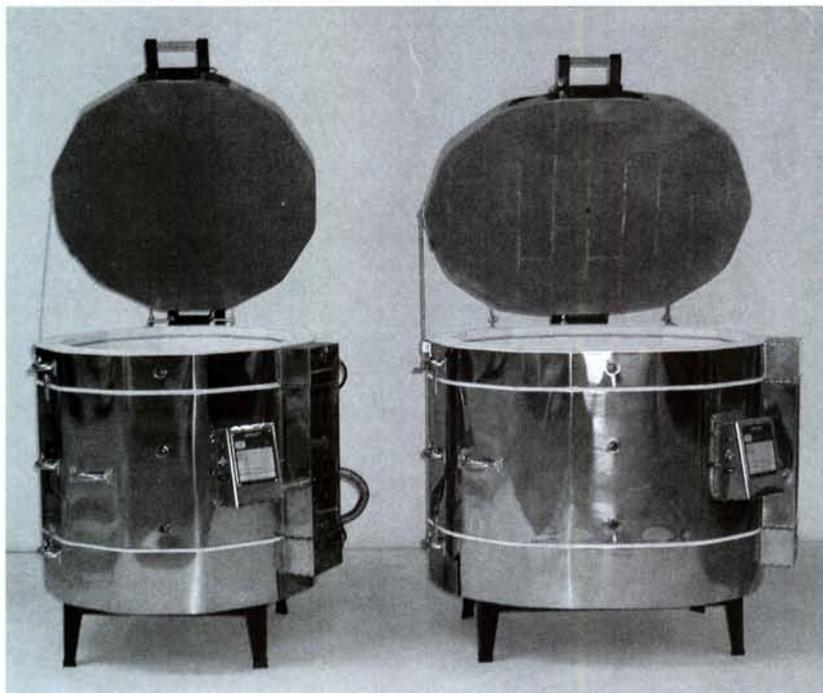
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California, Mendocino September 25-26 "Fish Is It" with Kenyon Lewis. October 2-3 "Low Salt, Raku and Pit Fire on Beach" with Glenn Husted. October 9-10 "Finding Your Own Way" with Paul Soldner. October 16-17 "Beyond the Vessel Form" with Patricia Ferber. October 23-24 Honing Your Skills" with Michael Berkley. October 30-31 "2D/3D Sculpture with Embedded Texture and Color" with Meredith Dalglish. November 6-7 "A Body of Work: Figure in Clay" with Richard Garriott-Stejskal. November 13-14 "Porcelain Wheel Throwing" with Paul Stein. Contact Mendocino Art Center, 45200 Little Lake St., PO Box 765, Mendocino 95460; see www.mendocinartcenter.org; or telephone (707) 937-5818 or (800) 653-3328.

California, Napa Valley October 4-10 "Wood-Fired Noborigama, Salt/Soda Glazing." Contact Richard Carter, Pope Valley Pottery, 1570 Ink Grade, Pope Valley, CA 94567; e-mail carterstudio@earthlink.net; see www.popevalleypottery.org; or telephone (707) 965-2383.

California, San Diego October 30 Workshop with Lana Wilson at San Diego Mesa College. Fee: \$45; CASD members, \$35. For further information, e-mail Jackson Gray: jackpots@speakeasy.net; or see www.ceramicartistsofsandiego.org.

California, Santa Maria June 26 "Handbuilding Large Forms." June 27 "Extruding." Fee/session: \$40. Instructor: William Shinn. Contact William Shinn Ceramic Workshops, 3999 Loch Lomond Dr., Santa Maria 93455; e-mail shinn@sbceo.org; or telephone (805) 937-1424.

Colorado, Snowmass Village September 13-October 1 "Focusing on the Work" with Chris Gustin, Jill Oberman and Bradley Walters. Fee: \$ 1295, includes materials and firing. Intermediate/advanced. For further information, contact Doug Casebeer, Anderson Ranch Arts Center, PO Box 5598, Snowmass Village 81615; e-mail info@andersonranch.org; see www.andersonranch.org; telephone (970) 923-3181; or fax (970) 923-3871.

Colorado, Steamboat Springs September 25-26 "China Painting with Oil or Water" with Paul Lewing. Fee: \$175, includes china paint, tiles and firing. For further information, e-mail Annie, Ceramic Design Group: earthtoannie@springloose.com; or telephone (970) 879-9139.

November 13-14 "Ceramic Sculpture: Concept and Technique" with Richard Notkin. Fee: \$250. Scholarships available. For further information, contact Beth Banning, Steamboat Springs Arts Council, PO Box 774284, 1001 13th St., Steamboat Springs 80477; e-mail beth@steamboatspringsarts.com; see www.steamboatspringsarts.com; telephone (970) 879-9008; or fax (970) 879-4434.

Connecticut, Canton September 3-4, unload 6 "Glazing and Decorating for the Firing of a Noborigama" with Susan Beecher. September 18-19 "Handbuilt Vessels" with John Roling. Fee: \$220, plus clay. October 8-10, unload 11 "Glazing and Decorating for the Firing of a Wood and Salt Kiln" with Linda Christianson. October 23-24, unload 25 "Fire and Smoke," raku, saggar, pit, sawdust and fuming with Tim Scull. Fee: \$275. October 31 and November 14 "Crystalline Glazes" with Tim Scull. Fee: \$200, plus clay. Fee (unless noted above): \$385. Contact Canton Clay Works Inc, 150 Cherry Brook Rd., Canton 00019; see www.cantonclayworks.com; or telephone (860) 693-1000.

Connecticut, Stamford October 29-31 "Functional Stoneware/Single Firing" with Steven Hill. Fee: \$285. Limit of 15 participants. Contact Morty Bachar, Lakeside Pottery, 543 Newfield Ave., Stamford 06905; e-mail morty@lakesidepottery.com; see www.lakesidepottery.com; or telephone (203) 323-2222.

Georgia, Atlanta August 6-8 "Thrown and Altered Forms," demonstration with Mark Peters. Fee: \$125. Contact MudFire Gallery, 1441 Dresden Dr., Ste. 250, Atlanta 30319; e-mail info@mudfire.com; see www.mudfire.com; or telephone (401) 969-3260.

Illinois, Crystal Lake October 8-9 Workshop with Nick Joerling at McHenry County College. For further information, contact Great Lakes Clay, 120 S. Lincoln Ave., Carpentersville, IL 60110; e-mail greatclay@greatclay.com; see www.greatclay.com; or telephone (815) 455-8697.

Illinois, Oak Park July 17-18 "All About Tiles" with Paul Lewing. Fee: \$125. Contact Terra Incognito Studios and Gallery, 246 Chicago Ave., Oak Park 60302; see www.terraincognitostudios.com; or telephone (708) 383-6228.

Kentucky, Harrodsburg October 22-24 "Potters' Retreat." Fee: \$180, includes materials, firing, lodging and meals; participants should bring bisqueware. Intermediate/advanced. For further information, contact Don Boklage, Open Ground, 981 Rye Ln., Harrodsburg 40330; e-mail openground@openground.info; see www.openground.info; or telephone (859) 375-2411.

Maryland, Ocean City March 11-13, 2005 "Clay, Fire and Sand: Pit Firing on the Beach," pre-NCECA workshop with Ramon Camarillo and the Clay Guild of the Eastern Shore. Contact the University of Maryland Eastern Shore, Continuing Education, 13801 Coastal Hwy., Ocean City 21842; e-mail contedoc@ezy.net; or telephone (410) 250-1088.

Massachusetts, Beverly July 5-23 Three-week hands-on workshop with Doreen Mastendrea. Contact Redbrick, 95 Rantoul St., Beverly 01915; or see www.redbrickarts.com.

Massachusetts, Chatham September 25-26 "Raku, Smoke and Vapor," build three different kilns with found materials. Fee: \$195; bring bisqueware. Telephone Diane Heart (508) 896-6189; Ron Dean (508) 428-6085; or e-mail Dennis Howard dennisward@howard.com.

Massachusetts, Truro September 13-17 "Alternative Firing Techniques: Raku, Saggar, Pit" with Tim Scull. Fee: \$450. Intermediate through professional. For further information, contact Cherie Mittenthal, Castle Hill, 10 Meetinghouse Rd., PO Box 756, Truro 02666; e-mail castlehiltruro@aol.com; see www.castlehill.com; telephone (508) 349-7513; or fax (508) 349-7511.

Michigan, Kalamazoo September 24-25 "A Session with Dick Lehman." Fee: \$75. E-mail Francis Granzotto, Kalamazoo Community College: fgranzotto@kvcc.edu; or telephone (269) 488-4373.

Mississippi, Biloxi September 18-19 Workshop with Will Ruggles and Douglass Rankin." Contact Ohr-O'Keefe Museum, 136 G.E. Ohr St., Biloxi 39530; see www.georgeohr.org; or telephone (228) 374-5547.

Missouri, St. Louis June 12 "The Architecture of the Teabowl" with Andrew Denny. Contact the Craft Alliance, 6640 Delmar Blvd., St. Louis 63130; see www.craftalliance.org; or telephone (314) 727-1177.

Montana, Helena September 13-17 "Using Indigenous Materials" with Morgan Ringer. Contact the Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Ave., Helena 59602; see www.archiebray.org; or telephone (406) 443-3502.

New Hampshire, Wilton August 20-29 "2004 Earth, Water and Fire Noborigama Wood Firing" with John Baymore. Fee: \$450; participants must bring bisqueware. Intermediate through professional. Limit of 7 participants. Contact John Baymore, River Bend

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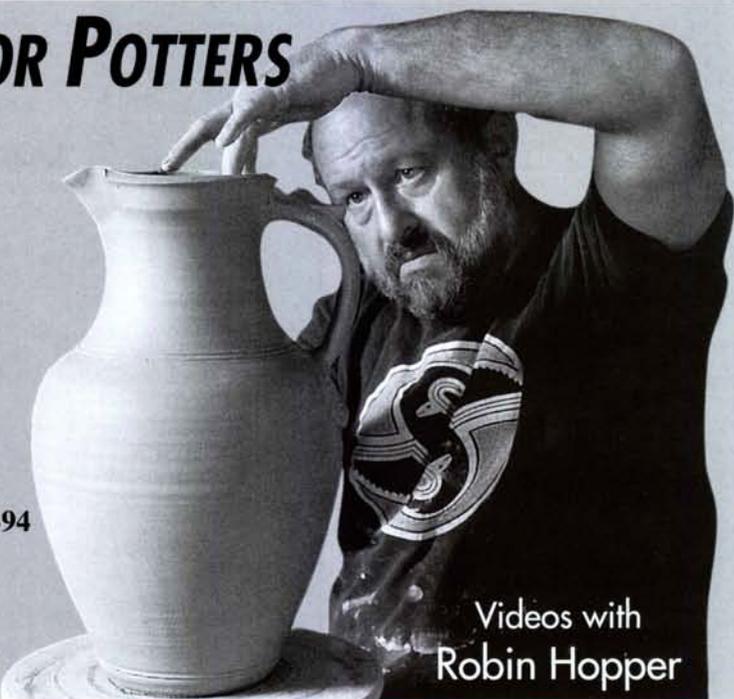
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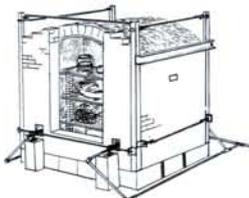
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Pottery, 22 Riverbend Way, Wilton 03086-5812; e-mail jbaymore@compuserve.com; see www.johnbaymore.com; or telephone (800) 900-1110.

New Mexico, Ramah September 10-26 "Wood/Salt Kilnbuilding." Fee: \$300, includes firing and meals; participants must bring bisqueware. Lodging: \$20/day. E-mail Maqui: hrhmaqui@yahoo.com.

New York, Nassau June 21-23 "Ceramics Restoration" with Brian Adams. Fee: \$485. Limit of 10 participants. **June 25-27** "British Ceramics—Creamware and Pearlware, 1740-1850," nine lectures and demonstrations. Fee: \$445. Contact East Village, PO Box 539, Nassau 12123; or telephone (518) 766-2422.

New York, New York June 24-25 "Animated Functional Pottery" with Bernadette Curran. Contact 92nd Street Y Art Center, 1395 Lexington Ave., New York 10128; see www.92y.org; or telephone (212) 415-5500.

New York, Wainscott June 4-6 "Kilnbuilding," hands-on workshop building an 80-cubic-foot sprung-arch kiln with Jay Lindsay. Fee: \$350. Contact the Clay Art Guild of the Hamptons, 51 Round Pond Ln., Sag Harbor, NY 11963; e-mail clayart@optonline.net; telephone/fax (631) 725-4605.

New York, Water Mill July 10-11 "Thrown, Altered and Press Molded," demonstration with Bruce Cochrane. Fee: \$250. **July 24** "Teabowls: Form and Function," demonstration with Jon Keenan. Fee: \$150. **August 7-8** "Form and Process" with Pete Pinnell. Contact Clay Art Guild of the Hamptons, 51 Round Pond Ln., Sag Harbor, NY 11963; e-mail clayart@optonline.net; or telephone/fax (631) 725-4605.

New York, Woodstock October 16-17, *unload* 23 Load and fire an anagama with Jolyon Hofsted. Fee: \$200, includes glaze, firing and lunch; participants must bring Cone 10 stoneware bisque. All skill levels. Contact Janet Hofsted, Maverick Art Center, 163 Maverick Rd., Woodstock 12498; e-mail maverickart163@aol.com; telephone (845) 679-9601.

North Carolina, Asheville October 23-24 "Contemporary Pots—English Roots," demonstration with Dan Finnegan. Fee: \$150, includes lunch. Contact Odyssey Center for Ceramic Arts, PO Box 18284, Asheville 28814; e-mail odyssey@highwaterclays.com; see www.highwaterclays.com; or telephone (828) 285-0210.

Ohio, Wooster July 17 "Raku" with members of the Wayne Center for the Arts. Free. Contact Wayne Center for the Arts, 237 S. Walnut St., Wooster 44691; or telephone (330) 264-2787.

Oregon, Gresham/Vtne 10-17 "Making and Firing Workshop" with Linda Christianson. Fee: \$300. Bring 10 bisqued pieces. Contact Stephen Mickey, Mt. Hood Community College, 26000 S.E. Stark St., Gresham 97030; e-mail mickeys@mhcc.edu; see www.mhcc.edu; or telephone (503) 491-7309.

Pennsylvania, Huntingdon July 10-11 "Handbuilding Clay Animals" with Patricia Uchill Simons. Fee: \$200. All skill levels. Contact Tracy Cass, Vessel Gallery, 2465 Huntingdon Pike, Huntingdon Valley 19006; or telephone (215) 947-3399.

Rhode Island, Providence October 8-10 "Raku Rhody-O Artists' Workshop," raku design, glazing and firing with Randy Brodnax. On-site Cone 10 kilnbuilding with Thomas Ladd. Contact Kate Champa, 37 Creighton St., Providence 02906; e-mail kchampa@earthlink.net; telephone (401) 351-1683; e-mail Dew Claw Studios: kris@dewclawstudios.com; or see www.rakurhody-o.org.

Tennessee, Gatlinburg September 26-October 2 "Horsehair Raku and Alternative Firing" with Andrew Linton. **October 3-9** "Handbuilt, Raw Glazed and Single Fired" with Holly Walker. **October 10-16** "Potter's Wheel:



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Denys James, August 2-6

Form, Surface & Source
Bob Kinzie, August 9-13

Form, Surface & Source
Ted Vogel, August 16-20

Low-Fire Form & Surface
Keith Schneider, August 16-20

Geologic Time: In 5 Days
Stephen DeStaebler, August 23-27
"Fish Is It!"

Kenyon Lewis, Sept. 25 & 26

Low Salt, Raku & Pit Fire on Beach
Glenn Husted, October 2 & 3

Finding Your Own Way
Paul Soldner, October 9 & 10

Beyond the Vessel Form
Patricia Ferber, October 16 & 17

Honing Your Skills
Michael Berkley, October 23 & 24

2D/3D Sculpture with Embedded Texture & Color
Meredith Dalglish, October 30 & 31

A Body of Work: Figure in Clay
Richard Garriott-Stejskal, November 6 & 7

Porcelain Wheel Throwing
Paul Stein, November 13 & 14

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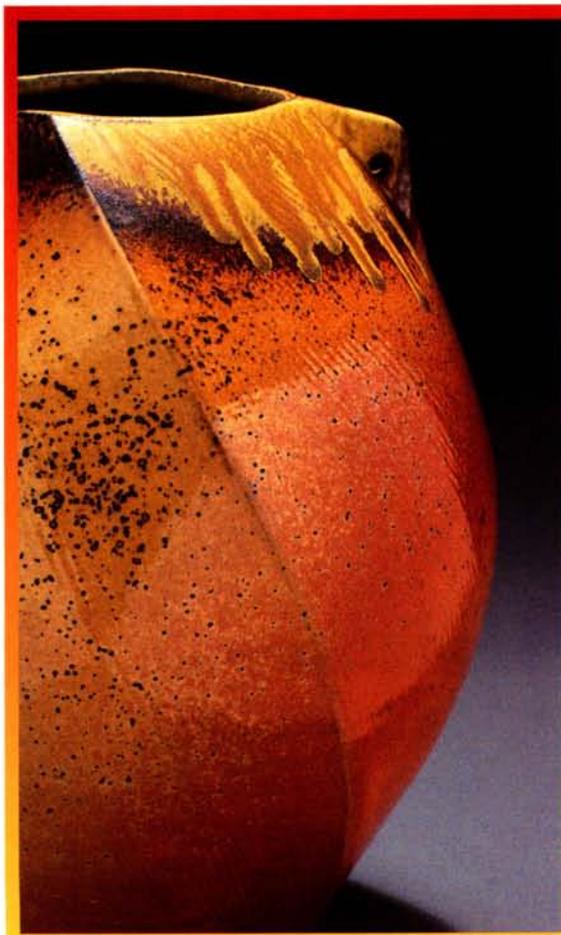


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Basics of Technique and Form" with Jeff Brown. *October 22-24* "Building Parts and Constructing Form" with Timothy Weber. *October 29-31* "Masterclass—Personalizing Your Sources" with Peter Beasecker. Contact Arrowmont School of Arts & Crafts, PO Box 567, 566 Parkway, Gatlinburg 37738; see www.arrowmont.org; or telephone (865) 436-5860.

Texas, Dallas *October 2 and/or October 3-5* "The Language of Functional Pottery" demonstration and/or hands-on workshop with Sam Clarkson and Alleghany Meadows. Fee: \$350; members, \$250; one-day demonstration, \$100; members, \$50; three-day hands-on workshop, \$275; members, \$225. Contact the Craft Guild of Dallas, 14325 Proton Rd., Dallas 75244; e-mail sherijacque@sbcglobal.net; see www.craftguildofdallas.com; or telephone (972) 490-0303.

Texas, Houston *November 12-14* Demonstration with Brad Schwieger. Fee: \$50. Contact Roy Hanscom, Art Dept., North Harris College, 2700 W. W. Thorne Dr., Houston 77073; or telephone (281) 618-5609.

Texas, San Antonio *November 6* Slide lecture with Bill Ray Mangham. Free. Contact Southwest School of Art & Craft, 300 Augusta, San Antonio 78205; see www.swschool.org; or telephone (210) 224-1848.

Utah, Logan *August 2-13* "Wood-Fired Earthenware: The Technique of Richard Parker" with John Neely. Fee: \$110. For further information, contact Utah State University, Dept. of Art, Logan 84322-4000; or see <http://extension.usu.edu/workshops>.

Vermont, Bristol *September 10-13* "Wood Firing and Salt Glazing" with Robert Compton. Fee: \$560, includes materials, firing and meals. Contact Robert Compton Pottery, 2662 N. 116 Rd., Bristol 05443; e-mail robert@robertcomptonpottery.com; see www.robertcomptonpottery.com; telephone (802) 453-3778.

Washington, Suquamish *September 25-26* "Doug Jeck: Clay Heads." Fee: \$150. For further information, contact Brenda Beeley, ClaySpace on Puget Sound, PO Box 1339, Suquamish 98392; e-mail mtimes@telbyte.net; see www.clayspaceonpugetsound.com; telephone (360) 598-3688.

Washington, Tacoma *June 18-20* "Noted Northwest Potters," demonstration with Patrick Horsley and Don Sprague. *July 9-11* "Architectural Ceramics" with Peter King. Fee/session: \$195. Contact the Clay Art Center, 2636 Pioneer Way E., Tacoma 98404; see www.clayartcenter.net; or telephone (800) 952-8030.

Wisconsin, Appleton *July 11-18, 18-25, 25-August 1* One-week workshops on ceramics restoration with Gerlinde Kornmesser. Fee: \$1600, includes lodging, firing, materials and meals. All skill levels. Contact Gerlinde Kornmesser, China Mending and Restoration Course, 1705 Glenview Rd., e-mail gkresoration@aol.com; see www.gkresoration.com; telephone (847) 724-3059 or (847) 867-2054; or fax (847) 724-3060.

Wisconsin, Kewaunee *September 20-24 and September 27-October 1* "Mata Ortiz: Southwestern Ceramics" with Juan Quezada and Michael Wisner. Fee: \$775, includes materials and firing. Contact Dick Bell, Barnsite Art Studio and Gallery, 109 Duvall St., Kewaunee 54216; e-mail barnsitestudio@aol.com; or telephone (920) 388-4391.

International Events

Belgium, Brasschaat *August 28-September 12* "First International Ceramics Salon"; at Galerie Etienne Dewulf, Verkotingstraat 42-44.

Canada, Alberta, Calgary *July 15-August 15* Harry Wong; at the Croft, 2105 Fourth St., SW.

Canada, British Columbia, Vancouver *June 3-28* Aaron Nelson, "New Dimensions in Dinnerware." *July 1-August 2* Lynn Johnson, "Moving Shadows." *August 5-30* "Fired Up 20th Anniversary"; at the Potters Guild of British Columbia, 1359 Cartwright St., Granville Island.

September 10 Lecture with Alison Britton at Emily Carr College of Art & Design. Fee: Mug for a mug sale. Contact Karen Opas, North West Ceramics Foundation, 503-950 Drake St., Vancouver, British Columbia V6Z 2B9; or e-mail karen_opas@hotmail.com.

Canada, Ontario, Burlington *through June 6* "Selections from the Hamilton and Region Potters Guild Permanent Collection." *through June 13* "Clay Landscapes." *through September 19* "Bruce Cochrane: Survey." *through September 26* "Court-yard Exhibition 2004—Mimi Cabri: Recent Work." *through December 19* "Recent Acquisitions 2003." *June 25-26* Workshop with Mimi Cabri. Contact the Burlington Art Centre, 1333 Lakeshore Rd., Burlington, Ontario L7S 1A9; telephone (905) 632-7796; or see www.burlingtonartcentre.on.ca.

Canada, Ontario, London *through June 5* "A Natural Progression," works by Allan Burgess, Meg Burgess, Rachelle Chinnery, Walter Dexter, Gordon Hutchens, Kathi Jefferson, Laurie Rolland, Kinichi Shigeno and Clive Tucker; at Jonathon Bancroft-Snell Interiors, 355 Wellington St.

Canada, Ontario, Toronto *through June 6* "Eternal Egypt: Masterworks of the Ancient Art from the British Museum"; at the Royal Ontario Museum, 100 Queen's Park.

through July 4 Yin-Yueh Chuang, "Persistence in Nature." *July 25-August 8* "Toronto Potters 12th Biennial Juried Exhibition"; at Harbourfront Centre, 235 Queen's Quay W.

June 1-July 3 Harlan House, "Recent Porcelains"; at Prime Gallery, 52 McCaul St.

June 3-28 "Containers of Beauty"; at the Gardiner Shop and School, 60 McCaul St.

July 10-October 31 "Eternal Egypt: Masterworks of the Ancient Art from the British Museum"; at the Royal British Columbia Museum, 675 Belleville St.

Canada, Quebec, Quebec City *through August 29* "Picasso and Ceramics"; at the Musée national des beaux-arts du Québec, Parc des Champs-de-Bataille.

China, Hong Kong *through June 6* Sunny Wong, "Alternation"; at the Pottery Workshop Gallery, Fringe Club, 2 Lower Albert St.

China, Jingdezhen *through October 10* "The Jingdezhen: 1000 Years Celebration of Porcelain, Student Exhibition"; at Jingdezhen Sanbao Ceramic Art Institute, International Art Center.

Denmark, Skaelskor *September 17-26* "Cross Draught Kiln—Wood Firing." Fee: Dkr 500 (US\$80). Participants must bring bisqueware. *October 18-22* "The Vitrified Print" with Paul Scott. Fee: Dkr 1900 (US\$304); members, Dkr 1200 (US\$192); students, Dkr 1000 (US\$160). Contact Guldagergaard, Heilmannsvej 31 A, 4230 Skaelskor; e-mail ceramic@ceramic.dk; see www.ceramic.dk; telephone 45 5819 0016; or fax 45 5819 0037.

England, Hatfield, Hertfordshire *August 6-8* "Art in Clay: 10th National Pottery and Ceramics Festival"; at Hatfield House, Hatfield Park.

England, Bovey Tracey, Devon *June 12-13* "The Contemporary Craft Fair"; at Mill Marsh Park.

July 1-31 Taja. *August 1-31* Elizabeth Smith. *August 14-September 12* "Summer Exhibition." *August 19* Lecture with Richard Slee; at the Devon Guild of Craftsmen, Riverside Mill.

England, Exeter, Devon *June 2-July 2* "Make Public," Devon Guild of Craftsmen exhibition; at the Islamic Centre, 12-13 York Rd.

England, Ipswich, Suffolk *September 17-19* "Throwing and Related Techniques" with Deborah Baynes. Fee: £295 (US\$544); 2 days only, £195

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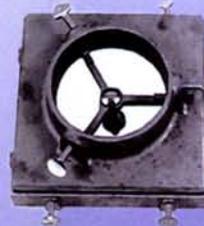
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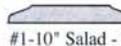


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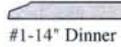
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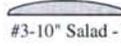
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England, London *through June 5* Jane Blackman. Robert Cooper. *June 11-July 24* Walter Keeler. *July 30-September 11* Micki Schloessing; at Contemporary Applied Arts, 2 Percy St.

through June 27 "Fifth Annual Garden Sculpture and Ceramics Exhibition," including ceramics by Hannah Bennett, Jonathan Garrat, Regina Heinz, Digby Hoets, Jean-Paul Landreau, Chris Lewis, Christine Ann Richards, Mariette Voke, Sarah Walton and Monica Young; at Maureen Michaelson Contemporary Arts, 27 Daleham Gardens.

through July 4 Richard Slee. *through February 5, 2005* "Making It Yours: Ceramics"; at Crafts Council, 44a Pentonville Rd.

through August 22 "Heaven on Earth: Art from Islamic Lands"; at Hermitage Rooms, S. Bldg., Somerset House, Strand.

June 2-30 Gwyn Hanssen Pigott. *July 7-August 6* Shozo Michikawa. *August 11-September 2* "Vases"; at Galerie Besson, 15 Royal Arcade, 28 Old Bond St.

June 7 "A Visual Feast: The Hall Collection," ceramics auction; at Christie's, 8 King's St., St. James.

June 9-July 9 "Pharaoh's Creatures: Animals from Ancient Egypt"; at Rupert Wace Ancient Art Limited, 18 Old Bond St.

June 18-July 31 Richard Slee; at Barrett Marsden Gallery, 17-18 Great Sutton St.

England, Newark *June 26-27* "Annual Earth and Fire Ceramic Extravaganza." *August 10-September 19* "Slipware Show"; at Rufford Ceramic Center, Rufford County Park near Ollerton.

England, Sherborne *through June 26* Stoneware by Richard Batterham. *July 3-August 17* "Summer Exhibition"; at Alpha House Gallery, South St.

England, Tenbury Wells *September 3-5* or *September 10-12* Workshop with Martin Homer. Fee: £210 (US\$382); includes materials, firing, lodging and meals. All skill levels. For further information, contact Martin Homer Pottery, Lower Aston House, Aston Bank, Tenbury Wells, Worcestershire WR15 8LW; e-mail martin@homerpottery.fsnet.co.uk; see www.homerpottery.co.uk; or telephone (44) 1584 781 404.

France, Nan^ay *through July 4* Robert Deblander, Elisabeth Julia, Jacqueline Lerat and Yves Mohy; at Galerie Capazza, Grenier de Villatre.

France, Paris *through June 12* Morten Lobner Espersen; at Clara Scremini Gallery, 99 rue Quincampoix.

through July 31 "The Magnificence of Fire: Masterpieces of the Imperial Chinese Porcelain of Jingdezhen, 12th-18th Century"; at the Cultural Chinese Institute, 1, boulevard de la Tour-Maubourg.

July 8-11 "Days of Ceramics"; at la Foire Saint-Germain, Place Saint-Sulpice.

France, Saint Quentin la Poterie *through July 8* Sylvie Plaud, "The Dance of Colors." *through January 8, 2005* "Art of the Bowl." *July 11 -August 12* "Figures Libres," Jacotte and Roger Capron. *August 15-September 16* "Orient," including ceramics by Vincent Potier; at Terra Viva Galerie, rue de la Fontaine.

July 21-25 "First European Ceramic Arts Festival." *July 21-August 29* "New European Ceramics"; at Office Culturel, rue de la Fontaine.

France, Treigny (Yonne) *through June 13* "Contemporary Ceramists." *June 19-July 18* "Homage to Gilles Duru." *July 19-September 12* "Contemporary

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Ceramists; at La Maison du Chanoine, Le Chaineau.

Germany, Hamburg June 12 "The Colors of Meissen Porcelain," lecture by Carols Boerner. June 19-20 and/or July 17-18 "Japanese Tea Ceremony," a presentation July 10 "Themes of Meissen Painting," lecture by Carols Boerner; at Museum fur Kunst un Gewerbe, Steintorplatz.

Germany, Selb-PloGerg July 23-October 3 "Ceramic Culture Innovation, 1851 -2000"; at Europaisches IndustrieMuseum fur Porzellan, Bahnhofstr. 3.

Hungary, Budapest July 2-11 "Bronze-Age Creative Summer Camp." Fee: 44,000 HUF (US\$375). Contact Keramiapark, Bartok Bela ut 136, 1224 Budapest; e-mail keramiapark@freemail.hu; see www.keramiapark.hu; or telephone (36) 36 224 13 or (36) 70 533 4435.

Italy, Certaldo September 4-17 Workshop with Caroline Meier. September 7-13 "Soda Firing" with Terry Davies. September 18-October 2 Workshop with Ellen Shankin. For further information, contact La Meridiana, Loc. Bagnano 135, 50052 Certaldo, Florence; e-mail pietro@pietro.net; see www.pietro.net; or telephone (39) 571 66 00 84.

October 13-16 "Color and Textures of Tuscany" with Steven Hill. Fee: \$2200, includes materials, lodging and lunch. Contact Lynne Burke: e-mail lmb@potteryweb.com; see www.potteryabroad.com; or telephone (404) 261-0431.

Italy, Faenza through June 6 "Kurt Spurey, Porcelain Brut"; at the International Museum of Ceramics in Faenza, via Campadori 2.

June 28-July 3 "Ceramic Basics," including glaze decoration and raku firing with Angela Reggiori and Clelia Reggi. August 2-7 "Constructing Large Sculptures" with Guido Mariani. September 27-October 2 "High Temperature," working with Cone 6-8 stoneware and porcelain with Giovanni Cimatti. Limit of 12 participants. For further information, contact Consorzio Provinciale per la Formazione Professionale, Via S. Giovanni Battista, 11, 48018 Faenza; e-mail consorzio_formazionefaenza@provincia.ra.it; see www.cfp.it; telephone (39) 546 26760; or fax (39) 546 660381.

Italy, Marsciano September 6-12 or October 4-9 "Stages of Raku Ceramics—Arts and Holidays." Fees and skill requirements vary. Lodging at bed-and-breakfast inn: €35 (US\$44)/day. Instruction in Italian and English. Contact Elisabetta Corrao, Casale della Fratta, Studio of Luca Leandri, Vocabolo Fratta 157, loc. Papiano, Marsciano; e-mail stages@lucaleandri.it; see www.lucaleandri.it; telephone/fax (39) 758 785 111.

Italy, Milan through June 28 "Hunt For Paradise: Court Arts of Iran (1501-1576)"; at Museo Poldi Pezzoli, Via Manzoni 12.

Jamaica, Trelawny April 22-30, 2005 "Jamaica: Making Pottery" with Doug Casebeer, Randy Johnston, Jan McKeachie Johnston and David Pinto. Contact Anderson Ranch Arts Center, PO Box 5598, Snowmass Village, CO 81615; see www.andersonranch.org; or telephone (970) 923-3181.

Japan, Shigaraki through July 30 "Figure of Spirits—The Pottery of Papua New Guinea"; at the Museum of Contemporary Ceramic Art, Shigaraki Ceramic Cultural Park, 2188-7 Chokushi, Shigaraki-cho.

Korea, Icheon City August 31 -September 4 "Post-Hidden Legacy Conference Tour," includes visits to Korean villages, temples, gardens and a fortress. August 26-October 25 "IAC Members' Exhibition." "Korean Tea Culture and Teaware." "Craftmanship and Ideas." Contact the Icheon World Ceramic Center, San 69-1, Gwan-go-dong, Icheon City, Gyeonggi-do 467-020; e-mail cebiko@worldceramic.or.kr; see www.wocef.com; telephone (82) 31 631 6512; or fax (82) 31 631-1614.

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Laos, Luang Prabang, Ban Chan January 15-February 2, 2005 Hands-on workshop, including throwing/forming methods and wood firing an underground, scorpion-shaped earthenware kiln with Denys James and the local potters from Ban Chan pottery village. Fee: US\$3163, includes airfare, materials, firing, lodging, some meals, tours and excursions. Deposit due July 15, 2004. For further information, contact Denys James, Discovery Art Travel, 182 Welbury Dr., Salt Spring Island, British Columbia V8K 2L8 Canada; e-mail denys@denysjames.com; see www.denysjames.com; or telephone (250) 537-4906.

Netherlands, Amsterdam through June 6 Kayoko Hoshino, "New Objects"; at Galerie Carla Koch, Prinsengracht 510 sous.

through June 13 Satoru Hoshino, "Ceramic Objects"; at Galerie De Witte Voet, Kerkstraat 135.

Netherlands, Delft through June 5 Wietske van Leeuwen. through June 26 Peter Beard. August 21-October 3 Nadine Warden; at Terra Keramiek, Nieuwstraat 7.

Netherlands, Leeuwarden through October 24 "Deliciously Decadent! Tableware from the 20th and 21st Centuries"; at Prinsessehof Leeuwarden, Grote Kerkstraat 11.

Republic of China, Shanghai June 19-July 10 Chris Rekrutiak; at the Pottery Workshop, 220 Taikang Lu, 2nd Fl.

Republic of China, Taiwan through June 13 "The First Taiwan Ceramic Biennale"; at Taipei County Yingge Ceramics Museum, 200 Wenhua Rd., Yingge Taipei.

Russia, Moscow July 1-August 1 Karen Koblit; at All Russian Museum of Decorative, Applied and Folk Arts, Delegatskaya Ulista, 3.

Scotland, Fife through June 27 Porcelain by Hortense Suleyman; at Crawford Arts Centre, 93 North St., St. Andrews.

Scotland, Glasgow through June 15 Ivar Mackay, "Porcelain"; at Roger B i l l d i f f e Gallery, 134 Blythswood St.

Spain, Argenton (Barcelona) August 4-8 "International Ceramic and Pottery Fair"; on the main sts.

Switzerland, Geneva through September 26 Aline Favre; at Musee Ariana, 10, Ave. de la Paix.

Turkey, Istanbul September 5-18 "Glass Meets Clay," raku, and sand-cast and kiln-cast glass. Fee: US\$1270, includes lodging and registration. Deposit due August 6. For further information, telephone Jody Bone (206) 248-3563 or (360) 730-1146; or e-mail jodyboneartglass@hotmail.com; or the Glass Furnace, Cam Ocagi Vakfi, Og'umce, Cam Okulu Duragi, Beykoz, Istanbul; e-mail arts_education@glassfurnace.org; see www.glassfurnace.org; telephone (90) 216 433 3693; or fax (90) 212 433 3021.

September 16-October 7 First week: hands-on workshop, including handbuilding, colored porcelain and decals with Mehmet Kutlu. Second week: hands-on workshop with Erdogen Gulec and Denys James. Fee: US\$2975, includes airfare, lodging, breakfast, tours and studio visits. Deposit due June 15. Limit of 12 participants. Contact Denys James, Discovery Art Travel, 182 Welbury Dr., Salt Spring Island, British Columbia V8K 2L8 Canada; e-mail denys@denysjames.com; see www.denysjames.com; or telephone (250) 537-4906.

For a free listing, submit announcements 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*, 735 Ceramic Pl., Westerville, OH 43081; submit online at www.ceramicsmonthly.org/submissions.asp; e-mail to editorial@ceramicsmonthly.org; or fax to (614) 891-8960.

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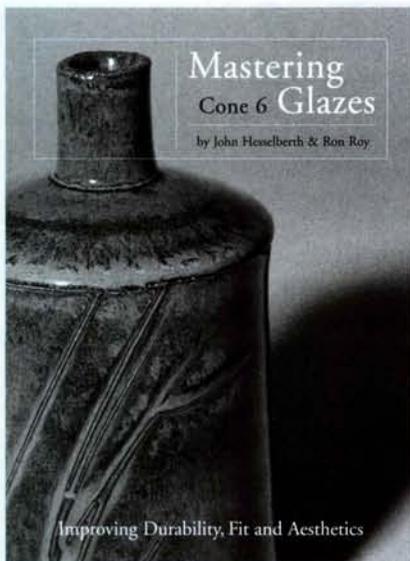
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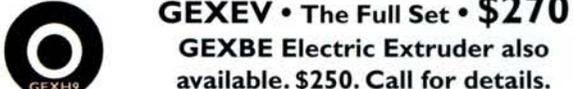
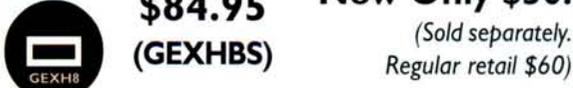
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questions

Answered by the CM Technical Staff

Q What kind of effect does the internal atmosphere of the kiln, particularly when firing with a sodium compound such as sodium carbonate, have on the cones in my kiln? If there is a detrimental effect to the cones, can anything be done to correct it?—L.T.

Cones are an interesting invention. They were undoubtedly developed as an extension of the process of making draw-rings to place in the kiln to monitor firing. Early American potters placed draw-rings (made from the clay body being fired) in their kilns that had glazes on them. As the kiln was fired, the rings were pulled out of the kiln to observe the progress of the firing. The potter could observe the quality of the surface of the draw-ring and glaze to determine if he wanted to continue firing or end the firing. The advantage of the glazed draw-ring was that it absolutely indicated the progress of the surface and the clay body, at least in the section of the kiln where it was placed. I still use draw-rings in every salt- or wood-fired kiln I fire.

Pyrometric cones do exactly the same thing. The only difference is that we presume that they indicate a temperature in the kiln. They do not. They estimate a temperature range very well, but they cannot tell you if the internal temperature of the kiln has fallen. You must also realize that cones are designed to indicate firing conditions based on the rate of temperature increase per hour in a neutral atmosphere. This is referred to as heat work. Heat work is the effect of time and temperature on ceramic materials.

So, back to your question: Yes, the firing atmosphere and the temperature rise affect the way cones behave in your kiln. The beauty of this is that cones, being made of ceramic materials, are affected in the same manner as your clays and glazes. In other words, there is not really much to worry about. Because they do relay the exact conditions inside the kiln, messing with the cones would not be a good idea.

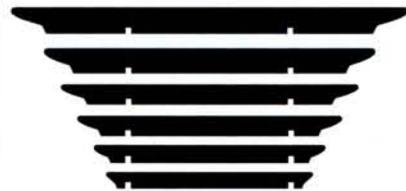
You may find, through trial and error, that some of your glazes respond to a slower firing and some respond better to a faster firing. Some may require a long soak at the end and some will literally run off the pot if you hold temperature at maturity. Sodium, heavy reduction and long soaking do affect the cones, but they also affect your work in a similar manner.

W. Lowell Baker

The University of Alabama
Tuscaloosa, AL

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*, 735 Ceramic Pl., Westerville, OH 43081; e-mail editorial@ceramicsmonthly.org; or fax to (614) 891-8960.

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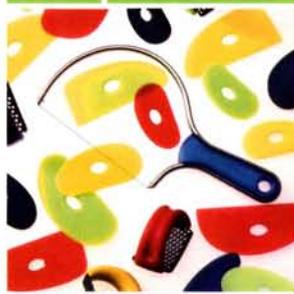
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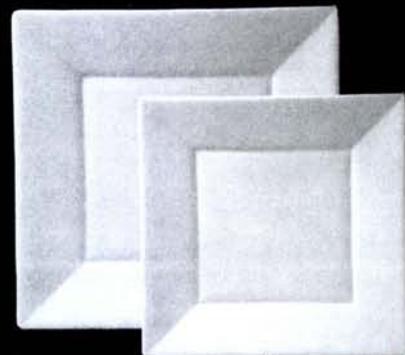
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For sale: Brent CXC, Skutt production kiln (two years old), kiln shelves, posts, stilts, worktables, shelving. All in excellent condition. Call Eileen McDaniel (505) 634-3667 or (928) 532-8416.

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Production potter: Whitefish Pottery, a small production pottery in northwest Montana (Glacier National Park, 20 miles) is currently seeking a production potter (experience preferred) to work for piecework. Free studio space, firings, etc., plus opportunity to sell personal work at busy retail store. Skiing! Hiking! Fishing! Call Tom (406) 862-8211; or e-mail raku52094@cyberport.net.

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Three-day "Wood-Firing Intensive" workshop with Louise Harter, August 6-8. Worcester Center for Crafts, Massachusetts. View details at www.worcestercraftcenter.org. To register, call (508) 753-8183.

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Comment | anagama history

by Kelvin Bradford

The anagama, or tube kiln, is without doubt the best-known and most discussed wood-fired kiln outside of Japan. There has been a renaissance of wood firing and, as a result, there are many anagamas currently in use around the world. The Japanese influence on wood firing in the U.S. commenced as early as the 1950s, but the term anagama did not materialize in the U.S. until 1979.

The original anagama was introduced from Korea in the fifth century to fire Sueki ware, which was fired in reduction to 1200°C (2190°F) and was usually made on the wheel. Anagamas were originally constructed completely underground in the sides of mountains. The more modern versions are often partially underground, with no side-stoking ports. The incline can be 13-15°, but the highest known temperature (1500°C/2730°F) was reached in a kiln with only a 2° incline.

The provision for side stoking was taken from the Hebi-Gama tunnel kiln (often called the snake kiln) in Tamba, Japan. It was modified in A.D. 1600 from the original Chinese dragon kiln. This kiln was 50 meters (164 feet) long and had side-stoking holes on both sides near the top called "fire eyes." Built with a 13° incline, the large, single chamber was modified to a multichamber kiln. The original dragon kiln was fired up to temperature before side-stoking commenced.

The ogama, which is similar to the anagama, appeared in the 16th century. The principal difference between the two was that the ogama was built entirely above ground and was 50 meters in length.

The noborigama (multichamber climbing kiln) appeared at the end of the 16th century. Early designs were similar to today's, except that many original kilns were partially underground. It rapidly superseded the snake kilns, anagamas and ogamas, until the introduction of gas and electric kilns. Increased prices for wood and changes in environmental law in 1971 shut down many noborigamas. Originally built up to 12 chambers, modern designs are limited to five. The advantage of the noborigama was that it could produce a much larger volume of work with higher-quality glazes in much greater variety. However, it was perhaps this predictability that forced masters to return to the anagama in

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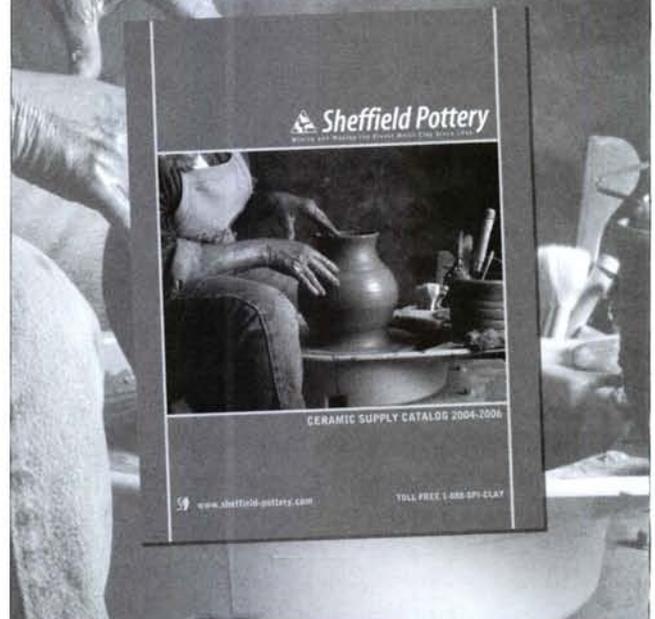
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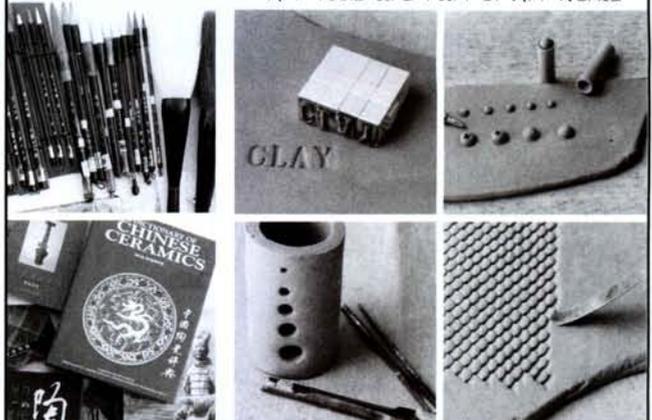
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comment

an effort to recreate works similar to the Muromachi (1333-1573) and Momoyama (1573-1615) periods. It was necessary to re-search the old kiln sites for evidence of technology that had been lost for 350 years—no documentation of the anagama existed.

In 1933, Toyozo Arakawa (1894-1985) built a semi-underground anagama to recreate Shino ware. He later became one of the first Living National Treasures in ceramics.

Yasuhisa Kohyama, the Shigaraki master, built an anagama in Shigaraki in 1968. Kohyama, together with the late Michio Furotani (1946-2001), is considered responsible for the revival of the anagama in Japan. Furotani built a total of 30 kilns, the first in 1970. He also published the only substantial text in Japanese on the anagama in 1995, which has now been translated into English. Furotani, who had previously only studied gas and electric kiln technology, traveled Japan on a bicycle looking at kilns for 21 months before building his first anagama.

Certainly, debates over what size or style of kiln is optimum are subjective. It can be argued that Shiro Tsujimura and the late Furotani have achieved the ultimate Iga effects in very small kilns with no provision for side stoking. Conversely, Togaku Mori has a 50-meter ogama that fires for 55 days once every four years, producing the finest of Bizen ware. He is currently constructing a massive 90-meter ogama.

While there are numerous theories on firing techniques, it is acknowledged that the loading process is critical to a successful firing. The preferred woods are red pine and oak. Certainly the Bizen masters fire much slower than the Shigarakillga masters, whose firings may last 16-20 days, because of the different properties of the clay used.

These days, some anagamas and noborigamas are initially fired with gas or oil up to 900°C (1650°F), and then wood is introduced. Some Shino masters will fire entirely with gas. Also, a hybrid-style kiln has recently been developed that incorporates features of both the anagama and noborigama. The entrance to the noborigama is length-

ened to form the anagama section, followed by a single chamber.

Contemporary masters specializing in unglazed work use the following kilns:

Abe Anjin, Bizen ware, fully underground anagama; Michio Furutani (1946-2000), Iga ware, 5-meter semi-underground anagama, 3° incline angle; Shiho Kanzaki, Shigarakil Iga ware, 3-meter semi-underground, 20° incline, two small side-stoking ports; Kuroemon Kumano, Echizen ware, 10-meter anagama, 2° incline angle, three small side-stoking ports; Ryuichi Kakurezaki, Bizen ware, noborigama and 15-meter semi-underground anagama, 5° incline angle; Togaku Mori, Bizen ware, 50-meter ogama; Tsuji Semei, Shigaraki ware, five-chamber noborigama; Shuroku Harada, Bizen ware, 16-meter semi-underground anagama, 5° incline angle, with side ports and a row of saggars built into the walls; Shiro Tsujimura, Iga ware, 3-meter anagama, no incline.

the author *Kelvin Bradford* lives in New Zealand and exhibits in Japan. For more information, see www.kelvinbradford.co.nz.

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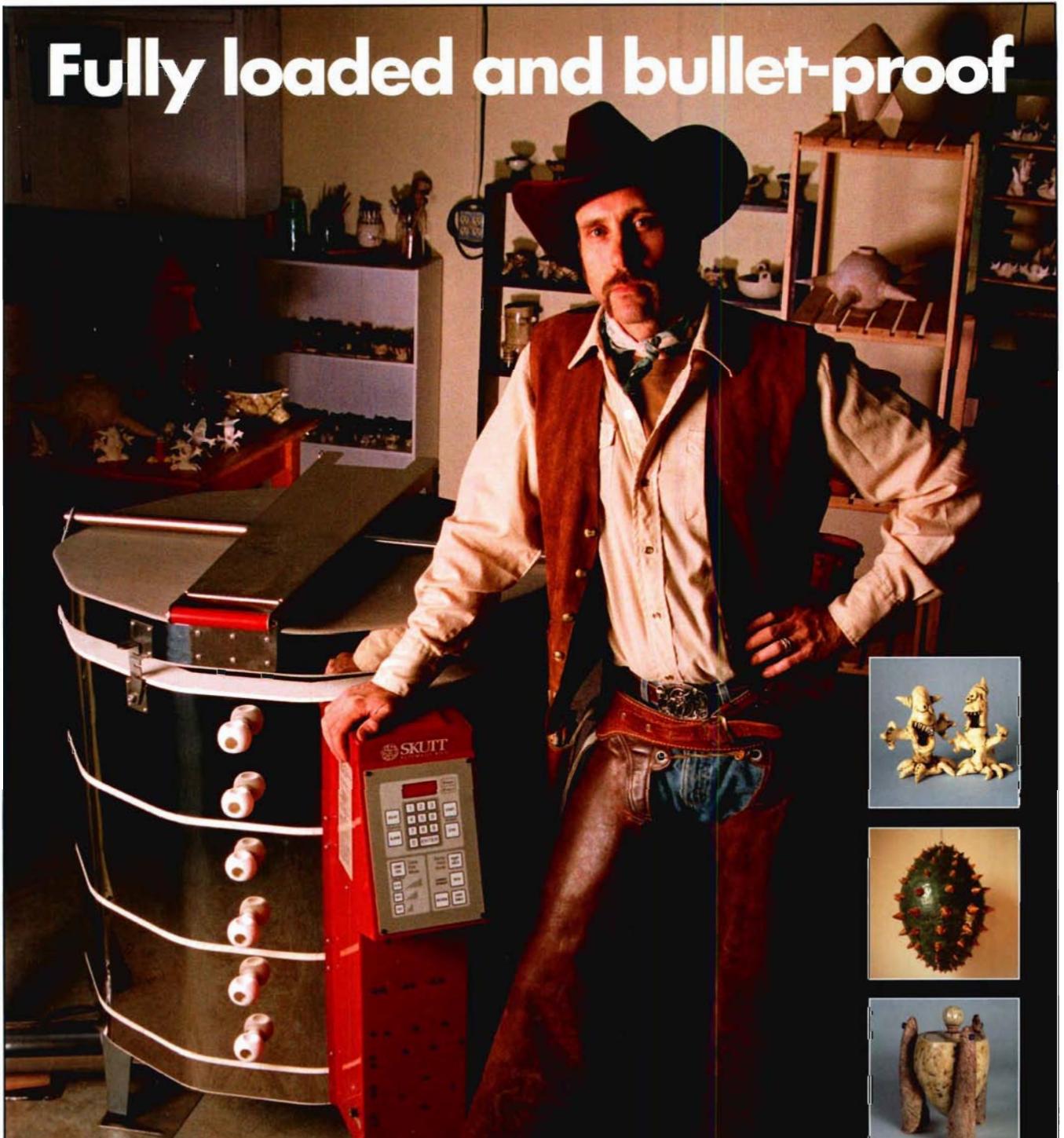
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