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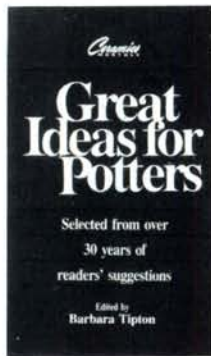
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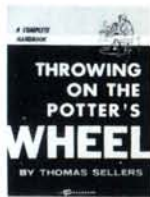
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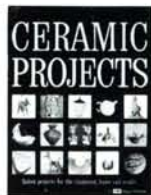


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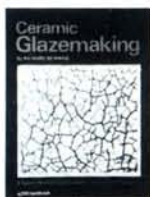


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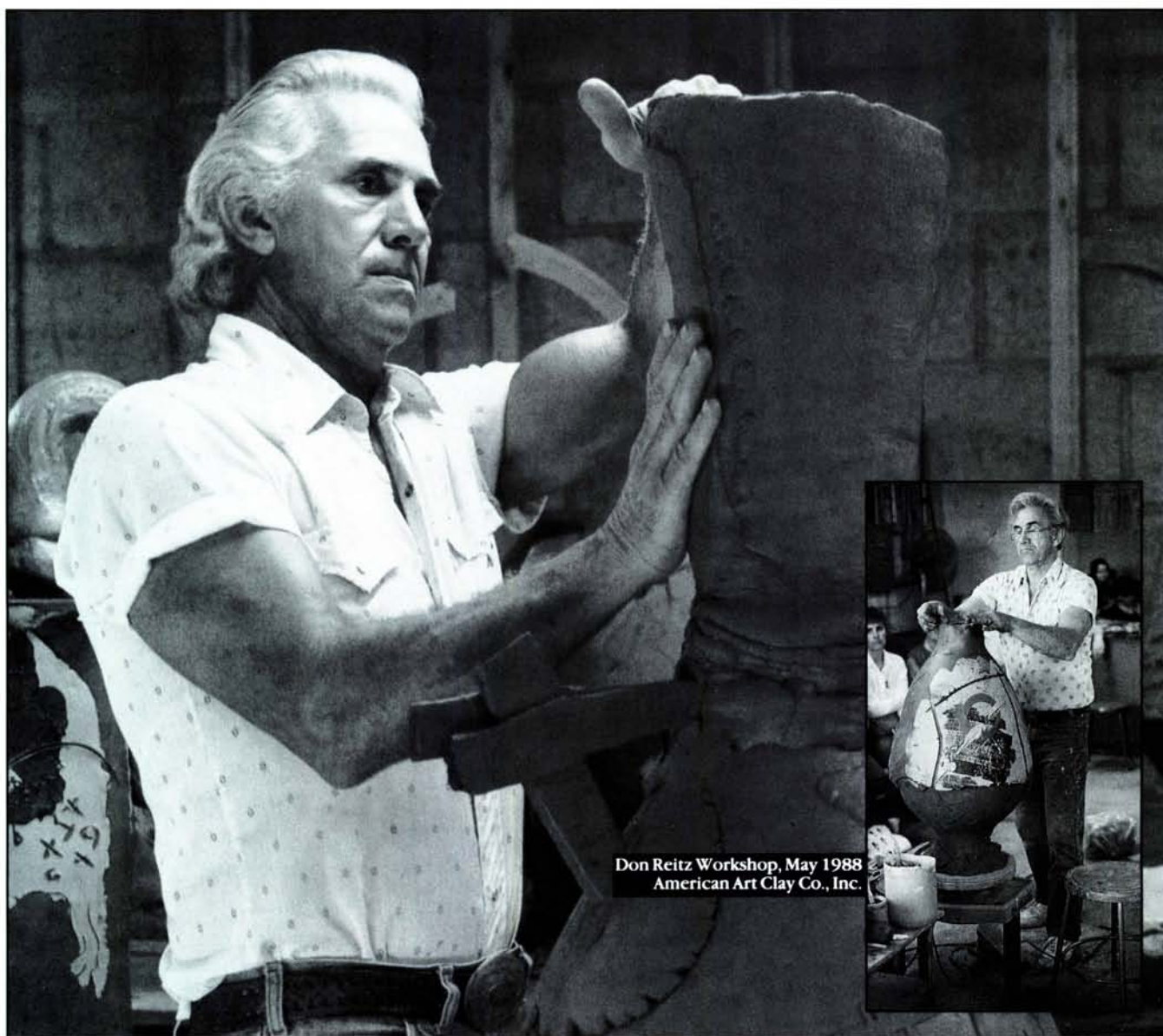
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Ceramics

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Julian Schnabel "made it" as a painter before reaching the age of 30, his most famous canvases containing smashed ceramic tiles and dinnerware. Now, New York's "enfant terrible of the '80s" advises grad students to be responsible for everything they create, to make work "useful." See page 74.

Thoughts on Function Making functional work is a "challenging and significant endeavor" for Lee Rexrode, Worcester, Massachusetts. For art's sake, he suggests potters note the "fine distinction between an easily used pot and one that is pleasantly demanding"; page 37.

Form und Glasur Collectors vie for position to be the first to buy when the opening bell rings at this biennial exhibition in Frankfurt, West Germany; page 43.



A Fragile Slumber Portland ceramist Ronna Neuenschwander (above), a skillful observer, vividly translated recent experiences in Africa into sculpture and prose; page 24.

The cover Pennsylvania artist Paula Winokur with "Entry I Sakkara," a porcelain doorway installed at Helen Drutt Gallery, New York City. Winokur's art increasingly involves architectural ceramics, particularly fireplace mantels commissioned for sums of \$6500 and up. See her portfolio beginning on page 29. *Photo: George Erml.*

Letters

Lacking Originality?

Robin Hopper's series on color in glazes is an interesting bit of didactic carrying on. However, having been in the glaze/glass business for some years now, and having earned my degree in ceramic science, I know full well that much, if not most, of what is presented in this series is far from original information—contrary to its pedantic delivery. I submit that although a synthesis of the vast ceramic literature on color is of considerable practical usefulness, it is dishonest at least and self-ingratiating at worst (or vice versa) to allow publication of such without due respect to the many workers who made the synthesis possible in the first place. See *Ceramic Glazes* by Cullen Parmelee [and other such texts] as an example of proper format.

Karl Platt
Portland, Ore.

Or Instructive Series?

The articles by Robin Hopper on glazes and colors are excellent, most instructive. I am going through the process of making test tiles, using the schemes described in the October 1988 issue. The results are well worth the effort. I am learning a lot by this process. One could see other similar series of articles, geared to the student, based on the many phases of pottery. Thank you for publishing this wonderful stuff.

Fernand, Noel
Clearwater, Ont.

Val Cushing's Work Defended

I was very sorry to read Rick Urban's letter in the January 1989 issue. It emanated jealousy, bitterness and, I fear, ignorance.

There is an entire generation of potters worldwide who have been touched by Val Cushing's enthusiastic love for pottery and potters. His care and sensitivity in teaching, and the love and understanding his words begat when he spoke of pottery never left any doubt in our minds that here was a man who knew what he was doing and that his work was of importance to the ceramic community. Val Cushing deserves all the recognition he has received and more. An exceptional man rightly deserves an exceptional price tag. The tone of Mr. Urban's letter left me surprised he was in business at all.

Carol B. Flaitz
Walden, N.Y.

Rick Urban's comments about Val Cushing's pitchers introduce a new low in ceramic art criticism. I find his scatological potshots less than useful or enlightening. Don't get me wrong—I'm not offended by talk about poop. I just think that name-

calling doesn't serve criticism as well as thoughtful description and analysis.

Now, let's look at the subject of Val Cushing, his pots and their price tags. On one encounter with him, I found Val to be warm, helpful and patient. Not characteristics shared by all big name clay persons. He has rendered invaluable service to the cause of vessels/pots in the university arena. Perhaps Rick could attend the panel on this subject organized by Val at this month's meeting of the National Council on Education for the Ceramic Arts (NCECA) in Kansas City.

As for the pitchers in question, while they don't exactly hold to the Leach/Hamada tradition of utility, they are intelligent and careful examples of a search for the meaning of contemporary vessels in the useful tradition. I consider them valuable contributions to that body of work.

Now, what is an outrageous price tag? We live in a culture that doesn't value the potter's art. Try buying a pot in Kyoto by someone of comparable experience and recognition. You would find that the pots from Alfred are a bargain in light of that comparison. I think it is time that American potters take themselves more seriously pricewise. The true unknown craftsman doesn't exist in America or any other industrialized nation.

Joseph Bennion
Spring City, Utah

Should CM Continue Prices?

I would like to see more prices on the works presented in CM. This would give us "lesser knowns" a sense of relative values when trying to price our masterpieces for the world of art appreciators.

Paul Rideout
Redding, Calif.

I enjoy seeing the prices of some pieces published along with the photos. This information helps the rest of us to know just what the ceramics market is supporting in other areas of the country.

Donna Kassab
Saint Thomas, Virgin Islands

Speaking of Prices and More

Let's have more functional pottery that favors the craftsman (over the artist), the affordable (over the inflated), the touchable (over the glass-cased), the simple and direct (over the technological and arrogant)—William Morris, Leach, Hamada, Cardew over Arneson, Kaneko, Cushing, Mason.

Paul Weinberg
San Francisco

Mercenary Idiots

I am offended by the volume of commentary *Ceramics Monthly* prints that degrades and devalues American potters and craftspeople. What CM does print about us represents a group of mercenary idiots or naive Gothics. I rarely find myself or others I know depicted. I want more that I

can relate to. I'd appreciate a cease-fire on the vicious commentary also.

Lee Heminger
Boone, N.C.

Avoid Ultra-esoteric

I have subscribed to *Ceramics Monthly* since (at least) 1974, and consider it an essential part of my "being" as a potter. I enjoy the variety of articles, the caustic and pleasant letters, various other bits of info, and usually the comment. Please avoid the ultra-esoteric writer, however. He/she belongs in the philosophy class at the university. Who else can take that stuff seriously?

Anne Thompson
Wallkill, N.Y.

\$1500 Spent on PR

Public relations seems to be the way to promotion. Quality photographs and text about my work have led to many new connections and sales. I have spent close to \$1500 on 4x5-inch color transparencies and slides; black-and-whites, too. Hopefully, CM will publish my next package.

Douglas Kenney
Rochester, N.Y.

Anti-intellectual Redneck Responds

Reading Lizzie Saltz's letter in the December 1988 CM, I am afraid I'm becoming one of those anti-intellectual, pro-crafts rednecks who seem so scared to open their minds to something new that they stop just short of fascism.

Thomas M. Hess
Reeds Spring, Mo.

Potters Creative, but Lack Knowledge

In regard to the recent featuring of earthenware in *Ceramics Monthly*, we have two questions: what happened to stoneware or functional and sculptural work; and what happened to giving a customer something worthy of the investment?

We believe earthenware has its place in pottery; however, persuading the general public that it can and will do everything they ask of it is wrong. We receive many complaints from people who believed a piece could serve a specific function and were disappointed that it disintegrated when used.

We find that many potters are creative, but know little about their product and its uses. They know little about the "personalities" of clay or the glazes they use. This raises one more question. What happened to stoneware potters making their own glazes and firing at Cone 10? Are we so advanced that we have to wait for others to catch up? Anyone with or without the education and training can work clay and manufactured glazes.

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

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Where to Show

Exhibitions, Fairs, Festivals and Sales

International Exhibitions

April 30 entry deadline

Mino, Japan "The Second International Ceramics Competition of Mino, Japan" (October 22-November 5) is open to individuals or groups in two categories: Design Ceramics, production tableware, interior and exterior products, crafts, novelties and tiles; and Ceramic Arts, based on imagination and technique. Juried from up to 3 works per category. Jurors for Design Ceramics: Yusuke Aida, director, Yusuke Aida Research Center; Nino Caruso, ceramist; Val Cushing, ceramics professor, Alfred University; Katherine McCoy, former chair, Industrial Designers Society of America; Masahiro Mori, director, Masahiro Mori Research Center for Industrial Design; Timo Sarpaneva, glass and ceramics designer; and Ikko Tanaka, director, Ikko Tanaka Design Room. Jurors for Ceramic Arts: Yoshiaki Inui, ceramics professor, Kyoto University; Takuo Kato, chair, Mino Ceramics Association; Ronald A. Kuchta, director, Everson Museum of Art; Rudolf Schnyder, director, Swiss National Museum, and ceramics professor, Zurich University; Patterson Sims, chief curator, Seattle Art Museum; Osamu Suzuki, professor, Kyoto Municipal Art School; and Carlo Zauli, president, Institute of Ceramic Art. Entry fees: ¥3000 (approximately \$24) for first entry; ¥5000 (approximately \$40) for two; and ¥7000 (approximately \$56) for three entries. ¥7,900,000 (approximately \$55,300) per category in cash awards, plus domestic/foreign study trips, and three-month study invitations to Mino or a research institution. Contact International Ceramics Festival '89 Mino, Japan Organizing Committee Office, 2-15 Hinode-Machi, Tajimi City, Gifu Prefecture, 507japan; or phone (81) 572-22-1111.

May 5 entry deadline

Auckland, New Zealand "Fletcher Challenge Award 1989" (June 3-18) is juried from 1 ceramic work per artist. NZ\$10,000 (approximately \$6080) in awards. Contact the Organiser, Fletcher Challenge Award 1989, Box 881, Auckland 1; or phone (9) 643-622.

June 23 entry deadline

New York, New York "Artitudes" (July 25-August 13) is juried from slides. Jurors: Curators Helen Harrison, Guild Hall Museum; Judy Neiswander, Fog Art Museum; and Lynne Warren, Museum of Contemporary Art. \$7000 in awards. For further information contact Artitudes, Department RCR, Box 380, Hartsdale, New York 10530; or phone (914) 633-5333.

July 22 entry deadline

Toronto, Ontario, Canada "Third Annual International Exhibition of Miniature Art: Ceramics, Enamels and Glass" (July 21-23) is juried from slides of works with dimensions not exceeding 3x3x4 inches. Contact Del Bello Gallery, 363 Queen Street, West, Toronto M5V 2A4; or phone (416) 593-0884.

National Exhibitions

March 15 entry deadline

Smithville, Tennessee Exhibition proposals from artists working in craft media (September 1-May 30, 1990 and September 1, 1990-May 30, 1991) are juried from 12 slides and resume. Contact Trent Whittington, Appalachian Center

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

for Crafts, Route 3, Box 430, Smithville 37166; or phone (615) 597-6801.

April 1 entry deadline

Cobleskill, New York "The 1989 National Small Works Exhibition" (May 26-June 11) is juried from slides of up to 3 entries. Fee: \$15. Cash awards. Send *sase* to Schoharie County Arts Council, 54 Main Street, Box 730, Cobleskill 12043; or phone (518) 234-7380.

April 15 entry deadline

Lincoln, California "Second Annual Feats of Clay" (June 3-July 1) is juried from slides of contemporary functional and nonfunctional work, not exceeding 24 inches in any direction. Juror: Ceramic artist/author/teacher Daniel Rhodes. Fee: \$10 per entry. Cash awards. For further information send *sase* to Ray Gonzales, Lincoln Arts, Box 1166, Lincoln 95648; or phone (916) 645-9713.

Pittsfield, Massachusetts "Surface & Substance: Exploration of Texture in Craft" (June 16-August 6) is juried from 2 slides per entry; maximum of 3 entries. Fee: \$5. For further information send *sase* to Surface & Substance, Berkshire Museum, 39 South Street, Pittsfield 01201; or phone (413) 443-7171.

Hastings-on-Hudson, New York "Masks: The Alternate Self" (December 17-February 11, 1990) is juried from 3-6 slides of works in all media from 6 inches to 6 feet. Send *sase* to Arlene Sklar-Weinstein, Gallery at Hastings-on-Hudson, Municipal Building, Hastings-on-Hudson 10706; or phone (914) 478-4141.

Philadelphia, Pennsylvania "Invitational Artist Series" (two solo and one group show beginning February 4-24, 1990) is juried from slides and application. Jurors: Lizbeth Stewart, ceramist; Elsa Longhauser, director, Paley/Levy Galleries, Moore College of Art and Design; and a Clay Studio resident artist. Send *sase* to the Clay Studio, 49 North Second Street, Philadelphia 19106; or phone (215) 925-3453.

June 1 entry deadline

Toronto, Ontario, Canada "Canadian National Exhibition" (August 16-September 4) is open to Canadian craft artists. Juried from photographs and submission letter. Contact Linda Montanari, Sales Coordinator, Exhibition Place, Toronto M6K3C3; or phone (416) 393-6069.

October 2 entry deadline

Washington, D.C. Renwick Gallery contemporary beadwork exhibition (August 1-October 31, 1990) is juried from slides. Contact Alice Scherer, Center for the Study of Beadwork, Box 13719, Portland, Oregon 97212; or phone (503) 249-1848.

Regional Exhibitions

May 1 entry deadline

Los Alamos, New Mexico "Biennial Juried Painting, Drawing, Sculpture and Print Exhibition" (June 16-July 30) is open to residents of Arizona, Colorado, New Mexico, Oklahoma, Texas and Utah. Juried from slides. Jurors: John Cacciattore, owner/director, Dartmouth Street Gallery; and Cecilia Torres, owner/director, New Directions Gallery. \$750 in awards, plus the Grumbacher Silver Medallion Award. Send *sase* to Fuller Lodge Art Center, Box 790, Los Alamos 87544; or phone (505) 662-9331.

June 2 entry deadline

Warwick, Rhode Island "Clay with Mixed Media" (September 10-October 1) is open to residents of New England. Juried from up to 6 slides of works consisting of at least 50% clay, and completed after 1987; maximum of 3 entries. Juror: Elsbeth S. Woody, associate professor at Baruch College and director of the Clay Arts Center of New England. Entry fee: \$5. Send *sase* to Clay Show, Warwick Museum, 3259 Post Road, Warwick 02886; or phone (401) 737-0010.

Fairs, Festivals and Sales

March 8 entry deadline

Sarasota, Florida "Tenth Annual Fiesta Arts & Crafts Festival" (April 8-9) is juried from 3 slides, including 1 of display. Fee: \$95. Cash awards. Send *sase* to Howard Alan Promotions, 1 North

University Drive, Suite A313, Plantation, Florida 33324; or phone (305) 472-3755.

March 10 entry deadline

Guilford, Connecticut "32nd Annual Crafts Exposition" (July 13-15) is juried from 5 slides. Entry fee: \$15. Cash awards. Contact Guilford Handcrafts Expo, Box 589, 411 Church Street, Guilford 06437; or phone (203) 453-5947.

State College, Pennsylvania "The Central Pennsylvania Festival of the Arts 23rd Annual Sidewalk Sale" (July 13-16) is juried from 5 slides, including 1 of display. Entry fee: \$10. Booth fee: \$165. Cash awards. Contact David Hatfield, Central Pennsylvania Festival of the Arts, Box 1023, State College 16804; or phone (814) 237-3682.

March 15 entry deadline

Hollywood, Florida "South Florida Oceanwalk Boardwalk Arts and Crafts Festival" (April 15-16) is juried from 3 slides, including 1 of display. Booth fee: \$75. Contact Howard Alan Promotions, 1 N. University Dr., Suite A313, Plantation, Florida 33324; or phone (305) 472-3755.

Naples, Florida "Naples Beach Hotel Festival of the Arts" (April 1-2) is juried from 3 slides, including 1 of display. Booth fee: \$95 for a 10x10-foot space. Contact Howard Alan Promotions, 1 North University Drive, Suite A313, Plantation, Florida 33324; or phone (305) 472-3755.

East Rutherford, New Jersey "Super Crafts Star Show" (March 31-April 2) is juried from 6 slides, including 1 of display. Entry fee: \$10. Contact Creative Faires, Box 1688, Westhampton Beach, New York 11978; or phone (516) 288-2004.

Long Island, New York "Fifth Spring Fling Crafts Festival" (April 28-30) is juried from 6 slides, including 1 of display. Entry fee: \$10. For further information contact Creative Faires, Box 1688, Westhampton Beach, New York 11978; or phone (516) 288-2004.

Madison, Wisconsin "The 31st Annual Art Fair on the Square" (July 8-9) is juried from 4 slides. Entry fee: \$15. Booth fee: \$175. \$4000 in purchase awards. Contact Art Fair on the Square, Madison Art Center, 211 State Street, Madison 53703; or phone (608) 257-0158.

March 22 entry deadline

Tampa, Florida "Carrollwood Village Arts and Crafts Festival" (April 22-23) is juried from slides, including 1 of display. Booth fee: \$75. Contact Howard Alan Promotions, 1 North University Drive, Suite A313, Plantation, Florida 33324; or phone (305) 472-3755.

March 24 entry deadline

Montgomery, Alabama "The Sixth Annual Jubilee Galleria Fine Arts and Crafts Show" (May 27-28) is juried from slides. \$3000 in cash and purchase awards. Contact Robin Kromis, 716 Thorn Place, Montgomery 36106.

March 29 entry deadline

Plantation, Florida "Plantation/Jacaranda 1989 Arts & Crafts Festival" (April 29-30) is juried from 3 slides, including 1 of display. Booth fee: \$75. Cash awards. Contact Howard Alan Promotions, 1 N. University Dr., Suite A313, Plantation 33324; or phone (305) 472-3755.

March 31 entry deadline

Davenport, Iowa "The 1989 Riverssance Festival of Fine Arts" (August 26-27) is juried from slides. Booth fee: \$75. \$3000 in awards. Contact Riverssance, Leslie Bell, Saint Ambrose University, 513 West Locust Street, Davenport 52803.

Syracuse, New York "The 19th Annual Syracuse Arts and Crafts Festival" (July 14-16) is juried from 5 slides. Fee: \$110. Cash and purchase awards. Contact Downtown Committee of Syracuse, Inc., 1900 State Tower Building, Syracuse 13202; or phone (315) 422-8284.

Salem, Oregon "40th Annual Art Fair & Festival" (July 21-23) is juried from 6 slides. Booth fee: \$60. Send *sase* to 1989 Prospectus, Salem Art Fair & Festival, 600 Mission Street, Southeast, Salem 97302; or phone (503) 581-2228.

April 1 entry deadline

Mount Vernon, Illinois "The 13th Annual Cedarhurst Craft Fair" (September 9-10) is juried from 5 slides. Booth fee: \$125 for a 10x15-foot space. Contact Cedarhurst Craft Fair, Mitchell Museum, Box 923, Mount Vernon 62864.

Clinton, Iowa "Art in the Park" (May 20-21) is juried from 5 slides. Booth fee: \$50 for a 10x12-

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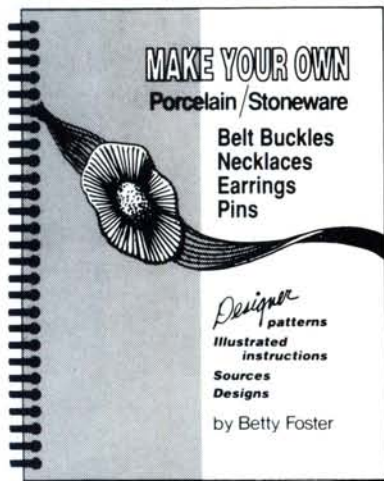
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Where to Show

foot space. Awards. Contact Carol Glahn, Clinton Art Association, Box 132, Clinton 52732; or phone (319) 259-8308.

Cumberland, Maryland "Rocky Gap Music & Craft Festival" (August 4-6) is juried from 5 slides, including 1 of booth display. Jurors: Jackie Chalkley, gallery owner; Stephen Glassman, architect; Kathleen Mangum, ceramist; and Michael Monroe, director, Renwick Gallery. Booth fee: \$25 for a 10x10-foot space. Contact Lisa Land, Governor's Office of Art and Culture, 80 West Street, Annapolis, Maryland 21401; or phone (301) 974-5110.

East Rutherford, New Jersey "The Tenth Super Crafts Star Show" (November 3-5) is juried from 6 slides, including 1 of display. Entry fee: \$10. Contact Creative Faires, Box 1688, Westhampton Beach, New York 11978; or phone (516) 288-2004.

Great Neck, New York "11th Annual Great Neck Celebrates Crafts" (May 14) is juried from 6 slides, including 1 of display. Contact Creative Faires, Box 1688, Westhampton Beach, New York 11978; or phone (516) 288-2004.

Long Island, New York "15th Harvest Crafts Festival" (November 17-19) is juried from 6 slides, including 1 of display. Contact Creative Faires, Box 1688, Westhampton Beach, New York 11978; or phone (516) 288-2004.

Tuxedo, New York "The 12th Annual New York Renaissance Festival" (July 29-30, August 5-6, 12-13, 19-20, 26-27, September 2-4, 9-10 and 16-17) is juried from 6 slides, including 1 of display. Entry fee: \$10. Booth fee: \$125 per weekend for a 12x12-foot space. Contact Creative Faires, Box 1688, Westhampton Beach, New York 11978; or phone (516) 288-2004.

Portland, Oregon "The 1989 Artquake Artist's Marketplace" (September 2-4) is juried from 5 slides. Jurors: Deborah Dewit, photographer; Steven Dixon, jeweler; Donald Ewen, painter; Gary Slone, ceramist; and Pat Sprouse, director, Hoffman Sales Gallery. Entry fee: \$10. Booth fee: \$50 for a 10x10-foot space. For prospectus contact Artquake, Artist's Marketplace, Box 9100, Portland 97207; or phone (503) 227-2787.

April 7 entry deadline

Evanston, Illinois "Tenth Annual Fountain Square Arts Festival" (June 24-25) is juried from slides. Entry fee: \$10. Booth fee: \$85. \$4200 in awards. Contact Fountain Square Arts Festival, Evanston Chamber of Commerce, 807 Davis St., Evanston 60201; or phone (312) 328-1500.

Garrison, New York "The 20th Annual Arts & Crafts Fair" (August 19-20) is juried from slides. Fee: \$150. Contact Garrison Art Center, Box 4, Garrison 10524; or phone (914) 424-3960.

Chagrin Falls, Ohio "Art by the Falls" (June 10-11) is juried from slides. Entry fee: \$10. Booth fees: \$120; \$100, members. \$700 in awards. Contact Valley Art Center, 155 Bell Street, Chagrin Falls 44022; or phone (216) 247-7507.

April 13 entry deadline

Madeira Beach, Florida "Second Annual Mother's Day Johns Pass Arts and Crafts Festival" (May 13-14) is juried from 3 slides, including 1 of display. Booth fee: \$75. For further information contact Howard Alan Promotions, 1 North University Drive, Suite A313, Plantation, Florida 33324; or phone (305) 472-3755.

April 15 entry deadline

Madison, Indiana "1989 Madison Heritage Days" (June 3-4) is juried from 4 slides or photographs, including one of display. Booth fee: \$35 for a 10x17-foot space. Contact Heritage Days, 1119 West Main Street, Madison 47250; or phone (812) 265-5080.

Shelbyville, Kentucky "Kentucky Renaissance Festival" (May 27-29, June 3-4, 10-11, 17-18 and 24-25) is juried from slides. Contact G. Elliott, Kentucky Renaissance Festival, Box 952, Elizabethtown, Kentucky 42701; or phone (502) 765-2342.

Richland, Washington "39th Annual Sidewalk Art Show" (July 28-29) is juried from slides. Entry fee: \$25. For prospectus contact Allied

Arts Association, 89 Lee Boulevard, Richland 99352; or phone (509) 943-9815.

April 19 entry deadline

Greensburg, Pennsylvania "Westmoreland Arts & Heritage Festival" (July 1-4) is juried from 4 slides. \$8000 in awards. Contact Westmoreland Arts & Heritage Festival, R.D. 12, Box 203, Greensburg 15601; or phone (412) 836-1700.

April 20 entry deadline

Mayville, New York "Chautauqua Crafts Festival '89" (June 30-July 2 and August 11-13) is juried from slides. Entry fee: \$5. Booth fee: \$100 per show. Contact Gale Svenson, Director, Chautauqua Crafts Festival '89, Box 89, Mayville 14757.

April 28 entry deadline

Birmingham, Michigan "Art in the Park 1989—A Community Festival of the Arts" (September 9-10) is juried from 5 slides. Booth fee: \$150 for a 10x10-foot space. \$1500 in awards. Contact Art in the Park 1989/Common Ground, 751 Hendrie Boulevard, Royal Oak, Michigan 48067.

May 1 entry deadline

Saint Joseph, Michigan "Saint Joseph's 28th Annual Art Fair" (July 7-8) is juried from slides. Fee: \$80 for a 20x20-foot space. Contact Ann Palenske, Krasl Art Center, 707 Lake Boulevard, Saint Joseph 49085; or phone (616) 983-0271.

Philadelphia, Pennsylvania "Philadelphia Craft Show" (November 2-5) is juried from slides. Contact Terry Hoff, Philadelphia Craft Show, Box 7646, Philadelphia 19101; or phone (215) 787-5448.

May 15 entry deadline

Las Vegas, Nevada "Las Vegas Arts Festival '89 Eighth Annual Craftworks Market" (September 30-October 1) is juried from slides. Booth fee: \$150 for a 10x10-foot space. Contact Patricia Karlock, KNPR, 5151 Boulder Highway, Las Vegas 89122; or phone (702) 456-6695.

New York, New York "18th Annual WBAI Holiday Crafts Fair" (December 1-3, 8-10 and 15-17) is juried from 5 slides. Entry fee: \$20. Booth fee: \$690-\$725. Send sase to Matthew Alperin, WBAI Crafts Fair, Box 889, Times Square Station, New York 10108; or phone (212) 279-0707.

June 1 entry deadline

Richmond, Virginia "The 14th Annual Richmond Craft & Design Show" (November 17-19) is juried from slides. Booth fee: \$190 for an 8x10-foot space; \$290 for an 8x15-foot space; and \$385 for an 8x20-foot space. Contact the Hand Workshop, 1812 West Main Street, Richmond 23220; or phone (804) 353-0094.

June 2 entry deadline

Telluride, Colorado "Artfest '89" (August 12-13) is juried from slides. Send sase to Artfest '89, Telluride Council for Arts & Humanities, Box 152, Telluride 81435.

June 15 entry deadline

Madison, Indiana "Chautauqua of the Arts" (September 23-24) is juried from 4 slides, including 1 of display. Booth fee: \$100 for a 17x12-foot space. Contact Chautauqua of the Arts, Dixie McDonough, 1119 West Main Street, Madison 47250; or phone (812) 265-5080.

June 30 entry deadline

Prospect, Pennsylvania "Sixth Annual Penn's Colony Festival" (September 23-24 and September 30-October 1) is juried from slides. Contact Raymond Rush, Penn's Colony Festival Association, 1635 El Paso Street, Pittsburgh, Pennsylvania 15206; or phone (412) 441-9178.

July 1 entry deadline

Mason City, Iowa "Summer Arts Festival Art Market" (August 20) is juried from 5 slides or photographs. Booth fee: \$10. Contact Charles H. MacNider Museum, 303 Second St., SE, Mason City 50401; or phone (515) 421-3666.

Gaithersburg, Maryland "The 14th Annual National Craft Fair" (October 13-15) is juried from 5 slides. Booth fees: \$200-\$650. Contact Noel Clark, National Crafts Limited, 4845 Rumler Road, Chambersburg, Pennsylvania 17201; or phone (717) 369-4810.

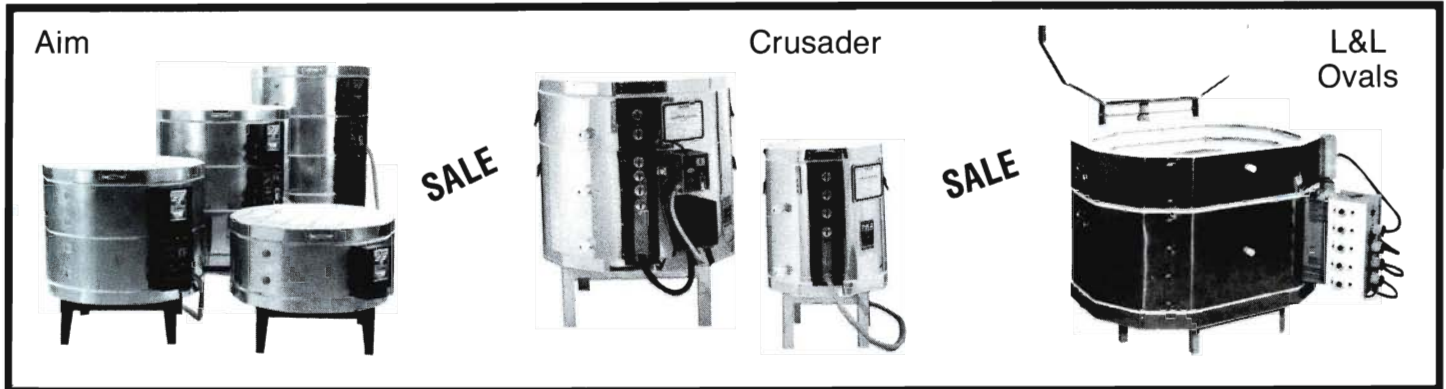
July 8 entry deadline

Manitou Springs, Colorado "Commonwheel Artists' 15th Annual Arts & Crafts Festival" (September 2-4) is juried from slides. Booth fee: \$55 for a 10x10-foot space. Contact Commonwheel Artists, Box 42, Manitou Springs 80829.

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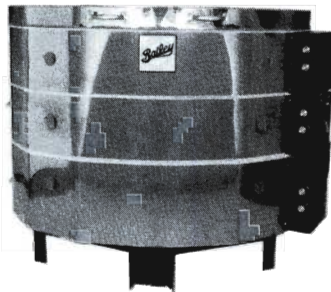
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Questions

Answered by the CM Technical Staff

Q *I've been working with adult education in ceramics for quite a few years. My teaching specialty has been high-fire underglaze painting. But the cost of commercial underglazes is prohibitive for this type of class, and so we have been ordering dry materials. After several years of experimenting, we have been unable to find a way to make these self-formulated underglazes remain in suspension; also, they harden at the bottom of the jar, and don't go on as smoothly as the premixed commercial underglazes. And they have a tendency to rub off while handling them.*

We have contacted the companies which produce the dry ingredients, but without success. Can you please help us?—P.H.

The problems you suggest with your dry underglaze formulations may all be solved with the addition of gum tragacanth. The gum is purchased in powdered form, and dissolved by extended soaking in water, followed by boiling. Then work the mix through a 40-mesh screen. Because this gum is a vegetable material, it must be preserved with formaldehyde (or any other

such compound) if stored for long, either alone or in glazes. Otherwise, the gum by itself or a glaze containing it, will start to smell foul and grow mold. Because of this problem, many ceramists simply mix the amount of gum they think they will need for a particular working session, use it up, and avoid involvement with preservatives.

In any case, add a little of the liquid gum to your glaze and mix it in until you achieve the proper working consistency. Since gum tragacanth is an organic material, it burns out in firing and does not contribute to the fired glaze composition or appearance.

Q *I heard that cryolite is a hazardous material but when I tried to confirm or deny that through standard ceramics texts, there were no references which even mentioned such a hazard. Do you have any information on this? I use cryolite as one of a number of fluxes in oxidation glazes. What do other potters use cryolite for?—L.L.*

It appears the jury is still out in regard to cryolite. In December 1988, the Environmental Protection Agency (EPA) proposed a tolerance level of 15 parts per million (ppm) for cryolite residues, not in glazes, but in of all things—kiwifruit. Other regulated fruits and vegetables have a 7 ppm tolerance for cryolite residues. Potters are generally unaware that both the natural and "synthetic" cryolite (Na_3AlF_6) they sometimes use as glaze ingredients also are used as pesticides. While cryolite is not a broadly employed ceramic material, its char-

acteristic outgassing is often selected, along with silicon carbide, to create crater or oil-spot glazes; and its fluorine, a strong flux, aids the production of some of ceramics' most unusual colors.

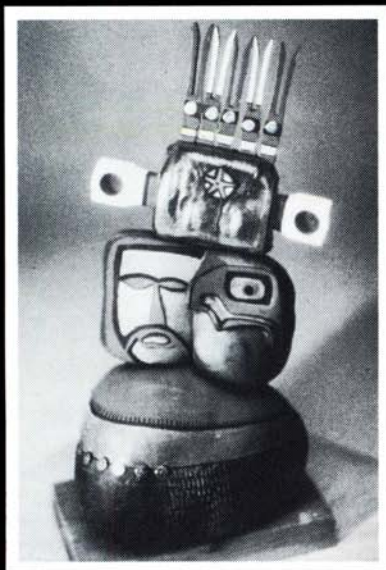
According to the January issue of ACTS FACTS (Arts, Crafts and Theater Safety, Monona Rossol, editor, 181 Thompson Street, #23, New York, New York 10012), "The EPA also has requested that companies registering cryolite submit chronic feeding, cancer, reproductive and metabolism studies for cryolite to be completed by 1992. The metabolism study (in rats) is needed to determine the amount of fluoride cryolite releases in the body.

"Cryolite is known to release fluoride in humans because chronic fluorine poisoning has been observed among cryolite miners. Common symptoms of this disease include sclerosis of bones, calcification of ligaments, mottling of teeth and lung problems (asthma and fibrosis)."

Thus, handle cryolite with care until further studies show its safety or hazards. Particularly avoid breathing cryolite dust during glaze mixing, and ventilate kilns completely when firing cryolite-containing glazes.

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

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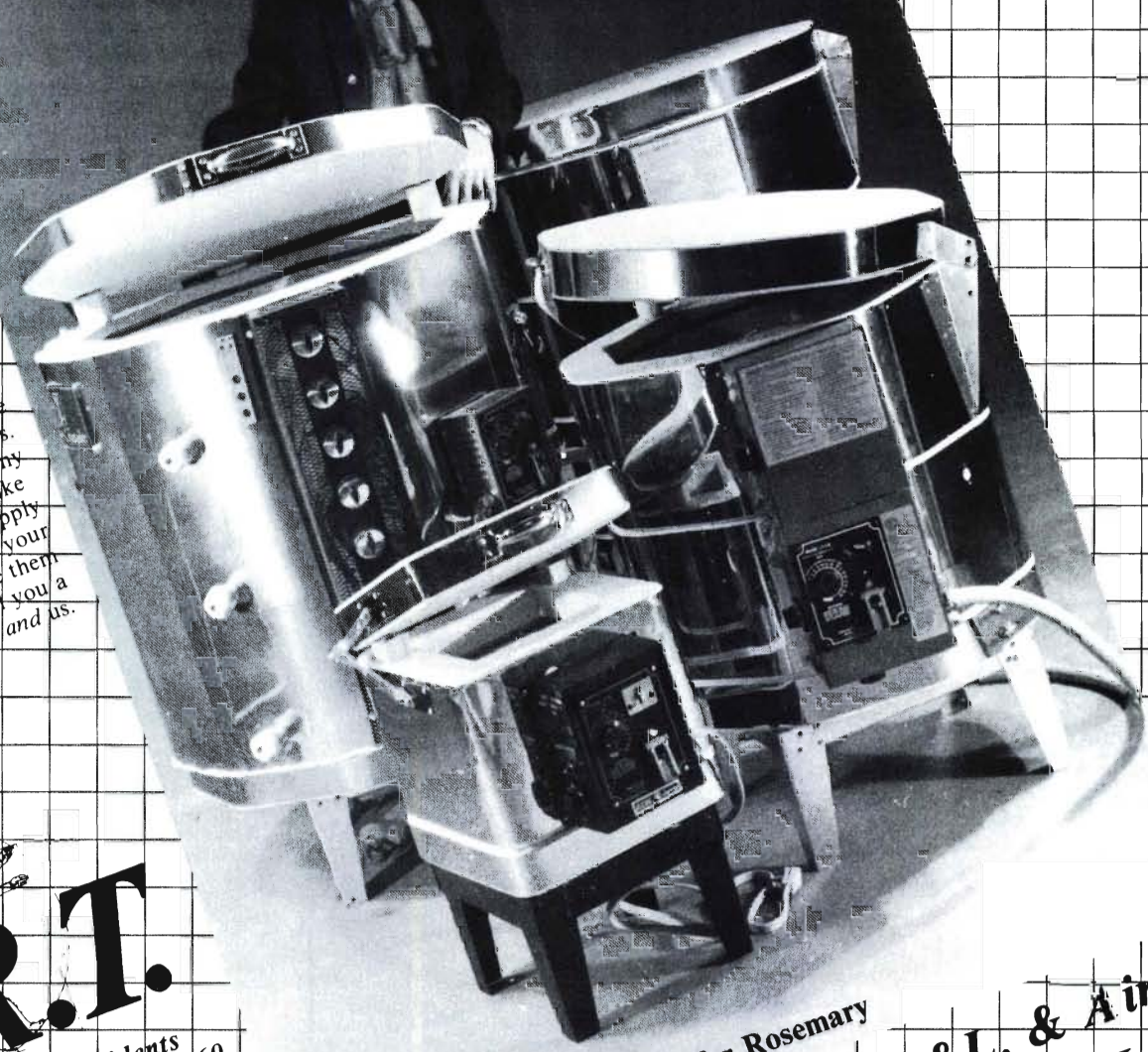
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Itinerary

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

Conferences

D.C., Washington April 8-12 "Art Education: A National Resource," annual convention of the National Art Education Association (NAEA). Location: Sheraton Washington Hotel. Contact NAEA, 1916 Association Drive, Reston, Virginia 22091; or phone (703) 860-8000.

Massachusetts, Hyannis October 27-29 "Art: Spirit, Mystery & Magic," biennial New England Art Education conference. Location: Tara Hyannis Hotel. Contact Carol Gargon, Box 579, Moretown, Vermont 05660; or phone (802) 496-4605.

Missouri, Kansas City March 8-11 "Crossroads," the 23rd National Council on Education for the Ceramic Arts (NCECA) conference, will feature lectures, discussions, workshops; plus commercial displays, social events and exhibitions. Participants will include artists, teachers, students, critics, collectors, gallery personnel and museum professionals. Location: Hilton Plaza Inn on the Country Club Plaza. Contact Regina Brown, NCECA Executive Secretary, Box 1677, Bandon, Oregon 97411; or phone (503) 347-4394.

New Jersey, Montclair May 13 "Making Connections IV," symposium including lectures with Ruth Duckworth, Anne Fabbri, Jane Korman, Albert Paley and Carol Sedestrom Ross; also an exhibition of works by Duckworth and Paley; and the "New Jersey State Council on the Arts Fellowship Recipients Exhibition"; at Montclair State College. Fee: \$25, includes reception and lunch. Contact Hortense Green, Craft Coordinator, New Jersey State Council on the Arts, 4 North Broad Street, Trenton, New Jersey 08625; or phone (609) 292-6130.

Ohio, Columbus April 29-30 "Second Annual Midwest Craft Conference: The Creative Edge" will include a two-day workshop with studio potter David Shaner; plus sessions on metal, surface design and creative explorations. Location: Columbus Cultural Arts Center. April 10 registration deadline. Send *sase* to Ohio Designer Craftsmen, 2164 Riverside Drive, Columbus 43221; or phone (614) 488-7119.

Solo Exhibitions

Arizona, Scottsdale March 9-15 "The Pottery of Surprise," new work by Jody Folwell; at Gallery 10, 7045 Third Avenue.

Arizona, Tucson through March 9 "Don Reitz Exhibition," large sculptural vessels; at Gross Gallery, University of Arizona.

through March 9 "Don Reitz Exhibition"; at Desert Artisans Gallery, 3054 North First Avenue.

Arkansas, Little Rock through March 8 Harvey Sadow, "Toward a Vessel Aesthetic, Ceramic Works: 1968-1988"; at the Arkansas Arts Center Decorative Arts Museum, MacArthur Park.

California, Lincoln through March 31 Miriam Davis; at Lincoln Arts Gallery, 6060 Fifth Street.

California, Sacramento March 28-April 22 Mixed-media portraits by Jeff Nebeker; at Jennifer Pauls Gallery, 1825 Q Street.

Colorado, Breckenridge March 17-April 7 Douglas Fey; at Hibberd McGrath Gallery, 126 South Main Street.

Florida, Manalapan through March 28 "Fruit, Food, Flowers," vessels by Pamela Young; at the Cooper Gallery, 205 South Ocean Boulevard.

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

Illinois, Champaign March 3-April 23 "Stephen De Staebler: The Figure"; at Krannert Art Museum, University of Illinois.

Illinois, Chicago through March 28 "Indira Freitas Johnson: Ceramic Sculpture"; at Esther Saks Gallery, 311 West Superior Street.

March 7-April 2 George Bowes, "How Much Can We Really Know about this World," functional ware; at Lill Street Gallery, 1021 West Lill Street.

Missouri, Kansas City March 8-11 Jeff Oestreich, pottery; at Jackson County State Bank, 1 Main Plaza, 4435 Main Street.

Nebraska, Omaha March 4-April 8 Works by Jan Kaneko; at the Bemis Foundation, 614 S. 11 St.

New York, White Plains March 2-31 "Ceramics by Woody Hughes"; at Westchester County Center, Central Avenue at Bronx River Parkway.

Pennsylvania, Philadelphia through April 9 "Natural Histories: Mary Frank's Sculpture, Prints and Drawings"; at Pennsylvania Academy of Fine Arts, Broad and Cherry Streets.

Pennsylvania, Pittsburgh through March 11 Lucy Breslin, "Celebrations." March 17-May 13 New works by Dale Huffman; at the Clay Place Gallery, Mineo Building, 5416 Walnut Street.

Wisconsin, Madison through March 26 Richard Burkett, figural and architectural sculpture; at Madison Art Center, 211 State Street.

Group Ceramics Exhibitions

Arizona, Flagstaff through March 17 Works from the Arabia factory production line and ceramics collection; the University of Applied Arts in Helsinki, Finland; and by invited American artists; at Northern Arizona University Art Gallery.

Arizona, Scottsdale March 2-8 Miniature interpretations of Zuni and Hopi pots by Thomas Natseway; heavily textured pots by Richard Zane Smith; fine-line decorated ware by Dorothy Torivio; and stone-burnished pottery by Lu Ann Tafoya. March 16-22 "Ceramics of Santa Clara and San Ildefonso," with stone-burnished pots by Polly Rose Folwell; sgraffito-decorated pots by Rosemary Lonewolf; pots with incised figures and handprints by Russell Sanchez; and carved pottery by Dora Tse Pe Pena. March 30-April 15 "New Works by Nancy Youngblood Cutler & Nathan Youngblood," carved and burnished ware; at Gallery 10, 7045 Third Ave. at Marshall Way.

Arizona, Tucson through March 9 "Fired Up," traditional and experimental ceramics by past and present residents of Arizona; at the Art Museum Gallery, University of Arizona.

through March 9 "Fifth Annual Southern Arizona Clay Artists Show"; at Student Union Gallery, University of Arizona.

California, Sacramento through April 2 "California Crafts XVI: Hubert Arnold Collection," 114 works by 16 contemporary ceramists; at Crocker Art Museum, 216 O Street.

California, Walnut Creek March 3-April 22 "Ceramic Vessels," by Anne Goldman, high-fired, carved forms; and by Craig Easter, salt-glazed fish bowls; at Banaker Gallery, 1373 Locust Street.

Connecticut, Greenwich March 22-May 6 "Beautiful Soup," tureens and bowls; at the Elements, 14 Liberty Way.

Florida, Boca Raton through March 30 Vessels and plates by Steven Forbes-DeSoule, Tom Phardel and Niles Wallace; at Dimensions, 5030 Champion Boulevard.

Florida, Sarasota through March 15 "Selected Ceramics from the Stephen S. Alpert Collection," vessel and figurative works; at the Gallery at Ringling School of Art and Design, 27 Street.

Illinois, Chicago through March 12 "Vessels & Vessel Imagery," pottery and drawings by Charles Jahn and Kirk Lockhart. March 16-April 9 "Fire & Earth," layered slab vessels by Richard Burkett; and raku vessels and wall reliefs by Joe Zajac; at Lill Street Gallery, 1021 West Lill Street.

Illinois, Highland Park through March 11 "The Evocative Placesetting," March 18-April 22 "Four from Alfred," works by Louis Marak, Patricia Rieger, David Shaner and Niles Wallace; at Martha Schneider Gallery, 205 Green Bay Road.

Indiana, Indianapolis through March 19 "Clay Invitational," works by Linda Arndt, Lenny Dowhie, John Goodheart, Dick Hay, Bill Kremer,

Nancy McCroskey, Dee Schaad, Brad Schwieger and Susan Tennant; at Indiana State Museum, 202 North Alabama Street.

Indiana, Vincennes March 20-April 6 "Shades of Shino"; at Shircliff Gallery of Art, Humanities Building, Vincennes University.

Iowa, Ames through March 9 "Beyond the Garden Gate: The Enigmatic Clay," contemporary works suitable for garden settings; at Brunner Gallery, Iowa State University.

Michigan, Detroit through March 18 "Canadian Potters," vessels by Robert Archambeau, Alain Bonneau, Bruce Cochrane, Denise Goyer, Matthias Ostermann, Rebecca Rupp and Ian Symons; at Pewabic Pottery, 10125 E. Jefferson.

through March 26 "In Pursuit of the Dragon: Traditions and Transitions in Ming Ceramics," 90 works from the mid-14th to mid-17th centuries (Yuan to Ming dynasties); at the Detroit Institute of Arts, 5200 Woodward Avenue.

Missouri, Kansas City March 1-31 "Raku: Tradition/Transformation," NCECA juried exhibition; at Kansas City Contemporary Art Center, 2012 Baltimore.

March 1-April 28 "Kansas City Clay Guild Juried Show"; at Mark Twain Bank, 11 and Baltimore.

March 3-April 1 Works by artists from Arkansas, Kansas, Iowa, Minnesota, Missouri, Nebraska, North Dakota, Oklahoma and South Dakota; at Kansas City Artists Coalition, 201 Wyandotte.

March 3-April 30 "Fired with Enthusiasm," contemporary soup tureens; at Kansas City Gallery of Art, University of Missouri.

Missouri, Saint Louis March 10-April 11 "The Unique, the Unusual and the Utilitarian: Functional Clay," earthenware, porcelain and stoneware by American and English potters; at Craft Alliance, 6640 Delmar Boulevard.

New York, New York through March 28 "Yi Dynasty Korean Porcelains"; at the Asia Society, 725 Park Avenue.

through March 31 Pots by Walter Keeler, Ron Meyers and Sandy Simon; at Greenwich House Pottery, 16 Jones Street.

Ohio, Cleveland March 17-April 16 "Ceramic Invitational '89," with works by Louis Mendez, Jim Romberg and Malcolm Wright; at Sylvia Ullman American Crafts, 13010 Larchmere Blvd.

Ohio, Columbus March 19-May 14 "Icons of Piety, Images of Whimsy: Asian Terra-Cottas from the Walter Grounds Collection," 90 South and Southeast Asian secular and religious sculptures from 300 B.C. to the 17th century; at the Columbus Museum of Art, 480 East Broad Street.

Pennsylvania, Pittsburgh through April 19 "Southwest Flavor," four-person show with raku, stoneware and saggar-fired works by Nicholas Bernard, Lou Ann Gallanar, Dawn Hedman and Pete Lafferty; at the Clay Place, 5600 Walnut St.

Texas, Wichita Falls March 3-April 20 "Works in Clay VI," juried regional; at University Art Gallery, Midwestern State University, 3400 Taft Blvd.

Wisconsin, Sheboygan March 5-May 14 "Surreal Ceramics," contemporary works characterized by images of death, sleep, dreams, eroticism, irrationality and the subconscious mind; at John Michael Kohler Arts Center, 608 New York Ave.

Ceramics in Multimedia Exhibitions

Alabama, Montgomery through March 17 Dual exhibition including works by Frank Fleming; at Alabama Artists Gallery, 1 Dexter Avenue.

March 3-31 Four-person show including ceramics by Jack King; at Tullibody Fine Arts Center, Alabama State University.

Arizona, Mesa through March 25 "Hats, Chaps, Buckles and Boots," juried national of contemporary interpretations of cowboy paraphernalia. March 31-April 29 "Earth Views," landscapes; at Galeria Mesa, 155 North Center.

Arizona, Scottsdale March 23-29 "The Sixth Annual Hopi Show," five-person show including pottery with relief decoration by Al Qoyawayma; at Gallery 10, 7045 Third Ave. at Marshall Way.

Arizona, Tempe March 19-April 30 "School of Art Faculty Exhibition"; at Arizona State University Art Museum, Matthews Center.

California, Los Angeles through April 16 "Hispanic Art in the United States: Thirty Contem-

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porary Painters and Sculptors," includes "cityscape" vessels by Lidya Buzio; at Los Angeles County Museum of Art, 5905 Wilshire Boulevard. **California, San Diego** through April 7 "Relationships," four-person show including ceramic and metal sculpture by Toby Buonagurio; at Faith Nightingale Gallery, 535 Fourth Avenue.

California, Santa Barbara through March 12 Two-person show including ceramic sculpture and performance by Conrad Schuler; at the Art Corner Gallery, 3025 de la Vina Street.

California, Stinson Beach through March 24 Three-person show including masks and figures by Gillian Hodge; at Claudia Chapline Gallery, 3445 Shoreline Highway.

California, Walnut Creek through March 25 "The Studio Community: Benicia," sculpture and painting by 20 community artists; at the Civic Arts Gallery, 1632 Locust Street.

Colorado, Pueblo March 15-May 25 "Wood, Paper, Clay," includes wall sculpture by Sally Chapman, sculptural vessels by Douglas Fey, raku ware by Robert Smith, and large sculpture by Richard Usrey; at Hoag Gallery, Sangre de Cristo Art Center, 210 North Santa Fe.

Connecticut, New Haven March 5-29 "Woman in Her Place," juried exhibition of works by women, in celebration of International Women's Day; at Erector Square Gallery, 315 Peck Street.

D.C., Washington March 19-June 18 "Treasures from the Fitzwilliam Museum: The Increase of Learning and Other Great Objects"; at the National Gallery of Art, East Building, Fourth Street at Constitution Avenue, Northwest.

Florida, Jacksonville through March 21 "Craft as an Art Form," juried show of works by Florida artists; at South Gallery, Florida Community College, South Campus, 1901 Beach Blvd.

Florida, Lakeland through March 26 "The Florida Craftsmen's 38th Annual Juried Exhibition"; at the Polk Museum of Art, 800 E. Palmetto St.

Florida, Orlando March 19-May 14 "The Eloquent Object: The Evolution of American Art in Craft Media Since 1945"; at the Orlando Museum of Art, 2416 North Mills Avenue.

Florida, Saint Petersburg through April 7 "Florida Craftsmen Create"; at Florida Craftsmen Gallery, 235 Third Street, South.

Georgia, Atlanta through April 2 "Georgia Collects"; at the High Museum of Art, 1280 Peachtree Street, Northeast.

Hawaii, Honolulu March 15-April 2 "Aha Hana Lima Exhibit," includes works by Nancy Selvin; at Focus Gallery, Honolulu Academy of Art.

Illinois, Chicago through May 7 "The Human Figure in Early Greek Art," 67 works from the ninth through the fifth centuries B.C., includes terra-cotta sculptures and vessels, through May 24 "The Human Figure in Greek Art: A Preview, Part 1," works from the Geometric through the Archaic periods, through May 24 "The Human Figure in Greek Art: A Preview, Part 2," works from the early Classical through the Hellenistic periods; at the Art Institute of Chicago, Michigan Avenue at Adams Street.

Illinois, Rockford March 31-May 12 "The Fine Art of Craft"; at Gallery Ten, 221A E. State St.

Massachusetts, Worcester March 4-April 15 "New Traditions," four-person exhibition including porcelain vessels by Tom Turner; Worcester Center for Crafts, 25 Sagamore Road.

Michigan, Detroit through May 1 "Cleopatra's Egypt: Age of the Ptolemies," includes terra-cotta figures, sculpture and faience; at the Detroit Institute of Arts, 5200 Woodward Avenue.

New Jersey, Garden City March 28-April 29 "Fine Crafts"; at Firehouse Gallery, Nassau Community College, Stewart Avenue.

New Mexico, Albuquerque through March 31 Works by three New Mexico artists, including painted clay figures by Alice Warder Seely; at the Weyrich Gallery, 2935-D Louisiana Blvd., NE.

New Mexico, Los Alamos through March 12 Two-person show with smoke- and pit-fired pottery by Ernest Wilmuth; at Fuller Lodge Art Center, 2132 Central Avenue.

New York, Albany through April 2 "Access to Art: Bringing Folk Art Closer"; at New York State Museum, Empire State Plaza.

New York, New York through April 2 "Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center"; at Whitney Museum of American Art, Madison Ave. at 75 St.

North Carolina, Cullowhee March 13-April 7 "Decade of the Eighties"; at the Art Gallery, Belk Building, Western Carolina University.

Ohio, Columbus March 12-April 9 Liturgical Art Guild of Ohio's "Eleventh Biennial Contemporary Religious Works Exhibition"; at Schumacher Gallery, Capital University, 2199 East Main Street.

Ohio, Oxford through March 10 "Miami University Department of Art Faculty Exhibition"; at Miami University Art Museum, Patterson Blvd.

Oklahoma, Oklahoma City through May 7 "Young Americans," juried national of craft works by artists between the ages of 18 and 30; at Oklahoma Arts Center, 115 Park Avenue.

Pennsylvania, Pittsburgh through March 25 "Two Modern Masters: William Harper and Jun Kaneko"; at Society for Arts and Crafts, 2100 Smallman Street.

Rhode Island, Providence through April 23 "Chinese Sculpture from the Permanent Collection"; at Museum of Art, Rhode Island School of Design, 224 Benefit Street.

Tennessee, Gatlinburg through May 20 "Animal Imagery: New Forms, New Functions"; at Arrowmont School of Arts and Crafts, 556 Parkway.

Tennessee, Murfreesboro March 6-31 "Tenth Annual Current Crafts Exhibition"; at the Barn Gallery, Middle Tennessee State University.

Utah, Salt Lake City through March 25 Two-person show including sculpture by James Stewart; at Utah Designer Craftsmen Gallery, 38 W. 200 S.

West Virginia, Huntington March 20-April 22 "East Meets West in Design: Archaeology of the Present," includes ceramics by Marek Cecula and Beth Forer; at Huntington Art Museum, 2033 McCoy Road.

Wisconsin, Madison through March 26 "Figure as Subject: The Revival of Figuration Since 1975," selections from the permanent collection of the Whitney Museum of American Art, includes works by Robert Arneson, Mary Frank, Viola Frey and Richard Shaw; at Madison Art Center, 211 State Street.

Fairs, Festivals and Sales

Arizona, Tempe March 31-April 2 "1989 Old Town Tempe Spring Festival of the Arts"; at Mill Avenue, Old Town Tempe.

Florida, Boca Raton March 11-12 "The Boca Lyons Plaza Art Festival"; at Boca Lyons Plaza, off Glades Road.

March 25-26 "Festival of the Arts"; at the Royal Palm Polo Club, 6300 Clint Moore Road.

Florida, Indian Rocks Beach March 25-26 "Hamlin's Landing Arts and Crafts Festival"; at Hamlin's Landing, Ulmerton Road and Intercoastal Waterway Bridge.

Florida, Jupiter March 18-19 "Jupiter/Tequesta Arts and Crafts Show"; at Burt Reynolds Park.

Florida, New Smyrna Beach March 11-12 The 13th annual "Images '89—A Festival of the Arts"; at Riverfront Park, downtown.

Florida, Tampa March 11-12 "The Harbour Island Art & Craft Festival"; downtown at the waterfront.

Illinois, Highland Park March 11-12 "29th Annual Beth El Festival of the Arts"; at North Suburban Beth El Sisterhood, 1175 Sheridan Road.

Minnesota, Saint Paul March 31-April 2 "ACC Craft Fair: American Craft Expo"; at Saint Paul Civic Center, downtown.

New Jersey, East Rutherford March 31-April 2 "Super Clubs Star Show"; at the Meadowlands Stadium Club.

Pennsylvania, Harrisburg March 24-26 "The Seventh Annual Pennsylvania National Arts & Crafts Show"; at Pennsylvania State Farm Show Complex, Cameron at McClay Street.

Texas, Round Top April 1-2 "The Annual Winedale Spring Festival and Texas Crafts Exhibition"; at the University of Texas-Austin Winedale Historical Center, off Road 1457.

Virginia, Roanoke March 10-12 "Springtime's Easter Art & Craft Show"; at Roanoke Civic Center, 710 Williamson Road.

Wisconsin, Stevens Point April 2 "17th Annual Festival of the Arts"; at interior courtyard of the Fine Arts Building, University of Wisconsin.

Workshops

California, Fremont April 29-30 Pipe sculpture workshop with Deborah Horrell and John Toki; at Mission Clay Products. Fee: \$50; students, \$40. Contact Bryan Vansell, Box 2062, Fremont 94536; or phone (415) 797-3239.

California, Fresno March 18-19 Architectural ceramics workshop with German potter Stefan Emmelmann, will include slide lectures on salt-glazed stoneware production, constructing large tile stoves, contemporary Austrian, German and Hungarian ceramics, plus demonstrations. Fee: \$20. Contact Jim Shepard, Ceramics, Fresno City College, 1101 E. University Ave., Fresno 93741; or phone (209) 229-8750.

California, Sacramento March 7, 14 or 21 "Survey of Ceramics" lecture. March 28 "Curator's Lecture: Crocker Art Museum's Ceramics Collection." Contact Crocker Art Museum, 216 O St., Sacramento 95814; or phone (916) 449-5423.

California, Santa Ana March 18 Kris Cox slide lecture and demonstration. Fee: \$25. Contact Patrick Crabb, Rancho Santiago College, Art Department, 17 and Bristol Streets, Santa Ana 92706; or phone (714) 667-3000.

Colorado, Boulder March 31-April 1 Workshop with Paul Solder; at the First Congregational Church. Fee: \$55. Contact Danni Bangert, 107 Deer Trail Road, Boulder 80302; or phone (303) 444-0350. Or contact the Boulder Potter's Guild, 4525 North Broadway, Boulder 80302.

Connecticut, Middletown March 11-12 "Sandblasting on Pots" with Jim Gorman. Fee: \$60. March 20-24 "Functional Pottery," creating a production line, with Ellen Shankin. Fee: \$150. Contact Wesleyan Potters, 350 South Main Street, Middletown 06457; or phone (203) 347-5925.

Connecticut, New Milford April 5 "Plaster Workshop" with Jeff Zamek, using plaster in the pottery studio. Fee: \$40. Contact Jennifer Scalzo, Cutter Ceramics, 106 Fort Hill Road, New Milford 06776; or phone (203) 355-2366.

Hawaii, Honolulu March 28 "Aha Hana Lima Lecture" with four craft artists, including Nancy Selvin. March 30-April 1 "Aha Hana Lima Workshops" with four craft artists, including Nancy Selvin. Both events at Honolulu Academy of Art. Contact Bob McWilliams, Aha Hana Lima for Hawaii Craftsmen, 901 Waimanu Street, Honolulu 96814; or phone (808) 538-7881.

Illinois, Hinsdale March 7 "Gardener's Delights," half-day session with Karen Spoerl, making garden containers. Fee: \$15; members, \$12. March 15 "Figures and Figurines" with Karen Spoerl. Fee: \$25; members, \$20. Contact Hinsdale Cultural Arts Center, 5903 South County Line Road, Hinsdale 60521; or phone (312) 887-0203.

Indiana, Goshen March 7-8 Paul Soldner workshop. Contact Marvin Bartel, Goshen College, Goshen 46526; or phone (219) 533-3161.

Maine, South Portland March 18 "Clay/Glaze/Raw Materials" with Jeff Zamek. Fee: \$35. Contact Cathy Schroeder, Cutter Ceramics, 3 Main Mall Business Building, South Portland 04106; or phone (207) 772-0516.

Massachusetts, Waltham March 16 "How to Start Off in Ceramics" with Jeff Zamek. Fee: \$35. Contact Doreen Mastandrea, Cutter Ceramics, 47 Athletic Field Road, Waltham 02154; or phone (617) 893-1200.

Massachusetts, Worcester April 15-16 Workshop with Tom Turner, includes demonstrations, discussions and lectures on forming, glazing and firing porcelain vessels. Contact Worcester Center for Crafts, 25 Sagamore Road, Worcester 01605; or phone (508) 753-8183.

New Jersey, Trenton April 16 "The Development of Porcelain in America," with Alice Cooney Frelinguysen; and "Sublime and Sanitary: The Porcelain Industry in Trenton," with Ellen Denker. Contact Cultural History Lecture Series,

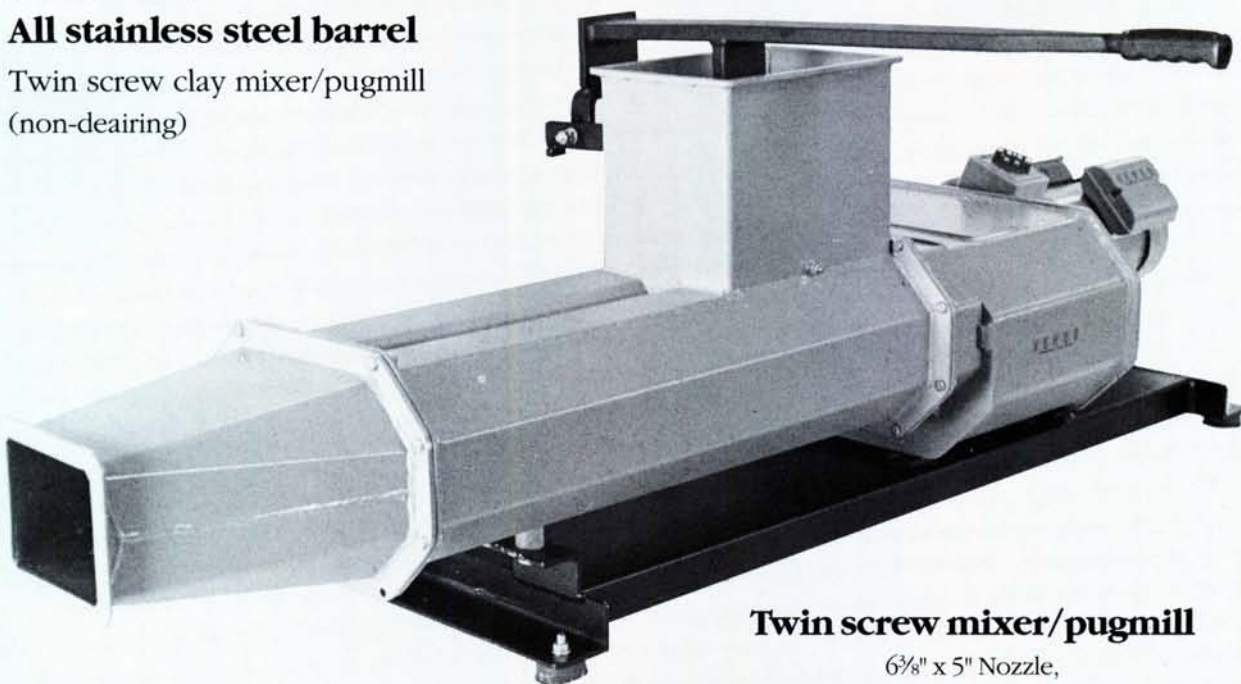
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March 1989 17

Comment

How to Be an Amateur

by Timothy Gallucci

Recently, I had occasion to peruse about ten years' worth of *Ceramics Monthly* in search of some ideas for an all-purpose glaze recipe to use in a book I'm writing about getting started in pottery making. While doing that, I took the opportunity to review some trends in views and ideas expressed in various departments of the magazine during that period. Especially interesting was one thread of thought that could be seen running through the Letters column, issue after issue, year after year. The repeated theme is that an apparently substantial portion of the readership feels too much attention is paid to the interests, needs and accomplishments of hot-shots, Big Names, famous has-beens and...well...professionals; and that what's needed is more good, solid, practical information. These letter writers have a valid point, but I wonder if an acknowledgment of the needs of a broader base of readers really implies a need to return to the days of lots of illustrations of disembodied hands, and articles about how to throw tall cylinders or pull longer handles using so-and-so's method. Before we ask the editors to undo several decades of mainly enlightened progress and return to those Dark Ages, we would do well to explore some other ways of serving the interests of the unfamous and nonprofessional. A good place to start might be a reconsideration of the role of the amateur in the arts and crafts in general.

I have a long held and frequently expressed opinion that the practice of arts, crafts and letters should not be consigned over exclusively to professionals. Indeed, as is true of certain sports, such as golf and fishing, professionalism may, to some extent, be antithetical to the creative process. The danger that commercialism will come to be a disproportionately dominant force is always present, so it seems a good idea that there always be some people who paint, sculpt, compose and write things purely out of love for the

process of doing so. Still, amateur and neophyte craftspeople are not always easy to love. Rarely are beginning clayworkers less lovable than when they are crying about the high cost of potters' equipment, the shortage of good how-to information, and the unwillingness of professional potters to part with their "secret" glaze recipes.

"Where can I get a good, cheap, used potter's wheel?" must surely be one of the questions most frequently asked of every potter. One might well have a warmer response to this question if the person asking it weren't so often decked out in a \$500 camera attached to a \$400 zoom lens. Who knows how much was paid for the designer carrying strap or the Reeboks. At home, there's undoubtedly a new

***"The fine tradition of amateurism
must not be confused with the
pursuit of a hobby."***

computer on which the children play video games and the family budget is balanced—a budget that would not be tight if so much hadn't been spent on the computer and software in the first place. But \$600 for a potter's wheel seems a little much.

My experience giving guitar lessons (at a time when standards for teaching that instrument were at a particularly low ebb) suggests that people often bring this same attitude to the purchase of a musical instrument. Why is there such reluctance to invest in these items, especially in light of repeated warnings that skimping on the most central tools of a craft may severely limit the likelihood of succeeding or of enjoying the learning process? Sadly, I fear that it may have something to do with the fact that—unlike the computer, the automatic-everything camera and even that new set of high-tech graphite golf clubs—the potter's wheel

and the guitar do not come with a manufacturer's guarantee of success.

Advanced technology has put at our disposal the means of achieving "professional" looking results in all sorts of endeavors, and it would be silly to try to put that genie back in the bottle. No one really wants to go back to using Brownie cameras; and I, for one, am not about to give up my computer. The problem arises when we confuse the expectation of quick, predictable, high-quality results with the creation of art, which is something else entirely. Creativity requires participation in a process. And as anyone knows who has felt the elation of having made something that turned out better than expected (to have wrought better than you thought, in Pete Seeger's apt phrase), it is most often a learning process.

The point of all this is not to berate the poor beginner who is having a hard time coming up with the bucks to buy a potter's wheel, but to suggest that the angry and negative reaction to spending so much money for a device that does so little for you is part of the same misplaced expectations that can eventually lead one to write angry letters to *Ceramics Monthly* demanding to know why some glaze recipe didn't come out exactly the way the author said it would. Was the real secret ingredient left out? Who's kidding whom? Why don't those hot-shot pros ever give us beginners any of their good stuff?

Another and more odious manifestation of this attitude is the belief that by attempting to reflect the highest standards of contemporary craftsmanship and creativity, the magazine is somehow going over the heads of the common folk. Do we really want *Ceramics Monthly* to become an almanac of helpful hints that will magically enable us to make pots as efficiently and easily as we take pictures? Do we want to emulate what has happened in the field of photography and have hobby clayworking become virtually a separate branch of the craft? If not, it becomes necessary to give up the idea that amateurism is an excuse to abdicate the pursuit of creative excellence and that amateurs should be held to a different standard from professionals. (If anything, amateurs should hold themselves to a higher standard than professionals because, at least theoretically, they don't have to pander to the changing winds of fashion.)

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Comment

personified in, say, Bobbyjones, Emily Dickinson or Jim Ryun, virtually defines the pursuit of excellence; and although none of these individuals made a living working at his/her specialty, it is unimaginable to think of any of them as a hobbyist. Equally unimaginable is the idea that the fact of amateur status would lead any of these individuals to the belief that the absorption of randomly offered how-to tidbits from professionals is the route to improvement.

How-to books are valuable tools for beginners, and the occasional how-to magazine article certainly has its place, as long as it presents something genuinely new, innovative or exciting. But the real purpose of a magazine such as *Ceramics Monthly* is to enlighten by inspiration and example. The selection of what to deem "inspirational" is, of course, a judgment call, but I'm pleased to tell you that a lively disagreement over that particular call has never gotten anyone ejected from the game.

While many "crafts," including the photography I've been so maliciously maligning, have become collaborations involving engineers, manufacturers, ad-

vertisers, processors and "craftspeople," clayworking continues to involve a simpler relationship between maker and material. And, while anyone with more than a few years of experience can assure you that the current generation of potter's wheels, pug mills and kilns is worth any price you have to pay, it remains true that the basic physical skills and techniques of clayworking must be learned anew, and in private, by each new craftsperson. Getting angry and frustrated that a magazine won't, in fact can't, help much with that process is a waste of energy.

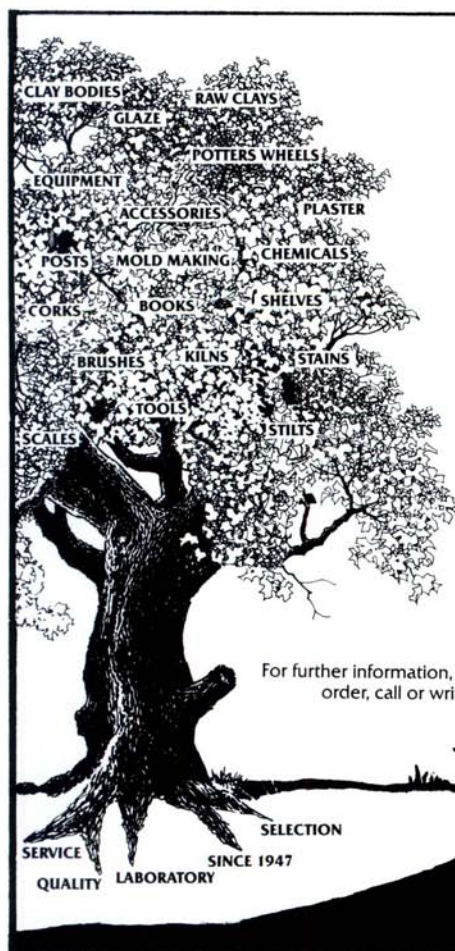
Indeed, if there's one piece of advice I'd like to give every person in the early stages of learning about clay, it's that a sense of anger and frustration must not be allowed to dominate the process. The attempt to reproduce someone else's materials, techniques and ideas, as these are presented in the usual run of how-to articles, is likely to produce little else.

The amateur ceramist has one great advantage over the professional. It is very difficult, working at the pace necessary to earn a living, to learn much from the clay. Because it is always possible to learn more from the clay than it is possible to teach it, that's a sad loss.

But that is the price of turning professional. If you have the good luck to be able to pursue an intimate relationship with your medium and to freely embark on creative adventures without regard to commercial or economic consequences, it is folly to waste your time tracing some professional's footsteps. What we need is a great amateur, a true lover, to break the ass-backward chain of admiration in which the amateur emulates the pro, the pro emulates the famous pro, and everyone labors under the idiotic and counterproductive notion that—like sewage—ideas, information and techniques always flow downhill.

Maybe it's one of you beginners out there. If it is you, let's hope that a magazine such as *Ceramics Monthly* will serve as an inspiration to you without giving in to pressure to serve up the kind of high-calorie, low-nutrition diet of refried how-to stuff that, at best, will only fatten you into one more indifferently skillful "professional."

So, the next time you think that your fellow craftspeople, this essayist and the editors of *Ceramics Monthly* are conspiring to make you feel like an amateur, be sure to take it as high praise, indeed!



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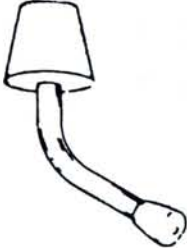
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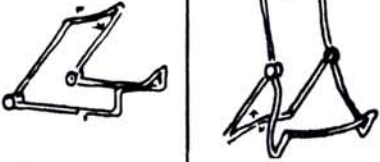


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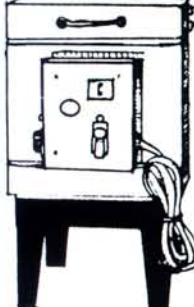
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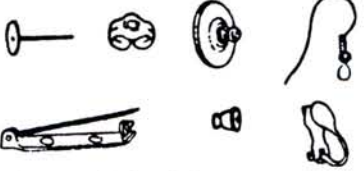
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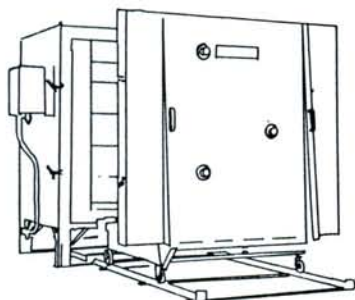
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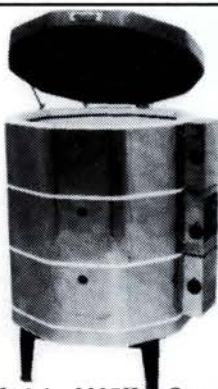


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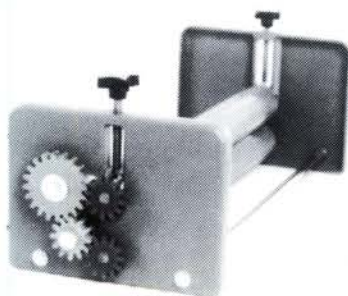


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A Fragile Slumber

by Ronna Neuenschwander

Editor's Note: Portland, Oregon, ceramist Ronna Neuenschwander recently visited Senegal and Mali; the latter is the homeland of her artist husband Wague Diakite. Sculpture, inspired by her experiences and impressions on that trip, has since been shown at three sites along the West Coast: Lawrence Gallery in Portland, Oregon; Wita Gardiner Gallery in San Diego; and Susan Cummins Gallery in Mill Valley, California. This article, you'll soon discover, is both her work's context and art combined.

THERE WAS no silence, except in our dreams. Friends and relatives wandered in and out of the courtyard, talking until total darkness. One night, an argument between a husband and wife began across the road, and the entire

family gave their opinions, as did all the passersby. Someone new entered the courtyard. The dog on the mezzanine, which had had its ears cut off by thieves, barked wildly.

"Assalamu alaikom (peace be with you)" came a greeting in Arabic. "Mua-laikom-assalam (and with you, peace)," we replied. The conversation continued in a mixture of French, Woloff and Bambara. Music played on the radio, while the third and final round of sticky-sweet mint tea was passed around.

"Good-nights" were said, and we settled into our beds under the open windows. Soon, we would have to clapboard shut and lock the windows, but I begged Wague to leave them open just a little longer in hopes of catching even a whisper of a breeze. I knew I was just luring more mosquitoes in to spend the night.

Someone outside whistled for a lost animal. A car passed. The babies on the mezzanine began to cry. The dog barked again. A group of kids walked by. I drifted away for an instant.

Too soon I was awakened by a persistent mosquito at my ear. But by then it was 5 A.M., and the muezzin passed under our window calling the people to prayer. "Allahhhhhhhu Akbar (god is great)," he called loudly. His song floated back to us for some time. Muffled scuffling was heard in other rooms, as people began their ablutions for prayer.

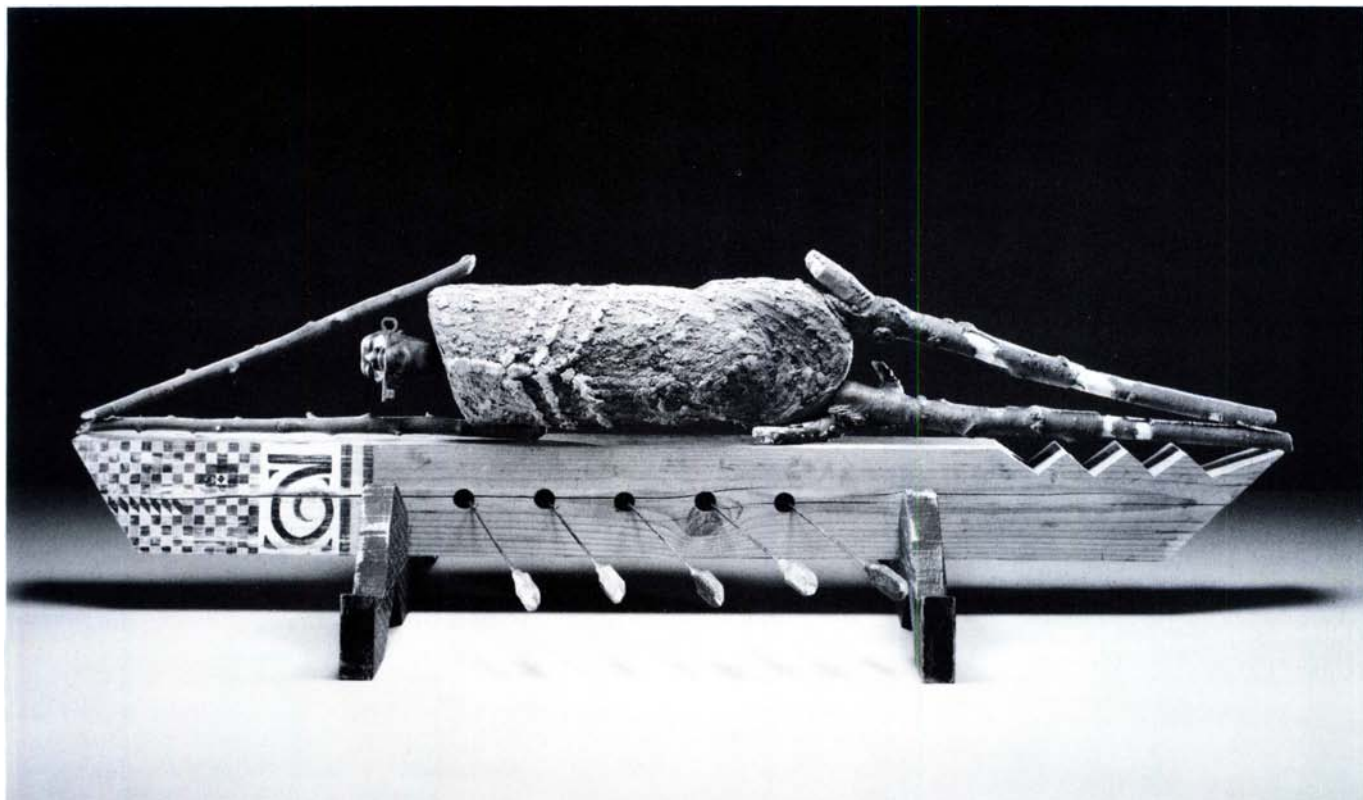
At 5:30, the goat on the mezzanine began stomping and bleating. The babies awoke and began the sing-song, hee-haw cries of children who know their slightly older sisters cannot care for them fully. The mothers had already slipped away to walk several miles to the market.

A girl from the mezzanine came to sweep the courtyard. The dog barked. Another young woman delivered the first of many tubfuls of water (for washing clothes and bathing) from the neighborhood pump. The two girls greeted each other, then continued their daily argument as if no one else existed in the house. The children de-

LEFT Ceramic sculptor Ronna Neuenschwander in her studio, formerly a church in Portland, Oregon.

BELOW "A Fragile Slumber" 34 inches in length, assembled from a sawdust-fired earthenware head, earthenware "sticks" with underglaze and matt glaze, adobe and shell; \$1800.





scended from above to spend the day underfoot. Our day began.

We had decided to go to Bamako, Mali, to help Wague's mother, his younger sister and her son move here to Dakar, Senegal, where an older sister has a good job in a pharmacy. We bought second-class train tickets and arrived at 8 o'clock the morning of departure to ensure our seats. The trip was like a two-day pajama party held in a dusty sauna. When the train stopped at a village, everything imaginable passed through the windows—great fish, chicken, mangoes, drinks. People would eat and drink their fill, then throw the garbage out the window as the train departed. Gradually, as we traveled farther away from Dakar, there were blankets, shoes, jewelry and cups bought along with the food. One village had only mangoes to sell; you could buy a huge bucketful for 300. It was as if an entire tragic/comic opera in English, French and Bambara was passing before me. People sang, made jokes, gossiped and, of course, fought.

In the afternoon, a 350-pound man strolled into the car saying, "Who will give me a place to sit and talk for a while? Do you know why I'm here? Because I see the next stop coming. The customs man is coming aboard, and I don't want to sit near *my* bags." All rushed to the windows to look out, climbing benches and shoulders to see,

then they hurried back to their bags. Merchandise was handed out among friends, clothes pulled out of bags to be stuffed on top of merchandise. One woman handed me a large bolt of fabric and asked me to sit on it. "What if they ask me where I got it?" I replied. "They won't ask *you*," she said with certainty.

The ticket inspectors and customs men boarded, telling people to return to their seats. When they arrived at the fat man, he said: "Sorry, I don't have my ticket with me." "Go get it. Go to your proper place," ordered the inspectors. "Where? Where is that?" he replied with feigned innocence. The inspectors called for the police to take the man to his place and find his baggage. A policeman appeared, looking one-tenth the size of the fat man, but wearing a gun. The fat man was not frightened. "I will not move. You will have to pick me up," he said. The policeman grabbed at him helplessly, then he and the two inspectors dragged the fat man out. Everyone laughed.

It was a stifling day, but no one considered hand fanning as it would just put more hot air on them. The dust became so thick, we had to put wet handkerchiefs over our faces. I had to stop drinking water as my stomach was full. The local water bought at each stop was warm and never seemed to quench my thirst.

The night was long. At about 3 A.M.,

we entered Mali. Our passports were collected and everyone who was not a citizen had to go to the police station for visa verification. The station happened to be a grass hut half a mile away from the train. There were no lights. Luckily, Wague and I had a flashlight, and we guided a small band of people through the darkness, hoping we were headed in the right direction. On arrival at the "station," we stood outside with the mosquitoes until a soldier called our names. The police officially perused each passport under a kerosene lantern, then stamped it with gusto. When my name was called, I made my way through the crowd to retrieve my passport. "Ini the (thank you)," I said in Bambara. He looked up, startled. "I ka kene wa (how are you)?" he asked. "Torosite (all is well)," I called back as I wormed my way

ABOVE "Ship's Hold" 62 inches in length, earthenware, adobe, wood and key; \$2500. On a Senegal beach, the artist says, she "spotted an object that horrified me—a rusted skeleton key. Common sense told me it was the lost door key to someone's home. Yet an image of past times, past peoples lying shackled on their sides, stacked into a ship's hold, raced through my heart."

right "Hearing Both Sides," 49 inches in height, earthenware, adobe, concrete and coins, by Ronna Neuenschwander; \$3000.



through the crowd. "Somogow bedi (how is your family?)" he continued. "Toro stoula (they are all well)" I said. "Al-hamdou Lil-lahi (glory be to god)" he exclaimed as he emphatically stamped another passport. Back on the train, the other passengers warmed up to the "toubab" woman, now that they knew I could speak "doni-doni (little-little)" Bambara.

The second day held much of the same heat and dust. Arriving at Bamako in the evening, we went straight to Wague's mother's place. She lived off a courtyard shared with eight other families. She wanted us to stay the night there, but was afraid I would not be able to take the heat of the tin-roofed, stifling hot room. Tangara, a merchant who is considered part of the family (Wague's mother took him in and fed him when he was a penniless young man), arrived and offered us a room at his home, a fine concrete house with electricity at the edge of town. We accepted his gracious offer, but I insisted on spending the first night with Wague's mother. I knew I wouldn't be able to sleep, but I wanted to do it. Everyone in the courtyard smiled approvingly.

At Tangara's house the next day, they immediately put me to bed, with an electric fan blowing directly over me. I slept hard for three hours, then awoke suddenly for no reason, and looked toward the door. Two dark eyes peered through the crack. Knowing I had seen her, a tall woman opened the door and entered the room. I stood and she took my hand. "Somogow bedi (how is your family?)" she asked. "Uh-huh," I mumbled. I had just met the first of Tangara's three wives.

Djeneba, the first wife, feels kindly, envious, disdainful toward me, depending on her mood. She tells me she has had seven children; four are dead.

Djelika, the second wife, is actually the wife of Tangara's brother who died. So he has taken her and her three children in. She continually teased me, yammering in Bambara. She loves spitting long streams of water from her mouth, and jumping up and down to watch her bare breasts slap against her chest. She is a fighter.

Amanetta, the youngest wife, had recently had twins—two girls named Adama and Awa (Adam and Eve), who I could not tell apart. I asked the kids how they know the difference between the two. "Awa can beat up Adama," they said. The latter had been sick for some time. When they were held or

put on separate backs, they craned their necks to see each other and wailed soulfully. The name I took for myself was Awa also, and so the baby is my namesake, and I am expected to help care for her.

Amanetta also has an older daughter named Assa, who I called Assa the Stubborn, as she is. When I asked her to go get something for me, she retorted, "N'te ta (I won't go)." "Mouna?" I asked, surprised as children are taught to respect their adults. At the evening meal, Assa invariably would dive into the communal eating bowl and grab the largest piece of meat even before the elders had had their first handful, signaling the start of the meal. "Eh? You refuse to wait for the elders?" her father would ask. "What about Wague? What about Awa?" "Oh," Assa would say, rolling the piece of meat around in her mouth, "You know the 'toubab' can't eat that much."

Bamako is wonderful and horrible. I found the confusion and chaos of the streets exhilarating. Cattle, semi trucks, goats, chickens, people, motor scooters and horse-drawn carts all vie for the same space. Intersections are something you must see to believe. A few have traffic signals which haven't worked for years. Yet everyone seems to find a place, and the serpentine dance continues.

In the pottery market, I spied a group of pots that were spectacular. They stood out from the rest of the typical water and storage jars as they were decorated in relief. Some had figures of squatting men and women, clutching their breasts and gasping in amazement. There were also reliefs of lizards, scorpions and frogs. They are the work of Mafin Kante and her deceased aunt, who was her teacher.

Then 33, Mafin had been making pots since she was three. It was evident that she loved her work. But that day she could not make pots because she didn't have money to purchase clay. She and her family usually go to the riverbeds before the rainy season begins to get a truckload of clay. It costs about \$10. We gave her money to pay a young boy to deliver a wheelbarrow full of clay to her workplace.

Over the next three days, she showed us how she makes large canisters, round water pots with relief figures, a cooking pot and some large planters. On the fourth day, the work was fired and she gave me one of her "San ni Bassa (snake and lizard)" pots.

Wague's cousin loaned us his motor

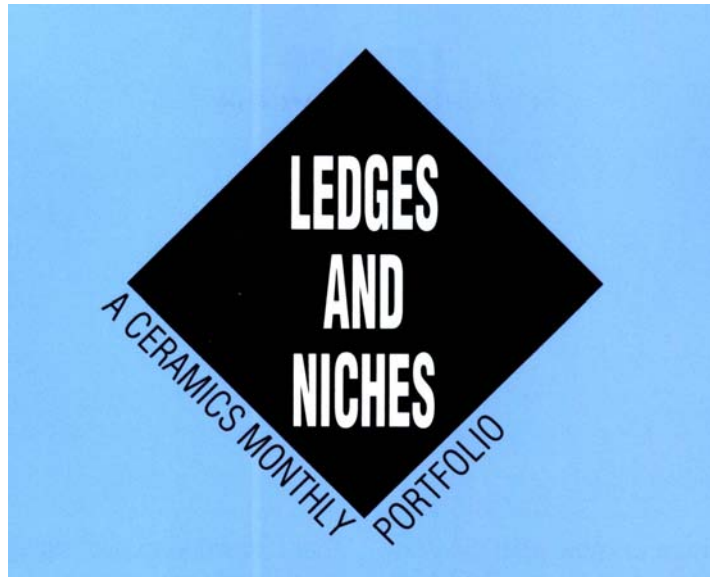
scooter for two days. We decided to go to the outermost suburb of Bamako to visit an uncle. On the way, we met the uncle returning from the fields, his short hoe slung over his shoulder. He was surprised to see a man with a white woman stop to say hello; then he recognized Wague. He told us to meet him at his compound, which is large and open with a few adobe buildings around a shaded area. The rest is open space for the dog, chickens and ducks. We heard the uncle calling his neighbors to meet his new daughter-in-law. Men, women and children entered and greeted us. They were pleased I could say a few things in Bambara. After introductions, his uncle called for his photo album to share the past.

He was very gracious to us, and told me if anything goes wrong (if I am unhappy with Wague for any reason) to write him and he will take care of things. "You are my daughter," he said. "We were very happy to hear of your marriage." He then asked if I would prefer a laying hen or a duck. Not knowing how to say duck in Bambara, I replied, "She (chicken)." A beautiful hen was chased down and delivered to me along with 12 pheasant eggs. I was quite flattered. We drove off with me clutching a bag of eggs and a squawking chicken dangling by her legs.

We decided to take the hen with us to Dakar. Wague's mother says she will keep it, and any chicks that hatch will be for me on return visits. The next day we looked for a cardboard box to put the chicken in for the return trip.

Wague's mother hired a man with a cart (as that is cheaper than a donkey and a cart) to take her trunk and bundle of calabashes to the train station. The customs department does not open until afternoon, but the line formed early for the large trunks to be loaded in advance. The customs men informed us we would have to put the calabashes in a burlap bag. They had burlap available to sell, but Wague's sister (Haby) refused to let us buy any. Instead, she walked home in the afternoon heat to return two hours later with burlap bags she had stored there. Customs had not yet begun its day, so we had not lost our place in line. We stitched together a bag over the calabashes, then Haby sold the remaining burlap to the customs men. Lesson learned: Time is not money. Time is all we have.

The next morning we arrived at the station in plenty of time to board the train. I wasn't looking forward to it. ▲



by Paula Winokur



LEDGES AND NICHES

It has always been important to know what the work was about, what relevance it had for me, and from where the ideas were coming.

My art school training was primarily in painting and sculpture, and a good dose of art history. Clay gradually became more of a focus because my teacher, Rudy Staffel, was so encouraging. He taught me to look inside myself for answers.

Several years ago, when I was making small porcelain boxes, the ideas were mostly internal musings and dream imagery. Landscape seen from various points of view and the kinds of space in which we find ourselves, real and illusory, intrigued me. Much of my current work, including the fireplace mantel commissions, deals with events taking place on ledges and precipices. The precipices have to do with a sense of being on the edge, or moving out into space precariously. Another important aspect has to do with flying and looking at the earth from above. We live on the land and mark it and plow it and sometimes scar it. We can have one point of view walking through a field or a city, and quite another looking at that same place from an airplane or a high hill.

This imagery began to have an influence on my work after several trips to the West Coast, but the most important visit was one to Mesa Verde in southwestern Colorado. There I found a sense of space and timelessness which is still with me. The spirit of the Anasazi (the ancient ones) surrounds the place. There is a juxtaposition of shapes and forms, some left for hundreds of years, some eroded by time and some arranged by the caretakers. The peculiar window openings and niches in the canyon walls and the precarious cliff ledges were of great interest to me. I periodically sketch from the many slides I took to refresh my memory. Somehow it is this information

that I continue to use, sitting here in my East Coast studio on flat ground.

Many artists find as they grow older that all the information gathering begins to make more sense. I tell my students to collect objects of interest and keep a daily journal filled with images that appeal to them. In this way they will have a record of what they are responding to visually. It seems to work in the short term and after 25 years of working in clay I find that all the collected "stuff" has come into focus. That is not to say that other periods of work weren't as satisfying at the time or just as focused. Instead, I have the idea that there is always more one can do, that the next work will be even further resolved. But I am still collecting images and still changing, a little at a time.

As the work got bigger, space was harder to come by. Bob and I had shared an 800-square-foot studio for 20 years. In 1986, we decided to enlarge it. Finally I have a "room of my own." (And he does too!) There is a sense of satisfaction at being able to spread out, to have light pouring in and to have my own personal images on the walls. In the past I could only work on one large piece at a time. Now it's possible to work in series, which I like to do.

Making fireplace mantels or "surrounds" started quite by chance. Friends asked me to do one for their newly renovated townhouse in Philadelphia. That first one, "Site I," is quite modest because the architect wanted it to be on the small side and, of course, cost played an important part in the decision. I was pleased with the results; the whole process intrigued me. I had done other kinds of commissions before, usually limited editions of plates or a special "pot," but nothing of an architectural nature. Sometimes ideas develop in surprising ways when challenged from outside oneself. That is why commissions appeal to me. As long as the client accepts my sensibilities about clay, design and aesthetics, then I can work within the site limitations.

Portfolio cover *Paula Winokur, author and subject of this article, in her Horsham, Pennsylvania, studio.*



"Fireplace Site III," 55 inches high, porcelain with sulfates.



"Site X: Mesa Memory," 47 inches high; \$2800.



"Table: Triangulation 1," 26 inches high; \$1800.



"Ledge with Still Life," 26 inches high; \$2800.

With architectural forms, the limitations can either be considered a pain in the neck or a challenge. I've accepted them as a challenge. The opening of a fireplace, usually 2 to 3 feet wide and equally high, is an awkward space which needs some careful consideration. Often there are only from 10 to 15 inches on each side to play with.

I began thinking of ways to increase my work's size long before starting to make mantels. I experimented occasionally with other materials: sand, clay and plate glass to create large pieces. I even tempera painted drawings on the ground and slab built clay drawings on them to see how these ideas would look in larger circumstances. I couldn't manage 8-foot slabs of clay in the studio space available then, nor could the kiln accommodate them. Of course the simplest solution, in clay, is to work in sections or modules. Once I came to terms with the idea of putting things together after firing, I realized that size was no problem.



With a recent studio enlargement, Paula Winokur has space to work in series.

For a site-specific piece, I may start with a clay maquette, followed by a paper template cut to the exact finished size. Then I calculate the clay shrinkage (14% average for the porcelain clay body I currently use) and make cardboard templates of each section. This way, if a ceramic section should break in the long process of making and firing, I can easily remake it the right size.

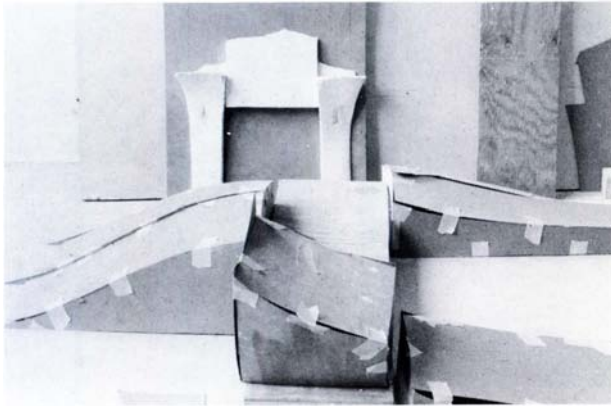
After construction, which is very similar to the way I have been slab building work all along, the sections are bisqued. Even though I rarely use glaze, I find bisque firing necessary because the sulfate colorants I have been using are absorbed more easily into bisqueware than greenware. I also like to draw with ceramic pencil, which works very nicely on bisque.

Applying sulfates, or other salts of colorant metals, gives a visual result like painting with watercolors. Having used these salts since I started working in porcelain, I keep trying to find commercial substitutes, but at high temperatures many stains lose their brilliance. Sulfates, chlorides and nitrates work well in oxidation or reduction; however, care should be taken when using them. Because they are potentially toxic (they can soak through your skin), a mask and gloves should be worn whenever applying or handling them.

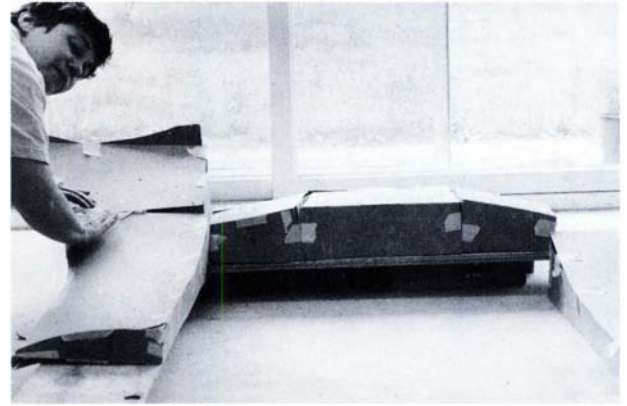
Also, once you put sulfate on a piece, it is there forever! Sulfates act somewhat like disappearing ink, because the colors appear after firing. There is very little difference between the sulfates, chlorides or nitrates of a given metal, although chromium nitrate tends to be slightly greener than the sulfate. They are available at chemical supply houses under the general heading "chemical reagents." You can also buy copper sulfate at pharmacies.

After high firing, the sections are attached to wood backings with a nonstandard material for this purpose, silicone sealer, then spaces between the modules are grouted.

As with any form, the fireplace mantel as a motif allows for great exploration. While many people choose to use tile as a decorative treatment, I like the idea of making sculpture to enclose the fire, a piece that is strong but at the same time contains enough additional visual information to encourage closer examination. I have included aspects of still life in many of these pieces. The drawings create one set of illusions about the earth, and the objects I have placed strategically suggest another. It is my hope that all these things together (including the fire) make for a contemplative experience.



Winokur built a small clay maquette (background) as a reference for the construction of a paper, scale model.



A cardboard, 114% model allowed for easy replacement of any clay segments which might have broken in firing.



Porcelain slabs (cut to the size of their corresponding cardboard templates) were scored and brushed with slip along the edges, then joined.



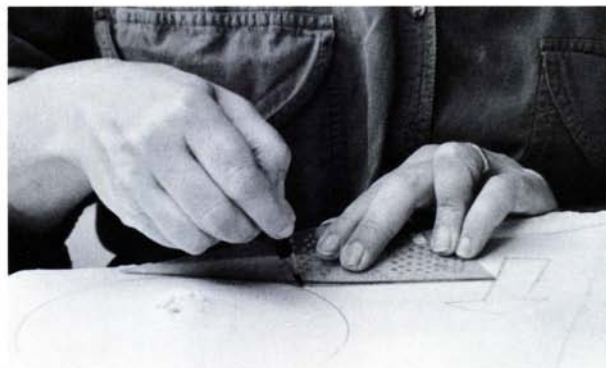
Niches were slab built; coils reinforced the joins.



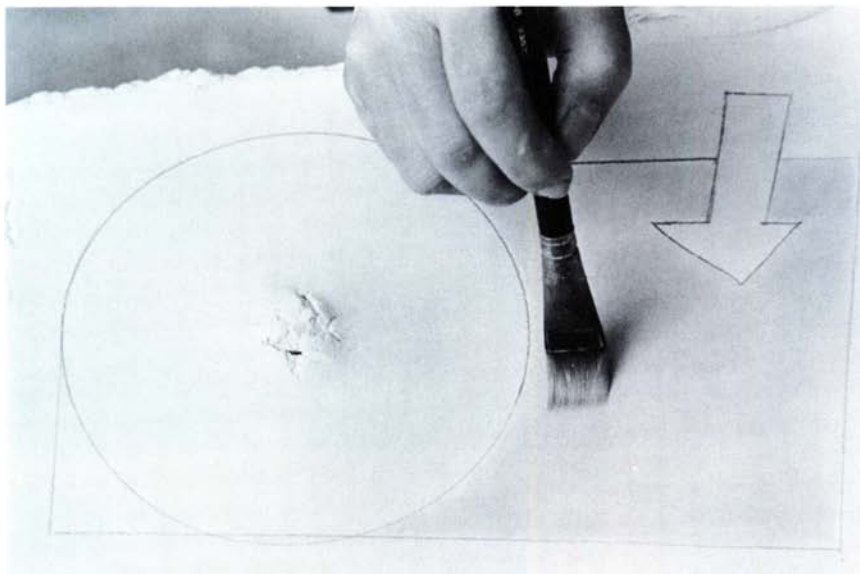
Construction of the lower left section of a fireplace commission. Slabs were carefully worked into place; they must be well attached to avoid cracking later.



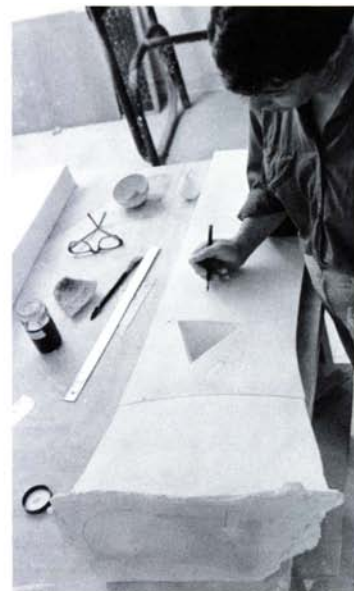
Closing in the left section; after the slab was securely joined, the niche opening was cut out.



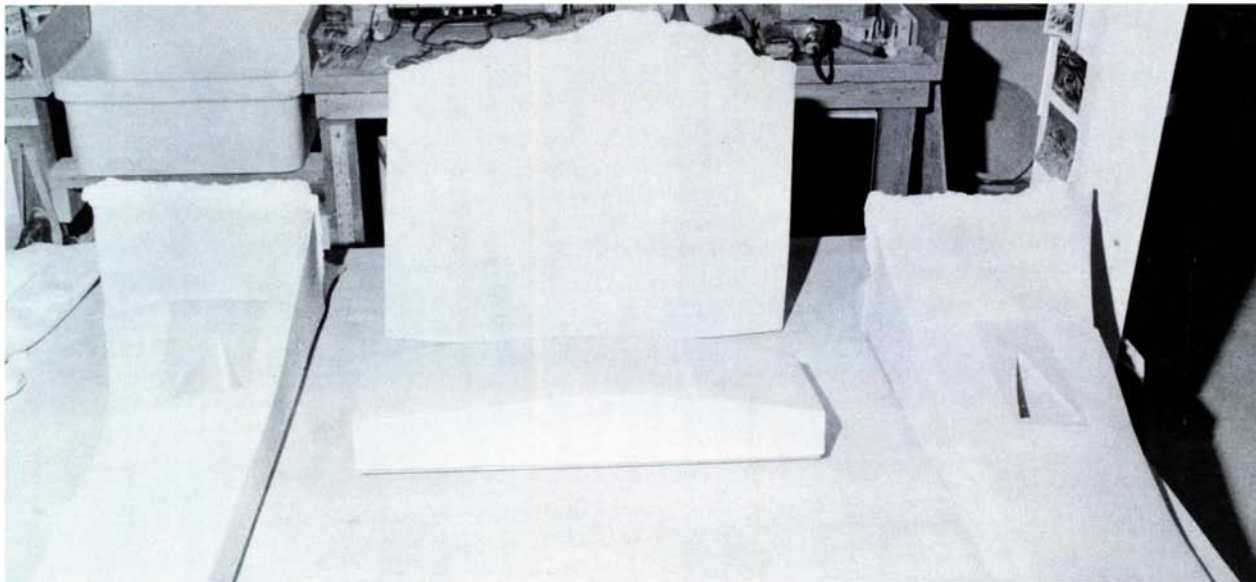
Designs were drawn on the bisqued surfaces using underglaze pencils.



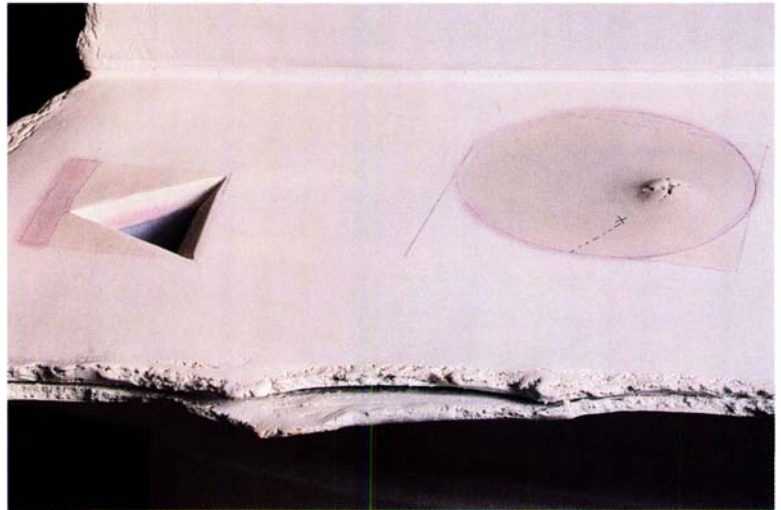
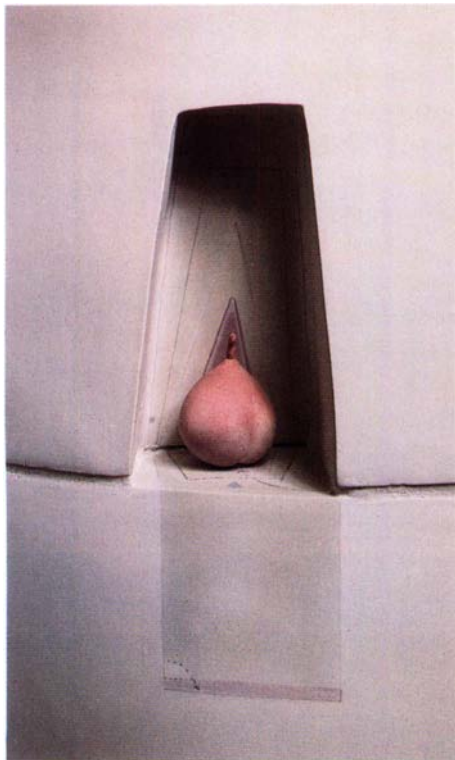
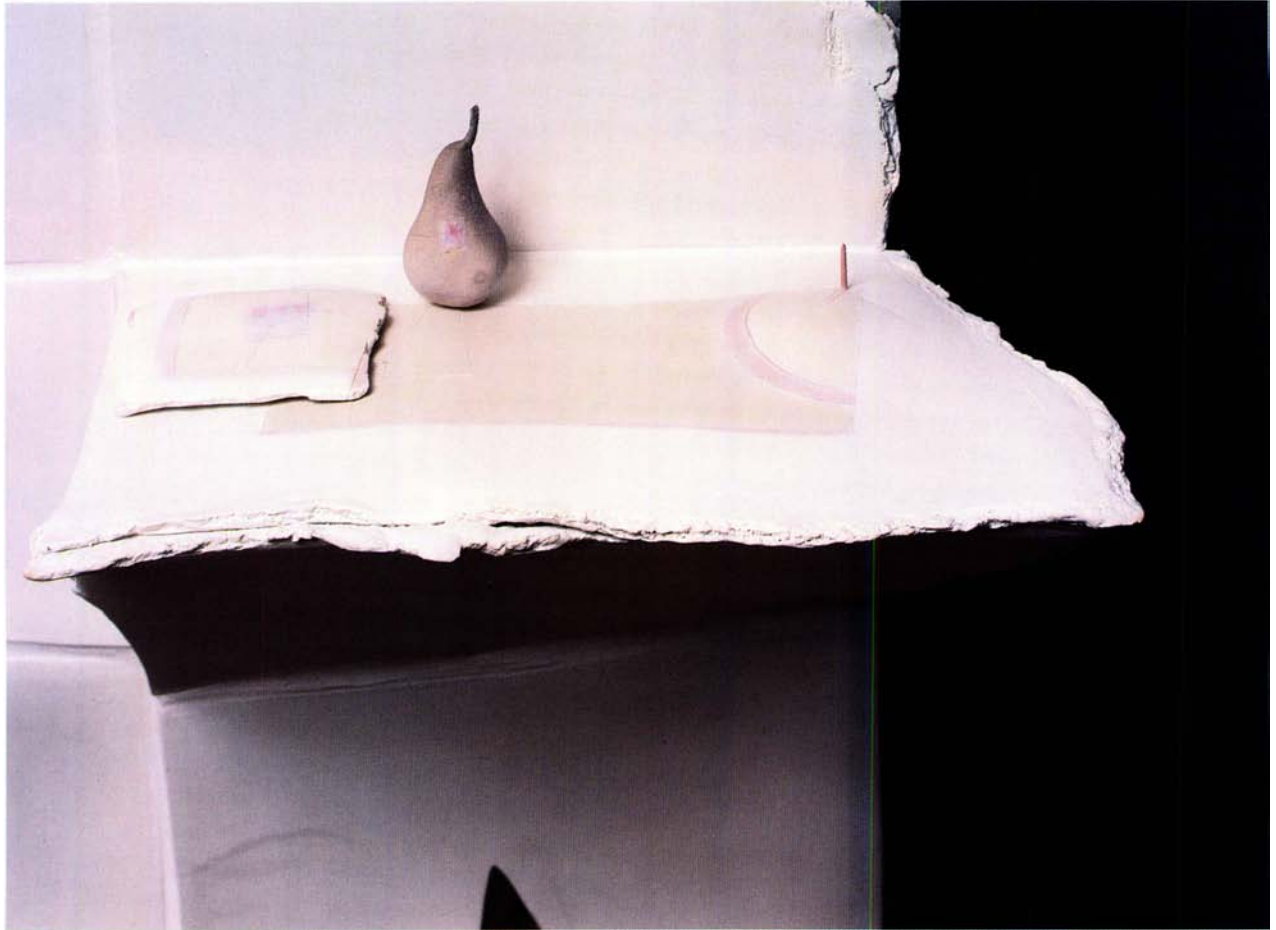
Colorants were applied like painting with watercolors; when sulfates are used, gloves must be worn (as sulfates may be absorbed through the skin).



Bisqued sections were assembled for final detailing.



After high firing, silicon sealer was used to attach the sections to their wooden backings; it can even be sliced free with a sharp knife for alterations. Thereafter the segments were grouted.

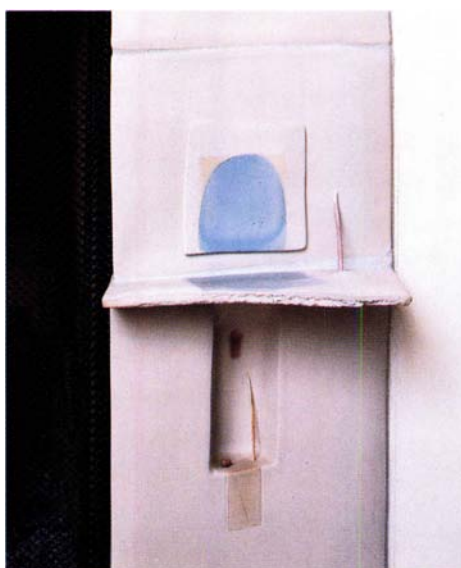
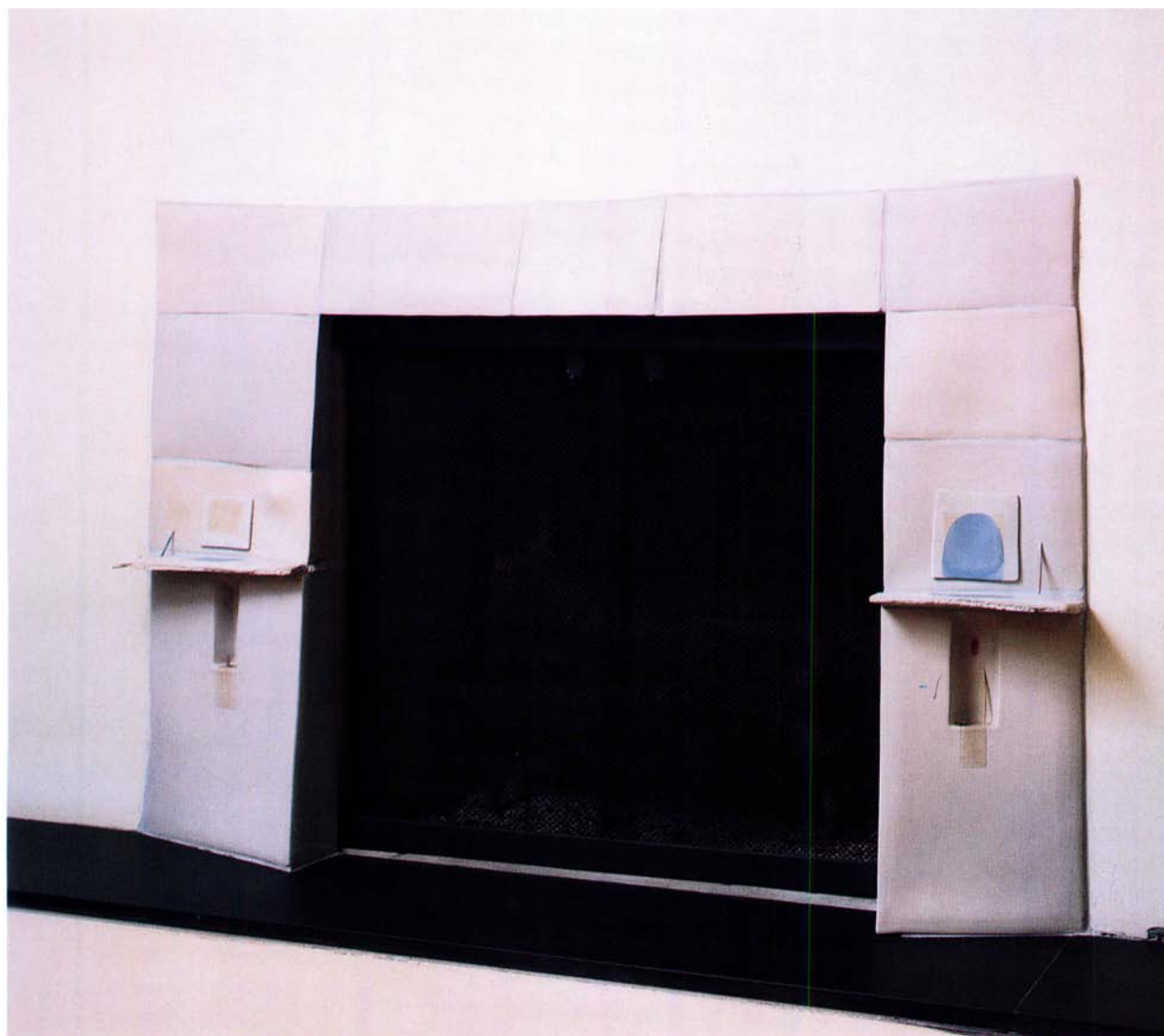


Above Detail of decoration on left ledge of "Fireplace Site IV" shown completed on the **opposite page**, 68 inches in height, porcelain with underglaze pencils, metallic sulfates and chlorides. The piece was installed in a Philadelphia residence.

Top Detail of right ledge, with slip-cast porcelain pear and slab-built matchbox. Sculpture, still life, and utility often combine in Winokur's work.

Left Detail of niche, with cast pear, in left section.





Above "Fireplace Site I," slab-built porcelain, with underglaze pencils, metallic sulfates and chlorides, 32 inches in height, by Paula Winokur.

Far left Detail of right niche and ledge, with match drawer removed.

Left Detail of left niche and ledge.

Thoughts on Function

by Lee Rcxrode



FUNCTION is neither vague nor optional in a good pot. A functional pot has a job to do, a purpose beyond the visual. Functional pots communicate our universal experiences of eating and drinking, and it is through creative ware that we are able to enjoy food at a higher aesthetic level.

Making functional, utilitarian pots is a challenging and significant endeavor. Limitations imposed by function do not inhibit creativity or personal expression. Throughout history, endless solutions have been found for similar functional needs (i.e., all teapots do not look or work alike).

When picking up any object, we gain much information through our sense of touch. Touching and using pots separates them from many other forms of art. Yet, it is still all right to display a functional pot on a pedestal in a gallery, as long as it doesn't stay there too long. A functional pot that becomes quite expensive may deny frequent, casual use; however, price should not

completely prevent utility. To the contrary, an expensive pot may be especially enjoyable to use because of its occasional service.

When first learning to make pots, I was interested in the techniques of consistently producing easily used pieces. Later, it became apparent that the issue of comfort, if done too well, could border on the mundane. Many pots assume this humble status in everyday life, but rarely do I use a pot without noticing its individual merits. Of course, I am a potter; but do people who don't make pots or who have never worked with clay really pay attention to these subtleties of function? Or do they care? I think they do; and some are more sensitive to these issues than others.

A drinking cup is the most intimate of all utilitarian pots because of its size and the manner in which it is used. Cups are held, and touch the mouth more than other forms. A cup could be considered the soul of the potter's work; it quickly reveals the philosophy

of its maker: Is it a teabowl or a mug (with a handle)? How was the handle made? Pulled? Extruded? What is its price? How was it fired? Woodfiring is philosophically different from gas or electric. The manner in which a pot is made and intended to be used is a strong reflection of attitudes.

By altering a lip on a cup, I ask that it be used in a certain way. Placement of the handle indicates the best position for drinking and facilitates the cup's use. I also make cups that have built-in straws. The straw strongly suggests where and how drinking is intended. The altered rim on these cups provides a natural place for the thumb while the cup is held. Regardless of their functional sophistication, they remain reminiscent of a child's plastic cup.

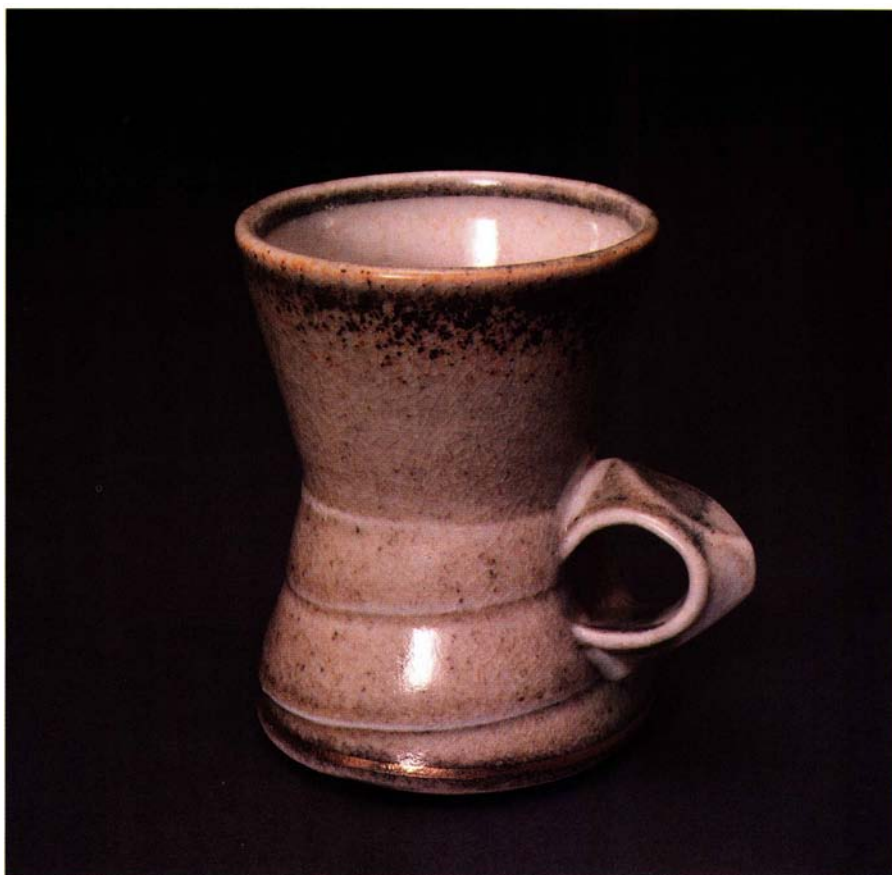
Many of my teapots are based upon quatrefoil designs (a circular form consisting of four converging arcs). Circles have one axis, ovals have two, while quatrefoil forms incorporate four axes. This concept is frequently repeated in



the handles, where two or more arcs intersect. Sometimes a teapot with a quatrefoil handle may require using both hands to pour—not because of excess weight, but rather because of intentional placement and angle of the handle. Instead of aligning the handle with the spout, I sometimes place it across the form, and add a secondary handle as a device for tilting. In a more casual teapot, the handle is placed in a more comfortable position.

There exists a fine distinction between an easily used pot and one that is pleasantly more demanding. I like pots that require an awareness on the part of the user. When people do not want to be “inconvenienced” with their cup of coffee of the day, a more agreeable piece can be chosen. Part of the enjoyment of pots is choosing the *right* one to use.

The author *Massachusetts potter Lee Rexrode is currently head of ceramics at the Worcester Center for Crafts.*

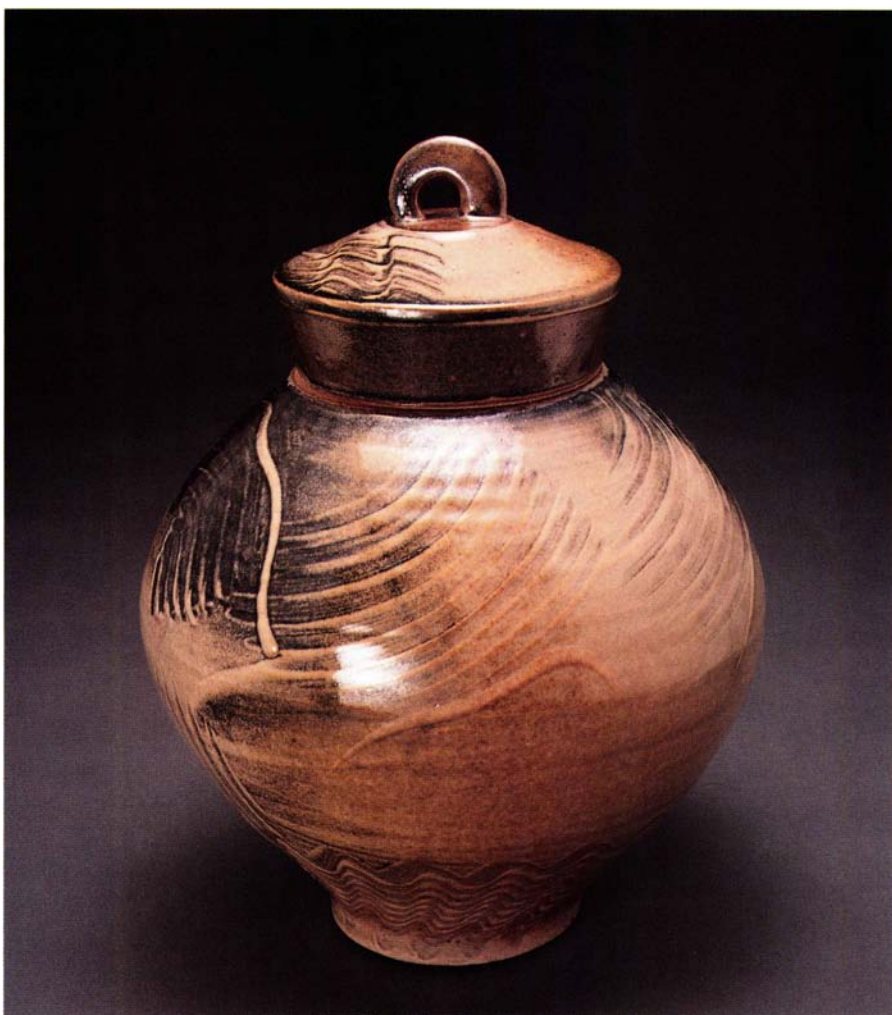


LEFT *Lee Rexrode in his studio in Worcester, Massachusetts. On the wheel and in the background is a series of porcelain cups with built-in “straws.”*

ABOVE RIGHT *Thrown porcelain cup (with faceted handle), 4 inches in height, Cone 10 carbon-trap glaze and gold luster banding at the foot; \$20.*

RIGHT *Thrown stoneware covered jar, 15 inches in height, with carbon-trap glaze over slip; wiped decoration and trailing; reduction fired to Cone 10; \$175.*

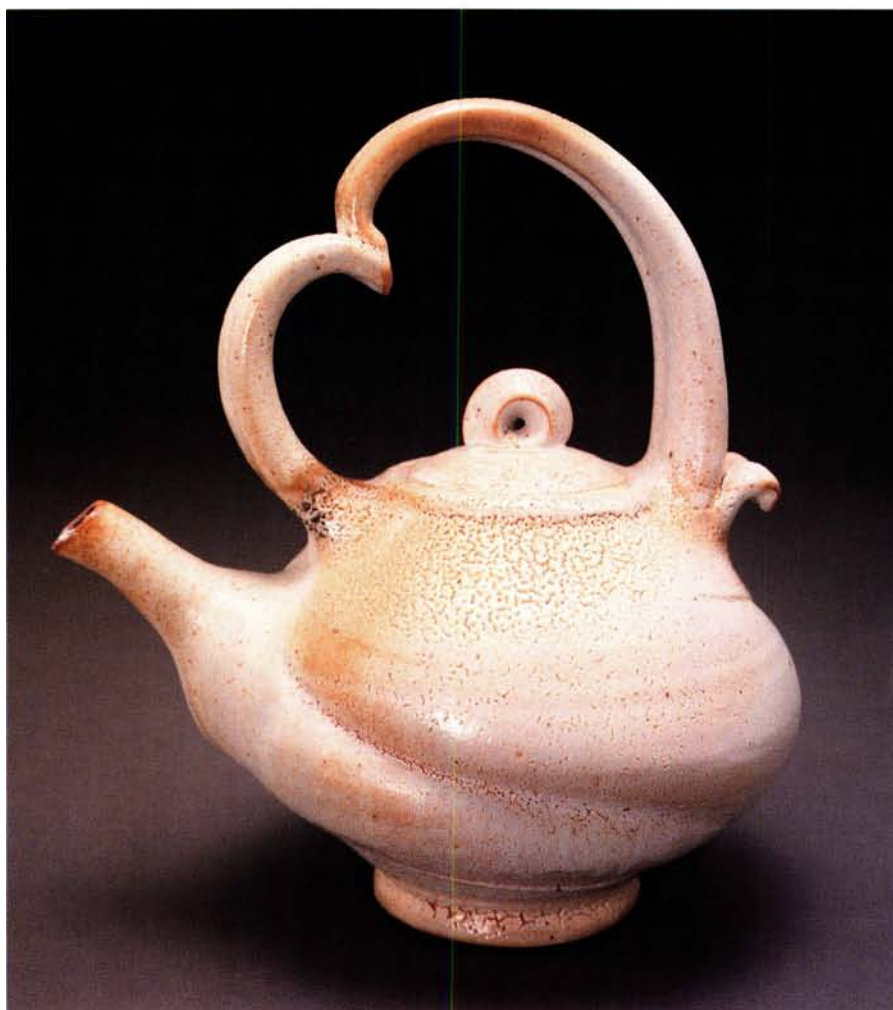
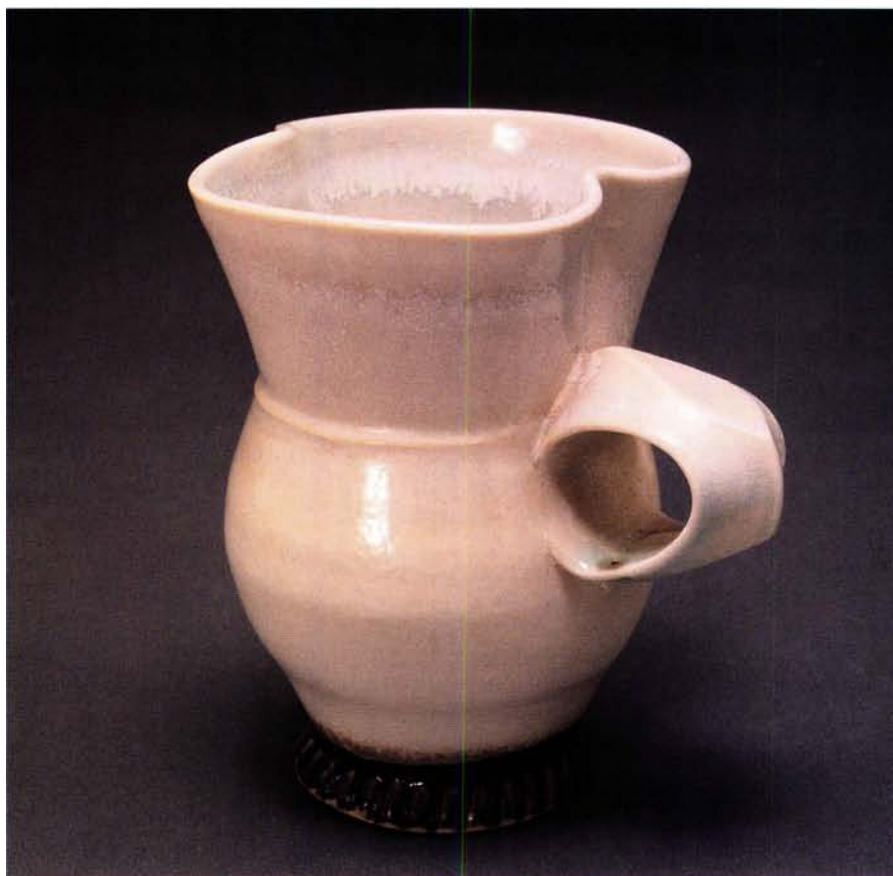
ARTICLE COVER PAGE *Soda-fired stoneware teapot, 13 inches in height, with complex pulled handle; \$200.*

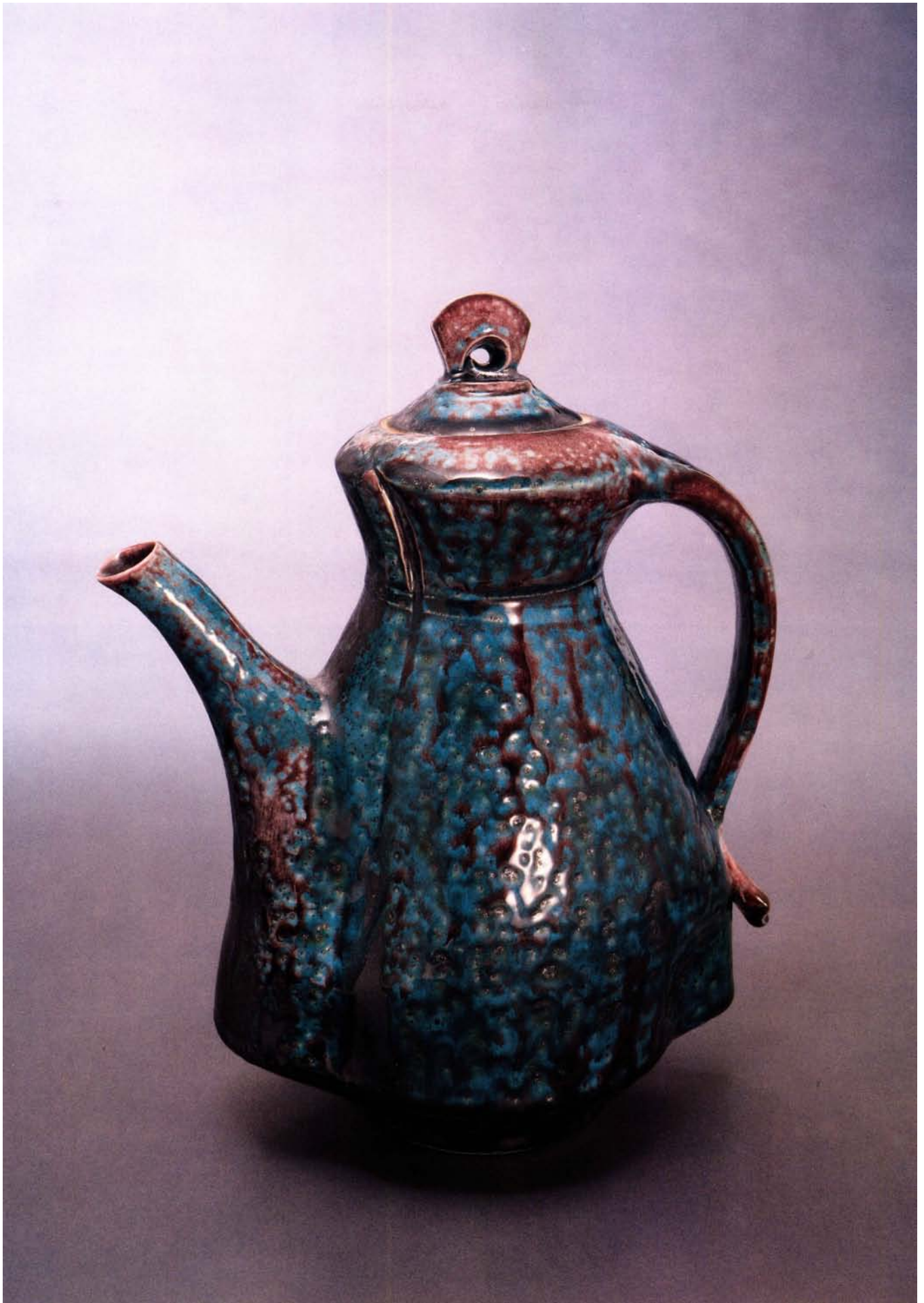


RIGHT *Thrown-and-altered porcelain cup with excised base, faceted handle, soda fired, 4 inches in height; \$20.*

OPPOSITE PAGE *Incised coffeepot, 12 inches in height, with copper glaze oversprayed with soda ash (to encourage mottling), Cone 10 reduction fired; \$200.*

RIGHT *Crawled Shino teapot, 10 inches in height, white stoneware, fired to Cone 10 in reduction; \$150. "The limitations imposed by function do not inhibit creativity or personal expression," says Rexrode. "Sometimes [my teapots] may require two hands to pour—not because of excess weight, but rather by intentional placement and angle of the handle. There exists a fine distinction between an easily used pot and one that is pleasantly more demanding."*





Stoneware Body

(Cone 10)

G-200 Feldspar.....	42 pounds
A. P. Green Fireclay (28 mesh)	138
Cedar Heights Goldart Clay.....	93
Kentucky Ball Clay (OM 4).....	138
XX Sagger Clay.....	138
Grog (48 mesh).....	24
Red Iron Oxide.....	2
	575 pounds

Carbon-Trap Glaze

(Cone 10, reduction)

Soda Ash.....	7.77%
Kona F-4 Feldspar.....	33.98
Nepheline Syenite.....	14.56
Spodumene.....	29.13
Edgar Plastic Kaolin.....	9.71
Kentucky Ball Clay (OM 4).....	4.85
	100.00 %

When glazes with a significant iron content are brushed or sprayed over this Shino-like glaze, a luster often is produced.

Recipes

Base Glaze

(Cone 10, reduction)

Barium Carbonate.....	7.5 %
Soda Ash.....	3.0
Whiting.....	18.0
Nepheline Syenite.....	37.6
Bentonite.....	2.3
Edgar Plastic Kaolin.....	10.5
Flint.....	21.1
	100.0%

Color variations of the previous recipe are achieved with the following additions:

Tan:

Tin Oxide.....	4.0 %
Rutile.....	8.0 %

Green to Black:

Copper Carbonate.....	6.0 %
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Red:

Tin Oxide.....	4.0 %
Copper Carbonate.....	1.5%

Tom's Green Glaze

(Cone 9, oxidation or reduction)

Barium Carbonate.....	11.41%
Colemanite.....	2.46
Dolomite.....	3.02
Whiting.....	13.87
Cornwall Stone.....	37.14
Custer Feldspar.....	10.40
Kona F-4 Feldspar.....	8.95
Kentucky Ball Clay (OM 4).....	4.92
Flint.....	7.83
	100.00 %
Add: Opax.....	3.92 %
Copper Carbonate	7.94 %

Clear Glaze

(Cone 10, reduction)

Barium Carbonate.....	2.0%
Whiting.....	18.2
Custer Feldspar.....	22.2
Kona F-4 Feldspar.....	9.1
Edgar Plastic Kaolin.....	16.2
Flint.....	32.3
	100.0 %
Add: Bentonite.....	2.0 %

An addition of 2%-4% Mason Stain 6390 produces celadon blue.



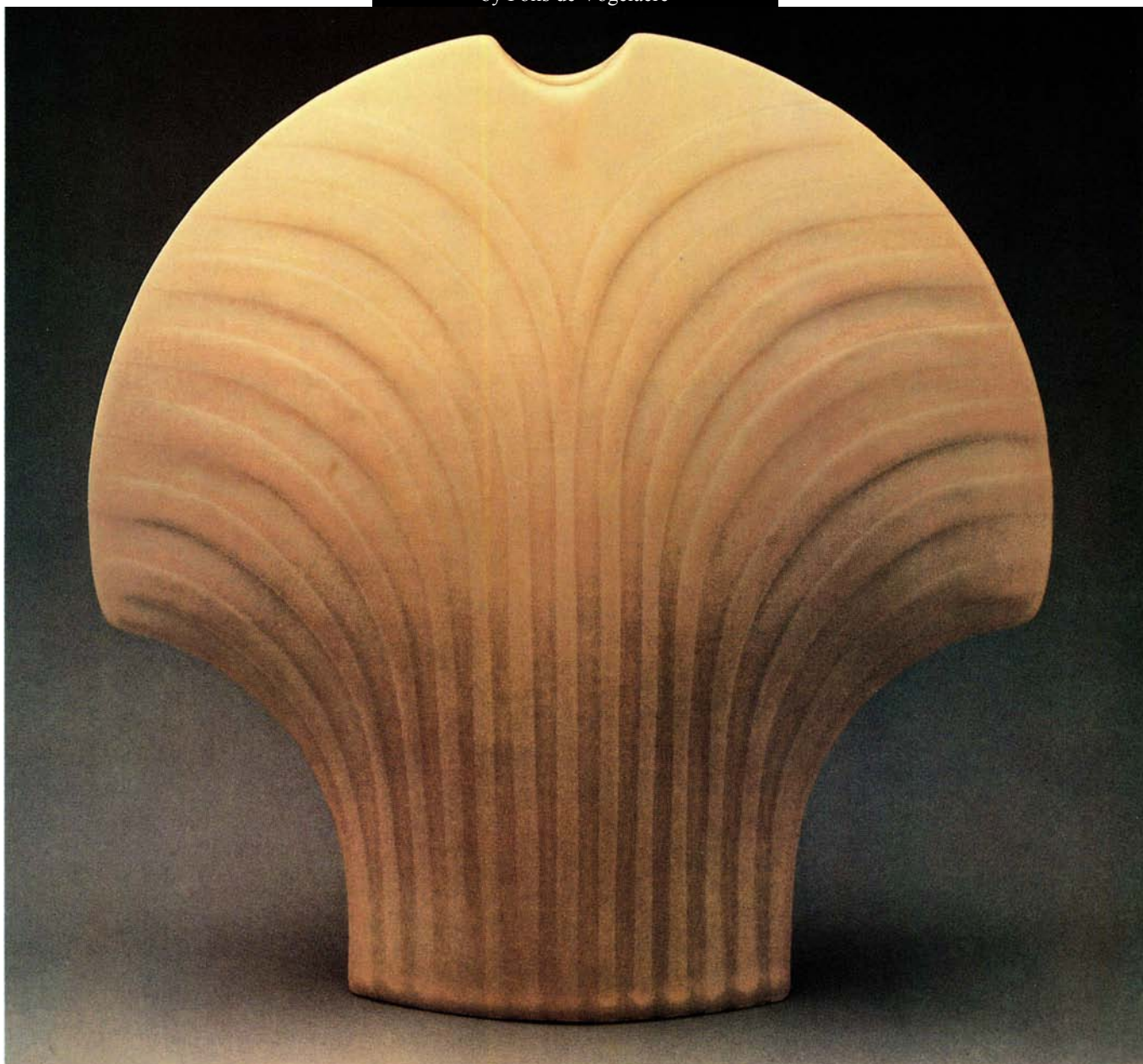
Quatrefoil porcelain cup, 4 inches high, thrown and altered, with copper glaze, salt glazed at Cone 10; \$20. Note the decorative glaze drip on the cut handle.

RIGHT *Cups with built-in straws, porcelain, fired to Cone 10 in reduction; \$20 each. "A drinking cup is the most intimate of all utilitarian pots because of its size and the manner in which it is used," observes Lee Rexrode. "A cup could be considered the soul of the potter's work; it quickly reveals the philosophy of its maker."*



Form und Glasur

by Foils de Vogelaere



Porcelain vessel, approximately 9 inches in height, with feldspathic glaze, fired to Cone 12 in reduction, by Karl Scheid, West Germany; shown in the tenth biennial "Form und Glasur" exhibition in Frankfurt.

IT WAS a cold Sunday morning when I first had the opportunity to participate in the opening of a "Form und Glasur" biennial exhibition at the Jahrhunderthalle Hoechst in Frankfurt (West Germany). Neither the distinction of the event nor the quality of the exhibited works were a surprise for the initiated visitor. My surprise, however, kept growing as I watched the great number of people who had come. They were not the blasé visitors of private previews. Their faces reflected concentration and

lively interest. Works on display were touched, lifted and turned, as if being intimately explored.

Without small talk or formalities, the exhibition goes soon made the respective price labels topics of whispered considerations. Such attitudes revealed that these were not benevolent visitors or talkative fans, but purposeful and determined buyers.

Some time later the exploration rounds came to a halt, and positions were taken. These positions were only

reluctantly ceded to the more mobile visitors. Upon a closer look, I realized that even some families had worked out joint strategies. Wives and husbands, sons and daughters, each at their own posts, exchanged understanding glances and defended their positions from other visitors.

Soon, one could feel that something was going to happen. A short welcoming speech was followed by a bell. With the same liberating effect as a kiss from Prince Charming, suddenly the rigid-





ABOVE *Wood-fired stoneware plate, approximately 20 inches in diameter, with rope impressions and traditional poured glaze decoration, by Tatsuzo Shimaoka, Japan.*

TOP LEFT *"Racconto Mediterraneo," approximately 8 inches in height, stoneware, Cone 6 oxidation fired, by Petra Weiss, Switzerland.*

LEFT *"Tokan," 5 inches in height, by Seimei Tsuji, Japan.*

ity was replaced by the action of the crowd and a general buzz.

Everywhere, price labels were removed and names were written on them as a sign of final purchase. An hour later happy faces could be seen all over—on successful artists and new owners alike. While in the flurry of activity during the opening, much had been purchased, it was surprising to see that some beautiful works had remained unnoticed. These offered, during the remainder of the exhibition, a chance for many a more thoughtful connoisseur.

Every two years now I have taken the opportunity to participate in this fascinating spectacle of collecting. At the exhibition, faithful visitors seek outstanding performances from artists they have long been familiar with. At the same time, they are curious to see what invited artists from neighboring countries and abroad will present. For these artists it is a confirmation of their stature rather than a trial by fire. They present works which go beyond national limits and which can always be approved of from the technical as well as the artistic point of view. **A**

Joseph Bennion



ABOVE *"Shigaraki Dish," 5 inches in height, wheel thrown from Shigaraki clay in Himeji City, Japan; wood fired in a nohorigama at Flagstaff, Arizona. Priced at \$500, this work was stolen from the recent Southern Illinois University at Edwardsville "Clay National" exhibition.*

RIGHT *"Oval Dish," 5 inches in height, stoneware, thrown and altered, with porcelain/ball clay slip on the exterior and temmoku liner glaze, salt glazed, \$150.*

OPPOSITE PAGE *"Footed Diamond Dish," 5 inches in height, porcelain, with Shino glaze, wood fired to Cone 14 (really) in the Flagstaff anagama, \$300, by Joseph Bennion, Spring City, Utah.*



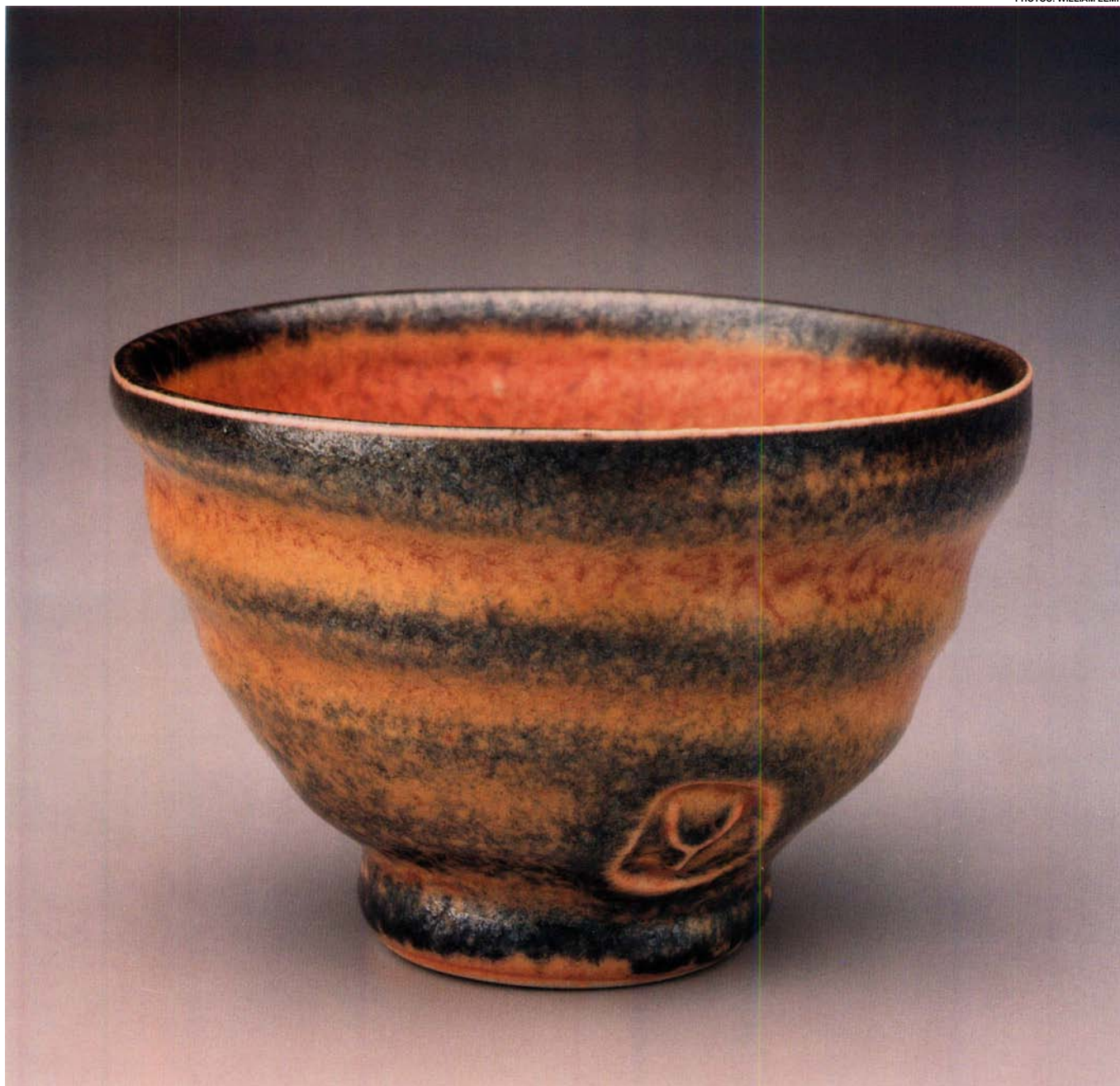
"USEFUL POTS" by Utah potter Joseph Bennion were featured in a solo exhibition at Pewabic Pottery in Detroit earlier last year. A studio potter and an instructor at Brigham Young University, Bennion is "concerned with the aesthetic possibilities associated with pots for use. I enjoy making objects that serve a material function, in addition to providing an aesthetic challenge for the user. Over repeated encounters, good art must sustain that aesthetic challenge. The useful vessel, by

its nature, is experienced daily. With repeated use, the subtle qualities of the pot are revealed to the observant user. If a pot is too busy or flashy, it will tire its user because its information is too accessible. Pots that rely on the richness inherent in the materials and process require a person to enter into a dialogue with the ware. The relationship that develops from this exchange is evidence of a pot's aesthetic worth.

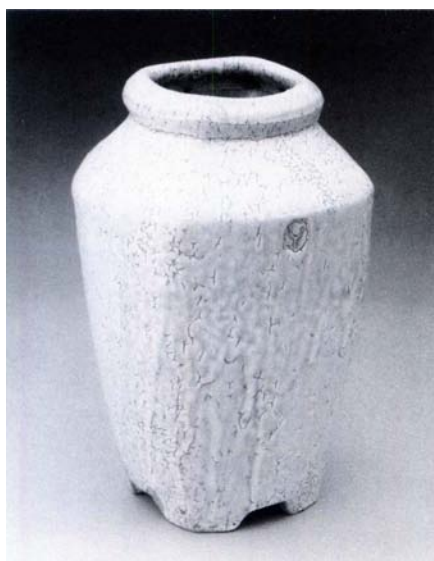
"I have always been hesitant to put deliberate patterns or images on my

pots. I am less opposed to the practice, as unsure of my ability to enhance what is already there. I have purposely selected processes and glazes that provide their own rich surfaces, and that are somewhat out of my control. By surrendering ultimate control of the finished product, I have a sense of collaboration with the process instead of being its master. Particularly fond of wood-fired and salt-glazed wares, I like to characterize my work as being process evident." ▲





ABOVE "Sake Cup," 2½ inches in height, porcelain, with red Shino glaze, Cone 10 reduction fired; \$60.



LEFT "Footed Vase," 11 inches in height, thrown and paddled stoneware, dipped in kaolin slip and yellow iron glaze, salt fired, \$160, by Joseph Bennion.

Glaze Chronicles

Part 1

by Harold McWhinnie

This is the first article in a series focusing on glaze development, testing and refinement accomplished at several workshops I've held over the past five years.

The workshop participants selected interesting recipes from among a large collection, then tested variations on those basic recipes, fired at various temperatures and in various atmospheres (reduction, oxidation, salt, raku, etc.). The goal was to develop a set of recipes that are of the same general glaze family (incorporate the same or similar materials) and offer a variety of uses in both the classroom and the studio.

Peach Blossom Glaze

(Cone 9, reduction)

Gerstley Borate.....	12.28%
Whiting.....	9.53
Zinc Oxide	1.50
Custer Feldspar.....	9.47
Nepheline Syenite.....	44.05
Georgia Kaolin.....	2.05
Flint.....	21.12

100.00%

Add: Tin Oxide.....	1.00%
Copper Carbonate.....	0.38%

Wood-fired tests show a good fit on stoneware and demonstrate a strong copper red on porcelain, with thin areas giving blushes from white to deep rose. When applied thickly on stoneware, will yield a deep, rich red.

Tea Dust Temmoku Glaze

(Cone 5-6, reduction)

Whiting.....	10.5%
Frit 3134 (Ferro).....	26.3
Albany Slip Clay.....	63.2

100.0%

Add: Red Iron Oxide.....	5.0%
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A flexible glaze, with good color; can be fired higher (to Cone 9). [See sup-

pliers' advertisements, as well as the article "Living without Albany" in the October 1988 CM, for potential Albany slip substitutes.]

Spodumene Glaze

(Cone 5-6, reduction)

Dolomite.....	24%
Gerstley Borate.....	4
Spodumene.....	30
Custer Feldspar.....	21
Kaolin.....	9
Flint.....	12

100%

Add: Zircopax.....	5%
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A nice gray matt that takes slips and stains well. Produces a rich, creamy tan when fired to Cone 7-10 with wood.

Chun Glaze

(Cone 9-10, reduction)

Gerstley Borate.....	5.55%
Wollastonite	11.11
Nepheline Syenite.....	55.56
Ball Clay.....	5.56
Flint.....	22.22

100.00%

Add: Zinc Oxide	11.11%
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Wood fired in reduction, this recipe yields a rich gloss gray with speckles. A rutile stain applied over the glaze produces a peach color.

Oxblood Glaze

(Cone 9, reduction)

Gerstley Borate.....	13.47%
Whiting.....	10.81
Custer Feldspar.....	9.34
Nepheline Syenite.....	43.51
Georgia Kaolin.....	2.01
Flint.....	20.86

100.00%

Add Tin Oxide.....	1.02%
Copper Oxide.....	0.31%

When wood fired, this recipe makes an excellent gloss glaze on porcelain; not

as nice on stoneware. Yields a deep red with a 25% wood ash addition; rich plum with 0.25% cobalt carbonate.

Albany Gold Glaze

(Cone 5-6, reduction)

Gerstley Borate.....	27%
Albany Slip Clay.....	73

100%

Add: Titanium Dioxide.....	5%
Red Iron Oxide.....	5%

A rich, mottled, golden brown semi-matt.

Liner Glaze

(Cone 9-10, reduction)

Dolomite.....	7%
Gerstley Borate.....	12
Talc.....	15
Kona F-4 Feldspar.....	41
Ball Clay.....	5
Flint.....	20

100%

Add Zircopax.....	10%
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A semigloss to semimatt, this recipe works well on porcelain. Add 0.25% cobalt carbonate for a nice lavender.

Gray Semigloss Glaze

(Cone 9, reduction)

Dolomite.....	15%
Gerstley Borate.....	5
Talc.....	8
Whiting.....	2
Custer Feldspar.....	45
Kaolin.....	15
Flint.....	10

100%

Gray White Semigloss Glaze

(Cone 9, reduction)

Talc.....	20%
Whiting.....	4
Custer Feldspar.....	40
Kaolin.....	22
Flint.....	14

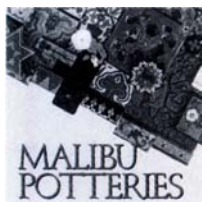
100%

New Books

Ceramic Art of the Malibu Potteries: 1926-1932

by Ronald L. Rindge

Closed over half a century ago, Malibu Potteries was almost unknown until the summer of 1980, when an exhibition re-kindled interest in its tiles and other decorative items made during the six prolific years of its existence (see "Malibu Tile" in the April 1981 CM).



Malibu tiles were used in residences and public buildings throughout Southern California—Beverly Hills, Hollywood, Pasadena, Santa Ana, Santa Monica and a variety of other sites. Among many notable examples is the Los Angeles City Hall, which is decorated with 23 Malibu tile panels.

Built along the beach of the 13,000-acre Rancho Malibu (which was envisioned as a future American Riviera), Malibu Potteries was founded by May Rindge in response to the strong demand for decorative ceramic tile used in the prevailing Mediterranean and Spanish Revival architecture of the 1920s. The ranch's red and buff clays were formed with potter's wheels, dry presses and molds. While some dinnerware, bookends, fountains, and chimneys were made, decorative tiles for floors, walls, tables, counters, planters and pools were the primary production.

It was an era of high fences, armed riders to keep out trespassers, and surveying parties. As designer J. Donald Prouty remembers his first day of work: "When we arrived, [May Rindge] had already fenced the lost right-of-way to exclude trespassers from the beach on one side and the foothills on the other. Every other fence post had an enameled sign reading: 'Private Property, keep out, no picnicking, no stopping, no hunting.' Armed riders patrolled the fence night and day...."

It was also a time of well-kept secrets, as Prouty recalls: "In any ceramic plant, the raw materials used, the formula or recipe for the colors, or the processing of them to the point where the glazes are a dry powder or an emulsion in water in crocks, is a closely guarded secret, done behind locked doors. Traditionally, nothing is written down, but is passed orally from father to son. The area in the plant, where glazes are formulated from raw materials stored there, is strictly 'off-limits' to all employees and visitors. Anyone trying to enter this area is dismissed and forever black-listed in the industry."

The tiles were glazed in several ways, the most common being hand dipping and

trailing with bulb-type syringes. "The glazers were seated on stools at a large 'lazy susan' type, wood-frame turntable measuring about 5 feet in diameter. The bisque tiles were placed on these turntables so that each artisan could easily rotate the table to the most convenient position for inlaying the glaze on the tile." The decorated tiles were then fired in saggars.

When the pottery was swept by fire in November 1931, almost 50% of the facility was destroyed. With the Depression in full swing, production thereafter was sporadic, and the doors were finally closed in 1932. But it wasn't until 1940 that the Rindge family decided to definitely abandon the venture, selling the equipment for junk.

Well illustrated, the book includes photographs of the plant at the seashore; workers designing, hand molding, loading the drying chamber and decorating; the kilns and saggars used for firing; maps of the plant; plus some information on manufacturing methods. Also included are interviews and correspondence with a number of workers or their relatives, and the advertising cards and catalog pages carried by salesmen. 130 pages, including notes, bibliography, and an index of stock numbers. 308 color plates, 44 black-and-white photographs, and several illustrations and maps. \$50, plus \$3.75 shipping; California orders add \$3.25 tax. *Malibu Lagoon Museum Store, Box 291, Malibu, California 90265.*

Art Pottery of the Midwest

by Marion J. Nelson

Of interest to collectors and historians, this text is an effort "on the one hand, to take a regional look at American art pottery and, on the other, to trace the continuity that runs through it from its amateur beginnings in the late 1870s to its almost total industrialization during the past 50 years." It covers U.S. production in the geographical region that includes Ohio, Michigan, Indiana, Illinois, Wisconsin, Iowa, Minnesota and the Dakotas.

"Art pottery does not represent a specific style, technique, or method of production," explains the author. "It is, rather, ceramics produced with aesthetic intent during a specific period in western cultural history or continuing because of unusual historic circumstances the characteristics of that period into later times. Decorative pottery, from before the Industrial Revolution or even from the period when modern technology was first combined with hand production in the late 18th century, is not called 'art pottery.' The term is generally used for decorative ware produced to a greater or lesser degree by hand after about 1870 as a reaction against machine culture and 19th-century materialism."

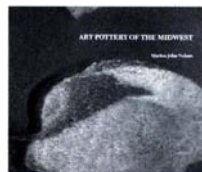
Published as a catalog for an exhibition of the same name at the University of Minnesota Art Museum, the text includes descriptions of dominant characteristics; some limited technical explanation of decoration, glazes, slips, forming methods; and discus-

sion of aesthetics, the importance of industry, and its effect on style. Organized by region, the sections are devoted to the production of individual local potteries and to those potters whose influence made art pottery possible, including some whose names have had less exposure in more generalized publications.

The following excerpt about Jacques Sicard, one of the art pottery movement's most significant players, provides a sense of the catalog's text:

"Finding it financially impossible to develop fine wares through slow experimentation, as was done at Rookwood, the commercial art potteries attempted to recruit people who already possessed knowledge of desirable techniques. Weller acquired the ability to produce Standard Rookwood ware by bringing to Zanesville [Ohio] W.A. Long, who, with the help of Rookwood decorator Laura Fry, was producing ware of Rookwood type called Lonhuda at Steubenville. After seeing the decorated iridescent ware of the French potter Clement Massier at the Paris Exposition Universelle in 1900, Weller enticed Jacques Sicard and an assistant, Henri Gellie, from Massier's studio in Golfe Juan to set up a shop under Weller's auspices in Zanesville. The team arrived in 1901 and worked in supposed secrecy for a five-year period producing pottery based on the renowned French model. Production of Weller Sicardo, as the American product was called, appears to have been under way by January 1902, but some time was yet to pass before the ware went on the market.

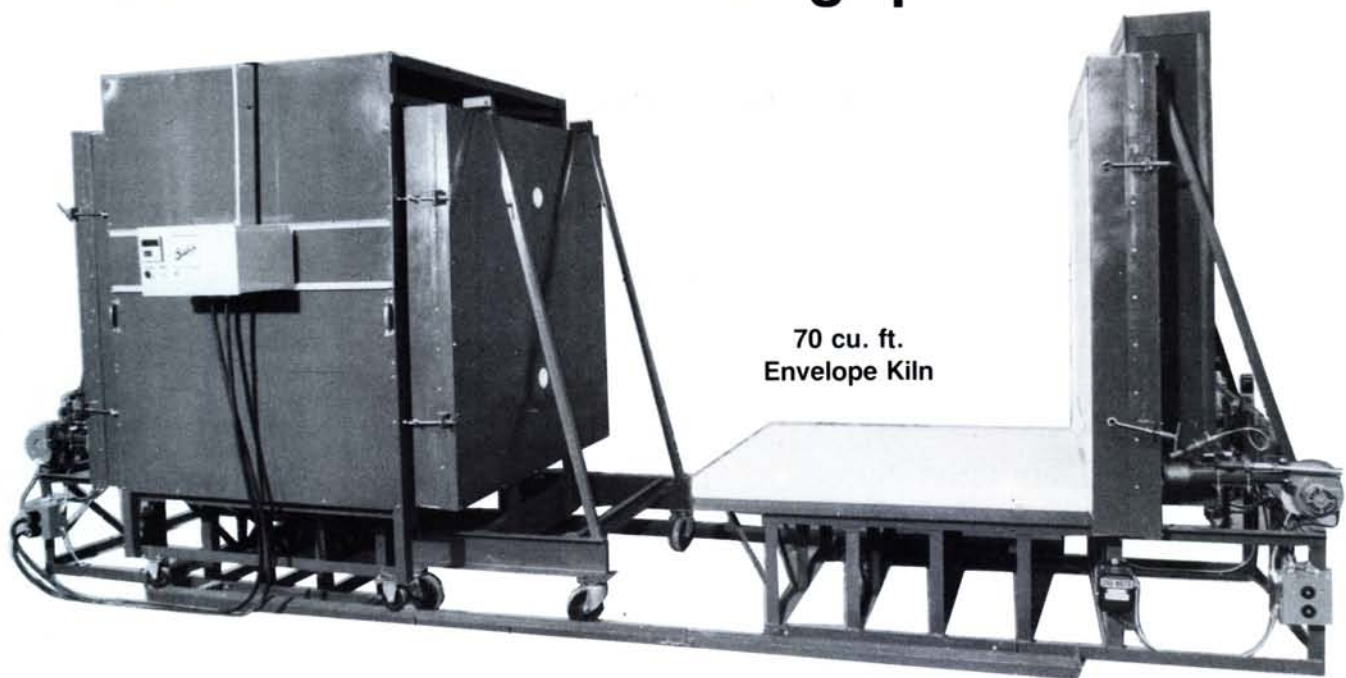
"Weller Sicardo got its first widespread exposure at the St. Louis Exposition in 1904. It was well received there and had already the previous year been selected for sale at Tiffany's. It was also the only line of Zanesville Art Pottery found worthy of specific mention by Clara Ruge in her review of American pottery in 1906. But Weller was not satisfied with the product and was concerned about what it was costing him. In the summer of 1906 he got in touch with the Massiers (Clement had a son Achille working with him) in the hope of getting the proper formula so that he could dismiss Sicard and Gellie. Achille was delighted at the possibility of getting revenge on



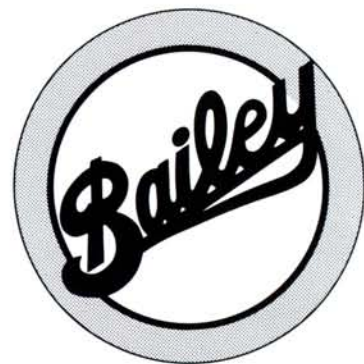
his father's former employees, but he wanted \$4,000 for the material. This Weller would not pay. By the time the Frenchmen left in the summer of 1907,

Weller had spent an estimated \$50,000 on the venture and sat with a large stock of unsold ware, much of which was imperfect. Already in 1905 Weller appears to have offered his Sicardo ware to the general trade after having originally sold it only through selected shops. In October 1907, Sicardo was among the lines being discounted 10% to make room for other wares. Five years later, in 1912, it is still being

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"The major problems with Weller Sicardo as a commercial line were the vagaries of production and the resultant cost. The effects were created by painting metallic oxides on a copper glaze and firing in a reduction atmosphere. The amount of reduction determined the color, and this was difficult to control precisely. Repeated firings were apparently necessary for certain effects. Ultimately the surface had to be rubbed with pumice stone to create the velvety finish. Only 30% of the ware came through all processes satisfactorily and was marketable.

"The range in both technical and aesthetic quality of Weller Sicardo is great. Some examples have a subtlety in coloring and a sophistication in design that place them with the very finest of ceramics produced in America. Others have a rather flat red iridescent ground with prosaic repeated patterns in a slightly more silvery tone. One must assume that these were of an experimental nature and were therefore not given the attention in design or the many firings required for the best work." 112 pages, including checklist of the exhibition and index to the potteries; plus typed page of "addenda and errata." 12 color plates; 92 black-and-white images. \$25, softcover. Uni-

versity of Minnesota Art Museum Shop, 110 Northrop Memorial Auditorium, 84 Church St., SE, Minneapolis, Minnesota 55455.

American Studio Ceramics: 1920-1950

"The decade of the 1920s marked the beginning of the studio ceramics movement in America. Until then, the studio ceramist—an individual or small team who carried out all aspects of creating both the ceramic body and its decoration in a studio setting—faced a difficult struggle to achieve success in a society accustomed to the exquisitely decorated but factory-produced ceramics of the art pottery movement. By the twenties, however, art pottery was past its heyday, and a group of dedicated indi-



viduals gave aesthetic direction to a studio approach to ceramic production, particularly that of ceramic sculpture, which led to popular recognition of ceramics as works of art." Two factors

were significant in this recognition: one was the influx of European artist-immigrants who brought with them a mature technical and artistic foundation, and the second was the establishment of the Ceramic National exhibitions at the Syracuse Museum of Fine Arts.

With few exceptions, notably at Alfred University, ceramics education in the United States was limited to the rudimentary instruction imparted to students who were expected to teach basic skills to children in school programs. The arrival of those European ceramists brought with it an approach to education that was based on apprenticeship, and that focused on a thorough understanding of the medium.

Written as a catalog for an exhibition organized by the University of Minnesota Art Museum, this book is devoted to ten studio potters who gained prominence in the years 1920-1950 and whose influence is still felt today: Maija Grotell, Thomas Samuel Haile, Glen Lukens, Gertrud and Otto Natzler, Henry Varnum Poor, Edwin and Mary Scheier, Viktor Schreckengost and Marguerite Wildenhain. "During these important decades in the development of studio ceramics, they all played influential roles, elevating the ceramic medium from one reserved exclusively for mass-produced decorative wares or, at the other extreme, naive craft, to one that encompasses works of art, highly prized and widely collected by both museums and individuals."

Each section includes biographical information and illustrations of the artists' works. 105 pages. 10 color plates; 63 black-and-white photos. \$20, softcover. University of Minnesota Art Museum Shop, 110 Northrop Memorial Auditorium, 84 Church St., SE, Minneapolis, Minnesota 55455.



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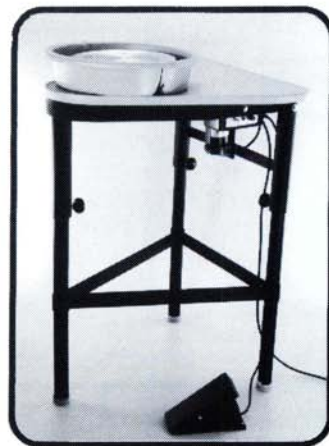
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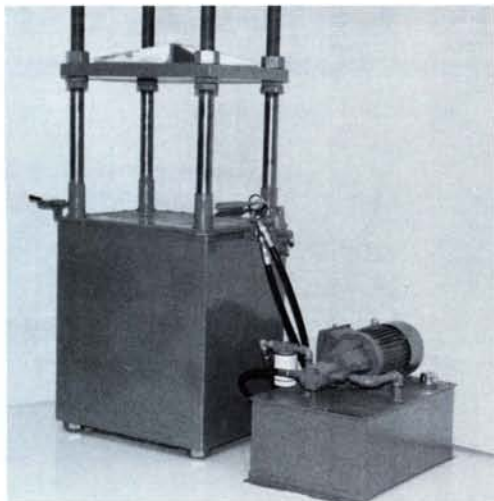
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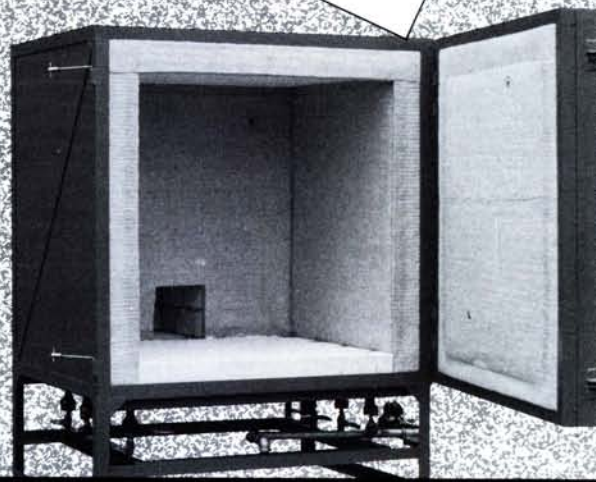
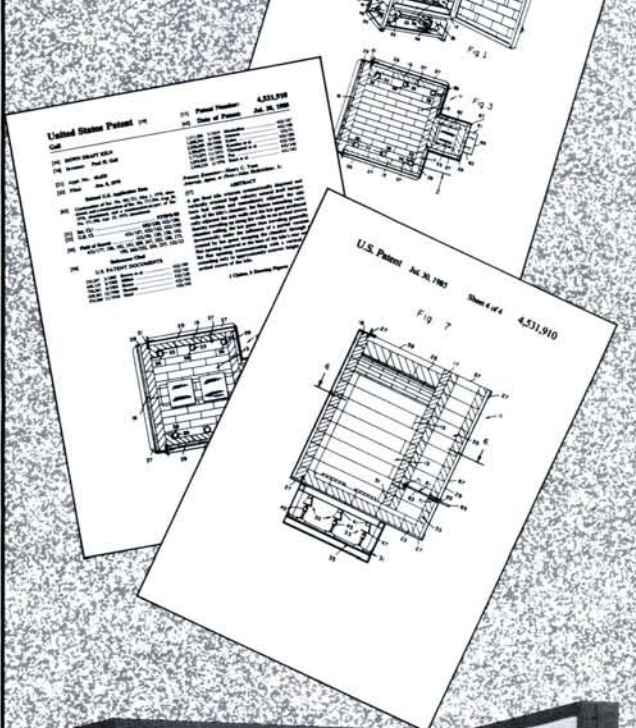
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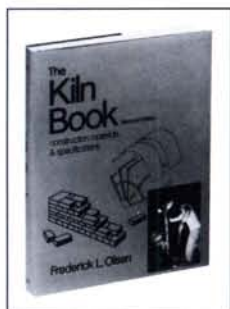
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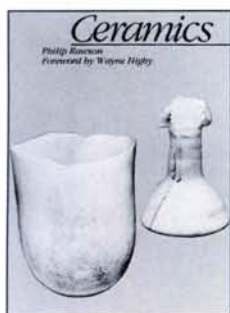
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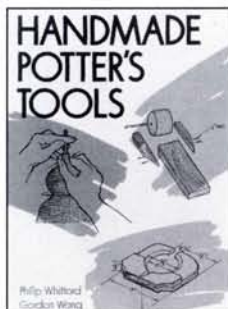
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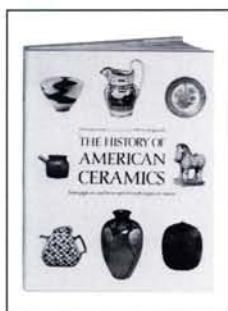
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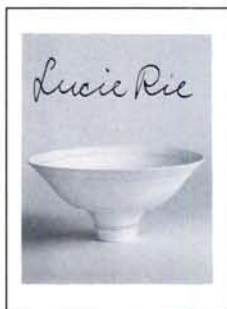
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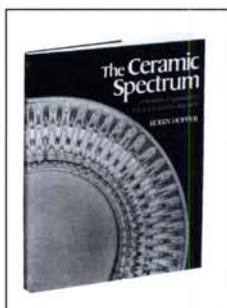
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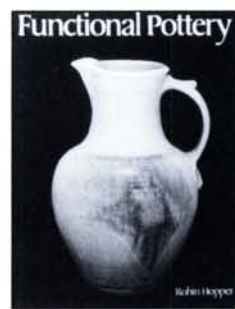
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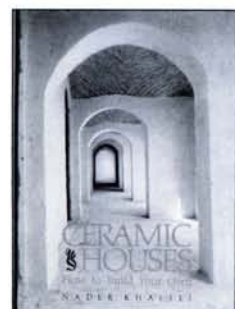
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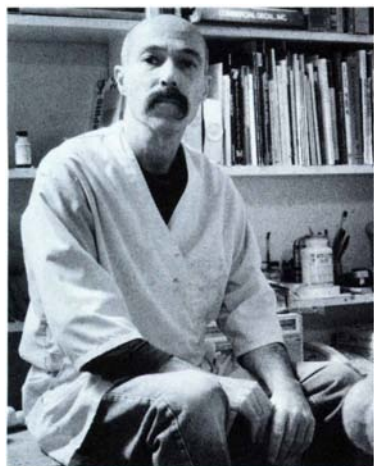
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News & Retrospect

Howard Kottler, 1930-1989

One of the contemporary ceramics movement's most original, thought-provoking and significant artists, *Howard Kottler*, died January 21, of lung cancer. His broad range of works was largely sculptural



Seattle ceramist Howard Kottler in his studio—a recent photo

(including vessels), yet it was his innovative use of fired ceramic decals to produce unexpected, ironic or even disrespectful imagery, which established his reputation internationally as a leader in the ceramic vanguard. Kottler became a self-appointed gadfly to much that was near and dear to the staid direction of American ceramic sculpture, poking fun at its unspoken fixation on respecting cultural and media taboos of all kinds.

As he had been drawn to breaking taboos in making ceramics, Kottler likewise began collecting a style of hand-painted Japanese commercial ware which had received little critical attention, and which most ceramics collectors had ignored. His resultant collection of Noritake art deco porcelains is now considered among the finest and most diverse representations of the breadth of these polychrome works. And Noritake ceramics have since come to the attention of serious collectors; today the best pieces are being feverishly acquired by both antique and art aficionados.

Born in Cleveland, Howard Kottler received both a B.A. and an M.A. from the Ohio State University, then earned an M.F.A. from Cranbrook Academy of Art in 1956. The following year, he received a

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

Fulbright grant for study in Finland, where he worked at the Arabia factory—an important exposure to industrial technique. Returning in 1961 to Ohio State to teach, he soon completed one of the few Ph.D.'s awarded in ceramics, thereafter joining the faculty at the University of Washington-Seattle. His work there demonstrated a willingness to cross arbitrary materials boundaries, which influenced a variety of students who themselves became prominent in the art world.

A self-described decalcomaniac, Kottler once explained that most of his ceramics used "camouflage coupled with the relationship between unrelated images. I like the perfection of industrial techniques and commercial ceramic ware—casting is simpler and faster than modeling."

Ceramics Monthly readers may recall one of the magazine's longest-running verbal exchanges which arose when a photo of Kottler's sculpture, "The Old Bag Next Door Is Nuts" (constructed largely from a commercially molded house, available nationally at hobby shops) was published in 1977. Both the representation of the work as original and the presentation of the piece among handmade clay works outraged many ceramists from moderates to conservatives. One writer to the *Letters* column, called the sculpture "cynical and dishonest, stretching originality beyond my level of acceptance." Others wrote to defend this and other artists' rights to use commercial molds or any other materials which suited their own needs. In the end, Kottler



Kottler's irreverent and now famous sculpture, "The Old Bag Next Door Is Nuts," 1976

was vindicated, as unjustifiable taboos against casting, appropriation, and mixing media have vanished from ceramics for all but the purest purists. And today, it is difficult to imagine a significant ceramics collection which does not include his work.

The inspiration for Kottler's last sculpture came from diverse historical sources, principally cubism, according to *LaMar Harrington*, director of the Bellevue Art Museum in Washington, where a solo exhibition of Kottler's sculpture was presented in 1987. "As always, the work is overlaid by a deeply personal iconography and style," Harrington noted. "These works incorporate the artist's earlier use of silhouette self-portraiture, now dealt with in a completely new,

expansive and more expressive scale. The continued use of counterfeit materials (wood-grained and marble contact paper) covering clay forms is now made more insistent because of the new large scale and use of cubist faceted surfaces."

\$250,000 Ming Bowl Stolen

A lot has been written lately about the increasing value of collectible ceramics, both contemporary and historical. Even small-scale works are getting attention, but sometimes from the wrong type of collectors. A \$250,000, Ming dynasty, blue-and-white bowl was "acquired" by theft from



Have you seen this hot Ming bowl?

the Columbus [Ohio] Museum of Art in January, and as is typical in such cases, insurance adjusters hold little hope for its recovery. About the width of this page, the Chinese piece looks disarmingly normal—a nice "horror vacui" pot, really, but not obviously a piece of great value to the untrained eye.

Yet someone knew the market price and the passion of collectors for Ming porcelain—probably the most expensive of all ceramics today. As a result there is a worldwide market for such "medium-valued art," says *Harold Smith*, whose New York-based firm represents Lloyd's of London in this case. (Smith obviously considers value differently than most of us.) He said thieves can easily sell such stolen art in Japan, South Africa, or in European and Arab countries. Or the piece might even remain undetected in the U.S.—such is the desire for a great ceramic work that some are willing to employ thieves in order to have it.

For those interested in the finer points of the dark side of collecting, thefts of art from museums often involve a strategist and a thief, Smith explained. The strategist determines what to steal and where to sell it; while the thief makes the snatch.

Considered the centerpiece of the museum's Oriental Images Gallery (and previously displayed on a pedestal in a Plexiglas case), the missing bowl is about 7 inches in diameter; markings indicate it was made for the emperor during the Zuande period (1426-1438).

Lloyd's of London is offering \$25,000 for information leading to the arrest of the thieves and the return of the bowl.

ArtQuest

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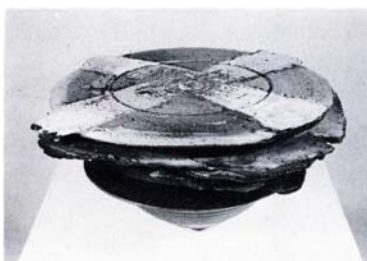
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'87" in the November 1987 CM). Because the raison d'être for the competition is extensive exposure for established and emerging artists, works by the finalists are featured in a full-color catalog, which is distributed to some 1500 museums, galleries, dealers and art publications.

Additionally, works by the first, second and third place winners in all 12 categories were presented in a traveling exhibition—shown (through December 11, 1988) at the University of California Fine Arts Gallery in Irvine. Further extending the promotional scope of the competition, a video showing the place winners plus 40 merit award recipients was available for viewing with the exhibition.

Studio Ceramics: 1920-1950

by Darlene Hurst Dommel

The works of ten major studio ceramists active between 1920 and 1950 in the United States were the focus of a recent University of Minnesota Art Museum exhibition. On view in Minneapolis through January 8 were functional ware and sculpture by *Mai-jø Grotell, Thomas Samuel Haile, Glen Lukens, Gertrud and Otto Natzler, Henry Vamum Poor, Edwin and Mary Scheier, Viktor Schreckengost and Marguerite Wildenhain.*

These ten were selected by *Warren MacKenzie*, professor emeritus at the university, based on the recognition each had earned

Glazed earthenware vase on metal stand, approximately 14 inches in height, by Edwin and Mary Scheier, circa 1940



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as an award winner at the Ceramic National competitions of the Everson (formerly the Syracuse) Museum of Art, as well as the impact each had on the studio ceramics movement through teaching.

The 70 works in the exhibition were gathered from museums and private collections across the country, and from the artists themselves. Shown together, they identify common influences among the



"Bull," glazed stoneware, approximately 26 inches in length, by Viktor Schreckengost, 1948

artists, as well as differences in interpretations as they developed their modes of expression.

Scheduled to tour through January 1991, "American Studio Ceramics: 1920-1950" will be presented next at the Albany Institute of History and Art in New York (June 29 through August 24).

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Michael Readey, engineer for Coors Ceramics Company, with a zirconia ceramics hammer and a ball that if thrown against the sidewalk could chip concrete

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News & Retrospect



Two models of a ceramic putter to be marketed nationwide by Coors; \$95 each

which Coors test marketed in Colorado and several southern states prior to Christmas and will sell nationally by the end of 1989. Have studio potters been missing the boat all these years; could they have been selling ceramic-headed putters instead of 311 lamps?

Young Americans

Fourteen ceramists were among the 63 Admners of the recent 'Young Americans' competition sponsored by the American Craft Museum in New York City. Open to artists between the ages of 18 and 30, the

"Conflict," 56 inches in height, clay with high- and low-fire glazes, epoxy and resin, by Gail Weissberg, Oakland



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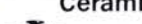
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The Human Metaphor

Ceramic "paintings" by *Andra Ellis*, brightly glazed vessels and monoprints by *Gail Kendall*, mixed-media wall forms by *Barbara Sebastian*, and raku sculpture and vessels by *Beverly Saito* comprised an exhibition of works with figurative references presented at Joan Robey Gallery in Denver re-

Figurative vessel, 28 inches in height, by Gail Kendall, Saint Paul



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cently. Shown from "The Human Metaphor" is an untitled animal figure/vase by Gail Kendall, 28 inches high, handbuilt, with low-fire glazes.

Southeast Survey

"The Red Clay Survey," a biennial exhibition of contemporary Southeastern art, was on view recently at the Huntsville [Alabama] Museum of Art. In many of the 47 works selected for the show, juror *Fay Gold* (Atlanta gallery owner) saw a carefully cultivated naivete blended with sophistication and knowledge of postmodern art trends. There were also works in which a



"Southpaw," 48 inches in height, terra cotta with mixed media, by Gina Bobrowski

deliberately loose style was used to express complex ideas, as in "Southpaw," a terra-cotta and mixed-media sculpture by *Gina Bobrowski*, Bunkie, Louisiana.

Decorators Predict New Growth

Industrial data often mean little to ceramic artists and craftspeople, but a recent survey from the Society of Glass and Ceramic Decorators (SGCD), shows figures which could be important as design trends for retail and wholesale ceramists. The SGCD report says that their business in 1989 is expected to exceed the projected national growth rate by several percentage points, boding a potential sales increase throughout the field. While most SGCD members anticipate growth ranging from 5% to 10%, larger manufacturers foresee gains of as much as 40% over last year.

One of the major factors pushing up demand is cosmetic packaging. "Cosmetic sales have been brisk, especially during the holiday season, on a variety of products," noted *Robert McKay*, president of McKay Chemical Company in Brooklyn. "Since decorating plays a key part in providing sales incentives for the cosmetic business, this rise should reflect well on the industry as a whole."

Advertising specialties, premium and gift markets also jumped sharply during the last half of 1988 and are expected to

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Part 1:

Forming Techniques

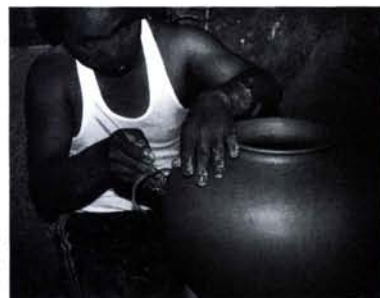
Although pottery from Japan and China is better known to westerners, Korea's excellent pottery-making tradition easily rivals the best of her two neighbors.

A research team from the **East/West Institute for the Arts**, headed by Project Directors Kyu-nam Han and Mikhail Zakin, visited potters villages throughout South Korea where pottery is still being made using traditional methods and materials.

The result is this fascinating and instructional 70-minute video, which examines in detail the **six essential forming techniques** used by Korean potters:

- spiral forming technique
- industrial methods in the production of ongi
- ring coiling for maebyong
- tea-bowl forming off the hump
- maebyong forming from solid cylinder
- double wall forming for large carved vessels.

The viewer sees every step of the forming process—from clay preparation to setting a finished pot out to dry—accompanied by clear, easy-to-understand narration.



"Traditional Forming Techniques" is available in the following videocassette formats: 1/2" VHS, 1/2" Beta II, and Secam. Please send check for \$180 or call and charge on VISA, AMEX, or MC. Overseas orders please add \$25 for handling. Also available in 3/4" U-matic, 1" M2, and 16 mm. film. Call for information.

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News & Retrospect

continue growing in 1989. Taking note of the postmodern design influence, fresh markets may be developing for both ceramic and glass furniture and architectural materials.

Decorative ceramic tile, for example, has become an important element in the burgeoning remodeling market as a favorite means of upscaling kitchens, baths and other rooms. Such emphasis on color and design is expected to revolutionize tile sales.

David and Deborah Stabley

Polychrome terra-cotta sculpture by David and Deborah Stabley was featured in a recent solo exhibition at Riley Hawk Galleries in Columbus, Ohio. Wheel thrown, slab built or coiled, the forms are surfaced with commercial underglazes when the work is leather hard, then carved and in-



"3-D City Environment," 20 inches in height, red earthenware, brushed with underglazes when leather hard, then carved and incised, bisqued and clear glazed; \$650

cised. When dry, they are bisqued, then clear glazed and fired to Cone 05 in oxidation.

Throughout their undergraduate work at Millersville University in Pennsylvania, then graduate studies at the University of Nebraska, the Stableys shared studio space. "We found each other's reinforcement conducive to creative growth. It was this ability

to work in the same environment that led us to start our own ceramics business on a 15-acre 'farmette' in rural Pennsylvania in the fall of 1984.

"Moving back to Pennsylvania, we concentrated on retailing our work at various craft shows in the Northeast. Our daywork developed to a point that we both felt comfortable with it, acquiring the 'look' of a single artist, but still leaving room for individual expression. We now sell our work primarily through the wholesale market, participating in American Craft Enterprises shows and shipping to galleries in Canada and the British West Indies as well as the United States.

"With a good deal of drawing and painting experience in our past, imagery plays an important role in our daywork. Dave has always focused on the human figure and architectural settings; while Deb has focused on animal and bird forms. We each do our own handbuilding, drawing and painting. However, we have begun to collaborate more on single pieces and feel this is a direction for future pursuit. Color is an important element in our work, and its endless possibilities keep us enthralled."

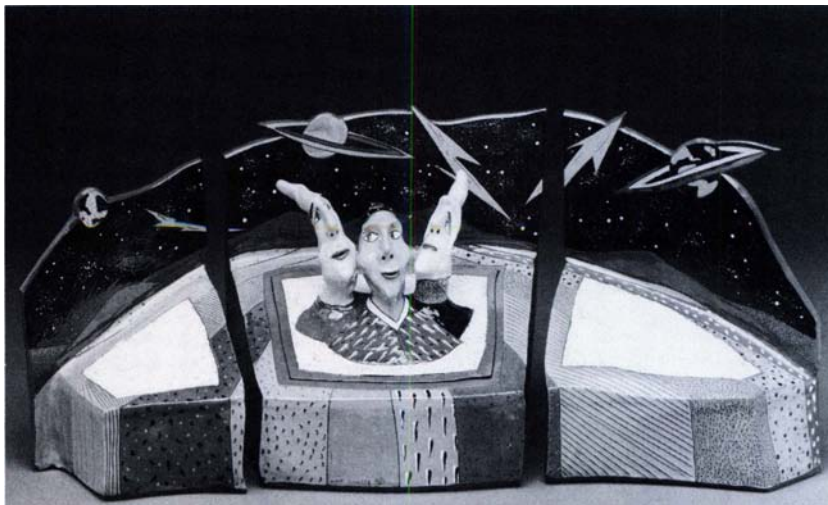
Photos: Terry Wild Studios.

Angela Verdon/Peter Hayes

On view recently at Graham Gallery in New York City were black-and-white vessels by British ceramists Peter Hayes and Angela Verdon. While sharing a preference in color (or lack of color), these artists' handling of form is as diverse as their sensibilities.

Hayes's work shows influences from the time he spent living in Africa, when he traveled by horse through Lesotho, Botswana and Swaziland to see pottery made by villagers. In particular, he recalls admiring the leather water bottles which hung from his saddle. Originally conscious of their importance in terms of survival, he found himself mesmerized by them visually. The altering of the shapes and surfaces (at times the leather drying in the sun, later expanding when filled) is now clearly reflected in

"3-Section Space Environment," 18 inches in length, slab-built earthenware with slip and underglaze imagery, fired to Cone 05, by David and Deborah Stabley, Unityville, Pennsylvania; \$500



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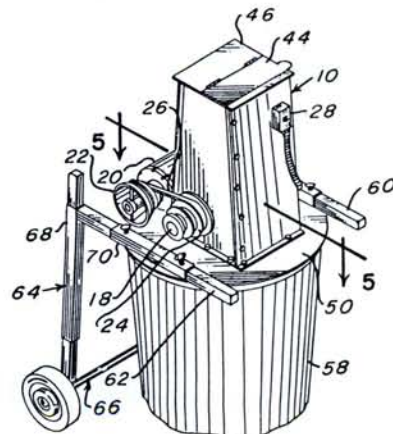
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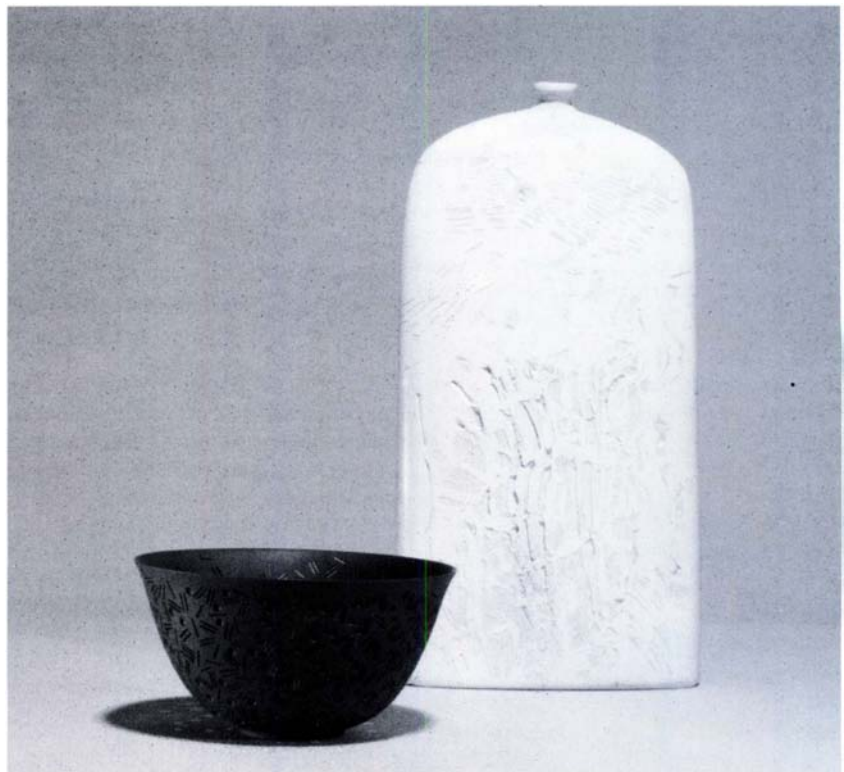
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Porcelain vessels: above left, 3½ inches in height, slip cast, pierced and incised, by Angela Verdon; above right, 8 inches in height, laminated and burnished, by Peter Hayes

his laminated and burnished porcelain bottles.

Verdon's work, in turn, is precise and delicate. Slip-cast bone china bowls and vases are pierced with intricate patterns to allow light to filter through.

A New Look at Alice

Like *Sir John Tenniel*, the original illustrator for Alice's Adventures in Wonderland, 49 established and emerging artists working in various media recently came up with interpretations (and extrapolations) of the imagery in this children's classic, for a show at Bernice Steinbaum Gallery in New York City. For the works featured in "Alice, and Look Who Else, Through the Looking Glass," on view through January 7, the artists often drew upon personal childhood encounters with Alice and its sequel, *Through the Looking Glass*, as well as quotes from both books.

"It was much pleasanter at home," thought poor Alice, "when one wasn't always growing larger and smaller, and being ordered about by mice and rabbits. I almost wish I hadn't gone down that rabbit hole—and yet—it's rather curious, you know this sort of life! I do wonder what can have happened to me!" was the inspiration for "Formal Pageantry (with Surprise)" by Toby Buonagurio.

"We are not innocent," observed critic John Perreault in commenting about the show. "We cannot follow Alice down the rabbit hole or through the looking glass without Freud, Disney, Grace Slick and Jeffer-

son Airplane's White Rabbit. If we are acquainted with 20th-century art, we pass through the looking glass with *Jean Cocteau* and *Michelangelo Pistoletto*—and *Marcel Duchamp* with his chessboard. And then there is all we think we know about *Lewis Carroll*—the Reverend Charles Dodgson, an Oxford mathematician who stammered and loved young girls. No important literary work, even one written for children, is static; it accumulates meanings. Such is the case with Alice's Adventures in Wonderland and

"Formal Pageantry (with Surprise)," 20¼ inches in height, low-fire clay with glazes, lusters, acrylic paints, glitter and fur, by Toby Buonagurio, New York



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News & Retrospect

its sequel Through the Looking Glass.

"The secret is that the Alice tales are nonsense and thus open to all sorts of meanings, for contrary to what one might suppose, nonsense is created by too much meaning rather than too little. The Alice books were meant to amuse. Thus they are violent ('Off with your head!') and mathematical and utterly fascinating. Although the Duchess screams at Alice that 'Everything's got a moral, if only you can find it,' one finds no moral, no message—or, rather, too many morals, too many messages.

"The works in this exhibition are not strictly speaking illustrations.... The artists adapted their individual style-languages with elan, stretching techniques, bending and creating meanings. We do not have the definitive meaning of Alice—and we never will—but, thanks to a large group of willing artists, we have a good survey of what Alice means now," *Photo: courtesy of Bernice Steinbaum Gallery.*

Sheila Hoffman

Functional stoneware by area potter *Sheila Hoffman* was exhibited at both Jackie Chalkley Gallery locations in Washington, D.C., recently. On display were two groups of ware which Hoffman describes as "kitchenware" and the more elegant "dining ta-



*Shino-glazed, fluted stoneware utensil holder,
6 inches in height, reduction fired*

ble pieces." Wheel-thrown, then altered with minimal fluting, faceting or squaring, all were Shino glazed and fired in reduction.

Flights of Fancy III

Whimsical works in clay, glass, jewelry and mixed media were featured in the third annual "Flights of Fancy" exhibition at Obsidian Gallery in Tucson, Arizona, through January 7. Among the ceramic objects on view were porcelain figures by Tulsa, Oklahoma, artist *Jan Eckardt Butler*.

"I am rewarded when my art communicates to others my love of children, animals and the rich patterns they weave in my life,"

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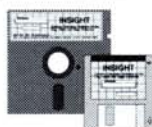
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JEMEZ POTTERY (Santa Fe National Forest, NM)	7/23	MAORI ARTS & CULTURES (Bay of Islands, New Zealand)	11/4
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News & Retrospect



"Cowboy Horse," 3 1/2 inches long, hanging
 stained porcelain figure with wire-attached
 legs, by Jan Eckardt Butler, Tulsa, Oklahoma

Butler commented, "Over the many years I
 have made porcelain figures, bowls and
 plates. I have sent out little bits of myself to
 thousands across the country. I am glad to
 make another life a little richer with one
 small bit of porcelain."

Dutch Coffee- and Teacups

by Monique Mokveld

Recently the directors of Terra, a gal-
 lery in Delft, the Netherlands, invited 17
 ceramists to produce a limited series of
 coffee- or teacups. The only conditions for
 taking part in the project were that at least
 ten cups had to be made and their prices
 should not exceed 30 guilders (about \$15).

Some of the invited artists were quite
 experienced in making tableware; others
 not at all. The result was a collection of
 coffee- and teacups with astonishing vari-
 ation in style. Although all can be used, it is
 clear that design was more important than



Stoneware slab cups, approximately 3 inches
 in height, with polychrome slips, by Yvonne
 Kleinveld, Amsterdam

function for some. Surprisingly, some of
 the most beautiful cups were made by ce-
 ramists who are used to working big and
 not with "applied arts."

Arrowmont Selection

Ceramic vessels by Jeff Cole, Patrick Dragon
 (both of Orlando) and Cliff Lee (Arlington,
 Virginia) were among the works by 12
 Southern artists on view recently in the
 invitational "Regional Selections" at Ar-
 rowmont School of Arts and Crafts in Gat-
 linburg, Tennessee. According to Arrow-

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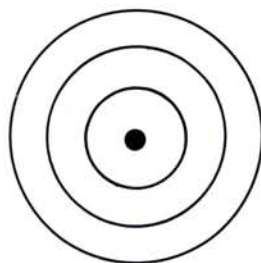
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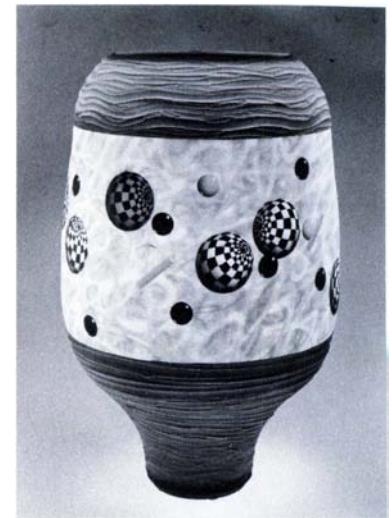
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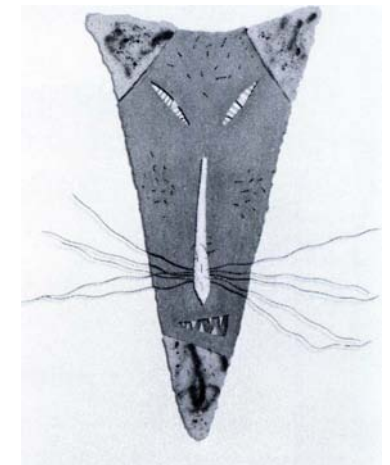
"Urban Design with Spheres," 25 inches high, airbrushed earthenware, by Jeff Cole

most director *Sandra Blain*, the featured works were selected to represent "the diversity of current technical and conceptual trends emphasizing strong visual imagery and personal expression." Shown from the exhibition is Jeff Cole's "Urban Design with Spheres," 25 inches in height, earthenware with airbrushed underglazes and glazes. Photo: Thomas Neff.

James Kouretas

"Masked/Faces," a dual exhibition featuring clay and mixed-media masks by artist-in-residence *James Kouretas*, was presented recently at Lill Street in Chicago. Often Kouretas's ceramics reflect primitive/aboriginal concepts, as well as the traditional mythology of his Greek heritage. Many of the forms are purposefully broken, then glued together to evoke the feeling of a look at past life. Found materials also are incorporated to add another dimension of life to his work.

Untitled mask, 42 inches in height, glazed clay with mixed media, by James Kouretas; \$485



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Itinerary

Continued from Page 16

New Jersey State Museum, Division of the Dept. of State, 205 W. State St., Trenton 08625.

New York, New York April 7 Lecture with Akio Takamori. April 8 Akio Takamori workshop. May 5 Lecture with Karon Doherty. May 6 Karon Doherty workshop. Contact Greenwich House Pottery, 16 Jones Street, New York 10014; or phone (212) 242-4106.

New York, West Nyack April 8 or 15 "Ceramic Jewelry" with Ina Chapler. April 9 "Raku Workshop" with Rosemary Aiello. April 23 "Throwing Big Pieces" with Cliff Mendelson. Contact Rockland Center School for the Arts, 27 Greenbush, West Nyack 10994; or phone (914) 358-0877.

New York, White Plains March 10 "Whisdes Workshop" with Constance Sherman, porcelain and stoneware instruments. Fee: \$18. April 17-18 "The Wheel as a Handbuilding Tool," lecture, demonstrations and study of Cone 04 glazes, slips and terra sigillatas with Woody Hughes. Fee: \$52. Contact Westchester Art Workshop, Westchester County Center, White Plains 10607; or phone (914) 684-0094.

North Carolina, Winston-Salem March 16-17 "The Critic's Mark" with Matthew Kangas, lectures and writing workshop on art criticism. March 16 Lecture with Matthew Kangas on forming public taste, and promoting or adversely affecting the artist. March 18 "Criticism: Who Needs It?" panel discussion. Contact Sawtooth Center for Visual Design, 226 North Marshall Street, Winston-Salem 27101; or phone (919) 723-7395.

Ohio, Akron April 20 Lecture with Jun Kaneko. April 21 Jun Kaneko workshop. Contact Beth Lindenberg, University of Akron, Ceramics Department, 150 East Exchange Street, Akron 44325; or phone (216) 375-5967.

Ohio, Kent April 22 Workshop with Jun Kaneko. Contact Beth Lindenberg, University of Akron,

Ceramics Department, 150 East Exchange Street, Akron, Ohio 44325; or phone (216) 375-5967. **Ohio, Wooster** April 20-22 "Functional Ceramics 1989 Workshop," includes construction of a major work by Paul Soldner; and a discussion on the self-supporting potter with Angela Fina; at Wayne Center for the Arts. Contact Phyllis Blair Clark, 102 Oakmont Court, Wooster 44691; or phone (216) 263-2388 or 345-7576.

Pennsylvania, Harrisburg April 22-23 "Round Forms in Porcelain" with Valda Fox; at Third Street Pottery. Fee: \$95. Contact Pennsylvania Guild of Craftsmen, Box 820, Richboro, Pennsylvania 18954; or phone (215) 860-0731.

Pennsylvania, Huntingdon April 10-21 "Anagama Firing Workshop" with Jack Troy; at the artist's studio. Fee: \$150. Contact Pennsylvania Guild of Craftsmen, Box 820, Richboro, Pennsylvania 18954; or phone (215) 860-0731.

Pennsylvania, Lancaster April 1-2 "Clay: Replication-Interpretation," with Lizbeth Stewart, interpreting a found object by increasing scale and exaggerating qualities of form to build functional and nonfunctional works. Contact Market House Craft Center, Pennsylvania Guild of Craftsmen, Box 552, Queen and Vine Sts., Lancaster 17603; or phone (717) 295-1500.

Pennsylvania, Newtown April 10-21 "Pottery Workshop" with Toshiko Takaezu; at Bucks County Community College. Contact Pennsylvania Guild of Craftsmen, Box 820, Richboro, Pennsylvania 18954; or phone (215) 860-0731.

Pennsylvania, Pottsville March 18-19 "The Craftsman in Business" with Libby Platus; at Schuylkill County Council on the Arts. Contact Pennsylvania Guild of Craftsmen, Box 820, Richboro, Pennsylvania 18954; or phone (215) 860-0731.

Pennsylvania, Reading April 8 "Marketing Strategies for Your Craft Business" with Nancy Todd; at the Reading Inn. Contact Pennsylvania Guild of Craftsmen, Box 820, Richboro, Pennsylvania 18954; or phone (215) 860-0731.

Tennessee, Gatlinburg March 6-10 "Crystalline Porcelain" with Tim Marcotte, materials and

techniques of zinc ortho-silicate crystalline glazes, plus firing, glaze formulation and clay bodies. **March 13-17** "Teapots and Jars—Pots from Multiple Sections" with Tim Mather, constructing large, complex pots by joining thrown and hand-built sections, plus discussions on glazes, kilns and making simple tools. **March 20-24** "From Function to Aesthetics" with Pat Horsley, the influence of utilitarian forms on nonfunctional works, plus clays and glazes, throwing, trimming and the assemblage of pots. Contact Arrowmont School Spring Workshop Program, Box 567, Gatlinburg 37738; or phone (615) 436-5860.

Texas, San Angelo April 21 "The 1989 Monarch Tile National Ceramic Competition Symposium," includes panel discussions with Curtis Benzie, William Hunt and Howard J. Taylor; at Angelo State University. April 22 Curtis Benzie workshop; at the Chicken Farm Art Center. Contact San Angelo Museum of Art, Box 3092, San Angelo 76902; or phone (915) 658-4084.

Texas, San Antonio April 24-30 Slide lecture with Ron Nagle. Contact Southwest Craft Center, 300 Augusta, San Antonio 78205; or phone (512) 224-1848.

Vermont, Middlebury April 22-23 "Introduction to Mold Making for Ceramics" with Bob Compton; participants are asked to bring one simple and one complex form to make molds for slip casting. Contact Vermont State Craft Center at Frog Hollow, Middlebury 05753; or phone (802) 388-3177.

West Virginia, Huntington April 5-8 "Sharpening the Creative Edge: Japan and the United States," symposium in conjunction with the exhibition "East Meets West in Design: Archaeology of the Present." Contact Robert Rowe, Marshall University, Third Avenue, Huntington 25701; or phone (304) 696-2903.

Wisconsin, Milwaukee June 11 "Clay: A Healing Way," an American-Soviet mural project; at Maier Festival Park. Open to all. Participants will mix clay, spread it over a flat surface, then make im-

Please Turn to Page 80

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Suggestions

from our readers

Cone Scrapers

Instead of discarding fired pyrometric cones, try using them to scrape hard-to-get-at places on green- or bisqueware.—*Milly Skeen, Denver*

Brushstroke Practice Pad

Don't throw that old telephone book away. Keep it handy to practice brush strokes.—*Suzanne Hershey, Rocky Hill, Conn.*

Drying Precaution

To ensure that slab-built work will stay together during drying, brush wax resist over the seams (to slow drying and allow moisture to even out). This also works on handles where they are attached to mugs, lids, etc.—*Judy Ganz, Lynnwood, Wash.*

Easy Top Loading

A recent Question sent to the CM technical staff [December 1988 issue] dealt with the problem of putting very large pieces into a top-loading electric kiln. Another effective method of loading such ware is to

reinforce the firebrick on each side of the kiln rim with bent aluminum vent pipe (the clothes dryer variety), then stretch a strip of canvas (about 6 inches wide and 10 feet long) across this reinforcement. With one person stationed at each end of the canvas, place the pot on the canvas and hold firmly as it is lowered into the kiln by easing tension on the canvas. The aluminum will allow the canvas to slide easily. A slight rocking motion will release the canvas from under the pot. Just watch out for the kiln sitter and thermocouple on the way down.—*E. E. Heydt, West Caldwell, N.J.*

Dipping Tool

In looking over the January 1979 CM, my class saw an article [“World Craftsmen in Japan”] in which some women were pictured using a forked object to dip glaze their pots. One of the students subsequently screwed an old lamp harp to a piece of wood about $1\frac{1}{2} \times \frac{1}{2} \times 18$ inches. The wood was then marked off in inches so that pots of any size can be dipped without having to wax the bottoms.—*Judy Ganz, Lynnwood, Wash.*

It's in the Bag

I always dry wheel-thrown plates in a damp cupboard to prevent warping. However, the other day I had to retard drying even further, so I made sure the plates were well separated from their bats, then slipped each bat with plate into a plastic grocery

bag and tucked the handles underneath. It just fit, and was much easier to use than typical sheets of plastic.—*Glenna Will, Caledon East, Ont.*

Disinfecting Clay and Glazes

Sometimes when you keep old clay for recycling, especially earthenware, or when glazes and slips are stored for a long time, they grow mold or bacteria and it starts to smell. I found that pouring a little laundry bleach into the buckets will kill whatever causes the smell, without adversely affecting the clay or glazes. It may be a little harder on your hands, however, so cover them with petroleum jelly or another heavy-duty hand cream before stirring or wedging.—*Valentina Vega, Santiago, Chile*

Reclaiming Scraps

Rather than letting clay scraps pile up over a long time, wedge the scraps together everyday, then bag. There'll be no more cans full of dry clay to deal with. I haven't used my mixer in years.—*Frank Matranga, Manhattan Beach, Calif.*

Dollars for Your Ideas

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



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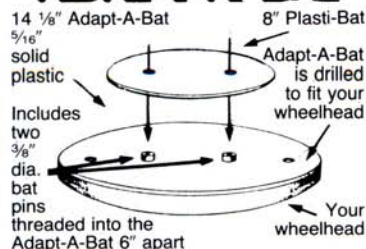
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Julian Schnabel

by June Woest

No ONE could substantiate the rumor that Julian Schnabel's "shattered-plate paintings," which first shocked the New York art scene in 1979, had their humble beginnings at the University of Houston. But the story persisted that the idea was born when a disgruntled fellow student took one of Schnabel's dirty dinner dishes and pushed it into a freshly painted canvas he had left up in his studio to dry.

True story or not, Schnabel, as far back as 1973, had a way of inciting intense criticism—personal and artistic. As one of the university's most renowned B.F.A. graduates, he was in Houston recently for a retrospective at the Museum of Fine Arts, and an exhibition of current work on campus.

Prior to his arrival, "stories of Julian" were on the lips of faculty and students alike. So, when the graduate students learned that he had been invited back to cam-

pus to critique M.F.A. candidates' work, it was with respect, as well as trepidation, that we agreed to show up at all.

Schnabel has been called the "*enfant terrible* of the '80s." The mood of his paintings can be confrontational and violent or lyrical and serene. Both the work and the personality have been critically analyzed in essays found in

numerous fine art and general publications, including the *New York Times* and even *Vanity Fair*.

The "shattered-plate paintings," of which "The Patients and the Doctors" was the first, are said to be inspired by Antoni Gaudi's serpentine benches in Barcelona's Guell Park. The great Catalan architect had covered concrete benches with a continuous collage of broken tiles and plates. After visiting the park, in 1977, Schnabel went back to his hotel room and "started thinking of ways to break up the structure of a painting." Minimalism of the early '70s had become too much for him. Prim and pristine canvas art needed rethinking. He decided to use crockery as a ground between the canvas and paint. Yet, the ground remained an image. The labels and price tags, often still attached to the shards, are seen ascending to the top through a muddle of paint. The



PHOTOS: BEN DE SOTO

theme that seems to run through the plate paintings is the rise and fall of culture, of the relativity of all life.

At the graduate critique, Schnabel seemed somewhat anxious. He was an hour late to a critique that eventually lasted a marathon six hours. He spent his first few moments looking over each person's work, then sympathized with us on student life, recalling the difficulty he experienced in getting out of U.H. "Half the faculty voted to refuse to let me graduate," he said.

More seriously, he noted, "If my not liking your work is going to make you stop, then you ought to stop. You would have stopped anyway, or you would have continued anyway. But, I'll go

ahead and tell you what I think." He advised one student to "be succinct." Then, at length, he told us, "An artist has to be held responsible for everything that he makes exist. If you find yourself generalizing in any way, then it isn't necessary. You can behave in any way, but good art has to change your preconception about what art really is. It has to speak about a philosophy of life, a way of life and a way of behaving in the world. It should broaden your possibility of what art is. Pick your criteria and open the gate."

In what *seemed* a simple statement to another student, he said, "Art today should be *useful*." He even paid one student \$100 for a small oil that he

liked because it looked anachronistic.

Schnabel has an incisive mind. He is responsive and quick. He knew dates, titles, stories, names and examples of work, ranging from California ceramic artist David Gilhooly, to New York's Jeff Koons.

After the critique, we all met for Mexican food at a restaurant in the barrio. The evening ended with Schnabel saying: "Basically, this is it. There is language. It already exists. You, the visual artist, must find something that resonates without the benefit of language."

That, perhaps, is what he meant when he told us art today should be "useful." ▲



LEFT New York artist Julian Schnabel, the "enfant terrible of the '80s critiquing graduate students' ceramics at his alma mater, the University of Houston.

ABOVE "The Patients and the Doctors" 9 feet in length, plaster, oils, ceramic plates and tiles on Masonite—Schnabel's first shattered-plate painting, 1978.

Lower Rhine Earthenware

Five hundred years of functional and decorative earthenware produced at potteries in the Lower Rhine region was the focus of a recent exhibition at Hetjens-Museum in Düsseldorf, West Germany. Featured examples ranged from lead-glazed tableware made in Frechen to the stove tiles of Köln (Cologne), which became a production center during the 15th century as tiled stoves gradually replaced fireplaces throughout Germany.

In fact, the majority of the exhibited works once fulfilled daily needs—dishes and cooking vessels, wall and floor tiles, children's games, etc.—making them

indispensable in both rural and urban households. Of the decorative objects shown, 18th-century picture bowls, with sgraffito or slip and relief images of

biblical scenes and figures in contemporary dress, were a high point of production.

With the development of faience and salt-glazed stoneware, German slip-decorated earthenware lost favor and was eventually perceived as undesirable "peasant" pottery. But today, the charm and art of Rhenish ware, along with its historical role, have secured its place in both public and private art collections. ▲



ABOVE *Lower Rhine earthenware made during the 18th and 19th centuries.*

BELOW *"Schlossherger Pieta," approximately 24 inches in diameter, circa 1750.*



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Fellowship Opportunity. The Clay Studio, Philadelphia, Pennsylvania, through the sponsorship of the Franklin Mint and the Pennsylvania Council on the Arts, is offering a one-year fellowship/residency. The residency includes a 150-square-foot studio space, access to electric and gas-firing kilns, access to glaze materials, opportunity to teach for pay in the Studio's school, and to exhibit in the gallery including a solo exhibition at the conclusion of the residency. The fellowship also includes a monthly stipend. The fellowship begins July 1, 1989 and runs through June 30, 1990. Interested applicants should send a self-addressed envelope to The Clay Studio, 49 North Second Street, Philadelphia, PA 19106. Completed applications must be received by May 1, 1989. Ten slides must accompany the application. For information, call (215) 925-3453.

Internships Available now in beautiful Bayfield, Wisconsin, for those seriously working toward careers as studio potters. Learn from 30 years of experience at Eckels Pottery, Route 1, Box 254, Bayfield, WI 54814. (715) 779-5617. Write for details.

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Continued, from Page 71

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International Events

Australia, Perth through March 9 "All That Glitters," lusterware; at ClayForms Gallery, 608 Beaufort Street.

Belgium, Brussels through March 11 Clayworks by Antonio Lampecco; at Gallery Atelier 18, Rue du President, 18.

Canada, British Columbia, Vancouver through March 5 "General Foods: The Private Collection," handmade coffee services; at Cartwright Gallery, 1411 Cartwright Street.

Canada, New Brunswick, Fredericton March 17-19 Porcelain workshop with Curtis Benzie. Contact New Brunswick Craft School, Box 6000, Fredericton E3B5H1; or phone (506) 453-2305.

Canada, Ontario, Ottawa March 30-April 2 "Third Annual Originals: A Spring Craft Sale"; Ottawa Civic Centre, Landsdowne Park.

Canada, Ontario, Toronto May 26-28 "Workshop in the City" with Everette Busbee and Jeff Oestreich, includes lectures and demonstrations on handbuilding, throwing, molding, faceting, decorating, aesthetic concerns and the evolution of ideas; also exhibitions and annual general meeting of Fusion. Fees: \$130-\$230, workshop, accommodations and meals; \$75-\$140, workshop and lunches only. May 1 registration deadline (register between May 1-15 additional \$25 fee). Location: University of Toronto. Contact

Fusion: The Ontario Clay & Glass Association, 140 Yorkville Avenue, Toronto M5R 1C2; or phone (416) 923-7406.

England, Chichester May 26-28 "General Pottery Workshop" with Alison Sandeman. Contact West Dean College, West Dean, Chichester, West Sussex PO18 0QZ; or phone (0243) 63301.

England, London through April 1 Ceramics by Gordon Baldwin; at Contemporary Applied Arts, 43 Earham Street, Covent Garden.

March 14-April 9 Nancy Angus, decorative ritualistic vases, dishes and boxes; at Crafts Council Shop at the Victoria & Albert Museum, South Kensington.

March 17-April 18 "Sandy Brown: The Complete Picture," includes pots, figures and wall reliefs; at Barbican Centre, Silk Street.

England, Manchester March 25-May 6 Works by Julian King-Salter; at the Craft Centre Royal Exchange Theatre, Saint Ann's Square.

France, Paris through April 20 "The Art of Paul Gauguin," approximately 250 works, including ceramics; at the Galeries Nationales d'Exposition du Grand Palais, avenue Eisenhower.

Italy, Faenza March 15-May 15 "The Second International Quadriennial Competition: Ceramics in the Urban Setting," juried exhibition of future uses of ceramics in an urban setting and works already existing; at Palazzo delle Esposizioni di Faenza.

Netherlands, Maastricht March 11-19 "European Fine Art Fair," exhibitors from Austria, Belgium, France, Germany, Great Britain, Italy, the Netherlands, South Korea and the United States; at Maastricht Exhibition and Congress Centre.

Scotland, Edinburgh March 6-29 Susan MacKay, handbuilt porcelain with alkali glazes; at the Scottish Gallery, 94 George Street.

Wales, Ruthin March 18-April 14 "Breath of the Dragon," raku; at Ruthin Craft Centre, Park Road, Clwyd.

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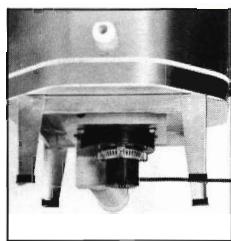
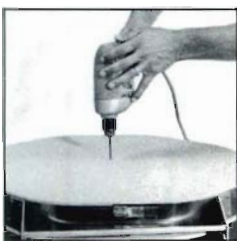
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