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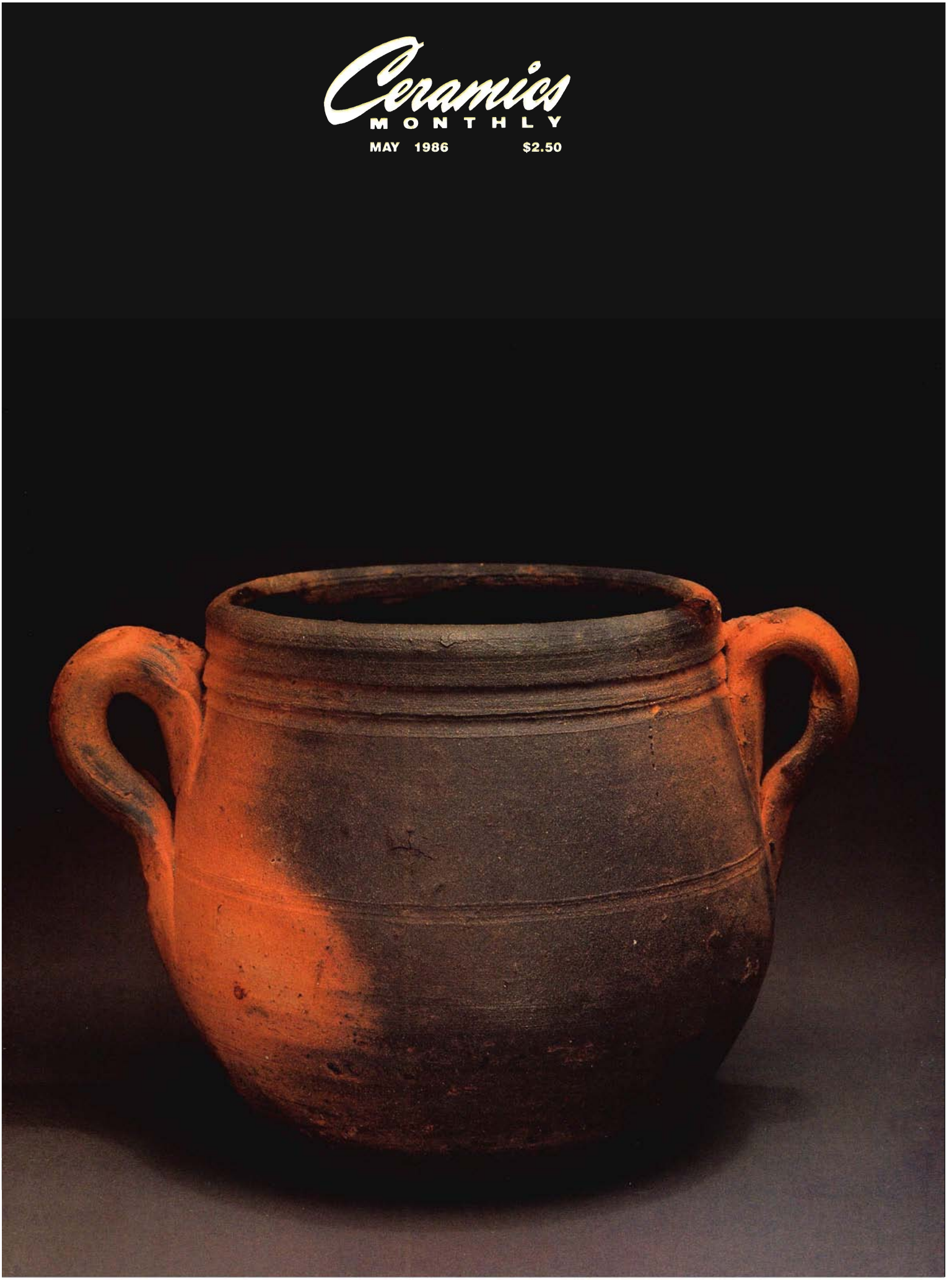

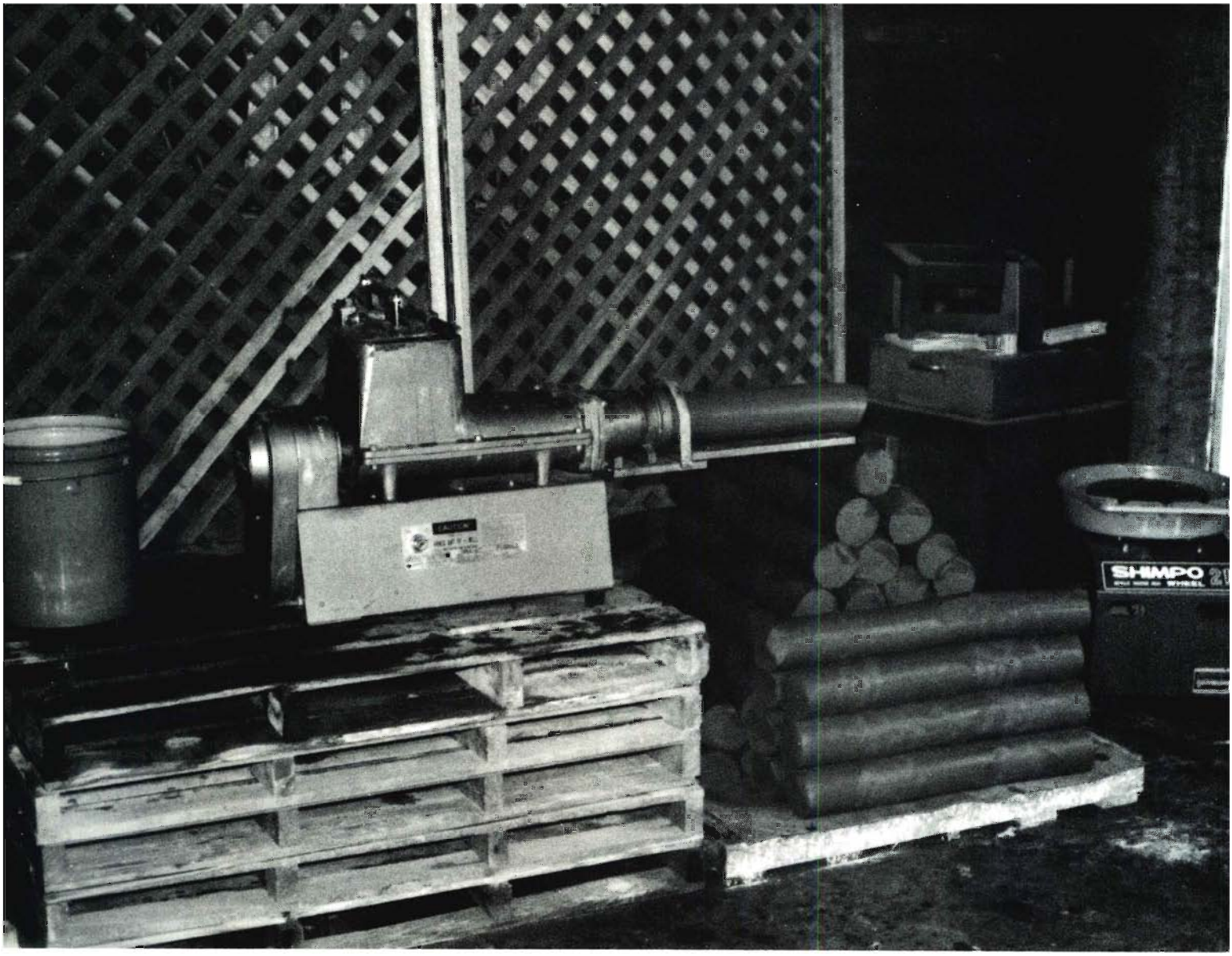

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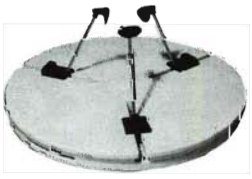

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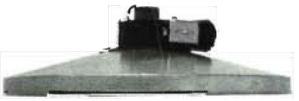

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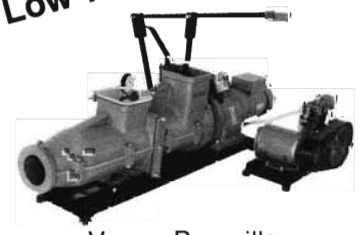

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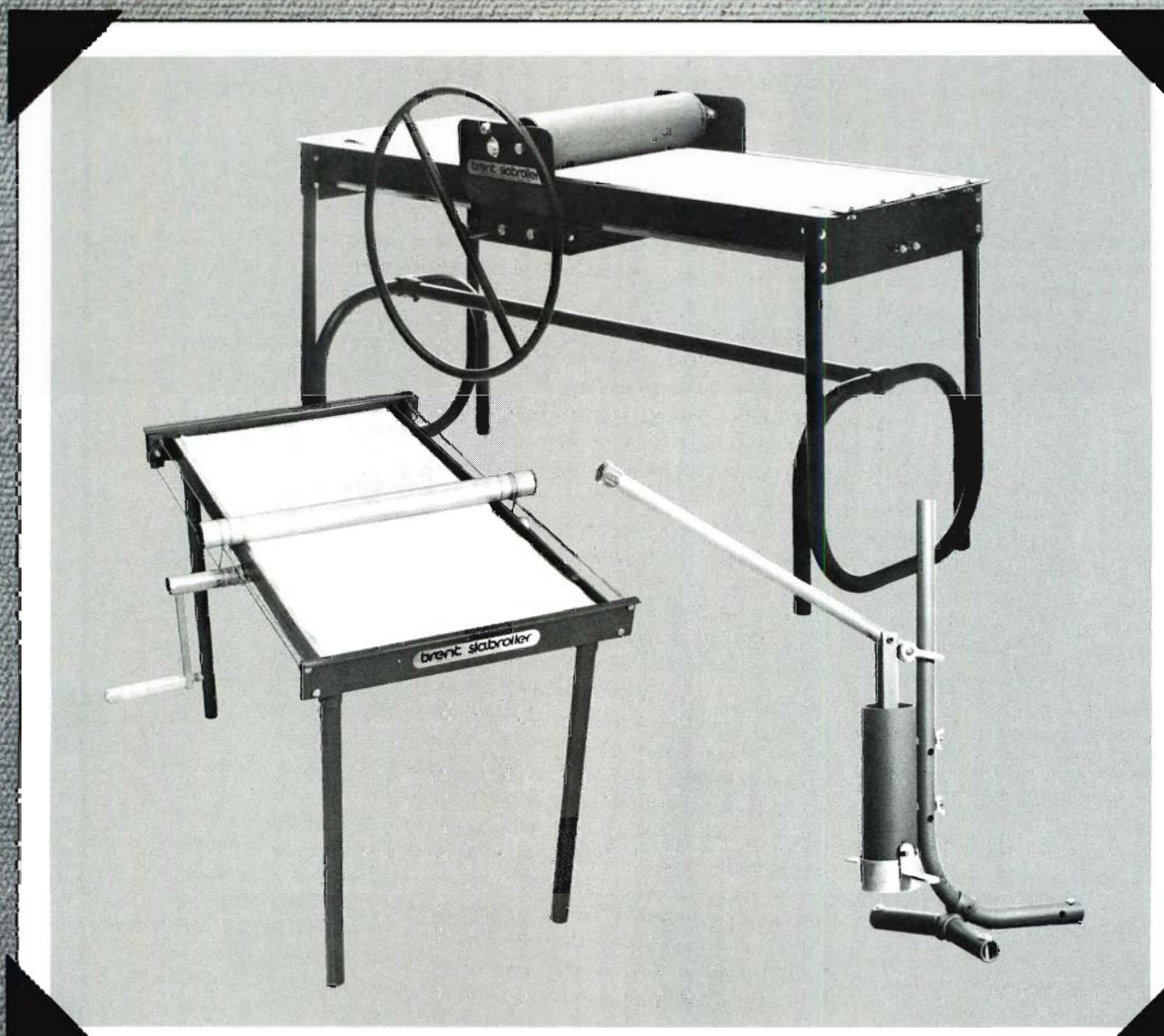

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1609 Northwest Boulevard
Box 12448, Columbus, Ohio 43212
(614) 488-8236

Ceramics Monthly (ISSN 0009-0329) is published monthly except July and August by Professional Publications, Inc.—S. L. Davis, Pres.; P. S. Emery, Sec.: 1609 Northwest Blvd., Columbus, Ohio 43212. Second Class postage paid at Columbus, Ohio.

Subscription Rates: One year SI 8, two years $34, three years $45. Add $5 per year for subscriptions outside the U.S.A.

Change of Address: Please give us four weeks advance notice. Send both the magazine wrapper label and your new address to: *Ceramics Monthly*, Circulation Office, Box 12448, Columbus, Ohio 43212.

Contributors: Manuscripts, photographs, color separations, color transparencies (including 35mm slides), graphic illustrations, texts and news releases dealing with ceramic art and craft are welcome and will be considered for publication. A booklet describing procedures for the preparation and submission of a manuscript is available upon request. Send manuscripts and correspondence about them to: *Ceramics Monthly*, The Editor, Box 12448, Columbus, Ohio 43212.

Telecommunications and Disk Media: *Ceramics Monthly* accepts articles and other data by modem. Phone us for transmission specifics. Articles may also be submitted on 3.5-inch microdiskettes readable with an Apple Macintosh computer system.

Indexing: Articles in each issue of *Ceramics Monthly* are indexed in the *Art Index;* on line (computer) indexing is available through Wilsonline, 950 University Ave., Bronx, New York 10452. A 20-year subject index (1953-1972), covering *Ceramics Monthly* feature articles, Suggestions and Questions columns, is available for $1.50, postpaid, from the *Ceramics Monthly* Book Department, Box 12448, Columbus, Ohio 43212. Additionally, each year's articles are indexed in the December issue.

Copies and Reprints: Microfiche, 16mm and 35mm microfilm copies, and xerographic reprints are available to subscribers from University Microfilms, 300 N. Zeeb Road, Ann Arbor, Michigan 48106. Copies in microfiche are also available from Bell & Howell, Micro Photo Division, Old Mansfield Road, Wooster, Ohio 44691.

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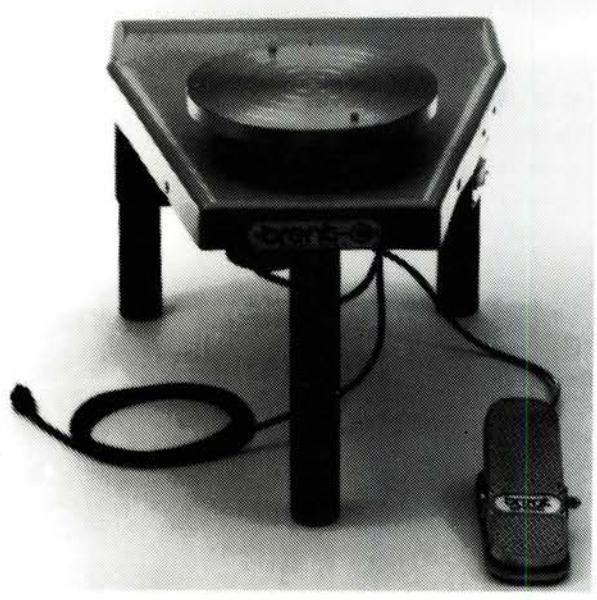

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Ceramics Monthly

Volume 34, Number 5

May 1986

Feature Articles

Departments

The Cover

Folk pottery is still being made all over the world. But because its spontaneity is often confused for crudeness, its function challenged by plastic, stainless and enameled ware, it's slowly dying everywhere—from industrialized countries like Japan to Third World nations like Nigeria. Folk pottery (such as this bean pot, 8 inches in diameter, thrown from local earthenware, charcoal fired unglazed, by W. Hardin, Chalky Mountain, St. Andrew's Parish, Barbados) is so closely tied to its social context as to be incomplete standing alone in some museum, or even on a magazine cover. This month we look intimately at one context of folk pottery (in Japan) with anthropologist Brian Moeran's text beginning on page 27. *Photo: Glenn Rand.*

What's missing from this picture !

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Letters

Buffalo Crafts National

In regard to Roberley Ann Bell's article in the March issue: May God save us from the M.F.A.

Paul S. Taylor
Bethesda, Md.

Bravo for the fine review by Roberley Ann Bell (March issue). The commentary was fresh and insightful. Ideas should take precedence over technique. Please publish more straight-shooting criticism.

P[e]ggy Steinway
Collinsville, Conn.

Mystery Solved

The insect that built a clay "pot" on Steven Suessman's screen (March Letters) was a potter wasp (*Eumenes jraterna).* The female builds the tiny chamber of mud usually on a twig or branch. One egg is attached to the inside wall along with an anesthetized caterpillar or sawfly larva as food for the wasp larva. Each "pot" is then sealed. This chamber is resistant to rain until the young wasp cuts its way out. Many times several of these chambers are present in rows.

When I lived in southern New Jersey, I found them made of the local yellow clay. After being certain the tenants had left, I brought some back to the studio and fired them to Cone 06, and as expected, the finished product was a brick red.

Nan Kirstein
Carversville, Pa.

The pot described in Steven Suessman's letter was made by a potter wasp, which forms each little jug from clay and saliva as a nursery for a single larva. The mother wasp fastens an egg inside the top of the jar by a thread, so that it swings free. She then drops in a few paralyzed weevil larvae, and closes the neck with a small clay lid before heading off. When her egg hatches, the wasp larva drops to the waiting feast below.

American Indian potters of the Southwest are said to have used this form as a model for some of their pots.

David Soffa
Berkeley

The insect-made pot in March Letters is made by a potter wasp. "Any various wasp of the genus *Eumenes.* Characteristically building pot-shaped nests of clay. Also called 'mud wasp'," according to the *American Heritage Dictionary.* They are common along the gulf coast. I have rakued some [of these pots] successfully.

Maria P. Spies
Garland, Tex.

Breakdown

William Hunt's writing [see "Designer Craftsmen Fairs" in the March issue] was as if I were thinking the thoughts. I would like to commend him on an excellent article, albeit a sad truth. Although I did not attend this fair, it reads like the fairs we do attend.

Bo Lyons
Austin

The Internationalization of Emily

Everette Busbee's and John Chalke's articles in the March issue of *Ceramics Monthly* helped me reflect on the workshop we shared with Bob Scherzer, Laura Burch and Bill Forster this past September at Peters Valley School of Crafts. Though I've always enjoyed working and teaching there, Peters Valley has a way of making me feel sheepish. This time there was the ghostly presence of Katsuyuki Sakazume, the kilnbuilder par excellence, whose name was absent from both articles. It was Katz, of course, who helped internationalize this type of firing by coming from Japan to build the kiln originally. (Readers might think the anagama had been ordered from Paragon just for our workshop.) I missed his presence daily.

If anything characterized our workshop it was a ritualistic adherence among some members to a kind of aesthetic apartheid in which anything "traditional" was suspect. As the photos demonstrate, all those sepia-colored pots are certainly "nontraditional"; whether they are "boldly of our time" is anybody's guess, but the issue calls to mind a Wallace Stevens quote: "One cannot spend one's time in being modern when there are so many more important things to be."

Much of my enjoyment in learning about ancient wood-fired pots has come from looking at Japanese picture books. Since I can't read Japanese, the hero pots are always foremost, while the hero potters and learned lingo recede in a kind of verbal continental drift. I'm hopeful that this way of learning will help keep me from being warped out of my own orbit regarding what I make.

Wood firing is just another specialized way of firing. In fact, ceramics has been around for so long now that *every* way of firing could be considered "traditional." We might speak, for example, of work "fired in a traditional, eight-element, top-loading kiln, 4150 watts, 25.2 amps."

A couple of other things—Lincoln is a West Coast fireclay that makes great wadding in wood kilns; Jordan is an East Coast stoneware clay of sublime versatility. Also, it's almost impossible to average burning more than a cord of wood per day; our fuel consumption was more like half of John Chalke's estimate of ten cords. Splitting it, though, made it seem like more.

Jack Troy
Huntingdon, Pa.

The article on the anagama kiln at Peter's Valley was disturbing. What bothered me the most was that *Ceramics Monthly* finally did a front cover photo plus big exposure spread after the kilnbuilder was no longer involved in the program.

Katsuyuki Sakazume had attained a high level of recognition in the ceramic world in Japan for his kilnbuilding abilities. He came to Peter's Valley through the NEA and the Japan Foundation to build the anagama kiln.

With every traditional aspect of Japanese procedure intact, Sakazume directed and taught American students the proper way to fire his kiln to achieve the finest results. I was fortunate to have been able to study with him in 1981. He taught me one very important thing: nothing worthwhile can be done in a hurry.

At a time when so few potters are spiritually attached to every aspect of their pot making, Katsuyuki Sakazume is truly a rare combination of integrity, sincerity and knowledge. Every detail, from the preparation of local clays, the passionately created body of work for the firing—right down to the careful placement of each piece in his kiln—all this was done in a way that encompassed one man's devotion to his life's work. However, nowhere was a potter's total commitment to his work more evident than when Sakazume fired his anagama. His knowledge of firing was reflected in the quality of his work which is outstanding.

I suppose any group can fire the kiln, but Sakazume's contribution to this community must not be overlooked. He must be recognized and remembered by every artist who fires this kiln.

Donald Thieberger
Springfield, N.J.

Completing the Cycle

I have been a "bits and pieces" artist for ten years, doing clay sculpture and mixed-media work. In response to Greg Charleston's "Marketing" (March Comment), "creative arts" people generally are abstract, expressive, withdrawn (to the degree of working on projects alone), sensitive, physical makers (hands on) not thinkers, and often dreamers. Artistic personalities tend to shy away from business aspects. This is where the cycle fails to complete itself. You make things and where do they end up? In a warehouse, on your mother's wall? I think you have to be an aggressive, promotion-type person to sell yourself. Frankly, I am scared of rejection. So, I am taking a two-day seminar in career management for visual artists. You've got three choices: You either search for few-and-far-between classes like this that offer insight into the market (promotion, portfolio, agents, advertising); you struggle to fit all the pieces of the system together yourself and do the leg work while still doing your craft; or you don't do ceramic arts for a living.

Kal Arterre
Renton, Wash.

The *business* of potting is at least as arduous an education as mastering the skills that keep one's fingers and jeans muddy, yet the former receives too little attention (the Ross Murphy controversy notwithstanding). This neglect is obvious at many universities,

Continued

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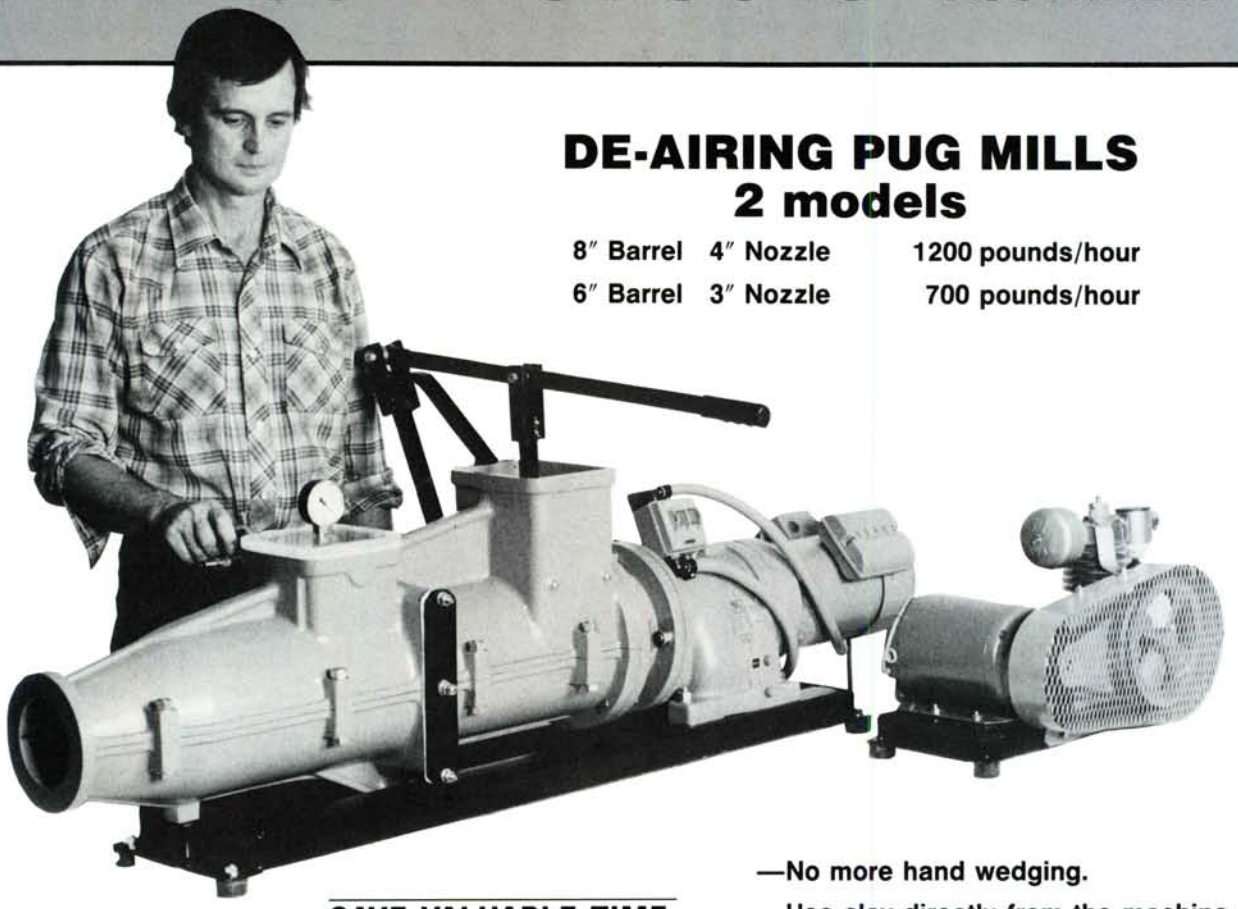

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where the attitude is to develop clay "artists" and not equip them with business skills, the very skills you need in the real world.

Edward Wang
Bloomington, Ind.

More Ross Murphy! I see too many potters/artists in other jobs like real estate because they have a lousy business sense. The business of America is business—who said that? They are right.

Kathy Heitchue
Atlanta

Silica Still a Hazard

Douglass Grimm's hypothetical novice potter (March Letters) would gain nothing if *Ceramics Monthly* said silica instead of flint. All the basic texts use flint, quartz, even sand along with silica, and most explain the words.

Be that as it may, I am not totally happy with CM's reply concerning free silica.

Admittedly, to get true silicosis, one needs to inhale free silica. But, to the best of my knowledge, bakers who breathe in flour get something called white lung, and cough themselves to death. Miners who breathe in coal dust get brown or black lung and cough themselves to death. Sawyers inhale sawdust, get emphysema and cough themselves to death. In short, inhaling dust may be dangerous, and it is hard to imagine that anyone but the medical examiner cares exactly what dust.

It seems to me novice potters (and many old-timers) should be extremely careful about dust in general. They should change clothes daily; shower and shampoo as soon as possible after a dusty task; wear a good mask while moving dry materials, weighing out clay or glaze in powder form, cleaning the studio, or sanding ware. Studios should be well ventilated, and cleaned by wet mopping or wet vacuuming. Several of the supply houses issue (or include in their catalogs) safety recommendations that are most useful.

Lih Krakow ski
Constableville, N.Y.

More on Kiln Shutoff Failure

The letters about sitter devices (January, March, April) on electric kilns confirm a suspicion I have long had. The switch from gas to electric firing has many advantages such as lower costs, predictable glaze results, shorter firings, etc., but by adding a kiln sitter, the potter feels that his/her time is freed from the supervision required of the "old gasser." Wrong! Kilns are like kids, if you can't shoulder the responsibility of watching them—then don't have them.

Some tips for newcomers to electric kilns: Read the directions thoroughly. High voltage is nothing to take for granted. Keep track of your firings with a homemade clipboard chart posted near the kiln so you will have a record of the kiln firing time and the cone fired to. This chart gives you a guide for how long the average bisque/glaze firing takes. It also helps in pricing your ware in that you will know how much electricity is used, and you will also get a good indication as to when the elements need replacing.

I have found that pyrometric bars are the best system of heat measurement for my kilns because they sit across the cone supports evenly and avoid the error of cone placement.

If you spend money on a kiln sitter, get one with a limit timer; that way if you absolutely have to leave your kiln, you can set it to go off at a predetermined time. This could even be before the cone is due to go down—you can always start up the kiln again when you get back. Don't go to bed thinking you can fire your kiln overnight during off-peak hours—even with a timer.

After more than 300 firings on each of my trusty kilns (equipped with kiln sitters), I have had no problems—but then I've got two kids, too!

Also, what's all this baloney about "kitchen table" potters? I suppose I would be labeled a basement potter, even though my studio of 528 square feet would sound impressive. Do we really have "chicken coop" potters—"factory warehouse" potters—"craft center" potters, etc.? What's the difference where you create, as long as you create? So, when the snobs ask, "Do you have a studio?" look 'em square in the eye and say, "Of course."

Elizabeth Ringus
Moosup, Conn.

Original Art

I am writing because CM is the only mag-

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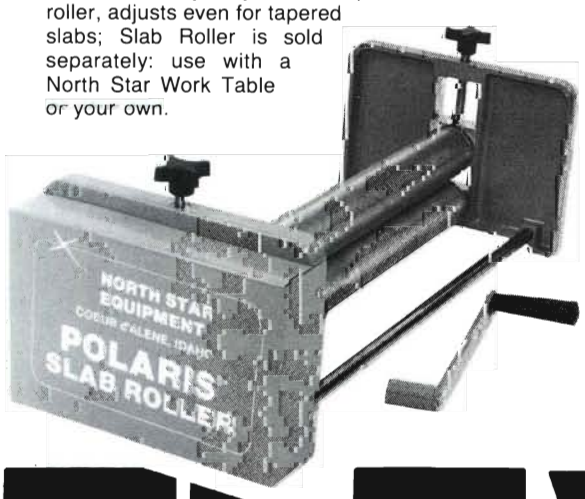

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Letters

azine I read regularly. A dilemma has existed in our high school art department for several years. Reader input would be greatly appreciated.

The fellow I teach art with regularly has students use the opaque projector to project copyrighted graphics onto illustration board, then the student traces the art and passes it off as original. The teacher has been very successful with this project, as you can imagine, and is considered very capable because his students do such fine work.

The administration and the teachers' union are aware of this process, but do not see anything wrong with it, or at least they have not done anything to dissuade the teacher over the last 12 years.

I would really appreciate some input, and any magazine which debates art vs. craftsmanship, pots vs. molds, etc., should have a heyday with this.

Am I wrong, or does the situation smack of plagiarism?

Patrick Fleming
Kennewick, Wash.

Overseas Orders

Among the February Letters, Brenda Young from Australia was interested in mail order from the U.S.A. Although many of the distributors of material and equipment do overseas orders, they are poorly prepared for these services. Each country has its own regulations, duties or import taxes. Each customer has different requirements and if there are items needed from several different sources, there is no way to have them packed and shipped together to reduce the freight costs. I would like to fill this void. Anyone needing help or interested in overseas shipments can contact me:

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Elizabeth, N.J. 07207-1331

Understanding Function

What I feel to be the somewhat overly discussed issue of functional versus nonfunctional pottery, which has occupied the minds of contemporary potters for the last decade in particular, has on the one hand produced, because of some of the personal implications, certain positive results in perpetuating a greater collective awareness and individual growth. However, I feel that too often the discussions surrounding the issues of functional and nonfunctional pottery are stunted by an incomplete or limited definition of the meaning of "functional." My *Random House Dictionary of the English Language* defines functional as "of or pertaining to a function or functions," and the word function as "the kind of action or activity proper to a person, thing or institution." With these definitions in mind I think that more often than not discussions of functional and nonfunctional pottery are really discussions of utilitarian and nonutilitarian pottery. The reason I feel the need to make this distinction between the meanings and uses of the words functional and utilitarian is because if we are to discuss function in pottery, we are causing ourselves great harm by limiting our understanding of the function of pottery to simple distinctions of utilitarian and nonutilitarian. Again referring to my dictionary: Utilitarian is defined as "pertaining to or consisting in utility," and utility is "being of use or service; serving some purpose" or "of practical use, as for doing work."

In addressing the issues pertaining to the ways in which pottery functions in broader contexts, including but not limited to whether it be utilitarian or not, a greater understanding of what pottery is all about is possible. I would like to hear more discussion of pottery and how it functions or does not function, in the contexts of other human needs. For example: How does a particular piece of pottery function on an emotional level? What are the effects and implications of living with pottery? What are the effects and implications of using pottery? How does pottery function in ceremony? How does pottery function in social and political contexts and what are the implications? How does pottery function aesthetically? How does pottery function symbolically? How does pottery function ethically? In what other ways does pottery function in our lives? How do we want pottery to function in our lives?

Christopher Breuer
Oberlin, Ohio

I find it interesting that the funk/function controversy in the letters section is almost always half and half and the rest of the issue is always funk. The only good pots are in the ads.

D.B. Garner
Seagrove, N.C.

I usually enjoy and appreciate CM's efforts to be well-rounded in formatting the magazine. Even though I don't personally find all of the pieces pictured lovely or useful, I will defend to the death anyone's right to do them.

Hazel Raw
Takoma Park, Md.

Subscribers' Comments

I personally enjoy the "how to" articles the best. I do not enjoy reading the mud-slinging articles.

Janeane Madsen
Sumner, Wash.

I look forward to each new *Ceramics Monthly.* Here in Alaska, we potters live in a somewhat closed and remote environment. Receiving a *Ceramics Monthly* is like taking an art and education tour through big cities, universities and private studios. Thanks.

Laura Berkowitz
Fairbanks

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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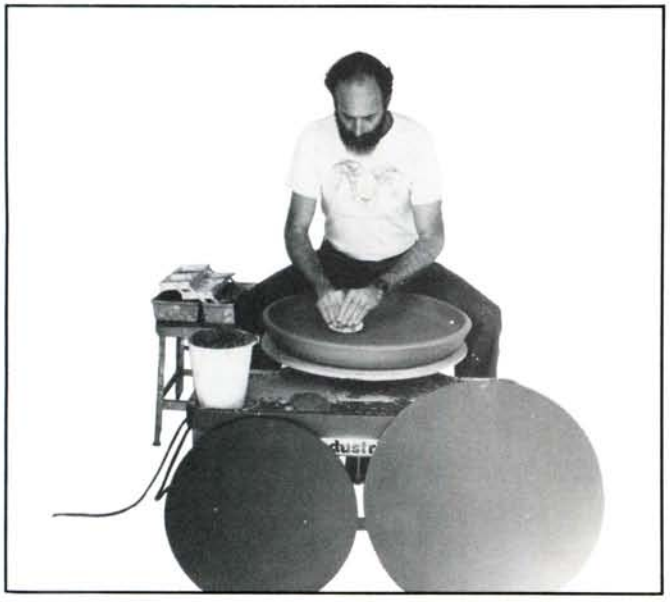
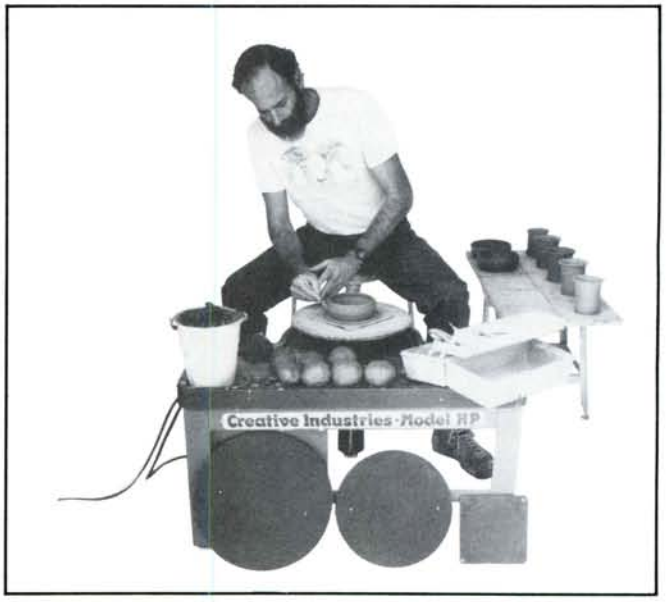
#3

THROWING BATS

(Some New Concepts)



Our new 19" and 24" diameter bats are 1/2" thick (very rigid) and have two threaded holes. "Wing bolts" are inserted from under the wheel head, through the pin holes, and screwed into the threaded holes pulling these bats firmly to the wheel head. They can't come loose while throwing. No tools necessary.



The 14" diameter, 12" diameter and 7" square bats are 1/4" thick and fit over removable pins in the wheel head. They can also be used on a pancake of clay. The new 7" square bats really save a lot of shelf space. Whether you're in production or just need to optimize the space usage in your studio, these 7" square bats will make your life a lot easier. *(They're also less expensive!)*

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Where to Show

exhibitions, fairs, festivals and sales

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 call: (614) 488-8236. Add one month for listings in July and two months for those in August.

International Exhibitions

May 9 entry deadline

Scarsdale, New York "International Art and Craft Competition" (June 24-July 15) is juried from slides. Ceramic juror: Lloyd Herman. Awards, including a solo exhibition. Contact: Metro Art, Box 286-H, Scarsdale 10583; or call: (914) 699-0969.

May 26 entry deadline

Freiburg, West Germany The "Elisabeth-Schneider-Award" (October 4-November 22), a biennial ceramic sculpture or objects competition, is juried from photos, slides or drawings. DM20,000 (approximately $8000) in awards. Contact: Galerie Schneider, Riedbergstrasse 33, D-7800 Freiburg-Giinterstal; or call: 0761 29406.

June 30 entry deadline

Toronto, Ontario, Canada "First Annual International Miniature Art Exhibition" (November 9-December 31) is juried from two-dimensional works in any media. Awards. Fee: $15 (or Can$18) for up to 3 works. Contact: Del Bello Gallery, 363 Queen St., W, Toronto, Ontario M5V 2A4; or call: (416) 593-0884.

National Exhibitions

May 10 entry deadline

Southport, North Carolina "Sixth Annual National Art Show" (July 2-27) is juried from slides. Fee: $15 per, entry. Contact: Associated Artists of Southport, Franklin Square Gallery, Box 10035, Southport 28461.

May 23 entry deadline

Sacramento, California "American Ceramic National IV" (July 1-August 16) is juried from slides. Juror: Rena Bransten. Awards. Fee: $10 per entry. Send self-addressed, stamped envelope to: Institute for Design and Experimental Art (I.D.E.A.), 824½ "J" St., Sacramento 95814.

June 1 entry deadline

La Honda, California "The Redwood National Teapot Show" (July 4-31) is juried from 2 slides. Juror: Mark Malmberg. Fee: $10 per entry. Send self-addressed, stamped envelope to: Leslie A. Brown, Box 238, La Honda 94020.

Saint Louis, Missouri "Containers '86" (August 15-September 14) is juried from 6 slides of up to 3 works. Jurors: Roland Ernst and Walter Moody. Fee: $15. Send self-addressed, stamped envelope to: Darryl Meyer, Hickory Street Gallery, 1929 Hickory St., Saint Louis 63104; or call: (314) 231-1929.

June 14 entry deadline

Bethlehem, Pennsylvania "Luckenbach Mill Gallery Juried Exhibition of Contemporary Crafts" (October 4-November 2) is juried from up to 3 slides each, including close-ups, of 3 pieces. Jurors: David Ellsworth, Peggy W. Hobbs and Lee Sklar. Awards. Fee: $10. Contact: Janet Goloub, Historic Bethlehem Inc., 501 Main St., Bethlehem 18018; or call: (215) 691-5300.

June 20 entry deadline

Los Angeles and San Francisco, California "Artists' Liaison" (September 1-October 10) is juried from a minimum of 3 slides. Jurors: Jan Peters, Ray Leier and Deborah Lawrence. $7500 in awards. Fee: $5 per slide. Contact: Artists' Liaison, 1341 Ocean Ave., 61D, Santa Monica, California 90401; or call: (213) 399-9306.

June 27 entry deadline

Jackson, Wyoming "Art West Open Competition" (September 12-October 3) is juried from 3 slides. Fee: $15. Awards, including a three-week solo exhibition. Contact: Judy Sensintaffar, Art West Gallery, Box 1248, Jackson 83001; or call: (307) 733-6379.

June 30 entry deadline

Wichita, Kansas "Wichita National All Media Crafts Exhibit" (September 7-October 5) is juried from slides. Juror: Helen W. Drutt English. Fee: $15 for up to 3 entries. Contact: Wichita Art Association, 9112 E. Central, Wichita 67206; or call: (316) 686-6687.

Saint Louis, Missouri "Dinnerware Show" (October 24-November 30) is juried from slides of functional work. Jurors: Saunders Schultz, Dion Dion and Walter Moody. Fee: $15. Send self-addressed, stamped envelope to: Hickory Street Gallery, 1929 Hickory St., Saint Louis 63104; or call: (314) 231-1929.

July 15 entry deadline

New Haven, Connecticut "18th Annual Celebration of American Crafts" (November 10-December 23) is juried from slides and a resume. Send self-addressed, stamped envelope to: Roz Schwartz, Creative Arts Workshop, 80 Audubon St., New Haven 06511.

August 4 entry deadline

Mesa, Arizona "Clay Forte" (November 15-December 13) is juried from slides. Juror: David Furman. Contact: Galeria Mesa, Box 1466, Mesa 85201; or call: (602) 834-2242.

August 16 entry deadline

Gatlinburg, Tennessee "Space: New Form/New Function" (October 25-January 24, 1987) is juried from up to 3 slides each of a maximum of 3 works. Juror: Ken Holder. Awards. Contact: Arrowmont School, Box 567, Gatlinburg 37738; or call: (615) 436-5860.

Regional Exhibitions

May 9 entry deadline

Los Alamos, New Mexico "Fourth Biennial Juried Craft Exhibition" (June 20-July 27) is open to craftspeople residing in Arizona, Colorado, New Mexico, Texas and Utah. Juried from slides of up to 3 entries. Fee: $12, nonmembers $15. Send a self-addressed, stamped envelope to: Craft Biennial, Fuller Lodge Art Center, Box 790, Los Alamos 87544; or call: (505) 662-9331.

June 15 entry deadline

Saint Louis, Missouri ''Mississippi Mud II" (September 19-October 19) is open to residents of Arkansas, Illinois, Iowa, Kentucky, Louisiana, Minnesota, Mississippi, Missouri, Tennessee and Wisconsin. Juried from 6 slides of up to 3 works. Fee: $15. Send self-addressed, stamped envelope to: Hickory Street Gallery, 1929 Hickory St., Saint Louis 63104.

Fairs, Festivals and Sales

May 14 entry deadline

Greensburg, Pennsylvania "Westmoreland Arts and Heritage Festival Juried Arts/Crafts" (July 3-6) is juried from slides. Awards. Send self-addressed, stamped envelope to: Olga Gera, Arts Competitions, Box 21C, RD 8, Greensburg 15601.

May 15 entry deadline

West Lafayette, Indiana "Lafayesta 1986" (August 30-31) is juried from 4 slides. $5000 in awards. Fee: $35 for a 12x12-foot space. Contact: Sue Paschke, Greater Lafayette Museum of Art, 101 S. Ninth St., Lafayette 47901.

Williamsburg, Virginia "An Occasion for the Arts" (October 5) is juried from 3 slides. Fee: $25. Contact: Bly Bogley Straube, 6 Valentine Ct., Newport News, Virginia 23606; or call: (805) 595-1610.

May 17 entry deadline

Pittsburgh, Pennsylvania "Sixteenth Annual Shadyside Summer Arts Festival" (August 1-3) is juried from slides. Contact: Shadyside Summer Arts Festival 1986, Box 10139, Pittsburgh 15232; or call: (412) 681-2809.^

May 20 entry deadline

West Orange, New Jersey "June Days Folk Festival" (June 21-22) is juried from 5 slides. Fee: $95 for a 7x12-foot space. Send self-addressed, stamped envelope to: Rose Squared Productions, 12 Galaxy Ct., Belle Mead, New Jersey 08502; or call: (201) 874-5247.

May 30 entry deadline

Sacramento, California "California Works: Realist and Functional Aesthetics" (August 15-September 1) is juried from slides. $15,000 in awards. Three-dimensional jurors: Garry Knox Bennett, John Outterbridge and Sandra Shannonhouse. Contact: "California Works," California State Fair, Box 15649, Sacramento 95852; or call: (916) 924-2015.

June 1 entry deadline

East Rutherford, New Jersey "Super Crafts Star Show" (December 5-6) is juried from 5 slides. Fees: $300-$465. Send 39^ in stamps to: Creative Faires, Box 1688, Westhampton Beach, New York 11978; or call: (516) 325-1331.

Long Island, New York "Twelfth Annual Harvest Crafts Festival" (November 21-23) is juried from 5 slides. Fees: $345-$365. Send 39^ in stamps to: Creative Faires, Box 1688, Westhampton Beach, New York 11978; or call: (516) 325-1331.

Asheville, North Carolina "Highland Heritage Art & Craft Show"(June 12-14) is juried from slides or photos. Fee: $100. Send self-addressed, stamped, business envelope to: Betty Kdan, 40 Hyannis Dr., Asheville 28804; or call: (704) 253-6893.

Richmond, Virginia The 11th annual "Richmond Craft Fair" (November 7-9) is juried from 5 slides. $6750 in awards. Fee: $10. Contact: Hand Workshop, 1812 W. Main St., Richmond 23220; or call: (804) 353-0094.

June 6 entry deadline

Bloomington, Indiana The tenth annual "4th Street Festival of the Arts and Crafts" (August 30-31) is juried from 4 slides. Awards. Fee: $55. Contact: The 4th Street Festival Committee, Box 1257, Bloomington 47402.

Lynchburg, Virginia "Hand Crafts 1986" (October 24-26) is juried from 3 slides. Fees: $75-$ 190. Contact: Lynchburg Fine Arts Center, 1815 Thomson Dr., Lynchburg 24501; or call: (804) 846-8451.

June 13 entry deadline

Burbank, California "Summer Arts and Crafts Festival" (July 19-20) is juried from slides. Entry fee: $5. Booth fee: $50. Send self-addressed, stamped envelope to: Creative Arts Center, Box 6459, Burbank 91510; or call: (818) 953-8763.

Manteo, North Carolina Fifth annual "New World Festival of the Arts" (August 13-14) is juried from 4 slides, 1 of display. Awards. Fee: $50. Send self-addressed, stamped (39^) envelope to: New World Festival of the Arts, SR Box 111-E, Kitty Hawk, North Carolina 27949.

June 14 entry deadline

Dillon, Colorado "10th Annual Craft Fair" (July 19-20) is juried from 3 slides or photographs. Fee: $40. Contact: Lake Dillon Arts Guild, Box 1047, Dillon 80435.

June 15 entry deadline

South Norwalk, Connecticut The 10th annual "Arts and Crafts Show" (August 2-3) is juried from 4 slides, 1 of display. Fee: $45. Contact: SoNo Arts Celebration, Box 2222, Norwalk 06852.

Memphis, Tennessee "Mississippi River Folkfest" at Mud Island (August 30-September 1) is juried from slides or photos. Fee: $100. Contact: Kate Canon, 125 N. Front St., Memphis 38103; or call: (901) 576-7230.

June 20 entry deadline

Chatham, Pennsylvania "Third Annual Arts and Crafts Show" (September 20-21) is juried from 4 slides. Fee: $10. Contact: R. Samuel Lam, 157 Lloyd Rd., West Grove, Pennsylvania 19390; or call: (215) 869-9494. ^

June 23 entry deadline

Pittsburgh, Pennsylvania "A Fair in the Park" (September 12-14) is juried from 5 slides. Entry fee: $75; booth fee: $75. Contact: A Fair in the Park, Craftsmen's Guild of Pittsburgh, Box 10128, Pittsburgh 15232.

Please Turn to Page 58

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Questions

Answered by the CM Technical Staff

Q *I am firing what is supposed to be a pure white tin glaze which contains no chrome, but even when fired in a kiln full of nothing but pots glazed with the same recipe, I still get a slight pink blush as if the volatile chrome-tin pink reaction was taking place mildly, nevertheless. Could you please explain this? I fire in a controlled atmosphere in an electric kiln, so nothing is getting into the kiln chamber from combustion or other atmospheric sources. What a mystery!—J.C.*

Chrome is a principal component of many electric kiln heating elements, and its volatile presence, particularly at higher-firing temperatures, may be enough to influence glaze color. Sometimes the elements themselves will take on a pinkish cast from their contact with equally volatile tin in glaze, just as the glaze might turn slightly pink from volatile chrome in the electric kiln atmosphere. Industrial kilns which utilize Globars avoid this problem but are usually unreasonable alternatives for potters.

You should also check with your supplier for a true analysis of the clays you are using to see if trace chrome may be part of your clay body. It only takes a little chrome to make tin blush.

Q I *want to use a computer to make three-dimensional illustrations of pottery forms from drawings of cross sections of pottery. Do you know of any specific computers that do this task well? I am interested in submitting them free-lance to industrial firms for possible production.— T.W.*

One of the newest and most fascinating computer programs with far-reaching implications for potters is "Easy 3-D" (by Enabling Technologies, Inc., Chicago). We have used it on a 512K Apple Macintosh computer (it's unavailable for other brands of computers at present) and find the program easy to run and manipulate. You draw one half of a cross section of a pot wall, the computer draws the other half; then with the push of an on-screen button, the computer calculates and draws a three-dimensional illustration from your cross section. The results can be rotated, stretched, squeezed, sections removed, parts added, and any version printed out on paper. For further information, contact your local computer dealer.

Q I *both dip and pour glazes in my production studio, but because space is tight and I have chosen to use a lot of different recipes, I am unable to store the batches in containers larger than 5-gallon plastic buckets commonly found as bulk food containers in restaurants. My problem is that I need an efficient way to glaze larger forms that can't be submerged in these buckets. I only need to do this once or twice a year when there are some special orders for large platters, so I don't want an elaborate (or space-consuming) solution to the problem. Is there any reasonable way to pour large platters over buckets smaller in diameter than the clay forms?—W.O.*

A temporary tinfoil skirt, shaped like a large funnel, can be pressed around the rim of your plastic buckets to make a large area for catching glaze when pouring platters or other forms. Use a 1- or 2-quart, typical, stove-top pan—the kind with a protruding single handle—as a ladle to evenly pour glaze as you rotate the platter to accept the glaze. The tinfoil can be rinsed and moved from bucket to bucket, then discarded after glazing, or a variety of buckets may have foil skirts added for efficiency's sake.

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

Itinerary

conferences, exhibitions, workshops, fairs and other events to attend

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

International Conferences

Canada, Alberta, Medicine Hat *May 9-11* "Medicine Hat Ceramic Symposium" will include workshops, slide lectures, meetings, etc. For details consult April CM Itinerary. Contact: Arne Handley, 574 Sixth St., NE, Medicine Hat, Alberta T1A 5P3; or call: (403) 529-3844.

Canada, British Columbia, Vancouver *July 22-25* The "World Conference on Arts, Politics and Business." For details consult February CM Itinerary. Fee: Can$225 (approximately $170). Contact: 1986 World Conference on Arts, Politics and Business, 5997 Iona Dr., Vancouver, British Columbia V6T 2A4; or call: (604) 222-5232.

Canada, Ontario, London *May 23-25* "Fireworks 86," at the University of Western Ontario, will feature workshops with Karen Karnes and Don Reitz, the annual general meeting of the Ontario Potters Association, plus discussions, exhibitions and social events. Fee: $85. Contact: Ontario Potters Association, 140 Yorkville Ave., Toronto, Ontario M5R 1C2; or call: (416) 923-1803.

England, London *May 14-15* The fifth "International Ceramics Symposium" of the Institute for Ceramic History. For details consult April CM Itinerary. Contact: Institute for Ceramic History, c/o Garth Clark Gallery, 24 W. 57 St., New York, New York 10019; or call: Alice Hohenberg (212) 246-2205.

Finland, Helsinki *June 11-13* "Clay AZ Art International Conference/Finland 86," at the Arabia Factory, will include tours, exhibitions, demonstrations and lectures with participants from Finland, Japan, New Zealand, Norway, Sweden and the U.S.A. Contact: Joel Eide, Northern Arizona University Art Gallery, Box 6021, Flagstaff, Arizona 86011; or call: (602) 523-3471.

Turkey, Kiitahya *July 6-11* "First International Congress on Turkish Tiles and Ceramics" will discuss traditional tile and ceramics and their contributions to contemporary works. For details consult April CM Itinerary. Contact: VIP Tourism Pirinccioglu Inc., 3 E. 54 St., New York, New York 10022; or call: (212) 421-5400.

Conferences

California, Oakland *June 4-7* "Art/Culture/Future: American Craft '86," organized by the American Craft Council, will include workshops, demonstrations, films, exhibitions and tours. For details consult November CM Itinerary. Contact: Susan Harkavy or Patricia Greenhill, American Craft Council, 45 W. 45 St., New York, New York 10036; or call: (212) 869-9425.

Florida, Gainesville *May 21-25* "Craft, Art and Technology," the American Craft Council Southeast Region Summer Conference, in conjunction with the exhibition "Spotlight '86," will include workshops, gallery tours and seminars. Keynote speaker: Michael Scott. Clay workshop leaders: Don Reitz and Rina Peleg. Contact: Ray Ferguson, Conference Coordinator, College of Education, University of Florida, Gainesville 32611; or call: (904) 392-0761.

New Jersey, Montclair *May 10* "Making Connections," a craft conference for individual craftspeople and organizations, will address marketing, defining an audience, product development, fundraising and networking. Speakers: Carol Sedestrom, William McCreath, Rich Snyderman and Craig Dreeszen. Fee: $5. Contact: Hortense Green, New Jersey State Council on the Arts, 109 W. State St., Trenton, New Jersey 08625; or call: (609) 292-6130.

Washington, Seattle *June 7* "Health Hazards in the Arts: Problems and Solutions," a conference directed toward artists, craft workers and art educators, will include lectures with Michael McCann, Bridget McCarthy, Woodhall Stopford and Julian Waller, plus workshops on individual disciplines. Emphasis will be on safe work practices, personal protective equipment and ventilation systems, with low-cost practical solutions. Fee: $20. Contact: Jan Schwert or Sharon Morris, Northwest Center for Occupational Health and Safety, SC-34, University of Washington, Seattle 98195; or call: (206) 543-1069.

Solo Exhibitions

California, Mill Valley *through May 10* Chris Staley. *May12-June7* Bennett Bean; at Susan Cummins Gallery, 32B Miller Ave.

California, San Francisco *through May 31* Rick Dillingham; at Dorothy Weiss Gallery, 256 Sutter St.

California, Santa Barbara *May 30-June 25* Gayle Minjarez, "Raku Vessel Forms"; at Astra Gallery, El Paseo, 818 State St.

California, Stinson Beach *May 11-June 22* Art Nelson, sculptural vessels; at Anna Gardner Gallery, 3445 Shoreline Hwy.

Colorado, Golden *through May 25* Mickey Gill, pottery; at the Foothills Art Center, 809 Fifteenth St.

D.C., Washington *through July 6* "Robert Arneson: A Retrospective"; at the Hirshhorn Museum and Sculpture Garden, Independence Ave. at Eighth St., SW.

Illinois, Highland Park *May 24-June 19* Jeanee Redmond; at Martha Schneider Gallery, 2055 Green Bay Rd.

Maine, Portland *through May 11* Beth Changstrom; at Maple Hill Gallery, 367 Fore St.

Massachusetts, Worcester *Mccy 4-25* Richard Hamelin, "Teapots, Etc."; at Summer's World Center for the Arts, 70 Piedmont St.

Missouri, Saint Louis *May 4-June 7* Daniel Anderson; at Pro Art, 5595 Pershing.

New Jersey, Newark *May 10-July 6* Anne Krauss, narrative works; at the Newark Museum, 49 Washington St.

New Jersey, Trenton *through May 18* John Shedd, "Silicate Solutions: Glazes on Clay"; at the New Jersey State Museum, 205 W. State St.

New Mexico, Albuquerque *through May 31* Margaret Forman, pottery; and Fred R. Wilson, sculpture; at the Muddy Wheel, 4505-07 Fourth St., NW.

New Mexico, Santa Fe *May 23-June 8* John Aaron, "101 Mutations," ceramic dogs; at Contemporary Craftsman Gallery, 100 W. San Francisco St.

New York, New York *through May 20* Laney Oxman, painterly white earthenware works; at Incorporated Gallery, 1200 Madison Ave.

May 2-31 Rene Murray, inlaid color works; at Lee Gallery, 43 Greenwich Ave.

Ohio, Akron *through May 15* Donna Webb; at Studio 828, 828 W. Market St.

Oregon, Medford *May 4-31* Christine Pendergrass; at Rogue Gallery, 40 S. Bartlett.

South Carolina, Charleston *May 23-June 7* Jan Ashmore, thrown and handbuilt porcelain; at the Morning Glory Gallery, Rainbow Market, 40 N. Market St.

Wisconsin, Green Bay *through June 2* Paul Donhauser, 20-year retrospective; at the Neville Public Museum, 210 Museum Place.

Group Exhibitions

Arizona, Tucson *through June 7* "Zoom," includes Nancy Skreko Martin and Tim Diggles; at the Gallery at the Tucson Mall, 4500 N. Oracle Rd., Suite 727.

California, Davis *May 4-30* "Ten for Tea," functional and sculptural tea-related objects; at the Artery, 207 G St.

California, La Mesa *through June 12* "MAGIC: EVENTual Transformation," includes Luis Bermudez and Brian Ransom; at Reflections Gallery, 8371 La Mesa Blvd.

California, Los Angeles *through May 28* "Perfumes & Paperweights," includes ceramics by Paris Bottman; at del Mano Gallery, 11981 San Vicente.

May 2-24 "New Work," includes ceramics by Beth Forer, Garson/Pakele and Steven Portigal; at Freehand, 8413 W. Third St.

May 2-June 14 "New Faces: Part II," includes works by Luis Bermudez and Patrick S. Crabb; at Shoshana Wayne Gallery, 9151 Exposition Dr.

May 3-June 4 Gertrud and Otto Natzler, works from the '40s and '50s; at Garth Clark Gallery, 24 W. 57 St.

California, San Bernardino *through May 27* "Second International Shoebox Show"; at the San Bernardino Art Gallery, California State University.

California, San Francisco *through May 11* "Worcester Porcelain from the Klepser Collection"; at the California Palace of the Legion of Honor, Lincoln Park.

May 27-June 28 "California," works by over 100 artists-craftspeople; at Elaine Potter Gallery, 336 Hayes St.

Colorado, Denver *through May 25* "The November Collection of Mayan Ceramics"; at the Denver Art Museum, 100 W. 14 Ave. Pkwy.

Connecticut, Greenwich *through May 17* "In the Round," platters and bowls; at the Elements, 14 Liberty Way.

Connecticut, Guilford *May 4-24* "Connecticut Creations"; at the Mill Gallery, Guilford Handcrafts Center, 411 Church St.

Delaware, Wilmington *through May 6* An exhibition with Barbara Harnack, sculpture; at the Blue Streak Gallery, 1723 Delaware Ave.

Florida, Gainesville *May 23-June 22* "Spotlight '86," juried competition of Southeastern crafts; at the University of Florida Gallery.

Florida, Orlando *May 12-June 17* "12th Annual Juried Competition: Small Works"; at Valencia Community College, East Campus Gallery, 701 N. Econlockhatchee Trail.

Illinois, Chicago *May 2-30* "Chicago Vicinity Clay V," juried exhibition; at Lill Street Gallery, 1021 W. Lill St.

May 2-June 7 Harvey Goldman, Arthur Gonzales, Deborah Horrell, Beverly Mayeri, Marlene Miller and Judy Moonelis, "Interior Images"; at Esther Saks Gallery, 311 W. Superior St.

Illinois, Elk Grove *through May 11* "The A.R.T. Claybox Show," national juried competition; at 1555 Louis Ave.

Illinois, Highland Park *through May 22* Lynn Turner and Susanne Stephenson; at Martha Schneider Gallery, 2055 Green Bay Rd.

Iowa, West Des Moines *through May 9* Maria Alquilar, Suzan and Curtis Benzie, Jerry Horning, Gail Kendall, Paula Rice and David Shaner; at Olson Larsen Galleries, 203 Fifth.

Michigan, Detroit *through May 10* "Michigan Arts and Crafts, 1886-1906"; and "Michigan Functional Pottery Competition." *May 16-June 14* "Porcelain Invitational"; at Pewabic Pottery, 10125 Jefferson Ave.

Missouri, Saint Louis *May 3-30* "Contemporary Interpretations of Native American Art"; at Craft Alliance, 6640 Delmar Blvd.

May 6-June 15 "New Vistas: American Art Pottery from the Cooper-Hewitt Museum"; at the Saint Louis Art Museum, Forest Park.

New Jersey, Glassboro *May 10-24* Third annual New Jersey Designer Craftsmen exhibition; at Glassboro State College.

New Jersey, Newark *through June 29* "Made in Newark: Decorative Arts, 1836-1986"; at the Newark Museum, 49 Washington St.

New Mexico, Los Alamos *through May 11* "Que Pasa: What's Happening in New Mexico Art"; at Fuller Lodge Art Center, Central Ave.

Please Turn to Page 52

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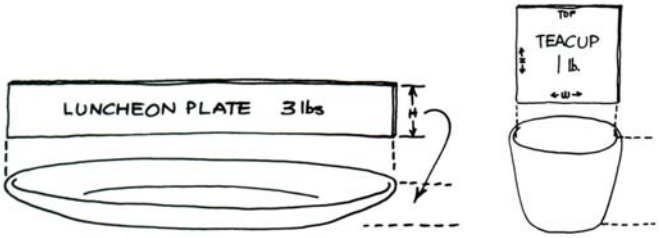
Suggestions

from our readers

Throwing Gauge

Fabricate sturdy throwing gauges from Styrofoam meat trays. With scissors or a knife, cut a rectangle with one dimension just a little less than the intended diameter so it can be held inside the pot for measuring width; the remaining dimension of the rectangle should be the height of the thrown shape so it can be held beside



the pot. Writing on the Styrofoam with a soft pencil makes a dented line that will remain through innumerable wettings. On each gauge I write the name of the object (e.g., luncheon plate) and the amount of clay required to make it (3 pounds).

—May Robertson, Tacoma

Better Clay Joint Bonding

For better bonding of leather-hard joints, try using a 2% solution of methylcellulose (viscosity 4000 cP) with an addition of 1% (by weight) of Vi6-inch fiber glass instead of the traditional water or slurry. [For further information on methylcellulose consult the March 1983 CM.] *—Jerry Weinstein, New Milford, N.J.*

Throw Away Torque Marks

Sometimes when throwing, excessive torque produces unwanted "drag" marks. These marks can be removed by applying gentle but firm pressure with the wheel turning in the opposite direction and the hands at 7 o'clock instead of 5 o'clock.

—Larry Holt, Bradenton, Fla.

Interior Decoration

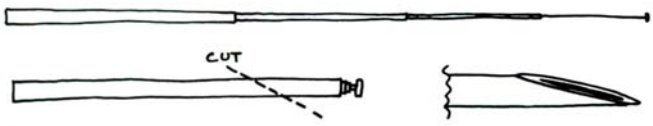
When glazing the bottom inside of a decorated bowl or platter with two or more glazes, use a bulb baster to apply and remove excess glaze from the deep area. This eliminates pouring out the glaze and the need to clean the sides of the pot before applying the remaining glazes. *—Joanne Millis, Schenectady*

Brick Economy

When replacing softbricks in an electric kiln, many of them are still usable. So cut damaged bricks exactly in half with a saw and miter box, then repeatedly match two good halves to create perfect replacement bricks. *—Ed Baldwin, Radford, Va.*

Hole Makers

For making holes of various sizes, an inexpensive set of tools can be made by using an old telescoping antenna from a car, radio or



television. Simply saw it off diagonally and pull it apart. If you cut it in the center you'll have an extra set for a friend.

—Mary Jo Bernal, Kim, Colo.

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Comment

Crafts, Criticism and History

by Keith Luebke

Remember how as children playing within a group we would occasionally exclude someone—a noisy younger brother or sister, an especially obnoxious troublemaker or, just out of cruelty, the least suspecting among us? Each of us, at some point, was the injured party. Sometimes the group would meet in an obscure place (behind a barn or in a clearing within a thicket); other times we would lock ourselves into a room. Often the excluded individual would sit outside the door and whine.

I think that many in the art establishment (art historians, museum directors, gallery owners) have locked themselves into a very small room, and much of what I read in craft journals amounts to nothing more than whimpering at the door. The irony is that if we are allowed inside, we may lose more than we gain. Better to struggle outside the room to define our role as craftspeople in the broadest terms possible. By thinking critically, by making our own judgments and by communicating our ideas with others outside the room, we stand to grow more as individuals, as craftspeople and as social beings in the midst of a diverse, dynamic social environment.

In all fairness, many have already opted to leave that room. Art history, like any discipline, evolves. This evolution may seem grudgingly slow, but important changes are apparent. Museums and galleries, or at least some of them, contribute to this process of evolution. The greatest gift crafts have to offer is that they are capable of helping to open the door to the tiny enclosure that has become home to so many. They offer encouragement, new insights, a startling universal reference point that poses new questions, prompting new answers.

The changes that have occurred in the last 10 or 20 years can be clarified somewhat by looking briefly at two art history textbooks. When I was an undergraduate student required to take art history, the course text was H.W. Janson's *History of Art.* It has four parts: The Ancient World; The Middle Ages; The Renaissance; and The Modern World. With a casualness that was astounding even 15 years ago, it largely dismisses the art and history of whole continents, entire races and numerous cultures. Granted, no survey course could touch on every culture in history, but the bias of this volume, falsely subtitled *A Survey of the Major Visual Arts from the Dawn of History to the Present Day*, is frightening.

When, recently, I had an unexpected opportunity to teach a similar survey course, I found a newly available text that seems to have come to grips with many of the problems inherent in Janson's work. *Living with Art*, by William McCarter and Rita Gilbert, offers a much broader perspective. Within its pages are examples of art from many cultures. An entire chapter is devoted to crafts; and a final chapter deals with comparative styles in world art.

Most interesting of all, it reveals a fact often obscured in survey courses: there are women artists in the world. The text includes brief biographies of artists such as Louise Nevelson, Lee Krasner and Maria Martinez, among others. But most importantly, the work of women artists is an integral part of the text itself, not a patch stuck on as an afterthought.

In the pages of *Living with Art* a portrait by Chuck Close shares space with a Toltec ceramic figure, Aphrodite seems to gaze longingly at the carved figure of a kneeling woman from Zaire, and Judy Chicago's "Dinner Party" is shown beside a photo of Laurie Anderson performing.

Admittedly, *Living with Art* did not spring up suddenly without warning. Other texts have included crafts, and some include individual women artists, but the Janson variety still seems to hold sway. This must change. That is one role that craftspeople can take on. We must insist that art curricula begin to reflect the diversity of artistic endeavor in its entirety. But not by stitching on a course here and there—one for women artists; another for craftspeople. We must seek fundamental changes in core survey courses. Tens of thousands of nonart majors suffer through classes that pretend to be comprehensive histories of art, but are in fact merely warmed over slides of western art.

This inadequate, and often disabling notion of art history poisons the timely discussion of the role of ceramic criticism. Recently, ceramists seem to be crying for the attention of critics with little thought toward what type of critic might be needed. Unfortunately, many

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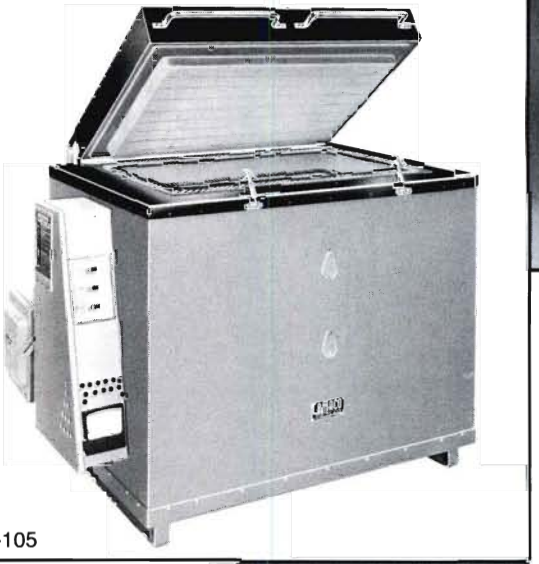
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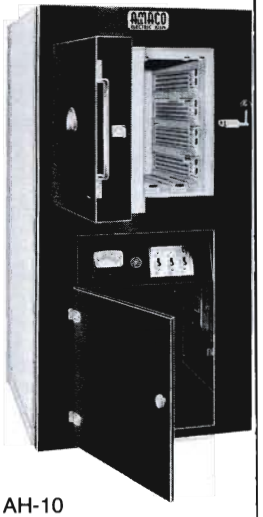

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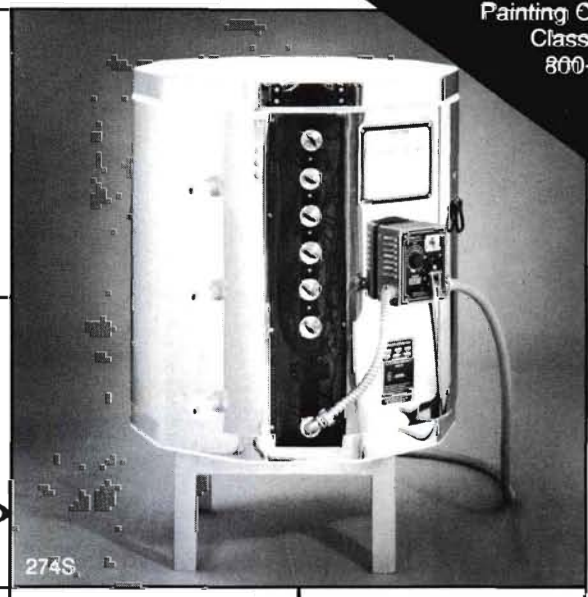
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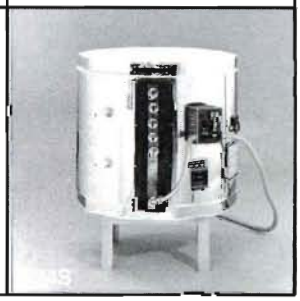

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Westcote Bell Ceramics

by Jackie Cohen and Vaughan Smith

We established Westcote Bell Ceramics in April 1984 at Borden, England, a small village in Kent about 40 miles southeast of London. Our house was a two up, two down terraced cottage originally built for farm laborers. The studio was located in a 10x11-foot former coal cellar with a 6½-foot ceiling. We bought an electric wheel and a 2.7-cubic-foot electric kiln and worked in the cellar as often as possible, often getting only a few hours sleep before marching off to school. (Vaughan taught ceramics full time at a state school, and Jackie taught painting and drama part time at a private school.) Soon the cellar became too small to accommodate our earthenware production, and the workshop spread into the rooms upstairs.

Prior to that we had met in 1977 while participating in an exchange course at Aix-en-Provence, France. After returning to our respective countries to complete our degrees (Jackie to the University of Michigan and Vaughan to Bristol Polytechnic in England), we got together again in 1978. In 1979-80 we took teaching courses which led to our positions in Kent.

Because his art training was in sculpture and printmaking, Vaughan considers himself a self-taught potter. During the teaching course, he discovered there was a shortage of ceramics teachers in our geographical area and decided to go into the field himself.

We both enjoy drawing and printmaking, and so decided to produce English slipware (slip-decorated earthenware), which seemed perfect for its decorative quality. In 1984, there were only a handful of earthenware potters in England, and a seminar by John Pollex further convinced us that this traditional medium was now unexploited and full of potential.

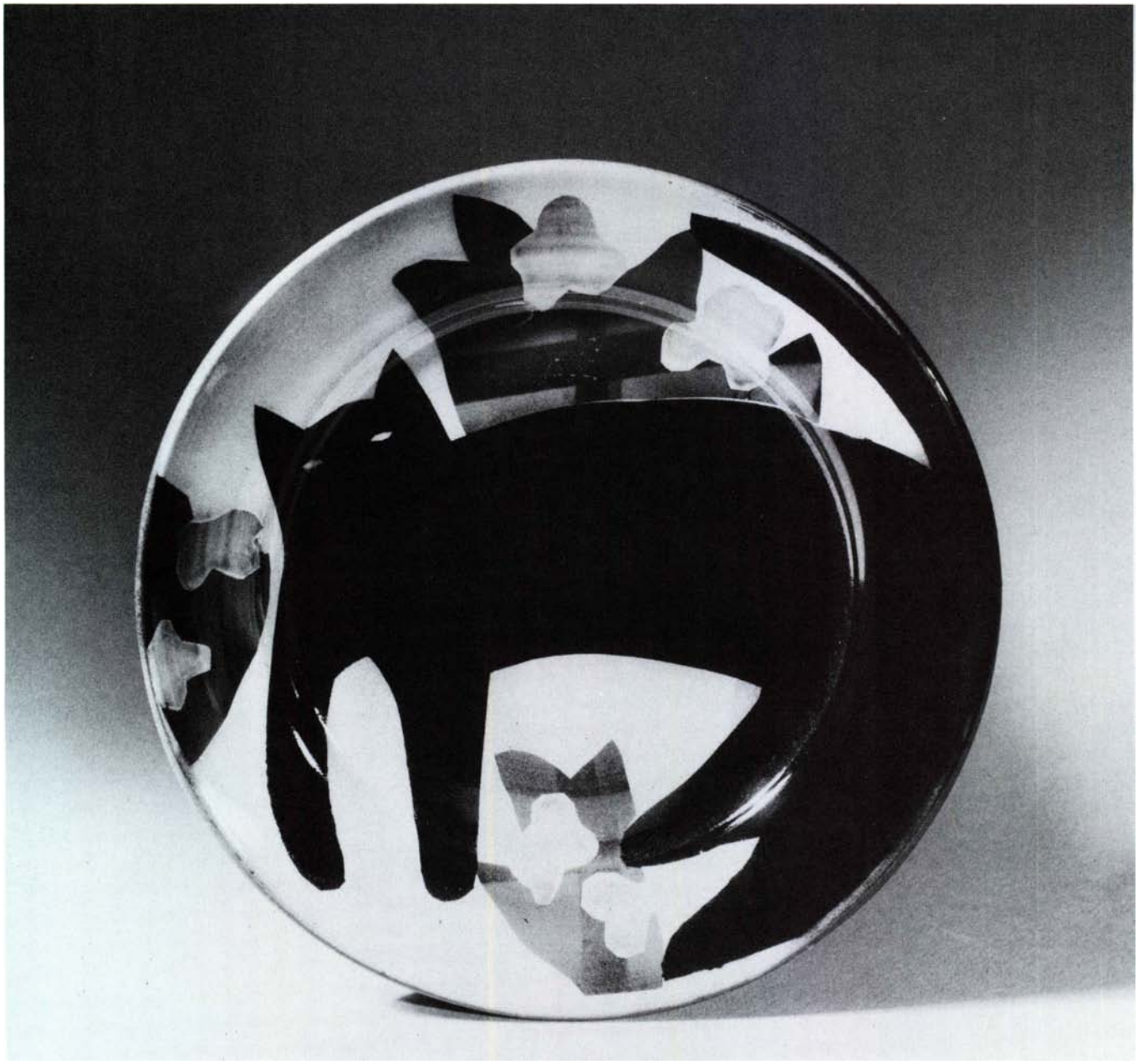
After buying the necessary equipment and three bags of red earthenware clay, we started work. For the most part, we use traditional techniques—applying stained slips to the red clay base by pouring, trailing, painting and splashing, or even by submerging the whole pot in a bucket of slip. However, we do use an airbrush where even color application is needed. Once on, the slips can be carved away, textured and scratched through. The ware is then coated with a clear or honey-colored glaze and fired in an electric kiln to Cone 04-03.

In Kent, Jackie would take long walks across the countryside and make pencil drawings of the orchards and hops fields. Going back to certain places many times, she would take note of the light, time of day and colors. Along the footpaths, it was possible to get close to the subject, whether a cluster of farm buildings or sheep grazing in an orchard. The motifs that Jackie now uses on large platters and plates are a free association of images gathered in England and France.

When an opportunity came for us to move to the United States, we decided to take it and put everything into reestablishing Westcote Bell Ceramics in Mansfield, Ohio. Since May 1985, we have converted the basement/garage of our home into a studio. While investigating the different types of kilns and wheels available here and talking to other potters about supplies, we took portfolios and examples of our work to galleries in New Jersey, Ohio and Pennsylvania, and applied to as many art fairs as possible. It was overwhelming, after the scarcity of galleries/art fairs for the artist-potter in England, to have representatives from galleries asking us to exhibit. In England we sold through commissions, small festivals and through one gallery in Canterbury; here we are showing with the first gallery we approached when we came here, plus several others from coast to coast.

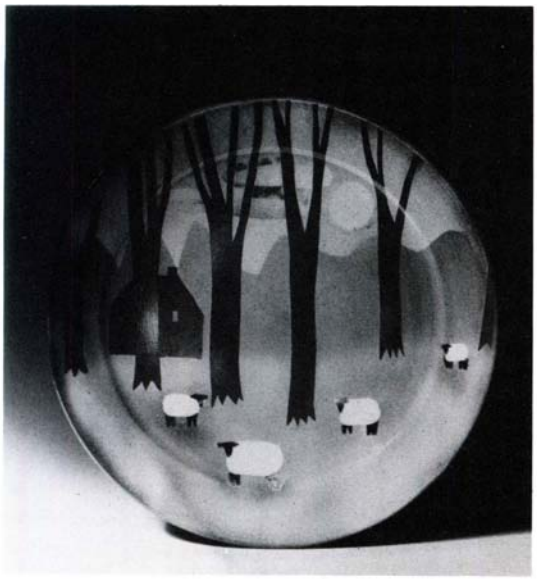
Much of Westcote Bell earthenware is patterned by applying colored slip over paper stencils.

Photos: Vaughan Smith



Above *Wheel-thrown earthenware luncheon plate, 9 inches wide, decorated with colored slips applied over stencils, clear glazed and fired to Cone 04-03, by Jackie Cohen.*

Left *Three Cats," 22 inches in diameter, with slip decoration resisted by stencils, by Jackie Cohen.*



Far left *Stenciled earthenware plate, HV2 inches in diameter, by Jackie Cohen.*

Left *"Autumn I" 10-inch earthenware plate, with stenciled polychrome slips, by Vaughan Smith.*

Slip-decorated plate, HV2 inches wide, by Vaughan Smith.

The River's Flow

by Brian Moeran

We've been preparing to fire Inoshige's kiln. For the past three days, the whole household has been gathered in and around the workshop. Inoshige started by glazing the largest dishes and jars outside in the drying yard—watched by Den, who sat quietly on the veranda of the house in the wintry sunshine. Inoshige's sister-in-law Misae, wearing an apron and a peaked, checkered-cloth bonnet to keep the sun off her face, worked at the back of the house, tying together bundles of wood for the firing. Ayako wore the same kind of apron, with a small towel draped across her hair and knotted loosely at the back. Sitting at the wheel, she wax-resisted coffee saucers, which I then dipped into a bucket of glaze.

But I could glaze only so many trays of saucers before being told to switch to teacups and chopstick holders. Then Inoshige would tell me to use a different bucket of glaze for more coffee saucers, slabware dishes and flower vases, and yet another bucket for mugs, cups and teapots. As time went by, I gradually understood that what at first sight appeared to be unstructured chaos had in fact a perfect logic. Pots were being prepared for firing according to a classification system that puts glazes first, then size, then shape. The first pots I had done, which were in fact glazed translucent brown, were to be placed at the back of the kiln, where the firing temperature is low. The slipped wares with their transparent glaze fire best in the central and upper parts of the kiln chamber. The green teapots only come out well at the very front of the shelves well above the firemouth. Big pots must be placed at the top of each chamber. Small pots are the only ones likely not to be misshapen by the heat of the firing at the bottom of the chamber.

Now, as I carry tray after tray of pots across the yard to the climbing kiln, I begin to make sense of the complexity of this craft. Inoshige himself crouches in one of the chambers, carefully placing pots in rows along the shelves that he has arrayed on stilts along the back of the chamber. Nine shelves side by side along the arching wall that gleams glassily in the light of the single bulb, coated with glaze from former firings. Four tiers in all, the height of each tier being calculated according to the type of pot that will be placed there: four inches for teacups, six inches for saucers, eight inches for piles of plates. And on the very top, the largest plates and jars, vases and jugs. And then a second tier of shelves placed in front, and all of these packed with mugs, coffee cups, teapots and teacups, pitchers, sugar bowls, toothpick holders, chopstick rests and all the other bits and pieces necessary for Japanese cuisine. It is the way that the Japanese cook and present their food that makes the potter's work so varied and profitable. Some 2,000 pots crammed into a four-chambered climbing kiln. The product of three months' hard work.

Inoshige backs into the topmost chamber, balancing three chopstick holders, one on top of the other. "Circus!" he exclaims in English, as he disappears through the narrow entrance, only to emerge half a minute later with one holder still in his hand. "It won't fit," he says. "But it's probably better not to try to make *too* much money." He grins. The kiln is fully loaded.

We brick up the chamber entrances and seal them with mud. It is seven in the evening and time to stop work. We go into the house, bathe and change into kimonos, with quilted jackets (*dotera*) on top to keep us warm. Ayako and Misae are in the kitchen preparing dinner. Inoshige's teenage children, Shigeki, Rumiko and Mariko, are lying on the floor with their feet in the *kotatsu* watching television. Den, too, lies on the floor, stretched out sidewise with her head propped up on an old-style ceramic pillow that Inoshige had made for her some years before.

We slip our feet into the crowded kotatsu, and Ayako brings us sake.

"Otsukaresama deshita. Thank you for your tiredness," she says, pouring the sake into my cup.

"Not at all. It was great fun. Although there are times," I add ruefully, massaging my back, "when I wish I weren't so tall. Those kiln chambers aren't made for people my size."

Inoshige smiles and offers me his sake cup. Misae brings in some chunks of raw chicken, which we hungrily begin to eat, dipping the pieces in grated ginger mixed with soy sauce.

"Chicken used to be a great delicacy, you know. Not like now, when we eat it two or three times a week." Inoshige speaks with his mouth full and glances at the television comedy program that has made the children suddenly burst into laughter. "In the old days, we only served chicken on special occasions—like when the tax inspectors came up from town to see what we were up to. I remember once when they came, we decided to pluck a chicken before we killed it. Then we let it go, and the bird could hardly keep its balance. It began running around Daichan's yard and finally fell into the cesspit. We didn't have indoor toilets then. So we fished the bird out, gave it a quick but far from thorough rinse, and proceeded to serve it up to the tax inspectors, who were being entertained up at Haruzo's place, at the top of the hamlet. Then we carefully made sure we ate a different bird for ourselves. Ah! Those were the days."

Inoshige helps himself to more sake, and Ayako gives him a look that is half a frown of displeasure and half a smile of admiration.

"Really. The things you men get up to when you start drinking. You ought to spend more time around the house, talking to the children, instead of going off until all hours of the night and coming home so drunk you can't work the next morning."

"But that's the whole fun of drinking," rejoins Inoshige, who is clearly used to Ayako's little outbursts. "That feeling of empty forlornness, that *munashisa,* the morning after. That is what makes it all worthwhile." He smiles wryly. "Anyway, my father never talked to me and I'm all right. So I'm sure that Mariko and the others will survive and turn out okay."

Inoshige has already told me about his childhood. He is the ninth of ten children, but only one of two boys, born some 15 years after his older brother. As second son, Inoshige had been destined to leave Amagase and go out into the world to make his fortune, but his brother was killed in the last days of the war on one of the Pacific islands, leaving a widow and two small boys. Normally, Misae would have been returned to her family, but Inoshige's father decided that she should marry his one remaining son, who would then become head of the household. Not that he had let on about his plans at the time. Inoshige had still been at school and hardly old enough to appreciate what was going on in his father's mind.

And he didn't appreciate the idea much when he did grow up and was told about it. Misae was at least a dozen years older than he. It was then that Inoshige learned to make himself scarce, leaving the house as soon as he finished work and going off to drink with his friends in the valley. It wasn't that he had anything against Misae. She was a good sister-in-law. He just didn't want to marry her. That was all.

"Did I ever tell you about the time I had a fight with a gang of toughs?" Inoshige breaks in on my thoughts. "It was when they first built a road up to Amagase from the Todoroki bridge. The *oyabun* [construction boss] and his mob were all drinking together in Terukichi's noodle shop, just across the road. Terukichi himself and a few others in the community, including Haruzo, Daisuke and I, were drinking in the main room of the house. Haruzo's daughter came to call her

"It began running around Daichans yard and finally fell into the cesspit. We didn't have indoor toilets then. So we fished the bird out, gave it a quick but far from thorough rinse, and proceeded to serve it up to the tax inspectors...."[33]

father home and, as she went through the shop to the back of the house, one of the laborers made some insulting remark—loud enough for us to hear. I was pretty far gone by then and decided to have it out with the oyabun. He'd been acting up for several weeks already, and we were all pretty pissed off at the way he was behaving.

"Well, that oyabun was spoiling for a fight. He ordered me to apologize for not drinking with him in the noodle shop. But I refused to bow my head to him, and I suddenly found myself surrounded by his gang, all with their knives out and pointing toward me. I tell you, I was scared. I had time to think that this was probably going to be the last night of my life, and that I'd better end it with dignity. So I grabbed hold of a beer bottle, smashed it on the tabletop, and stood facing the oyabun.

"Terukichi and the others had all slipped out of the main room by the window, and everybody in the community had come to peer through the glass at what was going on. Somebody tried to use the public phone to call the police. But they didn't seem to think that what was going on was any more than a drunken brawl, and anyway it was hardly likely that they'd get there in time. So we just stood there, me with my jagged-edged beer bottle facing the oyabun, and the others with their knives around me. But then, for some reason, I don't know why, the oyabun backed away. Very slowly, mind you, but he moved away and left the noodle shop without a fight taking place. His men just followed him. Then they got in their jeeps and drove away.

"My old man was standing outside with a large pair of pliers, ready to fight, if need be. And so were a lot of the others, armed with hammers and scythes and all sorts of tools. My father never said a word to me about my confrontation with the oyabun, either then or later on. He never even asked me if I was all right, but I could tell that he was really proud of me. For the first time ever, perhaps. And from that night on, he never pestered me again about marrying Misae. And the toughs never caused any more trouble in Amagase again. So I killed two birds with one stone. That is what sake has done for my life!"

Inoshige wakes me up at five-forty the next morning. It is still dark as I put on my work clothes and go out into the yard. One of the fighting cocks scurries away toward the back of the house, clucking nervously. Inoshige comes out of the shed across from the workshop with an armful of dry cedar brush. This he stuffs in the two firemouths of the climbing kiln, before carefully placing some thin strips of wood criss-cross on top. From a trestle table outside the workshop, he brings across a bottle of cold sake and places it on a shelf above the firemouth. He has a jar, too, into which he dips his fingers and scatters handfuls of salt over the kiln. Then he places three large pinchfuls of salt on the shelf in front of the sake bottle. Somewhere farther up the hill a cock crows.

Fumbling in the torchlight for a match, Inoshige strikes one and lights the cedar brush. The flames blaze away from us, sucked through the fire ducts into the black kiln chambers beyond. He throws in more strips of wood as I start splitting some of the logs piled up in the shed behind us. The mountain ridge above Amagase begins to be etched in early morning light.

There is the rattle of a door, and Terukichi comes out into the road where he yawns and stretches his arms. Still in his pajamas and quilted robe, he shuffles across to Inoshige's yard.

"So you're firing."

"Yes, we're firing."

"You're earlier than usual."

"I drank less sake than usual." Even at this time of the morning, Inoshige is ready with his repartee.

Terukichi grins shyly. A small man, with one arm withered from childhood, he is one of the strongest people I've met in the valley. A jack-of-all-trades, he can be found cutting down trees, working on the roads, even building Inoshige a small bisque kiln. And when his wife is really busy with the summer tourists who stop by on their way down from the sacred mountain, a famous pilgrimage center high above Amagase, Terukichi will help make the buckwheat noodles for his hungry customers.

"I wonder how the wind is today," Terukichi says, looking up at the sky.

"Seems all right at the moment." Inoshige is not committing himself.

There's more to this exchange than meets the eye. This much I know, for every word spoken in a country valley has a secondary meaning behind the word. It is this world of implication that I find so hard to fathom.

In this particular instance, the conversation between Inoshige and Terukichi has little to do with the weather. Terukichi lives directly across the road from Inoshige's kiln, and when the wind blows down the hillside from the northeast, the smoke from the kiln billows across the road toward Terukichi's house. There are times when people can hardly see their way in or out of the noodle shop, so dense is the black smoke from the firing. But Inoshige lets his neighbor have quite a few pots cheap so that he can sell them at a good profit to the tourists, and he always makes sure to deliver a box of tangerines at the end of the year when gifts are exchanged, as an apology for causing Terukichi's family such inconvenience. It isn't enough, of course. Nothing ever is enough in the give-and-take of valley life, and the matter of Inoshige's kiln can be brought up in any drunken argument when Terukichi may try to justify his own position or undermine Inoshige's.

"It is the way that the Japanese cook and present their food that makes the potter's work so varied and profitable "

It is to prevent things like this from happening too frequently that Inoshige was recently prompted to build a chimney at the top of his kiln.

"It's better, isn't it, now that the chimney is there?" Inoshige reminds Terukichi indirectly of the costs involved in being good neighbors. "The smoke seems to be drawn up higher. And so it should be. After all I paid more than half a million yen to get that chimney built."

Terukichi grunts.

"I suppose so," he admits. "But still the smoke can waft down again when the wind's really strong."

He shivers in the early morning cold and leaves us for the warmth of his house. As he crosses the road the sun beams down through a dent in the mountain ridge, and a ray of light catches his perfectly bald head.

"There are moments when Terusan is aptly named," whispers Inoshige mischievously. *"Teru teru bozu*—the gleaming bald-headed monk who makes the rain stop, and whose image the children make from a handkerchief and hang from under the eaves of their homes on really wet days. But he's not bad, really. Terukichi's heart is in the right place and he means well enough."

By now the firemouths are really ablaze, and there is a thin wisp of smoke spiraling up from the chimney at the top of the kiln.

"Time to eat," Inoshige grunts, and puts a couple of large logs into the flames on each side of the kiln. "There. That should keep the fire going awhile."

We go back inside the house. Ayako is getting breakfast ready in the kitchen. The children we can hear thumping around upstairs, getting their things ready for school. The bus will be leaving at ten past seven from just below the Todoroki bridge.

Inoshige starts on his bean-paste soup, rice and pickles. Ayako knows me well enough to put a jar of instant coffee down on the table, together with a thermos full of boiling water. Two slices of toast, and a butter knife with which to spread the strawberry jam. This is the nearest I can get to a continental breakfast.

Shigeki comes in with his satchel crammed with books. Seeing me eating toast, he calls out to his mother: "Hey, Mum! Bring me the same as Buchan. I'm fed up with rice." He slips his feet into the warm kotatsu.

Misae comes in from the backyard, where she has been collecting eggs. "Those cats!" she exclaims. "They've been after the chickens again."

This comment is aimed at nobody in particular, but succeeds in rousing Shigeki as he helps himself to a spoonful of coffee.

"It can't be the cats. They were sleeping with me all last night."

"Then it must be a weasel. They're in a right old flap, anyway, squawking away out there in the woodshed. Inoshige, you really ought to do something about it. Put up a fence or something to stop the weasels getting in."

"Yes, I must." Inoshige nods his head as he slurps his soup. "Ah! I'm sorry, Misaesan, but can you check the kiln for me before you sit down?"

As his sister-in-law's shuffling footsteps recede into the distance, Inoshige continues. "Women are a nuisance—always complaining about something. Not enough money; too much sake. The cats have been chasing the chickens; the chickens have been chasing the cats. You have to learn to agree with them

"I had time to think that this was probably going to be the last night of my life, and that I'd better end it with dignity."

and then proceed to distract them. They soon forget what it was they were saying." Winking, he calls out to Ayako, "Oy! More rice!"

The day goes slowly. There isn't much to do at first except doze in the sunlight and listen to the radio. Most of the wood we are using for the main mouth firing comes from the beams and pillars of old farmhouses that have been pulled down. Inoshige gets them for the price of the truck he has to hire to bring the wood to his pottery. Then Terukichi comes over for a day or two when he's got nothing else to do and cuts them up with Inoshige's chain saw. Later we begin splitting these logs with an axe. Inoshige's aim is unerring.

"Just like the old days," he sighs, bringing his axe down with a force that shears the pine wood. "Then we used to go up into the mountains to pick up wood. Sometimes somebody would be clearing a bit of forest land, and we'd get permission to root around there for the stumps of trees and any stray branches the foresters might have left lying about. We'd lug the wood all the way down here on our backs. Then Ayako and I would have to spend the best part of a week, splitting the wood and chopping it up into proper lengths. We'd each of us balance on one end of a branch and hack away, trying to split it down the middle with our axes, while the old man, my father, would sit over there where Den is now, smoking his pipe in the sunshine and watching us. We were only just married then, and the other men in the hamlet would pretend that they'd got some errand that brought them down to this end of Amagase, just so that they could see us at work. They wanted to know what sort of mettle Ayako was made of. And they'd work out how good we were at wielding our axes by the amount of wood that lay piled beside us at the end of each day. So, really, this is child's play." Inoshige cleanly splits yet another 12-inch-thick log.

"After we'd finished cutting up the wood, we had to dry it. On reflection, I think that that was the worst job of all, you know. We did the drying in the third chamber of the old kiln, the one before this. In those days, we didn't have anything like kiln shelves, just a sandy floor on which we placed our pots in a few piles. First of all, I had to block off all the fireholes with mud. Then I stacked the wood all the way up to the roof of the chamber. Next I had to cover the exposed ends of the wood with mud to prevent them from burning. And then I lit two small fires, one at each side of the chamber. The smoke from that green wood was awful. It had nowhere to go except out of the chamber entrance, and I had to stay inside all the time tending the fires, making sure that they didn't burn too bright or set the wood alight. I'd have a damp towel wrapped around my face to help me breathe, but things would soon get too much for me. I'd run out of the chamber spluttering and coughing my guts out. Two whole days of that, and I was really beat.

"And now what happens? We have a road put in to the valley all the way up to Amagase here. All I need do now is pick up the telephone, dial the number of a lumberyard, and get a whole truckload of wood delivered to my doorstep for a mere forty or fifty thousand yen. No more splitting wood with Ayako. No more choking myself to death inside the kiln. Instead, I can make a few more pots, drink a bit more sake, and spend more time talking to my friends. There's something to be said for progress after all."

Misae calls us for lunch, which has been laid out on one of the trestle tables in the workshop. Raw whale meat, fried chicken legs, seaweed *(hijiki),* bamboo shoots, pickles and Misae's favorite boiled vegetables *(gameni).* Inoshige brings in the bottle from the kiln-mouth shelf and pours out the cold sake. This is a special meal because of the firing.

"To most people these days, *kuruma* means a Toyota car or Honda van, but we use the word to refer to the potter's kick wheel. And so the workshop is called a *kurumaza*, a place where you sit at the wheel making pots. And when men gather to drink they, too, form a circle called a kuruma. They say that harmony is a circle. Well, so is life. It's full of cycles. The agricultural cycle is an annual one. So are the community festivals that stem from agricultural activities. My pottery cycle is more or less trimonthly. Ayako prepares the clay. Misae dries out the wood. I sit at the wheel and make my pots for weeks on end. And then we all stop our separate tasks and help decorate and glaze the pots that I've made. We all load up the kiln. We fire it and rest for a couple of days. Then we unload the kiln together, and I get disappointed at the way the pots turn out. We pack up the good ones and send them away; the bad ones we chuck in the river there. One or two really good ones I put aside for a special occasion, like an exhibition. Then I loaf around for three or four more days, trying to summon up the energy to start all over again, and using my lack of enthusiasm as an excuse to catch up on correspondence and all the little things that I never normally have time to do. But, finally, I start work again." Inoshige drains his cup and hands it to his sister-in-law. "And all the time we grow older, don't we, Sister?"

Misae's sunburned face wrinkles as she flashes a gold-toothed smile. "We may grow older, but we never get any less busy."

"It could be worse, though."

"It sure could. Why! You only have to think back a few years to remember how bad things used to be. I'll never forget what it was like when I first came here. Your father had stopped making pots because there was a depression, and he couldn't sell them. He was working in that stone quarry up toward Ichinotsuru. I used to have to work with Granny in the fields." She jerks her head over her shoulder toward where Den is still sitting quietly enjoying the sunlight. "She may seem all right now, mumbling away and smiling sweetly at you, Buchan, but she was a real taskmaster, I can tell you. She used to strip bare to the waist in the fields, weeding the rice plants or digging the vegetable patch. And she made me do the same, even when I was pregnant. Many's the time I wanted to run away."

"And she would have, too, if only she'd known the way," chimes in Inoshige. "In the old days, you see, someone like Misae marrying into one of these mountain communities had to walk all the way up from Fujioka. The path was difficult and winding, running crisscross over the stream. The day of the wedding would be the first time a young girl ever met her husband. If she didn't like him, that was her hard luck."

"And the really terrifying thing was that, even if you did decide to run away, the path was so difficult, you'd never find your way back down the valley alone."

"Then comes the hard bit. Four chambers at three hours apiece. If all goes well, we should be through by dawn tomorrow."

"How lucky I was," sighs Ayako, "having Misae here to help and protect me from Granny."

"And, you know," continues Misae, now well into this false nostalgia for the past, "when it came to food, we never had anything like this to eat. Just the rice that we grew. And the vegetables. And the occasional piece of wild boar that a hunter had shot. Or salted fish that we bought off a peddler who sometimes found his way up to Amagase. That was a real delicacy. Inoshige's father would get the best bit, of course. He was head of the household. And Den got the next-best piece. And then the children got their portions, boys before girls. And finally, all that was left over for me was the head. One great lump of salt. For years I was never allowed to eat anything except the head of a fish. The old days may have been better days. But they were hard days, all right."

Misae gets up to go and put more wood in the kiln, which is burning furiously. The wind is still being kind to us, blowing the black smoke away from the house up the hillside. Inoshige stretches and yawns. Ayako glances at her watch.

"Why! Look at the time," she exclaims. "The program's started, you know."

We pick up the bowls, cups and dishes and take them into the house. Den has already shuffled from her chair on the veranda to take up her position on the living-room floor with her feet in the kotatsu, watching tele-

vision. Inoshige, too, puts his feet under the quilt covering and stretches out, his head propped on one arm. Ayako and Misae seat themselves against the far wall and abstractedly peel tangerines, eyes glued to the television set in front of them.

The program is a soap opera, with a wholly predictable plot involving a widowed mother whose only son goes off to fight in Manchuria and whose remaining daughter has been seduced by a smooth young man who is out to get her mother's entire savings by some devious trick, yet to be divulged. The daughter has fallen for him, failing to see through his sweet-tongued words. I find her stupidity quite exasperating. What is worse, the show has been going on now for the best part of an hour a day, five days a week, for the last six weeks and, by all accounts, has another month and a half to run. Past experience suggests that the somewhat effeminate young student, whom both mother and daughter this week despise, will eventually marry the girl, who may or may not be pregnant. As for the son called up to the war, he is almost certain to be killed in Manchuria—I suspect by the Russians. Before that, the smooth young man will turn out to be neurotic, but only after he has somehow managed to get hold of, and dissipate, the widow's pension and family fortune.

In this sort of program, Confucian values come to the fore. Honor men and despise

"...with the night turning back to day, Inoshige takes one last long look through the single brick stoke hole of the top chamber of his climbing kiln."

women. A good wife and wise mother. Love, honor and obey your parents. Crave not after money. Work hard and diligently. Value honesty, uprightness and truth. A good, solid almost protestant ethic that the Japanese have managed to maintain throughout their modern development. Certainly, Misae and Ayako lap up these values. Even Inoshige makes a point of starting to watch the program each day after lunch, although he usually falls asleep in the middle. Ayako kicks him when he snores too loudly.

One of the cats climbs into Misae's lap and settles down on its head. It's funny, I muse, how differently people here tend to work out their thoughts when they talk. Like Misae earlier when she was telling us about Den. Really, it was the sight of a good meal in the workshop that had started her train of thought. But she hadn't started with the story about dividing up the fish so that all she was left with was the head. Instead, she had begun with a story about Inoshige's father—and his work that had produced the food they ate at table. I suspect that in England we'd probably have put things the other way around.

I've noticed this sort of thing before. Like a few weeks ago, when I talked to Haruzo about the valley road and the way that this might have affected household structure and kinship relations. Haruzo is Inoshige's father's second cousin and lives at the top of Amagase. There's no recognized kinship relation between the two men, but Inoshige advised me to have a talk with him. Haruzo is considered somewhat of an expert when it comes to having roads built. At one stage during our discussion, I asked him whether he thought a road would ever be put in up a certain valley nearby, which was at present inhabited by a single family.

"You see those woods there?" he began pointing in precisely the opposite direction. "Well, I used to own all of them once. And then Inoshige came to ask me if I wouldn't give him a bit of land. And because he's my branch household from way back, I agreed and gave him some land. And then a few years later, Kajiwara Katsuhisa from across the river in Inekari, asked me if I wouldn't agree to exchange some land with him. He had a piece next to mine up above Amagase, and my little bit adjoins a large area that he owns up toward the ridge there."

I was getting confused by this chronicle of land ownership, and my attention wandered as Haruzo, always a stickler for detail, continued with who owned what, where and why, and what had happened when the Town Council was prepared to pay. It was Goto Chitose who had really held things up with his prevarications. "And it is Chitose who owns the land right at the entrance of the valley you are referring to," continued Haruzo, as I suddenly grasped what he had been trying to tell me. "When you've got to deal with somebody like Chitose, it makes it pretty hard for any road to get built."

Haruzo had not just given me a simple answer to my question. Instead, I'd been treated to a full rundown on the kinds of people involved when it came to building roads in a country valley. My question had not produced the sort of (Western) answer I had anticipated. "Yes, because..." or "No, because..." Instead, Haruzo had told me a series of incidents, which had ended up with an "And that's why..." one could, or could not, build a road in the place I had indicated. Explanations here do not proceed in a series of occasionally tangential but generally straight lines. They operate in circles. Rationality, too, perhaps is an endless series of cycles in Japanese thought.

Soon I, too, drift into sleep. *A blue heron poised in nobility?*

Nine hours have passed since we lit the kiln. The flames are searing hot now, sucked with a roar by the updraft into the main body of the kiln. Inoshige throws in half a dozen logs on each side. Then, together with Misae, we get in a small truck and drive up to his woodshed above the hamlet. Misae has painstakingly tied with nylon tape bundles of six-foot lengths of cedar bark. This is the wood that is sent up from the lumberyards. Bundle after bundle we throw into the back of the truck, until it is so full that it will take no more. We drive back down the hillside and back the truck up the short, steep slope into Inoshige's drying yard. There we unload the wood, carrying it up to the top of the climbing kiln, and laying it on the stepped earth by the fourth chamber. It is safe from any rain here under the kiln's protective roof.

We go back up to the woodshed and load up the truck again. By the end of the third truckload, Inoshige figures that he probably has enough wood to last the firing. The work-

"We add a bit of water to the pile of mud in the yard, turn it over with a mattock, and use it to seal up the kiln..."

shop is now full of wood, and the area beside the second and third chambers is also stacked high with bundles of cedar strips. I pull one or two splinters out of my fingers. Even my work gloves couldn't prevent them from piercing the skin. Ayako goes to get tea.

A van pulls up outside Terukichi's house, and a clean-shaven man in his mid-fifties, hair just longer than an American "GI cut," gets out and bows slightly to us. It is Kazuo, the fishmonger who drives up the valley every day with fish fresh from the town. A quiet man, he lives in Kodake, close to the house that we looked at the other day. He is popular with many of the housewives because he brings them fresh fish to order when they ask, and doesn't overcharge.

Misae immediately shuffles down to his van and peers inside the tarpaulin flaps that surround it, keeping the fish cool in their ice boxes. Within two or three minutes half a dozen women have joined her, all with their heads buried inside the van and only their blue-and-gray-checked trousers (*mompe)* visible to us in the drying yard.

"Like a row of assembly-line hens," mutters Inoshige, accepting tea and a pickled plum, and wiping his face with the towel that he has had wrapped around his head all day and has just rinsed under the outside tap.

"Terukichi used to have hens, you know. Several hundreds of them, all cooped up in a long shed in the rice field below his houses, clucking away, day in, day out. It wasn't the noise so much as the smell of them that got to me." He shudders at the memory. "When the wind was blowing from the southwest as it is today, and does most days, we had to put clothespins on our noses to keep the stink out. When I remember that, I forget to worry too much when the smoke from my kiln billows down across Terukichi's house. It's all part of what you like to call 'give-and-take,' I believe."

Misae comes up from the van with her purchases. The cats get up and stretch themselves, before stalking off—oh, so casually—toward the kitchen.

"That's the way the foxes were with the hens," continues Inoshige, looking after them. "Oncc or twice one would find its way into the hut, and then there would be one hell of a commotion. Then there were the wild dogs that live somewhere up near your new house, Buchan. Sometimes, one of them would get in, and Terukichi would come out with his

gun in the middle of the night. He never dared let fly at them, in case he killed a chicken by mistake. So he'd just run around waving his arms in the air and shouting at the top of his voice. That only upset the chickens even more, and they wouldn't lay for days."

"What happened in the end, then?" I ask.

"Oh, we had a really bad winter. The snow was up to here." Inoshige motions with his hand to a point halfway up his thigh. "Terukichi couldn't get food up from the town for the hens. He got stuck once on the Todoroki bridge, and we all had to go down and help cart the stuff up for him. By the time spring came, he'd decided that there was more money to be made from the hikers who go up and down the sacred mountain over there. He was probably right."

Kazuo comes into the yard, and Ayako offers him tea.

"So you're firing, then."

"Yes, we're firing."

"I've got some cuttlefish for you," he says, pushing a plastic bag across the table. "It should taste good roasted on the embers."

"Now that is a good idea. I was just beginning to feel a bit hungry."

So Inoshige roots around in his shed for a piece of corrugated iron on which to grill the cuttlefish, while I go off in search of potatoes. I manage to find half a dozen or so very old ones in a bag in the earth-floored storeroom below the kitchen. With a long iron rod, I then shake some of the embers so that they fall through the grille and form a bed of red hot coals below each of the firemouths. On one side we cook the cuttlefish and on the other the potatoes. It is very, very hot, and we have to turn our faces away from the heat when we approach the firemouths.

"This is when your eyelashes start burning off," warns Inoshige, "so be careful. And roll your sleeves down or all the hairs on your arms will be singed off. We don't want that to happen, because then we won't be able to call you *keto*, the red-haired barbarian, behind your back anymore."

We both laugh at his use of this old-fashioned word to describe foreigners in Japan. We throw in more wood. Inoshige calls to

"I pull one or two splinters out of my fingers. Even my work gloves couldn't prevent them from piercing the skin "

Misae to bring out some cold beer. The sun has gone from the drying yard now, and it is suddenly chilly away from the roaring flames. We squat down with our backs to the kiln and chat idly. Kazuo is the bearer of news from all the way down the valley, for in every community in which he stops he has a chance to listen to the housewives gossiping as they purchase their fish. He knows who has died; whose* marriage is being arranged. He has heard who has spent how much on building a new house and what the neighbors think about it. As we sip the cold, refreshing beer and pick off pieces of cuttlefish from the corrugated iron sheet that we've dragged out of the embers, Inoshige listens attentively. Mostly he just nods his head and makes noncommittal comments; once or twice he casually asks Kazuo some questions to elicit more information. This Kazuo freely gives. The two of them live far enough apart and their interests are sufficiently diverse for them not to have to hold back at all or prevaricate in the way that they might do with immediate neighbors. They are both men of the same valley, though, and it is this that ultimately binds them together.

We throw in more wood—log after log hurled into the back of the roaring fire. We have to stand two or three feet back and aim the logs through the narrow firemouths, firing them like arrows right to the back of the yellow-white flames. Quite often my aim is bad, and a log comes tumbling back off the face of the kiln, or else lodges awkwardly in the very front of the firemouth. I use a long piece of wood to push the logs deeper into the kiln. It catches fire at once, then smolders in the dust as I put it down and throw in more logs to fuel the voracious appetite of the roaring kiln.

Suddenly I remember the potatoes and pull them out of the embers, one by one. They are as black as coal. I use my long piece of wood to bat them across to where Kazuo is still squatting, sipping his beer, his face glowing a pinkish-red in the firelight.

"What on earth's that?" he asks, pointing warily at one of the steaming black potatoes. "It looks as if it's about to explode."

I put on a second pair of gloves, and try to peel one of the "bombs" with a knife. Cutting it in two, I add a blob of butter and salt, before placing the two halves on the corrugated sheet.

"Try some," I encourage him with my best smile.

Kazuo, too polite to refuse, does as he is told. He munches the potato warily once or twice. Then his eyes widen slightly in surprise. "Hey, Inoshigesan! This is good. You ought to try a bit, too."

Inoshige puts the second piece of potato in his mouth. "Well, well," he says with his mouth half full. "You foreigners occasionally have a good idea, after all. Not bad. Not bad at all."

I peel the remaining potatoes, and we open another bottle of beer. It is almost half past five.

"Another half hour and we'll be finished," says Inoshige, seeing me glance at the clock on the workshop wall. "Then comes the hard bit. Four chambers at three hours apiece. If all goes well, we should be through by dawn tomorrow."

We throw in more and more wood. Kazuo leaves us to drive back down the valley. It is dark now, and we can see the headlights of his van picking out some tall tree trunks here, the gleam of a damp rock there, and lower down—briefly—the roof of the small shrine that stands by the road to Okubo. There is a sudden gust of wind, and the smoke from the kiln comes wafting around us, sooty and black.

The day grown dark, our visitor gone home. All that remains in this remote hamlet is the howl of the wind from the mountain's peak.

So the firing comes to an end. At ten minutes past six, with the night turning back to day, Inoshige takes one last long look through the single brick stoke hole of the top chamber of his climbing kiln. Shielding his red eyes with a sooty hand, he peers into the white-hot fire, checking whether the glazes on all the pots across the kiln are glistening in the heat and truly melted. He looks down and along the shelves. Then, angling his head down in the dust where he is kneeling, he looks up and across.

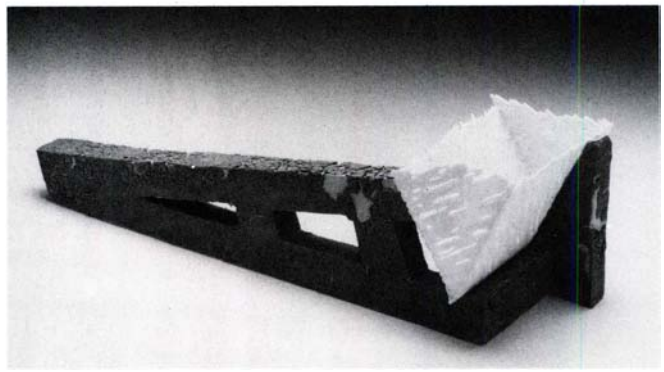
"That'll do," he says, throwing in one last handful of cedar wood and a few leftover scraps of bark, before quickly blocking up the stoke hole with a brick. We add a bit of water to the pile of mud in the yard, turn it over with a mattock, and use it to seal up the kiln chamber's arched brick entrance. The firing is over.

Inoshige sends me into the house to have my bath first, while he clears up around the kiln. My whole body smells of wood and smoke and grime. I splash around in the cold bathroom, washing myself clean, and then finally sink into the steaming hot bath, my body trembling with fatigue. Memories of the past twelve hours flash through my head. The night birds calling in the woods above us. The smoke blowing back down the kiln's slope, smothering us in its black mantle (Oh, that I, like a Heian lady, could have turned it inside out to dream of my loved one). The radio that we kept on all night to help keep us awake, and the sudden clear voice of an announcer talking to us in Spanish from Peru. The nylon tape around each bundle of wood that I carefully untied and retied around the four fingers of my right hand, knotted, and threw onto the trestle table by the workshop floor. The endless drinks that we consumed through the night, and the occasional walk down to the stream below the house to pee under the starlit sky. Our taking turns to feed the kiln, leaving the other to lie back and doze on a pile of wood. The first drops of rain before dawn and the gully in the dust that I dug to prevent the water seeping down among the piles of wood—"Buchan! Is the water warm enough?" Ayako's voice wakes me from my reverie.

"Ah, yes. Thank you," I call, stirring myself in the water. Inoshige must be waiting. I get out and dry myself and put on fresh, clean-smelling clothes. Ayako is in the kitchen making breakfast, Misae is out in the yard feeding the hens, the children are thumping around upstairs getting ready for school. This is one cycle that Inoshige and I were not a part of today.

We have breakfast, with sake and beer, and finally go to bed, longing for sleep.

Michael Chipperfield



"Incline," 14 inches long, slip-cast, translucent porcelain with handbuilt earthenware.

Reflecting an ongoing interest in "how mass and plane can be structured within a vessel format," porcelain and earthenware sculpture by Michael Chipperfield, Columbus, was featured in a solo exhibition at the Akron (Ohio) Art Museum through April 6. The forms' handbuilt earthenware elements are multifired with layers of glaze to achieve a brightly colored, varying surface. With the physically delicate cast porcelain juxtaposed against heavily textured earthenware, "the work revolves around contrasts and contradiction: vitrified plane versus friable mass, light against dark, refined translucency versus coarse opacity, line opposed to shape; and the ultimate question of implied utility versus nonutility," according to Chipperfield.

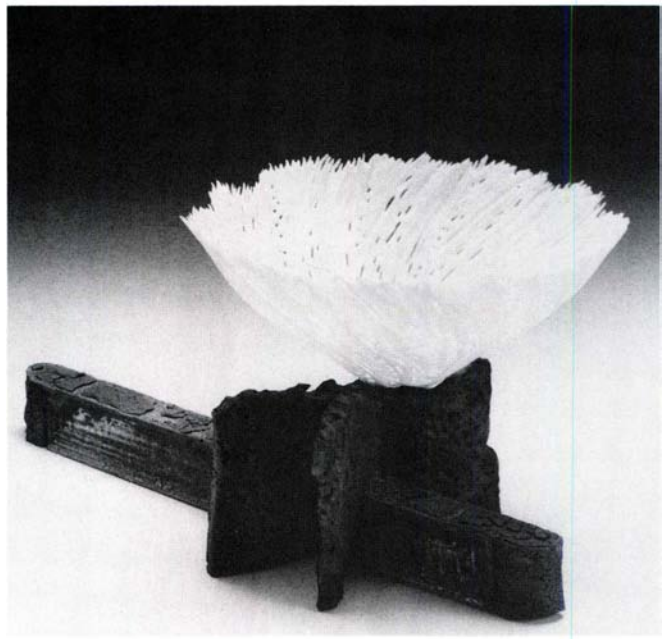
"My primary concern continues to be an interest in how mass and plane interact," the artist noted. "Color, which at one time was somewhat limited to a formal black and white, has also become more of an issue.

"For a long time I have been fascinated with the physical characteristics that are possible with clay. Although I've worked with many other materials (and my present work possibly could be accomplished in other media), I've not found any others able to give the same satisfying response. As a result, where many of my present forms are rather severe, I've come to rely upon clay to supply some necessary warmth.

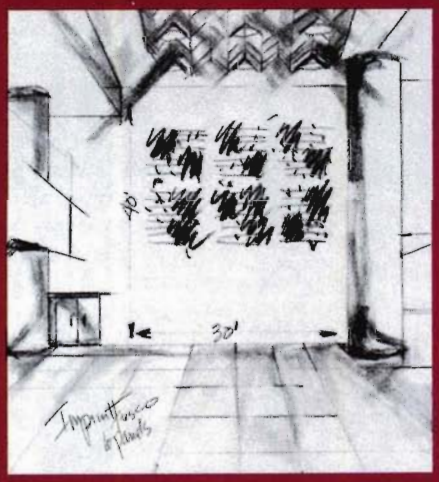
"In the past, I have often kept the clay surface free of smothering coats of glaze, and have instead used salt water solutions, raku processes, salt firings, saggar firings, soluble salts, etc., which all permit some color or value change in the form without the loss of detail and surface character.

"More recently, I have come to appreciate glazes, not only for their potential of vivid color, but also for their contribution to my need for a mix of texture. The distinction between clay and glaze has been fused into a simple concern for one color/texture beside or over another. This attitude permits me to match clay and glaze character to soften and complement the formality of my intentions with the potential inherent in the materials."

Photos: Ron Forth



"Blossom," 13 inches in length, perforated, translucent porcelain and earthenware by Michael Chipperfield, Columbus.



Working Large Scale

A CERAMICS MONTHLY

P O R T F O L I O

BY MARYLYN DINTENFASS

Working Large Scale

Portfolio cover Drawing (top) for “Imprint Fresco,” inlaid porcelain on painted plywood panels, each 8 feet in height, shown (bottom) installed at the Port Authority of New York and New Jersey Bus Terminal.

Above Owned with 12 other artists, this historic factory building provides well-lit studio space for producing large-scale reliefs: tools shown here are sorted into slab-built containers.

Opposite Marylyn Dintenfass and “Imprint Fresco" in production at the author’s studio in New Rochelle, New York. After constructing her first commissioned relief in a basement studio too small to allow the entire sculpture to be assembled for viewing, she “vowed never to let that happen again.”

After 20 years, I still find myself saying that I am only working with clay temporarily. But it continues to fascinate me.

I’m sure if I had worked with clay from the beginning, I wouldn’t have been able to bring as much excitement to it as when I discovered it later on. The medium that fascinated me as a student was printmaking. Each print was a series of steps and with each step the image could be refined, defined and clarified. This process-oriented approach affected my visual imaging and became the basis of my clay working method.

My first reliefs were organic shapes with extruded images much like the lines used in etching. Oxides were rubbed into the textures in much the same way as ink on an etching plate. I was continually experimenting with various clays, glazes, firing techniques, and often explored printmaking processes for translation into clay. Such limited-production pieces were salable, which helped pay the rent, while entering juried exhibitions encouraged me to take more chances. These early forms were used as the basis for larger, more elaborate wall sculptures, as though they were three-dimensional sketches.

Understanding that clay is a medium that can’t be worked large directly, I began composing large-scale sculpture with small units. An invitation to exhibit at the Schenectady Museum in 1977 encouraged me to develop these concepts even further as progression pieces integrating process and imagery—the images came from how the pieces were made.

It was this work which was noticed by an architect looking for sculpture to complete a collection for Benton & Bowles, a New York advertising agency. Invited to see the space, I realized I had no completed wall forms that were appropriate. I suggested a commission and was told that was out of the question. I countered with an offer to make a presentation, without obligation on the firm’s part. When the presentation was made in the summer of 1978, it was accepted.

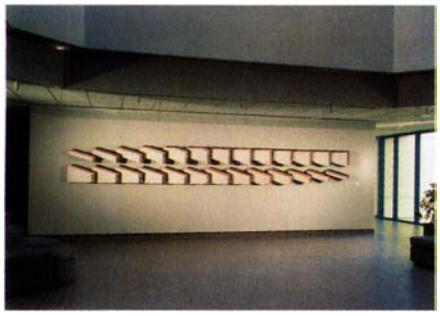
Thinking back to when “Quadrille” was produced for Benton & Bowles, it is sometimes hard to believe it was made in a basement studio with low ceilings and only a thread of natural light. While working for months in that confined area, it was imperative to keep in mind the space where the relief was to hang.

After several visits to the installation site in the firm’s reception area, I discovered it was also a thoroughfare for employees. The wall was angled to align with the entrance, giving it more importance, but also creating a perception problem. What was needed was a sculpture that could be quickly read, but which would also hold up to prolonged study, while giving the illusion of depth although in reality being very shallow.

Because I had committed myself to an exact perimeter, one of the first things that was needed to establish was the precise shrinkage of the clay. (I still run a shrinkage update for every relief.) While the tests were being made, I did a full-size drawing to correct and finalize the design. With the shrinkage rate confirmed, templates were made for wet scale.

For ‘‘Quadrille,” I tried to predict which modules would be the most trouble, and made several of those. I was always wrong. If three were made, they would all come out perfectly; if two were made, they would both crack.

Experimenting with various remedies, I found that lowering the firing temperature would maintain the desired body tightness and surface, yet would eliminate some of the movement which produced cracking. This required the development of a Cone 3 glaze which would simulate the approved Cone 10 recipe. Meanwhile, 18x1*8x14*-inch slabs



Top For a final review before installation at the terminal in New York City (opposite), “Imprint Fresco” was assembled along the New Rochelle studio wall.

Middle A scale model (mounted on a board behind the artist) is used as a reference in positioning and assembling porcelain slabs into modules for a piece named "Parallax."

Bottom The completed “Parallax,” 22 feet in length, porcelain, installed at IBM, Inc., San Jose, California.

Opposite Installation can be a big job requiring specialized equipment and the artist’s skill. Mounting “Imprint Fresco” required a maze of rods supporting 350 inlayed colored porcelain panels.

of Grolleg porcelain were lost right and left—lost during drying, firing, handling, bisquing and glazing. So every day, they were redone slightly differently. I probably made “Quadrille” ten times, if you count all those losses.

It was through these disasters that I discovered some successful and, perhaps, innovative techniques. My method involved consulting the library, then friends, other ceramists, and suppliers. No one had the precise answers. But by gathering enough data, my instincts would usually lead to decisions which were right for the work. If I knew what I wanted to say and that image or concept was strong enough, I could somehow find a way to make it.

The last days before the installation, I was convinced that it was good the modules had been made to be removable, because on the Monday following installation there was sure to be a phone call asking me to do just that. I now call this the “preinstallation blues” and consider it a fairly predictable aspect of working large scale. There was even a related moment when all the modules were placed on the floor and I realized that a definite order of hanging had not been taken into account to allow for overlaps. Had I locked myself into an unsolvable nightmare?

Fortunately, this was not the case, but that moment of doubt sharply emphasized the worst aspect of producing “Quadrille’’—my studio was so small, the whole sculpture could not be assembled and viewed until it was at the installation site. I vowed never to let that happen again.

During a search for larger quarters, it soon became apparent that the larger the space, the cheaper per square foot it would be. So I joined forces with another artist to establish our studios in a former pickle factory, renting out the remaining space to other artists.

The experience of exploring so many factories and warehouses, then designing and building studio space, changed my vision substantially. The organic sensibility, so prevalent before, had been replaced by the imagery of structure. Girder, post, beam, window and bridge images eventually proved to be important parts of subsequent series.

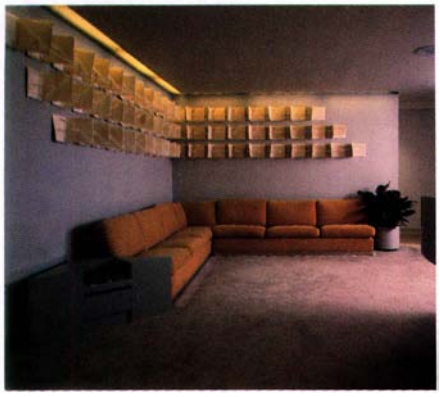
The first work in the new studio involved a group of 20x20-inch slabs which were used as surfaces to inlay, incise and stencil. Out of 16 slabs, only five were good ones. But eventually some interesting small constructions resulted.

I’m stubborn. I realized that to work bigger, I would have to find a way to work smaller. The technical limitations of the medium were also dictating a conceptual orientation affecting the images and design of my work.

At the time these new forms were being produced, a long-pending commission came in from IBM. However, my work had evolved from the softer shapes in my original proposal. After visiting the construction site in Charlotte, North Carolina, I spent the return plane ride thinking about how to fuse with my new work the elements the clients were expecting.

Offered another proposal, IBM took a chance and agreed to let me do the work I was most excited about. Nine months and two tons of porcelain later, I wasn’t so sure they had done me a favor. I wanted to project an illusion of three dimensions from a two-dimensional surface by manipulating perspective. The final form measured 20x7 feet, consisted of three main connecting parts composed of nine interlocking units, and was assembled on a 200-pound plywood substructure joined by shims and dovetailed joints. The entire relief weighed more than a ton and was composed of over 2000 individual slabs all cemented to the substructure. It took many long nights, lots of pizza, Chinese food, and a consuming desire to disprove Murphy’s Law.

Gaining a commission is a unique experience, mainly



Top "Virgula," 24 feet in length, porcelain, installed at Main Hurdman in New York City.

Above "Quadrille," 6 feet square, Grolleg porcelain slabs, with a semimatt translucent nepheline syenite glaze, fired to Cone 3.

Opposite Each commission begins as a presentation drawing with an overleaf showing details and colors. When the sculpture is accepted by the client, exact scale drawings of the finished form are made (top right) prior to scaling up for wet-size templates. The templates are numbered (middle left) and section cuts indicated. Half-scale paper models are then made (middle right) to evaluate perspective as well as indicate possible fabrication difficulties. A pug mill (bottom left) saves labor by processing scraps immediately after slabs are cut. Synthetic suede cloth facilitates passing the clay through the slab roller (bottom right), which forms consistent slabs.

because you sell something which does not yet exist. In this situation, the interaction of the artist with the client or art consultant is crucial. The artist must describe the missing ingredients so the client will feel that the work can, in fact, be produced.

Putting together all the elements of a commissioned artwork often feels like feeding a computer; there are so many variables: concepts for new work, current forms, characteristics of the site, along with the financial and time restrictions. Presenting something that feels right is never easy. There is an awareness of trying to please the client—something which is in conflict with the usual creative process of trying only to please yourself.

My first criterion is always: does it feel right in the context of my whole body of work and my current aesthetic direction? Because the commission process is fraught with delays, you may be selected on the basis of work you are no longer doing, and then you cannot answer the question affirmatively.

Though I can reexplore a concept I have tried before, I prefer to break new ground in one way or another. That's what keeps it exciting. Sometimes a bit too exciting. Each time you try to reinvent the wheel, there are bound to be some flat tires.

I see the commission process as a trade-off. Several times I have been invited to a collector's house only to see some of my small, exhibition works (done while thinking only about my own concerns) badly hung, poorly lit and surrounded by incompatible objects. A commission allows me to redress these flaws. I will know the scale of the site and the way the work is first viewed, and will have some say in the lighting. The work will be shown in the way I have specified. This can be very satisfying.

Still, it would be a mistake to do only commissions. The best situation is a balance of commission and exhibition work.

It was a black day when our landlord said he would not be able to renew our lease. For any artist, the loss of a productive and affordable studio is terrible, but for a ceramist it is especially difficult and costly. You are forced to move a small industry.

Recovering from the shock, we decided to do everything in our power to insure that this would never happen again. I had talked before about trying to own a space, but there is nothing like the threat of homelessness to put a fire under you.

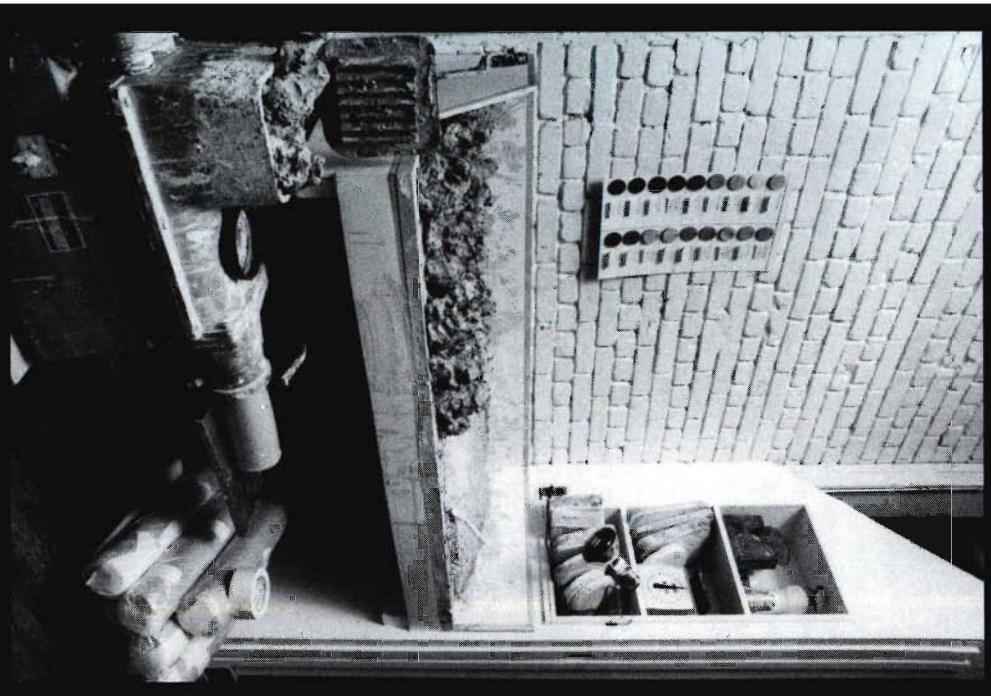
In the fall of 1983, I moved into a large, historical, mill-type building in New Rochelle, New York. The richer textures and surface of this structure, together with the study of color in Italian frescoes, have resulted in the incorporation of colored clays in my newest work.

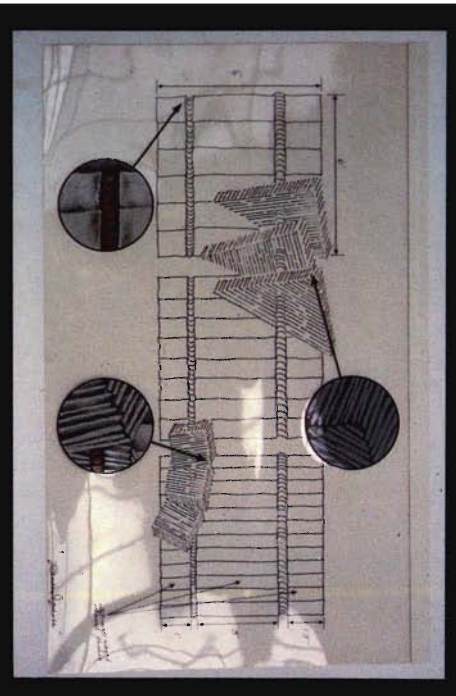
Long ago I decided not to get into mixing one clay, preferring instead to experiment with more than one. If I had spent a lot of time developing a body, I would probably feel obligated to use it exclusively. This way I can explore a new clay for each piece, if I feel like it. In fact, a new body has sometimes suggested new work.

I also like the idea of readily available clay. I have had custom bodies mixed in the past, but this entails ordering large amounts and sometimes waiting a long time for delivery.

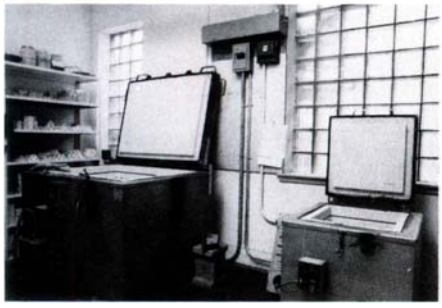
Since my work in colored clay has increased, I have had to mix relatively small batches (300-500 pounds) by hand. Experience indicates that slip mixing and bat drying are the only reasonable ways. Therefore, I buy clay dry mixed and add colorants in quantities of approximately 5-15%.

The nature of porcelain demands that extensive care be taken to work with clean, dust- and particle-free equip-





Photos: Rich Baldinger, Rena Hansen, John O'Donnell, Nick Saraco, Joanne Sieburg-Baker



Top and middle The design studio. Gaining a commission involves selling work which does not yet exist. The proposal "must describe missing ingredients so the client will feel the work can, in fact, be produced."

Bottom Top-loading electric kilns are preferred for loading large, thin slabs for oxidation firing.

Opposite The undersides of thick slabs are textured (top left) to promote air circulation during drying and firing. Cube and triangle elements (top right) are dried thoroughly before single firing. Components, made of colored porcelain slabs formed over cotton-covered pipes, are dried in wooden "tracks" (middle left). Nine wooden substructure sections (middle right) are assembled on 4x4s nailed to the floor. Fired components (bottom left) are matched to the original scale drawing. The substructure is screwed together to insure alignment (bottom right).

ment and tools. A slab will easily pick up a pea-sized scrap on the table or roller, and have to be redone. Attention to cleanliness benefits personal safety as well.

Producing and handling large slabs are made possible by a slab roller; it has a 30-inch, two-roller drive, allowing for infinite thickness control and slabs of any length. I use the back side of a heavy, synthetic suede cloth to pass through the rollers because the suede side grips the roller and the cloth side is absorbent and without weave.

To increase flexibility and strength, the slabs are rolled slightly thicker than needed, then compressed in the opposite direction prior to cutting. On large, thick slabs, I use a waffle-patterned roller to texture the backs. This provides a network of tiny feet which allow air circulation during drying and firing, plus a good surface for gluing.

One addition to the studio which really made a difference was a pug mill. The use of templates produces a tremendous amount of scraps, and porcelain is difficult (if not impossible) to wedge after going through the slab roller. Running scraps through the mill immediately after slabs are cut reduces fabrication time.

The most critical stage for large-scale porcelain slab work is drying. If a piece has dried slowly and evenly, the chances of a successful firing are increased a hundredfold.

Oversized slabs are difficult to turn without stretching or slipping, so I dry them on varnished boards covered with thin plastic (from the cleaners) then cotton sheets. The plastic provides a slippery surface for the clay to shrink on and the cotton absorbs moisture. The slab is carefully laid down on the sheeting and another sheet is placed on top, followed by another piece of plastic. As water evaporates, it condenses on the underside of the top plastic and is absorbed by the cotton. The plastic is turned daily (twice a day during the first two days) to remove the excess water. This process cannot be hurried, and very large slabs will take many weeks to dry. Slabs which have dried without warping and cracking will almost always fire that way.

The concept of slow, even drying has encouraged me to experiment with firing wet. This must sound like a contradiction, but in certain situations long, thin, fragile slabs, which would be impossible to load green, can be placed in the kiln while still wet, allowed to dry with low, gentle heat, then taken up to temperature.

For time as well as economic reasons, I make every effort to fire work only once. Each additional firing adds risk.

My three top-loading electric kilns are hard on one's back, but are preferable for loading large, thin slabs. The largest has a 16-cubic-foot chamber; it can fire pieces as large as 38x28 inches. The closest I have come to that is a wet slab measuring I4x38x[1]/i inches. It took a couple of tries, but finally made it. Having three kilns in different shapes offers a great deal of flexibility for experimentation and economy.

Large slabs are fired with a dusting of sand or flint on the kiln shelf. Air flow is the most important element for successful firing. I try to leave sufficient time for unhurried firings, taking it slow around the quartz inversion temperatures.

To transport fragile works, wood crates are an ideal and perhaps essential choice. The weight of the crates themselves adds to security, requiring careful handling. My reliefs often have plywood substructures and can be screwed directly into the crates, thereby floating them within the packing space. In fact, works crated this way can be turned in any direction and still be secure. Some foam or bubble wrap is also used to protect edges from vibration.

The safest, quickest and usually cheapest method of shipment is with one of the large national firms, which has a high-value products division. They carry delicate and

Top The triangle and cube sections of "Cubic Themes" were glued to the substructure first.

Middle Custom crates are constructed to support each panel for shipment.

Bottom Parallel hanging bars are attached to the wall to match the backs of the panels.

Opposite Shown under construction here and on previous pages, "Cubic Themes," porcelain, 20 feet in length, was installed at IBM, Inc., Charlotte, North Carolina.

valuable equipment like computers and exhibits for trade shows, and will carry artwork with care. For me, the most important factor is that the work will almost always be delivered by the same person who picked it up. Once, while I was waiting in San Jose for a delivery, I found out that the van was in a snowstorm in Wyoming. But I knew the driver and was certain he would come through. He did. Another time, during a particularly difficult installation in Charlotte, North Carolina, the drivers saved the day by standing in for some hired help who didn't show up. These trucks are an unbelievable source of equipment and, at that time, necessary supplies.

My worst fear used to be that I would receive a call late one night informing me that a piece had fallen off the wall. Initially, I had developed intricate methods of gluing, reinforced with a variety of screws, bolts, etc.—a classic case of overdesigning. A conversation with an engineer involved in building a 40-story skyscraper helped put things in perspective. When I asked how the black granite panels were affixed to the building, he replied, "Epoxy." Imagining some additional esoteric hanging device, vises, clamps and rods, I asked, "What else?" He explained that holes are drilled into the granite, bolts are epoxied, then the panels are screwed to the building frame. What a relief! If he could sleep nights without worrying about a 400-pound panel of granite falling off his 40-story building, I would easily sleep without worrying about my 30-pound porcelain slab falling 4 feet.

We also are using similar epoxies. My initial research into glues persuaded me to look for something that had been around for a while. I also wanted something that came with a phone number I could call in case something went wrong. (By the way, 800 numbers are an excellent source of good information.) I now use a variety of glues for different purposes.

Good studio assistance is perhaps the most essential and enjoyable aspect of working large scale. My staff usually consists of a studio manager (presently Abre Chen), someone to help with the office work and several (five to seven) assistants who work a specific but part-time schedule. Many of my assistants are present and former students from Parsons School of Design, New York City, where I have taught since 1980.

Although the studio managers are always experienced in clay, I also look for helpers who have other art training and skills. I welcome participation in all areas of production, and especially enjoy the unique talents which enrich the work and working environment. This means that each commission takes on a quality reflecting the energies and experiences of my assistants on that particular project.

Working large and on commission means that nothing is standardized; each form requires its own production plan, and at different times during production, the need for assistance changes radically. Having a large, experienced, yet flexible staff allows for the inevitable ebb and flow of the work load. It also means that the staff has various other work associations, which add immeasurably to our collective resource network.

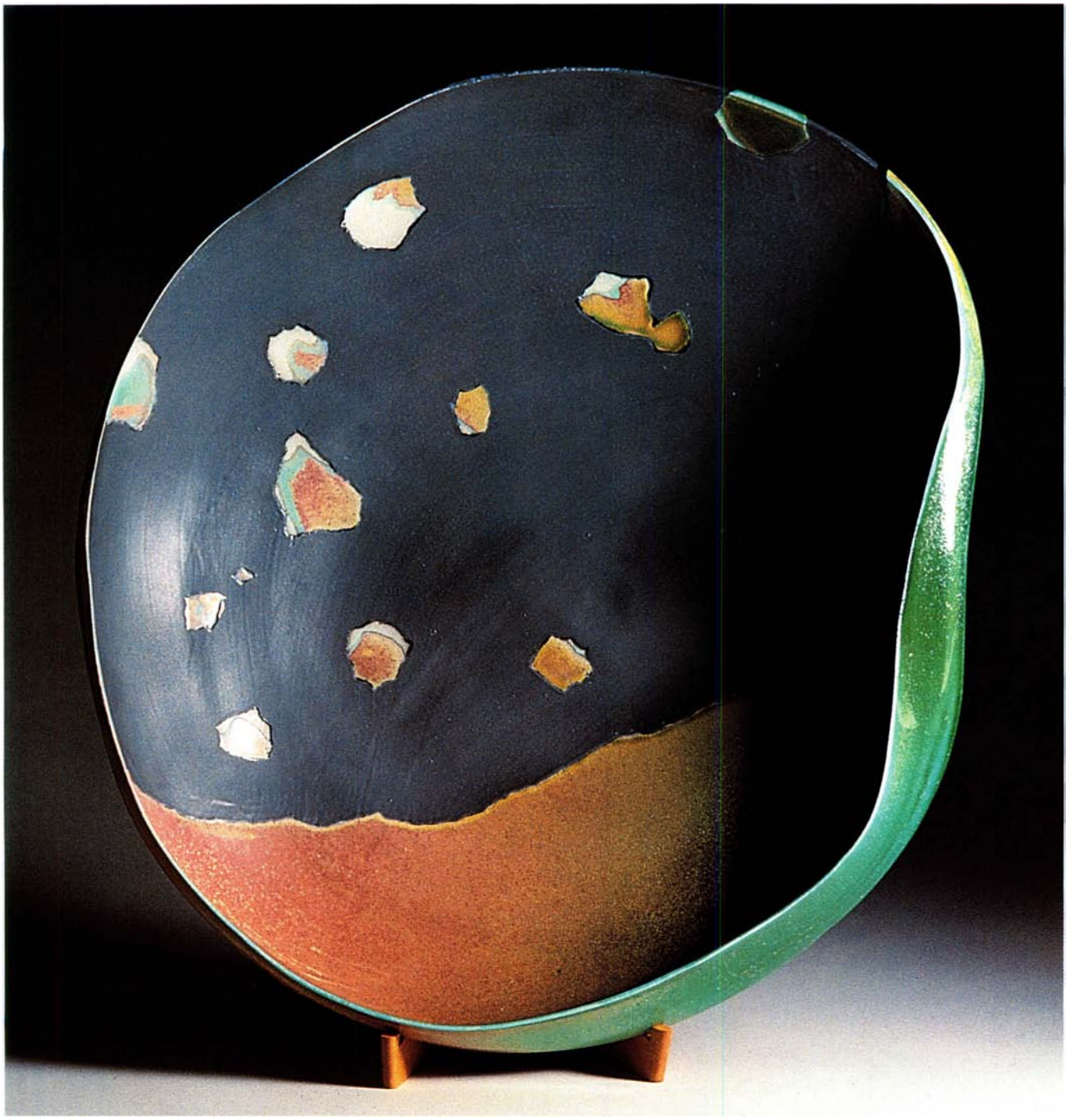
Our week begins early Monday morning with coffee and the studio book, a large notebook permanently kept on the desk. It lists daily jobs, goals for the week and long-range objectives. The first stages of a new work might involve putting slides together for presentation, drawings, making paper models, constructing templates, testing new clays, stains and glazes, rearranging the studio and determining production procedures. The challenge of beginning a whole new approach, almost a new studio, with each project is one of the most exciting elements of working large scale.

Chris Staley

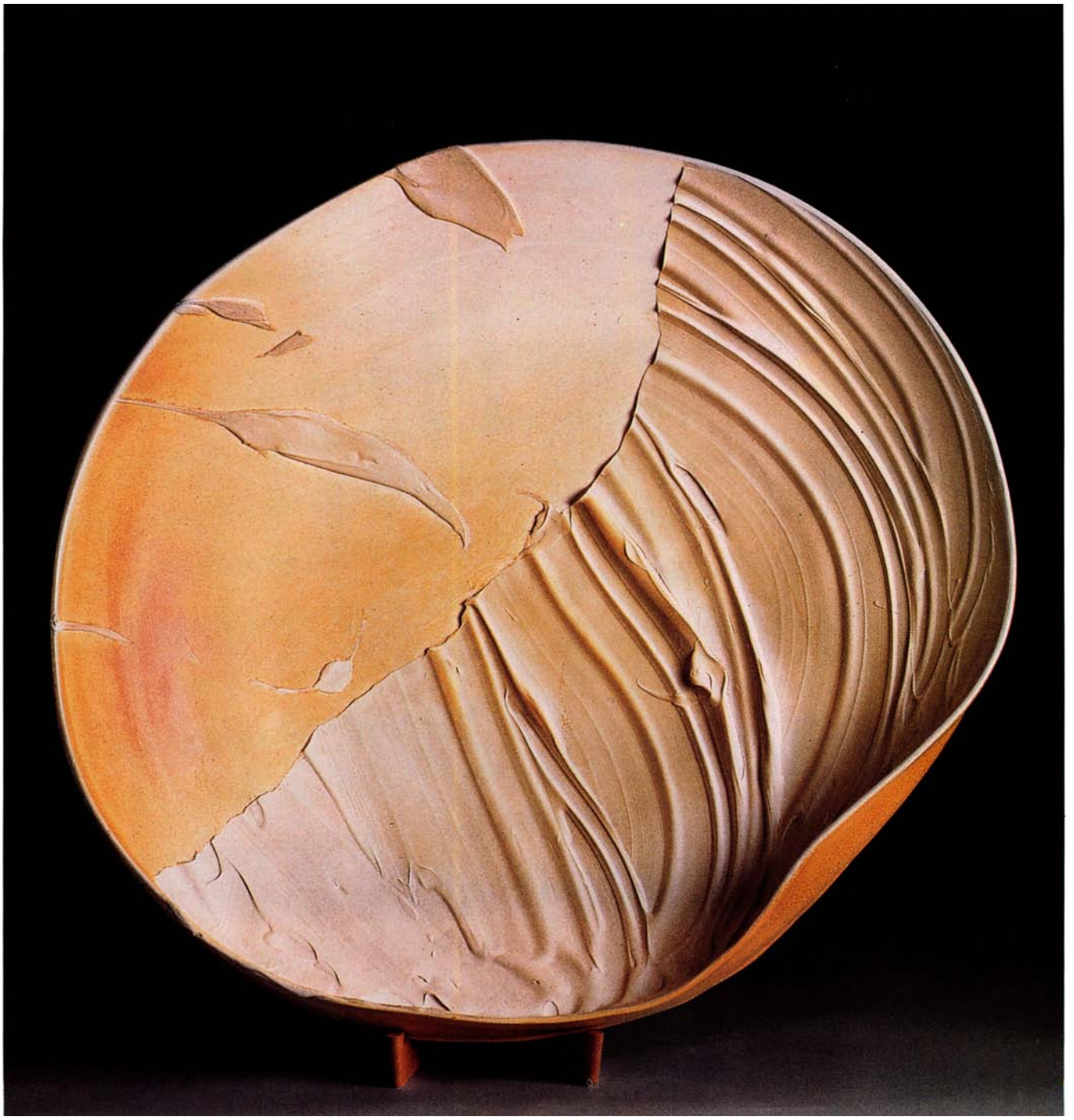
"'An increase in the available energy,' a definition of beauty by William Wilson, best summarizes what I'm after in my work," notes Chris Staley, whose porcelain vessels were featured recently at Garth Clark Gallery in Los Angeles.

"I enjoy throwing and firing pots, and find this format most conducive to expressing myself," Chris commented. The struggle lies in finding "that point when the clay is fluid and also has a clarity of form—trying to make pots that are mine, but also celebrate the history of pottery."

Formerly on the faculty at the Rhode Island School of Design in Providence, Chris is now head of ceramics at Wichita State University in Kansas.



Thrown-and-altered porcelain platters, each approximately 25 inches in diameter; surfaced with porcelain slip and glazes, soda vapor fired, by Chris Staley, Wichita, Kansas. "It's a struggle trying to find that point when the clay is fluid and also has a clarity of form."



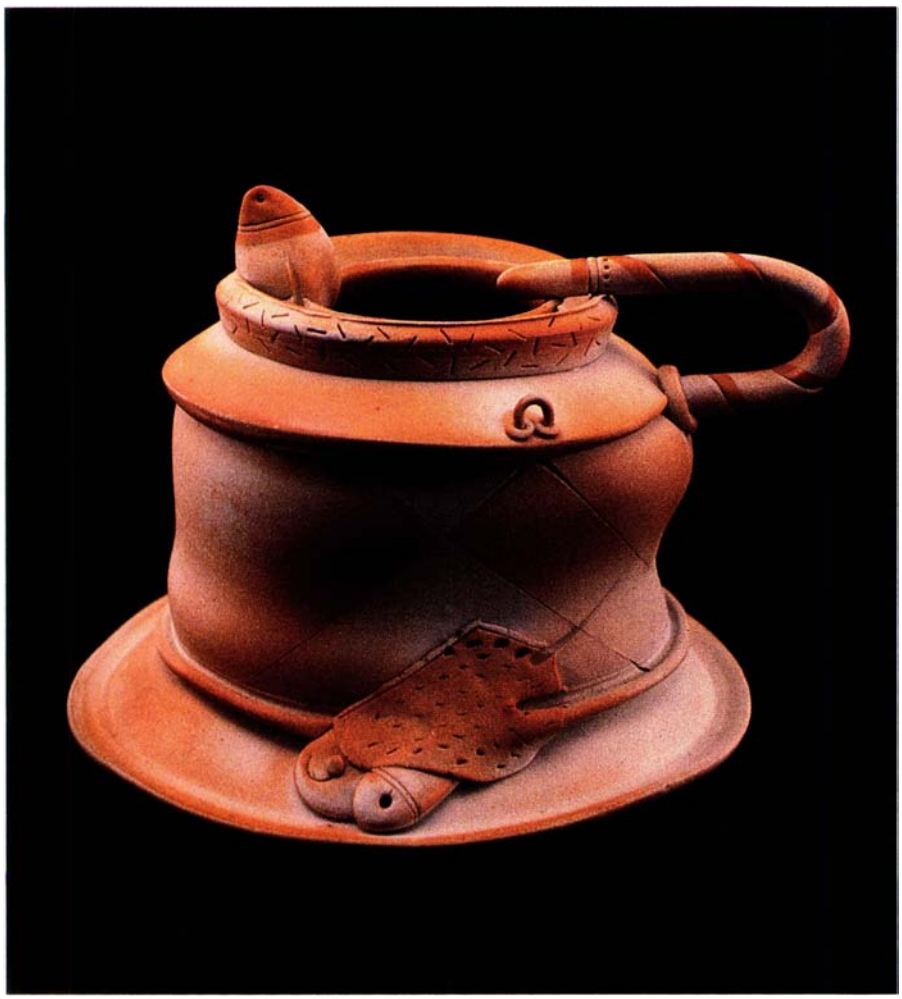
Erie Clay National

Works by 705 artists, representing 45 states, the District of Columbia, Puerto Rico and Canada, were submitted to the "Clay National" competition organized by the Erie Art Museum, Pennsylvania. From slides, jurors Andrea Gill, Alfred, New York; and Rudy Autio, Missoula, Montana; selected 60 participants for a traveling exhibition.

"The diversity, range of creativity and technical accomplishment evident in the entries reflect a level of activity which surely exceeds that of any other category of three-dimensional artmaking today," remarked director John Vanco. "Thus the task of selecting a manageable exhibition from this wealth of material was difficult in an extreme."

Andrea Gill found "the quality of work submitted to the show was astounding. I was surprised by the number of entrants who are already successfully showing their work nationally. The real treat was seeing some excellent work that was unfamiliar: those who are just starting or have had little exposure but tremendous potential and talent. The amount of good work far exceeded the limitations of space in the museum. Choices sometimes had to be made to have a balanced show that represented all types of work submitted. If there was any disappointment, it was that some work seemed like superficial references (either historical or contemporary) that lacked in understanding and vitality. Form sometimes became a stepchild to surface, although this may be related to the much-discussed problems with photography."

Rudy Autio noted that "when you select from over 2000 slides, you can no longer wear many different hats and be objective. You accept the pieces into the show as you see them, reviewing minimally and very possibly missing much. Everyone can understand that. I think we selected a very solid show. There are a few surprises, a wide variety of ideas and fresh presentations by some very good artists."



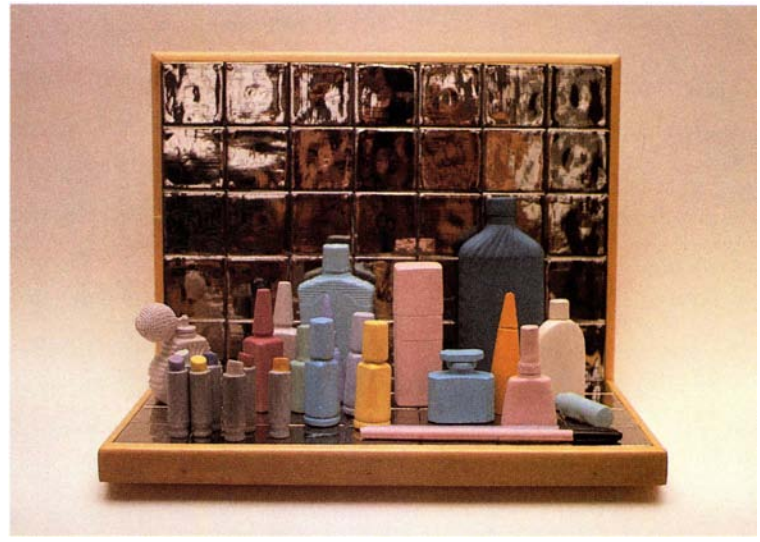
**Truth and Tears* 7 *feet, 2 inches high, earthenware, by Nancy Carman, Chicago.*

Left *Porcelain cup, 6 inches high, by Paul Dresang, Edwardsville, Illinois.*

Left *"Two Eves," 52 inches in height, handbuilt earthenware, with oxidation-fired Cone 04 glazes and oil paints, by Amy Podmore, Providence, Rhode Island.*

Below *"Vanity," HV₂ inches in height, slip-cast earthenware, with under glazes and low-fire glaze, by Helaine Melvin, Los Angeles.*

Bottom *"It s a Dog's Day After...Noon," 17 inches in height, handbuilt and slip-cast terra cotta, with terra sigillata, wood fired, by Chris Weaver, Lawrence, Kansas.*

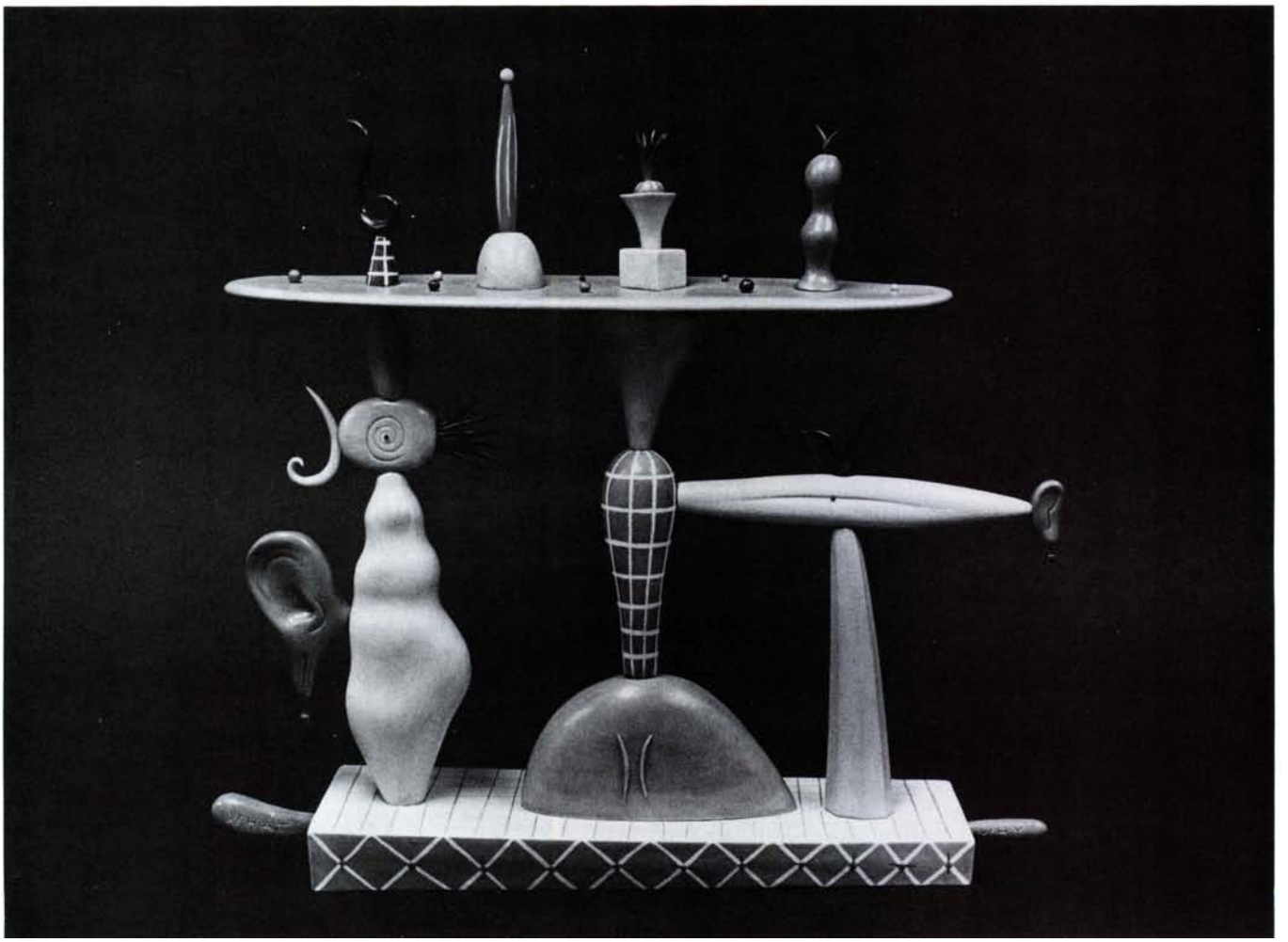


Right *"Self-Portrait as Fat Lady " 21 inches high, by Marlene Miller, Grand Rapids, Michigan.*

Below *(top to bottom) "Archaeopteryx," 22 inches long, by Joe Brenman, Philadelphia. "Painful Togetherness " 28¾ inches long, earthenware, with low-Jired salt, by Richard Hensley, Floyd, Virginia. "It's Paid For " 26V2 inches high, by Richard Cleaver, Baltimore.*

Below right *"Woman with Striped Ear" 16 inches high, by Gayle Fichtinger, Tempe, Arizona.*

Opposite page *(clockwise from top left) "Molly Goes Fishing," 18¾ inches high, by Cindi Morrison, Erie, Pennsylvania. "Primal Self-Portrait," to 6 feet in height, painted adobe, by Nicholas Kripal, Mount Pleasant, Michigan. Stoneware tableau, I6V2 inches high, by Phil Schuster, Chicago. "What, Why,"porcelain, with lusters,18¾ inches high, by Tom Rippon, Smithville, Tennessee.*



Technical

Testing for Barium

In response to questions from readers, *Ceramics Monthly* recently contacted accredited (American Industrial Hygiene Association) laboratories to see if they would test for barium leaching from a glaze under normal use conditions. Of those that indicated they could run a barium analysis, many asked what testing procedure would be used, as there is no government standard for barium leaching [see "Barium and Glaze Toxicity" by Monona Rossol in the May 1985 issue].

Several labs refused to do such an analysis, saying that without established methodology, results would be inconclusive. Even if the standard test for determining cadmium and lead release (soaking for 24 hours in dilute acetic acid) was run, there is no guarantee it would be meaningful, as barium solubility levels might not be usefully measured in the same manner (according to Joanne Wronski, director of the environmental services lab at National Loss Control Science Corporation in Chicago).

Other chemists were fascinated by the challenge, and expressed willingness to use the cadmium/lead leaching test or devise a similar test for potters who simply want to know if any barium would leach from a particular glaze when fired for a specified length of time to a specified temperature. Joanne Swallow at Analytics Laboratory in Richmond, Virginia, suggests testing with a 5-10% nitric acid solution for a "worst case" reading, because barium is more soluble in nitric acid than acetic acid.

For those wishing to exercise caution by way of testing samples of suspect ware, listed here are accredited laboratories in the United States and Canada where samples from individuals can be sent for analysis. Prices vary from lab to lab, and some have minimum charges ranging from $50 to SI50; most also ask for prepayment. Usually there is a substantial price break for multiple samples, so it would be cost effective for potters to get together to submit ware for analysis. Another way to lower the cost would be for potters to run the leaching tests themselves, then send only the solutions into the labs. That would eliminate the fee for sample preparation, resulting in a charge of $10 to $30 for barium analysis per sample (including a control sample of the leaching solution).

California
Analytical Research Labs, Inc.
160 Taylor Street
Monrovia, Calif. 91016
(818) 357-3247

EAL Corporation
2030 Wright Avenue
Richmond, Calif. 94804
(415) 235-2633

Fireman's Fund Risk Management Services
Environmental Laboratory
3700 Lakeville Highway
Petaluma, Calif. 94952
(800) 227-0765

IT Analytical Service
WCTS
17605 Fabrica Way
Suite D
Cerritos, Calif. 90701
(213) 921-9831

Radiation Detection Company
162 North Wolfe Road
Box 1414
Sunnyvale, Calif. 94086
(408) 735-8700

Science Applications, Inc.
Trace Environmental Chemistry Lab
Box 1454
476 Prospect Street
La Jolla, Calif. 92038
(619) 454-3811

Colorado
Hager Laboratories, Inc.
4725 Paris Avenue
Suite 100
Denver, Colo. 80239
(303) 371-1441

Connecticut
Hartford Insurance Group
Environmental Sciences Laboratory
Hartford Plaza
Hartford, Conn. 06115
(203) 547-4557

Florida
Flowers Chemical Laboratories
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Laboratory
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Noranda, Quebec J9X 5C4
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Itinerary

Continued from Page 17

New York, Albany *May 9-August 24* "Dutch Arts and Culture in Colonial America," includes 40 ceramic objects from New York, New Jersey, Delaware and the Netherlands; at the Albany Institute of History and Art, 125 Washington Ave.
New York, Ithaca *through May 31* A dual exhibition with Carolyn Chester, porcelain; at the Gallery At 15 Steps, 407 W. Seneca St.
New York, New York *May 3-23* "A New Coffee Landscape," works by Austrian design students; at Contemporary Porcelain, 105 Sullivan St., Soho.
May 6-30 Mary Jo Bole and George Johnson, "Architectural Clay/Clay in Architecture"; at Greenwich House Pottery, 16 Jones St.
May 6-June 14 Jan Holcomb, relief sculpture; and Gertrud and Otto Natzler, "A Survey"; at Garth Clark Gallery, 24 W. 57 St.
May 15-July 27 "The Burghley Porcelains," Japanese and related Chinese and European objects from the Burghley House Collection; at Japan House Gallery, 333 E. 47 St.
North Carolina, Raleigh *through June 30* "Second Juried Exhibition of North Carolina Crafts"; at the North Carolina Museum of History, 109 E. Jones St.
Ohio, Cincinnati *May 24-July 20* "Newcomb Pottery: An Enterprise for Southern Women, 1895-1940"; at the Cincinnati Art Museum, Eden Park.
Ohio, Cleveland *May 14-June 29* "May Show," 67th annual juried exhibition; at the Cleveland Museum of Art, 11150 East Blvd.
Ohio, Columbus *May 4-31* "Barking Spider," Penland, North Carolina, pottery; at Helen Winnemore's, 150 E. Kossuth at Mohawk.
Oregon, Portland *May 22-June 14* A group show with Harvey Brody, Frank Boyden, Tom Coleman and Nils Lou; at Contemporary Crafts, 3934 S.W. Corbett Ave.
Pennsylvania, Belle Vernon *May 23-June 15* "Artists Celebration 1986," juried exhibition; at Unique Auras, Finley Rd.
Pennsylvania, Lancaster *May 4-25* "Market House '86," regional juried craft exhibition; at Market House Craft Center, Queen and Vine Sts.
Pennsylvania, Pittsburgh *May 15-September 15* "Sculpture at Phipps"; at Phipps Conservatory, Schenley Park.
Rhode Island, Kingston *May 16-30* "RI Earthworks '86," 13th annual juried exhibition; at Helme House Gallery, Rte. 138.
South Carolina, Columbia *through June 29* "1986 Annual Juried Exhibition and Invitational Show"; at the Columbia Museum of Art, 1112 Bull St.
Tennessee, Gatlinburg *through May 21* "Tennessee: State of the Arts." *May 30-August 15* "Arrowmont Summer Faculty and Staff Exhibition"; at the Arrowmont School of Arts and Crafts.
Texas, San Angelo *through June 2* The first annual "Monarch Tile National Ceramic Competition"; at the San Angelo Museum of Fine Arts.
Virginia, Alexandria *through June 1* "Clayforms"; at Scope Gallery, Torpedo Factory Art Center, 101 Union St.
May 2-June 8 "The Craft Collection 1986"; at the Athenaeum Gallery, 201 Prince St.
Virginia, Winchester *May 16-30* "Valley Pioneer Artists and Those Who Continue," decorative and fine arts of the Lower Shenandoah Valley since 1760; at the John Kerr Building, Shenandoah College and Conservatory, 203 S. Cameron St.

Fairs, Festivals and Sales

California, Del Mar *May 31-June 1* Carmel Valley Artists' spring sale; at 2244 Carmel Valley Rd.
California, La Jolla *June 4-6* "Spring Pot Sale"; at the University of California Craft Center, Grove Gallery.
California, Santa Monica *May 23-25* The first annual "Invitational Crafts Market"; at Santa Monica Civic, 1855 Main St.

Colorado, Boulder *May 9-11* "Boulder Potters Guild Members' Spring Sale"; at 4750 N. Broadway at the Armory Bldg.
Connecticut, Westport *May 24-25* The 20th annual "Westport Handcrafts Fair"; at Staples High School, North Ave.
Georgia, Marietta *May 24-26* "Jubilee Cultural Arts Festival"; at Marietta/Cobb Fine Arts Center, 156 Church St.
Illinois, Evansville *May 10-11* "Ohio River Arts Festival—Arts on the Walkway"; downtown.
Illinois, Skokie *May 24-25* The 13th Annual "Midwest Craft Festival"; at the Old Orchard Center.
Indiana, Fort Wayne *May 31-June 1* "Forte Arts Festival"; at 2101 Coliseum Blvd.
Iowa, Dubuque *May 15-18* "Dubuquefest"; at Washington Park, Sixth and Locust.
Kentucky, Lexington *May 9-11* "Smoky Mountain Springfest Art & Craft Show"; at Heritage Hall, Lexington Center.
Kentucky, Louisville *May 10-11* "Old Brownsboro Road Arts and Crafts Festival"; at the Thomas Jefferson Unitarian Church grounds, 4938 Old Brownsboro Rd.
Maryland, Frederick *May 16-18* The "12th Annual Frederick Craft Fair"; at the Frederick Fairgrounds.
Massachusetts, Lexington *May 9-10* "Annual Pottery Sale" by members of the Ceramic Guild of the Lexington Arts and Crafts Society; at 130 Waltham St.
Massachusetts, Worcester *May 16-18* The "16th Annual Craft Fair"; at the Worcester Craft Center, 25 Sagamore Rd.
Mississippi, Biloxi *May 30-June 1* Third annual "International Crafts Festival"; at the Coast Coliseum.
New York, Great Neck *May 18* Eighth annual "Great Neck Celebrates Crafts"; at the Old Village, Middle Neck Rd.
New York, Lockport *May 30-June 1* "100 American Craftsmen"; at the Kenan Center, 433 Locust St.
Ohio, Dayton *May 24-25* "Art in the Park"; at Riverbend Art Center, 142 Riverbend Dr.
Pennsylvania, Belle Vernon *May 22-24* "Artist Celebration Festival"; at Unique Auras, Finley Rd.
Washington, Spokane *May 30-31* "Artfest: Spokane"; at the Cheney Cowles Memorial Museum grounds, W. 2316 First Ave.
Wisconsin, Milwaukee *May 10-11* "Craft Fair USA"; at the Wisconsin State Fair Park.

Workshops

Alaska, Kenai *May 30-June 2* "Functional Pottery" with Bunny McBride. Fee: $40. Contact: Kenai Potters Guild, Box 1387, Kenai 99611; or call: Candi Taurianen (907) 776-5205.
Arizona, Douglas *May 19-23* "Flat Top at Cochise," a workshop on building and firing a 40-cubic-foot car kiln with Nils Lou. Fee: $20. Contact: Manny Martinez, Art Department, Cochise College, Douglas 85607; or call: (603) 364-7943, ext. 225, or 432-2039.
Arkansas, Little Rock *May 9-11* Harvey Sadow, raku demonstrations and lectures. Fee: $54; nonmembers $60. Contact: The Arkansas Art Center, Education Department, Box 2137, Little Rock 72203; or call: (501) 372-4000.
California, Corona del Mar *May 23-25* "Wheel Throwing and Primitive Firing Techniques" with Bob and Jenny Kizziar. Contact: Personal Expressions Gallery, 2721 E. Coast Hwy., Corona del Mar 92625; or call: (714) 675-2576.
California, Penngrove *May 31-June 1* "On Painting and Drawing for Clay Artists," with Bennett Bean. Fee: $50. Contact: Susan Cummins Gallery, 32 Miller Ave., Mill Valley, California 94941; or call: (415) 383-1512.
Connecticut, Guilford *May 17* "Clay Castles" with Chris Clark. Fee: $28. Contact: Guilford Handcrafts, Box 221, Guilford 06437; or call: (203) 453-5947.
Massachusetts, Worcester *May 17-18* "Teapot Form and Construction" with Richard Hamelin. Fee: $25. Contact: Denny Smith, Summer's World Center for the Arts, 70 Piedmont St., Worcester 01610; or call: (617) 756-1921.
Michigan, Detroit *May 23-24* "Glazing Workshop" with Victor Babu, will include throwing and forming demonstrations. Fee: $50. Contact: Pewabic Pottery, 10125 E. Jefferson Ave., Detroit 48214; or call: (313) 822-0954.
New Mexico, Corrales *May 29-June 1* A hands-on sculpture workshop with Akio Takamori. Fee: $80 for members of the New Mexico Potters Association; $95 for nonmembers. Contact: Bill Armstrong, Box 706, Corrales 87048; or call: (505) 898-7471.
New York, New York *May 6-June 12* Porcelain workshop with Arthur Gerace and Vera Lightstone. Fee: $80. Contact: Craft Students League of YWCA, 610 Lexington Ave., New York 10022; or call: (212) 735-9732.
May 16-17 Drew Krouse and Susan Tunick, lecture and workshop on architectural ceramics. Contact: Greenwich House Pottery, 16 Jones St., New York 10014; or call: (212) 242-4106.
New York, Scarsdale *May 11* Elizabeth MacDonald, slide lecture and demonstration on stains for wall pieces and tiles. Fee: $20; nonmembers $25. Contact: Carol Stronghilos, YM & YWHA of Mid-Westchester, 999 Wilmot Rd., Scarsdale 10583; or call: (914) 472-3300.
New York, Troy *May 19-June 18* "Handbuilding and Architectural Sculpture" with Jayne Shatz. Fee: $90 plus materials. For further information contact: RCCA, 189 Second St., Troy 12180; or call: (518) 273-0552.
Oregon, Portland *May 10 and 17* "ClayBreak: Discovering Images in Clay." Fee: $50, nonmembers $56; plus $22 for materials. *June 1* "Pottery of Nigeria and New Zealand," lecture with Peter Stitchbury. Fee: $3.50, nonmembers $4. Contact: Oregon School of Arts and Crafts, 8245 S.W. Barnes Rd., Portland 97225; or call: (503) 297-5544.

International Events

Canada, British Columbia, Kelowna *May 19-23* "Potter's Workshop," an intensive throwing session with Les Manning; for intermediate students through professionals. Contact: Okanagan College, Fine Arts Department, Kelowna Campus, 1000 Klo Rd., Kelowna VIY 4X8, or call: Ruth MacLaurin (604) 762-5445, ext. 284.
Canada, British Columbia, Vancouver *through May 6* Harlan House exhibition, "Traditions Back and Forth"; at Alexandra Gallery, 117A W. Pender St.
Canada, Manitoba, Herb Lake Landing *July 14-18* "Primitive Firing" with Emily Crosby, will cover working with local clays and firing with wood chips and bark. Fee: $200. Live-in accommodations available. Contact: Emily Crosby, Box 484, Snow Lake, Manitoba ROB 1M0.
Canada, Ontario, Dundas *May 10-11* The Potters' Guild of Hamilton and Region "Spring Sale"; at the Dundas Town Hall.
Canada, Ontario, Ottawa *through May 17* Harlan House exhibition, "New Porcelain Traditions"; at Usundi Gallery, 541 Sussex Dr.
Canada, Ontario, Toronto *through June 8* "The First Potters of Ontario," reconstructed vessels from pre-European cultures; at the George R. Gardiner Museum of Ceramic Art, 111 Queen's Park.
England, Bath *through June 29* "Alan Caiger-Smith and the Aldermaston Pottery," tin-glazed, smoked-luster works; at the Holburne Museum, Great Pulteney St.
England, Cheltenham *through May 11* Sandy Brown and Phil Rogers, pottery; at the Chestnut Gallery, High Street, Bourton-on-the-Water.
England, London *through May 15* Magdalene Odundo, handbuilt, burnished red clay pots; at the Crafts Council Shop. *May 14-August 31* "American Potters Today"; at the Victoria and Albert Museum, South Kensington.
through May 23 "Ceramics on Sycamore Street," sculpture; at Art Works Space, 2 Sycamore St.
England, Oxford *through May 21* A three-person exhibition with Colin Pearson, stoneware containers; at Oxford Gallery, 23 High St.
Netherlands, Leeu war den *May 17-July 14* An exhibition of 17th-century Chinese trade porcelain, illustrating diversity in style according to the preferences of their export markets; at the Prinsessehof Museum, Grote Kerkstraaat 11.

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8

News & Retrospect

Ellen Ornitz

A series of "Water Masks" combining "theatrical mask images with the transforming nature of water" by Bozeman, Montana, ceramist *Ellen Ornitz* was exhibited at Maude Kerns Art Center in Eugene, Oregon, through March 14. "The ambiguous persona of the masked face creates a layered reality," Ellen

"SGOT Blues" low-fire clay with mixed media

observed, "and water has a magical quality of constant motion and change, while reflecting its surroundings. Things may not be what they appear to be."

Interested in "universal symbols that have a personal meaning, those ideas in mythology that endure," Ellen is influenced by the Montana landscape, literature, films and the work of other artists. "My sculpture is conceptual (rather than technical) in inspiration," she explained. "I investigate technique as a tool with which to better express ideas. The work evolves in four stages: the initial notation of imagery in the form of drawing, painting and photography; the building of the structure with clay; the glazing process; and the final synthesis with added materials."

Working with low-fire clay (terra cotta or whiteware with sand), Ellen rolls out a slab on plastic. Towels and newspaper positioned under the plastic initiate relief qualities, then details are completed with slab additions and carving. When the mask is leather hard, the plastic and towels are removed, and a perpendicular webbing of reinforcing slabs is attached with deflocculated slip to the back. Then the dry form is painted and airbrushed with commercial underglazes and stains. After bisquing, the mask is glazed and fired to Cone 06-05. Sometimes luster is applied and the mask undergoes a third firing. Final modifications are with acrylic and enamel paints.

Sold at Sotheby's

Several times a year, Sotheby's in London conducts auctions of decorative arts, often including arts and crafts, art nouveau and art deco pottery, plus ware produced by British studio potters primarily during the first half of this century. What made last December's sale unusual was the inclusion of 22 lots exhibited in "Artist Potters Now," a show of contemporary decorative vessels and sculpture presented at six museums from July 1984 through September 1985. Estimated prices (excluding England's value added tax) ranged from £100-150 for a *Richard Ellam* earthenware bowl to £800-1200 for a *Peter Simpson* sculpture. Though seven of these works were withdrawn or passed, for the most part the gavel price was within or slightly above the catalog estimate. And two vessels did exceedingly well, going for more than £200 above their estimated prices: a lustered earthenware shallow bowl by *Sutton Taylor* sold for £506 (approximately $790); while a *James Tower* earthenware vessel brought £825 (approximately $1280).

Robert Eckels's Pot Shop

It was easy to find Robert Eckels that sunny afternoon. In downtown Bayfield, Wisconsin, within earshot of where the cool waters of Lake Superior amble up to shore, 70 artists and craftspeople had gathered for the annual fair.

There he stood, white-bearded chin in hand, assessing the optimum angle for light and traffic to his booth. Few passing by recognized Bob for what he is, the Grand Old Man of the local pottery scene. He had helped organize the very first of these fairs some 20 years ago.

As I watched him I wondered: How many times had he set up his booth on the grass? How many times had he scanned the skies for good weather early in the morning of art fair days? How many conversations had he had with customers? And how many homes, near and far, are graced by the daily use of his bowls, mugs, pitchers and plates?

There is a quiet energy about Bob Eckels that is capped by his own humility. Not that he isn't proud of his work and accomplishments. It's just that he doesn't seek pats on the back. He seems happier at his shop, his hands immersed in clay, his thoughts involved in his next instruction to the apprentices.

In the cluttered, dusty back room of his Pot Shop his professorial self emerged in an animated discourse on his 25 years in the business: "Our philosophy is that the masterpiece comes from an abundance of work. If you make, say, 50 plates, then two could be masterpieces. The others are perfectly acceptable, but you don't make a masterpiece by starting out saying, 'Now, I'm going to make something for a museum.'"

The roots of this philosophy are found in a conference Bob attended in the summer of 1959. Conducted at Lake George in New York, the meeting of the American Crafts Council featured a speaker who, as Bob recalls, "lambasted American craftspeople for being dilettantes." *Marguerite Wildenhain* was accusing potters of charging too high a price for work that was esoteric and pretentious.

"She said that if you went to a potter's house, you wouldn't find a mug to drink out of," Bob remembers. "She suggested making pots until they fill shelves, fill the walls and start running out the front doorway. When potters do that, she said, then they'll start selling pots."

Bob submits that what Marguerite Wildenhain was telling him was to "meet society at least halfway."

The speech struck a sympathetic chord. He wanted to get out of the rat race of exhibiting and, instead, to deal with people on their own terms. He viewed artists as a group of elitists who commanded high prices for work that was brazenly pompous. Pottery, in particular, could be something of a gift to society in its unification of fine art and function. And that has been Bob Eckels's ethic ever since.

He wasn't alone. *Glenn Nelson* (whose book, Ceramics: A Potter's Handbook, is now in its fifth edition) joined Bob in a new venture that would test their philosophy. They opened the Pot Shop at the base of Lake

The Pot Shop in Bayfield, Wisconsin

Superior's Chequamegon Bay on Memorial Day 1960. Nearby Ashland was home to Northland College, where Bob had been teaching for five years. An hour's drive to the west was the University of Minnesota at Duluth, where Glenn had joined the art department in 1955.

"In those days, potters were few and far between," Bob recalls. The only other pottery in Wisconsin belonged to *Abe Cohen* in Milwaukee. *Nathaniel Dexter* of Northland College had experimented with some pottery made with the red clay dug from around Ashland; and a watercolorist, *Art Bloomquist*, had attempted to sell work from a small shop in downtown Ashland. Up in Bayfield, 25 miles north on the peninsula that juts into Lake Superior at the top of Wisconsin, self-taught artist *John Black* painted scenery and portraits of historical figures. Bob remembers him as "a farmer by trade, an artist by inclination."

Continued

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

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by James Chappell. This cross referenced handbook contains 1,500 clay-body and glaze formulas, with instructions for mixing, application, and firing. Glazes covered include stoneware, earthenware, single-fire, wide-firing range, porcelain, slip, salt and vapor glazing plus cup and spoon measure glazes. **$29.95**

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by Bernard Leach. This well-crafted volume contains 80 biographical photos and an impressive section of 40 full-page color photos of ware, a selection of ware in black and white, and six pages of sketches. **$65.00**

ELECTRIC KILN CERAMICS: A Potter's Guide to Clays and Glazes

by Richard Zakin. The first text devoted to the needs of the potter working in oxidation. Covers a variety of clays, glazes and decorating techniques, with particular applications for oxidation firing. The appendix contains unique equivalency charts for clays and glazes in Canada, Great Britain and U.S. **$30.00**

ILLUSTRATED DICTIONARY OF PRACTICAL POTTERY

by Robert Fournier. This work is exhaustive in scope and detail. There are nearly 1200 entries and over 450 illustrations. Included in the dictionary are analyses, charts, descriptions, definitions, formulas, materials and equipment, recipes, step-by-step instructions on processes, terms used in ceramics—information that is vital to all potters. **$17.95**

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by Regis C. Brodie. Plans and step-by-step instructions for building a fuel-efficient kiln are offered, as well as methods for insulating existing kilns and modifying burner systems for better firing control. The author presents the pros and cons of traditional fuels, then discusses potential alternative fuels—sawdust, crankcase oil, methane and gasohol. Several established ceramists comment on their own time- and cost-saving methods. **$16.50**

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Contains representative examples of the decorated pots produced from A.D. 550 to 1150 near the Mimbres River in New Mexico. Work ranges from undecorated to figurative black-on-white bowls. **$35.00**

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by Paulus Berensohn. This unique book offers a new approach to making pots. It is a clear, readable, and definitive book on making pots using the pinch method. **$9.95**

CERAMIC SCIENCE FOR THE POTTER

by W. G. Lawrence and R. R. West. A readable, expanded and updated second edition. The best source for information on producing flameware and ovenware, complete with body and glaze formulas. A technical volume for those having limited science background. **$22.50**

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by Thomas Shafer. Focusing exclusively on the decorative aspects of pottery. This helpful text presents descriptive and explanatory interpretation of materials, tools, and techniques used. **$19.95**

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by Frederick Olsen. This new and expanded second edition is a heavily illustrated, step-by-step guide to the construction, maintenance and repair of electric and fuel-burning kilns. A very complete, basic and usable text. **$24.95**

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by Daniel Rhodes. This revised edition covers all the fundamentals of clays and glazes. An important reference source. **$23.50**

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by Tony Birks. Since his death in 1981, ceramics by English potter Hans Coper have become some of the most sought-after of the twentieth century. His influence as a potter and a teacher extends back through his thirty-year-long career. The fine photographs in this book show for the first time the entire range of Hans Coper's ceramics, as well as his other three-dimensional and graphic works. **$37.50**

CERAMICS: A POTTER'S HANDBOOK

by Glenn Nelson. 5th edition. A classic handbook and a standard in the field—covering all facets of ceramics. A quality text. **$23.95**

A CENTURY OF CERAMICS IN THE UNITED STATES 1878-1978

by Garth Clark and Margie Hughto. This book is based on an exhibition held at the Everson Museum of Art in 1979. Photos, comments and biographies provide an impressive review of the period. **$12.95**

KILNS: DESIGN, CONSTRUCTION & OPERATION

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DESIGN MOTIFS OF ANCIENT MEXICO
by Jorge Enciso **$3.50**

It was Dexter who had invited Eckels to take over the student industry at Northland College in 1955. The idea involved students selling functional ware made from local clay. "Earn as you learn" was the motto for the program.

Bob and his students experimented with glazes made from iron ore slag gathered from the old blast furnaces located near Ashland's once bustling waterfront. The local red clay, although abundant, suffered from an excess of lime that had to be counteracted with barium carbonate. Even then, the native clay had to be milled, screened and processed further. "It didn't pay to dig your own clay," Bob says.

He and the students also tested glazes made from locally grown woods such as apple, cherry and maple. The resulting finish, however, proved too "artsy" for most buyers. "The general public wasn't quite ready for it. The artists were—but the public had not reached that level of aesthetic awareness." Besides, the process proved too imprecise to control accurately.

Dire Prediction

Twenty-five years ago, Bob couldn't get the time of day from the banker. By his own account, he was looked upon as an oddball. The local prediction was that the Pot Shop, lacking support from the bank, would fail by the Fourth of July. Bob chuckles at that: "The two of us had pots running out the door. We hired a sales clerk, *Karlyn Welton.* She used to come to work in a pretty dress, all dolled up, and she'd stand behind the cash register, but nobody came in.

"Pretty soon, she put on coveralls and applied fireproof paint around the kiln area. She didn't think she liked pottery very much."

Karlyn (Welton) Holman was the Pot Shop's first apprentice. She discovered after a time that she liked pottery quite a lot. In 1962, she joined the still-surviving Pot Shop as an associate potter. Six years later, she established Karlyn's Pot Shop in her home town of Washburn, located halfway between Ashland and Bayfield on Chequamegon Bay. In addition to fostering a relationship of benign competition, Karlyn and Bob share, in her words, "a kinship that inspires each other."

Bob had learned about apprenticeships while observing at the Saint Ives pottery of *Bernard Leach* when he was in England to study at the Central School of Arts and Crafts in London. At Leach's studio, Bob examined the work of apprentices *Warren* and *Alix MacKenzie.*

The idea of a hands-on, experiential approach to the study of pottery meshed with Bob's philosophy of bringing pottery to the people. "The elements of quality and quantity are on a different level in school," he claims. "I was impressed by Leach's approach to working in a realistic world."

Bob's attitude toward apprenticing is grounded in the good old-fashioned work ethic. He expects students at the Pot Shop to be "diligent to the point of obsession, day in and day out."

Commitment to Education

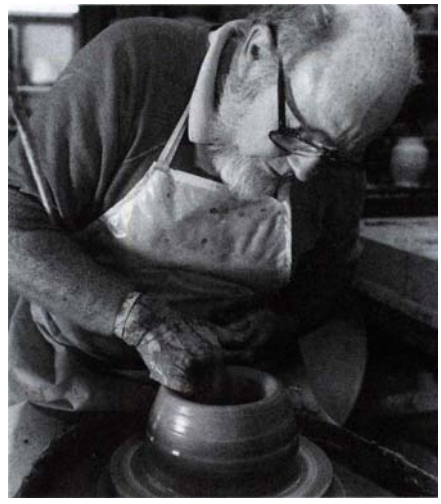
Today's apprentices are selected on the basis of "a total commitment to experiential education and professional growth." What that translates to is an eight-hour day, six days a week (minimum), on a rotating basis with four apprentices. They clean and make repairs in the shop, arrange the gallery, wait on customers and prepare the studio, in return for the opportunity to make their own pots using the Pot Shop's facilities and materials. Up to a specified dollar value, the apprentices' production is theirs to sell.

For some, the experience proves satisfying and rewarding; for others, it demonstrates too harshly the realities of running a shop. The latter do not last long, often turning to other professions entirely. Consider, on the other hand, the reaction of former apprentice *Marian Baker*, who joined the Pot Shop in 1978 and is now a studio potter in Portland, Maine: "How could I ever forget spring cleaning at the Pot Shop, taking every single pot outside and washing them off (in the rain)? Or glazing in the fall, just before moving the buckets indoors, using an ice pick to get through to the white satin?

"But seriously," she continued, "it was a special experience. I learned a great deal about making pots and what it takes to keep a studio running. It was a valuable time for me and a catalyst for future decisions, professional and otherwise. But most importantly, I met wonderful people and am grateful for their rich contribution to my life."

Back to Craftsmanship

For his part, Bob Eckels is short on nostalgia and long on continuing his aesthetic philosophy. "Today's society," he says, "is trying to find some individuality, and there's a move back to craftsmanship. If, 25 years ago, you mentioned the word pottery, no one knew what you were talking about. Today



Bob Eckels at work in his Wisconsin studio

we can go into a bank and get a loan. Pottery is suddenly a viable thing. We're no longer considered oddballs."

Continued

Where to Show

Continued from Page 13

June 25 entry deadline

Scaly Mountain, North Carolina "High Country Art & Craft Show" (July 4-6) is juried from slides/photos. Fee: $90. Send self-addressed, stamped business envelope to: Dana Kropf, High Country Crafters, 29 Haywood St., Asheville, North Carolina 28801; or call: (704) 254-0072.

June 30 entry deadline

Parker, Arizona "Third Annual Southwest Rendezvous" (November 1-2) indoor exhibition of Southwest interpretations is juried from 5 slides. Fee: $15 plus 20% commission on sales. An outside exhibition is juried from photos, any theme. Fee: $50 for a 10x10-foot space; no commission. Awards. Send a self-addressed, stamped envelope to: S.W.A.A., Box 5334, Parker 85344.

Aurora, Illinois "Autumn Fine Arts Showcase" (October 18-19) is juried from 5 slides, 1 of display. Awards. Entry fee: $5; booth fee: $30. Send self-addressed, stamped envelope to: Aurora Art League, c/o Evone Ostreko, 1951 Rosemont Dr., Aurora 60506.

July 1 entry deadline

Las Vegas, Nevada "KNPR Craftworks Market" (October 25-26) is juried from up to 10 slides. Entry fee: $10. Booth fee: $120. Contact: Craftworks, 5151 Boulder Hwy., Las Vegas 89122; or call: (702) 456-6695.

Dayton, Ohio The third annual "Dayton Art Expo '86" (November 7-9) is juried from 3 slides. Awards. Entry fee: $10. Booth fee: $50. Send self-addressed, stamped envelope to: Diane Coyle, Dayton Art Expo '86, Box 404, Dayton 45409; or call: (513) 435-6633, or Nita Leland 434-9977.

Milwaukee, Wisconsin "Craft Fair USA" (July 19-20) is juried from 5 slides or photos. Fee: $75 for a 10x10-foot space. Send self-addressed, stamped envelope to: Dennis R. Hill, 3233 S. Villa Circle, West Allis, Wisconsin 53227; or call: (414) 321 - 4566.

July 5 entry deadline

Lexington, Kentucky "Smoky Mountain Christmas in July Art & Craft Show" (July 18-20) is juried from slides or photos. Fee: $125. Send self-addressed, stamped business envelope to: Dana Kropf, High Country Crafters, 29 Haywood St., Asheville, North Carolina 28801; or call: (704) 254-0072.

July 7 entry deadline

Schenectady, New York "Crafts Festival '86" at the Schenectady Museum (December 6-7) is juried from 5 slides. Entry fee: $10. Booth fees: $90. Contact: Karen Engelke, 1791 Central Pkwy., Schenectady 12309; or call: (518) 372-9155. Or: Paula Scardalmalia, 3068 County Rte. 6, Berne, New York 12023; or call: (518) 797-3163.

July 20 entry deadline

Scaly Mountain, North Carolina "High Country Art & Craft Show" (August 1-3) is juried from slides/photos. Fee: $90. Send self-addressed, stamped business envelope to: Dana Kropf, High Country Crafters, 29 Haywood St., Asheville, North Carolina 28801; or call: (704) 254-0072.

July 30 entry deadline

Lowell, Michigan The 18th annual "Fallasburg Fall Festival" (September 27-28) is juried from slides. Fee: $40. Contact: Lowell Area Arts Council, Box 53, Lowell 49331.

August 1 entry deadline

Mesa, Arizona "Fine Folk Festival" (October 25-26) is juried from 4 slides. Awards. Entry fee: $10. Booth fee: $70. Contact: Mesa Town Center Development Corporation, 58 W. Main St., Mesa 85201; or call: (602) 890-2613.

August 8 entry deadline

New York, New York "15th Annual WBAI Holiday Crafts Fair" (December 5-7, 12-14 and 19-21) is juried from 5 slides. Entry fee: $15. Booth fee: $650. Contact: Matthew Alperin, WBAI Crafts Fair, Box 889, Times Square Station, New York 10108; or call: (212) 279-0707.

August 15 entry deadline

Herkimer, New York "11th Annual Herkimer County Arts & Crafts Fair" (November 8-9) is juried from 5 slides. Fee: $75. Send self-addressed, stamped envelope to: Grace McLaughlin, HCCC, Reservoir Rd., Herkimer 13350.

Even so, there's an underlying level of struggle associated with keeping pottery studios going. There is the IRS to keep at bay. There are books to keep, bills to pay and materials to purchase. "It's not clear sailing yet," admits the 63-year-old Eckels. He declares that receipts for last July were the worst ever, despite the fact that some loyal buyers have returned every year for the past 25 years.

Here, along the shores of the largest freshwater lake in the world, he continues to practice what he's been talking about for a quarter of a century. A news clipping describing the first art fair he helped organize in 1963 is, with only minor alterations, as apt today as it was then: "Eckels threw pots daily at the dockside exhibition hall during the weeklong fair, first kneading the clay, then pressing and drawing it into a potter's shape on his wheel. It's a wet, interesting process. Pots grow from it, and glazed and fired are forms of man's intelligent art, comparing remotely with the natural shapes and scenes of the Superior beaches, sharing somehow in their beauty." *Text and photos: Don Albrecht.*

Four from Pittsburgh

Ceramic sculpture and vessels by Pittsburgh-area artists *Valda Cox, Barbara Ford, Ellen Levick* and *Carolyn Olbum* were exhibited at Seton Hill College's Harlan Gal-

Porcelain bottles by Valda Cox

lery in Greensburg, Pennsylvania, through April 4. On display together with Carolyn's floral/landscape-inspi red forms, Ellen's hominid figures and Barbara's lustered geometric sculpture were Valda's decorative vessels, such as the bottles shown above, to approximately 9 inches in height, porcelain, with Cone 10 reduction glazes.

John Ground

Terra-cotta vessels, inspired by the ritual pottery of Mexico, by *John Ground*, faculty artist at Millersville State College in Pennsylvania, were featured in a March exhibition at the Clay Studio in Philadelphia. "Much of my fascination with Mexican pottery is due to the unknown or mysterious nature of these artifacts," John commented. "So much of what is visible is not fully understood. I

Continued

want to share the excitement of being able to fantasize about the use and meaning of the forms and symbols presented." Shown

Terra-cotta with Egyptian paste "Ritual Reliquary "

from the exhibition is "Ritual Reliquary," 16 inches in height, handbuilt terra cotta with Egyptian paste (self-glazing clay).

Festival of India

As part of the 18-month-long Festival of India, coinciding with the 200th anniversary of the opening of American trade with that nation, institutions in 90 cities across the United States have organized exhibitions of Indian artworks.

At the Brooklyn Museum approximately 130 sculptures were featured in "From Indian Earth: 4000 Years of Terra-Cotta Art" through April 14. As images of worship, architectural elements, decorative objects and toys, terra-cotta sculptures have been made throughout India for centuries. Numerous terra cottas survive from the formative period of Indian art, circa 2300 B.C. Because of good clay deposits, the greatest quantity of ancient terra cottas has been found in the Indus and Ganges river valleys in the north. Shown from the exhibition is a first century

Terra-cotta plaque, first century B.C., India

B.C. molded plaque, approximately 5 inches in height, from northern or eastern India.

In Massachusetts, the Peabody Museum of Salem was founded by the East India Marine Society in 1799, when trade with India was in its ascendancy. Between 1795 and 1799, nearly twice as many Salem vessels called at Indian ports than at all other Asian ports combined. Drawn from the collection of objects from India given to the museum during the first half of the 19th century, the exhibition "Yankee Traders and Indian Merchants" reveals a fascination with the exotic religion and the complexity of Indian

Painted, unfired clay image of an Indian goddess

society. This painted, unfired clay image of the goddess Durga with her lion triumphing over the elephant demon, approximately 18 inches in height, was made for the goddess's festival in Bengal before 1821.

The Amasis Painter

"The Amasis Painter and His World: Vase-Painting in Sixth-Century B.C. Athens," the first solo exhibition of work by any artist of the ancient world, opened at the Metropolitan Museum of Art in New York, then was presented at the Toledo Museum of Art (the show's organizer) and the Los Angeles Museum of Art. Featured were 64 examples of black-figure works attributed to an ancient Greek artist who worked from about 560 to 515 B.C. Though scholars call this artist "the Amasis painter," after the potter Amasis in whose workshop these forms were made, some suspect that the potter and the painter were the same person.

Amasis ware was wheel-thrown, either whole or in sections, from an iron-rich clay. Terra sigillata decoration was applied with a brush, then sgraffito lines were incised with a sharp tool to detail the images. The firing involved three stages: first in oxidation to reach sufficient temperature; then in reduction (with green wood introduced into the kiln) to turn all the surfaces black; and finally with oxygen reintroduced and the kiln allowed to cool slightly so the unglazed areas returned

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to a reddish orange color while the fused terra sig remained black.

Works by the Amasis painter have long been recognized as representative of life and beliefs in ancient Greece, because they show detailed glimpses of everyday activities (winemaking, weaving, weddings) as well as scenes featuring gods and heroes. While the idealized human form was used for both gods and mortals, gods were distinguished from humans by their attributes. Shown from the

An Amasis handled cup with reclining revelers"

exhibition are a cup depicting two reclining nude "revelers," approximately 9 inches in width across the handles, on loan from the Boston Museum of Fine Arts; and a panel amphora with scenes on the obverse and reverse, from the Martin von Wagner Museum, Wurzburg, Germany. On side A (detail above), five satyrs are shown making wine. On the left a hairy satyr pours water from a hydria into a storage vessel partially buried in the ground. Behind him stands another playing flutes for three other satyrs gathering grapes.

Detail, black-figure panel amphora with satyrs

After the 1906 Quake

In 1910, San Francisco was still recovering from the earthquake and fire of 1906. Many of the residents opted to shed the clutter of Victorian life and replace their home furnishings with the simpler lines of objects characteristic of the arts and crafts movement.

On view recently at the San Francisco Crafts and Folk Art Museum "Design for Living: 1910" featured turn-of-the-century pottery, furniture, lamps, textiles, etc., from Bay Area collections. Shown from the exhibition are a Merrimac Ceramic Company bowl with heavy green volcanic glaze, produced in 1900; and a Teco vase, circa 1910, with green matt glaze, designed by Prairie School architect *W B. Mundie.*

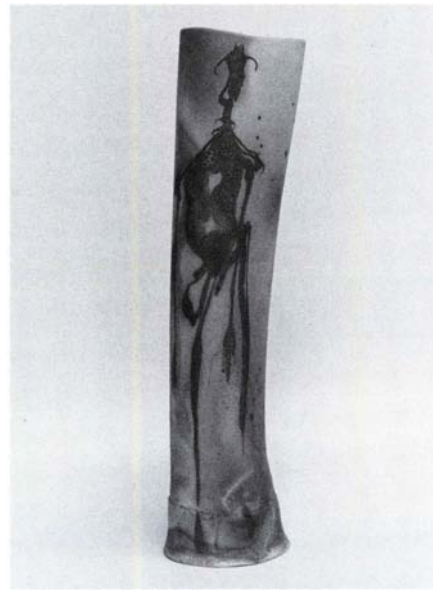
8-inch-diameter Merrimac bowl

Matt-glazed Teco vase, 11 inches in height

Jeff Wilson

In the beginning there was the cave bull a la *Jeff Wilson*: droll cattle capering across raku platters and slabs. In his recent show at Seastar Gallery in Bigfork, Montana, they were joined by mysterious abstract human figures, both statuesque and drawn, the majority decorating simple vase and platter forms.

Tall vases, such as this 25 3/4-inch form, mimic a human stance, gently leaning with the same air of nonchalance as the figures drawn on them. The drawing serves as a conveyance around the slab-constructed vase, highlighting and taking advantage of its added dimension rather than treating it as a substitute canvas.



Raku vase with brushed abstract figure

The speed of his brush translates literally, imparting either slow or fast movement to

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Comment

Continued from Page 21

critics live in a world that accepts a severely limited, biased notion of what comprises art history. Do we want to cry at the door of their closed room, hoping that they will let us into their little world? I hope not.

But are all critics blinded by the acceptance of an art history devoted to prejudice and narrow conceptions of human history? Fortunately, the answer is no. Critics, too, have assumed a crucial role in redefining the history of art. It is up to us to learn to distinguish between those who are inviting us into a broader world of discourse, encompassing the totality of human experience, and those who are merely inviting us into a small room.

Crafts, because they are inherently indebted to the work of men and women in equal numbers throughout history, have by their presence taken a critical stance toward a chauvinistic establishment. We, as craftspeople, should seek the company of critics whose work begins with this recognition. Otherwise, we are wasting our time.

An important clue to significant art criticism is that it often walks a fine line between the world of art and the fullness of social reality in its broadest sense. It manages to reveal a great deal about art, human life and the historical context of each. Social criticism coupled with an awareness of art history yields a point of view that leaves the accepted, academic position in impotent confusion—a state it rarely rises above in the best of circumstances.

We must remind ourselves that the most important dialogue is between the artist and society. Our history is social history. A dialogue between artists or between artist and critic becomes relevant only to the extent that it manages to reveal the immediacy of artists working within a charged, dynamic society and their relationship to the broad sweep of social life in its fullness and variety.

In struggling toward a new history of art that has a place for the crafts and a place for the art of all world cultures, we will acknowledge the significance of the work, the significance of individual lives and the depth of the culture that nourishes them. Simple enough, it would seem, but long overdue.

And in doing so we will find many others in other disciplines likewise engaged in restructuring their understanding of human history—students of literature searching the globe for new, vital perspectives; film makers pushing the boundaries; musicians whose understanding of human history and creativity has led them down the same path as craftspeople toward a broader conception of their art.

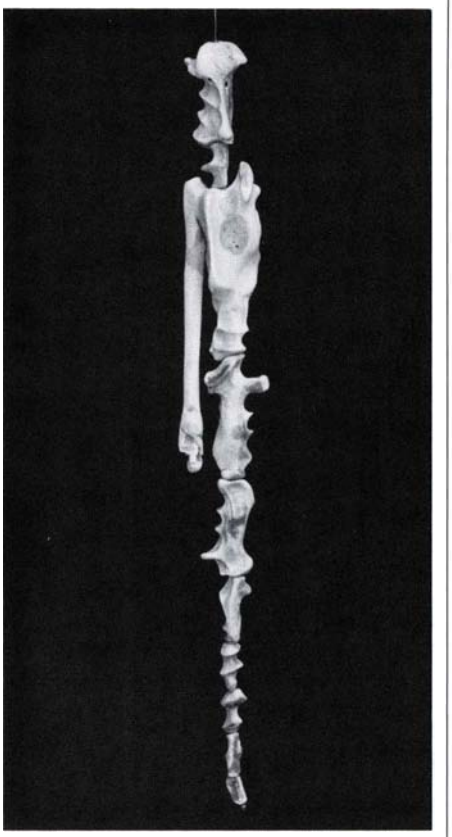
Together with our own, their work will reveal broadened horizons and a more comprehensive understanding of our complex, diverse world. We hear so much about the importance of communication, but often neglect to emphasize the importance of understanding. Art historians, craftspeople and critics must combine efforts to bring about communication and understanding—an insightful, sympathetic intelligence directed at revealing the world in its fullest sense. We must do this not only for ourselves, but for those still cloistered in their small room. Perhaps we can get them to come out and join us.

So I wait for a worthy critic of contemporary crafts. But in the meantime I read Lucy Lippard and Pat Aufderheide. As critics, they don't write much about crafts. But through them I learn so much about everything else.

The author ***Keith Luebke is a studio potter in North Mankato, Minnesota.***

the figures. Surface richness is built with slip, sprayed oxides and chance flashings from low-fire salting or raku smoking.

Suspended in space as well as time, Jeff's elongated figures appear to be friendly emissaries from the spirit world, their bizarre faces candidly expressing joy, sorrow, surprise, fear, wonder. While devoid of features, the life-infused spirits are more likable than



Hanging "Bones" figure, 29V2 inches high

a simple skeleton, perhaps because of their stances. Dominant is the spinal form, created by stringing individual pieces on wire and suspending them in air. It comes as no surprise to learn that as kids growing up on the Crow Indian reservation, Jeff and his friends would surreptitiously dig up old bones; and that various animal skulls hang on the walls of his home in Bigfork.

Poised between indiscernible yet exacting discipline and total abandon, his work is an indulgent expression of a personal past that connects with and manifests the Halloweens, ghost stories and fanciful imaginings of the viewer. *Text: Gayle Prunhuber and Sue Rolfing; photos: Gerald Askevold.*

Carol Barclay

Porcelain vessels by *Carol Barclay* (Rochester) were among the ceramic objects included in "Empire State Crafts at the Renwick Museum," a recent exhibition featuring works by New York artists at the Smithsonian Institution's Renwick Gallery in Washington, D.C.

Carol's thin-walled pots are slab built or thrown from a commercial porcelain body.

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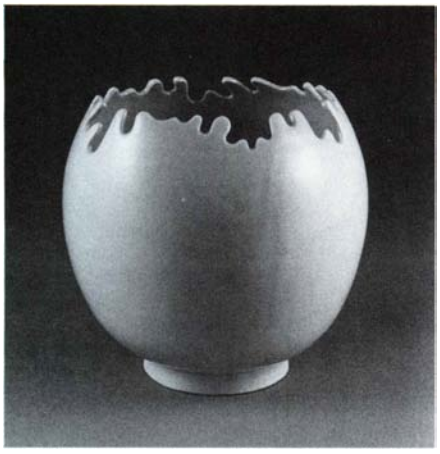


Thrown and carved "Echo," 6 inches high

Taken from the bisque kiln, the still-hot forms (about 300°F) are airbrushed with underglazes and glazed with the following clear recipe, then fired to Cone 9 in oxidation.

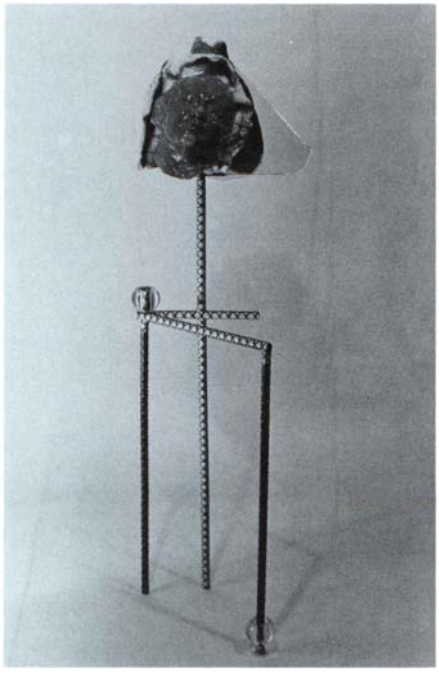
Smooth Clear Glaze
(Cone 9)

Whiting	16.6%
Zinc Oxide	5.1
Custer Feldspar	57.6
Edgar Plastic Kaolin	6.2
Flint	14.5
	100.0%

To each 10-pound batch of glaze, 45 grams Veegum C'er are added. *Photo: Jim Barclay.*

Esther Grillo

"Narrative Sculpture," an exhibition of mixed-media works by *Esther Grillo*, Howard Beach, New York, was presented at 14 Sculptors Gallery in New York City through March 29. Characteristic of the forms shown,

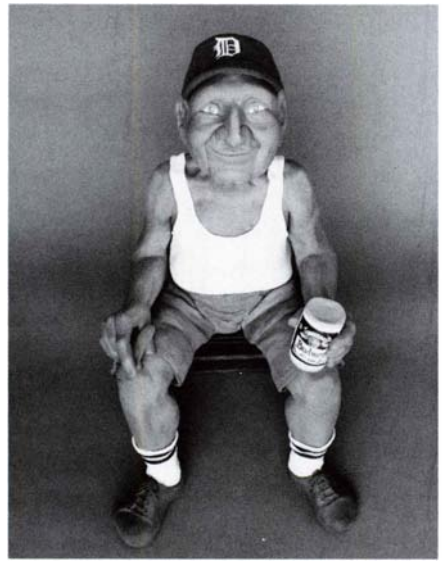


Mixed-media "Crossroads," 58 inches high

"Crossroads," 58 inches in height, was constructed from cast clay with melted glass, copper and glaze, plate glass, welded steel and paint.

Joanne Rae Davis

Sixteen sculptures of avid sports spectators by Wakefield, Rhode Island, artist *Joanne Rae Davis* were featured in "Play Ball," a dual exhibition at Carol Hooberman Gallery

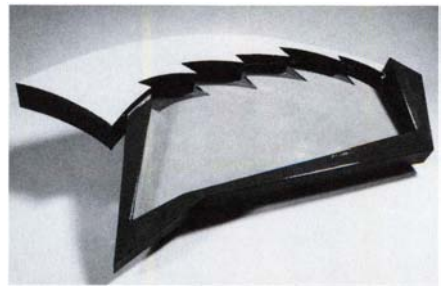


"A Real Tiger" life-size earthenware sculpture

in Birmingham, Michigan, earlier last year. Ranging from 12 inches in height to life size, the terra-cotta figures were accented with underglazes.

Tom Huck

"The shape and the shadow of things surrounding me have always had a great impact," commented Ohio ceramist *Tom Huck*, whose angular tea sets and platters were on view recently at Signet Gallery in Cleveland. "In my work," he continued, "I feel like I



24-inch-long handbuilt whiteware platter

can manipulate the shape and negative space to create the shadows. It's exciting to exaggerate the lines and angles in such a way to develop a simplistic, yet complicated form. The simplicity derives from smooth surfaces on light, airy looking forms. Complication

Continued

15-inch-high tea set, with underglazes and glazes

enters by employing a utilitarian form as a vehicle for these ideas, and then exaggerating the features and adding precarious angles to portray tension." *Photos: Stephen Tannock.*

Arrowmont Show

A mixed-media exhibition featuring works by visiting faculty and the permanent staff was on display at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee, through April 2.

Among the functional objects shown by Benicia, California, ceramist *Sandy Simon* (see "Sandy Simon: Eccentric Porcelain" in the November 1985 CM) was "Evening Blue

14-inch-wide porcelain bowl by Sandy Simon

Bowl," 14 inches in diameter, thrown porcelain, with underglazes and clear glaze, fired to Cone 5.

Also shown from the exhibition is "Improvisation Six," 20 inches in height, red earthenware with slips, underglazes, decals

20-inch redware basket by Sandra Blain

and lusters, from the "Circus Basket Series" by Arrowmont director *Sandra Blain. Photo: Michele Maier.*

Michigan Ceramics '86

The Michigan Potters' Association's ninth annual statewide juried show was presented at the Detroit Artists' Market, then at Western Michigan University in Kalamazoo. First place in "Michigan Ceramics '86" was awarded to *Tom Phardel* (Ann Arbor) for his 5-foot-long "Arc Fragment" sculpture constructed from low-fire clay. Second place went to *Carolyn Dulin* (Rochester) for a four-part wall relief; and *Barbara Carithers* (Royal Oak) received third place for this low-fire

"Saw-toothed Gateway" by Barbara Carithers

clay sculpture, 24 inches in length, brushed with a thick layer of slip.

"Jurying is always difficult," commented juror *Ruth Duckworth* (Chicago). "This selection is necessarily influenced by my personal preferences: simplicity of form rather than excess, harmony rather than loudness, and, if possible, wholeness."

Nancy Franklin

"Porcelain in the Abstract," an exhibition of handbuilt vases and plates by *Nancy*

10-inch porcelain vase with draped stained addition

Franklin, Saratoga, California, was presented recently at Gallery House in Palo Alto, California. Made from thin white slabs, the forms were contrasted with inlaid or draped stained porcelain additions.

Allester Dillon

"Desert Walls," an exhibition of recent sculpture by California artist *Allester Dillon,*

Please Turn to Page 79

One Paragon kiln leads to another

Word for word, here are some of the messages people have written on recent warranty cards for their new Paragon kilns:

"I've owned a Paragon for 12 years and never had any trouble."

"1st kiln was a Paragon. Had it 22 years. Bought a new one because of good results. No repairs on first, gave older one to neighbor."

"I already own 4 Paragon kilns. Love their performance."

"I've used these so long I don't remember."

"Have had Paragons since 1966—trouble-free!"

"I have had 3 Paragon kilns—love them all!"

"My friend has had one since 1955 and she loves it."

"I have used Paragon kilns 30 years."

"This is my second Paragon kiln. First was 20 years ago."

"Have always used one. Have a large one 35 years old."

"They are the best on the market—this is my 3rd since 1956."

"Have been using 3 Paragon kilns for 27 years. Believe your kiln is the best on the market."

"I know Paragon is good."

"I just like Paragon. This is my 5th one."

"I own 3 Paragons. Am a very satisfied customer."

"Have used Paragon kilns since 1962."

"All my kilns are Paragon."

"This is my 3rd Paragon. Wanted one like I've had for years."

"I bought a Paragon kiln because of the age of some Paragon kilns still in use."

"I purchased my first Paragon kiln in 1965 and it's still in operation—an A-88."

"My 1st Paragon was a used one—I used it 16 years, still good. I have owned two Paragon kilns previously—very satisfied with them."

"All my friends in ceramics have Paragons and like them."

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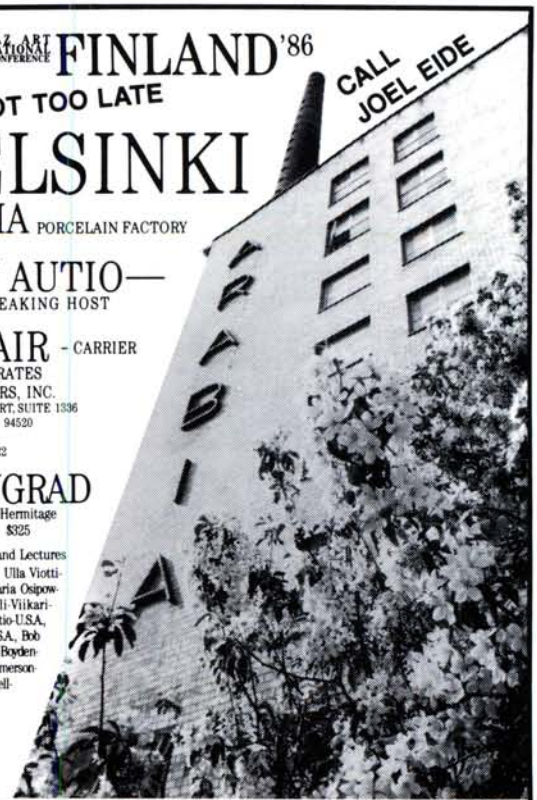

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The Art of Selling-Craft Fairs

by Joe Weingarten

Craftspeople only have a few ways to sell their wares. Of course, you may be one of the lucky few who is famous from the start and right away sells through the top galleries, thus becoming rich within weeks. But the odds are you are not (like me). For many, fairs are the slow path to fame and fortune.

If you retail, craft fairs can be a major source of income. If you wholesale, they can provide extra money and the best feedback system on how your products will do in gift shops and galleries. If you are starting out, they are the best way to get going, to learn and to be judged by the hardest critic of all—the buying public.

Craft fairs are hard work and to be successful you must work hard at all their aspects. To a great extent, a fair can be looked at as having three parts: before, during and after. Before includes everything from inventory to booth design, and can't be left until the last minute.

Before

Display is one of the more important considerations. If you display pots on a card table, even if it's the best work at the show, I promise you will not sell well. At the same time, if you have an elegant booth that looks like it should be enshrined, people may stay away because they fear high prices. There is a happy medium—a simple booth that does not detract from the ware, but highlights it, is best. Why simple? You are selling ceramics, not booths.

You may want to use white pedestals and a table or shelves. Any table should have a full length skirt on all sides which the public can see. You can then hide extra inventory and other essentials under **the table.** The **booth** should also **have** walls to define the back and sides. Some craftspeople mount large photographs of their work high on the walls so that even when the booth is crowded people passing by may be encouraged to stop.

Want to double the size of your booth? Many fairs offer corner booth space for a slightly higher fee. A typical 10x10-foot space provides only 10 feet of display area on the aisle; while a corner booth gives you 20 feet.

In designing your booth, remember the obvious items which are sometimes overlooked. Save accessible space for your chair, and room to store inventory and packing supplies. A functional booth that is easy to put up and take down will in the long run be your best bet.

How much inventory to take is hard to determine, but you should have items in a wide price range, as people are always looking for inexpensive gifts. Do not take only museum-quality ware to an outdoor or a Christmas fair. I take several types of work which sell for under $5, as well as objects that sell for over SI000. In fact, the very expensive items draw customers into the booth, even though they may buy only small items. I have also found that items in the S20-S30 range always sell well as gifts. If you have a large inventory, you will have a better chance to make money. I take at least 1000 of my S5 and under items to each show and sell 100-200 every time. At a Christmas fair I had 2000 of these with me and sold close to 500.

Paperwork must be done before the fair. How would you like to drive 500 miles, start setting up and have a local tax collector say you cannot sell because you don't have a license? This happens. I was lucky I had a helper who went downtown to get the license while I finished setting up. The application for most shows will provide information on important details; read it carefully. Don't forget to pack your business cards, sales-books, charge card slips and order books. After all, what client will be impressed with you writing down the details of a $500 commission on the back of your **previous** night's bar tab?

During the Show

The most important factor during the show is your contact time with the public. I recently went to a fair where the cost per contact hour was almost $30. At that rate, I stay in my booth and do the best I can to sell. The person with the booth next to me was almost never there. Once, when in the booth, he was fast asleep! My sales were the second best I have ever had, and he complained about how badly the show was run.

Customers want to meet the maker and in many cases just a little talking can result in closing a sale.

To insure that my booth is always covered, I bring an assistant or arrange to hire one in the city where the fair is to be held. Often the show promoter can refer you to someone in the region who would be a good helper. Having an extra person to run the booth can pay off when that one expensive item sells while you're out getting something to eat.

Do everything you can to show the client you are professional. Give customers a receipt with your name, address and telephone number. If you take orders, be sure to indicate the expected shipping date.

Some galleries do not like their artists to sell at fairs in the same geographical area because they fear prices will be lower at the fair. You should price ware at the fair the same as at the local gallery. In fact, at a fair, I promote galleries that sell my work. I always tell people, "If you want more items later, I am represented here in town by...." And the galleries have reported increased sales of my work right after a show.

After

Deposit the money from sales at your bank and bring your records up to date. (Some artists mail daily cash and checks home to themselves to avoid carrying too much money.)

If you have taken orders, fill them right away, even if you have to stay up all night. This is a must to promote additional orders or purchases by a happy client the next year. Then restock your inventory so that you're ready for the next show, even if it isn't for several months.

Keep notes on what items sold best. Each fair is different and this way you will be ready for that show next time around.

Cone 3-8 Rutile Glazes

by Harold McWhinnie

Originally, this family of rutile glazes was designed to be fired in reduction to Cone 8-10. In that kiln atmosphere at that high temperature, the glazes were runny—a distinctive aesthetic characteristic highly desired at the time. This was during the heyday of Cone 10 reduction; however, the increase in fuel costs as well as a change in aesthetic taste have caused many potters to turn to lower temperatures and an oxidation atmosphere. The following recipes were adapted to meet those requirements:

Rutile Blue Glaze 1
(Cone 3-8)

Bone Ash	10.91%
Colemanite	3.64
Magnesium Carbonate	3.64
Whiting	27.27
Zinc Oxide	2.72
Nepheline Syenite	22.73
Flint	29.09
	100.00%
Add: Cobalt Carbonate	0.91%
Ilmenite	0.91%
Manganese Carbonate . .	5.45%
Rutile	0.91%

Rutile Blue Glaze 2
(Cone 3-8)

Bone Ash	10.14%
Colemanite	4.15
Magnesium Carbonate	2.77
Whiting	27.65
Zinc Oxide	1.84
Nepheline Syenite	23.04
Flint	30.41
	100.00%
Add: Cobalt Carbonate	0.92%
Ilmenite	1.38%
Rutile	1.84%

Rutile Blue Glaze 3
(Cone 3-8)

Bone Ash	11.43%
Magnesium Carbonate	2.86
Whiting	31.43
Zinc Oxide	2.86
Nepheline Syenite	22.85
Flint	28.57
	100.00%
Add: Antimony	1.90%
Copper Carbonate	1.90%
Ilmenite	0.95%
Red Iron Oxide	1.90%
Rutile	1.90%

Rutile Yellow Glaze
(Cone 3-8)

Bone Ash	11.01%
Colemanite	3.67
Magnesium Carbonate	2.75
Whiting	30.28
Zinc Oxide	2.75
Nepheline Syenite	22.02
Flint	27.52
	100.00%
Add: Antimony	4.59%
Ilmenite	1.83%
Manganese Carbonate . .	5.50%
Red Iron Oxide	1.83%
Rutile (light)	2.75%

The author ***A frequent contributor to Ceramics Monthly, Harold McWhinnie teaches at the University of Maryland.***

New Books

Out of the Fiery Furnace
Casting Sculpture from Ceramic Shell Molds

by Howard Hitchcock

Of interest to sculptors, this text describes a lost-wax casting technique involving low-cost ceramic molds. The major advantages of ceramic shell molds are higher fidelity surface reproduction, greatly reduced mold size and weight, greatly reduced burnout time, elimination of cores for hollow castings, elimination of backup during metal pouring, feasibility of repair and reheating, and more rapid cooling and mold removal. To illustrate the process, Part 1 follows the development of a complex form from charcoal sketch to wax prototype to ceramic shell to bronze sculpture cast in a single piece. Part 2 then describes building equipment for studio application of the process. 72 pages including glossary, selected bibliography, list of suppliers and index. 70 black-and-white photos and drawings. $14.95 (softcover). *William Kaufmann, Inc., 95 First Street, Los Altos, California 94022.*

North Carolina Decorated Stoneware
The Webster School of Folk Potters

by Quincy J. Scarborough, Jr.

Primarily for collectors, this is a documented history and photographic survey of incised stoneware made by the "Bird and Fish" potters who worked in North Carolina during the 19th century. While none of this salt-glazed ware was signed, recent research has provided evidence that it was produced by the brothers Edward and Chester Webster. Originally from Connecticut, they moved to Fayetteville, North Carolina, to work in a pottery established by two Hartford entrepreneurs. Though that enterprise was short-lived, Chester Webster remained in the area, joining the B. Y. Craven pottery where he continued to produce ware with incised decorations 50 years after the practice was abandoned in New England. 93 pages including footnotes and bibliography. 83 black-and-white photos. $20 plus $1 postage. *Quincy Scarborough, Box 67, Fayetteville, North Carolina 28302.*

Jugs
by Kathy Hughes

Primarily of interest to collectors, this guide catalogs approximately 200 examples of 19th-century press-molded pitchers (what we call pitchers, the British call jugs), shows how to read registry marks, and discusses how to spot fakes and reproductions. "Nearly every potter of the Victorian period began production of these novel containers. It was on the molded jug alone that some designers' and potters' reputations rested," observes the author. "The first and disputably the most important of the potters of the true molded jug was William Ridgway of Hanley." An appendix of statements made in 1842 to Samuel Scriven, of the Children's Employment Commission, gives an idea of conditions surrounding production. Said Ralph Bowyer, an employee at Ridgway's pottery in Hanley: "I have three children, one boy. I would rather not place him in the same work with me; if I did 'twould be because I could get nothing else for him to do, because I conceive that it shortens their lives. In holding the rough biscuit-ware between my fingers it denudes them of the skin, and makes them delicate, and even raw at times, when they bleed; I should think that the lead by this means is more rapidly absorbed. I have known boys suffer very much from this work; I knew two cases of fits and death to have resulted in boys working with me. I look after the boys' washing, because I know the consequences of neglect. I do not think we get sufficient pay for the risk we run; we have only 5s. per day." 138 pages including a list of potters, workers' statements, glossary, bibliography, index by title and an index by maker. 285 black-and-white illustrations. $34.50. *Routledge* <ir *Kegan Paul, 9 Park Street, Boston, Massachusetts 02108.*

I Shock Myself

by Beatrice Wood

"Since I was a child I had an awareness that my life would be difficult. There are times, even now, when I cannot believe that I do not have to worry about being hungry. But I am glad I paid the price. I wanted to know what the world was like and, rather than remain wrapped in my mother's cellophane protection, I had to go through terrible hardships. Because I was by nature hopelessly dreamy and romantic, I had to be shaken into reality," recalls 93-year-old ceramic artist Beatrice Wood in this candid account of her life's teachings and influences, romances and flirtations, achievements and mistakes.

Despite her Victorian mother's threats of suicide, Beatrice was determined to become an artist. Though first interested in drawing and painting, she decided to pursue a career in the theater. When the first World War cut short her acting studies in France, she returned to New York and joined the French Repertory Company. Then a chance meeting and subsequent friendship with artist Marcel Duchamp revived her interest in painting. But a foolish marriage ended in financial ruin, followed by years of odd jobs.

Attracted by the land, friends and the

Continued

teachings of Indian philosopher Krishnamurti, Beatrice moved to California in 1928. Two years later, on a trip to Europe to hear him lecture in Holland, she bought six luster plates in an antique shop. On returning to California, she enrolled in a ceramics class, naively planning to make in 24 hours a teapot to match those plates. At age 40, infatuated with clay and glazes (and the idea of making a living from such work), she began studying ceramics with Glen Lukens at the University of Southern California, then with studio potters Gertrud and Otto Natzler. "Pottery for me is not a pursuit of glory, but a daily discipline of pursuing accuracy," she remarks. "In India it would be called my dharma. Life is dual. There is matter and spirit, and one cannot function completely without the other. For creativity, the spirit side, to work, the matter side must be strong enough to hold the spirit side. If the form has cracks, the spirit leaks."

Settling in Ojai, California, she established an international reputation for her one-of-a-kind, reduction-fired lusterware and primitive, sculptural figures. Outside her studio a sign proudly announced "Fine Pottery, Reasonable and Unreasonable." Now living at the Happy Valley Foundation (a nonsectarian school founded in 1946 by Krishnamurti and others) just outside Ojai, she continues her daywork—at night imagining "the bowls, chalices, tiles I will create, as well as the naughty figures that I enjoy making, laughing at man's inevitable absurdities." 181 pages including chronology and index. 1 color plate; 111 black-and-white photographs and 19 drawings. SI9.95 (softcover). *Dillingham Press, 8560 Highway 150, Ojai, California 93023.*

Robert Arneson

A Retrospective

by Neal Benezra

Published in conjunction with the touring exhibition of the same title (currently on view at the Hirshhorn Musem and Sculpture Garden in Washington, D.C.), this catalog/book traces the evolution of Robert Arneson's ceramics from wheel-thrown functional work made in the late 1950s through the well-known portrait busts to the antinuclear war sculpture of the '80s. An aspiring cartoonist as a child, Arneson graduated "without artistic direction" with an art education degree. Required to teach ceramics on his first job, he "soon found himself reading instructional articles written by Carlton Ball for *Ceramics Monthly"* Further college studies gave him a solid background in traditional work, but exposure to work by Peter Voulkos and his students encouraged Arneson to move increasingly toward sculpture. With the making of "No Deposit, No Return" (a thrown bottle sealed with a clay cap), he "unconsciously closed the door on the traditional use of clay strictly for the production of functional objects" and decided to be an artist, not a potter. "By the mid 1960s, Arneson was consciously rebelling against all standards of good taste in art; wit, satire and irony became weapons in his arsenal. . . . During a period characterized by formalism, Arneson developed into an iconoclast, obsessed with content and suspicious of any art which relied solely on formal accomplishment for its meaning." In the '70s, his work centered on portraiture and he began "to mine the history of art," pointing out that "the ceramist's heritage is replete with facial references." A bout with cancer and the well-publicized rejection of his bust of George Moscone influenced recent work. Self-portraiture now plays a minor role and, with his images of nuclear catastrophe, he "has been more forceful, and even propagandistic, effectively testing the art world's willingness to allow blatantly political themes within its sanctuary." 104 pages including a catalog of the works in the exhibition, chronology and selected bibliography. 24 color plates and 87 black-and-white illustrations. SI6 (softcover), plus $1 postage. *Des Moines Art Center, 4700 Grand Avenue, Des Moines, Iowa 50312.*

Blue and White

Chinese Porcelain and Its Impact on the Western World

by John Carswell

with contributions by Edward A. Maser and Jean McClure Mudge

"The influence of Chinese blue-and-white porcelain on the pottery of the Near East and Europe is obvious, but less evident are the reasons why it should have had such a powerful effect on such widely diverse cultures," observes the author of this catalog/book, written for a University of Chicago exhibition comparing examples of blue-and-white ware made in China (Yuan and Ming dynasties) with copies produced in the Near East, Europe and Mexico. "In the Islamic world enthusiasm for blue-and-white so permeated the culture that *any* blue-and-white, of whatever quality, appeared to evoke an automatically positive response," the author continues. "In Europe, exposed to blue-and-white at a relatively late stage of its technical and aesthetic development, what was by then a fairly standardized, mass-produced product, had a catalytic effect on western taste. In both the Near East and Europe this fascination with blue-and-white continued throughout the 18th and 19th centuries and is still with us today."

Because of this fascination, local production along the trade routes was greatly affected. Without knowledge of the "secret" of porcelain, potters influenced by the imported Chinese blue-and-white ware generated "both technical innovation and new styles with a life of their own." In turn, the Chinese potters were influenced by their markets, and both the shapes and decoration were altered to please their customers. 184 pages including photographs and notes on the ware in the exhibition, a list of dynasties and bibliography. 5 color plates, 215 black-and-white photographs, 20 line drawings and 3 maps. S25 (softcover). *The David and Alfred Smart Gallery The University of Chicago, 5550 South Greenwood Avenue, Chicago, Illinois 60637.*

Classified Advertising

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Wanted: Experienced potter to throw large assortment of functional work. Live-in available. Fire Cone 10 reduction stoneware & porcelain, copper reds, and salt. Pay based on skill. Contact: Walt Glass, Post Office Box 328, McQueeney, TX 78123. (512) 557-6003.

Tetkowski disk for sale. 36", 1984. Price negotiable. Call David Wagner at (716) 689-8797 or (716) 878-6443.

Pottery and store front for sale. Fully equipped studio, 36 cu. ft. kiln, two "Shimpos." Great retail outlet. 30 miles from Austin. Blazek, 913 Main, Bastrop, TX 78602. (512) 321-5765.

Wanted: Used 60 cu. ft., or larger, envelope kiln, gas fired, brick lined with instrumentation and controls. Will consider used instrumentation, controls and gas guns suitable for construction of 60 to 100 cu. ft. kiln. (305) 859-2735.

Trade: Studio space and small house for studio help. Beautiful rural location, southeastern Ohio. (614) 551-2921.

Bailey 18 cu. ft. downdraft studio kiln, propane burner. Best offer. Amherst, Massachusetts. Call Holly at (617) 244-8494.

Artist-in-Residence position available. Responsibilities include: teaching and maintaining 2D and ceramics studio. Four day/week position, house on property included. Ideal schedule for creative growth; excellent facilities: 100 cu. ft. gas kiln, slab roller, extruder, 7 wheels, small classes. Contact Richard Akers at Woodlands Academy of the Sacred Heart, 760 E. Westleigh Rd., Lake Forest, Il 60045. Telephone (312) 234-4300, or at home 295-7026. A one- to two-year position.

Exhibition Directory, 8th Edition. The working resource of selected juried art and photographic competitions. This edition expanded to include festivals and exhibit screenings. September 1986–87. $10.00 includes shipping. Prepaid. Available July 1986. The Exhibit Planners, Box 55, Delmar, NY 12054.

Key office position opening, late summer. Ceramic equipment manufacturer. Beautiful resort town, Idaho Panhandle. Modest salary, considerable potential. Learn computer, maintain accounting system, perform telephone sales and service. Seek raw talent, drive, strong pottery background. Résumé to North Star Equipment, Inc., 410 Sherman, Coeur d'Alene, ID 83814.

For Sale: Olsen kiln; 28.5 cu. ft., furniture, enclosure, very efficient G/C $1750.00. Walker pug mill w/bag mold, table, used very little. $1500. Bailey slab roller, 30 w/long table E/C $750.00. (804) 971-1080 or (804) 296-7143.

Experienced production potters wanted to throw small bottles. Near San Francisco. Send résumé or call Pat's Pots (707) 644-6860. 308 Central Avenue, Vallejo, CA 94590.

Free Book Catalog. Develop a profitable and successful pottery. Write today: Roundhouse Books, 2534 Q50 Road, Post Office Box 550-3B, Cedaredge, CO 81413.

Established co-operative studio has space for potter or ceramic artist. Excellent facilities, congenial atmosphere. Contact Midwest Clay Guild, 1236 Sherman, Evanston, IL 60202. (312) 475-9697.

Free-standing show canopies. Durable and sturdy canopies assemble in minutes for all-weather protection at your next crafts fair. Free catalog, send 22-cents stamp. Take Cover, Post Office Box 684, Benicia, CA 94510.

Wanted: Apprenticeship opportunity or employment. Preferably located in the North-East. Recent B.A. graduate seeking studio production experience. References provided. Call or write: Diana Thomas, Bedell Road, Katonah, NY 10536 or (914) 962-4227.

Gas kiln. Thermacycle, 30 cu. ft., like new. $7500. (707) 847-3397 evenings. Box 95, Jenner, CA 95450.

Studio space to share. Equipped. Berkeley, California. Uplands area. (415) 845-5497.

Apprenticeship available: production thrower wanted to join West Michigan pottery. Rural setting. Contact: Mike Taylor, 3765 Lincoln Road, Hamilton, MI 49419.

Corporate design service, a resource center for the corporate market, seeks large and small scale work in all media. Wallpieces, rugs, lamps and furniture of particular interest. Send résumé, slides, SASE to Maple Hill Gallery, 367 Fore St., Portland, ME 04101.

Production potter wanted: Small pottery on Maine Coast needs experienced production throwing. Pay based on experience. Contact: Jeff Peters, Georgetown Pottery, Box 151, Georgetown, ME 04548. (207) 371-2801.

Ceramics Consulting Service. Problems with clays, glazes, raw materials, kilns? Questions answered. Call or write for details. Jeff Zamek, Glendale Woods Drive, Southampton, MA 01073. (413) 527-7337.

Production potter for growing studio. Must have at least 5 years experience. The sky's the limit. Red Duck Pottery, Sedona, AZ. (602) 282-1157.

For Sale: Used Slip-O-Matic casting system OH-285 with 125 gallon dump cart and many extras. (312) 331-0020.

Production thrower: We are a growing pottery committed to producing quality functional ware. We offer excellent wage and benefits, with good working conditions in a pleasant atmosphere. If you are an experienced professional, able to produce consistent high quality work and take pride in your production pieces, then we'd like to talk to you. Emerson Creek Pottery, Inc., Route 4, Box 211, Bedford, VA 24523. (703) 297-7524.

New York City studio space for rent. Fully equipped, semiprivate, day or evening access. Retail sales possible. Call Susan Kotulak (212) 724-7487 or 395-0806 (leave message).

American Ceramic Society Southern California design chapter. Over 40 years of organization. Prox. 350 membership. Permanent address: Post Office Box 6021, North Hollywood, CA 91603.

RAM Pressing services available. Minimum runs required on some pieces. Also bisque stoneware plates available (8" and 10"). (201) 234-9422.

Apprenticeship wanted: Enthusiastic student seeks summer apprenticeship. Proficient thrower, familiar with making and reclaiming clay, glazes, kilns and firing. Will do anything. Contact: Trevor Tait, Hamilton College, Clinton, NY 13323. (315) 859-0638.

Sell your wares through our colorful quarterly read by affluent art patrons. Copy, $3.50. Introductory subscription, $10. Creative Crafters Journal, Honaker, VA 24260-0210.

Wanted: Pre-1960 ceramic exhibition catalogs, one-man or group exhibitions (especially Syracuse Nationals); early copies of Ceramics Monthly, Craft Horizons, Keramic Studio, Ceramics Industry, and other ceramic periodicals; ceramic survey and instruction books pre-1955. Coverx/Clay, Post Office Box 5096, Southfield, MI 48086.

Apprentice wanted. Housing and studio space available. Will train. Call (914) 932-8673.

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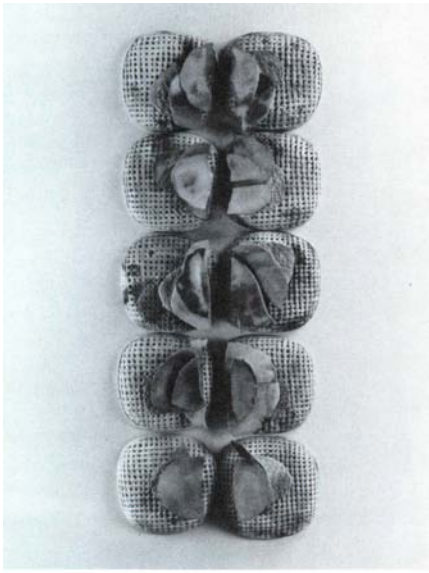
was presented at Artisans in Mill Valley, California, through April 5. Because Allester feels "the space around the sculpture is as important as the object itself, some works



Coil-built wall form, 5 feet in height

consist of several pieces, which focuses the viewer's attention on that space between the different elements."

The wall reliefs and freestanding forms, ranging to 7 feet in height, were coil built and stained. Additional color variations resulted from sawdust firing and salt fuming. *Photo: Mel Schockner.*

Worcester Craft Center Show

"At Its Best," a recent faculty exhibition at the Worcester Craft Center in Worcester, Massachusetts, featured ceramics by *Susan Fisher, Barbara Knutson, Rosalie Olds, Lee Rexrode* and *Heather Sussman.*

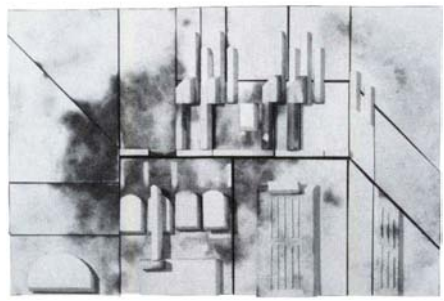
Among the sculptural forms shown was Rosalie Olds's "God's Gift," 43 inches in height, thrown and handbuilt stoneware, from

43-inch "God's Giftthrown and handbuilt

her "Pers-urn" series. "I reached a point where the absolute symmetry of the thrown pot began to irritate my sensibilities," she commented. "I began pushing out and creasing in the completed pots until the beginning of anatomical form started taking shape. In nature nothing is perfectly symmetrical and so I warmed to the subject of forming animal and human forms as I threw. When I felt comfortable with the forms, I was able to adjust their scope in space. Now the emphasis is to stretch the security of compact shape by overextending limbs or engineering other problems into the form."

David Judelson

A background in architecture is an important resource for Boston artist *David Judelson,* whose clay and wood reliefs were on view in a dual exhibition at Clark Gallery in Lincoln, Massachusetts, through March 1. Exploring the use of line and surfaces, shadow and color, he bases his sculpture on architectural images, "abstracted views of structures or environments which play with the convention of how we see two-dimensional representations of three-dimensional forms and spaces. Smoke-fired clay surfaces



"Power Station," 48 inches in height

or painted wooden forms are the building blocks for these reliefs, providing a rich, timeless surface for colors and shadows, depicting form and space."

The works begin as large slabs of stoneware rolled to a thickness of approximately ½ inch and laid out in "more or less predetermined designs. When the clay is rather hard, the relief is cut into interlocking tiles, the layout of which may have a diagonal as long as 28 inches, just enough to fit into the electric kiln for bisque firing."

After bisquing, the tiles are sawdust fired, "laid on and buried in a couple of inches of sawdust and usually arranged in the same interlocking pattern as they were made. Relief elements are placed on top, often upside down, to control the degree of smoking and to create halos or light spots."

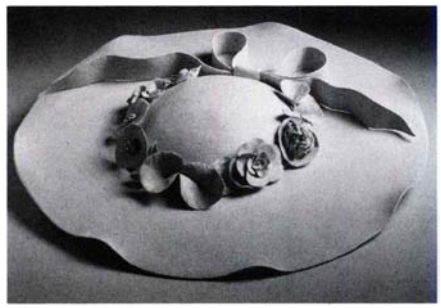
The sawdust-fired tiles are washed and glued (with construction adhesive from a caulking gun) into custom-built plywood and mahogany frames. Relief elements are then epoxied to the tiles arid the clay surfaces (including edges "to make the work read and change from side to side") are painted with layers of thin acrylic washes. Each layer of paint is lightly sanded to reveal the clay texture and to eliminate brushmarks. The final

Continued

step is applying butcher's wax to seal the clay surfaces. *Photo: Bonnel Robinson.*

Nancy Satin

"Les Chapeaux," an exhibition of ceramic hats by *Nancy Satin*, Swampscott, Massachusetts, was displayed recently at the Cafe Calypso in Boston. Among the works shown



7.5-inch porcelain hat, with low-fire glazes

was "The Garden Party," 15 inches in diameter, handbuilt porcelain, with low-fire glazes. The artist considers her work "an expression of nostalgic memories. The hats reflect a period, style or personality of moments past." *Photo: Louis Davis.*

Political Statements

A national invitational/juried exhibition of 60 artists' works reflecting social, political, economic and environmental concerns recently began an 18-month tour at Vanderbilt University's Sarratt Gallery in Nashville, Tennessee.

Among the ceramic objects on view in "Political Statements" is "Foreign Trade Imbalance," 27 inches in height, by *Toni Sodersten*, Bisbee, Arizona. According to the artist, the sculpture portrays "American domestic cats as stonelike pillars of the nationalistic chair being broken apart and destroyed by the foreign cat whose wild nature has created a fire destroying the status quo. Resolution is unlikely because of the rocklike quality of American foreign trade policies."

"Foreign Trade Imbalance" by Toni Sodersten

Also featured in the exhibition are clayworks by *Robert Behr*, Quakertown, Pennsylvania; *Mary Biek*, Niles, Michigan; *Madelyn Dzik*, New York City; *Mary Ann Fariello*, Alexandria, Tennessee; *J. E. Ferringer*, West Lafayette, Indiana; *Robert Reddell*, Houston; *Nancy Sharpe-White*, Memphis; and *Joseph Seigenthaler*, Smithville, Tennessee. *Photo: Peter Chartrand.*

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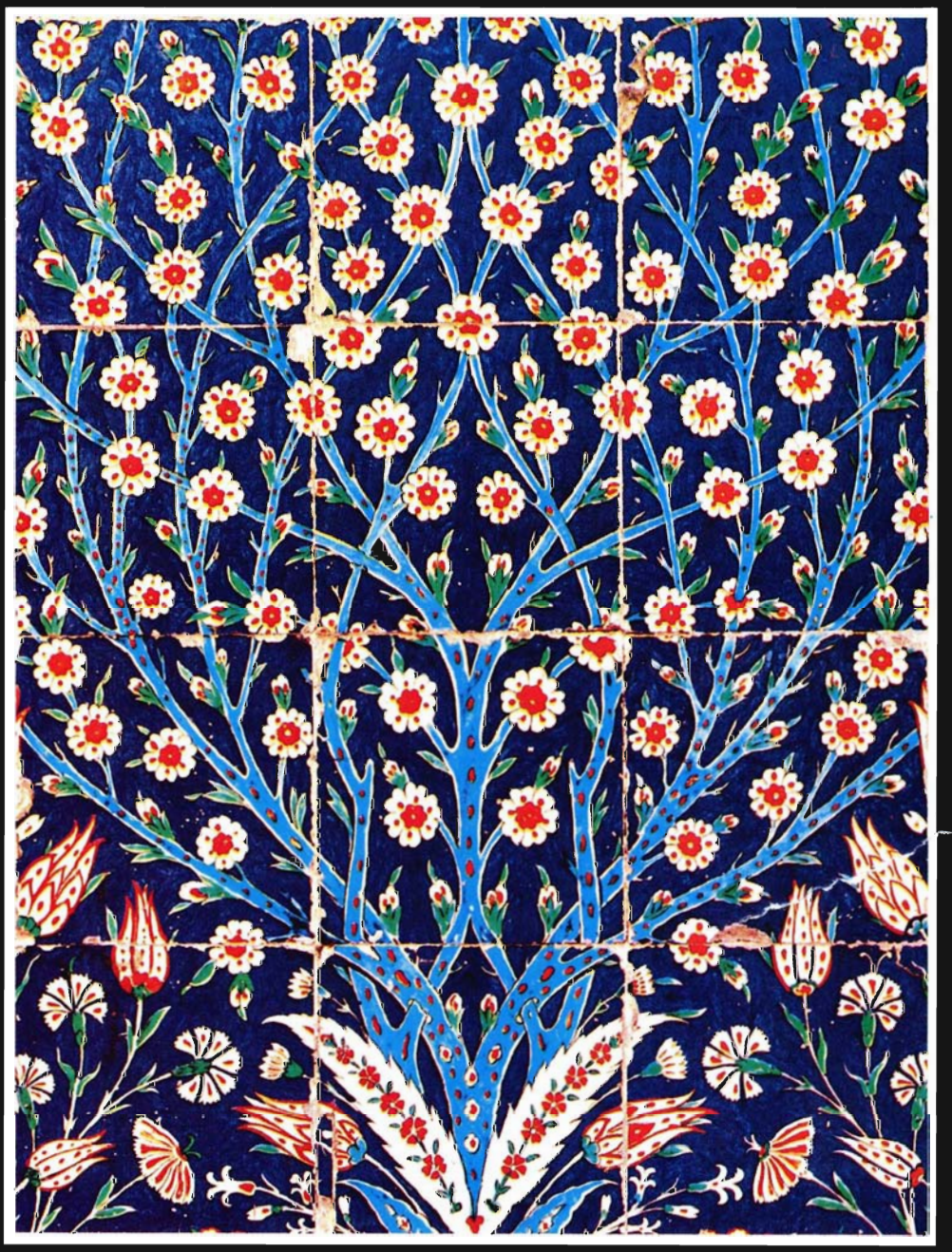

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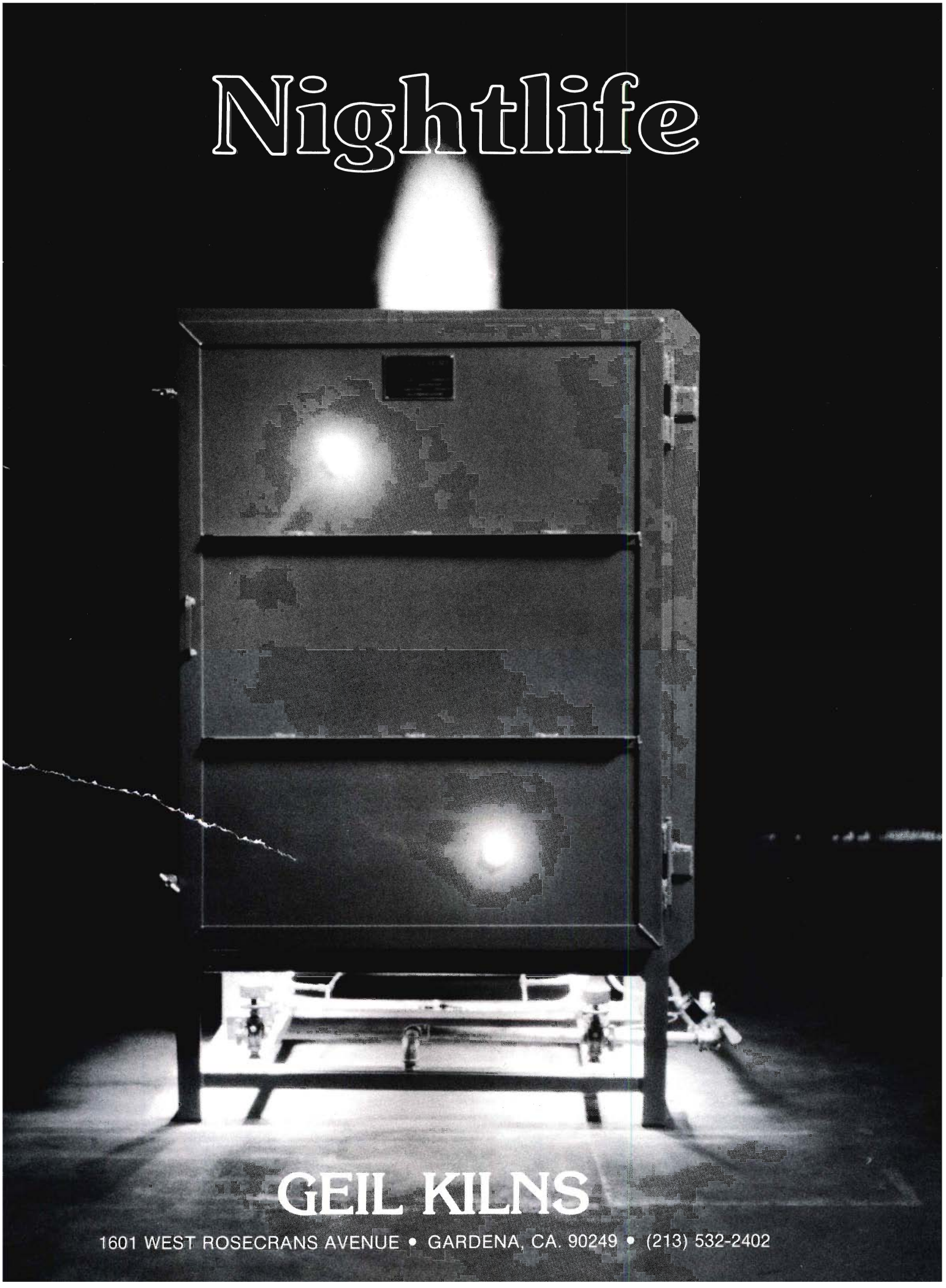
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