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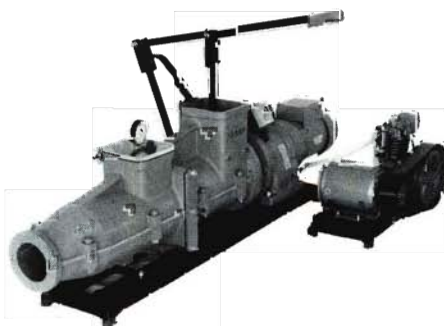
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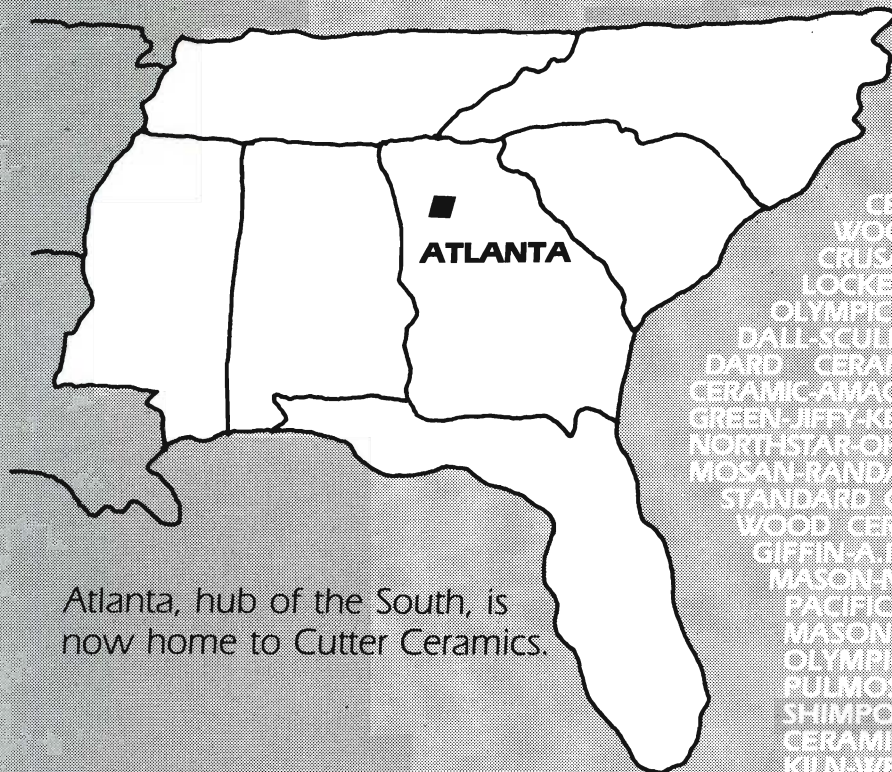
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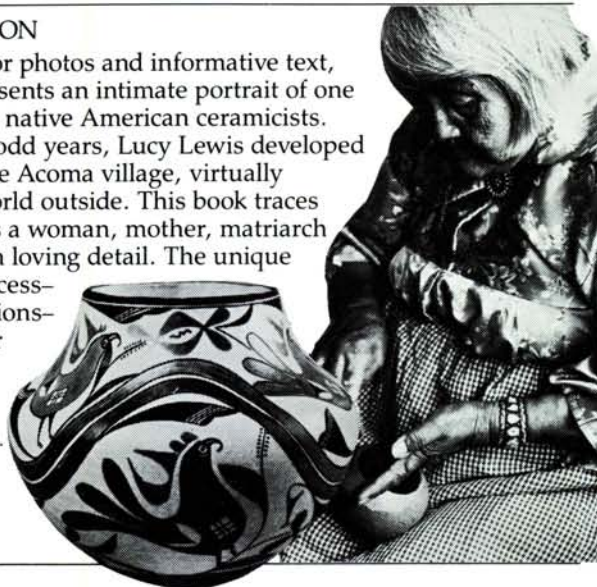
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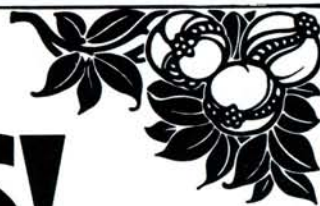


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# Ceramics Monthly

Volume 32, Number 9  
November 1984

## Feature Articles

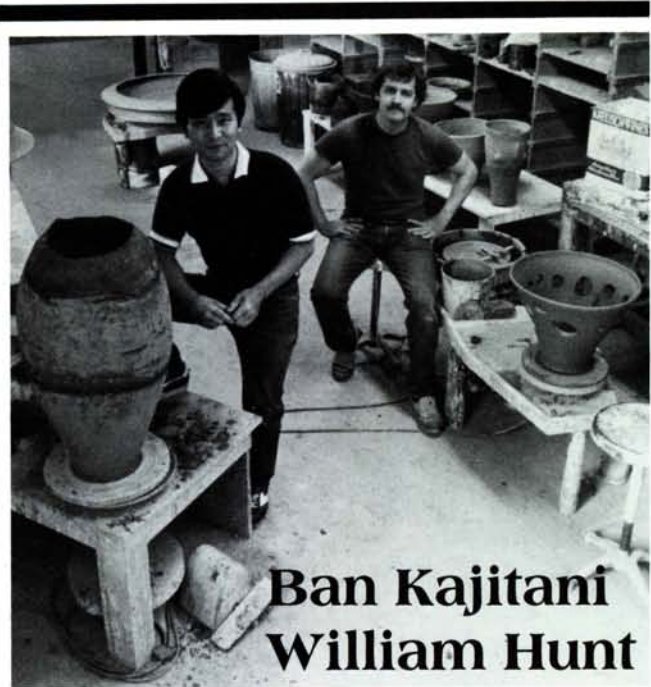
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## The Cover

Wheel-thrown covered jar, 14 inches in height, porcelain, with hand-formed and extruded additions, glazed, sandblasted, by Don Pilcher, Champaign, Illinois.



## Ban Kajitani William Hunt

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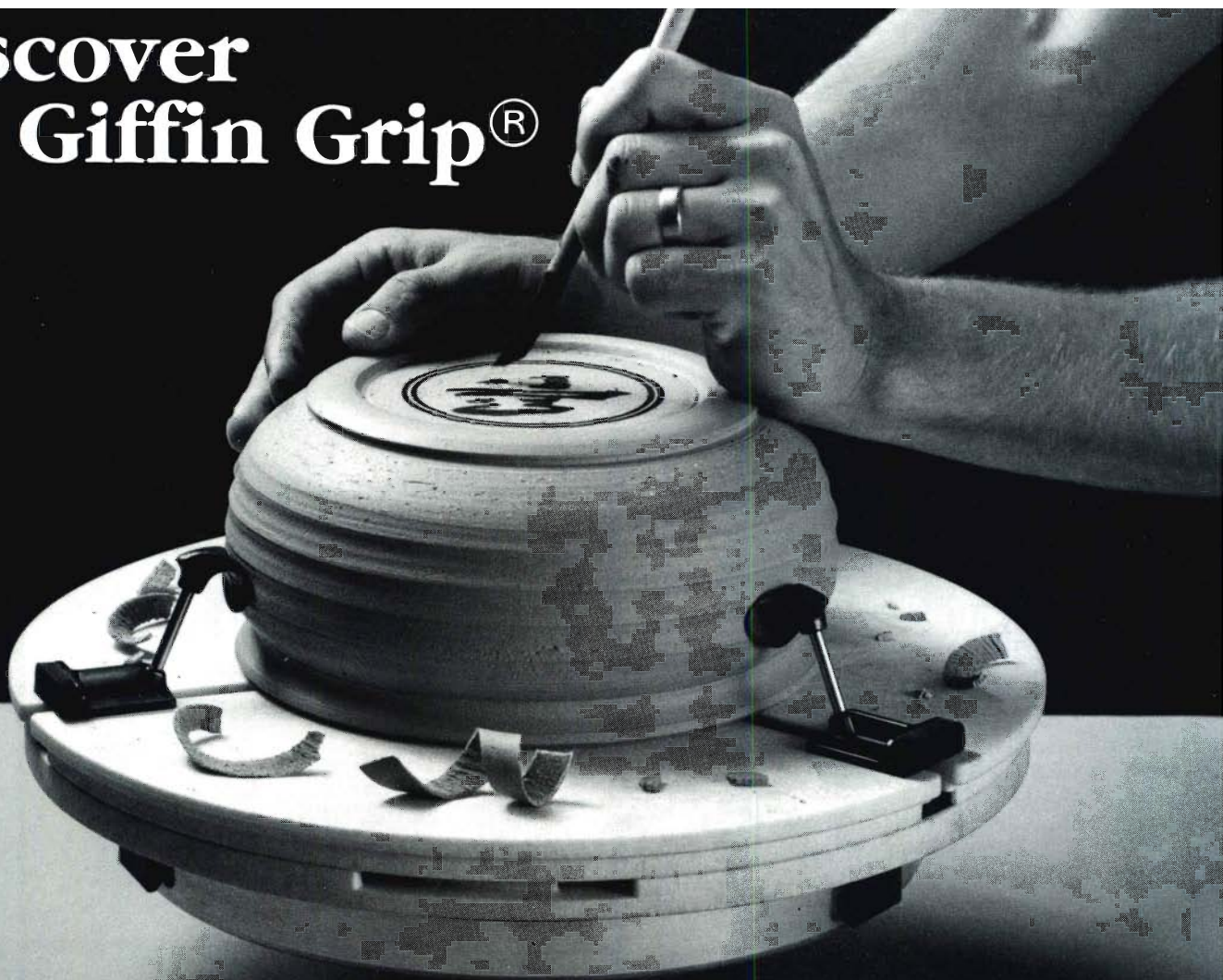
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# Letters

## Work Resolves Issues

Intelligent and perceptive curators and critics are needed to interpret and present controversial art. However, the dilemma voiced by Garth Clark, Margie Hughto and echoed by Lorne Falk (September Comment), that the lack of critical writing is what muddies the issues in ceramic art and slows its acceptance as a fine art medium, is off base. The "concentrated and decisive attempt to articulate and resolve the issues" in the clay movement doesn't come from the people who monitor the pulse of the movement, but from those who create it.

The artists themselves must decide how to define themselves and they must create the work that resolves the issues. Critics have not articulated any defining statements because they can see the hesitancy and indecision in the unique pluralism of progressivism and traditionalism in ceramic art. At the risk of being yellow or self-assuming, how can a critic interpret more than what is present in a work or a movement?

*Laurie Eldridge*  
Indianapolis

## Selling Controversy Continues

It is very funny to see the eruption of the good old controversy (craft vs. art) in Letters under the new guise of "How to Sell Your Pots Profitably." It seems clear that the people who are angry with the article regard sales efforts as demeaning, and probably think that their work should be "discovered" by knowledgeable patrons, as in Cinderella (art); the ones who like the article are those who make work quietly, laboriously, and sell it with effort for a living (craft).

In an economic system like ours, where everything is merchandise, I don't see why it should be shameful to try to keep in step with the rest of society. This brings to mind the old English custom where those working in trades, merchants, salespeople, were socially not regarded as "gentlemen." But I thought that today there wasn't any activity we had to be ashamed of in an honest effort to earn our daily bread.

Do we still have some "gentlemen" of the old school among us?

*V.H. Vega-Eck*  
Worthington, Ohio

Ross Murphy, you have my vote for best article of 1984 (so far). Your June "How to Sell Your Pots Profitably" is very informative, chock-full of common sense and great ideas. Makes me want to disregard the comments of potters who complain about poor sales. It's the person not the sale that is usually the problem.

Too many potters sit behind their stalls reading a pocket novel and expect the pots to sell themselves. Not so—you have to make an effort to talk to everyone that stops. Cus-

tomers like an enthusiastic salesperson. Write us more articles like this!

*Mary Haggis*  
London, Ont.

I thoroughly enjoyed the Ross Murphy article, but is he kidding with those heavy-handed sales techniques he is recommending? My personal favorite was this exchange to a man buying a pitcher as a gift for his wife: "Look, before she gets here, I've got these beverage cups that match the pitcher. They're only \$5 each. Is she worth it?" And to the wife: "I've just been learning what a terrific husband you have here." Several other suggestions were no less insulting. Maybe some people can pull it off and sound sincere enough to succeed, but is this kind of thing necessary? I know I've walked away from any number of sales approaches of this type myself, preferring to do without than to be treated in this manner; and I would expect that my customers have, too. A well-made pot, or anything else worth selling, for that matter, shouldn't have to be hyped in such a way that degrades both the seller and the potential buyer.

Craft fairs are often my only chance to get out and socialize with the public and with fellow crafters, as well as to rest from the throwing and toting of my wares to that point. I'm just not up to arm-twisting and all that slick dipping and dodging. When a customer leaves with one of my pots, I like to think that it's my craftsmanship he's bought, not my sales technique.

*Jean Reynolds*  
Concord, N.H.

## Business Articles

I think the recent business-oriented articles have been very helpful. Making pots is my chosen profession and I need all the help I can get in keeping myself afloat. My favorite time of the year is winter when I'm by myself making pots, but spring does rear its head and I've got to join the world and sell.

*Linne Thomas*  
Chicago

## Thermocouples and Pyrometers

There is a right and a wrong way to connect a type K thermocouple to a pyrometer. Thermocouple extension wire is color coded; the red lead is negative and must go to the minus of the pyrometer and the minus of the thermocouple. If the identification of the thermocouple leads is missing, the only way to distinguish the negative lead is by using a magnet. (The negative lead is slightly magnetic.) The connection block at the thermocouple shouldn't exceed 400°F and, therefore, should not be flush against the kiln bricks. The thermocouple has to have a protecting tube and at Cone 9, a ceramic material is

often used. An 8-gauge thermocouple is best for Cone 9 and reduction firing. Most ceramic supply houses sell thermocouples but lead you to believe that no protection is required unless you are firing to high reduction temperatures.

It is possible to reverse the connections to a thermocouple and then reverse them again at the pyrometer, and the instrument will read upscale as the temperature increases. The readings will be inaccurate because the extension wire is matched to the characteristics of the thermocouple and if you reverse the connections, you have produced another thermocouple that may subtract or add to the readings.

*H. David Woodin*  
Applied Industrial Service, Inc.  
Reno

## Potters' Machinery for Illiterates?

A frantic call on a Sunday to the manufacturer about leather-hard clay in my year-old pugmill was worth a try. Luckily someone was there to answer. I had done the right thing by adding water and letting it sit, having smelled the motor burning, but I would have been better off if detailed instructions had come with the equipment when I bought it last November. Instead, kindergarten instructions had come with it, and so is the trend with kilns, wheels, and I imagine with other newer technologies in pottery. An art degree doesn't mean illiteracy, so why don't manufacturers enclose state-of-the-art manuals for their state-of-the-art equipment? My sewing machine came with a 50-page instruction manual. How about it, manufacturers?

*Joanne Thompson*  
Torrington, Conn.

## On the Run

Bravo! I appreciate the good letters that emphasize keeping it simple; letters that aren't afraid to give credit to young (helpers) learners. I've got to go back to work—I'm only in it for the money. Can't lose my shorts.

*Jim Craft*  
Travelers Rest, S.C.

## What About Hawaii?

We never read anything about Hawaiian potters, especially from the Big Island which has an amazing number of potters, considering the population is under 100,000, and is the island's cultural center.

*Ann Rathbun*  
Paauilo, Hawaii

## Lobby Needed

It would be interesting if CM and other journals became more active as lobbyists for clay/art programs that need support. History shows that the arts and humanities are

*Continued*



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## Electric Top Loader



### Features:

3½" THICK BRICK/FIBER WALLS  
HEAVY DUTY ELEMENTS • FAST FIRINGS  
HEAVY DUTY HINGE AND LID SUPPORT  
INDEPENDENT SWITCH LIGHT

## The Electric Top Loader/Elevator System



### Features:

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HEAVY DUTY ELEMENTS  
MODULAR EXPANDABLE DESIGN  
SIZES UP TO 25 CU. FT.



EASY TO STACK  
STAINLESS STEEL CONSTRUCTION  
ELEMENT IN BASE  
UP TO 60% FUEL SAVINGS

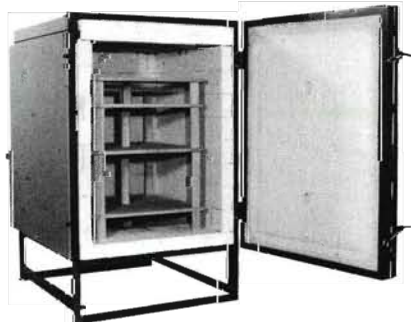
## Hobby Gas Kiln



### Features:

UPDRAFT DESIGN  
PORTABLE  
3" THICK BRICK

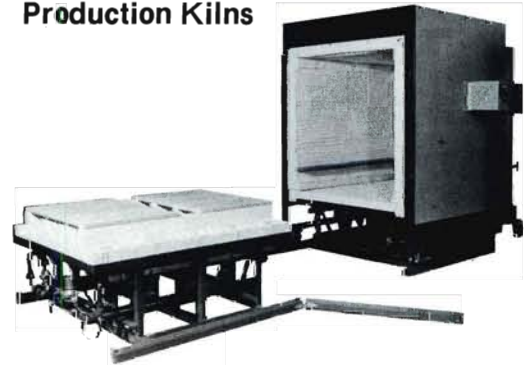
## Studio Gas Kilns



### Features:

DOWNDRAFT DESIGN  
FRONT LOADING  
4½" THICK WALLS, 6" CEILING  
EASY TO FIRE • ECONOMICAL

## Production Kilns



### Features:

DOWNDRAFT DESIGN  
7" FIBER WALLS  
FRONT LOADER, SHUTTLE OR ENVELOPE DESIGN  
DOUBLE SKIN CONSTRUCTION  
ECONOMICAL TO FIRE

We build innovative kilns for every level of the pottery market. Each model is well insulated to fire faster and provide economical firings. In fact, every Bailey Kiln incorporates features that make it distinctly superior to any kiln in its class.

## And the price?

Bailey Kilns are available only from our factory. There are

no middlemen, no mark-ups, no extra charges. In this way we can offer you a superior product at the same price it costs you to buy a mediocre kiln. And buying a Bailey Kiln means that you can call toll free and receive expert technical assistance. After all, no one else is better qualified to assist you than the manufacturer. Be an informed buyer . . . call Bailey and find out why our kilns are the best!

For further information, write or call for a brochure.

## Letters

the first to feel the effects of short-term financial solutions in education and general art support.

*Lenny Dowhie*  
Evansville, Ind.

### CM's Criticism Critiqued

Why do so many potters/ceramists have to resort to "high blown" English to explain themselves or their work?

*C. Bell Pearson*  
Nelson, New Zealand

CM's aesthetic criticisms tend to go off on a tangent. Warren MacKenzie told me that pottery is a craft not an art. If the pot displays the basic elements of form, function and fondness then it works. Perhaps history will prove that the pot was greater than the person, but let's keep it in perspective—a little humility please.

*Anna Gundlach*  
Lake Park, Fla.

### Basement Potters: A Special Breed

I would like to see more work by the so-called "egg-money" or "basement" potters—those who make a basement and/or an 8x8-foot shed their studio.

Most of us learn by trial and error at home

between lawn cutting and auto repair. We sell our goods at fairs or to friends at inexpensive prices—not because they are made cheaply, but because we don't depend solely on our sales, instead working full or part time punching a clock. The old saying "you get what you pay for" doesn't apply here.

I look at basement potters as a special breed, ones who didn't have the chance to attend a university or college, to apprentice with a master. The basement potter picks up tips here and there from the so-called established potters.

What lies ahead of us is hard to pinpoint. We would like to be full-time potters but can we survive? What about our spouses and our responsibilities?

I think *Ceramics Monthly* should have a section in each issue about the basement or egg-money potter to give us hope that our work is appreciated and accepted. There are more than master potters and dead potters out there.

*Thomas J. Feyrer*  
Burlington, Wis.

even though some of it is terribly pretentious and diddly.

*Edward Wang*  
Bloomington, Ind.

Please lay off the wimpy complaints of the backwoods production potters. Enough is enough; the '60s are dead—grow up.

*Elizabeth A. Kirven*  
Darlington, S.C.

I have been a CM reader for ten years and have enjoyed the coverage of all aspects of ceramics during that time. I feel CM has continually maintained a quality magazine not yielding to the pressures of any one group. This diversity has continued to inspire me during periods of self-doubt. Keep up the good work.

*Fred Dei be I*  
Lewiston, Idaho

All this fuss for a little mud and water. Keep it up. Great job!

*Alan Westby*  
Madison, Wis.

### Subscribers' Comments

I would enjoy more articles and attention paid to potters who are trying to "make it" without benefit of cushy university jobs to ease the economic strains. However, I do enjoy seeing the gamut of ceramic expression—

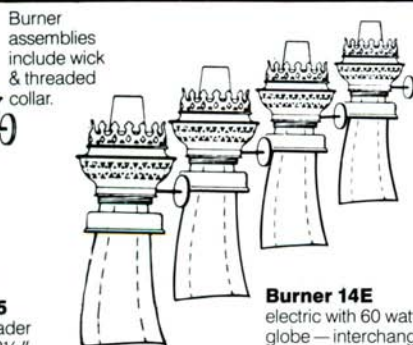
*Share your thoughts with other readers. All letters must be signed, but names will be withheld on request. Address: The Editor, Ceramics Monthly, Box 12448, Columbus, Ohio 43212.*

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globe—interchangeable with  
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**Burner 8**  
collar dia. 1 5/8"  
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**Burner 10**  
collar dia. 2"  
\$54.00 / doz.

**Burner 14**  
collar dia. 2 1/4"  
\$65.00 / doz.



**Medium Etched Ball Shade**  
wreath decoration  
Dia. 150mm / 5.9"  
Fits on burner & chimney 14  
\$11.00 ea. / 6 or more \$9.50 ea.

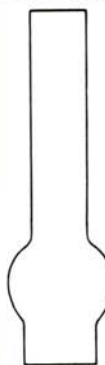
**Small Etched Ball Shade**  
wreath decoration  
Dia. 130mm / 5.1"  
Fits on burner & chimney 14  
\$9.50 ea. / 6 or more \$8.25 ea.

**Mini Etched Ball Shade**  
morning glory decoration  
Dia. 105mm / 4.1"  
Fits on burner & chimney 8 and  
burner & chimney 6 (Kosmos)  
\$7.50 ea. / 6 or more \$6.75 ea.

### For Use Without Etched Ball Shades

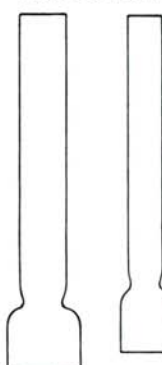


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bulge near base  
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### For Use With or Without Etched Ball Shades



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\$21.50 / doz.

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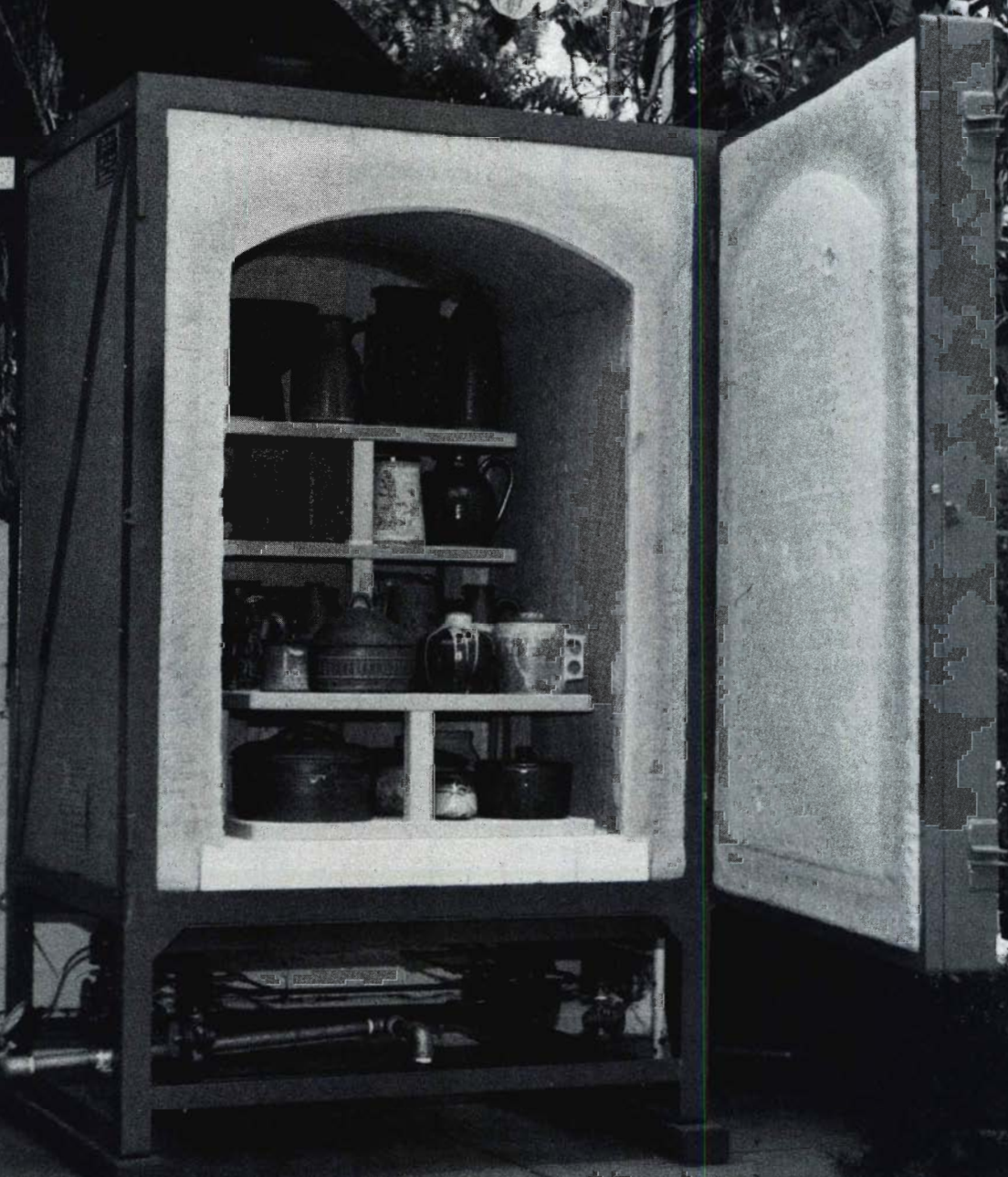
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# Where to Show

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.*

## National Exhibitions

### November 10 entry deadline

*Mesa, Arizona* "Altered States" (January 23-February 16, 1985) is juried from slides or works created with man-altered materials. Limited to 3 entries. Fee: \$6 each. For further information contact: Galeria Mesa, Box 1466, Mesa 85201; or call: (602) 834-2056.

### December 1 entry deadline

*Rohnert Park, California* "Contemporary Clay '85" (March 14-April 21, 1985) is juried from slides. Fee: \$15 for two entries. \$2000 in awards. Jurors: Tony Hepburn and Lukman Glasgow. Contact: Sonoma State University Art Gallery, 1801 Cotati Ave., Rohnert Park 94928; or call: (707) 664-2295.

### December 15 entry deadline

*Los Angeles, California* "ArtQuest '85" (June 17-July 21, 1985) is juried from 3 to 10 slides. \$5400 in cash and purchase awards. Winners will be published in color catalog, and a slide exhibition will travel throughout 1985. Contact: ArtQuest '85, 2265 Westwood Blvd., Suite 1241B, Los Angeles 90064; or call: (213) 399-9305.

### December 31 entry deadline

*Winston-Salem, North Carolina* "After Her Own Image: Woman's Work 1985" (February 22-March 29, 1985) is open to women artists. Juried from 5 slides of 4 works, 1 of detail. Awards. Entry fee: \$15. Contact: After Her Own Image, Box 10819, Winston-Salem 27108.

### January 30, 1985 entry deadline

*White Plains, New York* "32nd Annual National Open Juried Exhibition" (April 30-May 21, 1985) is juried from slides. Contact: National Juried Exhibition, Mamaroneck Artists Guild Gallery, 150 Larchmont Ave., Larchmont, New York 10538; or call: (914) 834-1117.

### January 31, 1985 entry deadline

*Cedar City, Utah* "National All Media '85," the 44th annual Cedar City Art Exhibition (April 4-26, 1985), is juried from slides. Awards. Contact: Cedar City Art Committee, Iron County School District, Box 879, Cedar City 84720; or call: LaRae King, Braithwaite Fine Arts Gallery, Southern Utah State College, (801) 586-7700.

### February 1, 1985 entry deadline

*Erie, Pennsylvania* "Clay National" (June 22-August 20, 1985) is juried from slides. Jurors: Rudy Autio and Andrea Gill. \$5000 in awards. Fee: \$15 for 3 entries. Contact: Clay National, Erie Art Museum, 411 State St., Erie 16501; or call: (814) 459-5477.

### March 1, 1985 entry deadline

*Boston, Massachusetts* "Scent Bottle Invitational" (July 5-August 31, 1985) is juried from slides or photos and resume. Send self-addressed, stamped envelope to: Signature, Dock Square, North St., Boston 02109; or call: (617) 227-4885.

*Margate, New Jersey* "Craft Concept's '85," sixth annual exhibition (June 8-13, 1985), is juried from 5 slides. Jurors: Bennett Bean, Pamela J. and Richard L. Tarchinski, and Ruth and Rick Snyderman. Awards. Fee: \$10. Send self-addressed, stamped envelope to: Craft Concept's '85, Jewish Community Center, 501 N. Jerome Ave., Margate 08402.

### March 2, 1985 entry deadline

*Valley City, North Dakota* "14th Biennial National Art Exhibition" (April 1-19, 1985) is juried from works. Fee: \$10 for up to 2 works. \$2000 in awards. Juror: John A. Day. Contact: Stretch

Rogers, Box 1319 VCSC, Valley City 58072; or call: (701) 845-3657, or 845-2690.

### March 31, 1985 entry deadline

*Bethlehem, Pennsylvania* "Luckenbach Mill Gallery Juried Exhibition" (September 14-October 27, 1985) is juried from up to 3 slides each for 3 entries, including close-ups. Jurors: Nelson Maniscalco, Rick Snyderman and Patricia White. Fee: \$10. Contact: Janet Goloub, Historic Bethlehem, 501 Main St., Bethlehem 18018.

## Regional Exhibitions

### November 10 entry deadline

*Albuquerque, New Mexico* "The Contemporary Crafts Exhibition 84" (November 18-December 7) is open to current and former residents of New Mexico. Juried from works, up to 3 entries. Awards. Fee: \$10. Send self-addressed, stamped envelope to: Dana McDaniel, Albuquerque Designer Craftsmen, Box 2040, Corrales, New Mexico 87048; or call: (505) 897-1098.

### January 7, 1985 entry deadline

*Ann Arbor, Michigan* "Michigan Ceramics '85" (February 8-March 2, 1985) is open to former and current Michigan Potters Association members, plus residents of Michigan and Windsor, Ontario, Canada. Juried from 3 works. Juror: Robert Turner. Fee: \$10 for members, \$20 for nonmembers. Contact: Michigan Ceramics '85, 4241 Crestline Dr., Ann Arbor 48103.

### January 9, 1985 entry deadline

*San Angelo, Texas* "Ceramic Competition '85" (February 18-March 13, 1985) is open to residents of Arkansas, Kansas, Louisiana, New Mexico, Oklahoma and Texas. Juried from slides. Fee: \$10 for up to 3 works. For further information contact: Martha Wittstruck, Art and Music Department, Angelo State University, San Angelo 76909; or call: (915) 942-2223.

### January 13, 1985 entry deadline

*Wichita Falls, Texas* "Works in Clay IV" biennial exhibition (March 3-28, 1985) is open to residents of Louisiana, Oklahoma and Texas. Juried from slides of up to 3 entries; fee: \$7 each. Juror: Susanne Stephenson. Awards. Contact: Ann Hunter, 1612 Buchanan, Wichita Falls 76309; or call: (817) 723-5147.

## Fairs, Festivals and Sales

### November 19 entry deadline

*Peoria, Illinois* "Christmas Art & Craft Sale" (November 23-25) is juried from 4 slides or photos. Fee: \$125 for a 12x8-foot space. Contact: Bill Riggins, 215 Florence, Peoria 61604; or call: (309) 688-2104.

### November 20 entry deadline

*Deerfield Beach, Florida* "Annual Festival of the Arts" (January 26-27, 1985) is juried from 3 slides, 1 of display. Awards. Entry fee: \$5. Booth fee: \$65 for a 12x12-foot space. Contact: Diana Christiansen, Deerfield Festival of the Arts, Box 127, Deerfield Beach 33441.

### November 23 entry deadline

*Boca Raton, Florida* Fifth annual "Fiesta of Arts & Crafts" (February 2-3, 1985) is juried from 4 slides. Awards. Entry fee: \$5. Exhibition fee: \$75. Send self-addressed, stamped envelope to: Boca Raton Community Center, 201 Palmetto Park Rd., Boca Raton 33432; or call: (305) 393-7806.

### November 30 entry deadline

*Tampa, Florida* "Gasparilla Sidewalk Art Festival Show" (March 2-3, 1985) is juried from 3 slides. \$17,500 in awards. Fee: \$60. Contact: Admissions, Box 10591, Tampa 33679.

### December 15 entry deadline

*Hinsdale, Illinois* "12th Annual Spring Preview Craft Show" (March 24, 1985) is juried from

slides or photos. Fee: \$22. For further information contact: Arts Plus Associates, 18W118 Seventy-third Place, Westmont, Illinois 60559; or call: (312) 964-9062 or 985-2552.

*Harrisburg, Pennsylvania* "3rd Annual Pennsylvania National Arts and Crafts Show" (May 3-5, 1985) is juried from 3 slides. Entry fee: \$5. Booth fee: \$100. Send self-addressed, stamped envelope to: Kay Kishbaugh, PA National Arts & Crafts Show, Box 11469, Harrisburg 17108; or call: (717) 697-3834.

### January 1, 1985 entry deadline

*Princeton, New Jersey* "Spring Crafts at Princeton" (March 30-31, 1985) is juried from 5 slides. Fee: \$130. Send self-addressed, stamped envelope to: Rose Squared Productions, 12 Galaxy Court, Belle Mead, New Jersey 08502; or call: (201) 874-5247.

### January 11, 1985 entry deadline

*New York, New York* "2nd Annual WBAI Spring Crafts Fair" (May 17-19 and May 31-June 2, 1985) is juried from 5 slides. Entry fee: \$12. Booth fee: \$325. Send self-addressed, stamped envelope to: Matthew Alperin, WBAI Spring Crafts Fair, Box 889, Times Square Station, New York 10108; or call: (212) 279-0707

### January 20, 1985 entry deadline

*Aurora, Illinois* "10th Annual Fox Valley Center Craft Fair" (April 11-14, 1985) is juried from slides or photos. Awards. Fee: \$85. Send self-addressed, stamped envelope to: Art Plus Associates, 18W118 Seventy-third Place, Westmont, Illinois 60559; or call: (312) 964-9062 or 985-2552.

### January 31, 1985 entry deadline

*Skokie, Illinois* "12th Annual Midwest Craft Festival 1985" (May 18-19, 1985) is juried from slides. Awards. Contact: North Shore Art League, 620 Lincoln Ave., Winnetka, Illinois 60093; or call: (312) 446-2870.

### February 15, 1985 entry deadline

*Guilford, Connecticut* "28th Annual Guilford Handcrafts Exposition" (July 18-20, 1985) is juried from 5 slides. Awards. Fee: \$10. Contact: Guilford Handcrafts EXPO 1985, Box 221, Guilford 06437; or call: (203) 453-5947.

*Boynton Beach, Florida* "Boynton's G.A.L.A. (Great American Love Affair)" (March 1-3, 1985) is juried from 3 slides, 1 of display. \$5000 in awards. Fee: \$50. Contact: Eleanor Wollenweber, Box 232 Boynton Beach 33425; or call: (305) 734-8120, ext. 432.

*Indianapolis, Indiana* "Talbot Street Art Fair" (June 8-9, 1985) is juried from slides. Fee: \$50; \$30 for members of Indiana Artist-Craftsmen. Contact: Talbot Street Fair Committee, Box 479, Danville, Indiana 46122.

### March 1, 1985 entry deadline

*Peninsula, Ohio* "Ceramics Fair 85" (August 30-September 2, 1985) is juried from 4 slides. \$1500 in awards. Entry fee: \$15. Booth fee: \$100-\$ 150. Contact: Ceramics Fair 85, Boston Mills Ski Resort, Box 216, Peninsula 44264; or call: (216) 657-2334.

### March 8, 1985 entry deadline

*State College, Pennsylvania* "19th Annual Sidewalk Sale and Exhibition" (July 11-14, 1985) is juried from 4 slides, 1 of display. Fee: \$10. Send self-addressed, stamped envelope to: Lurene Frantz, Box 1023, State College 16804; or call: (814) 237-3682.

### March 15, 1985 entry deadline

*Mountain View, Arkansas* "Ozark Foothills Craft Guild's 23rd Annual Spring Show and Sale" (April 19-21, 1985) is juried from 5 slides of work, 1 of display. Entry fee: \$5. Booth fee: \$20 for a 5 x 10-foot space, plus 15% commission. Contact: James H. Sanders, Ozark Foothills Craft Guild, Box 800, Mountain View 72560; or call: (501) 269-3896.

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by Peter Lane. This book brings into focus for the first time the exciting innovations in contemporary studio porcelain, and reveals the working methods and ideas of some of the leading potters from Britain, Europe and North America. Techniques for making and decorating porcelain are explained in detail, with sections on throwing, turning, handbuilding, slip-casting, glazing and firing. An outstanding selection. **\$40.00**

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by John Conrad. Offers formulas most in demand today, the best of over 1000 he has tested, retested and analyzed. The author provides a detailed discussion of clay and glaze testing techniques and formula adjustments. Ovenware, low-shrinkage clays, raw stains and crystal glazes are among the many subjects covered. Fully illustrated. **\$19.95**

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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. **\$27.50**

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### DOWN TO EARTH: CANADIAN POTTERS AT WORK

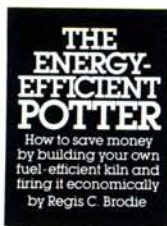
by Judy Thompson Ross, David Allen, and Nina Czegledy-Nagy. This beautifully illustrated volume gives the reader a close-up view of some of Canada's most accomplished ceramic artists at work. Studio shots reveal working environment—equipment, tools, materials, work in process and finished ware. An important verbal and visual record. **\$24.95**

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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. **\$17.50**

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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. **\$12.95**



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# Suggestions

*from our readers*

## Kiln Softbrick Strengthener

Fiberfrax refractory adhesive, thinned with water and applied to softbrick, dries as a tough coating that protects bricks from chipping during loading and unloading the kiln.

—*Maria Pepita, Cleveland*

## Glaze Tests by Volume

To alter a glaze that is already mixed, try adding dry colorants and/or opacifiers to ½ cup measurements of liquid glaze for the following percentages:

½ teaspoon Chrome Oxide.....	2.0%
Y <sub>16</sub> teaspoon Cobalt Carbonate .....	0.5%
½ teaspoon Copper Carbonate.....	2.0%
½ teaspoon Red Iron Oxide.....	4.0%
½ teaspoon Manganese Dioxide.....	4.0%
½ teaspoon Rutile .....	5.0%
¾ teaspoon Superpax.....	7.5%

Using these approximations as a guideline, small batches may be prepared of tests that seem promising.

—*Kurt Wild, River Falls, Wisconsin*

## Keeping Clean

For studios that serve double duty as basement, garage or living space, keeping them clean can be less troublesome by spreading a big, heavy-duty, painter's plastic drop cloth under the wheel and over the surrounding area. After throwing or trimming, just fold the four corners of the plastic over the wheel. It will keep the rest

of the area clean from clay, sludge and shavings. Vacuum or sweep it once in a while to avoid carrying clay on your feet.

—*V Vega, Worthington, Ohio*

## Colored Wax Resist Crayons

For wax resist that leaves colored areas after firing, wedge a chunk of firm clay into a large cube; its size will depend on the number of crayons desired. Punch holes into the cube with some crayon-shaped object such as a tool handle. This is the mold.

Melt enough wax for one crayon at a time (candle wax works well) in a small container that pours cleanly. Then add the desired coloring material, such as oxides, carbonates or commercial stains (iron, cobalt or chrome work very well). It may be necessary to experiment a bit to find the right amount to add for the size crayon being made, but one teaspoon is a good starting point.

Now comes the tricky part of the operation, which is keeping the hot mixture agitated enough to prevent the colorant from settling while you pour it into a hole in the clay block. A little practice will do it though, and after that you've got it made. Just let the wax harden, pull the clay away and there is your crayon.

—*Jo Claire, Saskatoon, Sask.*

## Dollars for Your Ideas

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



# Alpine

## CERAMIC EQUIPMENT

### WARE TRUCKS

Ware trucks are very useful in any ceramic work. Ware may be accumulated on the ware truck and then moved to the kiln for loading (saving unnecessary handling of ware) . . . may also be used for moving the fired pieces from the kiln to a point where they can be displayed for pickup by the student or potter. One or several trucks will serve surprisingly well in the studio or classroom.

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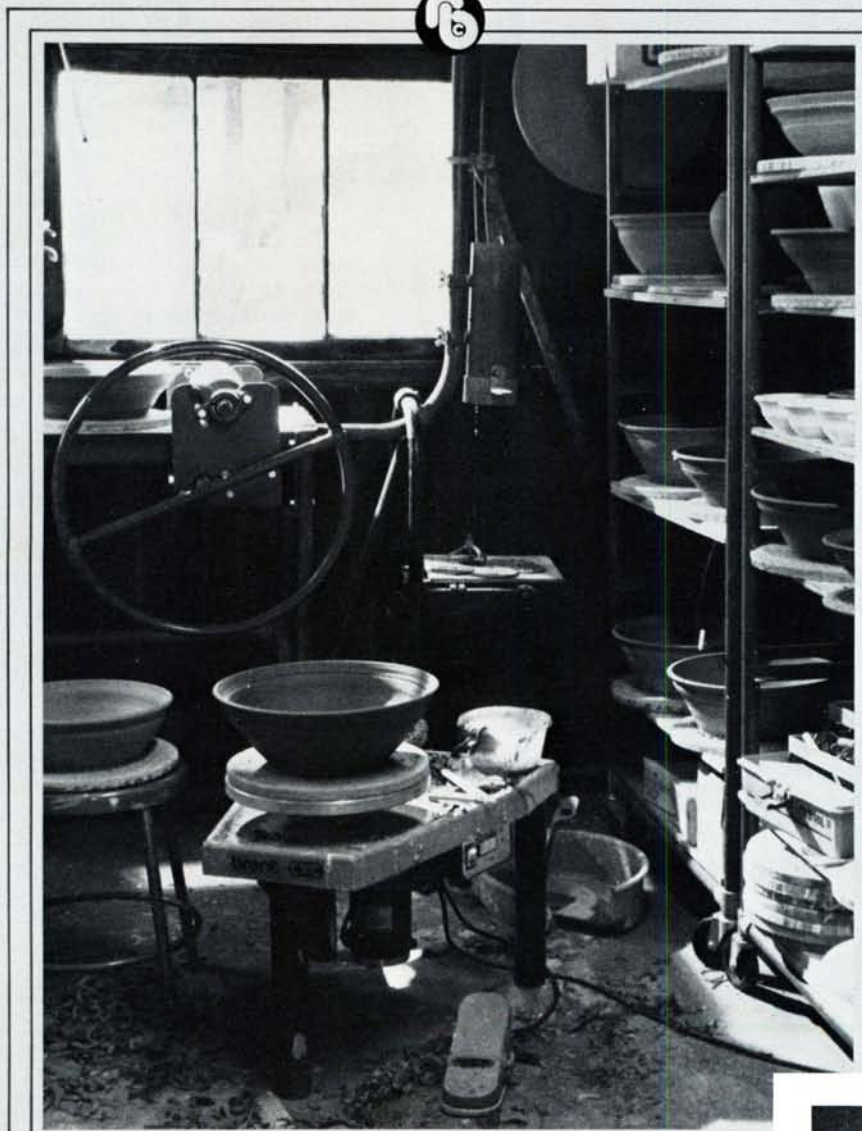
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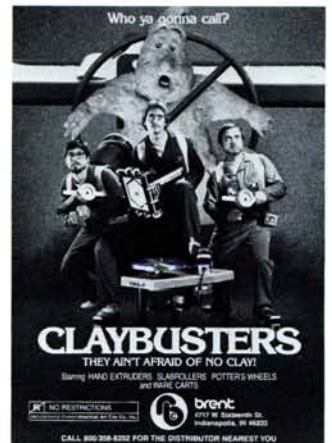


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# Questions

Answered by the CM Technical Staff

*Q This fall I started my own studio pottery, but funds are in short supply as with any new business. So, out of necessity, I am into low tech but also because I enjoy the closer contact with materials achieved without machinery. I do have an electric potter's wheel, though. I am trying to develop skills to make the various operations in the studio more efficient, and one of the most time-consuming (and boring) activities is mixing settled glazes, which I currently do by hand. Do you know any way to speed up this operation without getting into glaze mixing equipment?—C.G.*

Since you already have a potter's wheel, why not use it as a glaze mixer? It's unlikely that you would be throwing and mixing glazes at the same time, so this process shouldn't even slow down your normal production. Wheel-mixed glazes work especially well when using 5-gallon containers. Simply place the bucket of glaze centered on the wheel head, then loosen any settled mass slightly with the hand. (Avoid skin contact with toxic or soluble materials by wearing a rubber glove.) Next, turn the potter's wheel on slow and place the hand or a stationary 2x4 close to the wall of the container as it turns slowly. The wheel does most of the work, and glaze mixing time is easily cut in half. For a more efficient system, securely glue a wood or plastic fin against the inside wall of the glaze bucket before its first filling with glaze. The presence of this "beater" greatly increases mixing on the potter's wheel.

*Q I just completed a tile mural commission, and now am about to install it myself. Everything is worked out, thanks to last month's answer, except for an efficient way to guarantee that the tiles are spaced properly, as the architect demands that grout space be equal throughout. Is there any professional method for installing tiles with equal space between them on a vertical wall surface?—G.F.*

Professional installers often stick up tiles with a piece of rope between them in order to reserve equal grout space. This rope can be simply pulled free after the tiles have set, then grout added where the rope used to be. In extremely critical areas, small scrap wood shims can be added on top of the rope to slightly increase space. And, of course, various size ropes may be selected to make the mural slightly larger or slightly smaller to fit a given space. Rope between the tiles will even allow the artist an opportunity to quickly and accurately lay the mural out on the studio floor after firing for a last minute check of dimensions prior to shipping or installation.

*Q I recently came across an old earthenware "butter pot" marked with the name of Thomas Daniel. Can you tell me anything about it?—L.L.*

In England, butter pots made for sale to Midland farmers and markets were once suspected of being a means for consumer fraud. During the 17th century both potter and farmer were accused of attempting to mislead the customer: the potter by making pots with extra thick bottoms which meant that less butter was needed to fill them; the farmer by putting poor-quality butter under the good-quality top layer. To control the potters, a 1662 act of Parliament required that a pot of butter weigh 20 pounds of which the pot was to weigh no more than 6 pounds; furthermore, the pot had to be marked with the name of the potter.

Marked examples indicate Thomas Daniel was one of Burslem's foremost butter pot makers, and documents do record that in 1682 he was accused (with Thomas Cartwright) of monopolizing the trade and doubling prices.

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.

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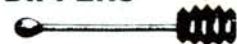


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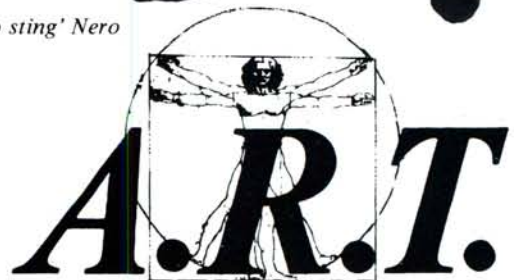
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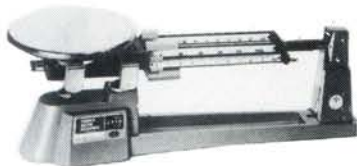


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# Itinerary

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 July and two months for those in August.

## Conferences

**California, Los Angeles** February 14-16, 1985 The 73rd annual meeting of the College Art Association of America (at the Biltmore Hotel) will include sessions on art history and studio art. A placement service is provided for those interested in college teaching, art administration and related fields. Contact: College Art Association of America, 149 Madison Ave., New York, New York 10016; or call: (212) 889-2113.

**Texas, Dallas** April 18-23, 1985 The 25th National Art Education Association annual convention, at the Hyatt-Regency Hotel, Reunion Center. Contact: NAEA, 1916 Association Dr., Reston, Virginia 22091; or call: (703) 860-8000.

## Solo Exhibitions

**Arizona, Scottsdale** November 1-30 Peter Shire, ceramics, sculpture and furniture; at the Hand and the Spirit Crafts Gallery, 4222 N. Marshall Way.

**California, Los Angeles** through January 6, 1985 "The Wolper Picassos," a collection of 33 sculptures and terra-cotta works by Pablo Picasso; at the Los Angeles County Museum of Art, 5909 Wilshire Blvd.

**D. C., Washington** November 18-December 14 James Tanner, sculpture; at the Susan McLeod Gallery, 3222 N Street, NW, Georgetown Court.

**Illinois, Chicago** through November 10 Stan Welsh, low-fired terra cotta; at Esther Saks Gallery, 311 W. Superior St.

**Iowa, Des Moines** November 9-30 Sally Bowen Prange, "Edgescape Vessels"; at Olson Larsen Galleries, 203 Fifth St.

**Maryland, Annapolis** November 18-January 1, 1985 J. P. Gross, sculpture; at the Bancker Douglass Museum, 84 Franklin St.

**Massachusetts, Boston** November 6-January 7, 1985 Jeanne Stevens-Sollman, pit-fired stoneware sculpture; at the Society of Arts and Crafts, 175 Newbury St.

**Massachusetts, Salem** through December 4 Hajime G. Kozuru, "Beyond Tradition"; at the Peabody Museum of Salem, East India Square.

**Michigan, Lansing** through November 21 Ronda M. Liskey, raku luster pottery; at the Lansing Art Gallery, 425 S. Grand.

**Minnesota, Rochester** November 10-December 31 Charles Olson, porcelain wall tiles and vessels; at Rochester Art Center, 320 E. Center St.

**New Jersey, Trenton** through November 25 Sy Shames, "Statements in Slab: Sculptural Works"; at the New Jersey State Museum, 205 W. State.

**New York, Brooklyn** through November 18 "Eva Zeisel: Designer for Industry," 100 ceramic objects; at the Brooklyn Museum, Eastern Pkwy.

**New York, Buffalo** through November 28 Graham Marks, sculpture; at Nina Freudenheim Gallery, the Carriage House, 560 Franklin St.

**New York, New York** through November 10 Charles Simonds, sculpture; at Leo Castelli Gallery, 420 W. Broadway.

through November 20 Christopher Berti, figurative sculpture and decorated vessels; at Greenwich House Pottery, 16 Jones St.

November 2-10 George William Peterson III, wood-fired porcelain; at Japan Interiors Gallery, 814 Lexington Ave.

November 16-January 12, 1985 "Harvey Littleton Retrospective," 108 works in glass and ceramics; at the American Craft Museum II, International Paper Plaza, 77 W 45 St.

**North Carolina, Winston-Salem** through November 25 Paul Sires, sculpture; at the Sculpture Court, Southeastern Center for Contemporary Art, 750 Marguerite Dr.

**Ohio, Columbus** November 19-December 17 Ban Kajitani, sculpture and wall reliefs; at the Collector's Gallery, Columbus Museum of Art, 480 E. Broad St.

**Oklahoma, Oklahoma City** November 16-December 31 Lynn Smiser Bowers, vessels; at Mugg Art Gallery, 12325 N. May, Suite 103.

**Pennsylvania, La Plume** through December 9 David Shaner; at Linder Gallery, Keystone Junior College.

**Pennsylvania, Pittsburgh** through November 11 Jerry Caplan, sculpture; at Associated Artists Gallery, Pittsburgh Center for the Arts, Fifth and Shady Avenues.

November 5-29 Barbara Ford, functional porcelain tableware; at the Clay Place, 5600 Walnut Street.

**Texas, San Antonio** November 30-January 1, 1985 Cynthia Bringle, pottery; at La Villita Gallery, Southwest Craft Center, 300 Augusta.

**Washington, College Place** November 4-December 13 Frank Boyden, an exhibition of raku pottery, drawings and lithographs; at the Clyde and Mary Harris Gallery, Fine Arts Center, Walla Walla College.

## Group Exhibitions

**Arizona, Mesa** November 7-December 8 "Pictures at an Exhibition," juried competition of work inspired by a Mussorgsky musical composition; at Galeria Mesa, 155 N. Center.

**Arizona, Phoenix** through January 6, 1985 "The Cutler Collection of Ancient Greek Ceramics"; at the Helen Wells Gallery of Decorative Arts, Phoenix Art Museum, 1625 N. Central Ave. November 16-30 "Native American Invitational Art Show"; at the Heard Museum, 22 E. Monte Vista Rd.

**Arizona, Tucson** through December 5 "Arizona Biennial '84"; at the Tucson Museum of Art, 140 N. Main Ave.

**Arkansas, Little Rock** November 29-January 2, 1985 "Toys Designed by Artists" exhibition; at the Arkansas Arts Center, MacArthur Park.

**California, Los Angeles** through November 21 "Culinary '84," table settings; at Del Mano Gallery, 11981 San Vicente.

November 8-January 6, 1985 "Auspicious Spirits: Korean Folk Paintings and Related Objects," approximately 100 objects from 1392 to 1910; at the Los Angeles County Museum of Art, 5905 Wilshire Blvd.

**California, San Diego** through March 17, 1985 "With These Hands: I Am Tarascan," works by Mexican Indians; and "Heritage in Clay," approximately 100 examples of Pueblo pottery from the 1820s to 1900; at the San Diego Museum of Man, 1350 El Prado, Balboa Park.

November 12-30 "Invitational Clay," works by regional ceramics instructors; at the University of California Crafts Center.

**California, San Francisco** through January 1, 1985 "Selected Masterpieces of Near Eastern Art from the Avery Brundage Collection," includes prehistoric pottery through 16th-century porcelain; at the Asian Art Museum, Golden Gate Park. November 20-December 31 "Once Upon a Whimsy" multimedia exhibition; at Elaine Potter Gallery, 336 Hayes St.

**California, Santa Cruz** November 16-December

16 "More Than Just a Cup," works by approximately 30 ceramists; at the Downey/Wheat Gallery, 107 Walnut Ave.

**Colorado, Arvada** November 30-December 23 "Colorado Artist-Craftsmen Annual Holiday Exhibition"; at the Arvada Center for the Arts and Humanities, 6901 Wadsworth Blvd.

**Colorado, Golden** through December 24 "Holiday Art Market," juried exhibition of works by area artists; at the Foothills Art Center, 809 Fifteenth St.

**Colorado, Pueblo** November 3-16 The "24th Annual Own Your Own" art exhibition; at Helen T. White Gallery, Sangre de Cristo Arts and Conference Center, 210 N. Santa Fe.

**Connecticut, Greenwich** through November 10 A two-person exhibition with Gerry Newcomb. November 14-January 5, 1985 "An Animal Show"; at the Elements, 14 Liberty Way.

**Connecticut, Middletown** November 24-December 9 "The Wesleyan Potters 29th Annual Invitational Exhibit"; at 350 S. Main St.

**Connecticut, New Haven** November 9-December 23 "Sixteenth Annual Celebration of American Crafts"; at the Creative Arts Workshop, 80 Audubon St.

**D.C., Washington** through November 9 "Bowl Show Invitational." November 18-December 7 Jamie Davis and Donna Polseno; at the American Hand, 2906 M Street, NW.

through November 30 "Treasures from the Shanghai Museum: 6000 Years of Chinese Art"; at the Smithsonian Museum of Natural History/Museum of Man, Tenth and Constitution, NW. November 2-February 24, 1985 "Newcomb Pottery: An Enterprise for Southern Women, 1895-1940"; at the Renwick Gallery, Pennsylvania Ave. and 17th St., NW.

**Florida, Belleair** through November 25 The "34th Annual Florida Craftsmen Exhibition"; at the Florida Gulf Coast Art Center, 222 Ponce de Leon Blvd.

**Florida, Coconut Grove** through November 11 "Mask Media . . . Faces of '84"; at Netsky Gallery, 3107 Grand Ave.

**Florida, Key West** November 6-December 2 Robert J. Havers, Wayne A. Hawxhurst, Loys Anne Locklear and Gloria Shaw, "College Clay Works"; at Key West Art & Historical Society, 3500 S. Roosevelt Blvd.

**Florida, Orlando** through November 9 "Vision of Ourselves," national juried competition of work by women artists; at the West Campus Gallery, 1800 South Kirkman Road, Valencia Community College.

**Florida, Sarasota** November 4-23 Maishe Dickman, stoneware vessels; Jamie Fine, hand-built pots; and Elizabeth MacDonald, large wall forms; at Susan McLeod Gallery, 59 S. Blvd. of Presidents, St. Armands Circle.

**Georgia, Atlanta** through November 17 "Demons and Angels," juried exhibition; at Center for Puppetry Arts, 1404 Spring St., NW.

through August 15, 1985 "Tangible Traditions: Folk Crafts of Georgia and Neighboring States"; at the Atlanta Historical Society, 3101 Andrew Dr., NW.

November 19-February 24, 1985 "Chinese Ceramics and Bronzes: Art and Technology"; at the High Museum of Art, 1280 Peachtree St., NE.

**Illinois, Chicago** through November 9 Bill Farrell and Katherine Ross, sculpture; at A. Montgomery Ward Gallery, University of Illinois, 750 S. Halsted St.

through November 21 "Chicago Vicinity Clay 4," regional juried exhibition; at Lill Street Gallery, 1021 W. Lill St.

through November 27 Chris Gustin, Ric Hirsch

Continued



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## Itinerary

and Arnie Zimmerman; at Objects Gallery, 341 W. Superior.

**Illinois, Decatur** *November 4-December 2* "Illinois MFA Ceramics Invitational Exhibition," approximately 48 works; at the Birks Museum, Millikin University, Gorin Hall, 1184 W. Main.

**Illinois, Highland Park** *through November 21* Ron Dale, sculpture; and Sandra Byers, porcelain vessels. *November 24-December 24* "Group Show"; at Schneider-Emerson Gallery, 2055 Green Bay Rd.

**Illinois, Naperville** *November 4-30* Ban Kajitani and William Hunt; at Ariel Gallery, 15 W. Jefferson Ave.

**Illinois, Rock Island** *November 27-January 11, 1985* "Patterns, Multiples, Narratives: Fiber and Clay '84"; at Augustana College Centennial Hall Gallery.

**Indiana, Indianapolis** *November 6-30* "The Colbert Collection—Handcrafts and Folk Art from Latin America." *November 7-January 27, 1985* "Eighteenth-Century English Porcelain from the Museum Collection"; at the Indianapolis Museum of Art, 1200 W. 38 St.

**Iowa, Mason City** *November 18-January 6, 1985* "Iowa Crafts: 17"; at the Charles H. MacNider Museum, 303 Second St., SE.

**Kansas, Lawrence** *through December 2* "Spectacular Vernacular: Traditional Desert Architecture of West Africa and Southwest Asia," photographic documentation of clay construction; at the Museum of Anthropology, University of Kansas.

**Massachusetts, Boston** *through January 6, 1985* "The Frits and Rita Markus Collection of European Ceramics and Enamels," 110 objects dating from 1660 to 1785; at the Torf Gallery, Museum of Fine Arts, 465 Huntington Ave.

*November 6-January 7, 1985* "For Your Cooking and Dining Pleasure"; at the Society of Arts and Crafts, 175 Newbury St.

**Massachusetts, Northampton** *November 10-January 7, 1985* "A Tea Party," fifth annual invitational; at Pinch Pottery, 150 Main St.

**Michigan, Ann Arbor** *November 5-30* "The Politics of Whimsy," national juried exhibition; at 16 Hands, 119 W. Washington.

**Michigan, Detroit** *through November 12* "Lucy Lewis and Daughters from the Acoma Pueblo." *November 17-January 1, 1985* "Annual Christmas Invitational Show and Sale"; at Pe-wabic Pottery, 10125 E. Jefferson.

**Michigan, Holt** *November 11-December 29* "Season Preview Show"; at De Matt Gallery, 2415 Cedar St.

**Minnesota, Duluth** *November 11-December 2* Gail Kendall and Thomas Kerrigan; at Court Gallery, Tweed Museum of Art.

**Minnesota, Rochester** *November 10-December 31* Gail Kendall and Connee Mayron, vessels; at the Rochester Art Center, 320 E. Center St.

**Missouri, Cape Girardeau** *November 2-24* "Alumni Invitational Ceramic Exhibit"; at the University Museum, Southeast Missouri State University.

**Missouri, Saint Louis** *November 30-December 30* "Tureens of Splendor: The Campbell Museum Collection"; at the Saint Louis Art Museum, Forest Park.

**Montana, Great Falls** *November 5-December 29* "Centennial Great Falls: A Missouri River Meeting," regional juried exhibition; at Paris Gibson Square, 1400 First Ave., N.

**Nebraska, Lincoln** *through November 14* "Nebraska Crafts Council Exhibit"; at the Elder Gallery, Wesleyan University.

**New Hampshire, Manchester** *through November 25* "League of New Hampshire Craftsmen: 1984 Annual Juried Exhibit," includes Jane Kaufmann, sculpture, and Gerry Williams, pottery; at the Currier Gallery of Art, 192 Orange Street.

**New Jersey, Morristown** *through January 5,*

*1985* An exhibition of works by the cooperative's members; at the Crafts Connection, Epstein's on the Green.

**New Jersey, Newark** *through January 31, 1985* "American Art Pottery," approximately 200 objects made between 1880 and 1940; at the Newark Museum, 49 Washington St.

**New Mexico, Albuquerque** *November 4-30* Eloy Jaramillo, C.J. Long, Lawrence Lucas and Robin Pullins, "The Spirit of Clay"; at the Muddy Wheel Gallery, 4505-07 Fourth St., NW.

**New Mexico, Los Alamos** *through November 18* "Men at Work." *November 20-December 11* "Affordable Art," second annual show of work by New Mexico artists; at Fuller Lodge Art Center, 2132 Central Ave.

**New Mexico, Taos** *through November 10* A two-person exhibition with Robert Shay, ves-

sels. *November 17-January 5, 1985* "Annual Christmas Exhibit"; at Clay and Fiber, N. Pueblo Road.


**New York, Irvington** *November 4-30* Dierdra Daw, Andrea Serafino and Louisa Bonne; at Vertu Gallery, 4 S. Broadway.

**New York, Ithaca** *through November 17* A two-person exhibition with Laura Burch, handbuilt and thrown porcelain; at the Gallery at 15 Steps, 407 W. Seneca.

**New York, New York** *through November 9* "House/Work," an exhibition featuring women artists, includes Minkie Quinson, sculpture, and Eva Zeisel, fountains and room dividers; at the First Women's Bank, 111 E. 57 St.

*through November 17* Kaete Brittin-Shaw, Stephen Fabrico, Jane Heaven and Susanne Ste-

*Please Turn to Page 58*



# MASON SAMPLER SALE CONT.

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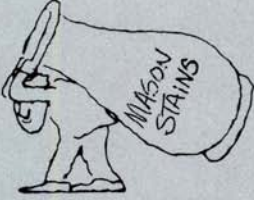
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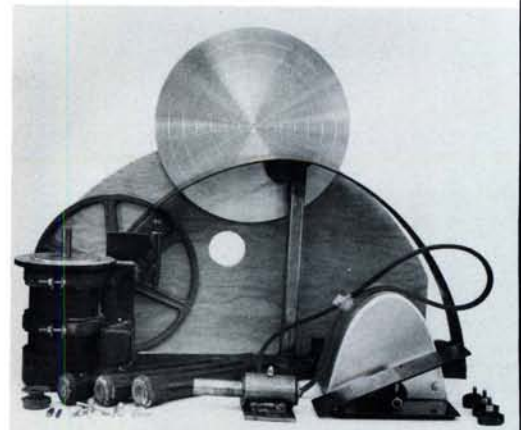


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## Comment

Resistance by Richard Meyer

FOR TEN YEARS I have been working with two other potters in a San Diego studio. For 15 years I have known of and used a product colloquially called wax resist. Although it is predominantly used for dry-footing bisqueware, my associates and I found it also is an excellent tool for detail and inlay work.

A few months ago we were running low on wax resist, so I picked up a gallon at a local ceramics supply business, but its resisting capabilities were nonexistent. Detail work was obliterated; inlaying was impossible; and it barely passed as a dry-footing agent. The supplier pleaded ignorance: "Maybe it's old," he proposed. "How old is it?" I asked. "It's the last of a drum." "Have you ever sold the last of a drumful and had anybody tell you it didn't work?" "Well, maybe it's some new stuff." "What do you mean 'new stuff?'" "Well, I haven't been able to get any of the old stuff and this could be some of the new stuff."

That conversation took place almost six months ago, so there are bound to be flaws in my memory. That this was the strangest conversation I'd had in ten years of doing business with this fellow is indisputable.

New stuff? Old stuff? What is this stuff I had been blindly using and calling wax resist? The supplier said, "It's called Ceramol A and it's made by M Corporation (a major oil company)." "And what do you mean you haven't been able to get any of it?" "I heard they aren't making it any longer." "So what would you like to sell me instead?" "I don't have anything. Try industrial floor wax or paraffin or something."

I was dumbfounded. Was the whole country dependent on M Corp's Cer A? There must be many upset potters out there. I checked around; a few people said that they had encountered some funky wax, but no one seemed particularly concerned. I was concerned. My associates were worried. We needed a product option or replacement.

A call to the Los Angeles distributor confirmed that the product was no long-

er being manufactured. No other product was available at this time—they were in the midst of trying to formulate their own resist recipe. (So someone else was concerned.) I asked them to send me a sample.

It was no better than the "wax" that had inspired the search for an alternative. I called other local suppliers. They had wax that was sold to them as Cer A, but it was useless. One supplier had heard of someone mixing sodium silicate with the bad wax. It sounded silly, but we tried it. The resulting milk shake was very entertaining.

Experiencing frustration and anger, I decided to vent some of it on a large conglomerate. I called M Corp. That was more fun than the milk shake.

The San Diego directory M Corp listing turned out to be a gas station in Tierra Santa. The nice man there gave me a number in Los Angeles. I spoke with a nice secretary who let me speak with a nice sales representative who told me I had the wrong department.

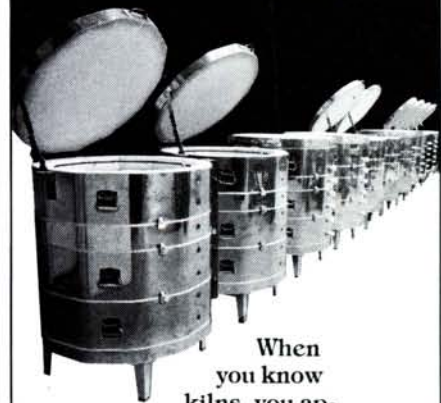
Another department's nice secretary and sales representative: "I'm a potter," I said. "A what?" he inquired. "A potter ... I work with ceramics. I make functional and art objects out of clay." "Oh. How can I help you?" he asked, the tone indicating he wondered why the hell I was calling him. "Well, I want to ask about a product you guys used to make . . ." He was pretty sure that Cer A was no longer produced as of October 1983. He then recommended that I call the distribution warehouse in Vernon, California.

I silently wondered where Vernon was while dialing. A nice man in Vernon told me his stock of Cer A was gone and he wasn't expecting any more, but he did have other Ceramol products. Cer J, Cer X and others are marketed to the electronics and paper industries. No doubt some J or X had found its way onto retail shelves, mistaken for Cer A.

In the meantime, my fellow potters and I were sampling supermarket prod-

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**Abilene** The Hobby Shop  
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**Amarillo** Fun Factory  
2400 Commerce (806/359-8559)  
**Corpus Christi** Corpus Christi Ceramics  
4343 Kostorz Ave.  
(512/852-4247)  
**Dallas** Bateman Ceramics  
718 Pierce St. (214/946-4343)  
**El Paso** Loma Ceramics, Inc.  
11220 Rojas, Suite C-8  
(915/598-8089)  
**Fort Worth** Bateman Ceramics  
6615 E. Lancaster  
(817/451-2601)  
Ceramic Arts Supply, Inc. of  
Texas  
1515 Jacksboro Hwy.  
(817/625-5141)  
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Crafts Inc.  
8964 Kirby Drive (713/665-8805)  
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**Ogden** Allen's Ceramics  
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(206/592-5604)  
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11016 Chennault Beach Rd.  
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(304/768-3583)
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**Beloit** Marcella's Ceramics, Inc.  
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**Green Bay** Rolene Ceramic Studio, Inc.  
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**Menomonee Falls** Wisconsin Ceramic Supply  
W 137 N5560 Williams Pl.  
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**Milwaukee** A. C. Ceramics  
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3345 Highway 151  
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**Brisbane** Ceramic Supply Centre  
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4122 (343-7659)
- SOUTH AUSTRALIA**  
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**Calgary** Terra Ceramic Supplies, Ltd.  
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**Edmonton** Alberta Ceramic Supplies, Ltd.  
11565-149th St. (403/451-0410)  
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(809/738-5084)  
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Puerto Ordaz (086-22896)  
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(89-51-94)  
**Maracaibo** Ceramica Alexandra  
AV 14A #78-43 (71579)  
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Calle 78. AV. 13A (065/77210)
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**Cologne** CeramiCraft  
Hubert-Ruettger-Str. 51, 5042  
Ertstadt-Koettingen  
(22335/84744)  
**Hamburg** Keramikstudio, Annette  
Umlandstr. 64 2105 Seevetal 1  
(04105/53264)

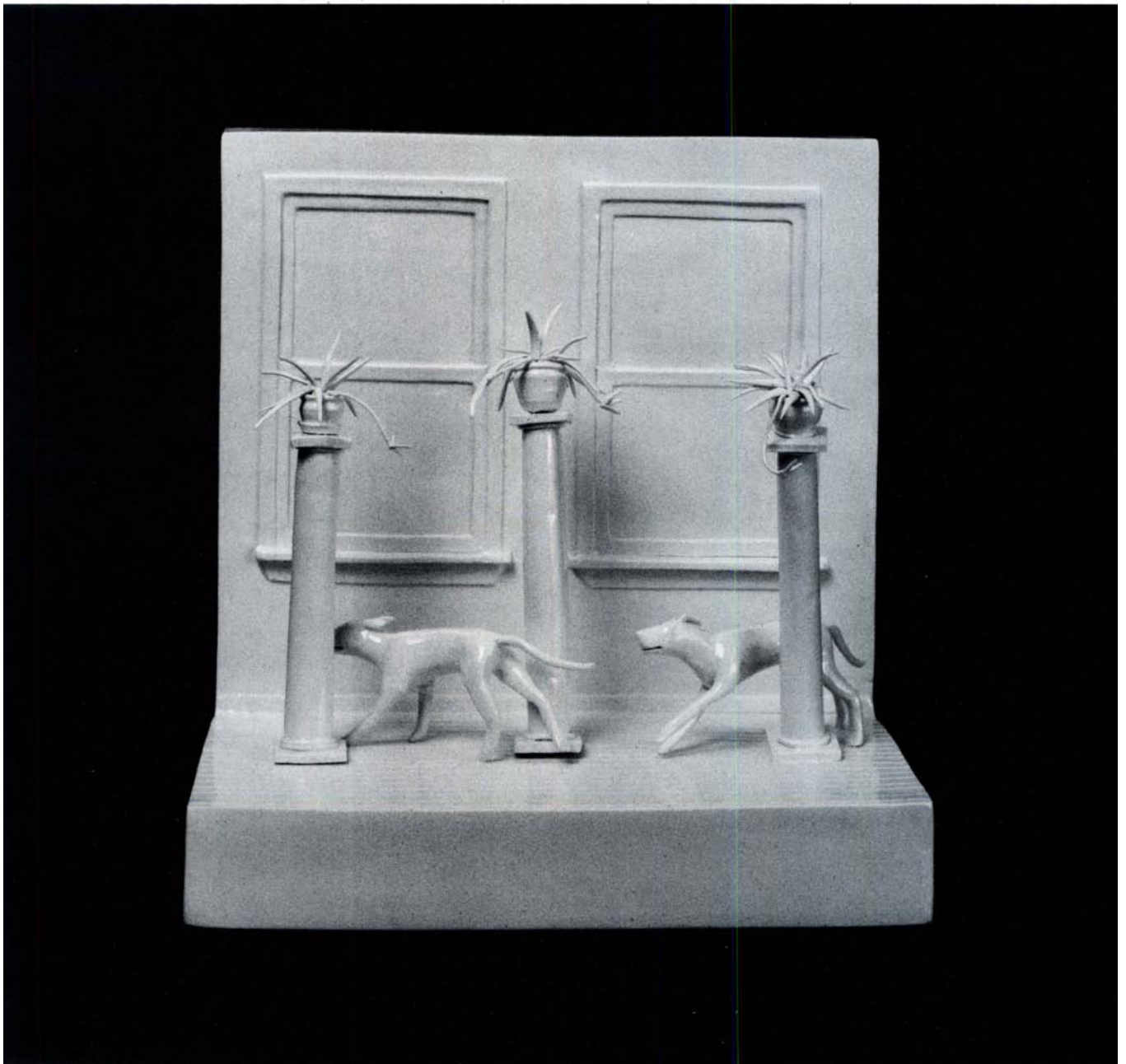
# The 65th May Show

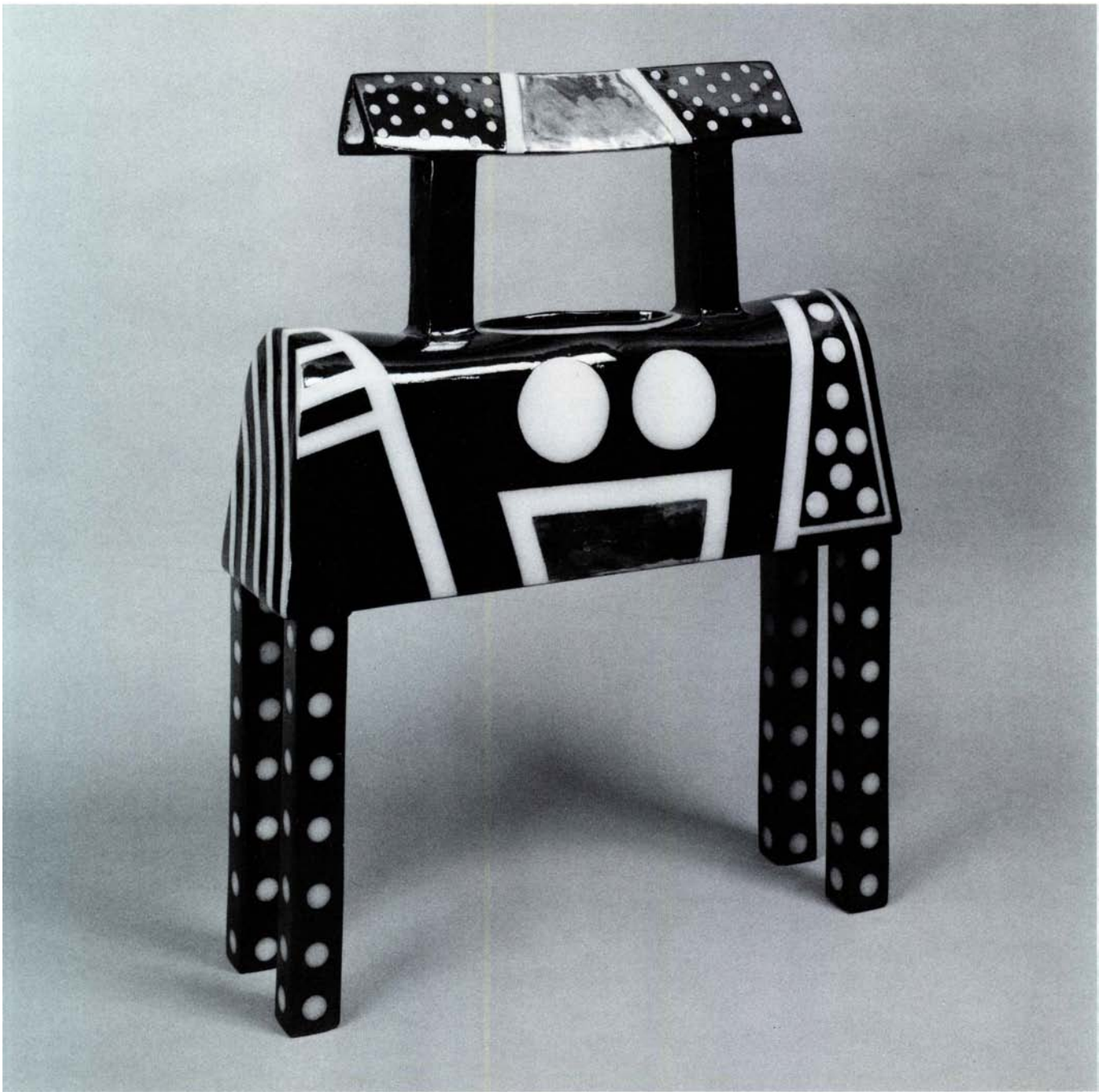
FOR THE SECOND TIME in the long history of the annual "May Show" at the Cleveland Museum of Art, the award for sculpture was presented to a ceramist. Paula Dubaniewicz, Cleveland Heights, received the \$1000 prize for her three-piece, 8-foot-high, terra-cotta and wood environment, "Small Mall." In addition, a new \$500 award for ceramics was given to Cristina Carver, Kent, for her handbuilt earthenware forms, "Sequences" and "Koan."

Open to artists and craftspeople of Ohio's 13-county Western Reserve area,

the 1984 competition, presented through July 1, also included 33 other ceramists' sculptural and functional objects among the 223 works selected from 2672 entries. In describing the character of the 65th May Show, chief curator of modern art Edward B. Henning points out that the exhibition presents a variety of artistic styles, some associated with this region, others reflecting national and international trends, and that it contains a larger than usual number of works which "assault traditional barriers and explore new means of expression."

*\*Front Room Fiasco " 9 inches in height, handbuilt, glazed whiteware, by David Vargo, Cleveland.*





*"Vega," 25 inches in height, handbuilt and extruded terra cotta with tape resist, by Richard Schneider, Cleveland Heights.*



*Center "Gum Drop Jar " 22 inches in height, thrown and handbuilt porcelain, by Patricia Hughes Schneider, Cleveland Heights.*



*Left "Yessa" 27 inches in height, handbuilt clay, by Jerome Caja, Lakewood.*



Left *"Tom's Anniversary Vase"* extruded and handbuilt clay, 17 inches in height, by Donna Webb, Akron.

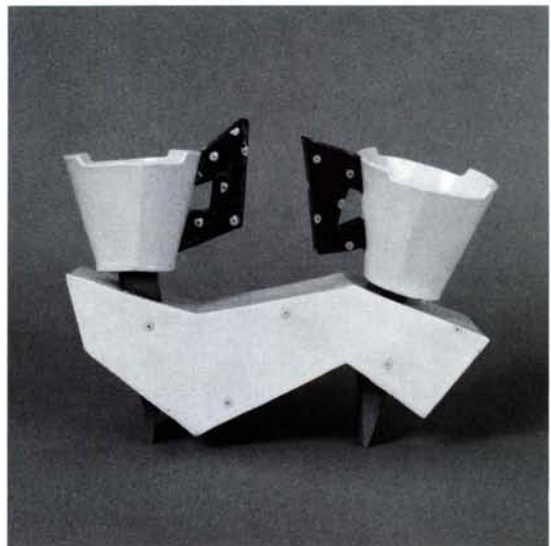
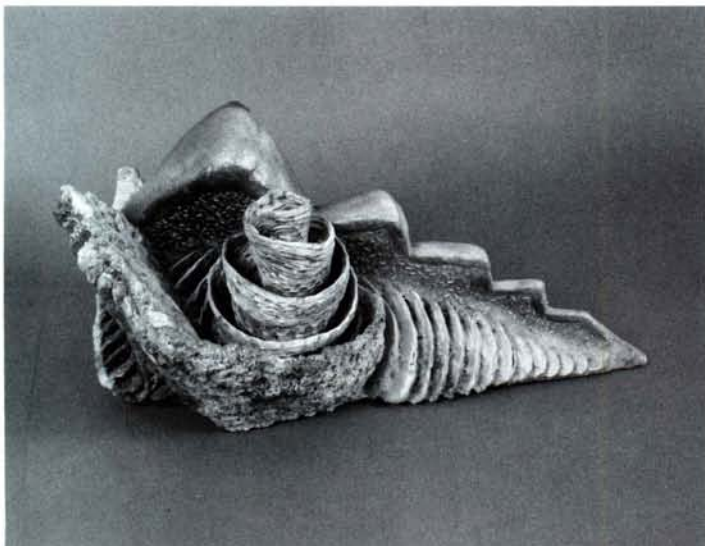
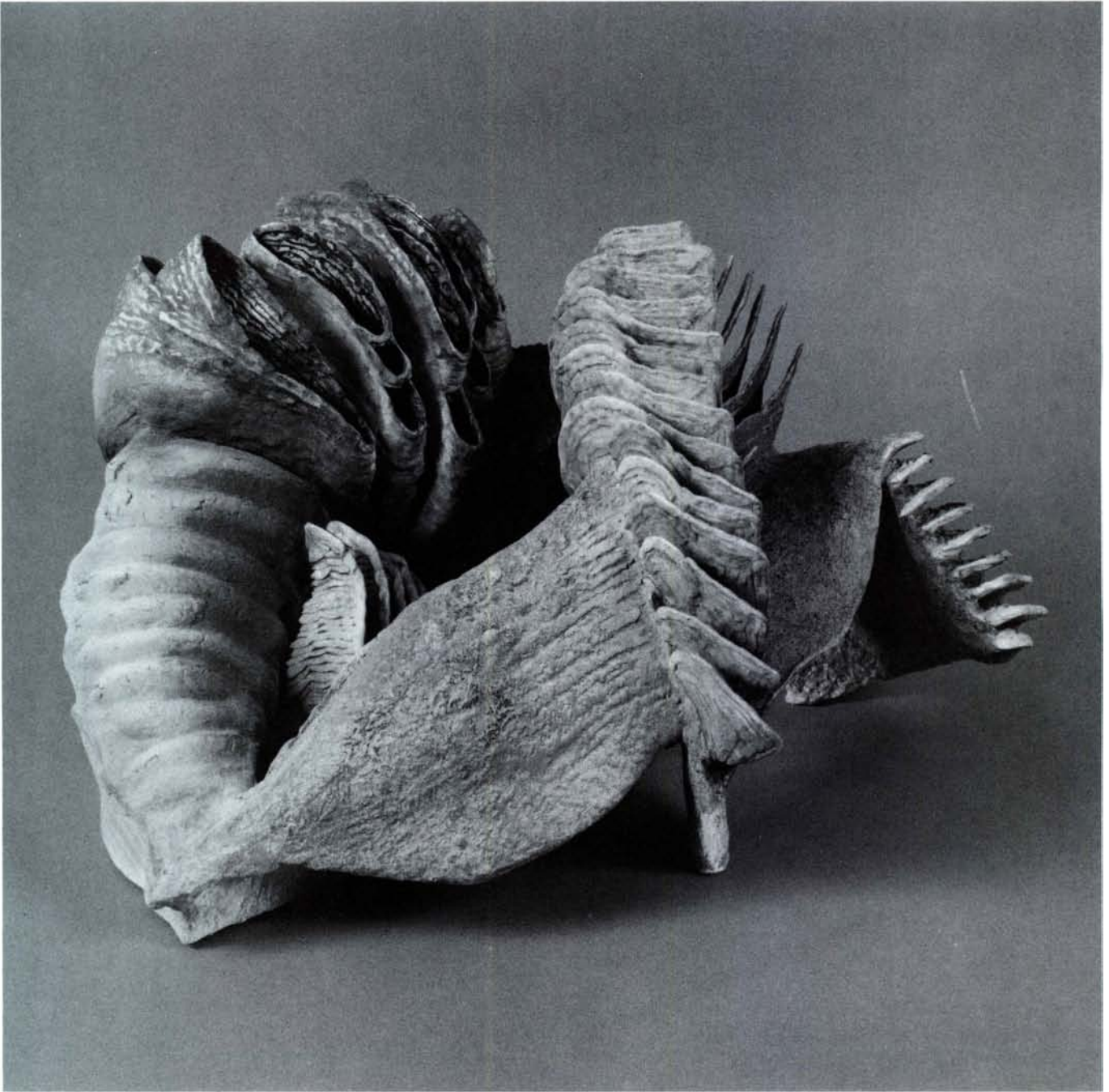
Right *"Sequences,"* 11 inches in height, handbuilt (coiled) earthenware, by Cristina Carver, Kent.

Opposite lower left *"Koan,"* 11 inches in height, handbuilt earthenware, by Cristina Carver, winner of the \$500 Award for Ceramics.

Opposite lower right *"Untitled,"* glazed whiteware, 11 inches in length, by Tom Huck, Cleveland.

Below *"Small Mall,"* 8 feet in height, handmade terra-cotta tile and wood, by Paula Dubaniewicz, Cleveland Heights, winner of the \$1000 Award for Sculpture.





*Small wonder that the visual arts, in recent times, seem to have broken ... into a dismaying pluralism with ever-increasing signs offailing competence, eroding value and a drab meaninglessness.*

*A solo exhibition of new work by ceramic artist/teacher Ted Randall, Alfred, New York, was presented at the Private Collection in Cincinnati through October 15.—Ed.*

I THINK a large part of art work is a matter of making thoughts and feelings real—of reifying an internal buzzing, humming, an agitation of concepts and images that may be most intensely experienced while they are inside and purely subjective, but can be no more than hypothetical fancy and without worth until they are objectified, constructed in some real stuffs, subjected to the laws of nature and proven capable of existence. Of course it is Being that we are after too—beyond the physical existence of thought and feeling—the existential priority. Or perhaps it is just that this inanimate object, this pottery thing holds thought and feeling in some mysterious way and so is different from all other inanimate objects. It has Being and through its agency something invisible (hidden) has been brought into the light, proven true in the Greek sense of their term for truth (*altheia*, literally “hidden”) and of course made available. I think too that the way

or mode of reification sets the ground, nature and color of whatever meaning the potter catches hold of in bringing thoughts and feelings into Being. But the ontology of pottery may well differ significantly from that of the other visual arts in that what is made real is already well known in kind and thoroughly evolved. The painter, whether con-

*I have stopped trying for the pot that has never been seen before and continue to try for the pot that recalls all pottery. . .*

sciously or not, reifies in terms of his/her world, either as given to the eyes (representation) or as known to the mind (abstraction) and the choice is crucial to the Meaning made. But the potter need not make this choice. Being and Presence are given to a thing-of-itselfness

with a Meaning already grounded and mostly proscribed. And the Beingness here achieved is all the more potent because it is focused, specified and the end point of a process historically rooted in daily life.

It seems to me that Meaning in pottery is grounded and proscribed by Causality, Process, Function, Utility and Necessity—a cluster or equilibration of concepts that Jean Piaget describes as making up one of the more crucial stages that we all go through in developing the “knowledge structures of the mind.” Crucial, because this stage, at which we come to understand Necessity as fundamental to life and the real world, is basic to all thought processes (at least the rational ones). It is in virtue of this knowledge structure that we can have confidence in and believe such statements as “there are laws that apply here on earth and everywhere in the universe”—our sense of universal law. These concepts work together like cogs in watchworks: Turn one and you turn them all (as Piaget means by “equilibrate”—to balance out, fit or work together). And Function works with all the others in this equilibrating watchworks to build a

broad, deep, rich meaning immanent to pottery and far beyond the simple mechanical business we too glibly attach to the term "functional pottery."

Somewhere along the line of any investigation of Being and Meaning in the visual arts, an apparent apposition or ambiguity arises. When we ask what a painting means we diminish its force of Being, or at least our sense of it fades, to be replaced by impatient doubt as to either the value of the work or the efficacy of the question. Pottery has the advantage here, perhaps because the question does not arise with as much urgency even though the pot embodies a meaning that is soundly structured and profound. Perhaps it is that pottery meanings are so old, well known, thoroughly evolved and proscribed as to be given in the perception or recognition of pottery form. At any rate Being and Meaning seem to work together or equilibrate differently than they do or do not in the other visual arts. Again the painter reifies, gives Being to thoughts and feelings in terms of what is given to

the eye or known to the mind. The choice is between two mutually contradicting realities, and it is crucial to the Meaning. But the world as given to the senses, the world of green fields, blue sky, pine scent and thrush song, has proven false, even nonexistent by science; and the "true

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inanimate objects.*

reality" as given by science turns into a baffling swarm of atoms, pions, quarks, whatever. The painter is confronted by an ancient paradox that we have come to realize is without resolution—and still compelled to a hopeless choice. Small

wonder that the visual arts, in recent times, seem to have broken on this ontological paradox and splintered into a dismaying pluralism with ever-increasing signs of failing competence, eroding value and a drab meaninglessness.

Pottery, as an art form, is somewhat mired in this pluralism too, but probably to a lesser degree and for different reasons. Again the pot the potter makes real is in terms only of itself—with no reference to any reality beyond itself. It is brought into Being in the absence of ontological paradox with a meaning immanent to that Being. But pluralism very likely has been generated in our time as much by a neurotic compulsion toward innovation as by paradox, by an ever-frantic chase after the new, even in the face of mounting experience that teaches us that when everything is new, nothing is; vanguardism ultimately self-destructs. The potter, of course, is as much in the chase as colleagues in the other arts. But the potter is free of paradox and the potential synthesis of Being and Meaning always present in the all but

*Hexagonal jar; 14 inches in height, wheel thrown and handbuilt stoneware with bone ash and soda glazes, by Ted Randall, Alfred, New York.*





*"Cube Jar " 12 inches in height, thrown and handbuilt stoneware, with bone ash and soda glazes, fired to Cone 8 reduction, by Ted Randall.*

infinite variety of modes common to all potters. And this may hold things together for pottery as an art form—militate against so complete a fragmentation as has occurred in the other arts.

The possibility of discovering ways or modes of joining Meaning to Being or of building on the connection between the two seems to be worth searching out; most of my recent efforts have been in that direction and away from the chase after extended innovation—or away from that concept of it as the turnover or destruction and replacement of old forms with new ones. Perhaps there is innovation and there is innovation (there may be significant distinctions to be drawn between the two). Perhaps there is a good innovation that refurbishes, provides a renewal or freshening of worn Meanings nonetheless valued by people, makes them work again. And perhaps there is bad innovation that destroys the ground

or roots of Meaning in inherited forms and leads only to disjunctures and meaninglessness in an overreach for creativeness and the new. There is an important

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aspect of Meaning that is backward looking. That is, we come to an understanding of this present experience through its connection or equilibration

with all the experiences we can summon from memory of a like kind. And the weight of Meaning that attaches to it accrues from the past and is as broad and deep as the stretch of experience in memory will allow. And probably it is precisely this lean on the past that creates the necessity for innovation (otherwise we might smother in clichés). It is also precisely this backward look toward Meaning that argues for restraint on the darker, more destructive extremes of the innovative urge. At any rate, while I have stopped trying for the pot that has never been seen before and continue to try for the pot that recalls all pottery, I keep looking for that degree of innovation that refurbishes, renews, connects to old Meanings, allows the fun of invention, but looks back at the past with respect, understanding and affection, opening the way for a continuous re-creation of Form.

# A Small-Scale Pottery

by JANE GRABER

Sometimes it's easier to say, "I'm a potter," and leave it at that. Unless, of course, people come back with, "I need a new dinnerware set." Then I must break the news that my pots are generally under 1 inch in height. Although I started as a full-scale potter, I have been making miniatures for the past four years.

Immediately after receiving a B.A. in art from Goshen College in northern Indiana, I became a resident potter at a newly established museum in the Black Swamp region of northwest Ohio. Located on an original homestead of the late 1800s, Sauder Museum features a working craft village, which provided a secure setting to learn the basics of production potting. The actual transition from functional stoneware to miniature reproductions of early American decorated stoneware and redware had its beginnings in a request from the museum management. It was suggested that small, inexpensive pots would fill a need in the museum gift shop.

That first series of simple bowls and

vases displayed in a basket at the museum gift shop sold for 50¢ apiece. These were made to no particular scale. I had not heard of the craze for miniatures and had no idea of the number of people involved in collecting, nor the organizations, publications, national/international shows, museums and shops. However, through the owner of a miniatures shop, I learned about marketing possibilities for scaled reproductions.

On leaving the museum in the spring of 1981, I decided miniatures would be the perfect solution to continuing clay work without a full studio setup. I selected approximately 14 forms (from 19th-century stoneware) to reproduce in miniature, and printed an illustrated brochure in preparation for a dealers' show in Cleveland. Within hours everything sold, and I had enough orders for a busy summer throwing pots.

Early on I learned that eliminating all grog and fireclay was essential for 1-inch scale. Grains take on boulder proportions sitting on the rim of a ½-inch

cup. The clay also has to be quite stiff to withstand hours of throwing off the hump. Some of the smallest forms are actually carved out of the spinning clay, as no part of my hand would be small enough to get inside. As with normal-scale work, the handles are applied at the leather-hard stage; but for a miniature cup this might be 20 minutes after throwing. Empty margarine containers and old Tupperware provide mini damp rooms, and permit uninterrupted throwing until I choose to apply handles.

An early purchase was a Cone 10 test kiln with 7-inch-diameter shelves. It conveniently plugs into any 110-volt outlet for a quick firing. I have even restocked my inventory at shows by spending the evening firing the kiln in a motel room. In a rush, pots can be thrown, bisqued, decorated and fired to Cone 10 in one day. However, I generally work in series of forms, filling a larger electric kiln about every two weeks.

Most of my time is spent decorating. At the start, I discovered that cobalt stain

*A sampler of the author's cobalt-decorated production. Turn the page for a sense of scale.*





*Handles are attached when these forms are leather hard—as soon as 20 minutes after throwing. Most of Jane's time is spent decorating; cobalt stain is applied more intricately with a crow quill pen, which leaves a thick and thin calligraphic effect.*

*Below Normally, Jane loads a glaze kiln about every two weeks. But inventory at a show can be easily restocked by firing a 110-volt test kiln almost anywhere, even in a motel room. Working on this one-inch scale, the whole studio can be packed up and taken along on vacation, if desired.*

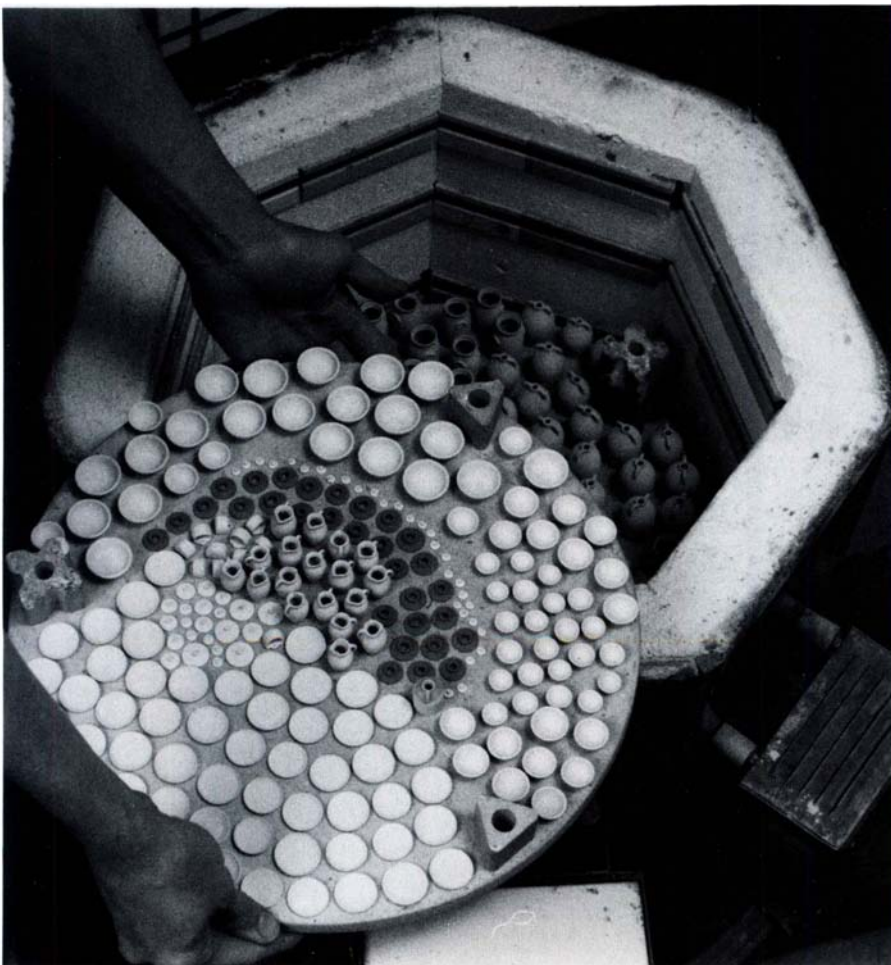
can be applied more easily and intricately with a crow quill pen. The flexible quill allows a calligraphic effect, much like the thicks and thins of slip-trailed decoration. The designs are interpretative—keeping with the early styles, but not exact copies. They vary from extremely simple, quick strokes and random swirls to more painterly, yet naive animal and human forms.

More recently I have enjoyed breaking away from stoneware to work with single-fired reproductions of Pennsylvania Dutch sgraffito ware. The original redware plates were often made to acknowledge some special event such as a wedding or anniversary. Carved through a yellow slip layer to reveal the red clay beneath, the elaborate decoration frequently included a German inscription—delightful combinations of humor, common wisdom and observations.

One of the highlights of working with miniatures has been the opportunity to travel. Flying to a show is quite feasible when one's entire stock can be packed into a carry-on bag. I never realized the full extent of that mobility until I visited my parents in Puerto Rico, taking a mini wheel, test kiln and two months of supplies, besides regular luggage. From there I was able to do business as usual, mailing orders and preparing for spring shows while enjoying a warm winter. Though shows provide travel and fun, most of my income is from wholesaling to shops across the country.

Making miniatures, in many ways, has been and still is a means to an end. My plans include a full-fledged studio and making functional pots again—perhaps in some new direction altogether.

*The author Jane Graber is building a solar home/studio near Middlebury, Indiana.*



# Guido Mariani

AN exhibition of ceramic sculpture by Guido Mariani, Faenza, Italy, was presented recently at the Ecole Nationale d'Art Decoratif in Limoges, France. Trained in ceramics at Faenza and in sculpture at Naples, Guido was the 1980 winner of the Faenza International competition, using handbuilding, slip casting, slip and majolica decorative techniques for his conceptual and trompe l'oeil works.

In a monograph for the French show, Giorgio Ruggeri places Guido in the context of historical ceramics: "The handful of clay with which that first person formed, roughly, the first cup to take a calm, long drink—till today and always similar lumps of clay we continue to model with a millennial familiarity, forcing us to recognize that in clay is our origin and destiny. In that simple cup form, humanity began to express a sense of life, a first vision of the world. Since then, ceramics has been with us, and will never leave us.

"If after the golden age when it excelled everywhere—from the palace to the houses of the poor—ceramics does not enjoy the same prestige today, the reasons are obvious: Treated with weary repetition in accordance with stylistic canons from the 14th through the 17th centuries, ceramics has become now, in the great majority of cases, a secondary activity with scarce artistic interest. From this decline, modern critics think that it is impossible to upgrade it to art. Ceramic art, whether or not it is traditionally craft technique, does not exclude that an artist could restore it to all its nobility as much as bronze, marble or any other medium. If the aristocratic, royal language of sculpture, when it repeats itself, dies, the cause is the conceit that the nobility of the material is enough to give nobility to the form."

Right \*Entrance 1981 " handbuilt ceramic curtains, 9 feet in height, with slip and oxides, fired to Cone 04.



*"At the Palm Shutter " cast and handbuilt, 4 feet in height, with slip and majolica decoration.*



# Slip-Ash Glazes

by PETER LOCHTEFELD



With a bit of adventurous spirit, you can make glazes from two readily available raw materials: clay and wood ash. Gathered from local sources, these natural compounds yield beautifully subtle results, and pots fired with such a glaze give the potter a similar sense of connection to the earth as homegrown vegetables give the gardener.

The hardest part about developing glazes is breaking away from the routine of only having time to do what you know will work, of copying what works for other potters, of making what sells. Try something new, something visceral. That feeling of excitement as you open the kiln door to pull out the pots with an experimental glaze is one of the things that makes pottery worthwhile, and separates it from the drudgery of industry.

The Chinese were probably first to notice that wood ash falling on pots during firings would melt the surface of the clay to form a glaze of ash and clay at stoneware temperatures. That is the basic idea behind slip-ash glazes, which consist of an earthenware clay and enough ash to flux it properly.

Clay and ash are extremely variable in composition; in order to get consistent glaze results, the materials' sources must be consistent. Once you find a clay de-

posit, it should not vary considerably within itself, but variations in ash depend upon so many factors (type of plant, part of the plant burned, soil in which it grew, and time of the year in which it was harvested) that it is wise to gather enough for glaze tests and several batches of the selected recipe.

The first step is finding a suitable clay deposit. Look for red veins in cliffs, blue mounds protruding from the sand on the beach, yellow mud bleeding through tire tracks on a wet dirt road. Color catches the eye first. Dig a little out. Squeeze it through your fingers if it is wet. See whether the slip dries to form a fine powder that stays on hands, in the cracks around knuckles and fingernails. If the deposit is dry, wet a bit and see how it balls together. If the particles are fine enough to stick to one another, they will stick to pots. The finer the clay, the better it is for making glazes.

Dig clay from the middle of the vein to prevent adjoining topsoil from contaminating the sample. Put it in enough water to cover, let slake for a while, breaking the chunks into a slurry, then pour it through a coarse screen to get the rocks and sticks out. At this stage add 1% bentonite to prevent settling, and brush it through an 80-mesh screen, di-

luting it with more water if need be. Let it sit overnight and dip off excess water.

One must burn a whole lot of vegetation to make just a little ash; it's easier to clean out a wood stove or fireplace. Pour the ash into a bucket of water. (Do not put your hand in the water, as the wet ashes are caustic.) Wash the ash three times by pouring in fresh water, stirring the mixture, letting the ash settle and dipping off excess water. Any unburned chunks of wood will float to the top and can be removed easily. Add 1% bentonite, and put the batch through a 30-mesh screen. Larger bits of ash and charcoal give beautiful spots to the glaze; but many people put sand in the bottoms of their stoves to prevent overheating and, unless that is screened out, it will show up on the interiors of your cereal bowls. Let the ash sit overnight, then dip off excess water.

When I first made slip-ash glazes, I was concerned that it would be difficult to match the densities of the slip and ash solutions of the tests in later batches, so I weighed a level quart of each to determine their respective densities. Now when mixing a new batch, I match the densities of the ingredients to the test recipe to ensure that the proportion of clay to ash will be the same. For ex-

ample, if a quart of prepared clay slip weighed 1190 grams for the test recipe, the new slip should weigh 1190 grams (give or take a few) for the glaze batch. If the density is too high, add water; if too low, let it settle more and dip off excess water.

My experience has been that different batches of slip and ash show little variation in density after overnight settling. I attribute this to the bentonite, which discourages settling past a certain point, and the care taken to ensure that materials are constant—same clay, same ash.

I was lucky in that the clay I found went readily into suspension. I prefer using wet materials because they are easier to work with and I avoid the dust from dry crushing and screening. However, some clays refuse to go into suspension and stay in wet chunks that clog the screen. The only alternative is to dry the clay and pulverize it before sieving. When the clay is powder, it may be easier to use dry ash as well. In this case, wash and dry the ash before sieving. Many potters prefer dry materials because measurements are more accurate.

It is not necessary to know the chemical compositions of these ingredients, only to know a trial-and-error method by which good glazes can be developed: Stirring well before each measurement to ensure uniformity, make 11 test batches of 200 grams apiece (wet weight), starting with 200 slip/0 ash, 180 slip/20 ash, incrementally down to 0 slip/200 ash. As with any glaze experiment, use bisqued tests made from the same clay body as your pots, and number the bottom of each with iron oxide wash. Make a few tests for each ratio, and fire them in different parts of the kiln.

Because my crossdraft kiln consistently underfired Cone 10 glazes at the bottom near the flue, I opted for the test that fired best in that area. Slip glazes generally have a wide firing range; even though my recipe is mature at Cone 9, there have been no problems with the glaze running on pots in parts of the kiln where temperatures are a little higher.

The clay, mined in New York, is quite similar to Albany slip (which can be substituted if you can't find a clay deposit or don't wish to bother with the

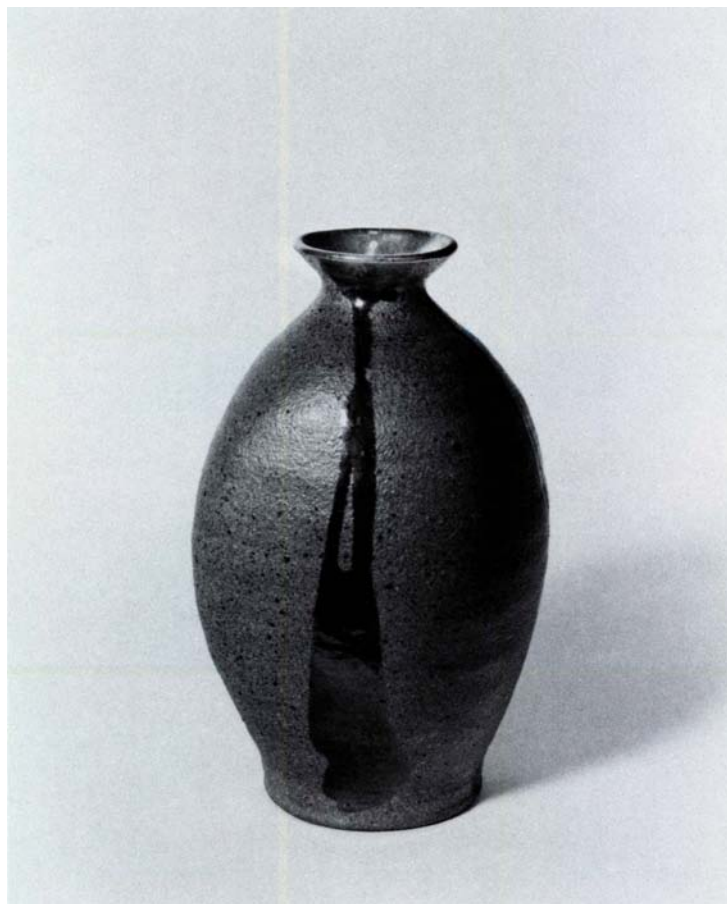
processing); by itself it melts to a dull brown at Cone 9-10. The ashes came from our stove, in which we burned split maple along with some other hardwood branches. (When I run out of this ash, I will get a new supply and run tests for that batch.) I chose a 5 parts slip/1 part ash recipe; more slip gave dull, uniform results, and more ash caused the glaze to melt too much, yielding a bluish green I found distasteful. In reduction, it is brown where thin, broken black where thicker, with green-brown spots where larger bits of ash and charcoal have melted. It seems likely that fly ash from a wood kiln would enhance the horizontal and windward surfaces.

Testing slip-ash combinations is not difficult. You may hit upon a beauty immediately, or decide to make some more tests in a specific range around some that look good. The results are well worth the effort.

The author *Peter Lochtefeld* developed his slip-ash glaze while living in Peekskill, New York; he is currently working in Nantucket, Massachusetts.

Above left *Thrown covered jar, 14 inches in height, with finger-combed slip-ash glaze, by Peter Lochtefeld. A simple combination of readily available wood ash and local clay (left and right foreground, respectively) may yield subtle, earthy glazes.*

Right *Bottle, 12 inches in height, wheel thrown, paddled, with slip-ash glaze, by the author.*



Photos: Will Lucas

# Robert Arneson: Ground Zero

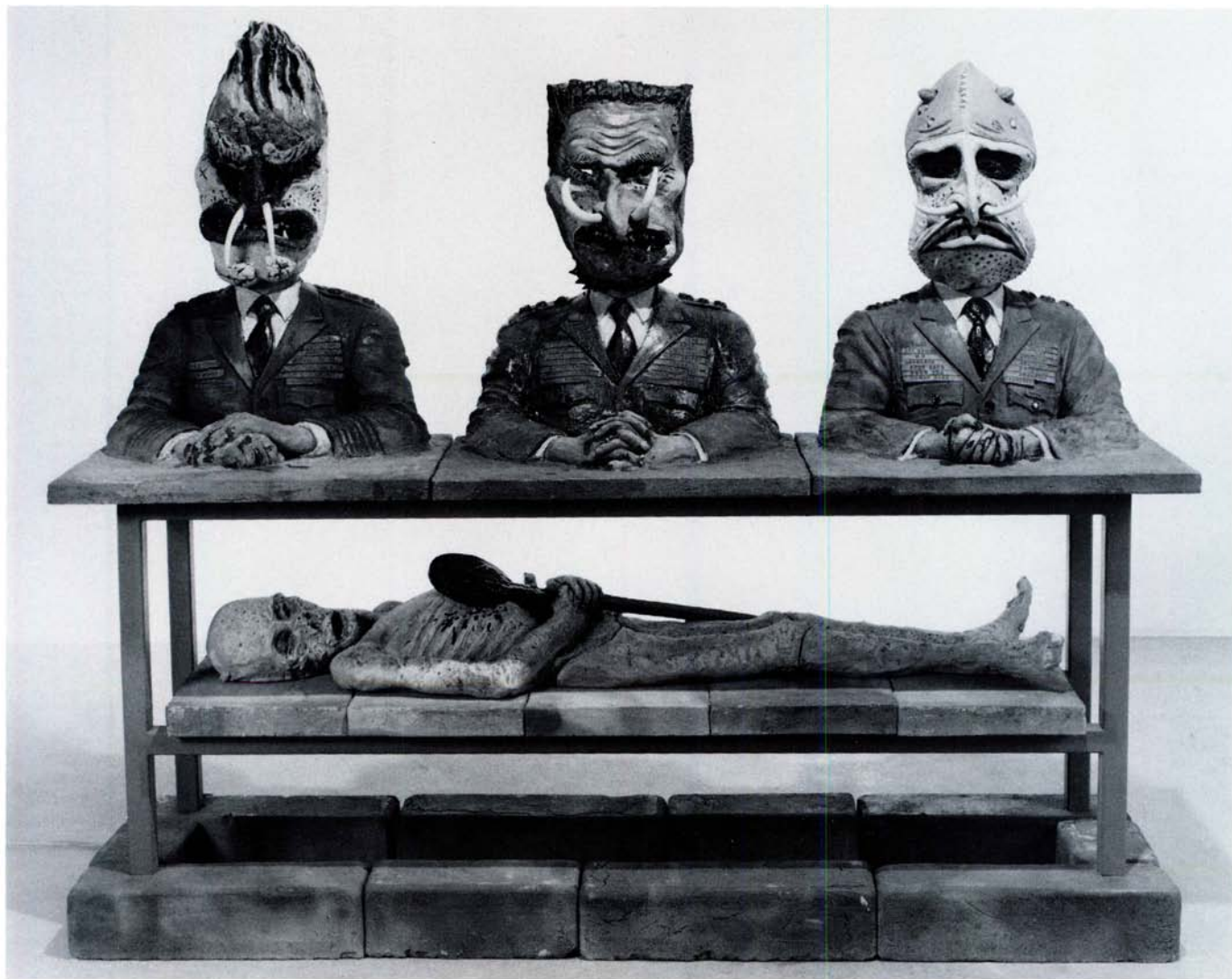
Unlike much of his previous sculpture, there's nothing humorous about new work by Robert Arneson (Benicia, California) featured recently at Frumkin & Struve Gallery in Chicago. The ten sculptures and ten drawings in "Ground Zero" portend the devastation of nuclear warfare, a topic Arneson feels the world will have to address if it is to survive.

Instead of the familiar whimsical self-portrait, the artist uses death's heads and grotesque caricatures of military leaders to express his concerns. Terse comments impressed on the victims' foreheads and the generals' chest medals make the message clear: "nuclear war head"; "arms race versus human race"; "mutual assured destruction"; "kill 'em all and let God sort 'em out"; "annihilation, obliteration, extinction, doomsday forever."



Left "Minuteman," 48 inches in height, ceramic sculpture with polychrome glazes.

Below "Sarcophagus," 90 inches in length, sculptural commentary depicting victim and victimizers in a nuclear holocaust, by Robert Arneson, Benicia, California. This artist's work has taken a turn from wry, often self-directed humor, toward a more direct expression of political and humanitarian content—images laced with confrontation and horror.



Photos: M. Lee Fetherree and courtesy of Frumkin in Struve Gallery



Above Gallery installation with "Ground Zero " 80 inches in length, and drawing for "Sarcophagus. "

Far left "This Is It You S.O.B." 23 inches in height, glazed ceramic sculpture.

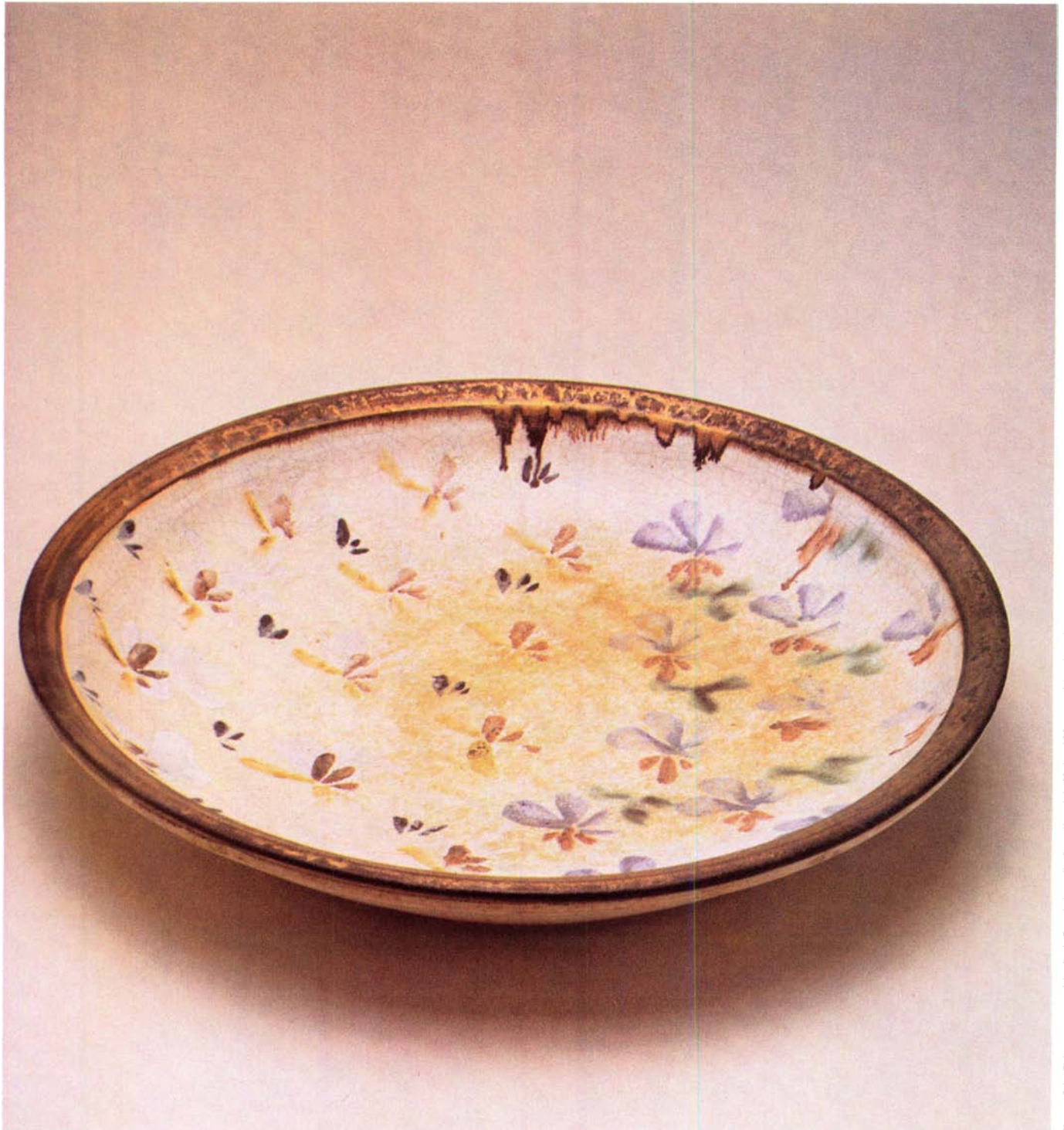
Left Robert Arneson

# Contemporary Australian Ceramics

BECAUSE their country has no long-standing tradition (the Aboriginal people did not make pottery), Australian ceramists have been free to borrow whatever was needed from other cultures. Today's work reflects a merging of Asian and European influences, falling within the mainstream of an inter-

national style. In "Contemporary Australian Ceramics," a recent exhibition featured at the Renwick Gallery of the Smithsonian Institution in Washington, D. C., and now touring internationally, works by 38 artists survey the diverse approaches characteristic of modern clay sculpture and functional ware.

*Below Wheel-thrown stoneware platter; approximately 18 inches in diameter, with brushwork on crackled nepheline syenite glaze, fired to 2325°F in a gas- and wood-burning kiln, by Milton Moon, Summertown, South Australia.*



*Photos: John Bolton, courtesy of the Crafts Board, Australia Council, and the National Museum of American Art*



"Red Tray" 9 1/2 inches in width, slab-built earthenware, with brushed slip and sgraffito decoration, fired to 2085°F in a gas kiln, by Victoria Howlett, North Carlton, Victoria.

*"Sky Piece I,"* handbuilt porcelain, 7½ inches in height, with oxide drawing on greenware, unglazed, fired to 2370°F in an electric kiln, by Maggie May, Fitzroy, Victoria.



# Sachiko Kawamura

by WILLIAM HUNT

IN a BUSTLING, high-rise neighborhood near the heart of Tokyo lives Sachiko Kawamura, one of the few professional women ceramists exhibiting her work in Japan's male-dominated clay world. Not connected to any major Japanese craft organization, Sachiko works alone and independently from subtle pressures to conform to group aesthetics. She sees this as an important artistic freedom rather than a drawback, and has proved it by repeatedly being accepted in Japan's largest national ceramic exhibitions in

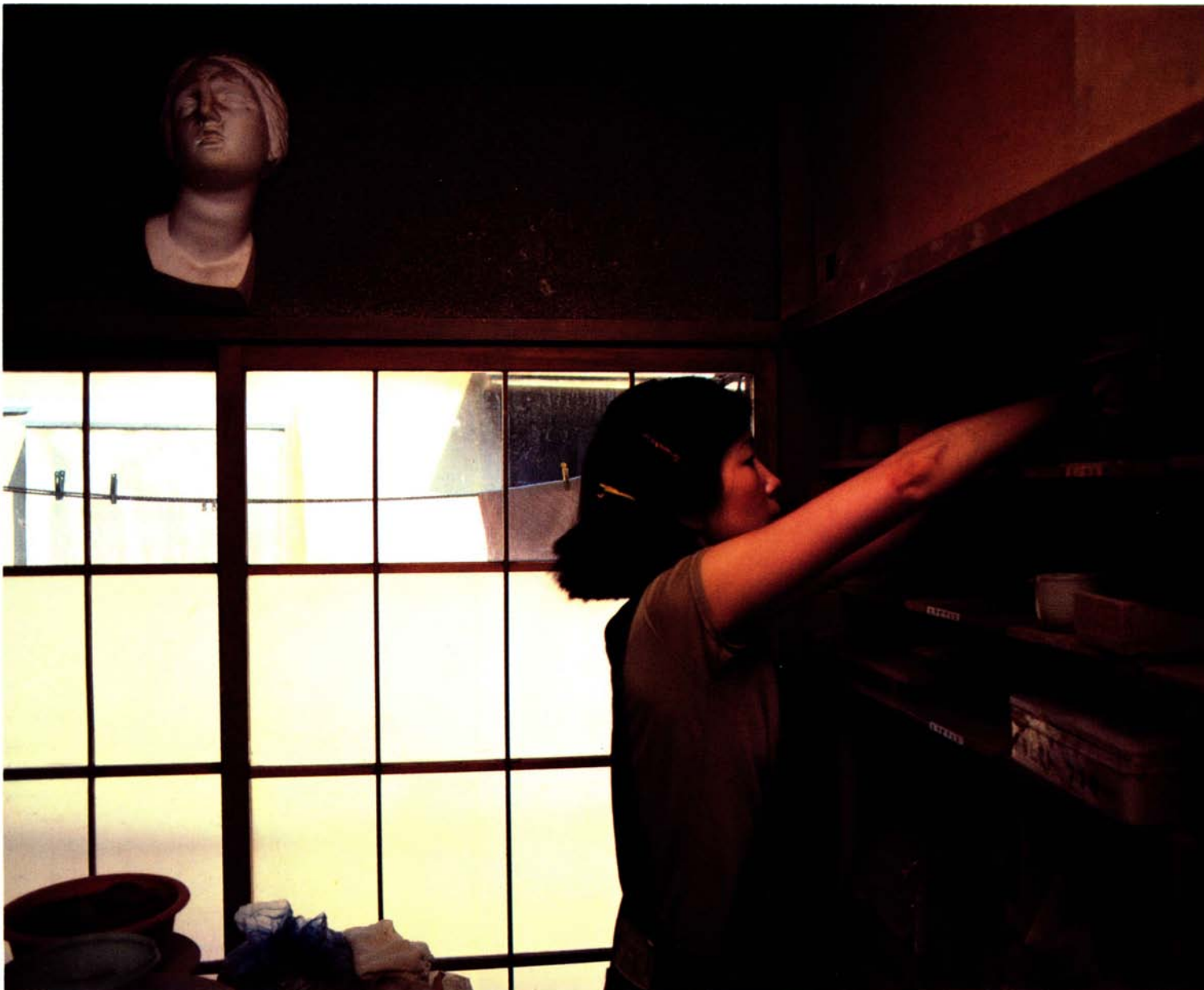
which the big names of that nation's clay pantheon also exhibit.

Living in a very small, one-bedroom apartment, Sachiko wastes no space. But a visit there might convince the unsuspecting potter that no studio is present at all—everything is hidden away. Yet this home converts quickly to a complete studio with enough equipment to even teach classes. From a densely packed closet and from the entire area beneath a large, oversize kitchen table come potter's wheels, clay and tools. And Sachiko

finds this efficiency of space quite natural in the context of one of the world's most crowded cities.

She also teaches at Kurita Craft Pottery School, a privately owned workspace where students from both East and West come to learn and work together. Sachiko is one of two teachers for this rigorous program of glaze research, throwing and handbuilding. In addition, Kurita offers an opportunity unique from a Western standpoint—its own pottery retail shop run by students and faculty.

*Tokyo ceramist Sachiko Kawamura in a studio at Kurita Craft Pottery School, the privately owned workspace where she teaches.*





*Slab-constructed vessel, 20 inches in height, by Sachiko Kawamura. This artist's forms reflect some of the feeling of hot plate glass, bent and "frozen" on cooling—characteristics relevant to her years of designing for Iwata Glass.*

When work is good enough, the Kurita faculty will jury students into the shop where they can see how ideas in clay interact with public demand. Profits are returned to the artists in an arrangement similar to other commercial galleries or shops, but equally important, Kurita Pottery Shop presents a strong incentive for students to work hard and become good enough to sell there.

While Sachiko's clothlike, gravity-defying vessels can be found alongside works by her students in the school shop, she also sells through Tokyo's massive gallery system. But the road to her current level of acceptance in Japan has not been an easy one.

Refused entrance to Tokyo University of Fine Arts after high school graduation, she instead entered Musasino Col-



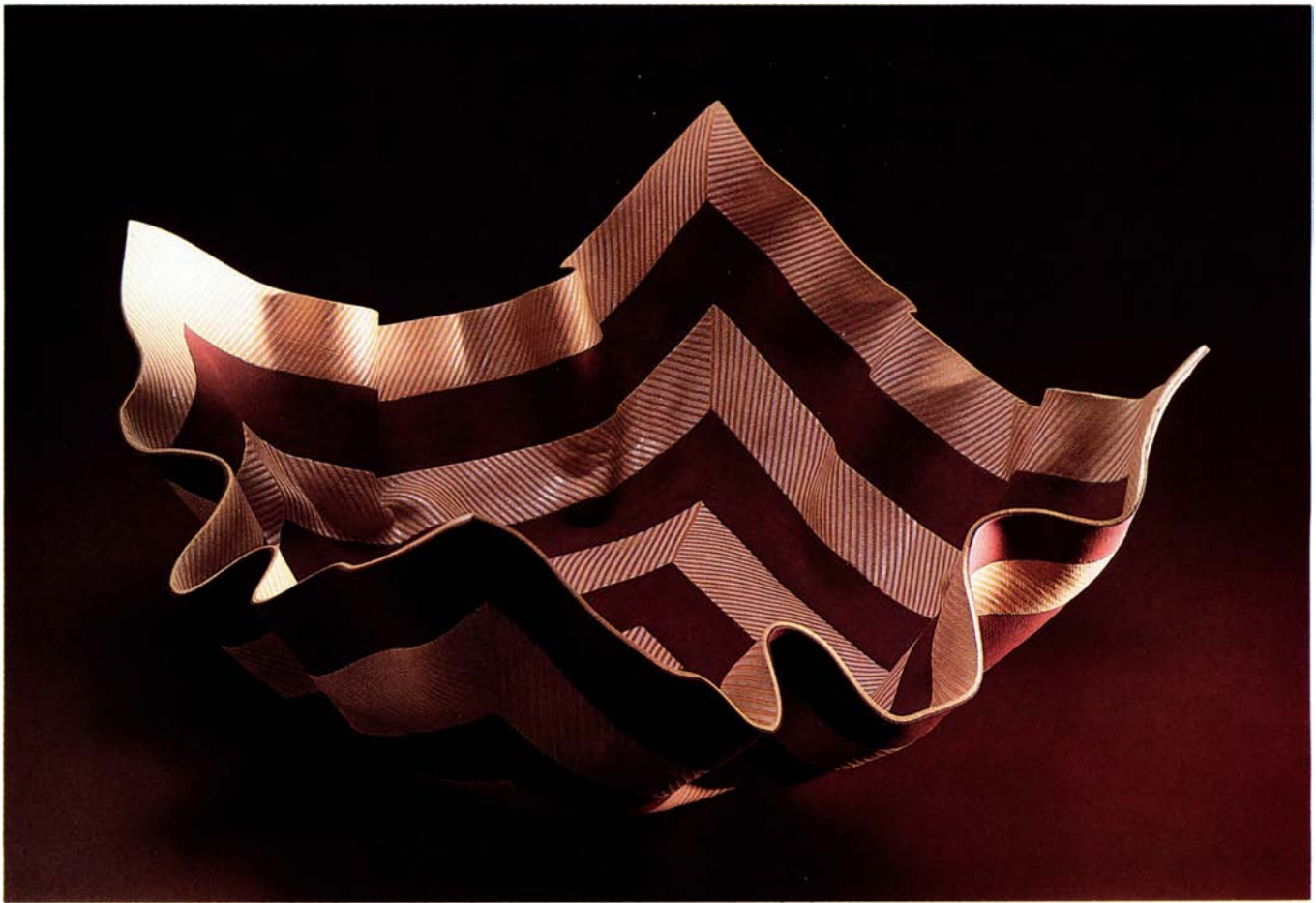
*Sachiko Kawamura prepares colored clays in her studio.*

lege of Fine Arts, a junior college with an active ceramics program. Her original intent was to study glass, but since there was no such course offered, Sachiko studied "ceramics as craft" instead.

Still uncommitted to clay, Sachiko found a position designing for Iwata Glass

Company. After seven years of successful design work there, she left the firm to start her own glass studio—a project which ended in failure. Gaining a position teaching at a design school got her back on her feet again, and rekindled an old interest in daywork.

Sachiko's vessels first came to major public attention with her acceptance in the fifth Mainichi National Ceramic Exhibition, and since then her work has been classed by critics as being among a new wave within contemporary Japanese ceramics. But having been on the hard road to recognition in the most competitive of cities, Sachiko puts no stock in honors and awards. She seeks nothing from the clay world except the opportunity to keep working and exploring her own originality.



*Square vessel, 16 inches in width, handbuilt, colored clay decoration (neriage). Sachiko has gained acceptance as being among a new wave within contemporary Japanese ceramists.*

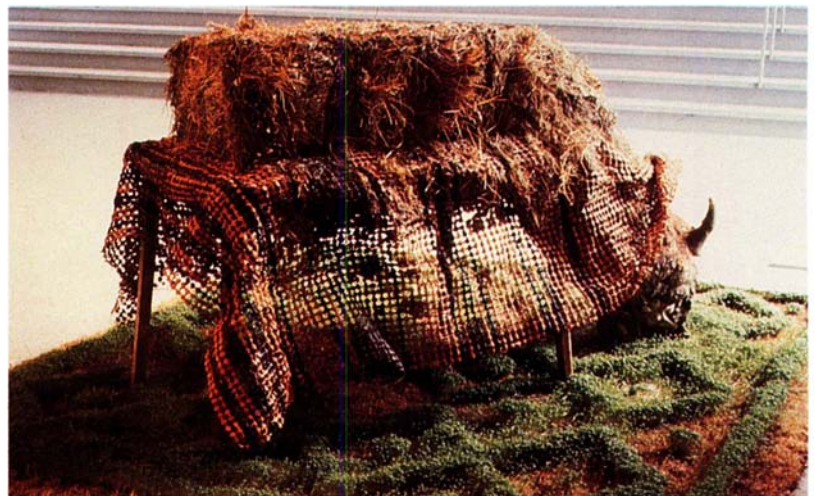
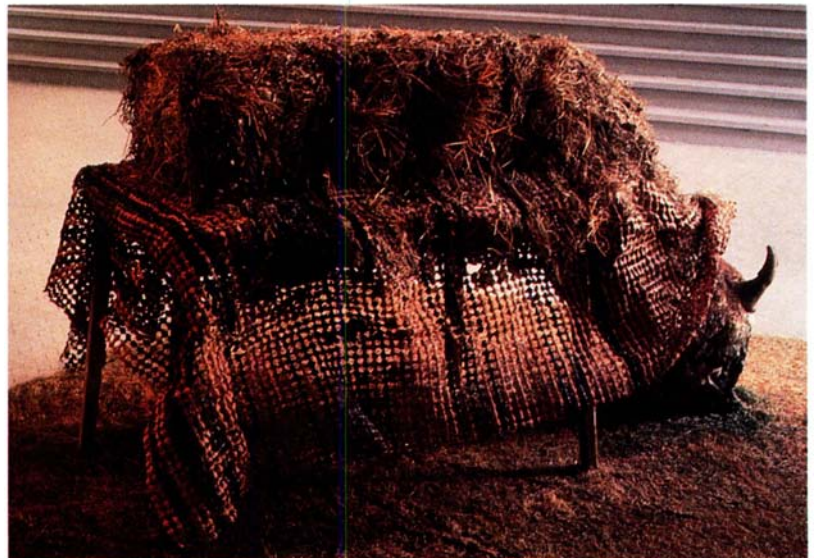
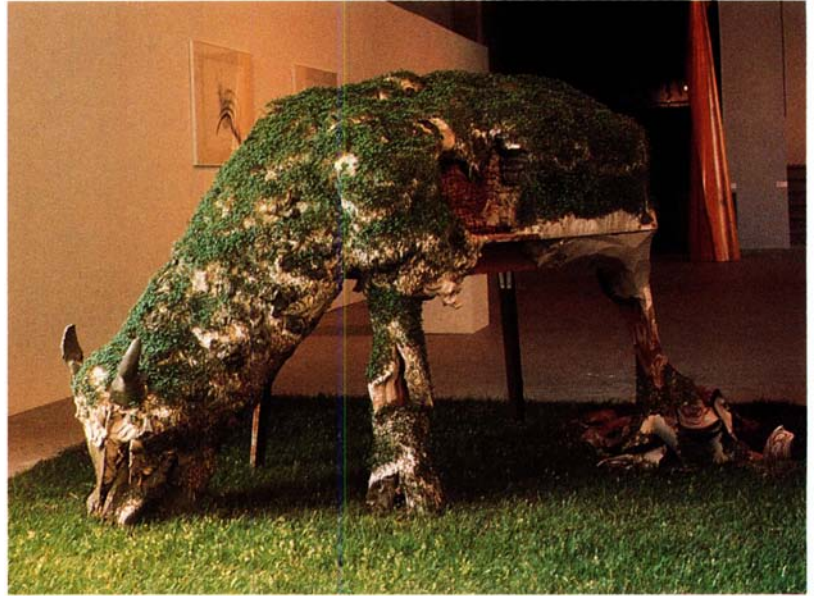
*Neriage vessel, 16½ inches square. One of the few successful women in Japan's male-dominated ceramics world, Sachiko Kawamura works independently from ties with any major craft group.*



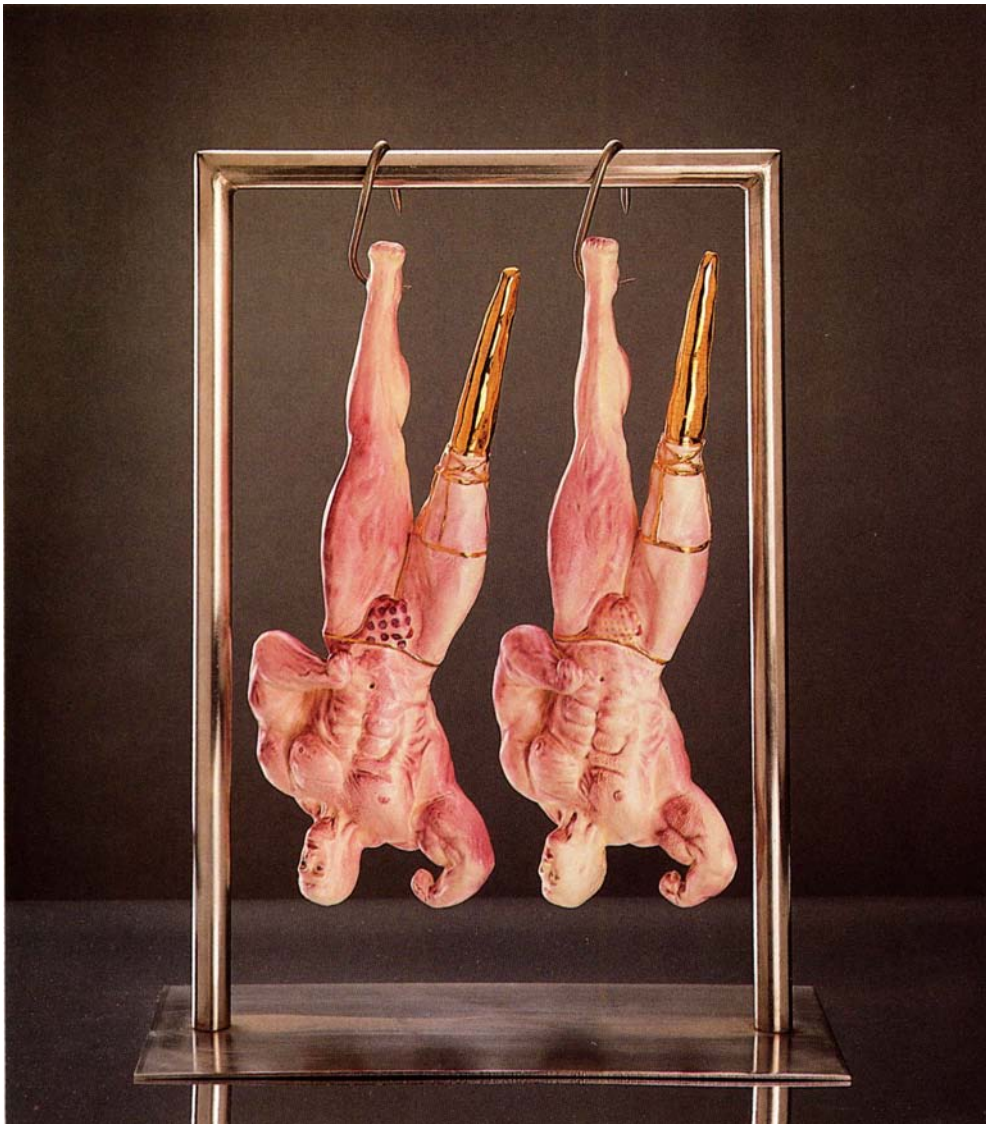
# Keramisch Werkcentrum Exhibition

IN THE EARLY '70s, Dutch clay artist Jan Oosterman (see the September 1981 issue) proposed the establishment of a workshop offering space and equipment for ceramists to develop their ideas over a period of time. Also envisioned was a meeting place for these professional artists and representatives of the gallery and museum world. Enthusiasm mounted and, with the cooperation of the Dutch culture ministry, the Keramisch Werkcentrum (Ceramic Work Center) was founded in Heusden.

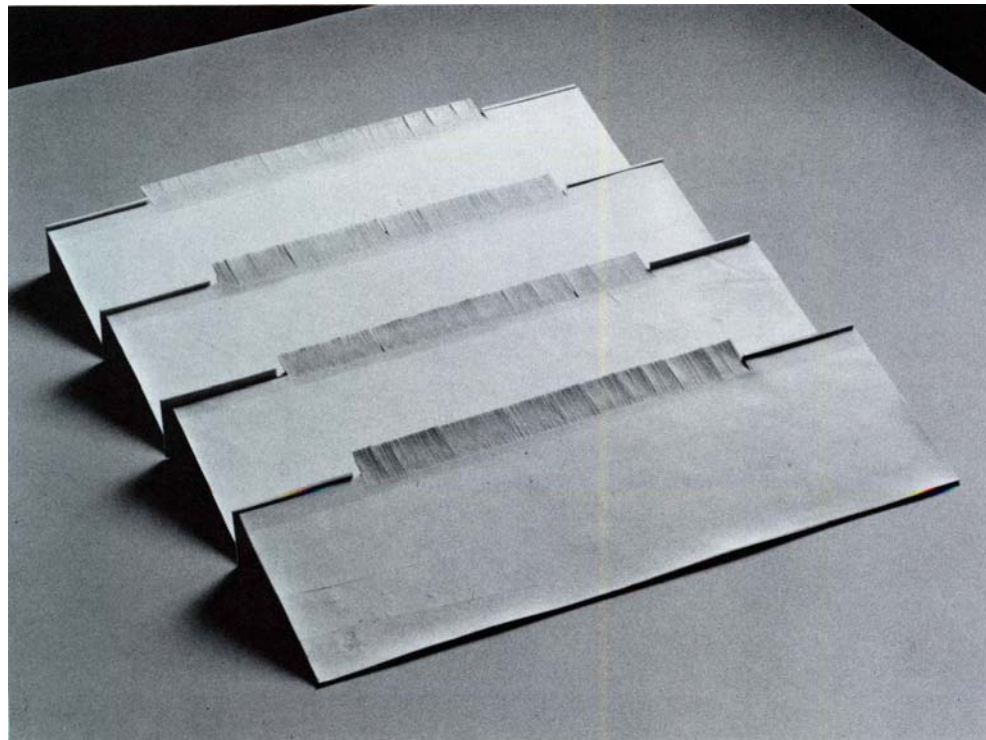
To celebrate its tenth anniversary, the center organized an exhibition by 20 of the approximately 120 artists who have utilized the facility. On tour for six months, "10 years at the Heusden Ceramic Work Center" was presented at the Kultureel Centrum Tilburg, Stedelijk Museum and Museum Waterland.



*Two installations of "Recombination \* approximately 3 feet in height, by Diet Wiegman, Schiedam, the Netherlands. This transformation sculpture began as a grazing cow sculpted from unfired clay, seeds and other media. When left alone, the form sprouted, and in one version, created a three-dimensional pattern across the base. Clay and living plants so often are together in nature, and there their forms are always in transition; why not in sculpture, too?"*



*"Butchershop," approximately 20 inches in height, porcelain, with underglazes, over glazes and gold luster, on a steel frame, by Paul Greenaway, Norwood, South Australia.*



*"Tent Form," approximately 12 inches in width, constructed from thin porcelain slabs, colored with sulfates, by Netty van den Heuvel, Hertogenbosch, the Netherlands.*

# Jay Kvapil

“DOMESTIC MONUMENTS,” a solo exhibition of mixed-media constructions by San Jose artist Jay Kvapil (pronounced Kuv-apple), was presented recently at Dorothy Weiss Gallery in San Francisco. Jay says he wants “to make art which reveals culture, which reveals who we are as a people as reflected in our objects, architecture, materials, and how, in a larger sense, what we build and what we value reflects who we humans, Americans, Californians are. In a word, my work is topical. I grew up in Arizona, studied pottery in Japan for one and a half years and have lived in Northern California for 12 years. These are the places (topics) reflected in the pieces.”

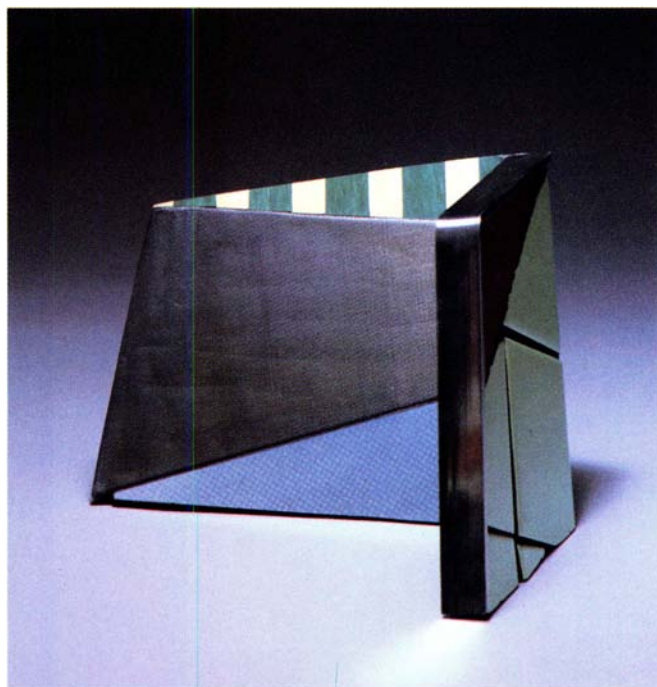
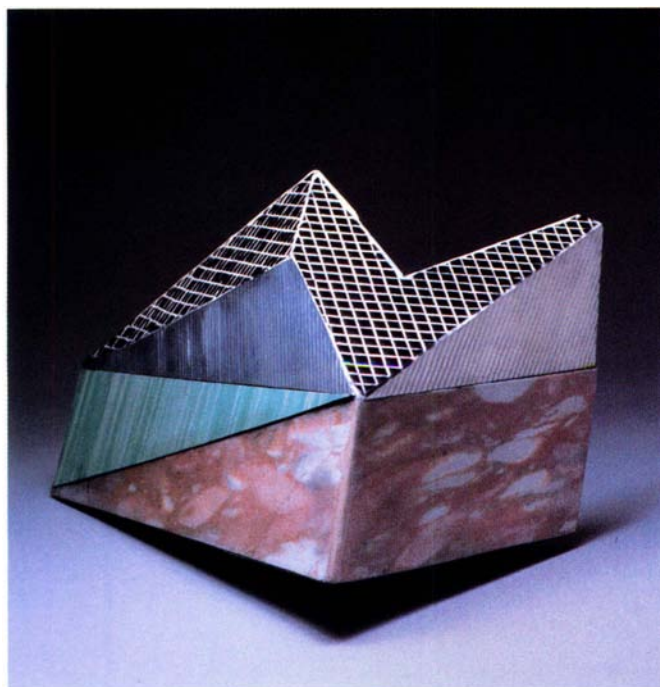
His current forms employ various materials “in a fusion of high art and

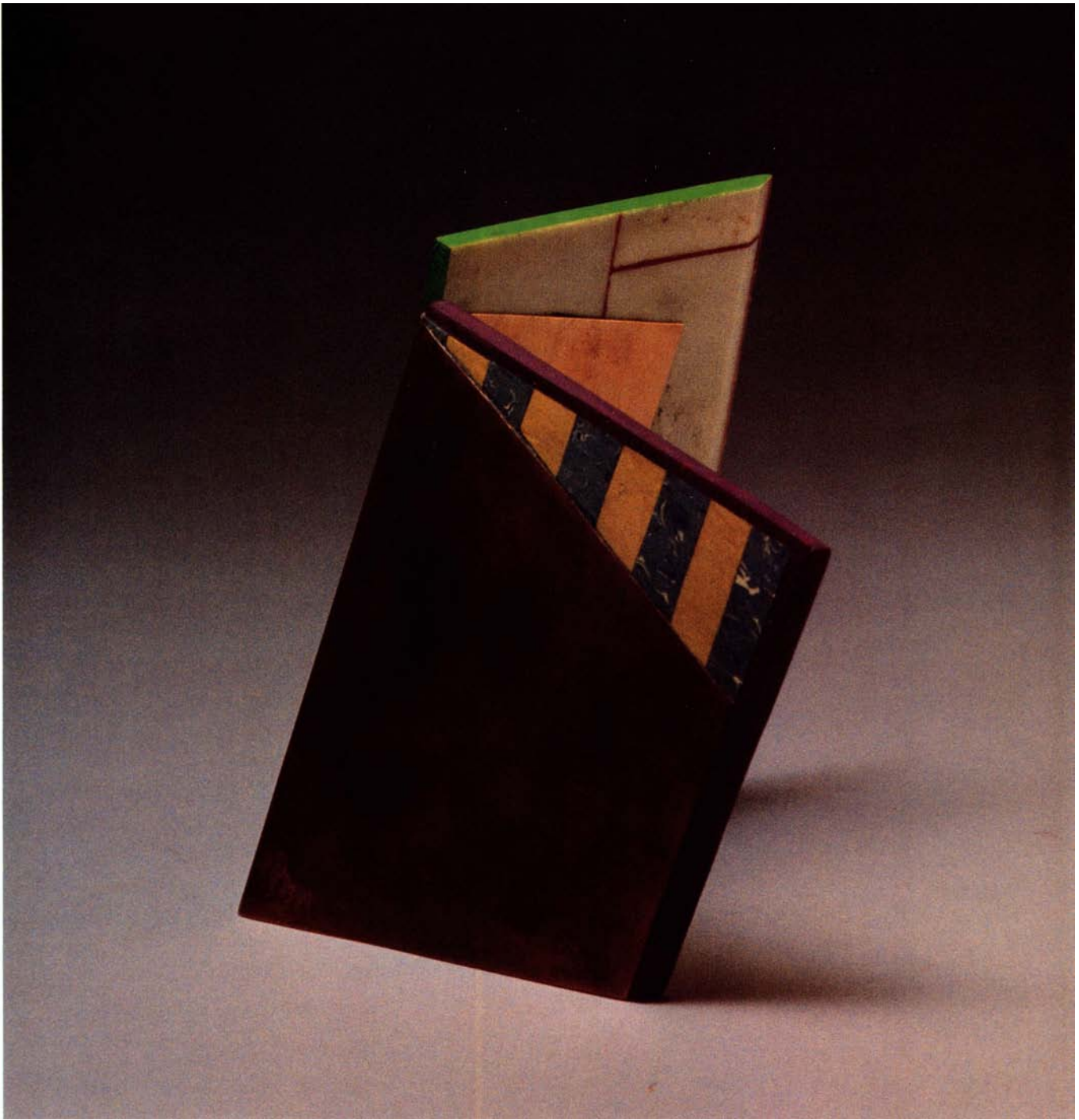
low art references: linoleum against marble; bronze bordering ceramic tile; etc. The series is titled ‘Domestic Monuments’ because it seeks to enshrine our everyday culture (my environment), to question what is heroic, to pay homage to the domestic side of life.”

*Left Mixed-media form, 11 inches in height, from the “Domestic Monuments Series, \* employing various materials “in a fusion of high art and low art references: linoleum against marble; bronze bordering ceramic tile \**

*Below left Marble, aluminum, ceramic tile and linoleum form, 23 inches in length.*

*Below Aluminum, ceramic tile, linoleum and travertine construction, 8 inches in height.*





Photos: courtesy of Dorothy Weiss Gallery

*Mixed-media construction, 9 inches in height. The series "seeks to enshrine our everyday culture, ... to pay homage to the domestic side of life. \**



*Architectural form, 23 inches in length, by Ceramic tile and mixed-media sculpture, Jay Kvapil, San Jose.*

*"Domestic Monuments" mixed-media form, 15 inches in height.*

# Women in Clay

by SUE LUGER

AT THE OCTAGON CENTER for the Arts in Ames, Iowa, the recent symposium "Women in Clay: The Ongoing Tradition" stressed the importance of Laura Andreson, Ruth Duckworth, Vivika Heino, Lucy Lewis, Santana Martinez and Beatrice Wood—six women over age 60 who have made significant contributions to American ceramics. Autobiographical discussions by these artists and younger participants alternated with lectures by historians, writers, art directors, editors, a gallery owner and a collector. I came away with a number of impressions and recollections:

In the keynote address, "The Emerging Consciousness of Women in the Ceramic Arts," Rose Slivka, editor of *Crafts*

*International*, told the audience that women have received recognition by other women, but she felt men are still the mainstream in ceramics. Remembering her early days in the field, she talked of her fear of losing her job when she had to announce her first pregnancy.

Commenting on the dominance of men in ceramics at that time, she remarked that the Voukos group did not include women as peers.

It was impressive to see how lively and how much in love with clay remain Laura Andreson, at 82; Beatrice Wood, at 91; and Vivika Heino, at 73. Ceramics still has central importance in their lives. Beatrice Wood stressed having direction in one's work and being

true to it. Laura Andreson, who taught more than 5000 students during her 37 years at U.C.L.A., remembered a sign in front of Wood's studio in Ojai, California, which read: "Pottery, Reasonable and Unreasonable."

Ruth Duckworth told of working as a tombstone carver for two years after fleeing Nazi Germany to England. Now retired from the faculty of the University of Chicago, she works at her studio in a renovated pickle factory. She illustrated the difficulty of being a woman artist with the story of a businessman who wanted to commission a clay wall hanging. When someone brought up her name, he said he had in mind offering the job to a young and upcoming man



in the ceramic world. Duckworth replied that she was capable and right there in Chicago; why shouldn't she have the job? She got the commission.

It was exciting to watch Native American potters at work and to see their firing techniques first-hand. Knowing many potters have failed to achieve black-on-black surfaces made the demonstration all the more impressive.

Santana Martinez of San Ildefonso Pueblo, who carries on the tradition of her mother-in-law Maria Martinez, emphasized the importance of the family, which was apparent in the way in which she worked for the demonstrations. She and her husband Adam had brought their pots as well as vessels by several other

family members for their daughter Anita to fire. They also brought all the materials essential for the firing's success: wood, dried cow dung, horse manure, license plates, metal grates, army mess trays and ashes from a previous firing.

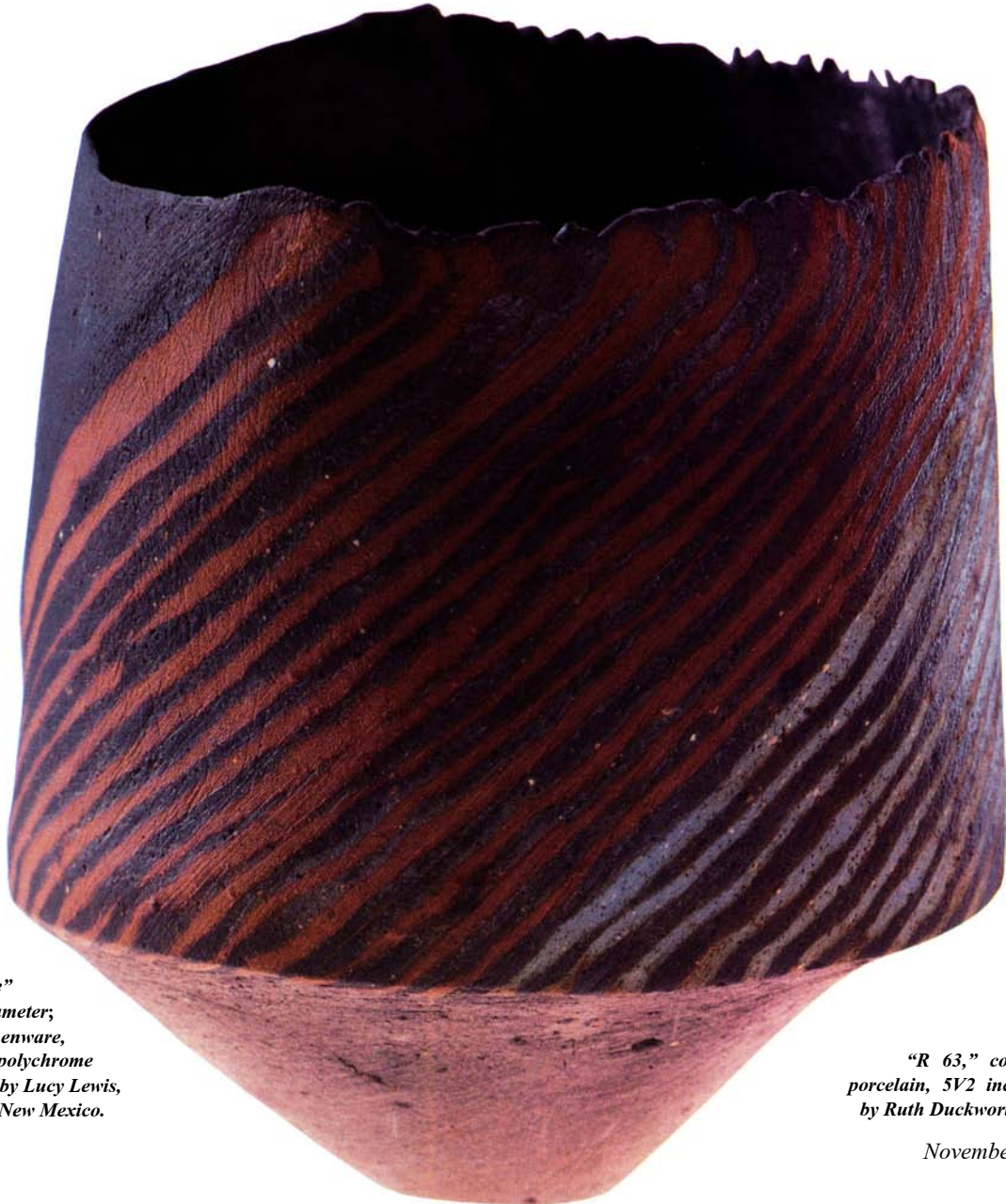
Lucy Lewis, who recaptured the Acoma Pueblo designs by looking at shards of pottery made by her ancestors, tells her daughters: "You must keep making the pottery the way it always has been done to keep the tradition going."

Joan Mannheimer spoke on "The Woman Collector: Does It Make a Difference?" In her collection of 171 contemporary clay objects, 55 are by women, but she does not consider the sex of the artist in the decision to purchase. To

be as objective as possible, she sees the work before meeting the artist. She also showed slides of men's works which have feminine qualities and women's works which seem masculine.

The mood of the symposium was not a radical one in terms of feminist politics, but rather focused on the individual accomplishments of the artists. One was left with the feeling of having visited with a number of renowned artists who had made their own ways by force of will and their art.

**The author** *A previous contributor to CM (see "An Apprenticeship in Japan" in the November 1981 issue), Sue Luger resides in Columbia, Missouri.*



Left "Bird Vase"  
14 inches in diameter;  
handbuilt, earthenware,  
with burnished polychrome  
slip decoration, by Lucy Lewis,  
Acoma Pueblo, New Mexico.

"R 63," coil-built colored  
porcelain, 5V2 inches in height,  
by Ruth Duckworth, Chicago.



*To demonstrate Native American firing methods, Anita Martinez stacks burnished greenware on a grid*



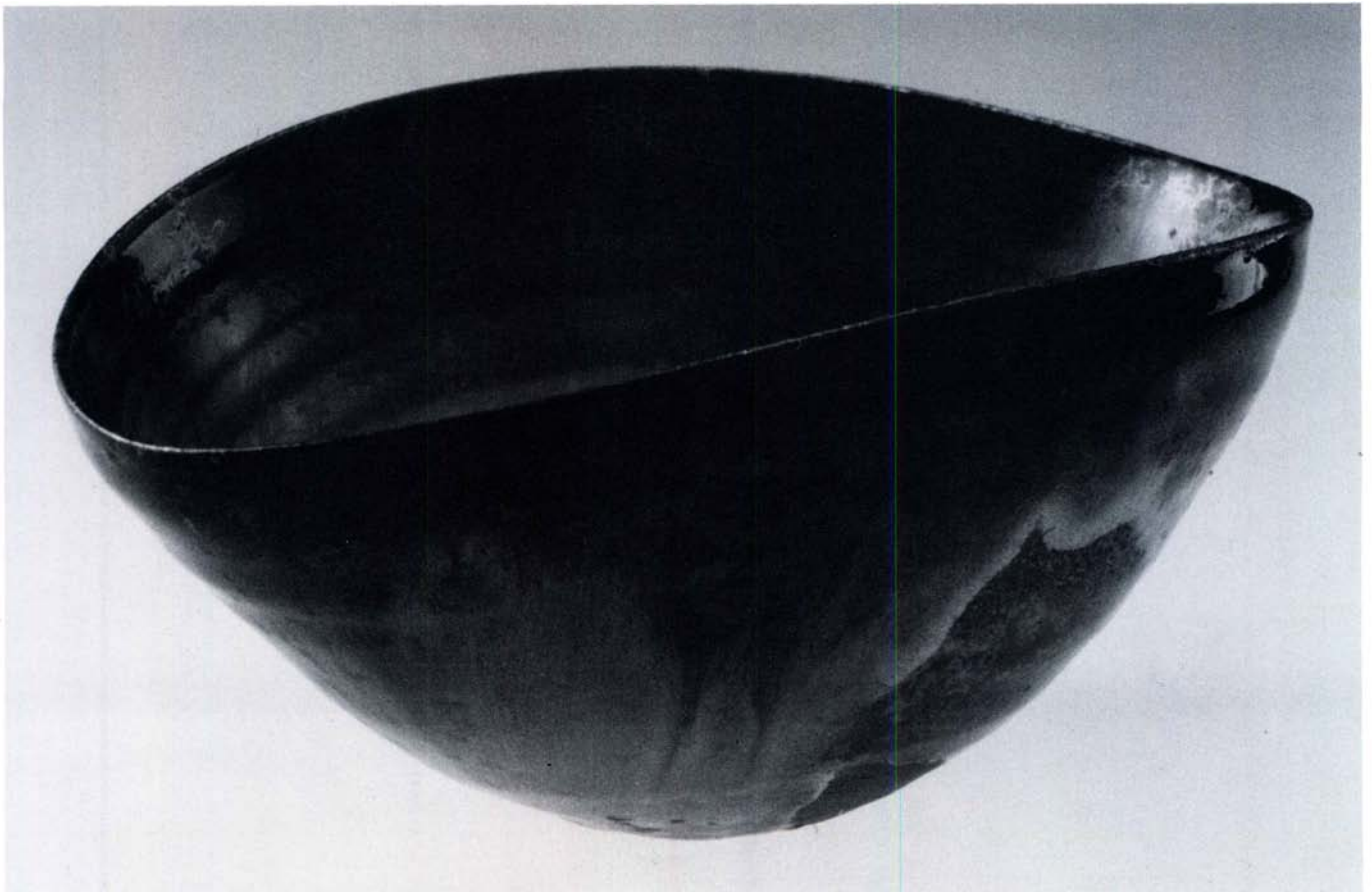
*and surrounds it with Army mess trays and old license plates. Then the kiln is covered with cow chips and ignited.*



*Kindling is added to the burning cow chips, then the fire is smothered with dried horse manure and*



*ashes—causing heavy reduction. After sufficient smoking, the completed black-on-black ware is removed.*



*Pinched earthenware bowl, 6 inches in diameter, thrown, luster glaze, by Beatrice Wood, Ojai, California.*

# Viola Frey at the Whitney

by PATTERSON SIMS

*Ten larger-than-life ceramic figures, a smaller sculpture > three nonfunctional plates and two paintings by California artist Viola Frey were featured at the Whitney Museum of American Art in New York City through September 30. On view in the Lobby Gallery, the exhibition marked the second solo for a ceramist at the Whitney (Ken Price had a solo exhibition of his cups there in 1969). Two and a half years ago the Whitney also was the first major New York museum with its retrospective of works by six West Coast ceramists.—Ed.*

A VISUAL anthropologist of contemporary American culture, Viola Frey is as receptive to learning from *Womens Wear Daily* and *National Geographic* as from the cultural theoreticians Claude Levi-Strauss and George Kubler; she spends nearly as much money on books and pe-

riodicals as on art supplies. Her discourse is directed to the exposition of American middle-class values; her mode is the revelatory celebration of kitsch, of the trite, and of the average. Unusually sensitive to human relationships, she is a brilliant decoder of the ceremonies of self-presentation and deportment, the ironies of dress and body language.

Along with her wide reading, Frey served a curious but effective apprenticeship. For nearly twenty years, from 1962 to 1980, she chose not to drive or own a car. This willed commitment to public transportation—eccentric for a Californian—derived from her desire to observe without distraction her surroundings and their inhabitants. Traveling on buses and trains and, earlier, working at routine jobs to support herself, Frey relished the anonymity and averageness of her circumstances. The public character of the commuter bus creates a climate of neutrality, of indifference to other travelers and, as a consequence, a respect for privacy. Such responses were crystallized for Frey in a memorable bus trip when her fellow riders failed to observe that she was wearing her coat inside out. She now recalls the accidental exposure of its vivid lining as a badge of acceptance. During these years, Frey honed her perceptions of clothing and its wearers. Indeed clothing most often carries her message: that superficial, quotidian appearances reveal the social and cultural structure of American society.

Frey's need to transform and upgrade the ordinary began in childhood. All the people on her family's rural vineyard seemed to be inveterate hoarders. Even abandoned machinery was left where it stopped working, to be picturesquely reclaimed by nature. With her brothers, Frey dug in trash heaps filled with discarded, often despised "made in Japan" items. Colorful, glazed china bits were saved treasures amid the bleak solitude of the farm. These fragments and the everyday ephemera around her family's

house were her visual culture. It was this kaleidoscope of childhood imagery that later became the wellspring of her mature art.

Not surprisingly, as an adult, Frey developed a great fondness for flea markets, for the recycled and reseen discards of peripatetic California society. She came to appreciate china bric-a-brac collectibles as "a frozen presence far beyond their value. They became images from childhood, memories enlarged and scary." As an artist, around 1970, she "decided to make them big—take them out of the crib and off the coffee table, make them myths of childhood. I altered their colors using overglazes to give them alertness and vividness and to unfreeze them."

Frey had first pursued clay as an artistic medium while attending community college in the early 1950s. Its three-dimensionality appealed to her, but she also perceived that clay could unify "all



Left "Untitled (Man in Blue 1)" 9 feet in height. Figures are handbuilt in 50-pound clay sections; assembled after glaze firing.



Right "Untitled (Woman in Red Flowered Dress)" 8 feet in height. An "exposition of American middle-class values."<sup>39</sup>



Installation view | Viola Frey exhibition at the Whitney Museum of American Art, New York. "She frequently fuses her still-life elements into nightmare mutants that assault our sense of beauty, taste and narrative continuity

the resources of drawing, of painting, of color, light, gloss, matt, of solids, of space." A workshop in the late winter of 1957 with Mark Rothko at Tulane University impressed upon her the power of color and its interactive sensations. A little over a decade later, she began polychroming her clay sculpture. The effect was to diminish the inherent three-dimensionality of her medium, bringing the sculpture closer to her concurrent painting and drawing. These advances, along with her growing affection for flea markets, reformed her art.

Frey's aesthetic shift was reinforced in 1975 when she moved from the depressed and dangerous confines of the inner city to an airy, large house in Oakland, California. Its verdant, light-filled backyard gave her greater working and storage space. The interiors of her state-ly house soon took on the intoxicating clutter of the flea market. Busy clusters of bric-a-brac, accumulated art, and piled reading matter surround the visitor, and her sculpture spills out into the backyard with its large firing studio.

Within Frey's highly productive career, this survey [exhibition] addresses the period from 1980 on, when her work achieved a new ambition and scale. Her

preparations for a 1981 retrospective at the Crocker Art Museum, Sacramento, offered her an opportunity to assess strengths. She now sought, even in her still-life assemblages, greater verticality. To this end, she began a series of single, over-life-size ceramic figures, as well as large and complex paintings.

These new developments had been preceded by intricate decorated plates and assemblages of piled and painted china figures and souvenirs. Frey made clay molds of her flea-market finds, then press-molded, assembled and glazed the results; she also slip-cast commercial molds. Despite her current emphasis on the large-scale figure, Frey continues to make plate and still-life assemblages. These reformulated salvages begin as memory triggers but, after passing through the molding process, lose their specificity and become generalized. Garth Clark has insightfully connected Frey's recycling activity with "bricolage," a thesis of Claude Levi-Strauss' *The Savage Mind*, which Frey had read attentively. She posited herself as a "bricoleur"—a puttering handyman—Levi-Strauss' metaphor for an individual who works within the "constraints imposed by a particular state of civilization" and "builds

up structures by fitting together events, or rather the remains of events." Frey's equation of bricoleur and artist manifests a seminal twentieth-century aesthetic inaugurated in cubist collage, which introduced fragments of real things into high art. Frey's assemblages have their American precedents in the art of Robert Rauschenberg and a succession of sculptors from David Smith to Richard Stankiewicz, Louise Nevelson, John Chamberlain, and Mark di Suvero. Among her California confederates, Robert Hudson, Richard Shaw and William T. Wiley have all mingled and aestheticized refuse. A California funk surrealism attends Frey's assemblages. She frequently fuses her still-life elements into nightmare mutants that assault our sense of beauty, taste and narrative continuity.

Frey's ceramic plates also reveal her bricoleur's ability to fashion something from odds and ends. These nonfunctional plates cannot be classified as either traditional painting or sculpture. The vessel has turned pictorial and its narrative, like its circular border, flows inconclusively. Using replica bric-a-brac objects, Frey concocts from the trite a complex cultural narrative.

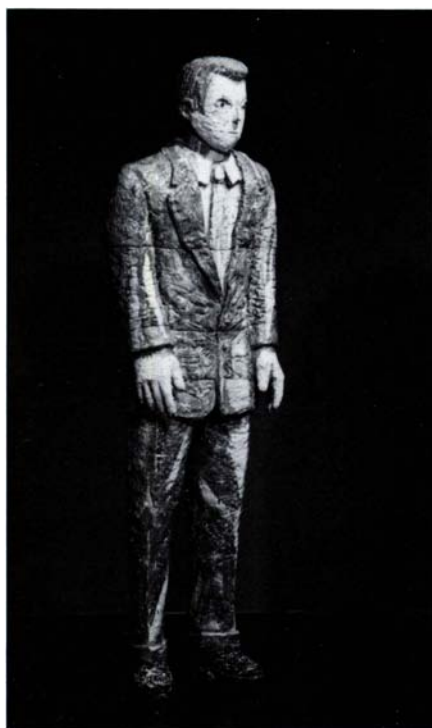
Frey's paintings record her own environment more directly. The main room of her Oakland house, with her figurines exploding from her crammed storage closet, is shown in "Studio View—Man in Doorway." In both of the paintings in this exhibition, her blue-suited Goliaths of respectability are confronted by agitator figurines. For these men, darkness is the doorway of flight from a frenzied dance of fantasy. The giant and the miniature, the real and the imagined are entwined. Frey's new paintings permit a multiplicity and interaction that supersede any other aspects of her art. Monumentalizing her distinctive imagery, they—along with her recent large-scale figures—constitute her most important works to date.

Since 1981 Frey has completed more than twenty single, over-life-size figures, of which ten are included in this exhibition. She chose this monumental format as the most forthright enunciation of her underlying concern with the figure. Frey's earlier "portraits" of average people had been life-size or smaller, and they were realized in duplicate. For, to avoid the portraits being perceived as static, she exhibited these paired figures as a single work. The recent, big sculptures are solitary figures. They are constructed, like an upright puzzle, in sections that weigh no more than fifty pounds, the maximum weight Frey can lift without assistance. She keeps the sections to a scale that can easily be accommodated in the kiln for their numerous firings. In an early example such as "Front Man," she used a simpler, two-part construction that necessitated an elongation verging on caricature. As Frey has remarked of this piece, her subject is not a man, but a lanky, growing teenager in an ill-fitting suit, a memory of one of her brothers.

The later men and women are thicker, more massive, and generalized. Frey lets the proportions change as she builds the figures. Though for authenticity's sake the clothing is carefully copied from secondhand store attire, she no longer works from specific models. The figures seem to belong to some unplaceable decade between 1920 and 1960 when women routinely dressed in strongly patterned prints and men wore ties with tightly buttoned suits. Her blue-suited men are aging executives firmly poised halfway up the corporate ladder. In Frey's vision, blue invests the male figures with both respectability and power. The active prints of the women's dresses suggest an

arrested energy. Frey's women are in control. They stand at the same scale as her men and, if anything, are more physically alert than their rigid, though equally muted, counterparts. Despite such gender distinctions, Frey's men and women share a statuesque vividness that elevates them into sovereigns of averageness.

The big Frey figure is constructed with several notable stylizations. The women's pompadours and their pumps and the men's white-collar dress code invoke



"Fire Suit" sectional clay sculpture, 8 feet in height, by Viola Frey.

the official costumery of middle-class America. For both sexes, Frey avoids hats because they lock the figure into an overly specific time frame. Partly for reasons of construction, arms and hands are kept close to the body, and a rudimentary grammar of gesture prevails. Because ancient sculpture did not include teeth, Frey also omits them. The mouth is prominent in the women, barely acknowledged in certain of the earliest male figures—as if action and not speech is all that is called for. The scale of these figures—the expanses of color needed to cover their clothing—provides surfaces of tremendous abstraction. Frey rejects the delicacy of china painting and the linear detail of her smaller pieces for a more robust painterliness—color adds vitality to her immobile figures. A Fauve

palette is found in the faces of many of the subjects and, though nonnaturalistic, these hues are enormously expressive. In execution, the painted fabrics and faces have a gestural looseness like that of the abstract expressionism which dominated the art scene during Frey's years in New York.

If Levi-Strauss' *The Savage Mind* was a source for Frey's thinking about detritus and assemblage, George Kubler's insights in *The Shape of Time* serve as an accompanying text for Frey's single figures. Especially pertinent is Kubler's discussion of "the classing and propagation of things." As technological change has accelerated in the twentieth century, mass production and standardization have permitted unprecedented replication of things and, thereby, of experience. Kubler's distinction between the original "prime object," and its discarded or replicated states is provocatively eroded in Frey's recent totems. The flea-market replica figurine is laboriously rebuilt by Frey as a prime object.

These immobile sentinels, while isolated, imply the presence of a correlative. They engage the viewer in an unequal dialogue. Intimidatingly large, they glower and tower over their human counterparts, turning the viewer into a figurine. Grown-up versions of Frey's beloved bric-a-brac, they amplify her dictum that "figurines function in order to make acceptable those things our culture finds unacceptable." In Frey's regiment of huge figures, kitsch and the stereotype are mirrors of American cultural content.

Clay has traditionally been associated with craft rather than with fine art in America, so that Viola Frey, who works primarily in ceramics, has not received full recognition as a serious sculptor. In fact, clay is but one of the media Frey employs and it is only the starting point for her creative concerns. Content more than refinement of craft is her ultimate objective. Frey transcends the functionalism and intimacy of scale usually connected with clay in order to employ this medium—along with painting, drawing, and, most recently, bronze—as a vehicle of cultural explication.

**The author** Patterson Sims is associate curator, Permanent Collection, Whitney Museum of American Art, New York City. Printed with the permission of the Whitney Museum of American Art. ©1984 Whitney Museum of American Art.

# A Thermal Gradient Furnace

by JOHN RANNEY and MAYNARD BAULEKE

PROBABLY the single most important fact a ceramist can know is the optimum firing temperature and range for clay and glazes. Often recipes are nebulously labeled Cone 6, Cone 10, etc. Wouldn't you like to see the complete firing range of a clay body or glaze determined in one firing? All that is needed is a thermal gradient (TG) furnace. (These devices are always referred to as furnaces, not kilns.) In a TG furnace the center zone is the hottest, with a progressively cooler temperature extending to the ends. A typical gradient might be Cone 10 in the center, down to Cone 02 at the ends. Firing a test clay bar in this range will show at which temperature maximum body shrinkage, bloating or possibly melting occurs. Glaze tests can indicate the range from underfired to overfired. Intentionally producing the thermal gradient in a single test tile is what's special about a TG furnace.

Commercial TG furnaces are available; however, their costs range to thousands of dollars—a bit much for the average studio potter. So we designed a TG furnace capable of reaching Cone 10 in the hot zone, which can be built for less than \$100. The method of construction and type of materials can be varied, depending on materials available.

First, a refractory tube is formed as the firing chamber. A cylindrical shape was selected because it provides an even, radiant heat transfer to the test sample. Also, a coiled Kanthal A-1 element is easily wound around a tube. (Other heat sources could be used—Globars are common and gas could conceivably be adapted—but would considerably increase the furnace cost.)

The firing chamber can be fabricated by any method suited to one's situation: slip casting, throwing, extruding, even slab or coil construction would be acceptable. We chose to slip cast a refractory body consisting of equal parts (by weight) Kentucky ball clay (OM 4), Edgar Plastic Kaolin and 325-mesh alumina.

Grooves are cut into the surface of the leather-hard tube to act as positioning guides for winding the element, and also to prevent the coils from touching and shorting out. Grooves can also be ground into a bisque-fired tube. To indicate where to place the grooves, wrap a string (the same length as the element) around the

tube, with the windings spaced closer together in the middle third and spread apart in the end thirds.

After the chamber is fired to Cone 10-12, the heating element is wound into the grooves; it will probably need to be stretched slightly to conform to the tube. For ease in construction, we used a pre-wound 115-volt Paragon A-II-B Kanthal A-1 element. Heavy cotton cord was used to hold it in place; Scotch tape will also work. Either will burn away during the first firing.

When winding the element, make sure the connector ends are on the same side of the tube; if not, make adjustments and rewind. There also should be sufficient length to bring the ends out through ceramic insulators mounted in the outer metal wall.

If making your own element, use the standard fold and twisted wire connection to prevent the element from glowing at the connector. The connections should be exposed to free air movement to prevent overheating. Care must be taken to prevent any shorting against metal parts; a thin ceramic tile can be easily attached to metal parts that might come into contact with a connector. The external support frame must be grounded.

Once the heating element is fastened securely to the tube, the assembly can be surrounded with insulating brick or fiber and slipped into a 12-inch-diameter metal drum, furnace duct or stovepipe. Fiber insulation would permit less heat loss and would be easier to use than insulating brick. For a 12-inch-long firing chamber, 24-inch-wide refractory fiber blanket can simply be cut in half and wrapped around the heating element. You would have to make slits every so often in the blanket for the connectors' passage through to the control switch, but these slits will close when the assembly is stuffed into the stovepipe. Since fiber is not structurally strong, however, it is necessary to have the tube supported by recesses in the end disks.

To make the end support disks, cut two insulating bricks into 1½-inch-thick splits and shape them to fit the circular openings. Using a hole saw, cut a central opening slightly smaller than the inside diameter of the firing tube; then cut a ¼-inch recess around this opening to support the tube. Cement the brick splits together with a mixture of fireclay and

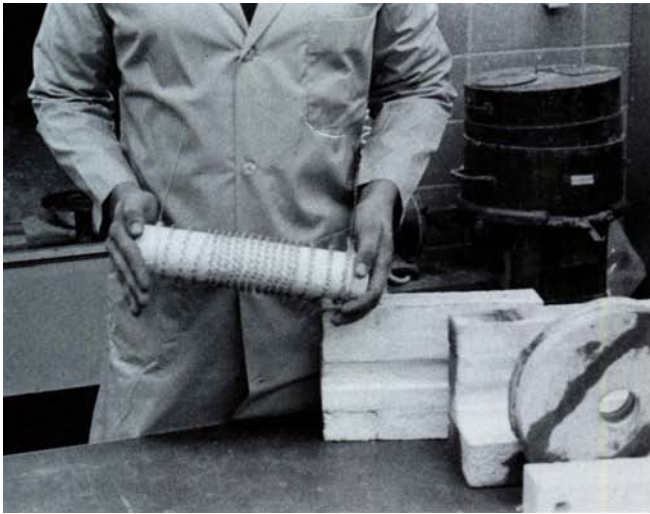
N-brand sodium silicate: Enough sodium silicate is added to the fireclay to make a smooth paste and applied to all edges to be joined. Then the brick is pushed together and held firmly until the cement hardens.

With the chamber positioned securely, bring out the element ends and complete the connections to the switch according to instructions from the supplier.

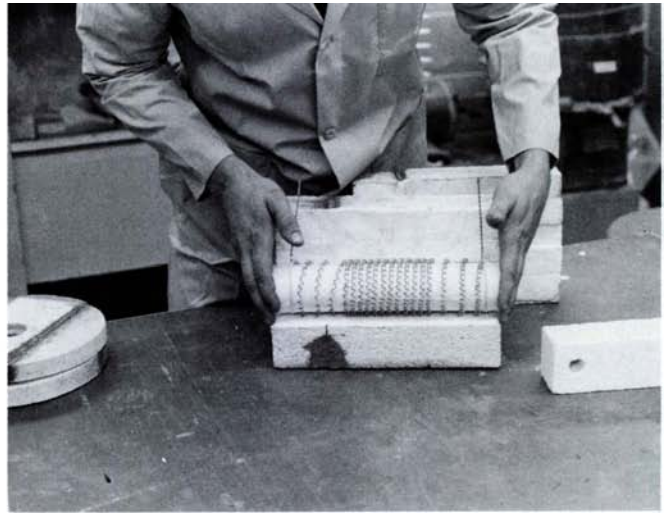
The only remaining task is to determine the temperature along the thermal gradient. A commercial furnace would mount individual thermocouples along each inch of the tube, and use a selector switch to read each location. (This would be optimum, but would also increase the cost.) Another approach is to have one thermocouple that moves. When the hottest part of the gradient is at the maximum desired temperature, the thermocouple is moved to take readings at predetermined locations, where it must remain long enough to reach the temperature equilibrium for that location. To allow for positioning and movement of the thermocouple, a bracket is mounted in front of the end opening. Two holes in the bracket the size of the thermocouple insulation material permit alignment and movement. The bracket must also pivot to permit loading tests into the furnace.

If an inexpensive chromel-alumel thermocouple is used, it is a minimum loss if damaged in a meltdown; pyrometers to convert the thermocouple's voltage output into temperature values are available from most ceramic suppliers. However, a pyrometer and thermocouple are not absolutely necessary. Junior pyrometric cones are cheaper and can do the job.

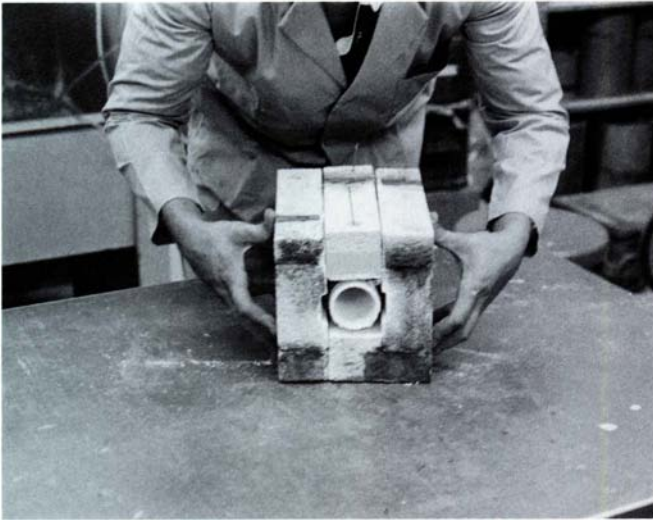
An electric element generally reproduces its heating pattern each time it is used. To calibrate this, all that is necessary is to place junior pyrometric cones every ½ inch along a refractory setter in the firing chamber, and bring the furnace to temperature. For example, assume that Cone 9 will be the maximum temperature. Place several number 9 cones along the distance you expect Cone 9 heat. Then decrease the cone values moving toward the cooler ends. Remember that in this furnace you will have two temperature gradients moving away from the center toward each end. Fire the furnace, opening the end cover every



1. The thermal gradient furnace begins with a self-made refractory tube wound with element wire. Windings are spaced more closely together in the middle so it will fire hotter there.



2. Winding the element will be easier if grooves are first ground into the tube. The wire may be held in place with string (which will burn out in the first firing) for ease in placement.



3. After the tube is wound with element wire, it is surrounded with insulating brick. Holes in one of the bricks allow the element leads to pass through.



4. The tube, elements and softbrick assembly are bound securely together for ease in inserting it into its jacket, the 12-inch diameter metal drum on the right.



5. Once the assembly is inserted into its metal jacket, the element leads are passed through ceramic insulators set in holes in the jacket.



6. Splits from two insulating bricks are cut, shaped and cemented to form end covers for the furnace. A recessed hole supports the refractory tube.

#### Materials

Metal stovepipe, 12 inches in diameter and 12 to 18 inches long. Any suitable metal drum will do.

Refractory tube, diameter between 2 and 4 inches—handbuilt, cast, thrown or extruded.

Insulation material, either 2600°F insulating brick or 2400°F ceramic fiber insulation. Fiber is preferred because of fabrication ease.

Two insulating bricks for the end plates.

Coiled Kanthal A-1 heating element with connectors.

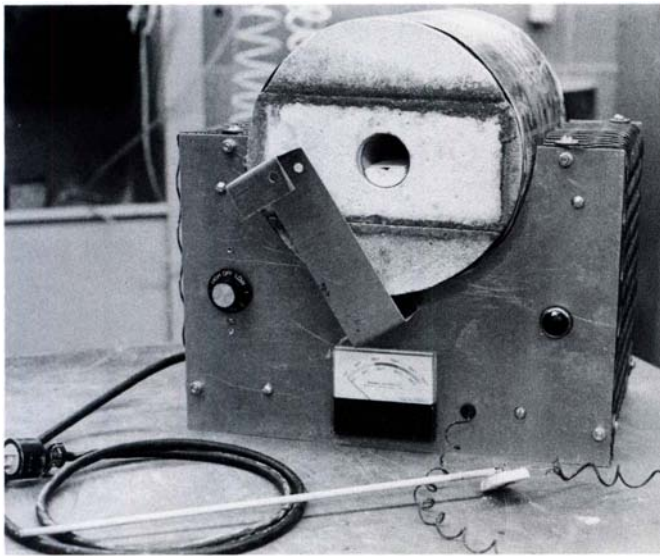
Stepless control switch (115 volt).

Ceramic insulators for power leads through the metal walls.

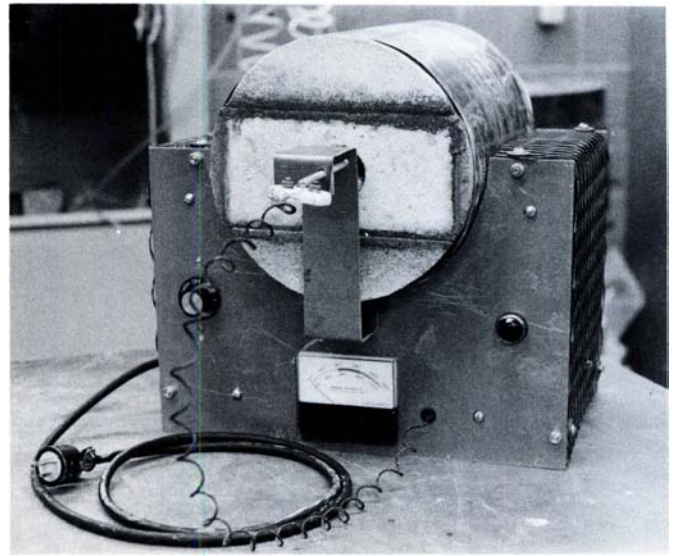
Support frame to stabilize the furnace.

Expanded mesh or similar metal cover for the sides of the frame to isolate electrical connections.

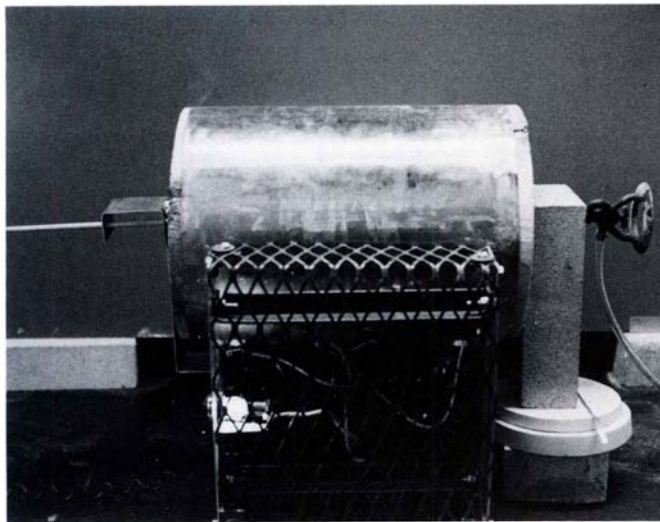
Chromel-alumel thermocouple and pyrometer. (Optional, not necessary for operation.)



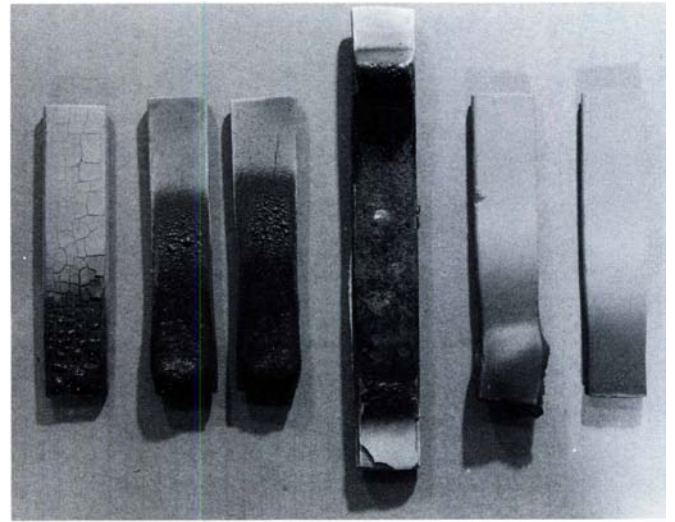
7. Once assembled, the furnace is placed on a stand and the switch wired according to its manufacturer's instructions. A shaped softbrick bed in the tube serves as a surface for tests.



8. A thermocouple, pushed in and out along a bracketed support, will give readings at various points along the tube. The bracket swings away (photo 7) when not in use.



9. Since the element is outside the tube, the chamber may be reduced with a Bunsen burner.



10. Fired tests show the complete range of the glaze or clay body on a single test bar.

so often to observe whether the mid-position high-temperature cones have gone over. The smaller the firing chamber, the more rapid the heating rate will be. Keep a record of the time-temperature and stepless switch setting during the calibrations run. Repeat until you know the operational behavior of the furnace. It's easier than it sounds, but will require **some time**. Once the furnace is calibrated, use a single cone in the hot zone to verify each gradient firing.

It is important not to leave the furnace unattended for long, because there is no automatic shutoff when temperature is reached. However, such protection can be provided by placing an inexpensive on-off timer, available at any discount store, on the incoming power cord.

Another important caution: don't melt your sample. This is easier to do than

one might think and the results can be very damaging. With a bad meltdown, the tube, the heating element and, if present, the thermocouple, could become fused together and would have to be chipped apart. To minimize damage, always fire the test on a disposable slice of insulating brick or refractory paper, and be aware (through preliminary testing and knowledge of the materials) what the approximate firing temperature is. Also, be on guard for bodies with short firing ranges, such as high-lime clays, which may suddenly melt with only a small change in temperature.

Normally the furnace is fired in an oxidizing atmosphere; however, a reducing atmosphere is possible. Since the heating element is isolated from the interior of the firing chamber, there is little chance for damage to it. Once the ig-

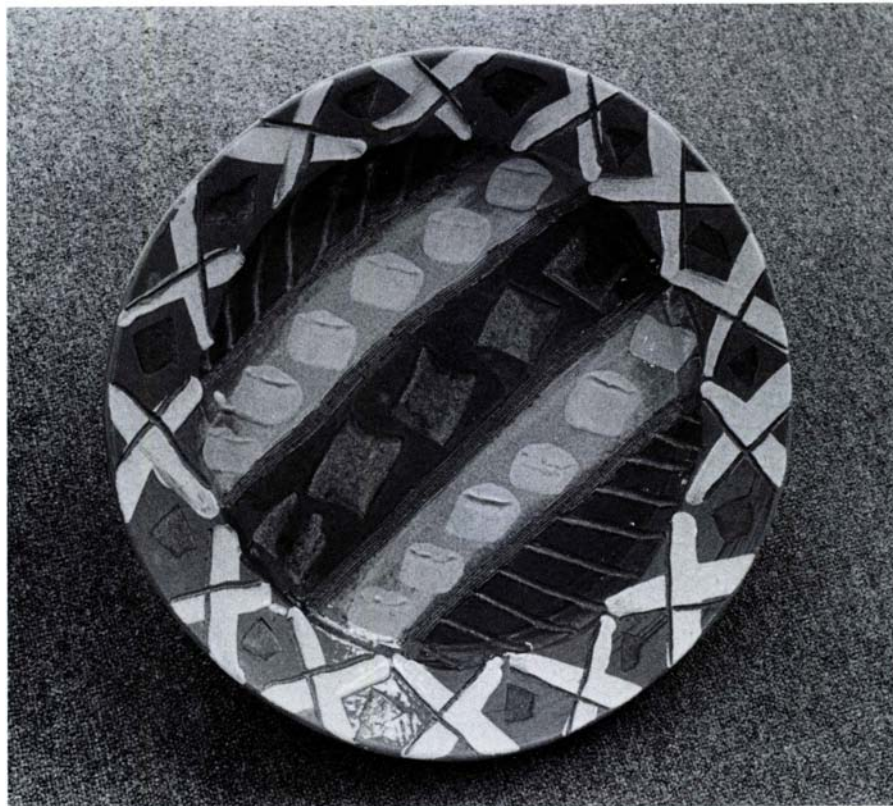
nitiation point of natural gas (approximately 1200°F) is reached, one can carefully admit natural gas or propane through a small tube, such as an old Bunsen burner, inserted through one end plug. During reduction, make certain that the gas is burning inside the tube and not simply leaking into the surrounding area. There should be a small amount of visible smoke at the opposite end from the gas input.

For the ceramist involved in glaze or clay body development, the thermal gradient furnace will be a very useful tool. Ceramic art departments should not be without one.

**The authors** John Ranney is a ceramist from Wichita, Kansas; Maynard Bauleke is a senior scientist with the Kansas Geological Survey in Lawrence.

# New Hampshire Plates

"PLATES AND PLATTERS," a juried exhibition of works by members of the New Hampshire Potters Guild, was presented recently at the League of New Hampshire Craftsmen's Gallery in Concord. Within the prescribed format, the works ranged from wood-fired, handbuilt stoneware to thrown earthenware with thick applications of low-fire glazes. Decoration included abstract patterns, landscape imagery, photo transfers and serendipitous ash deposits.



*Earthenware platter, 19 inches in diameter, with incising, sgraffito, by Tom Flavin, East Madison.*

*Wheelthrown stoneware plate, 12 inches in diameter, with photographic transfer, by Brian Gricus, Derry, New Hampshire.*



Photos: Ken Williams

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## Itinerary

*Continued from Page 19*

phenson, porcelain; at Convergence, 484 Broome Street.

**November 1-January 31, 1985** "Ban Chiang: Discovery of a Lost Bronze Age," artifacts from 4000 to 200 B.C. found in Thailand, including pottery, figures and ceramic rollers; at the American Museum of Natural History, Central Park.  
**November 8-December 1** A two-person exhibition with Victor Babu, vessels; at Elements Gallery, 90 Hudson St.

**North Carolina, Asheville through November 28** "Gifts of the Spirit"; at Folk Art Center, Blue Ridge Pkwy., Milepost 382.

**North Carolina, Charlotte through November 25** "Southeastern Potteries"; at the Mint Museum of History, 3500 Shamrock Dr.

**North Carolina, Winston-Salem through November 25** "Ceramics by Southeastern Craftsmen"; at the Southeastern Center for Contemporary Art, 750 Marguerite Dr.

**Oregon, Portland through November 15** "National Clay Invitational." **November 20-December 23** "Holiday Exhibition"; at the Hoffman Gallery, Oregon School of Arts and Crafts, 8245 S.W. Barnes Rd.

**November 8-December 31** "Holiday Show and Sale"; at Contemporary Crafts Gallery, 3934 S.W. Corbett Ave.

**Pennsylvania, Elkins Park November 10-December 9** "The Crafts Alumni/ae Invitational," includes Judy Moonelis, Mel Rubin, Jack Thompson and Robert Winokur; at Tyler School of Art, Beech and Penrose.

**Rhode Island, Newport November 1-27** West Virginia Potters Guild exhibition; at McKillop Gallery, Salve Regina College, Lawrence and Leroy.

**Tennessee, Gatlinburg through December 8** "The Garden: New Form, New Function," national juried exhibition; at the Arrowmont School of Arts and Crafts.

**Texas, El Paso November 9-January 11, 1985** "3-Dimensions," international competition exhibition; at the Main Gallery, Fox Fine Arts Center, University of Texas.

**Texas, Houston November 6-15** "Sabine River Crossing," includes Yvonne George, raku and wall works; at Chase Gallery, 10001 Westheimer.  
**November 17-December 22** "Nine Sighted: Clay Sculpture in Texas," works by Barbara Brault, Lisa Ehrich, Barbara Frey, Joseph Havel, Trey South, Sara Waters, Gina Williams, Nicholas Wood and Donna Zarbin-Byrne; in the Main Gallery. Plus "The Curatorial Aesthetic," works by Eileen Montgomery, Kelly Moran and Tracye Wear, curators of "Nine Sighted"; at the Little Egypt Gallery, Midtown Art Center, 1419 Holman.

**Virginia, Alexandria through December 2** "Clay for Giving," functional work by members of the Kiln Club of Washington, D.C.; at Scope Gallery, 101 N. Union St.

**Washington, Seattle through November 10** "Korean Ceramics," works from 57 B.C. to A.D. 1910; at Honeychurch Antiques, 1008 James Street.

**through November 13** "Fired with Wood," porcelain and stoneware by Mike Jensen, Rosa Kennedy, John Leach, Mary Roehm and David Shamer; at Fire Works Gallery, Grand Central Arcade, 210 First Ave., S.

## Fairs, Festivals and Sales

**Alabama, Birmingham November 10-11** Alabama Designer/Craftsmen's 12th annual "Hands at Work Fair"; at the Birmingham Botanical Gardens.

**Arizona, Tempe December 1-2** "Old Town Tempe Fall Festival of the Arts"; at Mill Ave. and 5th St.

**Arkansas, Little Rock November 9-11** The "12th Annual Arkansas Arts, Crafts and Design Fair"; at Little Rock Robinson Convention Center.

November 30-December 1 "Sixth Annual Christmas Showcase"; at the Statehouse Convention Center, 100 Markham.

California, La Jolla December 4-6 "Annual Winter Ceramics Sale"; at the University of California Crafts Center.

California, Saratoga November 30-December 2 "Twenty-Fifth Traditional Yuletide at Montalvo"; at Villa Montalvo, Montalvo Rd.

Colorado, Boulder November 8-11 "Boulder Potters' Guild Fall Sale"; at the Armory Building, 4750 N. Broadway.

Florida, Miami November 17-18 "Harvest Festival" of the Historical Museum of Southern Florida; at the Tamiami Park, Coral Way and 112th Ave.

Illinois, Peoria November 23-25 "Christmas Art & Craft Sale"; at the Civic Center.

Iowa, Dubuque November 25 "Dubuque Art Association's 12th Annual Juried Art Sale"; at the Old Jail Gallery, Eighth and Central Ave.

Iowa, Sioux City November 24-25 "Christmas Fair"; at the Municipal Auditorium.

Maine, Portland November 3-4 "Fine Crafts Exhibition and Sale"; at Temple Beth El, 400 Deering Ave.

Minnesota, Minneapolis November 22-25 Second annual "Minnesota Christmas Craft Sale"; at the Hyatt Regency Hotel, 1300 Nicollet Mall.

New Jersey, Englewood November 30-December 2 "The 5th Annual Crafts Weekend"; at the Dwight Englewood School, 315 E. Palisade Ave.

New Jersey, Wayne November 23-25 "Super Crafts at William Paterson College"; at the W.P.C. Arena.

New Jersey, Westfield November 4-7 "Creative Crafts '84"; at the Temple Emanu-El, 756 E. Broad Street.

New York, Herkimer November 10-11 "Ninth Annual Herkimer County Arts & Crafts Fair"; at Herkimer County Community College campus, Reservoir Rd.

New York, New York November 23-25 "Annual Thanksgiving Weekend Crafts Festival"; at Loeb Student Center, New York University.

New York, Uniondale November 16-18 Tenth annual "Harvest Crafts Festival"; at the Nassau Coliseum.

North Carolina, Asheville November 23-25 "High Country Christmas Art & Craft Show"; at the Asheville Civic Center.

North Carolina, Winston-Salem December 1-2 "The Crafters Holiday Craft Show and Sale"; at Winston-Square-Sawtooth Building, 226 S. Marshall St.

Ohio, Cincinnati November 23-25 "Cincinnati Crafts Affair"; at the Convention Center, 5th and Elm.

Ohio, Columbus November 29-December 1 "Winterfair"; at the Ohio State Fairgrounds.

Pennsylvania, Jamison November 17-18 "Bucks County Guild of Craftsmen Fall Show"; at the Middle Bucks Vo-Tech School, Route 263.

Pennsylvania, Pittsburgh November 23-25 "Pittsburgh Art and Crafts Expo"; at the David Lawrence Convention Center.

Tennessee, Oak Ridge November 2-4 "The 18th Annual Foothills Craft Guild Show"; at the Civic Center, Oak Ridge Turnpike.

Virginia, Lynchburg November 2-4 "Lynchburg Fine Arts Center Fall Craft Fair 1984"; at the Radisson Hotel.

Virginia, Richmond November 9-11 The ninth annual "Richmond Craft Fair"; at the Richmond Arena.

Wisconsin, Milwaukee November 3-4 "Wisconsin Festival of Art"; at the State Fair Park.

#### Workshops

Colorado, Arvada November 3-4 John Reeve, slide show and demonstration on porcelain and stoneware. Fee: \$35. Contact: Arvada Center for the Arts and Humanities, 6901 Wadsworth Blvd., Arvada 80003; or call: (303) 431-3080.

*Continued*



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## Itinerary

**Indiana, Indianapolis** November 9-10 Don Reitz, participatory session on alternative approaches to glaze techniques. Contact: American Art Clay Company, 4717 W. 16 St., Indianapolis 46222; or call: (317) 244-6871.

**Massachusetts, Boston** November 7 "Work and Sources," by Clary Illian. Contact: Program in Artisanry, Boston University, 620 Commonwealth Ave., Boston 02215; or call: (617) 353-2022.

**New Hampshire, Manchester** November 4 "Crafts/USA," a lecture by Francis Merritt. November 17 "Crafts in Canada" lecture. Contact: The Currier Gallery of Art, 192 Orange St., Manchester 03104; or call: (603) 669-6144.

**New York, New York** November 8 "Chinese Brush Workshop" with Peiling Liang. Fee: \$20;

nonmembers \$30. November 14 or 17 "Egyptian Faience Jewelry" with Norma Zotos. Fee: \$35; nonmembers \$45. For further information contact: Craft Students League, YWCA of New York City, 610 Lexington Ave., New York 10022; or call: (212) 755-4500.

November 10 Ken Ferguson, slide lecture and demonstration as part of the series "Narrative Imagery Today." Contact: Leslye Faithfull, Greenwich House Pottery, 16 Jones St., New York 10014; or call: (212) 242-4106.

**New York, Scarsdale** November 4 Jolyon Hofsted, film, slide lecture and demonstration on ceramic sculpture (body casts). Fee: \$25. Contact: Carol Stronghilos, YM/YWHA at Midwestern Art School, 999 Wilmot Rd., Scarsdale 10583; or call: (914) 472-3300.

**Texas, San Antonio** December 3-7 Cynthia

Bringle, pottery. Fee: \$175 plus \$40 for materials. Contact: Southwest Craft Center, 300 Augusta St., San Antonio 78205; or call: (512) 224-1848.

## International Events

**Australia, New South Wales, Yass** January 1985 "Brindabella Pottery Summer Workshops," three 6-day sessions on pottery, glaze technology, salt glazing, kilnbuilding and firing. Instructor: Janet DeBoos. For students at all levels. Live-in accommodations and camping available. Contact: The Brindabella Pottery, Doctors Flat Rd., Yass, N.S.W. 2582; or call: (062) 279240.

**Canada, Alberta, Edmonton** November 30-December 2 "The Edmonton Christmas Crafts Festival"; at the Agricom Building, Edmonton Northlands.

December 1-4 and 6-9 "Cameo's Christmas Craft Sale"; at the Common Wealth Stadium, 11000 Stadium Rd.

**Canada, British Columbia, Vancouver** November 29-December 1 The Potters Guild of B.C. "18th Annual Christmas Sale"; at Robson Square Media Centre, 800 Hornby St.

**Canada, Ontario, Dundas** November 10-11 "Potters' Guild of Hamilton & Region Fall Sale"; at the Dundas Town Hall.

**Canada, Ontario, Toronto** through November 10 Steve Heineman, sculpture exhibition. November 12-24 Walter Ostrom, earthenware pottery; at Prime Canadian Crafts, 229 Queen St., W.

November 23-25 "Open House"; at the Potters' Studio, 2 Thorncliffe Park Dr., Unit 16.

**Canada, Quebec, Montreal** November 8-30 "Art Is Served," ceramics and textiles; at Centre des Arts Visuels, 350 Avenue Victoria.

**Canada, Saskatchewan, Saskatoon** November 26-December 22 "Top of the Line," an exhibition of production work by the Saskatchewan Craft Council marketing members; at the Saskatchewan Craft Gallery, 1231 Idylwyld Dr., N.

**England, London** through November 7 Ian Byers, Jennifer Lee and Jane Perry, ceramic exhibition; at Anatol Orient Gallery, 28 Shelton St., Covent Garden.

through November 10 Gwyn (Pigott) Hanssen, wood-fired porcelain; at Casson Gallery, Marylebone High St., W1.

through November 22 Joanna Constantinidis; at the Craftshop, Victoria and Albert Museum.

November 2-24 Richard Batterham; at the British Crafts Centre, 43 Earlham St., Covent Garden.

November 13-24 "Alan Caiger-Smith & Aldermaston Pottery." November 26-December 22 "Christmas"; at the Craftsmen Potters Shop, William Blake House, Marshall St.

November 21-February 3, 1985 "New Domestic Pottery"; at the Crafts Council, 12 Waterloo Place, Lower Regent St.

**England, Oxford** November 12-January 2, 1985 "Pots under £50"; at Oxford Gallery, 23 High St.

**France, Paris** through November 8 Charles Hair, porcelain exhibition; at Galerie Interieurs, 16 rue Dauphine.

through January 21, 1985 "Design in America: The Cranbrook Vision, 1925-1950"; at the Musee des Arts Decoratifs.

**Italy, Faenza** through November 30 "International Competition of Urban Decoration with Ceramic Materials" exhibition; at the Palazzo del Podesta, Piazza del Popolo.

**Wales, Cardiff** through November 17 "Buckley Pottery," an exhibition of ceramics from the 1300s to 1940; at the National Museum of Wales, Cathays Park.

November 5-December 8 A dual exhibition with Beverley Bell-Hughes; at St. David's Hall.

**Wales, Mold** November 5-December 8 Jill Bennett and Tim Roberts, ceramics exhibition; at the Orien Theatr Clwyd.

**Yugoslavia, Zagreb** through November 17 "First World Triennial Exhibition of Small Ceramics"; at the City Assembly of Zagreb.

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2 1/2" x 2"	1/8"	.20	.26	.32
3" x 2 1/2"	1/8"	.30	.35	.50
3 1/2" x 3"	1/8"	.40	.40	.60
4" x 3 1/2"	1/8"	.60	.50	.70
4 1/2" x 4"	1/8"	.75	.60	.80
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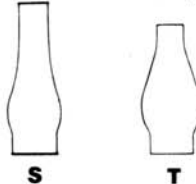


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## Comment

Continued from Page 21

ucts like Mop & Glo, Perk and Scotchgard. We mixed any number of these in various combinations with paraffin, floor wax and other commercial products. Paraffin works fine for dry-footing; but if you try inlaying with it, it comes off in sheets when you try to cut through. Detail work with paraffin is impossible—a brushstroke dries before halfway executed and the brush soon accumulates a semihard-to-hard mass. Aerosol Scotchgard was effective for inlaying, but the gassing from spraying and the prohibitive price proved it impractical.

On contacting the manufacturer of Scotchgard, I was given the name of a San Diego representative. When I asked him if a similar product was available in bulk, liquid form, he asked, "What for?" "I'm a potter," I said, an echo ringing in my ears. "A what?" "A potter. I make . . ." He thought I was nuts, but brought me a sample. It works great for making carpets water resistant—nix on pots.

In my phone travels with the big M, someone mentioned the name and number of a gentleman in Dallas. I called him: "Are you familiar with the Cer A that your company used to manufacture?" "Uh huh." "Then, it's true; you're not making it anymore?" "Yes. Are you a potter?"

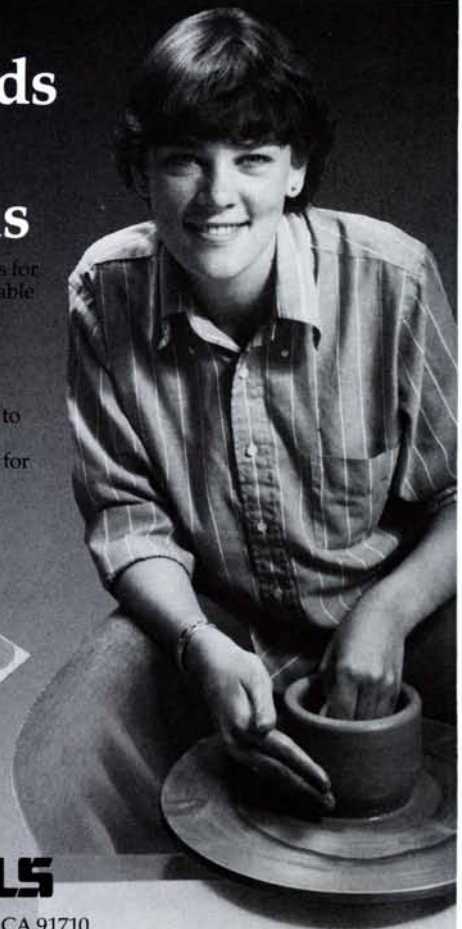
Well, it was my turn to pause. I was actually talking to a real person. We discussed the disappearance of Cer A. I proposed making it myself. He explained the economic and technical difficulties involved in making a water-based wax emulsion. (So that's what Cer A was.) I suggested he give me the formula anyhow since he wouldn't be giving away the secret to a product his company was still manufacturing. He paused, then gave me the East Coast phone number of the chemist who had formulated Cer A. I thanked him. We chatted some more. He said he had heard that some potters were using a product manufactured by a Midwestern company. He wasn't sure, but thought it might be a workable substitute. He gave me the name and number.

I called the company and spoke with a nice secretary who gave me the name and number of their representative in Southern California. Calling this rep, I identified myself as a potter. "What?" "A potter ... I make pots . . . out of clay." "Oh, right. How can I help you?"

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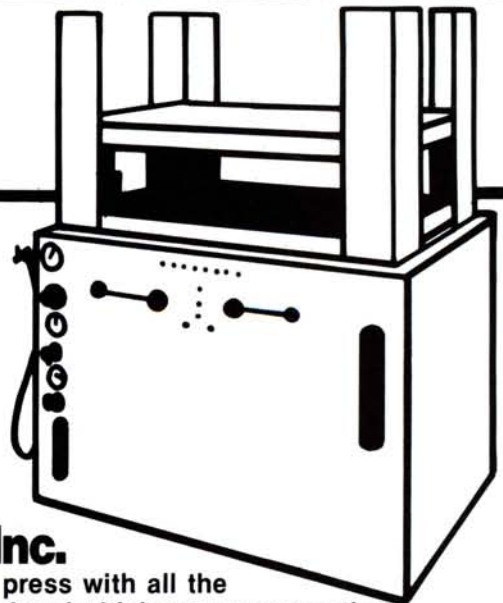
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# A MAJOR ART COMPETITION

## ArtQuest '85

### EIGHT DISTINGUISHED JURORS

- The Jury Panel will include the following distinguished members of the art community:
- Mr. Kerry Brougher, Assistant Curator, Museum of Contemporary Art, Los Angeles, CA*  
*Mr. Patrick H. Ela, Executive Director, Craft and Folk Art Museum, Los Angeles, CA*  
*Ms. Dextra Frankel, Director, Art Gallery, California State University, Fullerton; Former Trustee, American Crafts Council*  
*Ms. Lynn Gumpert, Curator, New Museum of Contemporary Art, New York, NY*  
*Mrs. Dorothy Martinson, Associate Curator, San Francisco Museum of Modern Art, San Francisco, CA*  
*Mr. Robert McDonald, Chief Curator, Laguna Beach Museum of Art, Laguna Beach, CA*  
*Ms. Anne Rorimer, Associate Curator, 20th Century Painting and Sculpture, Art Institute of Chicago, Chicago IL.*  
*Mr. Paul Schimmel, Curator of Exhibitions and Collections, Newport Harbor Art Museum, Newport Beach, CA*
- All information provided by artists will remain confidential and will not be revealed to jurors until judging has been completed.

### AWARDS

- A total of \$5400 will be awarded to the top 3 Winners in each of the twelve categories:  
 1st Place \$200, 2nd Place \$150, 3rd Place \$100,
- An additional 48 Merit Awards will be given.
- Two Purchase Awards will be selected from among the Place Winners and Merit Award Recipients. The two artworks will be from different categories.
- Up to 100 Finalists in each category will be chosen for the ArtQuest '85 Traveling Slide Exhibit.

### EXHIBITIONS

- The ArtQuest '85 Exhibition will be held at the University Art Museum, California State University, Long Beach, from June 17 - July 21. Actual works will be shown of the 1st, 2nd and 3rd Place Winners in each of the twelve categories. Merit Award Recipients and Finalists in each category will be shown in a slide exhibit at the same time. All Awards and catalogs will be presented to artists at the Exhibition Opening, June 17. Artists will only be responsible for shipping their work to the Museum. All artwork will be fully insured upon arrival and for the duration of the Exhibition. Artwork will be returned at no charge to the artist in the same manner in which it was shipped.
- All Place Winners, Merit Award Recipients and Finalists in each category will be included in the ArtQuest '85 Traveling Slide Exhibit. This Exhibit will tour museums, galleries, and universities in major cities throughout the United States during 1985. It will be shown in the Los Angeles and Southern California area in conjunction with the Exhibition at the University Art Museum. As the complete Exhibit Schedule is to extensive for this Prospectus, all entrants will receive it with their notification results.

### CATALOG

A full color catalog, comprised of the 36 Place Winners and 48 Merit Award Recipients will be published. Each of these 84 artists will receive two copies. The main purpose of this catalog is to document artists and assist them in their careers for years to come. ArtQuest will also donate catalogs to libraries and museums referred by National Endowment for the Arts, prominent members of the art community and resource centers abroad through the United States Information Agency for additional far-reaching exposure of the artists.

### REQUIREMENTS

- All entries must be original works of the artists, submitted on 35 mm slides which fit into a carousel tray. No glass mounts will be accepted.
- For judging, exhibition and catalog publication of artists' work, it is essential that slides be of the highest quality.
- Each slide must be marked as follows:  
 Front: Artist's name, title (or number, if untitled), top, and category abbreviation, i.e. CE = Ceramics PR = Printmaking  
 Back: Medium, size and price (or NFS)
- List the same information for all slides entered on a separate 8 1/2 x 11 sheet of paper; include this and a brief biography with your entry.
- Slides must be in a clear plastic slide sheet; each category should be well separated.
- You may enter a minimum of 3 slides and maximum of 10 slides per category, with no limit to number of categories entered. Artists will be judged on overall content of their work rather than on individual pieces.
- There is a non-refundable entry fee of \$5 per slide. Please make check payable to ArtQuest.
- Slides of non-accepted entrants will be returned only if a large, self-addressed, stamped envelope (with sufficient postage) accompanies the entry. All slides of accepted artists become property of ArtQuest and will be retained in a permanent collection.
- Submission of entry to this competition grants ArtQuest the right to reproduce slides for exhibition, catalog publication and promotion of the competition and entrants.
- ArtQuest is not responsible for lost or damaged slides.

### CALENDAR

Dec. 15, 1984	Deadline. Entries must be postmarked by this date.
Jan. 31, 1985	Judging Completed
Feb. 15, 1985	Notification of Results Mailed
April 15, 1985	ArtQuest '85 Traveling Slide Exhibit Commences
June 1-7, 1985	Delivery of Artwork Due
June 17, 1985	Opening of ArtQuest '85 Exhibition at University Art Museum and Awards Presentation.
July 21, 1985	Exhibition Closes
July 28, 1985	Artwork Returned

**DEADLINE DECEMBER 15th, 1984**

NUMBER OF SLIDES	CATEGORY	CATEGORY ABBREVIATION	NAME _____
_____	CERAMICS	CE	ADDRESS _____
_____	DRAWING	DR	CITY _____
_____	FIBER	FI	STATE _____ ZIP _____
_____	GLASS	GL	PHONE (Day) ( ) _____ (Evening) ( ) _____
_____	JEWELRY/METALWORK	JM	I agree to all terms and conditions of ArtQuest '85.
_____	MIXED MEDIA	MM	Signature _____ Date _____
_____	OIL & ACRYLIC	OA	(Deadline Dec. 15, '84)
_____	PHOTOGRAPHY	PH	Send slides, entry form and entry fee to ArtQuest
_____	PRINTMAKING	PR	2265 Westwood Blvd., Box 124, Los Angeles, CA 90064 (213) 399-9305
_____	SCULPTURE	SC	This entry form may be duplicated.
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_____	Total No. of Slides \$ _____	Entry Fee (\$5 Per Slide)	

## News & Retrospect

### Wedgwood Anniversary Show

A 225-year anniversary exhibition illustrating the range of Wedgwood production during the past two centuries was on view at the company's London showroom through October 31. Among the forms shown were this 12-inch-high "Pearl Ware" nursery lamp,



Wedgwood nursery lamp and stacked meat pans

known as a "kettle top," and a stack of three meat pans, available during the mid 1800s.

### Korean Influences in Japan

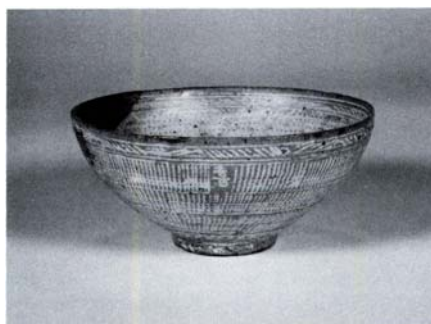
Korean trade with Japan during the 15th and 16th centuries included porcelain and stoneware pottery. At that time, few Japanese kilns were capable of producing applied-glaze ceramics, so even the relatively coarse Korean pots were technically superior to local Japanese products. Yet Japanese enthusiasm went beyond technical ceramic considerations. Korean pottery happened to reach the Japanese market at a time when aesthetic innovation focused on the tea ceremony, the practice of drinking tea in small groups in a manner uniting congeniality with connoisseurship. From the late 15th century onward, under the direction of a succession of merchants and monks, one style of tea drinking (*wabicha*) developed around a concept of simplicity and humility (*wabi*) that was reflected in the demeanor of the guests, the architectural setting, and most of all in the utensils. As embodiments of *wabi*, the preferred utensils were not the flawless and rare Chinese imperial wares, but lesser grades of export ceramics whose very "flaws" made them both individual and evocative. In Korean bowls, made for serving rice, soup or pickles, Japanese connoisseurs found the ideal tea-bowl.

Some of these were large, undecorated bowls with simple glazes that had been produced at regional folk kilns about which little is now known. The most famous is the type

known in Japan as Ido. Others belong to the type known collectively as punch'ong ware (*punch'ong sagi*), characterized by the use of white slip as an overall coating for the dark clay body. While slip-whitened punch'ong ware might be seen as poor man's porcelain, it was of special significance to *wabi* tea masters for the way in which the slip tended to stain and discolor with use, producing a visible map of the bowl's age.

Tea men distinguished various types of punch'ong ware. The one most directly related to precedents in slip-inlaid Koryo celadon of the 12th century was stamped to impress overall patterns. White slip was brushed over the surface and the excess wiped off. Then the pot was coated with clear glaze, through which the brown clay usually appears gray. The two most common stamped patterns were chrysanthemums and lines of small circles known as "rope curtains." The patterning effect reminded Japanese collectors of the densely spaced vertical rows of text on printed almanacs issued by Mishima Grand Shrine in Izu Province. Both the technique and the bowls that employed it were eventually called *mishima* or almanac-type.

In tea ceremony lore, one subcategory of *mishima* ware was floral *mishima* (*hanamishima*). This name, seemingly evoked by unusually ornate lacquer repair, is characterized by naturalistic sprays of autumn flowers rendered in relief, and was made to the order of a Japanese owner. Chinese ideographs stamped into the exterior of the bowl, shown here, give the name of the Crown



7-inch Korean Yi dynasty bowl, with lacquer repair

Prince's office for which the piece was made.

Other punch'ong ware eliminated stamped patterns and applied slip simply by dipping the entire pot. This approach was called powdering (*kohiki*) by the Japanese and they cherished the manner in which the thick coating of slip tended to crack and peel under

*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.*

the glaze. Finally, the most rudimentary use of slip was to dab it on with a coarse brush. Economy may have been the motive, but the visible vigor of the brush strokes was what the Japanese valued in the ware they named brushmark (*hakeme*).

Punch'ong ware was available only through the vagaries of trade until the end of the 16th century. In 1592, Japan's military ruler, *Toyotomi Hideyoshi*, embarked on a bold plan to conquer China, beginning with an invasion of Korea. The attack was repeated in 1597. Military campaigns were disastrous for all parties, but they produced an unexpected side effect that led to their being known in Japan as the Pottery Wars. The various warriors from western Japan whose troops constituted Hideyoshi's invasion force returned to their fiefdoms with Korean craftsmen, sought out for their superior skills. At a stroke the means for producing the coveted Korai teabowls were suddenly transplanted to Japanese soil.

The immigrant Korean potters were responsible for establishing ceramic centers throughout Kyushu and western Honshu, and their advanced knowledge of kilnbuilding and glazing had repercussions at the existing workshops as well. Most of the Korean-founded kilns have maintained to this day reputations as sources of outstanding tea ceramics. The earliest products of these kilns naturally bore a close resemblance to Korean prototypes, so much so that experts have difficulty in discriminating between Korean and Japanese versions. Gradually, however, the ware changed. The transformation was not due just to the Korean potters' assimilation into Japanese culture and familiarization with local materials. From the opening decades of the 17th century, tea ceremony taste experienced a move away from the austerity of *wabicha* and a return to elegance that called for, among other changes, pots that were thinly and precisely formed. Growing availability of porcelain tableware, both imported and local, also influenced taste in pottery. The ancient capital of Kyoto, a cosmopolitan commercial center, cultivated a new ceramics industry that set standards for sophistication of design, workmanship and decoration.

Whether in Kyoto, at the provincial kilns operated by potters of Korean descent, or at new kilns that sprang up through local patronage, the various slip-decorating techniques associated with punch'ong ware were mainstays. They steadily developed, however, into distinctly Japanese interpretations. Typically the stamping of patterns or brushing of slip became more thoughtful and calculated; clay bodies and glazes were carefully formulated to give the desired effect.

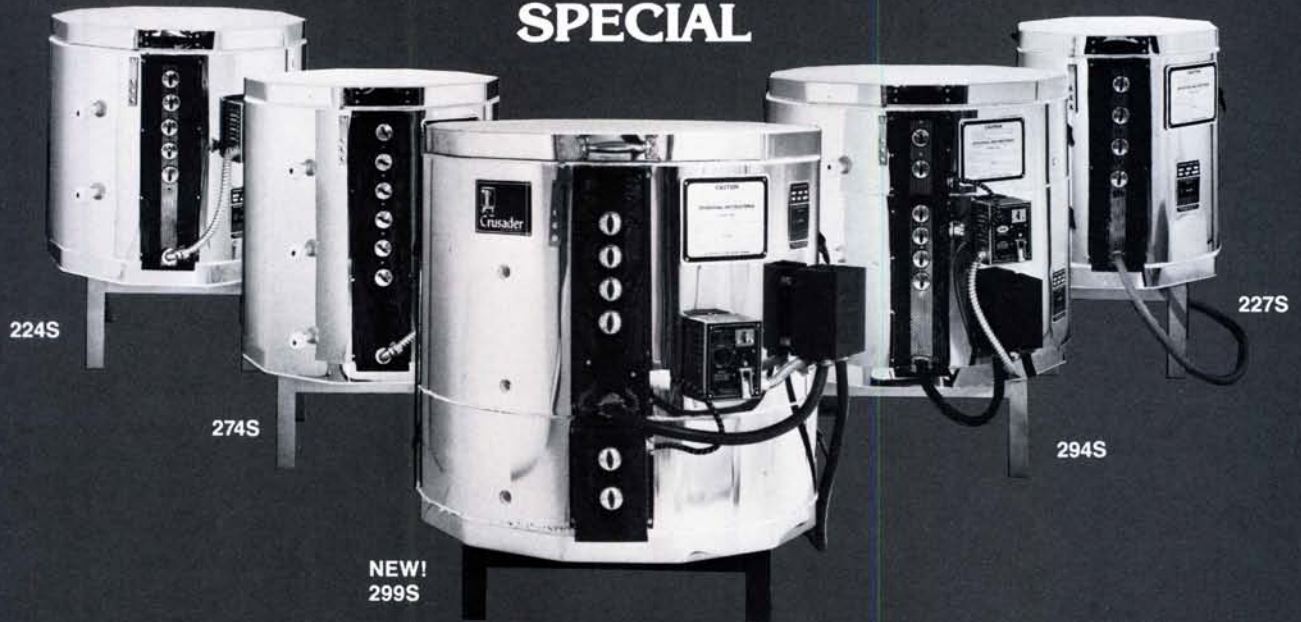
Kyoto potters were known, moreover, for their interpretive copies of classic ware. The model for the bowl shown on page 65 may

*Continued*

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Amps at 208V	43.85	36.92	47.5	64.62	64.62
Amps at 240V	38	32	42	56	56
Switches	5	4	6	6	6
Elements	10	8	12	12	12
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## News & Retrospect

have been a famous Korean bowl, known as "Mishima bucket," that once belonged to the tea master *Sen no Rikyu*. The cylindrical shape, unusual in punch'ong ware, is nonetheless characteristic of raku ware, though it is not marked with the Raku seal that would indicate it to be a product of the workshop founded under Rikyu's guidance by the Ko-



*Japanese Edo period teabowl*

rean potter *Chojiro*. From the mid-18th century on, raku potters departed from the standard red and black bowls to attempt copies of mishima bowls.

Even in the most sophisticated versions of mishima, kohiki and hakeme, the basis of appeal remained the slip-coated pot's vulnerability to subtle discoloration in the course of firing, aging and use. To the present day, Japanese potters and collectors have retained a fascination for the aesthetic tension between controlled and uncontrolled elements inherent in punch'ong ware, and continue to draw inspiration from this style brought into their own eclectic tradition.

To illustrate ways that Japanese potters from the 16th through the 19th centuries responded to Korean slip-decoration techniques, the Smithsonian Institution's Freer Gallery of Art presented an exhibition of objects from its collection, "Korean Influences in Japanese Ceramics," through September 30. Works in this article are from that show. *Text: Louise Cort; photos: courtesy of the Freer Gallery of Art.*

### Japanese-American Show

"Issei, Nisei, Sansei," an exhibition featuring crafts made by three generations of Japanese Americans, was shown at Free-



*10V2-inch raku teapot forms by Kazuko Matthews*

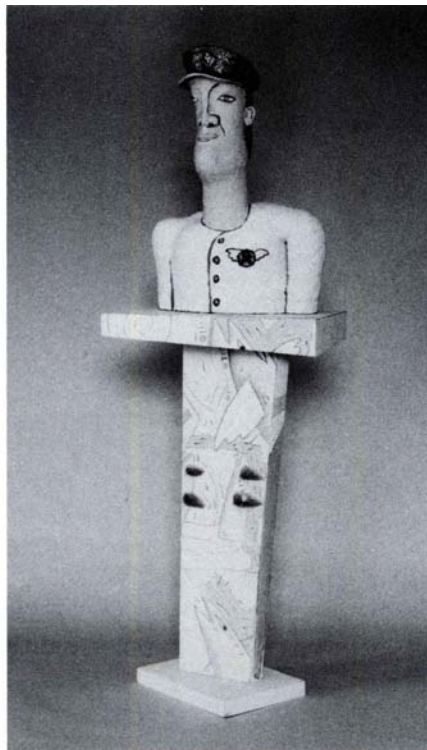
hand in Los Angeles through October 27. With its focus on those craftspeople whose roots are in Japan but whose artistic expressions are distinctly American, the exhibition

included raku-fired handbuilt objects by *Kazuko Matthews*, Santa Monica, California. *Photo: Gia.*

### Tom Lee

"Dog Heaven," a five-part narrative sculpture "symbolic of initiation—the magic moment of knowing something profound," was recently exhibited at Alice Bingham Gallery in Memphis, together with 13 other clay and wood forms by *Tom Lee*, Marks, Mississippi. Based on an event in the artist's youth (his dog was run over by a car), the "Dog Heaven" series is the "result of mixing different myth references together, particularly those of Egyptian origin," Tom commented.

In developing these ideas, he also wanted to "justify the relationship between sculpture and pedestal. In other words, should a pedestal be just a platform on which to place art? If not, how intimately should they be



*70-inch "Blue Hatcoil-built clay and wood"*

related? Another idea involved using drawings with sculpture."

The clay figures were handbuilt from the following red earthenware body:

#### Red Earthenware (Cone 06)

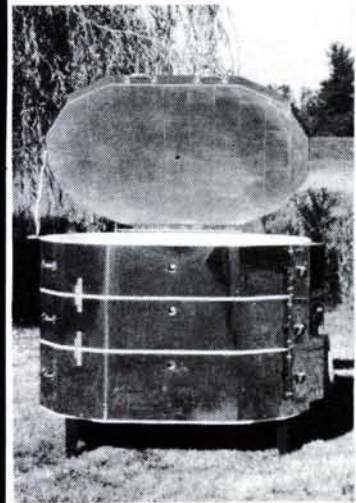
Feldspar.....	10.0lbs.
Ball Clay .....	151.0
Cedar Heights Redart Clay . . .	30.0
Fireclay.....	30.0
Silica Sand.....	8.5
	229.5 lbs.
Add: Red Iron Oxide.....	4.6lbs.

After bisquing to Cone 06 in an electric kiln, the forms were painted with slips containing

*Continued*



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## News & Retrospect

1%-5% colorants (chromic oxide, copper carbonate, manganese dioxide or red iron oxide). Some slips were covered with a clear glaze (80% colemanite and 20% nepheline syenite), "but most were not," Tom explained, "in order to simulate the dry-painted surfaces of the pedestals." Each figure was then refired to Cone 06 in oxidation.

"The pine pedestals have drawings done in the narrative sequence," he continued. "Each image becomes more abstract until the acrylic drawings (cars, hearts, X's, fish, dogs, snakes and doors) become purely symbolic."

### 1984 International Assembly

The annual assembly of the International Academy of Ceramics was held for the first time in the United States last spring. Scheduled to synchronize with the National Council on Education for the Ceramic Arts (NCECA) conference, the IAC event was divided into two phases: activities took place on the East Coast in the Boston area (organized by **David and Kendra Davison**); and in the Pacific Northwest in the Seattle area (organized by **Zeljko Kujundzic**).

A nonprofit, UNESCO affiliated association with members currently elected from 40 countries, the academy was organized "to provide exposure, to encourage the pursuit of mutual international interest and for the exchange of aesthetic and technical information at the highest level," according to IAC president **Rudolf Schnyder**, who also is the ceramics and pottery curator of the National Museum in Zurich, Switzerland.

IAC members' works exhibited in 12 galleries and museums in the Northwest were selected by jurors **Robert Graves**, Wenatchee, Washington; **Lamar Harrington**, Seattle; **Santo Mignosa**, Canada; and **Hanibal Salvaro**, Yu-



"Abstract Formdiamond saw cut, by Hanibal Salvaro

goslavia. Characteristic of Haniba's work, this 12-inch-long "Abstract Form" was made by filling a cylindrical vessel with shards of various low- and high-fire clays, firing it to Cone 12 then, with a diamond saw, cutting a section from the fused mass.

A new development in the jurying of the members' exhibitions was the awarding of specially designed medals in two categories:

one for the best foreign entries; the other for the outstanding submissions from the host country. The gold medal (appropriately made of clay and glazed gold) for foreign exhibitors went to **Jacques Kaufman**, Switzerland; **Ulla Viotti**, Sweden, received the silver and **Sally Barbier**, Canada, was awarded the bronze.



"Once Around," 17-inch raku plate by Jim Romberg

The U.S. medalists were: gold, **Robert Sperry**, Seattle; silver, **Peter Voukos**, Berkeley; and bronze, **Dennis Parks**, Tuscarora, Nevada.

Shown from the exhibitions are "Once Around," above, a 17-inch-diameter plate, raku fired, by **Jim Romberg**, Boerne, Texas;



16-inch porcelain "Flying Bird" by Kari Christensen

and "Flying Bird," slab-built porcelain, by **Kari Christensen**, Norway, one of the nine individuals the jury honored for excellence in her clay work. Given special recognition for their lifetime contributions to ceramic art were **Carlton Ball**, Tacoma, Washington, and **Betty Feves**, Pendleton, Oregon. Text: **Audrey Harris**.

### Southwest/Midwest Exchange

Two years ago an exhibition of works by six California ceramists at the Whitney Mu-

*Continued*

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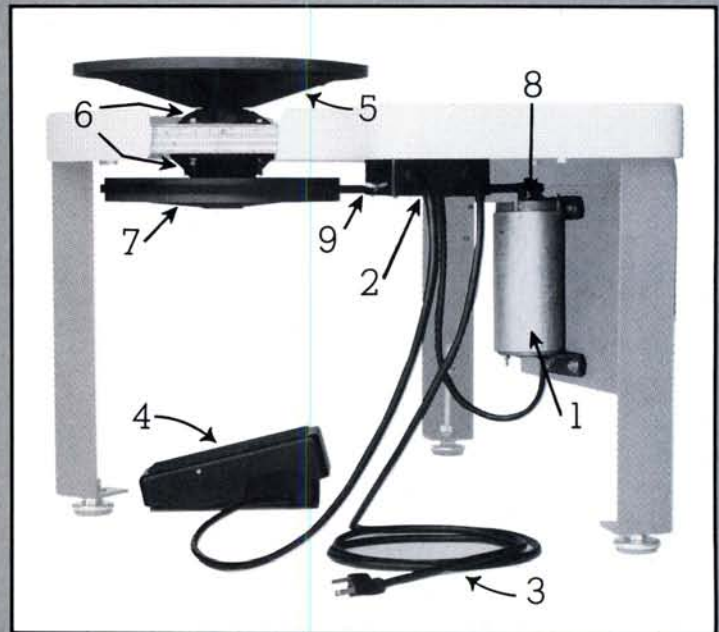
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## News & Retrospect

seum in New York City suggested that different regions of the country manifest their own styles of clay art. In order to acquaint ceramists in Illinois and New Mexico with each other's work as well as expand the public's awareness of the increasing use of clay as an art medium, the "Southwest/Midwest Clay Art Exchange" was organized by ceramist *Amber Archer*, Santa Fe, and *Lisa Youngner*, director of Lill Street Gallery in Chicago.

Many questions went through my mind before seeing the exhibition at the Museum of Fine Arts of New Mexico in Santa Fe. Would there really be evidence of regional differences, or had the availability of publications showing national and international trends in clay caused a more homogeneous style? Would the more somber colors of the Midwest or the occasional garish colors of the city be reflected in the Chicago work; would the pastel landscapes or intense sky colors of New Mexico appear in that region's work?

Upon seeing the show, I found more parallels in the concerns of the artists than regional differences. Ironically, some of the most "southwestern" looking objects were made by Chicagoans, while some New Mexico works appeared more urban. "Dark Doors,"

On the whole the artists used their individual predilections for working with ideas, ranging from purely visual experiments with design and form to creating metaphors and telling stories. *Text: Shel Neymark; photo: Herb Lotz.*

### A Peace Corps Pottery

The Caribbean Island of Nevis was a British colony before gaining independence in 1983. With beautiful beaches and lush mountain scenery, tourism is nevertheless relatively undeveloped; sugar cane, cotton and coconuts, which furnish copra, are the main cash industries. Naturally, every new source of employment is important to the island economy.

Although pottery has been made on Nevis for over 600 years, first by the native Arawak Indians and later by African slaves and their descendents, plastics and mass-produced imports greatly reduced the need for local ware. Traditional production dwindled to a few old women making pots and firing them in their back yards.

Fearing that the art of local pottery making might die out completely, the colonial government decided in February 1981 to formally establish a pottery in Newcastle, a village on the northern tip of the island. The purpose was twofold: to be a training center to preserve the craft; and to provide employ-



*Melissa Zink's "Dark Doors," ceramic tableaux in a wooden cabinet*

48 inches in height, by *Melissa Zink*, Embudo, New Mexico, is a wooden cabinet with six dream tableaux, ranging in mood from the terror of a child being sought by a goblin to the magic of a peasant woman feeding a crowned salamander in a pavilion.

ment. Funds were furnished by Canada and the United States through their international development agencies.

In September 1981, Peace Corps volunteer *Rosanne Cheeseman* took over as manager

*Continued*

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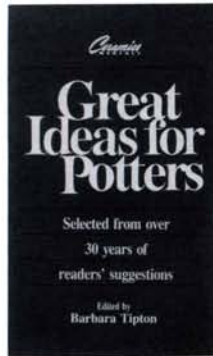
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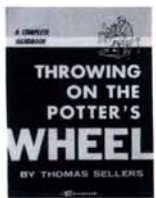
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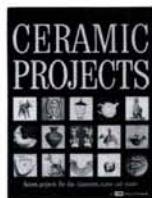


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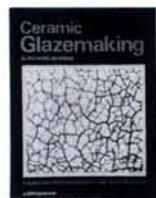


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### News & Retrospect

of the pottery. Rosanne had earned an M.F.A. in ceramics, studying with *Tony Martin* at Idaho State, then organized and operated a salt-glaze pottery at a national historic site in Bethel, Missouri. Together with *Almena Cornelius*, a native Nevesian from a family in which pottery making has been a tradition for at least five generations, Rosanne is responsible for operating Newcastle Pottery as a registered cooperative. Their duties include training potters, running the store, keeping records, securing materials and developing off-island markets, which now purchase more than half the output.

Although modern wheels and kilns are on hand, nearly all the ware is produced by traditional methods from local materials. When the pottery opened, the red clay was dug with pitchforks and hauled in sugar sacks. Now a government back hoe digs 6 tons at a time. Nothing is added to this clay; each night the next day's supply is wet down in a concrete pit. The following morning the rocks are picked out and the clay is wedged.

The majority of their pots are made by coiling, then rubbed with water and a smooth beach stone. When they are leather hard, an iron-bearing slip is applied and burnished with a polished stone. This slip, made from pulverized rocks found on another part of the island, gives a rich brick-red color to the fired pots, which would otherwise fire to a dull orange.

The kiln site is a flat, open hilltop where a strong trade wind usually blows. In a typical firing, about 100 pots are stacked with their mouths facing into the wind, and covered with coconut husks—a free and plentiful waste material from the copra trade. After a couple of hours the raging fire yields brick-red pots with a few black markings.

The porosity of this ware actually makes it more functional in this climate than high-fired pots. Water in Newcastle jugs stays cool because of evaporation. Cooking pots (yabas) can be used to cook everything, anywhere. The top section is essentially a 3-quart casserole with a rounded bottom. The other part, called a coal pot, is actually a stove. A coal or wood fire is built in this section and the casserole sits on top. Yabas are shipped to the United States packed in native basket hampers filled with coconut fiber.

The future success of the Newcastle Pottery seems assured. When Rosanne came, there were four women working part time, together earning about \$100 per month. There are now 13 full-time potters making over \$3000 per month. *Text: Hank Harmeling.*

### Rhode Island Invitational

Forty works within the vessel format were on view in the recent "RISD Clay Invitational" at the Museum of Art, Rhode Island School of Design, Providence. According to *Jacquelyn Rice*, cocurator of the exhibition

and director of the school's ceramics program, these artists are concerned with the vessel as an "abstract form with communicative possibilities." Alfred, New York, ceramist *Andrea Gill*, for example, uses a press-



2-foot-high earthenware vessel by *Andrea Gill*

molded shape as a majolica painting surface and is concerned with illusion and primitive art in her work, Jacquelyn observed.

#### Diane Creber

Canadian potter *Diane Creber* moved to the village of Wilton, Ontario, nearly 14 years ago. Located between Canada's two largest cities (Toronto and Montreal) and just south of the nation's capitol, the area is also popular with tourists—an ideal situation for retailing and wholesaling from a shop.

Wilton Pottery was established in an old limestone school house, circa 1855. The original building is now a showroom and extended living space, with the main portion of Diane's home built in what used to be staff



Wilton Pottery, Studio, showroom and home

rooms and lavatories. The studio and kiln room are in what used to be a second classroom. Most of her functional and one-of-a-kind porcelain objects are sold from the showroom, which is open year round.

*Continued*

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## News & Retrospect

She works with porcelain "because of the clarity it gives colors. I enjoy painting on large plates and bowls, sometimes using up to five glazes and three slips on one pot. My



Canadian potter Diane Creber

love of color and a desire to draw and paint influence my work, and much of that is approached as if it were a painting."

For the past five years Diane has also been experimenting with crystalline glazes. "I first became interested in crystals while teaching a night class. The students were envious of reduction kilns and the variety of glazes possible. I wanted to show them that exciting results could be achieved through oxidation firing in an electric kiln."

After trying many formulas and firing processes, she settled on a white crystal glaze based on a recipe in an article by David Snair in *Ceramics Monthly*, December 1975:

### White Crystal Glaze (Cone 9)

Frit 3110 (Ferro).....	48.4%
Titanium Dioxide.....	7.8
Calcined Zinc Oxide.....	24.4
Kaolin.....	1.5
Flint.....	17.9
	100.0%

Colored crystals are possible with the following additions:

0.5-1% Cobalt Carbonate.....	Blue
1-4% Copper Carbonate.....	Green
1-3% Manganese Dioxide .....	Tan

The glaze should be applied thicker than normal, in several coats. Diane notes that "interesting results occur when two or more color variations are mixed together."

Because the glaze is designed to melt above 1850°F (with the exception of the titanium dioxide around which the crystals will grow), provision has to be made for glaze running. The foot of a bisqued pot coated with glaze is glued to a pedestal made from the same

porcelain body; the pot and pedestal are then placed in a bisqued bowl which collects overflow glaze.

The kiln is fired as quickly as possible to Cone 9, at which point the switches are turned off, the door opened and all plugs removed. When the temperature cools to 2000°F, the kiln is resealed and switches are turned on again so that temperature is held, then dropped 150°F gradually over the next six hours. Crystals form around the titanium dioxide "seed" during this holding process. When the temperature reaches 1850°F, the glaze is "frozen," and the kiln is shut off and allowed to cool naturally.

Diane has found that a pyrometer is not accurate enough to measure these critical temperatures. "Sometimes with two or more pyrometers in the kiln I get variations of 100°F. Also a pyrometer doesn't note very small changes. Since my kiln only has three switches—low, medium and high—I needed an accurate way to record temperature. The solution is a voltmeter, an instrument that gives a digital readout of the number of millivolts signaled from the thermocouple, which can be translated into degrees with the aid of a conversion scale."

After the glaze firing, a diamond-tipped glass cutter is used to score the junction of the pedestal and foot, now fused by glaze. The scored line is then tapped with a titanium-tipped chisel until the pot and pedestal separate. Finally the rough glaze around the base is ground smooth on a silicon carbide wheel.

Diane recently won the Ruth Gowdy McKinley Award in "Fireworks 1984," an exhibition of works by members of the Ontario Potters Association now touring the province. Her work was also featured at the Pottery Shop in Toronto through June 16.

### American Ceramic National II

The second annual "American Ceramic National," exhibited recently at the Downey Museum of Art, California, featured 78 ob-



28-inch "Clay Couple" by Tom Lee

jects selected by gallery owner Betty Sheinbaum from over 600 entries. While reviewing the 1200 slides, she chose "representative free-standing pieces, wall pieces, vessels and

*Continued*

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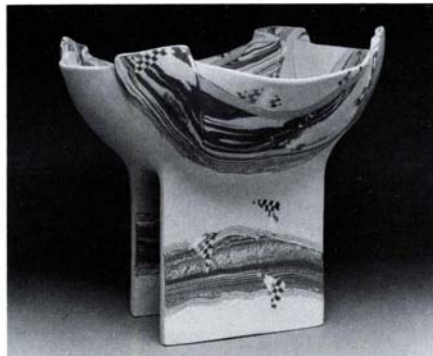
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## News & Retrospect

sculpture expressing humor, pathos, fantasy, reality, peace and violence"—works where "the individual philosophy and personality reached out clearly to me." Shown from the exhibition are "Clay Couple" (page 73) by Tom Lee, Marks, Mississippi; and "Footed



"Footed Blue Fantasia" by Kendra Davison

Blue Fantasia," 12 inches in height, slab-built colored clay, by Kendra Davison, Dunstable, Massachusetts.

### Ceramics in Department Stores

A trend originally from Japan—the presentation of quantities of handmade objects in department stores—is slowly being seen around the world. And as evidence of this trend, functional ware and sculpture by British potter Jill Fanshawe Kato, London, were among the handmade items featured in the San Francisco Neiman Marcus storewide promotion of objects from Great Britain, through September 29. Jill studied ceramics in Japan and is generally inspired by nature; "travels in Asia and North Africa have fur-



74-inch "Pheasant Plate," fired to Cone 9 reduction

nished me with ideas drawn from the jungle, overgrown ruins, the desert, the moon, birds, flowers and trees."

### Colorado Faculty Biennial

Sculptural ceramics by faculty artists Anne Currier, Thomas J. Potter and Betty Woodman were presented recently in a University of Colorado, Boulder, biennial exhibition.

Among the forms shown by Anne Currier (now on the faculty at Alfred University) was

*Continued*

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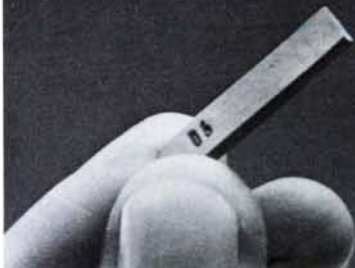
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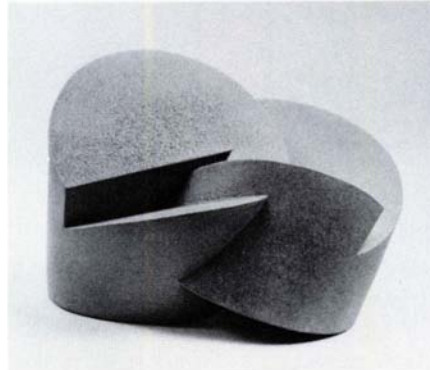
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### News & Retrospect

"Interface," 18 inches in length, constructed from white earthenware slabs, glazed, from



Anne Currier's white earthenware "interface"

a series of cylindrical works exploring continuity while alluding to disruption of movement and perspective.

Also from the exhibition, Betty Woodman's "Italian Lattice Window 2" was assembled from thrown and extruded earthenware elements, lead glazed and single fired



64-inch "Lattice Window" by Betty Woodman

to Cone 08 in a kerosene-burning kiln. Made in her studio outside Florence, Italy, the series was inspired by baroque and rococo architecture, "and the use of framing to extend the actual openings or to imply an opening," Betty explained. Photo: Anne Currier.

### Christine Pendergrass

Explorations of the fan format were among the works by Christine Pendergrass, Klamath Falls, Oregon, displayed in a one-person show at the Grants Pass (Oregon) Museum through July 28. The wall-mounted fans were assembled from clay straps sliced from thrown cylinders. "I enjoy highlighting the visual characteristics of thrown clay," the artist notes. "The prominent throwing ridges left by hands across the wet clay serve to emphasize the spreading nature of the fan

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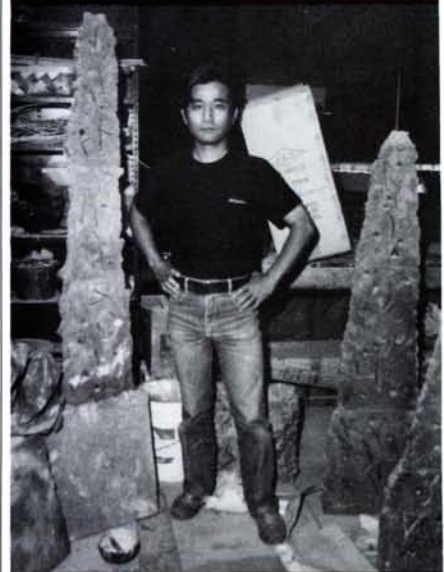


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## News & Retrospect

design and subtly clue the aware viewer as  
to the method of formation."

Laid out flat, glazed individually and fired  
in oxidation to Cone 6, these strap sections  
are mounted on particleboard with silicone.

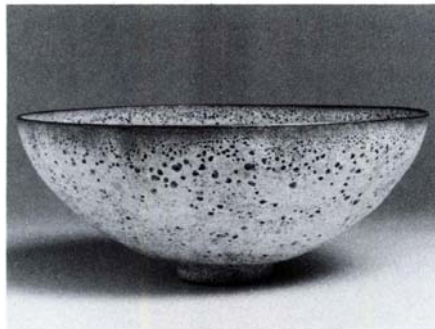


15-inch "Monarch Fan," clay with leather on wood

The design is often influenced by the "mul-  
titude of branching fan forms in the natural  
world," Christine explains. "Since becoming  
a pilot, I've been struck by the nuances of  
the spreading action of the features of dis-  
persal, like talus piles and alluvial fans, as  
seen from the air."

### James Lovera

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sional surface or a shaping of a mass brings  
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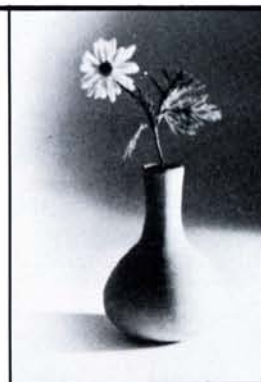
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### News & Retrospect

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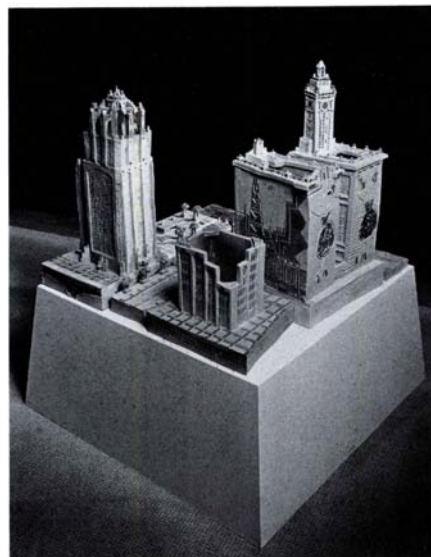


9-inch pitcher, with underglazes, by Ian Symons

Canada House Cultural Centre Gallery in  
London and will tour England, Scotland and  
Germany through 1985. The exhibition is  
the fourth in the five-part Visual Arts Onta-  
rio series aimed at gaining significant in-  
ternational exposure for contemporary Onta-  
rio artists. *Photo: T. E. Moore.*

### Thomas Lollar Commission

New York artist *Thomas Lollar* recently  
completed a ceramic sculpture for the lobby  
of the National Boulevard Bank in Chicago.  
The 4-foot-square work interprets a Chicago



"Fantasy on North Michigan Avenue"

landmark, the Wrigley Building, and its en-  
vironment.

The nine components of "Fantasy on North  
Michigan Avenue" were constructed from  
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wedged in for strength) rolled out on unsized  
canvas. Supporting rectangular forms were

*Continued*

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## News & Retrospect

made upside down, stuffed with newspaper, then flipped over so that they provided hollow bases on which to build the skyscrapers. After the slab buildings were completed, the work was left to dry for two weeks under perforated plastic bags.

"Fantasy is interjected," the artist explained, "by the sgraffito drawings that depict fashionable women strolling by famous Chicago landmarks. Those on the sides of both the Wrigley Building and Tribune Tower play with the scale of the buildings by appearing as tall as the buildings themselves.

"The surface decoration and colors were carefully selected to complement the pale purple, slate gray and marble of the post-modernist bank lobby. Overall treatment depicts an interest in the geometric forms of the art deco period; metallic lusters and paints are used to carry further the sleek theme of this style." *Photo: Roger Lewin.*

## Celebrities Assisting Potters

In order to increase sales, some potters may want to consider subject matter as a rich and underdeveloped area for exploration. Certain images have a ready-made market; think



*\$500 presidential mug by Royal Doulton*

about the possibilities for using the likeness of someone famous as the subject for a clay-work.

Those uninterested in developing a kitsch line may instead want to convince a dignitary to visit the studio and pose for the press. Find

*Please Turn to Page 87*

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## New Books

### The Book of Masonry Stoves

#### Rediscovering an Old Way of Warming

by David Lyle

As utility fuel prices continue to rise, many Americans have considered heating their homes and studios with wood. The iron stove once again has become a familiar fixture, despite problems with burning-hot surfaces, chimney fires from creosote and air pollution from poor combustion. This text offers plans for an alternative—the safer, more efficient masonry stove used for centuries throughout Asia and Europe. Designed according to climate, masonry stoves are basically heat-storage systems that gradually transfer warmth to a room; the greater the mass, the more heat it can store. “From a single firing lasting only two to four hours, the larger models may store enough warmth to heat a space for a day or even longer,” the author explains. “Fireclay transfers heat 40 times more slowly than iron of the same thickness.” And because the masonry stove is designed to be heated rapidly with a fire burning at high temperature, combustion is nearly complete, thus avoiding soot and creosote buildup in the flue. Included in this text are illustrations of historical models, descriptions of construction details and recommendations on how to determine requirements for specific situations. 192 pages with appendixes on information sources and interior flue design details; bibliography; and index. 188 black-and-white photographs and drawings. \$14.95. *Brick House Publishing Company, Inc., 34 Essex Street, Andover, Massachusetts 01810.*

### Lucy M. Lewis

#### American Indian Potter

by Susan Peterson

Born around the turn of the century, Lucy M. Lewis is the matriarch of a Native American pottery family at Acoma Pueblo, New Mexico. For several hundred years, Acoma potters have produced ware for domestic and ritual use, but Lucy was the first among her people to sign her work—entered in a 1950 competition where she won a blue ribbon, as well as recognition outside the pueblo. Coil built from local clay, her forms are decorated with intricate black-on-white or polychrome

patterns often based on designs found on the shards she has collected and studied since childhood. “We saw photos of Mimbres pots for the first time in the fifties,” Lucy’s daughter Dolores told the author. “Lucy had been doing fine-line designs much earlier, you remember, from the shards. People liked it. She had developed several different ways of doing those lines; she worked it out herself. Some of her designs were similar to the Mimbres ones, and when she saw those she went on developing more of her own.” Handground pigments are applied with yucca leaf brushes to the burnished-slip surfaces, and the pots are fired in a mound of dry cow dung on the ground. Through Lucy’s children and grandchildren the traditional methods continue. 218 pages including bibliography and index. 225 color plates; 127 black-and-white photographs. \$49.95. *Kodansha International/USA, 10 East 53 Street, New York 10022.*

### The Potters’ View of Canada

by Elizabeth Collard

Primarily for collectors interested in 19th-century ware, this text documents the variety of Canadian scenes on earthenware made for export by potters in England and Scotland. Consisting of applied, transfer-printed decoration, these city- and landscapes “reflect taste in its changing moods; not only taste in the wares themselves (their bodies, shapes and colors) but a changing way of looking at things (from romantic to literal). Some scenes mingled elements in what an 1844 writer called ‘a glorious perversion of geography.’

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Together with illustrating patterns and marks, the text discusses the origins of the designs, the potters who produced them and importers’ influences. 194 pages including glossary and index. 171 black-and-white photographs. \$29.95. *McGill-Queen’s University Press, 63A Saint George Street, Toronto, Ontario, Canada M5S 1A6; or 33 East Tupper Street, Buffalo, New York 14203.*

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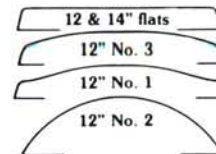
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**Denver Potters Guild** is accepting applications for studio and firing members. 3385 South Santa Fe Drive, Englewood, CO 80110. (303) 789-3018.

**Exhibition Directory 6th Edition.** The working resource of selected juried art and photographic competitions. September 1984-85. \$6.95 plus \$1.25 shipping. Prepaid. The Exhibit Planners, Box 55, Delmar, NY 12054.

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## News & Retrospect

Continued from Page 83

a good reason for them to visit with mutual benefit. Presenting a ceramic memento of the occasion at a later date might be good for additional free publicity. Ceramics firms like Royal Doulton, whose recent publicity coups



Princess Diana pouring slip

are shown here, have been successful in engineering such media events for extensive public notice and added prestige. But studio potters, under the right circumstances, can also compete for celebrity coverage and its associated increase in sales.

### Potters Honor Joan Mondale

San Francisco's famous Ghiradelli Square was the site of a recent exhibition of Northern California ceramics, jointly organized by the Association of San Francisco Potters and Glassblowers and the California Crafts Museum. Staged at the height of the Democratic Convention, this "Celebration of Clay and Glass" afforded an opportunity for the organizers to honor *Joan Mondale*, whose interest in American crafts is perhaps best remembered by potters for her use of handcrafted tableware in Washington. In appreciation of



Joan Mondale accepting plates from Diana Crain

her support, she was presented with two in-laid colored porcelain plates by *Diana Crain*, together with a recognition award and a copy of a book on California Ceramics by *Hazel Bray*. Text: *Linda Mau*.

### Art Information Source

Isolated ceramists (or those investigating resources in a new geographical area) and college-bound students looking for financial aid can find information on schools, libraries,

museums and art associations in the 50th edition of the American Art Directory—now among the reference materials at many public libraries. Besides indexing organizations in the United States and Canada, it also lists major art schools and museums abroad. The scholarships and fellowships section provides information on summer residencies as well as tuition aid and a few grants. Professional ceramists may also want to refer to the state-by-state list of open national and regional annual exhibitions. Also of note: approximately 100 corporations that have art holdings or actively support the visual arts are identified.

### DeWitt Smith

"Prior to graduate school, my desire was to make pots or objects that were new or obviously creative, a primary objective for most while in a learning institution. However, one of the many things I acquired while attending school was a renewed appreciation of traditional pottery. The unadulterated beauty of the swelling belly of a large jar has endured many cultural changes and remains one of the most captivating aspects of pottery form," commented *DeWitt Smith*, whose earthenware vessels were exhibited recently at Little House Gallery in Birmingham, Alabama.

Bulbous in shape ("the fatter the better"), these pots average 20 to 30 inches in height, though some are as large as 4½ feet. "It takes



DeWitt Smith with thrown earthenware vessels

two people to carry the largest ones," DeWitt explained. "Earthenware clay and its temperature range suit this size of work best. There is less cracking and shrinkage at Cone 05 to Cone 02."

Looking for a good studio location after graduate school, DeWitt found "quite by accident, and to my good fortune, just what I needed in the Watkinsville, Georgia, area near Athens. Here, the concentration of potters and ceramic sculptors has served to raise the craft consciousness of the community, which naturally promotes sales. Several of this number have a tendency or desire for their pots to have an historic feel, a separation from present cultural surroundings, or perhaps a timelessness. Likewise, my desire is

Continued



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## News & Retrospect

to produce pots whose beauty could be understood by the potters of antiquity, without a knowledge of modern art. My goal is not to make old pots, but pots that are harmonious with the work of our potter ancestors."

### Barbara Schaff

A porcelain mural by Stockton, New Jersey, artist *Barbara Schaff* was installed recently at the corporate headquarters of New Jersey Natural Gas in Wall. Assembled in



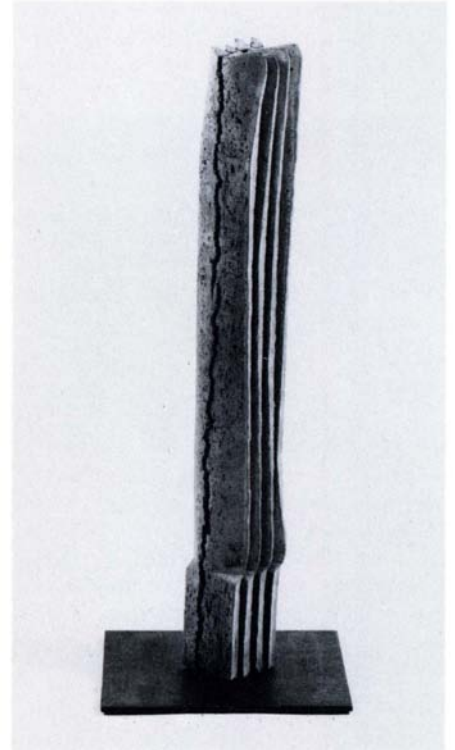
10-foot-long "Composition Arc I" porcelain triptych

three sections, the 80 handmade tiles were glazed with Chun, temmoku and copper-red recipes and fired in reduction.

### German Ceramics Today

To celebrate its 75th anniversary, the Hetjens-Museum in Dusseldorf, West Ger-

many, presented an exhibition surveying contemporary German ceramics. On view through September 15, "Deutsche Keramik heute" featured sculptural objects by 50 West



3-foot sculpture by Harald Jegodzinski

German studio ceramists, including this four-ribbed form, above, by *Harald Jegodzinski*. Photo: *Landschaftsverband Rheinland*.

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