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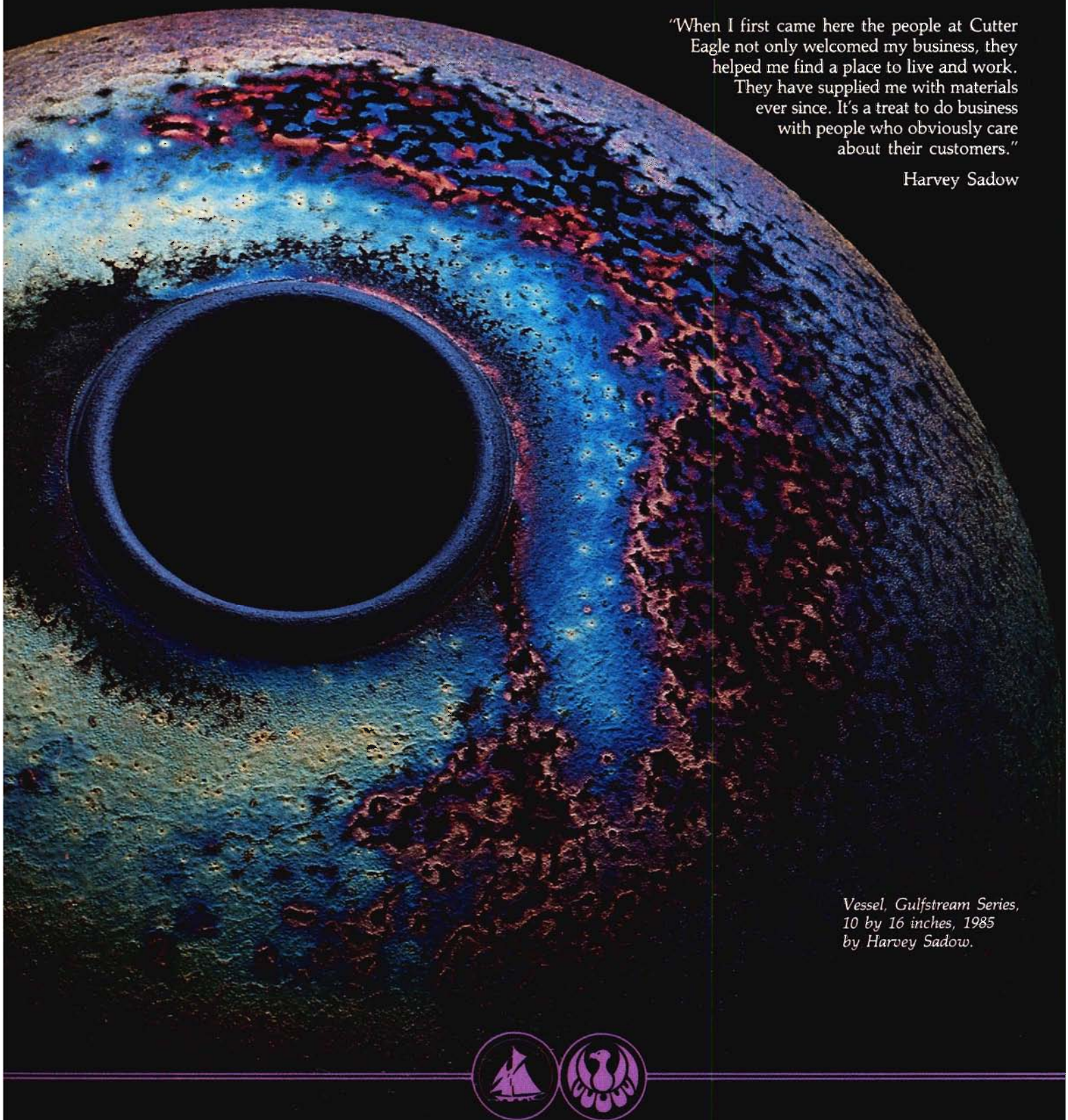

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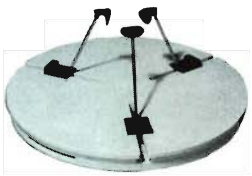

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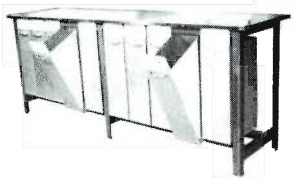

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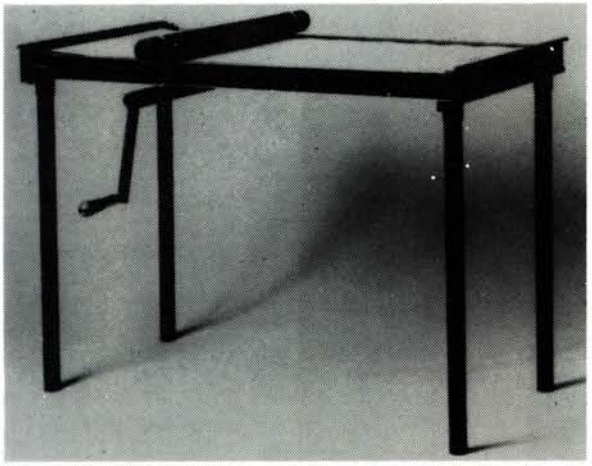

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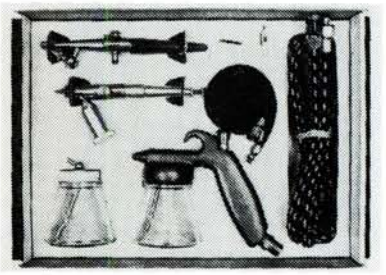

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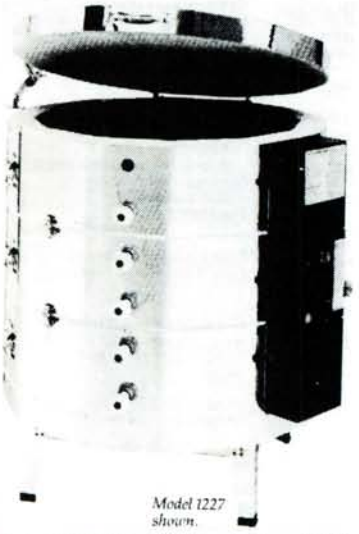

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Ceramics Monthly

Volume 33, Number 9

November 1985

Feature Articles

Departments

The Cover

Sandy Simon in her Benicia, California, studio. Working with a Grolleg-based porcelain, this Midwest-trained potter decorates thrown, altered forms with brightly colored slips and stain-colored frit/clay "rocks." For more information, turn to the article beginning on page 49. *Photo: Gloria DeForest.*

The A.R.T. National Claybox Show

April 11, 1986

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Letters

September Comment Protest

Hi ya, Ersatz. Gee! You mean that I've just returned from a five-week assistantship at Arrowmont, located in the Great Smoky Mountains (they don't call 'em Great for nothing, ya know!) as a "gofer"?

I could've sworn I was learning stuff from some of the big guys, such as raku from Rick Hirsch and Karl Borgeson, single firing from Steven Hill, and a whole new form from Mary Roehm. Also, I thought I saw a lot of the current national trends in crafts by hanging out in the school's gallery. And what about all those conversations held over meals with folks from all over the country who've shared similar experiences and introduced me to new ones?

What a fool I've been! All of the above in exchange for a few van runs to the airport and a few nights of locking up. Guess I should consider returning my free Arrowmont T-shirt in protest!

Barbara Andrew Wiegenstein
Cape Girardeau, Mo.

Poisoning the Wells

I read the first two paragraphs of Jack Troy's article in the summer issue of *Ceramics Monthly* and quit right there. Why continue reading someone who poisons the wells of his own argument? Thanks for saving me the time, Jack.

Name withheld by request

How Do Potters Cope?

I have recently read two articles which I think would be adaptable to potters. In *Esquire,* [several] writers discussed in brief, two-paragraph sections their lives, economics, publicity, inspiration, daily life, etc. It was quite enlightening to see how they lived. The other article, regarding instrument builders and their lives, appeared in *Frets*, and covered yearly income, hours worked per week on craft, production versus one-of-a-kind, supplemental work, price range of products, type of product, etc. It gave a percentage breakdown as well as brief commentary. Responses were tallied from an in-magazine survey of subscribers.

Potters, as artists, are also solitary like writers and builders. I'm not sure we know that much about what others do. Sometimes I don't know if my struggles and anxieties are typical or atypical. I would like to suggest CM conduct a similar survey among its readers. I'd like to know how other potters deal with problems like solitude, rejection, stimulation, length of time to start a full-time business, how many are wholesale or retail, etc. From the CM readers' letters I read, it should appeal to other potters also. CM is our link to each other and could provide an invaluable service to us all.

Lisa Payne
Louisville, Ky.

Potters, Zombies and Others

In response to Harry Davis's article (September): Why all the fuss, Harry? If you feel so uncomfortable with the ever-changing ceramic world, why not crawl inside a never-changing casserole, which you probably crank out day in and day out.

To answer the question, "What else have potters always done but produce pots?" I say nothing, and that's it. You might as well work on a drill press.

Harry, you state, "Why not just stick with the title 'potter' and leave the qualifying adjective 'artist' to those who feel insecure without it?"

It seems that your article is trying to justify why you're a potter. Insecure, Harry?

Thomas Feyrer
Burlington, Wis.

Although I heartily agree with Harry Davis's article in the September issue, I would like to gently suggest that he may be missing the forest while correctly identifying many of the trees. My experience is that the potters (your kind of potters, Harry) are out there/here—it's just that we aren't very visible.

I have been a full-time potter since 1961; every year I sell everything I am able to produce. Every October I coordinate a small craft fair; the other five potters who participate also make pots full time for a living. While none of us probably makes "great pots," we do share Harry Davis's goal of making "simple pots for mundane use that incorporate a function and a meaningful decorative role." The main reason that none of us are very visible, particularly from the distance of New Zealand, is that none of us are involved in the world of grants, publications and exhibitions.

Harry Davis asks, "When are the potters going to get the sculptors out of their hair... or when are some sculptors going to stop pretending to be potters?" I don't know *when*, but I'll suggest a clue which might indicate that the process has started: Instead of autobiographical "puffs" about pots that are "coil built to maximize tension and asymmetry before regaining a sense of balance" or "suggestive conjunctions that elaborate accident/intention, contradiction or even existence," an intelligent and independent writer will begin a News & Retrospect review, "So-and-so's recent work is a pile of crap."

Peter Leach
Dennison, Minn.

We are somewhat unhappy at the university-graduate potters. Although we have dedicated the past 25 years to potting full time, we still view it as a trivial pursuit, undeserving of a degree at university level. Or, perhaps academia has trivialized itself.

D. Morrill
St. Louis, N.B., Canada

I used to criticize avant-garde ceramics, but now I see how it infuses this craft with new blood. There is no need to reinvent the wheel, but new ways to travel can be explored.

Anna Gundlach
Lake Park, FI.

Toxicity Index Request

I'm responding to the article in the May issue ("Barium and Glaze Toxicity") on possible toxicity from glazes containing barium and cadmium. Since so many potters are more or less self-taught and often have little contact with current research, I think it's extremely important to keep this kind of information up to date and readily available. Would it be possible to establish a column or a standard place in the magazine to list all such warnings published, with references to the original issues for further details? I'd like to see occupational hazards such as clay dust and firing problems included as well.

Betty Pen ski
Joppa, Md.

In addition to the article you mention, a sampler of articles on ceramic hazards previously published in CM includes: "Are Lead Glazes Dangerous?" August 1954 and reprinted in this issue, page 34; "Lead and Cadmium Release" page 69, December 1977; "Frit Formulas," May 1978.—Ed.

Need Substantive Discourse

The Comment articles I have enjoyed most are the ones which dealt with the personal experiences of the writers. In some of the pieces devoted to aesthetics I sense a certain narcissistic desire on the writers' parts to hear the music of their own words, with small attention to substantive discourse. I tend to trust people who speak more from experience than from what they have read from other scholars.

John T. Klure
Riverside, Calif.

Hobart Cowles Glazes

I very much appreciated the articles by Lili Krakowski containing the late Hobart Cowles's Cone 5 glaze recipes (March, May, June/July/August, and October 1984). The ones I tested are working for me and forming the basis for a whole new glaze repertoire.

Incidentally, I took a summer course with Hobart in 1963 and greatly admired his mastery of the slide rule.

Alice Jacobs
Scarsdale, N.Y.

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.

Where to Show

exhibitions, fairs, festivals and sales

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

International Exhibitions

April 16, 1986 entry deadline

Vallauris, France The tenth "Biennale Internationale de Ceramique d'Art de Vallauris" (July 4-September 30, 1986) is juried from up to 2 works, or a single large work that does not exceed 175 pounds or 59 inches square if a panel. Application deadline: March 30, 1986. Awards include a F40,000 grand prize (approximately $4800). Contact: Mairie de Vallauris, 06220 Vallauris; or call: 64-24-24.

April 30, 1986 entry deadline

Mino, Japan "The 1st International Ceramics Contest '86" (November 2-9, 1986) is open to individuals or groups working in ceramic design and/or ceramic arts. Juried from up to 3 works, each category. Jurors: Yusuke Aida, Nino Caruso, Lloyd E. Herman, Yoshiaki Inui, Takuo Kato, Masahiro Mori, Timo Sarpaneva, Rudolf Schnyder, Peter Voulkos and Carlo Zauli. Awards include a "Grand Champion" per category: ¥2,000,000 (approximately $8440) and a study trip; gold medals: ¥ 1,000,000 (approximately $4220); and silver medals: ¥500,000 (approximately $2110). Fees: ¥ 3000 (approximately $13) for one entry, ¥ 5000 (approximately $21) for two, ¥7000 (approximately $30) for three. Contact: The 1st International Ceramics Contest '86, 2-15 Hinode-machi, Tajimi City, Gifu Prefecture, 507; or call: (0572) 22-1111.

National Exhibitions

November 20 entry deadline

New York, New York "Artquest '86" (May 20-June 10, 1986 and September 6-30, 1986 in Los Angeles) is juried from a minimum of 3 slides. $5000 in awards. Fee: $5 per slide. Send self-addressed, stamped envelope to: ArtQuest, 2265 Westwood Blvd., Box 12420, Los Angeles 90064; or call: (213) 399-9305.

December 6 entry deadline

Mesa, Arizona The "8th Annual Vahki Exhibition" (March 14-April 19, 1986) is juried from slides. Awards. Contact: Galeria Mesa, Box 1466, Mesa 85201; or call: (602) 834-2242.

December 12 entry deadline

Nashville, Tennessee "Political Statements" (January 26-February 18,1986 and one year travel) is juried from slides. Fee: $10 for up to 3 works. Contact: JoEl Logiudice, 402 Sarratt, Vanderbilt University, Nashville 37240; or call: (615) 322-2471.

December 31 entry deadline

Washington, D C. "Looking at Earth" (May 8-October 31, 1986) is juried from a maximum of 6 slides of up to 3 works that focus on the world as seen from above. $5000, $3000 and $2000 awards. Contact: Looking at Earth Art Contest and Exhibition, Room 3162, National Air and Space Museum, Smithsonian Institution, Washington 20560.

January 17, 1986 entry deadline

Radford, Virginia "Clay, USA 1986" (February 28-March 16, 1986) is juried from slides of 2 works, up to 3 views each. Juror: Paula Winokur. $1000 in awards. Fees: $10 for 1 entry; $15 for 2. Send self-addressed, stamped envelope to: Felicia Lewandowski, Art Department, Radford University, Radford 24142; or call: (703) 731-5324.

January 25, 1986 entry deadline

Carbondale, Illinois "The Clay Cup" (April 4-May 2, 1986) is juried from slides. Awards. Fee: $10 for up to 3 entries. Send self-addressed, stamped envelope to: Student Center Craft Shop, Southern Illinois University, Carbondale 62901.

February 1, 1986 entry deadline

Elk Grove, Illinois "The A.R.T. Claybox Show" (April 11-May 11, 1986) is juried from 3 slides of a work not exceeding 12x11x6 inches. Jurors: John Glick, William Hunt and Martha Schneider. Awards. Send a self-addressed, stamped business envelope to: Sam Rosby, A.R.T., 1555 Louis Ave., Elk Grove 60007.

February 21, 1986 entry deadline

Lenexa, Kansas "Second Annual Lenexa National 3-Dimensional Art Show" (May 2-4, 1986) is juried from 2 slides each for up to 3 entries. $4500 in awards. Fee: $15. Contact: William H. Nicks, Jr., City of Lenexa, 12350 W. 87 St. Pkwy., Lenexa 66215; or call: (913) 492-8800.

February 28, 1986 entry deadline

Lancaster, California "Desert West Juried Art Show" (April 19-25, 1986) is juried from slides. Fee: $5. Awards. Send self-addressed, stamped envelope to: Desert West Juried Art Show, Box 2811, Lancaster 93539; or call: (805) 948-5886 or 945-5611.

Regional Exhibitions

January 6, 1986 entry deadline

Murfreesboro, Tennessee The ninth biennial "Currents" exhibition (March 3-28, 1986) is open to craftspeople residing east of the Mississippi River. Juried from slides. Juror: Nancy Saturn. Fee: $15 for up to 3 works. Contact: Currents '86, Middle Tennessee State University, Art Department, Murfreesboro 37132; or call: (615) 898-2455.

January 17, 1986 entry deadline

Columbia, South Carolina "Annual Juried Exhibition" (April 16-June 29, 1986) is open to present and former residents (for at least a year) of South Carolina. Juried from 5 slides. Awards. Contact: Columbia Museum of Art, 1112 Bull St., Columbia 29201.

Fairs, Festivals and Sales

November 8 entry deadline

Boca Raton, Florida The "6th Annual Fiesta of Arts & Crafts" (February 1-2, 1986) is juried from 4 slides, 1 of display. Entry fee: $5. Booth fee: $75. Send self-addressed, stamped envelope to: Boca Raton Community Center, 201 W. Palmetto Park Rd., Boca Raton 33432; or call: (305) 393-7806.

November 10 entry deadline

New York, New York The "3rd Annual Lincoln Square Area Christmas Crafts Festival" (December 14-15 and 21-22) is juried from 5 slides. Fees: $215-$240. Contact: Simon Gaon, American Arts & Crafts Alliance, 425 Riverside Dr., Apt. 15H, New York 10025; or call: (212) 866-2239.

November 12 entry deadline

Cape Coral, Florida "Riverview Art Festival" (January 11-12, 1986) is juried from slides. Entry fee: $5. Booth fee: $50. Contact: Riverview Art Festival Committee, Lindsay, 4528A S.E. 15 Ave., Cape Coral 33904; or call: (813) 549-4305.

November 19 entry deadline

Indian Rocks Beach, Florida "The Beach Art Center's Fall Arts & Crafts Show" (November 24) is juried from slides, photos or brochure. Fee: $25 for a 12x12-foot space. Contact: George King, The Beach Art Center, 1515 Bay Palm Blvd., Indian Rocks Beach 33535; or call: (813) 596-4331.

January 10, 1986 entry deadline

Birmingham, Alabama Third annual "Magic City Art Connection" (April 11-12,1986) is juried from 3 slides. $12,000 in awards. Entry fee: $5; booth fee: $60. Contact: Eileen Kunzman, Magic City Art Connection, Operation New Birmingham, Suite 501 Commerce Center, 2027 First Ave., N., Birmingham 35203; or call: (205) 254-2626.

January 13, 1986 entry deadline

' *Gaithersburg, Maryland* The 11th annual "Spring Arts and Crafts Fair" (April 18-20, 1986) is juried from 4 slides. Fee: $100—$165. Send 66^ in postage to: Deann Verdier, Sugarloaf Mountain Worjcs, Ijamsville, Maryland 21754; or call: (301) 831-9191.

Gaithersburg, Maryland The 11 th annual "Autumn Crafts Festival" (November 21-23, 1986) is juried from 4 slides. Fee: $110-$200. Send *66i* in postage to: Deann Verdier, Sugarloaf Mountain Works, Ijamsville, Maryland 21754; or call: (301) 831-9191.

Gaithersburg, Maryland Ninth annual "Winter Crafts Festival" (December 12-14, 1986) is juried from 4 slides. Fee: $110-S200. Send 66^ in postage to: Deann Verdier, Sugarloaf Mountain Works, Ijamsville, Maryland 21754; or call: (301) 831-9191.

Timonium, Maryland Ninth annual "Spring Crafts Festival" (May 2-4, 1986) is juried from 4 slides. Fee: $150. Send 66^ in postage to: Deann Verdier, Sugarloaf Mountain Works, Ijamsville, Maryland 21754; or call: (301) 831-9191.

Timonium, Maryland Tenth annual "Maryland Crafts Festival" (October 17-19, 1986) is juried from 4 slides. Fee: $165. Send 6 6 i n postage to: Deann Verdier, Sugarloaf Mountain Works, Ijamsville, Maryland 21754; or call: (301) 831-9191.

Manassas, Virginia Sixth annual "Manassas Crafts Festival" (June 13-15, 1986) is juried from 4 slides. Fee: $100-$ 150. Send 66^ in postage to: Deann Verdier, Sugarloaf Mountain Works, Ijamsville, Maryland 21754; or call: (301) 831 - 9191.

Manassas, Virginia Sixth annual "Virginia Crafts Festival" (September 19-21, 1986) is juried from 4 slides. Fee: $100—$150. Send 66^ in postage to: Deann Verdier, Sugarloaf Mountain Works, Ijamsville, Maryland 21754; or call: (301) 831 - 9191.

January 24, 1986 entry deadline

New York, New York The "3rd Annual WBAI Spring Crafts Fair" (April 25-27 and May 2-4, 1986) is juried from 5 slides. Entry fee: $15; booth fee: $375. Contact: Matthew Alperin, WBAI Crafts Fair, Box 889, Times Square Station, New York 10108; or call: (212) 279-0707.

January 31, 1986 entry deadline

New York, New York The "10th Annual American Crafts Festival" (June 28-29 and July 5-6, 1986) is juried from 5 slides. Entry fee: $8; booth fee: $280-$320 per weekend. Send self-addressed, stamped envelope to: Brenda Brigham, American Concern for Artistry and Craftsmanship, Box 650, Montclair, New Jersey 07042; or call: (201) 798-0220.

New York, New York The "3rd Annual Autumn Crafts Festival" (August 30-September 1 and September 6-7, 1986) is juried from 5 slides. Entry fee: $8; booth fee: $265 for one weekend. Send self-addressed, stamped envelope to: Brenda Brigham, American Concern for Artistry and Craftsmanship, Box 650, Montclair, New Jersey 07042, or call: (201) 798-0220.

February 1, 1986 entry deadline

Kansas City, Missouri "Brookside Art Annual" (May 2-4, 1986) is juried from 5 slides. Fee: $85. Contact: Bonnie Clow, 10941 Lydia Ave., Kansas City 64131.

February 3, 1986 entry deadline

Boynton Beach, Florida "Boynton's G.A.L.A. (Great American Love Affair)" (February 28-March 2, 1986) is juried from 2 slides of work and 1 of display. $8000 in awards. Fee: $50. Contact: Eleanor Wollenweber, Box 232, Boynton Beach 33425; or call: (305) 734-8120, ext. 432.

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Questions

Answered by the CM Technical Staff

Q *I have been making terra-cotta platters decorated with various layers of slip colored with commercial stains. These are oxidation fired to Cone 04-03. Can you suggest a matt or semimatt gloss finish that would be just enough to give the color a little spark? The unglazed pieces seem dead; the clear-glazed ones are too shiny. I've been testing various semigloss combinations without notable success. Matt glazes I've tried tend to gray the following black slip which I would prefer remain black:*

GILL'S BLACK SLIP (Cone 04-03)

Ball Clay	*23.0%*
Cedar Heights Redart Clay	*48.0*
Black Iron Oxide	*4.9*
Black Stain (Mason)	*10.6*
Manganese Dioxide	*13.5*
	100.0%

How can I get the results I'm after?—H.H.

There are a variety of methods used to liven slip color without resorting to glossy surfaces: Prior to bisque firing or after bisque firing, the piece can be lightly sprayed with a shiny glaze—not enough to turn glossy, but just enough to "wet" the color. It takes very little spray to achieve this effect, which can be applied either with a spray gun or airbrush. After bisque firing slip-decorated ware, there are some other alternatives: A shiny glaze may be drastically thinned and the ware dipped in the batch; or the slip-decorated and bisqued ware can be dipped in a normal glaze batch which is then wiped away with a sponge. The residue is sufficient to wet the colors.

Q *What can be done to remedy fuel freeze-up? I use a 173-gallon propane tank with a high-pressure regulator (0-15 pounds) that feeds a 1-inch gas line to my 16-cubic-foot kiln. Normally, I fire at 2 pounds of pressure for 8 hours to reach Cone 6. In cold weather the regulator freezes up and the'pressure drops significantly even when the tank is more than half full. What do you suggest?—B.C.*

To understand the cause and remedies for your fuel line/regulator freeze-up you should understand how gas pressure, volume and temperature relate to each other during firing, as expressed by the following mathematical statement: . When firing your kiln, both pressure and volume are reduced, thus directly reducing tank and fuel line temperature in proportion to the volume and speed of gas flow. When the outside temperature is low the problem is complicated further.

We recommend the better (two-stage) propane system discussed in "Low-Pressure Propane Firing," by John Perri, December 1976 CM. This should solve your problem outright. If that kind of adaptation is too extensive, here are some general comments about propane firing and alternative courses of action:

First, make sure you begin each firing with a full tank. If that is insufficient, a larger regulator, larger pipe and fittings may solve the problem by giving the propane more volume to flow through. Try to locate the source of freeze-up, and give the fuel more room there. If the problem is still unsolved, acquiring a larger propane tank is the next course of action, since this offers a greater propane volume from which to draw.

Some potters go to great lengths to work with the system at hand, sometimes placing an electric blanket over the propane tank, using heat lamps,- etc. Such "make-do" techniques are ill advised because of the obvious hazards they pose.

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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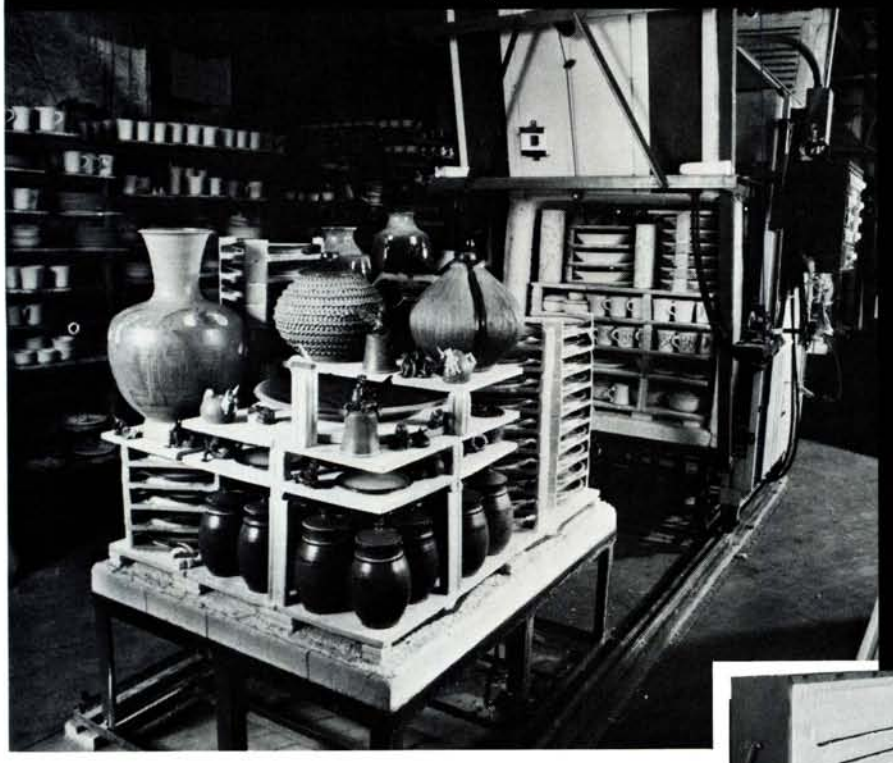

Shown at left:
Carol Suzanne Envelope Type
Electric Kiln, 36 cubic feet
No. CSE-EV-36-2
Peter Deneen Pottery
St. Paul, Minn.
Shown below:
Carol Suzanne Box Type
Electric Kiln, 8 cubic feet
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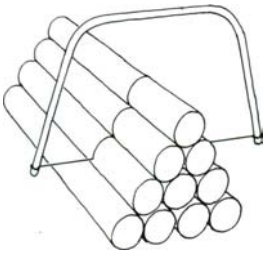
Suggestions

from our readers

Production Aid

When preparing clay for the wheel to make a large batch of small items, stack pugged extrusions on plastic in a triangular fashion, then cover the clay completely to age. When the clay is ready, cut vertically through the pugs with a harp or other cutting wire to



produce a number of cylinders of identical length and predetermined weight. The cylinders may then be thrown without any other preparation at all. This technique greatly reduces the time spent preparing clay for the wheel, and the 70 pots an hour **I** often achieve when working alone includes the time spent slicing the extrusions.

—John Dix, Leeds, England

Bisque Mender

Sairset refractory cement (available from most ceramic suppliers for repairing kiln walls) will mend cracks, fill in holes and attach broken bisqueware parts. Stir the cement well and apply it to the moist (either dipped in water or sprayed) bisqued section. The cement dries very rapidly. **I** prefer to rebisque the repaired piece before glazing. My can of cement has lasted eight years because to keep it from drying out **I** pour a thin layer of water over the top before closing the lid. *—Ed Higgins, Pittsboro, N.C.*

Adding Suspension

Commercial glazes often settle out in minutes after water is added. To prevent this, add bentonite. Put water in a kitchen blender and with a teaspoon slowly add bentonite until the liquid gets thick. To a 4-ounce jar add five to ten drops of this "liquid bentonite" and shake. Your glaze may settle out again someday but it should shake up easily. Liquid bentonite can be added to a homemade glaze too, but don't exceed 2% of the dry weight of the glaze.

—Douglas Grimm, Missoula, Mont.

Screen Mender

Silicone caulking compound, the clear stuff used to make mirrors adhere to frames or to mend aquariums, is excellent for patching sieves. Use it to repair a tear in the middle, or, if the sieve has a metal frame, to glue the screen to the edge. Mine has worked for years with such a patch. *—Barbara Harrison, Toronto*

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.

The Venco is a "workhorse."

I purchased a Venco because it was so highly recommended by other potters. After using the Venco, I can appreciate why it is so popular. The unit is massive and built like a workhorse. The craftsmanship is impeccable. The drive train is extremely heavy duty. And the quality of the clay after it is run through the machine is incredible. I never realized what a difference a quality pugmill could make. I only wish that we had bought a Venco years ago.

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Jim Leavitt

Jim Leavitt, Emerson Creek Pottery

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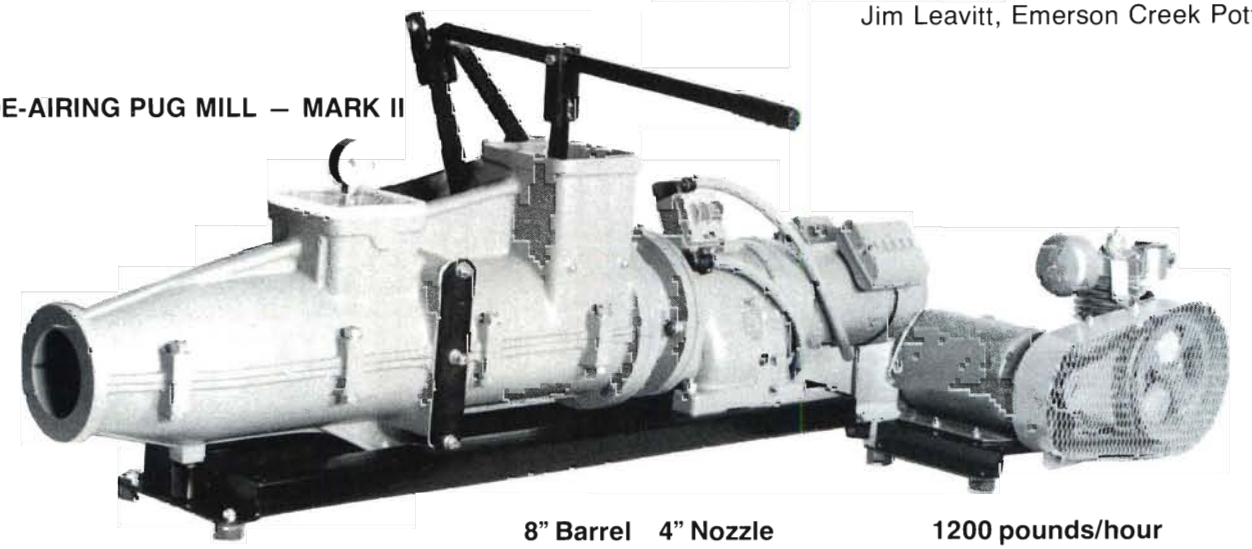

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Itinerary

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, Oakland *June 4-7, 1986* "Art/Culture/Future: American Craft '86," organized by the American Craft Council, will include workshops, demonstrations, films, exhibitions and tours. ACC has announced an open call for papers on the following topics: the craft artist in the arts community; the responsibilities of museums toward the crafts; galleries marketing systems; individual, institutional and corporate collecting; the role of the craftsperson in architecture and urban planning; criticism and the history of the crafts movement; the art educator's responsibilities toward crafts; new aesthetic directions. Entry deadline for summaries: January 15, 1986. Send self-addressed, stamped envelope to: ACC Forum Program Chair, c/o V.P. for Academic Affairs, California College of Arts and Crafts, 5212 Broadway, Oakland, California 94618. For further conference information contact: Susan Harkavy or Patricia Greenhill, American Craft Council, 45 W. 45 St., New York, New York 10036; or call: (212) 869-9425.

New York, New York *February 13-15, 1986* The 1986 annual meeting of the College Art Association of America. For details, consult CM October Itinerary. 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 10016; or call: (212) 889-2113. Those interested in suggesting sessions for the 1987 meeting in Boston, Massachusetts, should submit proposals by November 15, 1985. Send art history proposals to: Jeffrey M. Muller, Art Department, Brown University, Providence, Rhode Island 02912; studio sessions proposals to: Natalie Charkow, 95 Beecher Rd., Woodbridge, Connecticut 06525.

Texas, San Antonio *March 19-22, 1986* The annual conference of the National Council on Education for the Ceramic Arts (NCECA). For details, consult CM October Itinerary. Contact: Steve Reynolds, Division of Art and Design, University of Texas, San Antonio 78285; or call: (512) 537-4867 (home), or 691-4382 (school).

Solo Exhibitions

California, Los Angeles *November 2-December 4* Adrian Saxe; at Garth Clark Gallery, 170 S. La Brea.

California, Montrose *through November 23* Rosalie Roth, crystalline-glazed porcelain vessels; at the Village Artisans, 2331 Honolulu Avenue, Suite B.

California, Sacramento *through November 27* Fred Babb, porcelain masks, plates and sculpture; at Himovitz/Salomon Gallery, 1020 Tenth St.

California, San Francisco *through November 30* Robert Arneson, sculpture; at Fuller Goldeen Gallery, 228 Grant Ave.

November 5-30 Judy Moonelis, sculpture; at Quay Gallery, 254 Sutter St.

Colorado, Boulder *through November 16* Bob Smith, flash-fired raku vessels; at the Boulder Arts and Crafts Cooperative, 1421 Pearl St.

D.C., Washington *through November 9* Eve Watts, handbuilt figurative sculpture; at Gallery K, 2032 P Street, NW.

Florida, Miami Shores *November 1-December 6* Bill Burke, low-fire talc sculpture; at Barry University, 11300 N.E. Second Ave.

Illinois, Chicago *November 15-fanuary 16, 1986* Alexandra Kochman, sculpture; at the Ukrainian Institute of Modern Art, 2320 W. Chicago Ave.

November 22-January 4, 1986 Philip Cornelius, paper-thin porcelain; at Esther Saks Gallery, 311 West Superior.

Massachusetts, Boston *through November 12* Mary Rogers, handbuilt porcelain and stoneware; at Westminster Gallery, 132A Newbury St.

November 23-December 8 John Wolfrum, "Spiral Revisited," stoneware bowls installation; at Alchemie Gallery, 286 Congress St.

November 23-January 4, 1986 Jerry Berta, "City Lights," ceramic and neon cityscape; at Alianza Gallery, 140 Newbury St.

Michigan, Detroit *through November 10* Allie McGhee; at Pewabic Pottery, 10125 Jefferson Ave.

New Jersey, Trenton *through December 1* "Eva Zeisel: Designer for Industry"; at the New Jersey State Museum, 205 W. State St.

New Mexico, Albuquerque *through November 30* Fred Wilson, large-scale sculpture and murals; at Muddy Wheel Gallery, 4505-07 Fourth St., NW.

New York, New York *through November 22* Cary Esser, "Architectural Clay/Clay in Architecture"; at the Greenwich House Pottery, 16 Tones Street.

November 5-December 7 Elsa Rady, altered porcelain bowls; and Henry Varnum Poor, ceramics; at Garth Clark Gallery, 24 W. 57 St.

November 9-27 Tova Beck Friedman, "The Valley of the Bones," sculpture; at Amos Eno Gallery, 164 Mercer Street.

Ohio, Delaware *November 11-December 19* Alvin Sher, architectural sculpture; at Lynn Mayhew Gallery, Ohio Wesleyan University.

Oregon, Corvallis *November 1-26* Angela Cassidy, "Designs on Porcelain"; at the Corvallis Arts Center, 700 S.W. Madison.

Pennsylvania, Pittsburgh *through November 10* Kirk Mangus, "Girls/Pony Tails," wood-fired vessels. *November 18-December 26* Jack Troy, "The Fire as Decoration," stoneware and porcelain; at the Clay Place, 5600 Walnut St.

Utah, Salt Lake City *through December 1* Suzanne Klotz-Reilly, sculpture; at the Salt Lake Art Center, 20 S. W. Temple.

Wisconsin, Neenah *through November 17* Bacia Edelman, sawdust-fired vessels; at Bergstrom-Mahler Museum, 165 N. Park Ave.

Wisconsin, Sheboygan *through November 17* Ron Fondaw, large-scale ceramic and iron sculpture; at the John Michael Kohler Arts Center, 608 New York Ave.

Group Exhibitions

Arizona, Scottsdale *November 14-December 4* Neely Tomkins, primitive-fired wall forms; and George Tomkins, raku pottery; at Mind's Eye Craft Gallery, 4200 N. Marshall Way.

Arizona, Tucson *November 20-December 29* "Spectacular Vernacular: Traditional Desert Architecture in West Africa and Southwest Asia," photographic documentation of clay dwellings; at the University of Arizona.

California, Fresno *through November 9* "Pairs for Plums," collaborative and individual works by couples; at Plums Contemporary Arts, 3135 N. Maroa.

California, La Jolla *November 2-December 31* "Cookie Jar"; at Gallery Eight, 7464 Girard Avenue.

California, Los Angeles *through November 21* "Culinary Arts '85," functional and decorative designs; at del Mano Gallery, 11981 San Vicente.

California, Mill Valley *November 4-23* Beth Changstrom, Richard Deutsch, Maureen and Bill Ellis, Tom Hoadley and Mary Roehm, "Clay Invitational" exhibition; at Susan Cummins Gallery, 32 Miller Avenue.

California, San Diego *through February 23, 1986* "Water: Liquid of Life," artifacts documenting water rituals in the ancient Americas; at the San Diego Museum of Man, 1350 El Prado, Balboa Park.

California, San Francisco *through November 16* Emmanuel Cooper, Nick Homoky, Peter Lane, David Leach, Ursula Morley-Price, Mary Rich, Geoffrey Swindell and Angela Verdon, "British Ceramics"; at Elaine Potter Gallery, 336 Hayes Street.

through November 30 "Meissen Porcelain and Its Influence on Continental Manufacture," 18th-century works; at the California Palace of the Legion of Honor, Lincoln Park.

November 3-January 21, 1986 "The Art of Wine in East Asia," includes Shang dynasty wine vessels, Han period wine cups and jugs, Tang and Song dynasty ewers from China; sake bottles from Japan; and wine storage containers from Korea; at the Asian Art Museum of San Francisco, Golden Gate Park.

California, San Pedro *November 10-January 12, 1986* "Contemporary Crafts"; at the Angels Gate Cultural Center, 3601 S. Gaffey St.

California, Taft *through November 27* "Vessels Aesthetic '85"; at Taft College, 29 Emmons Park Drive.

Colorado, Arvada *through November 24* "Carroll and Hiroko Hansen Collection of Ceramic Art"; at the Arvada Center for the Arts and Humanities, 6901 Wadsworth Blvd.

Colorado, Pueblo *November 1-22* The 25th annual "Own Your Own" exhibition; at the Sangre de Cristo Arts and Conference Center, 210 N. Santa Fe.

Connecticut, Greenwich *through November 19* "Northeast/Northwest," includes works by Tony Marsh, Elaine and Tom Coleman; at the Elements, 14 Liberty Way.

Connecticut, Guilford *November 9-December 24* "Holiday Expo & Sale 85"; at Guilford Handcrafts, 411 Church St.

Connecticut, Middletown *November 30-December 15* "Wesleyan Potters Annual Exhibit and Sale"; at Wesleyan Potters, 350 S. Main St.

Connecticut, New Haven *November 11-December 23* "Seventeenth Annual Celebration of American Crafts"; at the Creative Arts Workshop, 80 Audubon St.

D.C., Washington *November 3-March 9, 1986* "The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting," includes Meissen, Sevres, Chelsea, Derby and Chinese porcelain; at the National Gallery of Art, Fourth St. at Constitution Ave., NW.

Florida, Coconut Grove *November 1-30* John Donoghue, Susana Espinosa, Michael Lamar, Charles Olson and Jaime Suarez, "Ceramics: On and Off the Wall"; at Netsky Gallery, 3107 Grand Avenue.

Florida, Hollywood *through December 2* The "35th Annual Florida Craftsmen Show"; at the Hollywood Art and Culture Center, 1301 S. Ocean Drive.

Florida, Miami Beach *through November 10* "Newcomb Pottery: An Enterprise for Southern Women, 1895-1940"; at the Bass Museum, 2121 Park Ave.

Georgia, Atlanta *through November 10* "Dutch Table Tops," includes 17th-century tin-glazed earthenware; at the High Museum of Art, 1280 Peachtree St., NE.

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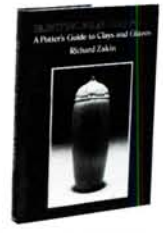

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Itinerary

Georgia, Gainesville *through February 1, 1986* "Pieceworks," national competition of works inspired by quilts; at Georgia Mountain Crafts, 311 Green St., SE.
Georgia, Madison *through November 17* "Indian Ceramics: 16th—20th Century"; at the Madison-Morgan Cultural Center, 434 S. Main Street.
Hawaii, Kaneohe *November 1 -January 31, 1986* "Ban Chiang: Discovery of a Lost Bronze Age"; at the Hawaii Loa College.
Illinois, Chicago *through November 19* Christine Federighi and Indira Freitas Johnson, sculpture. *November 22-January 4, 1986* "Possibly Functional"; at Esther Saks Gallery, 311 W. Superior St.
November 1-29 Frank Fleming and S. Judson Wilcox, "Two Approaches to Realism in Clay"; at Lill Street Gallery, 1021 W. Lill St.
Indiana, Indianapolis *November 26-January 19, 1986* "Recent Acquisitions 1982-1985" includes ancient Chinese ceramics; at the Indianapolis Museum of Art, 1200 W. 38 St.
Iowa, Mason City *November 10-January 5, 1986* "Iowa Crafts: 18"; at the Charles H. MacNider Museum, 303 Second St., SE.
Louisiana, New Orleans *November 23-January 12, 1986* "Selections from the Campbell Museum Collection," soup tureens; at the New Orleans Museum of Art, City Park.
Louisiana, Shreveport *November 4-30* "Spar National Art Show 1985"; at the R. S. Barnwell Memorial Garden and Art Center, 501 Clyd Fant Pkwy.
Maine, Portland *November 29-January 11, 1986* Woody Hughes and Kazuko Matthews; at Maple Hill Gallery, 367 Fore St.
Maryland, College Park *through December 8* "New Vistas: American Art Pottery, 1880-1930, From the Cooper-Hewitt Museum"; at the University of Maryland Art Gallery.
Massachusetts, Boston *through November 16* "Contemporary Classics"; at the Society of Arts and Crafts, 175 Newbury St.
Massachusetts, Cambridge *through November 23* A group exhibition with Patrick Loughran, earthenware; and Eileen Simpson, slab-built raku; at Ten Arrow Gallery, 10 Arrow St.
November 11-December 26 A group exhibition with Larry Page, handbuilt work; at Mobilia, 348 Huron Ave.
Massachusetts, Northampton *November 9-January 5, 1986* Sixth annual "A Tea Party"; at Pinch Pottery, 150 Main St.
Massachusetts, Worcester *through November 20* "Erie Clay National"; at the Worcester Craft Center, 25 Sagamore Road.
Michigan, Detroit *through November 10* "Ancient Art of the American Woodland Indians," includes ceramics, *through January 5, 1986* "Italian Renaissance Sculpture in the Time of Donatello," includes terra-cotta sculpture; at the Detroit Institute of Arts, 5200 Woodward Ave.
through November 16 Robert Sedestrom and Gordon Orear. *November 22-January 2, 1986* "Christmas Invitational"; at Pewabic Pottery, 10125 E. Jefferson Ave.
Michigan, Lansing *November 11 -December 22* "Marketplace '85"; at the Lansing Art Gallery, 425 S. Grand Ave.
Missouri, Saint Louis *November 5-27* John Chalke, Barbara Diduk, Paul Dresang, Bob McNeely, Kris Nelson, Norm Schulman, Alyce Schermerhorn and Jim Shrosbree, "Figuratively Speaking"; at Pro Art, 5595 Pershing.
November 10-December 6 "Saint Louis Clay Artists"; at 39th Street Gallery, 2207 S. 39 St.
New Hampshire, Concord *through January 18, 1986* "Unearthing New England's Past: The Ceramic Evidence"; at the New Hampshire Historical Society, 30 Park St.
November 12-January 3, 1986 The "11th Annual Juried Exhibit: New and Innovative Work"; at the League of New Hampshire Craftsmen Gallery, 205 N. Main St.
New Jersey, Morristown *through December 1* "New Jersey Arts Annual: Clay and Glass"; at the Morris Museum of Arts and Science, 6 Normandy Heights Rd.
New Jersey, Newark *through December 31* "Treasures from the Collections," includes Greek pottery and figures, English art pottery, and 18th- and 19th-century Chinese export porcelain; at the Newark Museum, 49 Washington St.
New Jersey, Oceanville *through December 15* "All Join Hands—A Celebration of Crafts in New Jersey"; at Noyes Museum, Lily Lake Rd.
New Mexico, Los Alamos *through November 17* "Black, White & Red/Read," juried exhibition; at Fuller Lodge Art Center, 2132 Central Avenue.
New York, Brooklyn *through December* 2 "Indian Pottery of the American Southwest." *through February 3, 1986* "Contemporary American Prints and Ceramics," includes works by Rudy Autio, Christina Bertoni, Judy Chicago, Rick Dillingham, Ken Ferguson, Maija Grotell, Wayne Higby, Gertrud and Otto Natzler, Edwin Scheier and Beatrice Wood; at the Brooklyn Museum, 200 Eastern Pkwy.
New York, Buffalo *through November 15* "Crafts: National"; at the State University of New York College at Buffalo.
New York, New York *through November 9* "Echoes and Visions"; at Carlyn Gallery, 1145 Madison Ave.
through February 16, 1986 "High Styles: Twentieth-Century American Design"; at the Whitney Museum of American Art, Madison Avenue, at 75th Street.
North Carolina, Asheville *through November 25* "Salute to the Blue Ridge Parkway Golden Anniversary"; at the Folk Art Center, Milepost 382, Blue Ridge Pkwy.
Ohio, Parma *through November 15* "Faculty Show" includes works by David Vargo. *November 18-December 11* "Natural Elements" includes Rob Mihaly sculpture; at Gallery West, Cuyahoga Community College, 11000 Pleasant Valley Rd.
Ohio, Toledo *November 24-January 5, 1986* "The Amasis Painter and His World: Vase Painting in Sixth-Century B.C. Athens"; at the Toledo Museum of Art, 2445 Monroe St.
Rhode Island, Providence *through December 29* "Forty-Five Alumni"; at the Museum of Art, 224 Benefit St.
Utah, Logan *through November 24* "Chronicles: Historical References in Contemporary Clay"; at the Nora Eccles Harrison Museum of Art, Utah State University.
Vermont, Middlebury *November 9-December 27* "Treasures from the Heart," multimedia works; at Vermont State Craft Center at Frog Hollow.
Virginia, Alexandria *through December 1* "Fantasy and Function," works by the Ceramic Guild of Bethesda; at the Scope Gallery, 101 N. Union Street.
Wisconsin, Sheboygan *through November 17* "Nineteenth Century Sheboygan County Potteries." *through December 30* "Clay: Everyday Plus Sunday"; at the John Michael Kohler Arts Center, 608 New York Ave.

Fairs, Festivals and Sales

Alabama, Birmingham *November 16-17* "The 13th Annual Alabama Designer/Craftsmen CraftsFair"; at the Highland Racquet Club Community Center, 3300 Highland Ave., S.
Arkansas, Little Rock *November 8-10* The 13th annual "Arkansas Arts, Crafts and Design Fair"; at Little Rock Robinson Convention Center, Markham and Broadway.
California, San Diego *November 9-10* San Diego Potters Guild "Fall Sale"; at the Spanish Village, Balboa Park.
California, Sierra Madre *November 22-24*

Continued

"The proof is in the performance"

In January of 1985, we experienced what all potters fear, a fire. Although the fire did not originate in our section of a commercial building, we unfortunately lost everything. Our insurance only covered the replacement of one of our electric kilns, so it was important for us to buy a kiln that would offer the very best performance.

After researching the market, we selected a Bailey "extra-insulated" kiln. What immediately caught our eye was the fact that Bailey top-loading electric kilns use one full inch of fiber "board" on the exterior. What a difference that fiber board made in our firing time! Our Bailey fires in half the time compared to the other brands we have used. Another benefit has been the extended element life. We have more firings on our original set of elements than any other kiln. And, the added fiber board has slowed down the cool. We no longer have cracking problems from the kiln cooling too quickly. Finally, there is the electrical savings. We pay 25% less in firing costs. The performance of this kiln is definitely far superior to any other kiln.

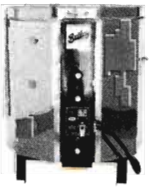
We fully intend to add another Bailey to our studio as our business continues to grow. It's a treat to use a kiln that is built for the professional.

Marion S. Vail Jeanne Sutton

Studio Potters: Marion S. Vail and Jeanne Sutton

FIND OUT ABOUT ALL THE BAILEY KILNS.

Cone 10 / 3.3 cu. ft.

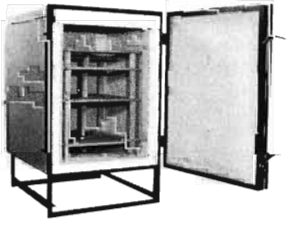


Cone 10 / 7 cu. ft.

Cone 10 / 10 cu. ft.

Cone 10 / 16 cu. ft.

FIBER ELECTRIC



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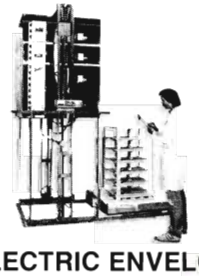
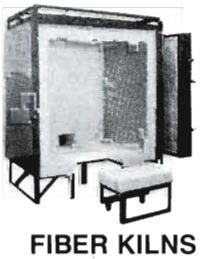


ELECTRIC ENVELOPES



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Bailey Kilns Are Available Only From Our Factory. There Are No Dealer Mark-Ups or Extra Charges.

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For further information, call: 800/431-6067
In NY or Canada, call direct: 914/339-3721

Itinerary

"Creative Arts Group 25th Annual Art Sale"; at 108 North Baldwin Avenue.

Colorado, Boulder *November 7-10* Boulder Potters' Guild "Members' Fall Sale"; at the Armory Building.

Connecticut, Middletown *November 30-December 1, December 7-8 and 14-15* "Wesleyan Potters 30th Annual Invitational Exhibit and Sale"; at 350 S. Main St.

Georgia, Gainesville *November 23-24* "Holiday Marketplace"; at Georgia Mountain Center, 311 Green St., SE.

Illinois, Hinsdale *November 30-December 1* "The 16th Annual Holiday Craft Show"; at Hinsdale Community House, Eighth and Madison.

Illinois, Rockford *November 9-10* "Metro Expo," includes antique, folk and contemporary ware; at the Metro Centre, Main at Elm St.

Iowa, Dubuque *December 1* "Dubuque Art Association's 13th Annual Juried Art Sale"; at the Old Jail Gallery, Eighth and Central. *

Maryland, Gaithersburg *November 22-24* "Tenth Annual Autumn Crafts Festival"; at the Montgomery County Fairgrounds.

Massachusetts, Worcester *November 29-December 1* Third annual "Fall Craft Fair"; at the Worcester Craft Center, 25 Sagamore Rd.

New Jersey, Englewood *November 22-24* The 6th annual New Jersey Designer Craftsmen "Crafts Weekend"; at the Dwight Englewood School.

New Jersey, Princeton *November 23* The 12th annual "Craftwomen's Marketplace"; at the Princeton YWCA, Paul Robeson Place.

New Jersey, West Orange *November 9-10* "New Jersey Craft Experience"; at South Mountain Arena, Northfield Ave.

New York, Herkimer *November 9-10* The 10th annual "Herkimer County Arts & Crafts Fair"; at Herkimer County Community College campus.

New York, New York *November 29-December 1, December 13-15 and 20-22* The 14th annual "WBAI Holiday Crafts Fair"; at Columbia University, 115 St. and Broadway.

New York, White Plains *November 16-17* "Eighth Annual Craft Fair"; at Westchester County Center Bldg.

North Carolina, Asheville *November 29-December 1* "High Country Christmas Art & Craft Show"; at the Asheville Civic Center.

North Carolina, Rocky Mount *November 7-9* The "Coastal Plain Arts and Crafts Fair"; at Tarrytown Mall, Hwys. 64 and 301.

Ohio, Cincinnati *November 29-December 1* "The Cincinnati Crafts Affair"; at the Cincinnati Convention Center.

Ohio, Columbus *December 5-8* "The Columbus Winterfair"; at the Ohio State Fairgrounds.

Ohio, Kettering *November 30-December 1* "Rosewood Festival of Fine Crafts"; at the Rosewood Arts Centre, 2655 Olson Dr.

Pennsylvania, Allentown *November 22-24* "First Annual Lehigh Valley Art & Craft Show"; at the Agricultural Hall, Allentown Fairgrounds.

Pennsylvania, Camp Hill *November 16-17* The "5th Annual Creative Source"; at the Penn Harris Convention Center.

Pennsylvania, Philadelphia *November 8-10* The ninth annual "Philadelphia Craft Show"; at the 103rd Engineers' Armory, 33 St.

Pennsylvania, York *November 23-24* "Pennsylvania Christmas Craft Market"; at Memorial Hall, York Fairgrounds.

Texas, Dallas *November 9-10* "Craft Guild Fair"; at Kramer Center, 7131 Midbury Dr.

Virginia, Richmond *November 8-10* Tenth annual "Richmond Craft Fair"; at the Richmond Arena.

Wisconsin, Milwaukee *November 29-December 1* "Holiday Craft & Gift Show"; at the Wisconsin State Fair Park, 8100 W. Greenfield Ave.

Workshops

Arkansas, Little Rock *November 15-17* Helen Phillips, lecture and sculpture demonstration. Fee: $54; nonmembers $60. Contact: The Arkansas Art Center, Education Department, Box 2137, Little Rock 72203; or call: (501) 372-4000.

California, Los Angeles *November 16* "The Ceramics of Mexico—A Living Legacy," lecture and seminar with Jens Morrison. Contact: Southwest Museum, Box 128, Los Angeles 90042; or call: (213) 221-2164.

Connecticut, Guilford *November 17* "Clay Castles." Fee: $22. Contact: Guilford Handcrafts, Box 221, Guilford 06437; or call: (203) 453-5947.

Illinois, Edwardsville *November 21-22* "Christopher Staley Workshop." Open to the public. For further information contact: Daniel Anderson, Box 1774, Department of Art and Design, Southern Illinois University, Edwardsville 62026; or call: (618) 692-3071 or 692-3146.

Massachusetts, Northampton *November 6* "Photographing Your Work and Effective Slide Presentation" with Michael Cohen. *November 9* "Decoration and Glaze Techniques" with Angela Fina. *November 16* "Functional Forms, A Throwing Workshop" with Ellen Jacobson. Contact: Jane Sinauer, Horizons, 374 Old Montague Rd., Amherst, Massachusetts 01002; or call: (413) 549-4841.

Michigan, Detroit *November 15-16* Robert Sedestrom, "Slip Casting Workshop." Fee: $40. Contact: Pewabic Pottery, 10125 E. Jefferson Ave., Detroit 48214; or call: (313) 822-0954.

New York, New York *November 2-December*

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Comment

Taking Care of Reality *by Lili Krakowski*

There is something very attractive about killing the bearer of bad news. Unfortunately, it doesn't improve the news.

Recently, those who have said aloud that potters are unlikely to make a living from production alone have been mocked and scolded—a wonderful exercise in free speech, but not one in facing reality.

Honest opinion varies about what "making a living" means. So let me state my definition at the start.

I neither believe one should make oneself a eunuch for the sake of heaven, nor for that of Cone 10 reduction glazes. One makes a living at an adult level when one can support oneself and one other person completely and indefinitely—when one can capitalize, maintain and replace what one needs in home and studio, plus meet contingent expenses of the normal (as distinguished from the catastrophic) kind. More elusive of exact definition, but no less important, is that one makes a living at an adult level when one can fulfill the aforesaid financial duties at the social/cultural level to which one "belongs."

Potters, therefore, who have dowries (be they wheels, kilns, cars, land, houses, medical care) do not qualify, unless they could pay for such from their profits. Potters who get alimony, food stamps, A.D.C. or pensions, also fail the test as much, if perhaps not as happily, as those whose pottery income is supplemented by trust funds and legacies.

I insist on an income for two because, when one lives alone, shortcuts can be taken, sacrifices made. When one is part of a twosome, be it two adults or certainly when it is an adult and child, the responsibility built into the relationship has economic overtones.

These considerations, reinforced by observation and reflection, make me question the way we school young potters.

When I went to art, then later to pottery school shortly after World War II, most of my fellow students came equipped with money-making skills. They were veterans using the G.I. bill to learn a second trade; disabled veterans forced to change professions; and a number of self-supporting adults who were working their way through school. There was, as well, the parent-financed contingent of "regular" college students taking intensive art or pottery courses as adjuncts to art-related careers in stage design, advertising, and so on. And there was the expected gaggle of directionless students taking courses for fun.

No one expected to live only from the sale of creative work; or, more accurately, no one lacked or intended to lack an alternate means of support.

The schools neither urged us to live off our art alone, nor represented it as a realistic goal. How one was going to pay one's bills simply did not come up for discussion. We—schools and pupils alike—may have hoped a cruel world would come to its senses and honor our genius with fame and fortune. No one sober counted on it.

Change came, in part, from a specific phenomenon of goats, sitars and tofu which belonged to a larger romantic movement. Primitive folkways were extolled as more organic and sincere (hence more humane) than ours, particularly by those who had safe passage home! Living "off the earth" and by manual labor became goals in themselves from which reason and economics were divorced.

It was a dear and charming time, but it left its whole-wheat flower children dismally unprepared for the tidal waves of reality that engulf one on the threshold of middle age. This problem afflicts a lot of people, not just potters, but it is they (us) who concern me.

If one loves potting, one finds it heartbreaking to see good and talented people forced to choose between the basic decencies of life and their craft. It saddens me that people are forced to leave work to which they have given their hearts and their youth, in which they are just beginning to gather the fruits of maturity, because "baby needs shoes."

And it is because I can compare a

Continued

generation of craftspeople that had other means of self-support with one that doesn't that I urge a complete redesign of a potter's schooling to include a second means to a livelihood.

Some may call my attitude defeatist. To which I only reply, "Forewarned is forearmed." Being prepared for the worst is a commitment to life so profound it envisages crisis as a challenge not a threat.

What I propose is that pottery schools expand their curricula to include a minor in any/all occupations at which a decent amount of money can be made on a part-time basis. Schools, already affiliated with universities where students in different disciplines can minor in pottery, should have no difficulty arranging mirror-image minors for pottery majors. Independent schools might arrange any number of "trade school" courses to be made available to their students. Bookkeeping, mechanics, shorthand/typing, practical nursing, hairdressing, plumbing, welding, barkeeping—the possibilities are enormous.

I don't expect much protest of the idea that a potter might minor in skills already taught at the university level. But the notion that potters might be *taught* blue-collar skills, as distinguished from picking them up, haphazardly, under duress, *no mezzo del camino*, may not go down as well.

Yet I know artists who supported themselves at plumbing, welding, typing and such before success struck; and this work did not interfere with their creativity, nor their later triumphs. I, for one, would be deliriously happy if, beyond fixing my electric kiln, I knew how to wire a house or repair TVs. Surely it is better to be trained at something that *from the start* one can integrate with a studio schedule, than to find oneself working the graveyard shift to make ends meet.

That I feel a need to explain, almost apologize, for the suggestion that a potter might learn a blue-collar skill, shows how deep the division between artist (intellectual) and craftsperson (worker) remains. Yet we, as heirs to the arts and crafts movement, are sworn to healing that rift—which came about during the industrial revolution, with the fragmentation of work in the early factories.

I might point out that the notion that intellectuals "must" live entirely by the sale of their brainchildren is historically new. In Western society, many practiced more than one trade (as housewives, of course, have always done). John Adams, Sr., father and grandfather of presidents, farmed in summer and worked leather in winter. He was not original, eccentric or alone.

And it might be remembered that the rabbinate, surely as intellectual a profession as any, was not a full-time occupation till relatively modern times. Many Talmudic sages are identified by their often humble trades. Hillel, for whom all those Hillel Foundations are named, was a woodcutter. Shammai, his major opponent, was a mason. Others were tanners, blacksmiths, tailors, brewers. And, yes, there was Rabbi Abba the Potter. And all served as judges, lawyers, scholars. Upon their shoulders rested the preservation of a religion and a culture!

I have nothing but admiration for production potters who support themselves and their families entirely by their pottery sales. (I will overlook here the point a potter friend made—that, possibly, knowing skills like bookkeeping and cost accounting enabled them to succeed at production.) I admire them as hard-working, dedicated people who have a lot to teach the economy about efficiency. How I feel about their wares is another matter.

I judge pots on aesthetic lines. I don't care if it took ten minutes or ten hours to produce a pot; whether it is a money-maker or a money-loser; if the one who made it pays all bills by potting, or drives a school bus, teaches or writes copy! Nor do judges at shows care. They ask to see slides, not income tax returns.

It must also be clear by now that I don't really care about how potters actually make ends meet.

In the past years I have become convinced that the principal, maybe sole, difference between self-defined potters and self-defined ceramic artists is the underlying philosophy that scaffolds their lives. Potters belong to a romantic movement which centers on how one lives rather than on what one actually does. Romantic movements characteristically spring up among the well-educated children of the comfortably well-off. (This is a frightful simplification, but it will do here.) Such movements fail because any mishap overstresses the tensions between aesthetics and economics, idealism and duty. Romantic movements have been incapable of perpetuating themselves.

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The May Show

THE $500 Ceramics Award for the 1985 "May Show" at the Cleveland Museum of Art was presented to Sandra Amitay for two sculptural containers constructed from porcelain slabs and accented with underglazes. Now at Kent State University, Sandra had previously been awarded first place in crafts for stoneware forms entered in the 1977 May Show.

A competition open to artists of the Western Reserve area in northeast Ohio, the May Show has been held 66 times since its inception in 1919. Among the 242 works included this year were 40 clay sculptures and functional ceramic objects. Selection from 2693 entries was by jurors Linda Cathcart, director of Houston's Contemporary Arts Museum; Rose Slivka, editor of *Craft International]* and members of the Cleveland Museum's staff. The jury also cited ceramists Patrick Burke and Jo Kirschenbaum, Cleveland; Doug Gilliam, Cleveland Heights; and Sue Keebler, Willoughby; for special mention.

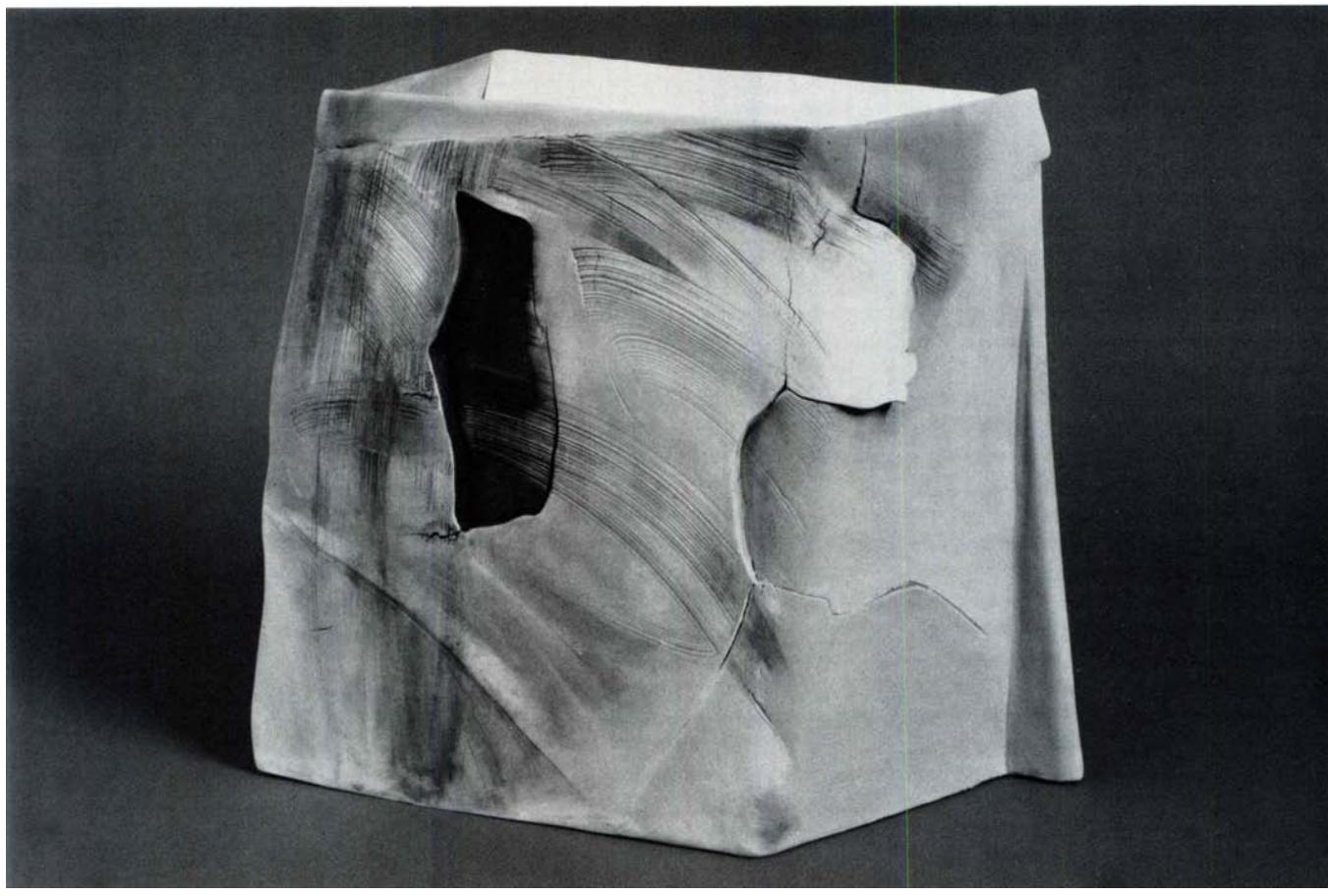
In a review of the history and traditions of the exhibition, Edward Hennings, the museum's chief curator of modern art, commented:

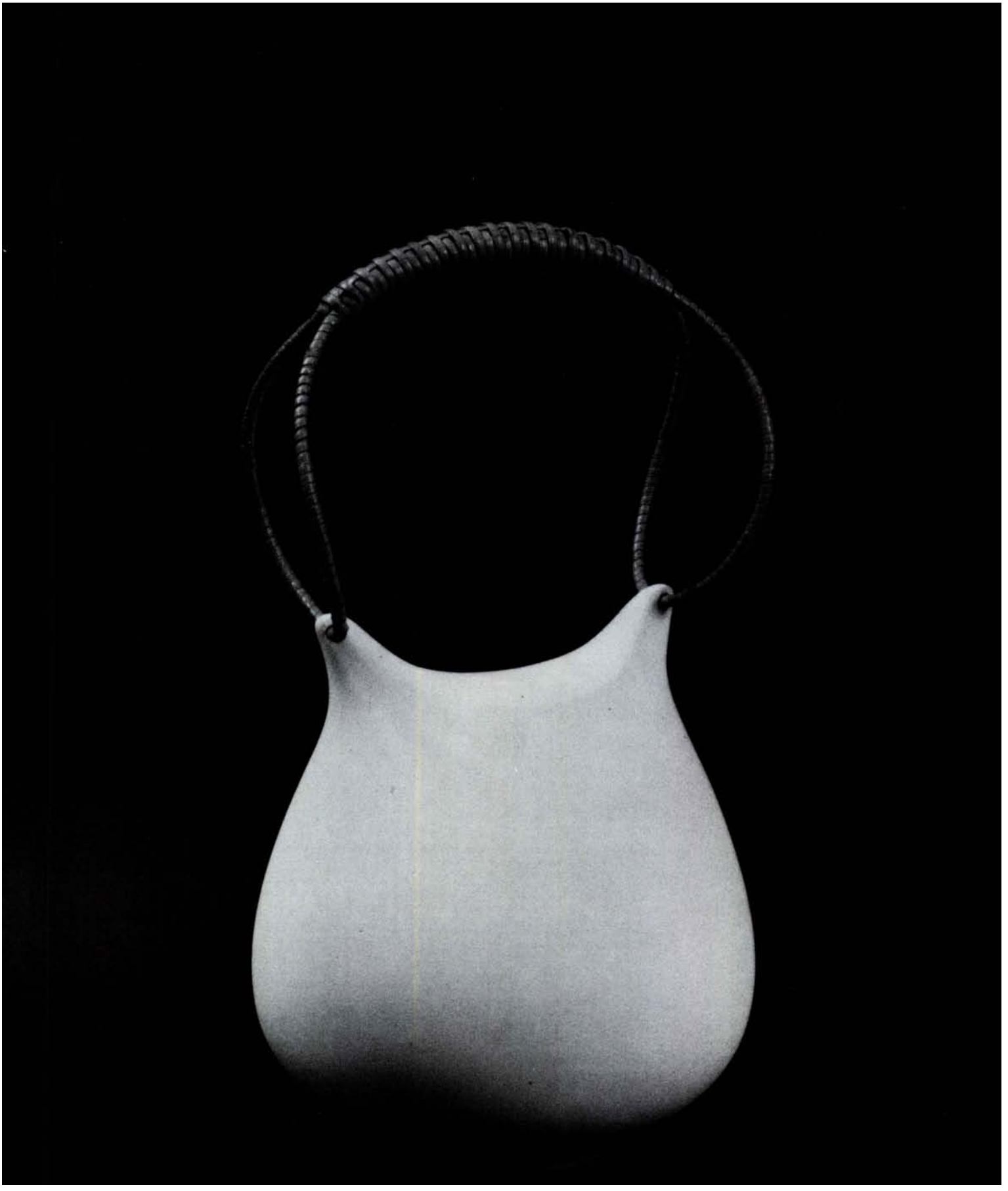
"It's nearly 50 years since I first became aware of the May Show and almost 40 since I first entered it. During these years many memories have accumulated.

"It was a very different kind of exhibition in the thirties and forties. William Milliken and Henry Francis were in charge, Milliken as director of the museum and Francis as the curator of paintings and of prints and drawings. Artists appearing regularly in the show and usually winning the top awards included Henry Keller (who submitted *hors concour*), William Sommer, Carl Gaertner, Paul Travis, Frank Wilcox, Kenneth Bates, Edris Eckhardt, Sol Bauer, Viktor Schreckengost and Michael Sarisky. Among the young lions were John Teyral, Hazel Janicki, Peter Paul Dubaniewicz, Dean Ellis, Roger Anliker and Marco de Marco. Roy Lichtenstein was around, but I doubt that he entered the May Show; if he did, he was rejected.

"More prizes were awarded since there were more categories to enter—five in oil painting alone: Landscape and Miscellaneous, Portrait, Figure Composition, Industrial (because of its heavy industry and active WPA arts program in the thirties, Cleveland may be the only community to have had such a category), and Still Life. Each had a Special Award as well as first, second and third prizes and honorable mentions, but there was no prize money. Milliken stressed sales rather than money awards, and almost single-handedly he built a local market for Cleveland art. During the thirties and even the forties some artists depended on May Show sales for a large part of their income. Each artist could enter ten objects and often one entry would involve many pieces; there was no limit on editions. Since the May Show was large and had no special gallery, almost half the regular galleries would be emptied before the jurying process began, and the Rembrandts and Cezannes sent to storage for a couple of months.

"The time of jurying and installing





"Closed Vessel with Bamboo Handle"
wheel-thrown, altered porcelain, 12 inches in height, by Sue Keebler, Willoughby, Ohio.

Opposite *"Ellipsis Suite 3" slab-built porcelain with underglazes, 18 inches high, by Sandra Amitay, Kent.*

the exhibition was wild, tense, invigorating and exhausting. Everything was done in about two weeks; everyone involved worked weekends, evenings and often nights, with Milliken resting his legs and back by whipping through the galleries in a wheelchair.

"Silence about the exhibition was enforced. No one except jurors and the staff needed to hang the show was allowed in the gallery and woe betide the poor soul who whispered a word about the results. When the show was being installed one year, a well-meaning guard let Milliken's adored mother into the gallery to see her son; he, however, hustled her right back out, admonishing her not to peek on the way. Reporters from the three major newspapers vied for advance information. One weekend Milliken caught a well-known columnist trying to climb through the transom over the door to his office, hoping to see a list of prizewinners.

"No one, including the artists, was notified of the results of the jurying until the day of the preview. The first year that I won a prize, I was nearly crazy with anxiety; at the same time, when the letter telling me I'd won arrived, I was exhilarated. When I arrived with family and friends at the preview in the evening, we were announced to a receiving line made up of the director, trustees, curators and their spouses resplendent in formal attire. It was indeed a mad, hectic, lovely, funny, worrisome, awful and delightful time.

"Among the many scenes I remembered from those early years is Milliken holding on to one end of a painting when the entries were being accepted forjudging, with the artist, a young Turkish painter, on the other, trying to wrest it away from him and withdraw it from the show. Milliken won the contest and the painting now hangs in my home. I can also envision row after row of little ceramic squirrels (or were they chipmunks?) in storage waiting for their purchasers, many of whom would complain that they bore little resemblance to the one in the show.

"I recollect one year that Paul Travis, who had received a painting prize, was entertaining friends and admirers while taking his ease against a stone griffin at the top of the main stairway. When he noticed Milliken bearing down on him, Travis extended his hand in friendly anticipation of congratulations. His happy delusion quickly gave way to astonishment as Milliken took his elbow and lifted him off the sculpture.

"Finally I can see Sherman Lee (then curator of Oriental art and assistant director), glowering in the receiving line, nursing a hand sore from several hundred shakings, and vowing to change things when he became director. And he did. He did not end the May Show, as many people were sure he would, because he was too conscious of the important role it played in the life of the community. Still, it seemed obvious that the show required some changes. During the thirties it had often helped artists to earn money for food and shoes, but by the late fifties the war had ended the Depression and it was no longer necessary to help artists eat regularly. The New York School of abstract artists had seized a dominant role in the world of art, and what became important was that local artists learn about and contribute to the serious art being produced in this country. The museum could encourage this best by exhibiting important contemporary art and by recognizing professionalism and creativeness (rather than skill alone) in the May Show.

"The secrecy and formality were ended. The number of categories for entries was decreased and editions were either reduced in number or were ended. Eventually, the region covered by the show was enlarged to include the thirteen counties of the old Western Reserve rather than just Cleveland. Cash prizes began in 1966 when William and Elizabeth Treuhaft offered a prize of $1,000 for a painting selected by the jury (the Museum trustees soon approved the same amount for sculpture, graphic arts and decorative arts). The jury was expanded to allow for different jurors for painting, sculpture and graphic arts on the one hand, and decorative arts on the other, with a specialist for photography. Furthermore, no one was permitted to try to influence the jurors' decisions—no matter how beneficial for an artist it might be. These changes at first resulted in some very thin May Shows and a couple of near disasters.

"One jury selected an exhibition and then spent the evening at the home of a local collector who urged its members to apply the highest international standards to the show. They came back the **next morning breathing fire and weeded** out about two-thirds of the works chosen earlier. I reminded them that they had already selected the show, but they replied that they hadn't finished. We stood by helplessly as they cut the show to the bone. Later, two of them wrote letters, apologizing for harm they might have done to fellow artists.

"Another year Robert Rosenblum, Robert Morris and Walter Darby Bannard served as jurors. We soon realized that it was a mistake to have the formalist Bannard and the conceptualist Morris to dinner—much less to jury an exhibition—together. Since they couldn't agree, Rosenblum cast the deciding vote in almost every decision, but for the awards the vote had to be unanimous. After spending most of the morning watching an unshaven Morris clad in jeans, pacing up and down chewing on a cigar, while a well-tailored Bannard stood cooly aloof, Rosenblum announced that they had agreed that they couldn't agree and would leave the awarding of prizes to us.

"Such problems are bound to occur occasionally when jurors have different points of view and strong convictions. (And who wants jurors without convictions?) One year when William Milliken was director, juror Walter Stuempfig, bitterly resenting certain 'helpful hints,' turned his back on the proceedings, loudly proclaiming 'wonderful' each time the other two jurors' decisions were reported to him. Another year I encountered Yasua Kuniyoshi in the men's room, bitterly complaining that he couldn't even visit that sanctuary without being monitored by 'Millikens.' William was waiting for him outside the door to see that he didn't give away any secrets between there and the galleries.

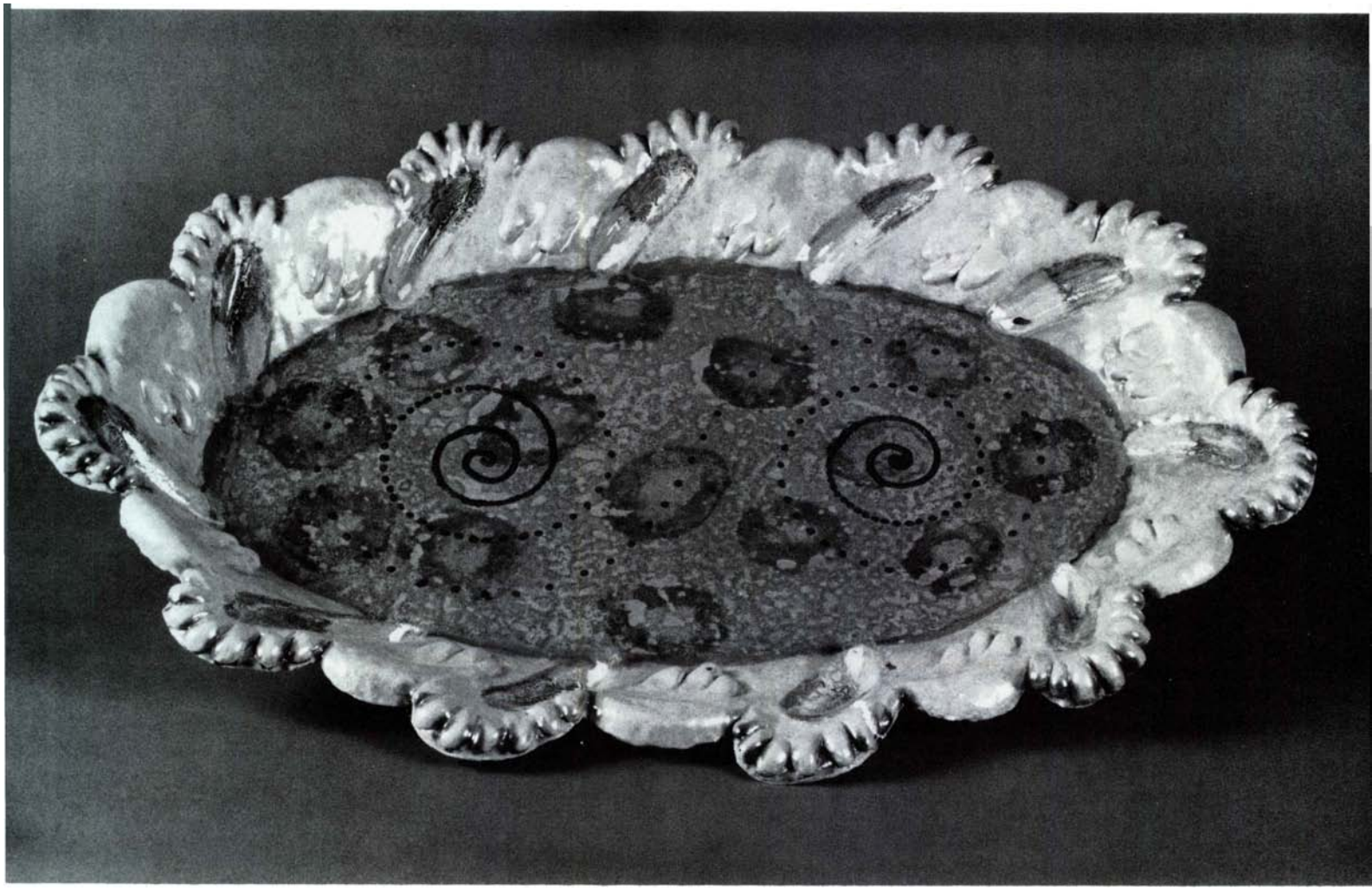
"Milliken deeply loved the May Show and never did anything to harm an artist. His occasional suggestions to jurors always represented an effort to get one more work accepted—never to have one rejected. And if his insistence on secrecy annoyed some of us, it was nevertheless good showmanship.

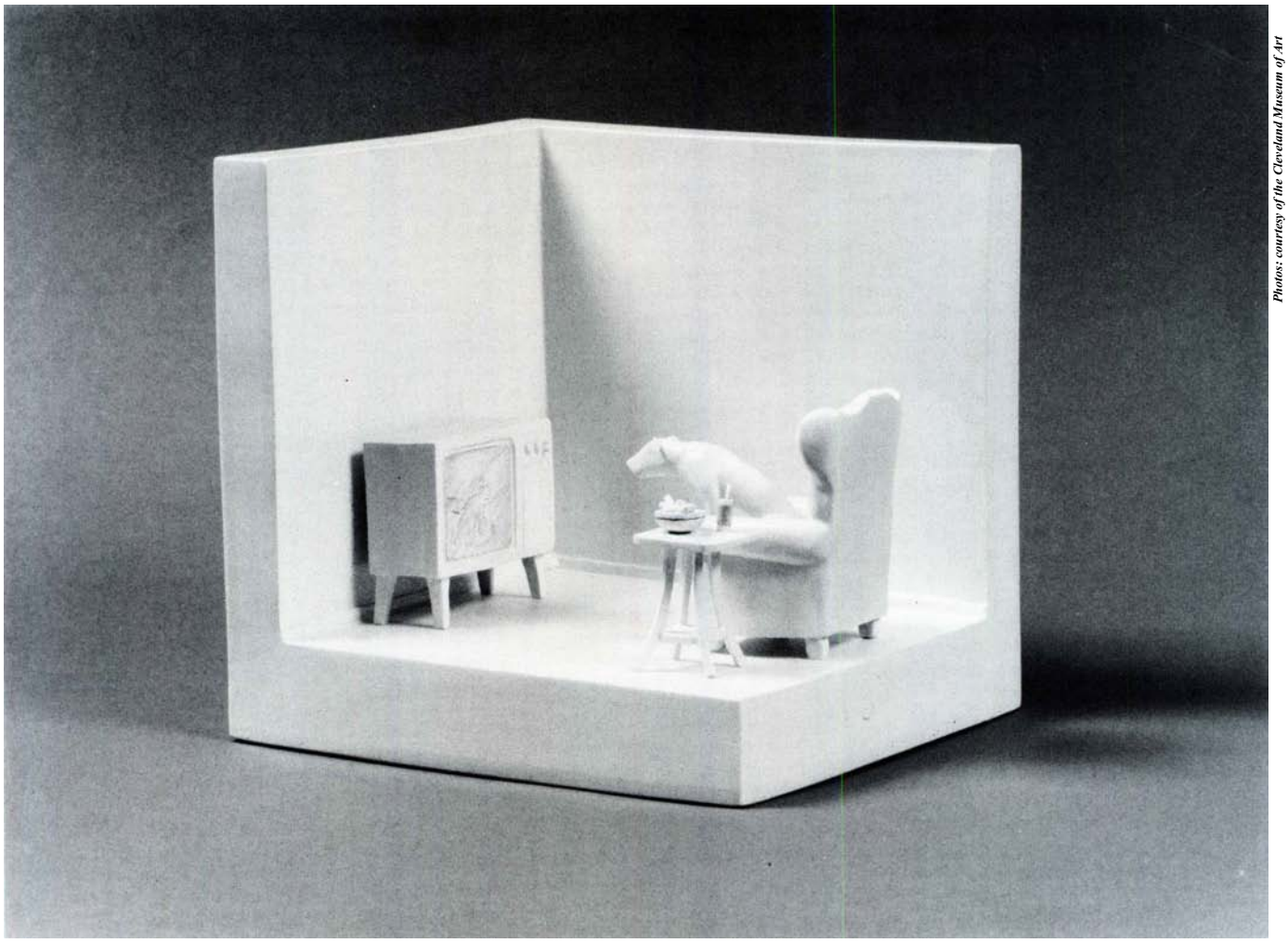
"During the exhibition, Milliken spent Saturday and Sunday afternoons and Wednesday and Friday evenings in the galleries literally selling the works. One of my most poignant memories is of him waiting behind the parking lot fence at the preview of the first May Show after his retirement (he could not bring himself to enter the museum). My car was parked nearby, and when he realized I had seen him, his curiosity overcame his embarrassment and he asked how the show was going. I don't think he ever **forgave us for** changing some **of** the **rules** of 'his show.' He possibly did not realize that by the late fifties the art scene had changed dramatically from what it had been before the war. He loved helping artists and never seemed to recognize that his generosity had probably contributed to the creation of an isolated, self-protective, and self-satisfied art community.

"One of the more dramatic, although superficial, changes that occurred was the appearance of the preview crowds.

Right *"Keepers " 38 inches in height, handbuilt earthenware with slips and stains, by Marvin Smith, Lakewood, Ohio.*

Below *"Rococo Platter" 35 inches in length, handbuilt earthenware with multifired glazes, by Mary Jo Bole, Cleveland.*





Photos: courtesy of the Cleveland Museum of Art

"Watching TV" 7 *inches in height, handbuilt, white earthenware with underglazes, clear glazed, by David Vargo, Cleveland.*

The artists used to rival the staff and trustees in conservative dress; Kalman Kubinyi's arriving in a scarlet lined cape and broad brimmed hat in the early thirties was a notable event. Milliken would have been reluctant to admit the more colorfully costumed among those now attending the previews.

"Twenty years ago, Evan Turner served as a juror for painting, sculpture and graphics. I remember him kidding Sherman Lee about our Barcelona chairs remarking that 'only the Cleveland Museum' provided such elegance for jurors. I also remember that he was a conscientious juror.

"No matter how good the jurors and the shows were, however, they always drew plenty of criticism, and the museum staff was a handy target. The year following the Morris/Bannard debacle, we decided that since we were invariably criticized we might as well jury the shows. At least we could in good conscience defend our own decisions. For a few years this system worked well, until it became obvious that the show was in danger of acquiring a 'museum' character. At least one fresh eye from outside the museum staff each year seemed desirable. I'm sure that this arrangement will be modified sooner or later, however, as weaknesses become apparent. Someone once told me that the May Show's development over the years could be charted by noting the changes made in the rules.

"One year we made the unfortunate decision of ending the secrecy surrounding the jurying process and invited a television station to broadcast the jury at work. Now, I've never served on—or seen—a jury that did not get a little silly after looking at hundreds of works of art. It doesn't mean that the jurors are not taking the art or their jobs seriously; it only means that their eyes and minds need a little rest and relaxation. When taken out of context and broadcast, however, it seems to an anxious artist that the jurors are frivolous. After the storm of protest died down, we decided that we had carried public education a step too far.

"With the enlarged scope of the May Show, the number of entries increased until it became all but impossible to maneuver all the works into and out of the museum for jurying. We finally decided to follow the rest of the country and use slides. Since slides are inadequate for judging a work of art, we determined to use slides only in a preliminary step of the show. The rest of the objects are brought to the museum and the exhibition is finally chosen. This system has worked well, although a few problems remain. For example, it's difficult to keep from trying to select the final show from the slides. We have to keep reminding ourselves that we want to see all works that have any chance of making the exhibition.

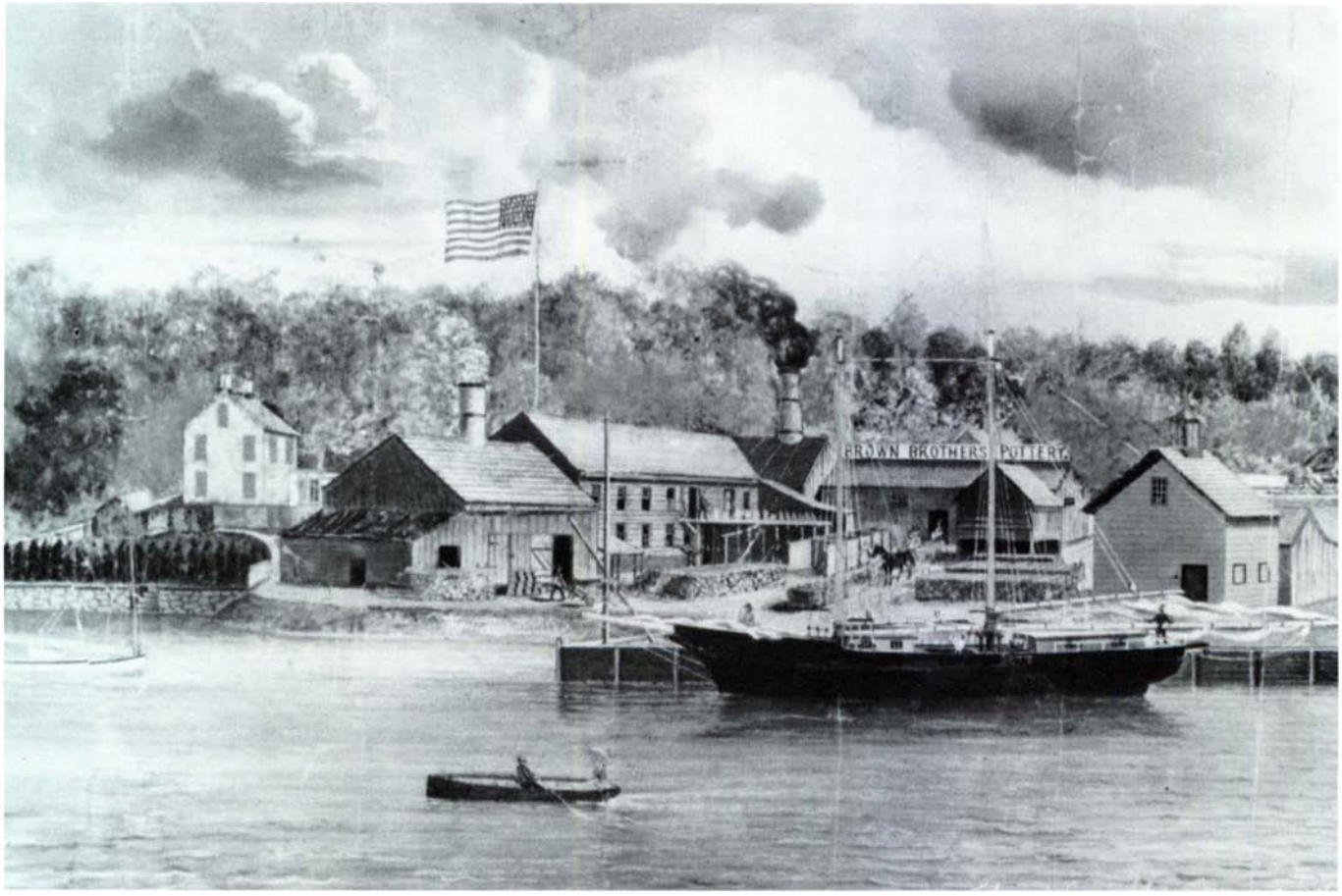
"Two years ago Evan Turner became the museum's fourth director. This time there were no rumors that the new director intended to end the May Show, and—recognizing its distinguished history and its important contributions to the community—Turner decided not even to consider modifying it until he had observed its operation over several years.

"There are many memories after almost 50 years: not all bear repeating, but most bring pleasure."

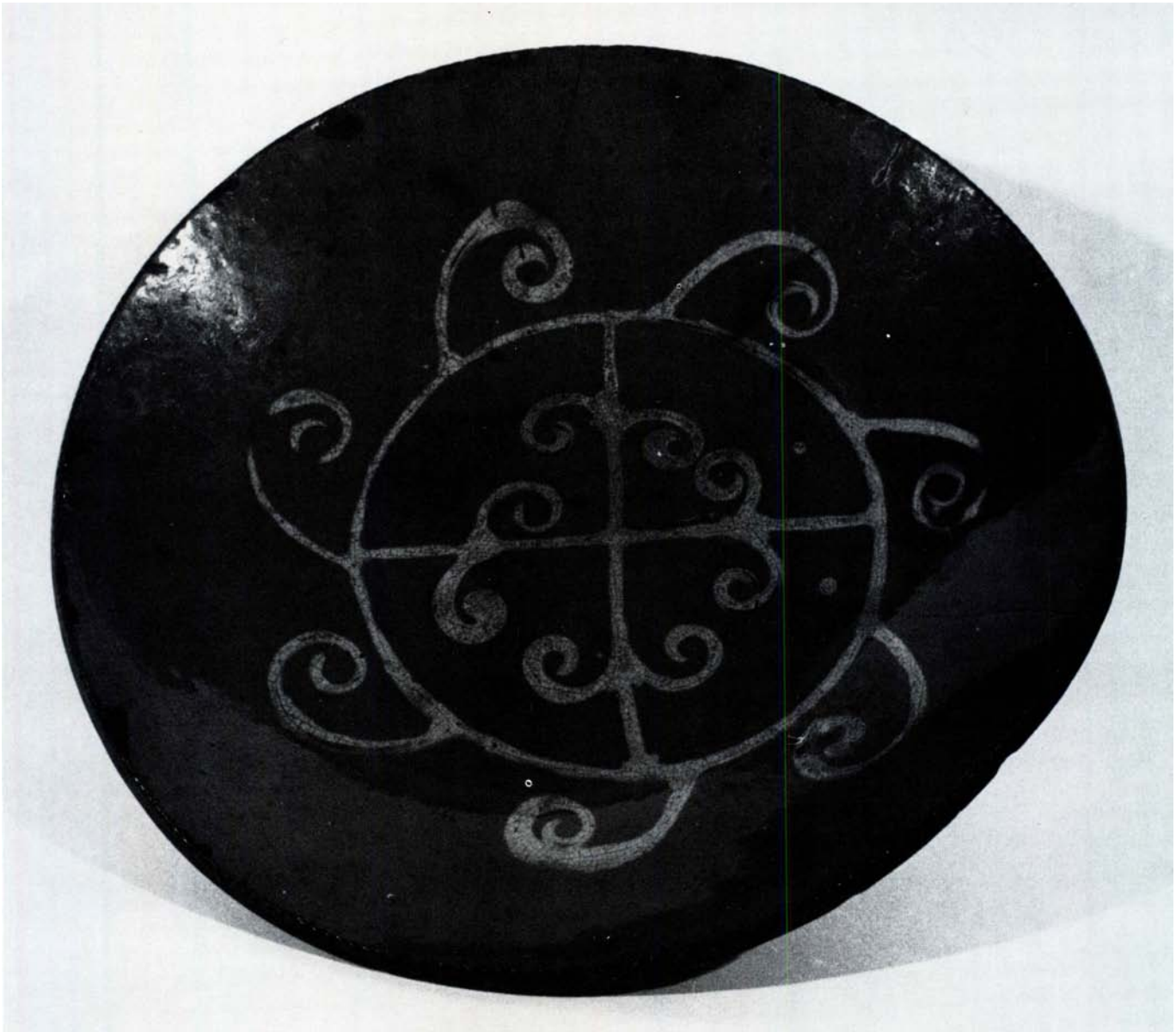
Long Island Pottery

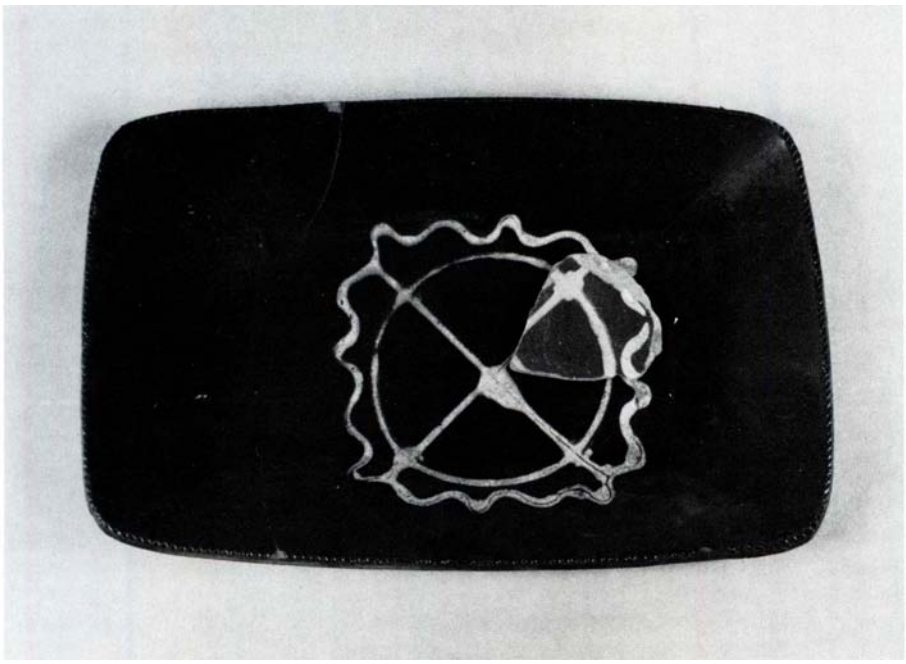
Left *Loosely applied brushwork and an impressed logo/volume in cobalt oxide decorate this Brown Brothers salt-glazed stoneware jug, 12[1]A inches in height, 1863-circa 1870.*

Below *Iron-banded brick chimneys and thick, black smoke reveal the presence of large kilns in this watercolor by Edward Lange, depicting Brown Brothers Pottery of Huntington, Long Island, 1880.*



CLAY is one of Long Island's most abundant natural resources. Deposited in parallel veins by a glacier, it is easily found along the shoreline from Great Neck to Greenport and along the cut for the Long Island Rail Road, intersecting the center of the island. In colonial days, the clay was mined and sold to off-island potteries. As early as 1698, a record kept by the Lloyd family lists the expense for loading their sloop with white clay dug from the land for shipment to the South. Whitestone, on western Long Island, was the site of the first pottery there (1751) to produce earthenware for sale at Manhattan's Fly Market. By the 19th century, potteries flourished in Brooklyn and the western portion of Queens, Huntington and the eastern end of Long Island. The output ranged from brick to functional earthenware and stoneware to mass-produced porcelain decorated according to the tastes of the Victorian era. Accompanied by information from recent archaeological projects, 50 examples illustrating the variety of Long Island's historical functional ware were exhibited in "Useful Art: Long Island Pottery" at the New York State Museum in Albany.





Above *Trailed earthenware dish, 10¾ inches in diameter (with slip decoration resembling Gothic design elements, such as a rose window, crockets, quatrefoils and the wheel of life), from the Huntington area, 1805-60. This and related slipware patterns are similar to folk carving found on 18th-century Long Island gravestones, derived from Gothic or medieval sources. This is not to suggest Huntington potters copied stone carvings in decorating their wares; rather it affirms that these designs were devised as something aesthetically familiar and easily worked.*

Left *Huntington earthenware platter, HV2 inches in length, with a shard from a similar form overlaying the slip design. How masterfully was the pattern repeated by hand? You be the judge. Huntington earthenware slip-trailed decoration is characterized by the use of one slip cup, and placement is in or near the center of the dish.*

Above *Stoneware crock, 11 inches high, with slip trailing probably referring to the East Hampton homestead of "Home Sweet Home" songwriter John Payne.*

Below left *Graham Chemical Pottery Works in Brooklyn, circa 1895, cast both porcelain and earthenware laundry tubs, the latter from local clay.*

Below right *Two of Graham Pottery's "imperishable" laundry tubs were joined with cast ironwork for installation in "modern homes."*

Allan Winkler

by PETER VON ZIEGESAR

LOOKING WEST from the porch of the 19th-century brick house, you can see what remains of the cattle yards: miles of old railroad tracks and low-lying factories with glints of light from the Missouri River showing through the haze. Fifty years ago the stockyard stench drove most of the residents away from this once fashionable hill in western Kansas City, and even now the neighborhood is not what you would call upscale. Yet, after years of wandering, Allan Winkler chose this place to make ceramic art.

Though he has tended to remain outside the system, a solo exhibition of Allan's work was on display recently at Dorothy Weiss Gallery in San Francisco. Such aboveground recognition was not easy to come by.

A student of Ken Ferguson at the Kansas City Art Institute in the early seventies, Allan says, "Ferguson saw I was working hard and he pretty much let me do what I wanted." At the time Allan was drawing crude pictures on platters and cups, and just beginning to evolve the large ceramic figures that now characterize his work.

"I sold a lot of pieces in college, and it made me think of my work as popular—which was discouraging. I thought there must be something wrong with it, something that made it too cute, a little too attractive. I wanted to make strong, powerful work, and I had no wish to become a commercial artist."

So, after getting his degree at the Kansas City Art Institute, Allan spurned graduate school and a chance for an academic career, dropping out of ceramics for a while. Allan muses, "It was something I needed at that time." He continued to explore other media though, making an animated film, painting large canvases and cutting linoleum blocks, while working for a living at a greenhouse.

Then, for two years at the Archie Bray Foundation in Helena, Montana, Allan returned to clay. This was a productive time, and his work began to reach a new scale and intensity. The figures grew to near life size, and he began to combine the features of animals and people in humorous ways.

Hunting for deer and other big game was a big thing in Montana. Allan, who is a vegetarian, was horrified as well as slightly amused. His reaction was to make a series of ceramic deer with their hands raised and wall plaques of mythical animal heads.

Leaving the Bray in 1979 with a ceramic menagerie strapped to the seats of his bus, Allan moved to San Francisco. Here he again temporarily left ceramics to sew patterned quilts and clothing, make paper cutouts, prints and paintings, and also work as a drummer in a jazz band for a time. Meanwhile, his ceramic figures were on display in the window of a former J. C. Penney department store on Market Street. In this block-and-a-half-long space, Allan was able to create a fantasy environment that remained on public view for more than two years.

With the return to Kansas City three years ago and the purchase of his house plus an electric kiln, Allan resumed production of large ceramic sculpture. His wandering had taken its toll, however; more works probably had been broken or lost than had ever been displayed or

Kansas City (Missouri) artist Allan Winkler with his "Broom People" in 1979.

sold. "Now I want my work to be appreciated and preserved," he says.

While his figures are often called naive or primitive, it would be as much a mistake to call Allan a folk artist as to call Bob Dylan a folk singer. His work also catches the spirit of Jesse Howard of Missouri and the Reverend Howard Finster of Georgia, isolated primitivists who labored to create an artistic paradise from the insight of their personal visions. Although Allan admires the sincerity and power of such men and women—he maintains an extensive collection of primitive and folk art in his home—he also remains a dedicated contemporary artist, alert to the place ceramics as a medium is gaining at the forefront of art.

"It's always been so much fun to just create people from clay. For me it's a spiritual activity. I just start at the bottom and build upward. After 3 or 4 inches I let the clay sit awhile to stiffen, then I go up another 4 inches. I just go up and up, not having any idea what it is going to be. Sometimes I start out thinking I'm going to make a woman with red hair and it turns out to be a man with a hat," Allan laughs, "but somehow a piece will always reflect what is going on in my mind.

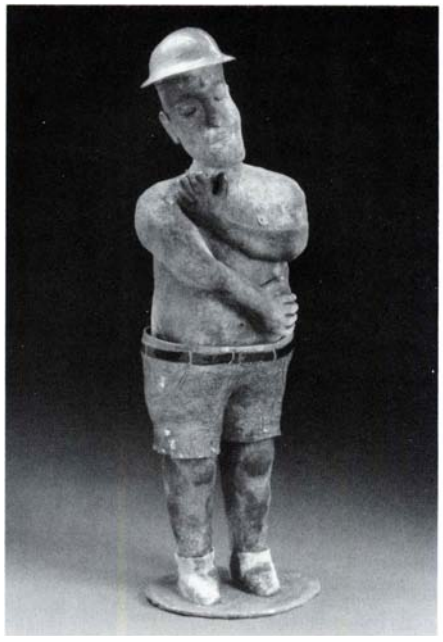
"I usually accept what comes out. I don't try to change it too much. Sometimes it's probably a mixture of somebody I saw and something else that's in my subconscious. Sometimes not. Sometimes they just come from who knows where."

Allan prefers to raku fire these figures. He likes the delicate effect of crackled glazes and the scorched appearance wherever the clay is bare. But the owner of a gallery warned that large raku forms are too brittle and will not sell. So for now he uses mostly commercial low-fire glazes, and a white slip for flesh tones.

"In a way I think making a figure is as special as having a child, because it's a unique being. Of course, you could say that about pots because they're all different. But making a person, a statue—each is something separate and unique.

"I want these figures to seem as if they have all the things that we do: feelings, emotions, thoughts, experiences, a past. They are a mirror reflection of myself. And I want them to have a relationship with the viewer—as a friend, maybe even as a guru, a helper, a way to look inside."

The author *Peter von Ziegesar is a writer and radio arts commentator residing in Kansas City.*



"Construction Worker" 39 inches in height, raku fired.

Photos: Diana Osterfeld, E. G. Schempf, Peter von Ziegesar

Handbuilt figures on display in a San Francisco department store window.

Inspiration for Allan's work is "a mixture of somebody I saw and something else that's in my subconscious

Starting at the bottom, he simply builds upward 3 or 4 inches at a time.

Allan prefers raku, but recent work was fired in an electric kiln for durability.

The Wiz Glaze: 08-10!

by GERALD ROWAN

The following article presents a glaze which contains lead in each of the compositions suggested. Only ceramists with a strong knowledge of glaze chemistry should attempt to use this recipe because of hazards from lead dust during formulation of the batch, firing emissions and leaching in fired glazes.—Ed.

LOOKING for a glaze that can do everything? The following is an extremely versatile glaze designed to fire from Cone 08 to Cone 10. Really! At the lower end of the temperature range it is ideal for wall and floor tiles, sculpture, earthenware and raku objects. At higher temperatures it exhibits the attractive, lustrous surface usually associated with lead glazes. This surface quality makes it ideal for overglaze lusters, fuming and multiple firing.

Although this is a "safe" lead glaze, it should not be used for ware surfaces which would come in contact with food. For those who do not wish to work with raw lead compounds: Replace the white lead, nepheline syenite and flint with 69.52% frit 28 (a lead bisilicate frit available from Standard Ceramic Supply Company, Box 4435, Pittsburgh, Pennsylvania 15205); or reduce the flint to 9.27% and replace the white lead with 51.0% frit G-1 (a Standard Ceramic lead monosilicate frit).

Other substitutions: Pemco frit 54 may be replaced with an equal amount of Ferro frit 3134 or Hommel frit 14. Custer feldspar may be substituted directly for the nepheline syenite content; this will raise the maturation temperature of the glaze about one cone and reduce any running tendency at the higher cone levels. This variation produces excellent results on sculptural work fired in electric kilns; where the glaze is thin, iron-bearing clay bodies burn through, yielding an attractive rust red.

Wiz Glaze
(Cone 08-10)

White Lead	45.90%
Frit 54 (Pemco)	17.55
Nepheline Syenite	9.25
Georgia Kaolin	12.93
Flint (320 mesh)	14.37
	100.00%
Add: Bentonite	3.00%

By increasing the bentonite content to 5% and adding 10% opacifiers or commercial glaze stains, the Wiz Glaze is also an excellent base for developing vitreous engobes; such engobes can be brushed on ware surfaces in the same manner as slips, but will produce a glassy surface.

What's more, the following are among the possible additions to the recipe for color variations:

White 1:

Tin Oxide	5.00%

Not Quite White 2:

Zircopax	10.00%

Off White 3:

Titanium Dioxide	8.00%

Enamel White 4:

Tin Oxide	5.00%
Zircopax	6.00%

Black 1:

Cobalt Oxide	2.00%
Manganese Dioxide	3.00%
Red Iron Oxide	5.00%

Black 2:

Tin Oxide	2.00%
Chrome Oxide	3.00%
Cobalt Oxide	1.00%
Red Iron Oxide	5.00%

Are Lead Glazes Dangerous?

by Edgar Littlefield

THE NOVICE IN CERAMICS does not work at the craft long before hearing something of the dangers of using lead in glazes. The reaction may be to assume that all lead glazes are unsafe. Some people develop an unreasonable phobia regarding their use while others go blithely along, apparently unaware or unconcerned with the possible toxicity of their glazes. Either course is foolish; the best thinking on the subject would recognize the dangers and then follow procedures designed to nullify them. While it is possible and practicable to make leadless glazes, few ceramists would wish to entirely exclude lead glazes from their recipe books, especially when working in the lower temperature ranges.

In ceramics, there are two areas where we should be concerned about the possibilities of lead poisoning: first, in the use of food containers which have been glazed with a poorly made or very soluble lead glaze; and second, in working with lead-bearing materials. In regard to the first area, a lead-glazed food container can be used with safety if the glaze has been well made and properly fired. Actually, the great majority of commercial dinnerware is glazed with lead-bearing glazes that are so compounded as to have no toxic effect whatever. A dangerous glaze would easily dissolve in weak food acids, thus contaminating the foodstuffs.

If you are using commercial glazes, the manufacturer can tell you whether they contain lead, and whether any particular glaze can be safely used for food containers.

If you make your own glazes, you can control the solubility of the lead because this factor depends on the other oxides used in the formula. Boric acid, for example, increases the solubility of lead. The alkalis, potash and soda have a similar effect, though to lesser degree. On the other hand, alumina is a powerful ingredient for decreasing solubility, and silica is only slightly less effective. Calcium oxide, zinc oxide, barium oxide and zirconium oxide—all help to thwart solubility, calcium being the most effective of the four.

The low-solubility lead glaze we desire would, therefore, be one that contains as little alkali and boric oxide, and as much alumina, silica, calcium and/or zinc oxide as possible, considering the requirements of the glaze formula used (fit, firing temperature, etc.). Further additions of other materials, such as zirconium oxide, might be made.

In the second area, that is working with lead-bearing materials, sensible precautions can easily be taken to minimize or completely eliminate any danger. When working with lead glazes or lead compounds, take extreme

Almost Metallic Black 3:

Zircopax	4.00%
Cobalt Oxide	1.00%
Copper Oxide	3.00%
Iron Chromate	5.00%

(Whenever any form of copper is present in lead glazes, potentially toxic release from the fired product is always an increased concern. Never use a copper/lead glaze on surfaces that might come in contact with food.)

Loaded Black 4:

Copper Carbonate	5.00%
Potassium Dichromate	5.00%
Red Iron Oxide	5.00%
Vanadium Pentoxide	5.00%

Warm Gray 1:

Cobalt Oxide	0.50%
Manganese Carbonate	0.40%
Pink Stain	1.50%

Cool Gray 2:

Tin Oxide	2.00%
Iron Chromate	2.00%

Blue/Gray:

Tin Oxide	5.00%
Cobalt Oxide	0.50%
Iron Chromate	3.00%

Medium Blue 1:

Cobalt Carbonate	0.75%

True Blue 2:

Tin Oxide	2.00%
Cobalt Oxide	1.00%

Opaque Blue 3:

Tin Oxide	5.00%
Cobalt Oxide	2.50%

Milky Blue 4:

Bone Ash	4.00%
Cobalt Carbonate	0.25%

Toned-Down Green 1:

Tin Oxide	2.00%
Copper Carbonate	2.50%
Red Iron Oxide	1.00%

Green-Green 2:

Tin Oxide	2.00%
Chrome Oxide	1.00%
Copper Oxide	3.00%

Clouded Green 3:

Bone Ash	4.50%
Copper Carbonate	3.00%

Golden Amber 1:

Tin Oxide	2.00%
Red Iron Oxide	2.00%
Rutile	3.00%

Opaque Amber 2:

Zircopax	2.00%
Rutile	6.00%

Amber 3:

Titanium Dioxide	6.00%
Red Iron Oxide	3.00%

Brown 1:

Tin Oxide	2.00%
Manganese Dioxide	0.50%
Red Iron Oxide	5.00%

Dark Brown 2:

Manganese Dioxide	3.00%
Red Iron Oxide	5.00%

Neutral Brown 3:

Nickel Oxide	1.00%
Red Iron Oxide	4.00%
Rutile	2.00%

Yellow 1 (Cone 08-2):

Vanadium Pentoxide	8.00%

Light Yellow 2:

Tin Oxide	3.00%
Vanadium Pentoxide	8.00%

Orange 1 (Cone 08-06):

Tin Oxide	1.00%
Potassium Dichromate	4.00%
Vanadium Pentoxide	3.00%

Red 1 (Cone 08-06):

Tin Oxide	1.00%
Manganese Dioxide	0.50%
Potassium Dichromate	4.00%

care to avoid transferring lead from your hands to your mouth. This means that your hands should be well scrubbed after handling lead, and that habitual smoking or eating while working with lead invites trouble.

Some ceramists think that hazards are eliminated when they use lead frits, but this is true only if the frit is so compounded as to have very low solubility in dilute hydrochloric acid, the chief component of the gastric juices. Frit manufacturers are aware of the problem, and should be able to supply information about the dissolving factor in their lead products.

It would seem wise to stress here the virtue of good housekeeping practices in maintaining a ceramic shop. Dust in the workshop may carry lead; it is dangerous and should be eliminated, but not by sweeping or any other method which stirs it into the atmosphere. A [commercial ceramics] vacuum cleaner should be used for all dusting.

An absolutely necessary precaution in working with lead glazes is efficient ventilation for the spray booth. It would be wise, also, to wear a dustmask as you work.

Several ceramists have asked me to sound a warning about the fumes which come from hot ceramic kilns when the lead in glazes volatilizes. These fumes *do* constitute a very real health hazard. Lead compounds are quite volatile at elevated temperatures and, in this state, readily assimilated by the body when inhaled. Recognizing that lead glazes expel lead fumes when being fired and, too, that kilns are not gastight, it follows that the atmosphere in the vicinity of a hot kiln containing lead glazes is apt to bear a dangerous concentration of toxic lead. Specific preventive measures for this particular hazard seem rather obvious. Whenever possible, the kiln should be located away from the work area so that no one is forced to work in a lead-contaminated atmosphere. Ideally, the kiln would be situated in a separate room or small shed remote from other activity. All kilns, including those fired by electricity or a combustion fuel, should be provided with efficient exhaust hoods to carry off all poisonous fumes. Moreover, the occasional practice of opening the cooling kiln while it is still quite hot should be abandoned. This practice is not only harmful for the kiln's contents, but, due to the possible presence of residual lead fumes, a health hazard for the potter.

These facts about *lead, ceramics* and *you* have been presented not to frighten but to inform! Certainly it is not my intention to discourage the use of lead-bearing materials or of food containers glazed with lead glazes, but rather to help the ceramist use these safely and successfully.

Use common sense is a good way to sum up. Recognize the dangers and then be careful. You know that fire, too, is dangerous, but properly used and controlled, it is a boon to mankind.

The author *Edgar Littlefield (1906-1970) was professor of ceramic art at the Ohio State University. He began his career with a degree in ceramic engineering in 1928, then taught ceramics in the school of art until his retirement in 1967. This article is excerpted from the August 1954 issue of CM.*

Taylormade Pottery

by TREY SOUTH

A SOLO EXHIBITION of porcelain and stoneware functional objects by Elmer Taylor, Denton potter and North Texas State University faculty artist, was featured recently at Waco Artworks in Waco, Texas. Having apprenticed in England with Michael Leach after earning an M.F.A. degree at Arizona State University, Elmer was influenced by the English tradition of form/function.

"I gear my pottery to satisfy the needs of the kitchen and table, restricting myself to producing a limited range of forms that are continually refined," Elmer commented. "Some refinements come from observations made in daily use of the pottery in my own home. Others come from repeatedly working with similar forms over a period of years. My main goal is not to make pots but to allow them to grow from the interaction between the qualities inherent in clay as a material and my skill as a craftsperson."

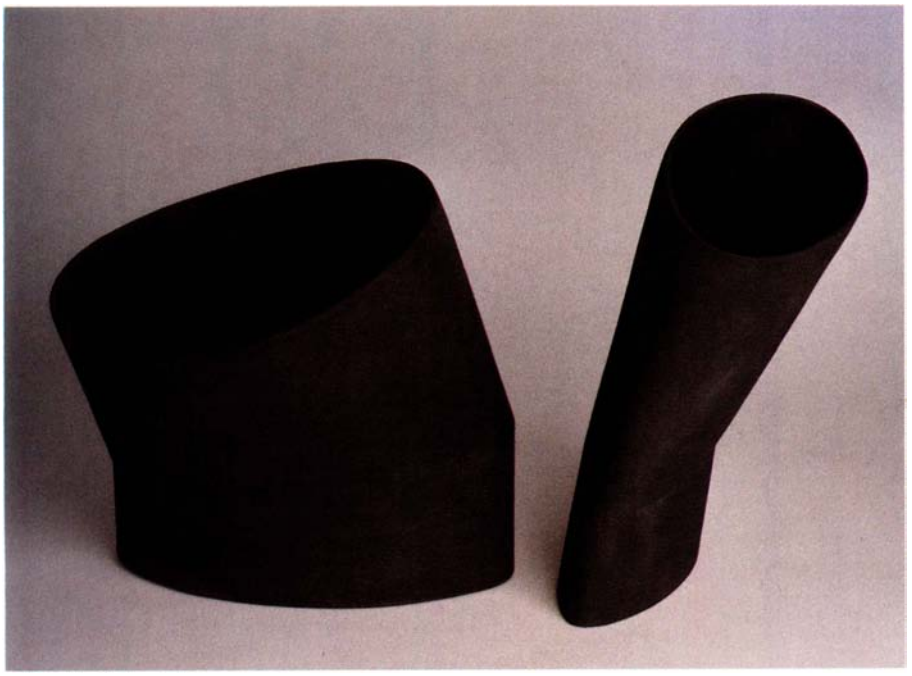
Right *Functional potter Elmer Taylor at his studio in Denton, Texas.*

Below *Thrown and faceted stoneware teapot with ash glaze.*

Photos: John Jackson

Covered jar, 18 inches in height, by Elmer Taylor. 'T gear my pottery to satisfy the needs of the kitchen and table "

Terry Moores



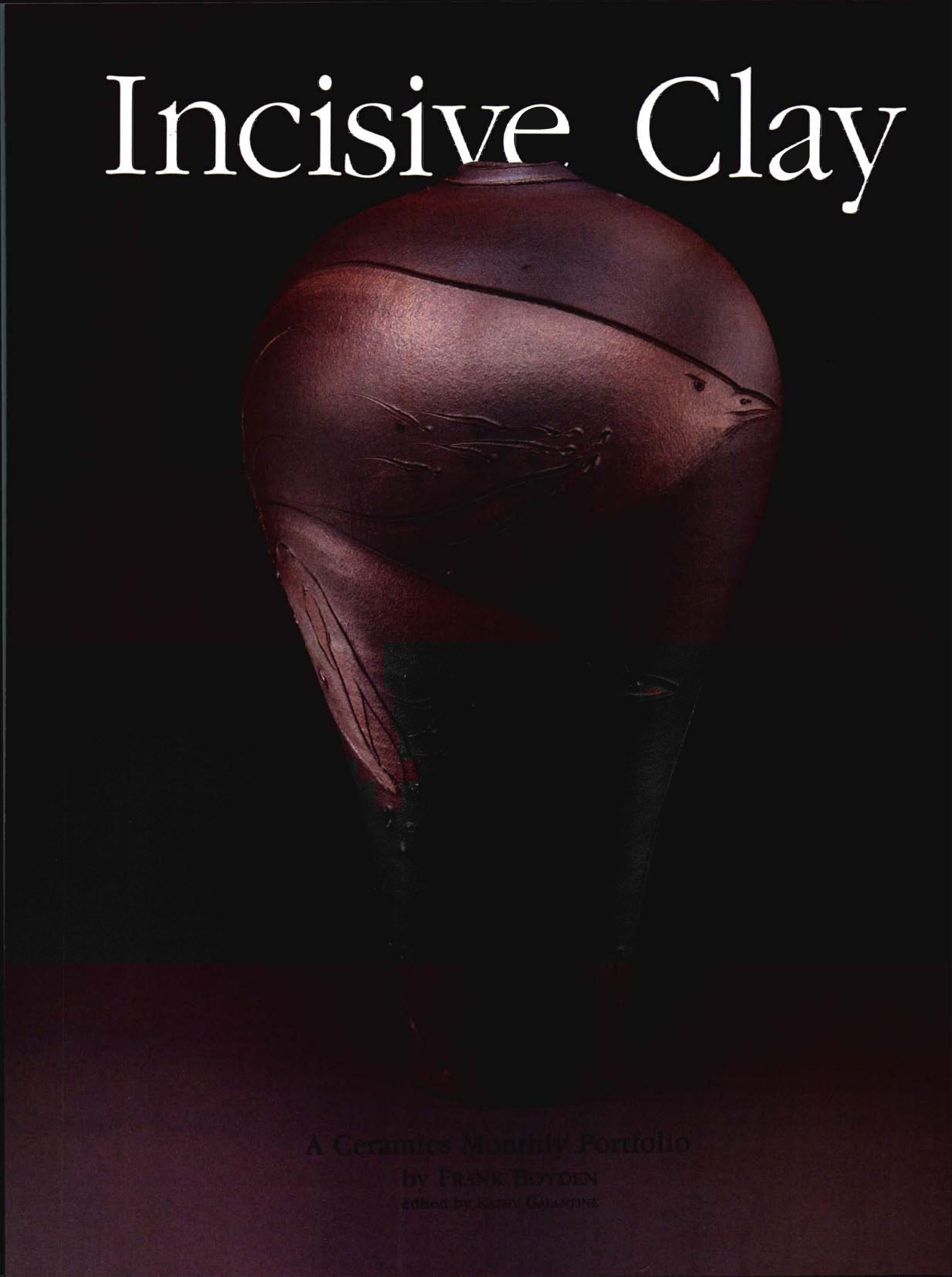
Asymmetrical forms, to approximately 15 inches in height, wheel-thrown and slab-built T material (stoneware), with slip glazes in subtly varying shades of gray, fired in an electric kiln to 1260°C, by British studio potter Terry Moores.

ASYMMETRICAL FORMS by studio potter Terry Moores were exhibited recently at the British Crafts Centre in London. "The pots are of an irregular shape, squeezed smoothly out of the circular, and bent, or rather folded over, in the manner almost of a top boot flopping gently to one side, or perhaps something like the form of the lower leg bending relaxedly through the knee to the lower thigh," remarked reviewer William Packer.

Constructed from thrown and slab-built 'T' material (stoneware), the forms were bisqued, then accented with slip glazes and fired to 1260°C (2268°F) in an electric kiln. "Each is made for itself," William Packer observed, "but is then set up in relation to one or more of its fellows, as though it were an element in a group of standing stones or perhaps a clump of some rather more organic growth. The color is severely restrained, low and close toned, a quiet, mottled surface of stone grays that modulate from warm to cool all but imperceptibly."

Photos: Joel Degen

Incisive Clay



A Ceramics Monthly Portfolio

by Frank Boyden

edited by Jeffry Galantine

Working intensely on the smooth surface of a tall vase, Frank Boyden jabs, slashes and punctures it with a sharpened piece of welding rod. He pauses to change the rod for an etching tool. Nearly ambidextrous, he alternately draws with both hands. Squinting, pacing a few steps back to observe, scratch his head and tug at his hair, Frank concentrates on fitting the image to the form. He stops drawing to talk about his work.—K.G.

I spent a tremendous amount of time surfacing this pot. Starting out with a well-tooled surface is very important. It's like the difference between drawing on a piece of newsprint and drawing on a beautiful piece of handmade paper. It's the same thing with the shape of the pot. I want a shape that is fluid.

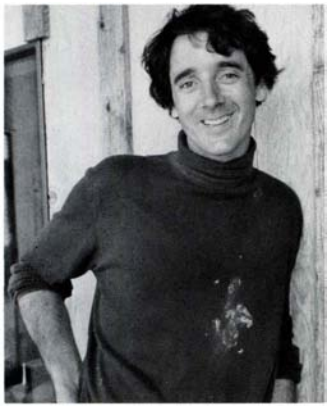
Then I attack it. Incisions often go in ½ inch, so the pot must be quite thick. This form is light, though. A lot of the holes go all the way through. This gives the lines and holes a quality of black shadow, and visually relates the inside of the pot to the outside. It's like all that black inside the pot is coming out the hole. Making a big gouge also implies a certain amount of violence. I try not to mince around. I like to draw on the surface in one shot.

It hasn't always been that way. I've worked to get this kind of loose graphic spontaneity. I don't like to do highly meticulous drawings.

The hardest thing to do is to make the first mark, but you have to start somewhere. You must defile the surface somehow. As soon as you do that you've changed the entire piece. Things begin to evolve. Then you respond to all the different parts. I look at drawing around a piece as a type of dance. It is action and reaction. When it works right, it's fluid.

Similar drawings are done over and over, so that, hopefully, they keep getting stronger. I practice an image, honing away the unnecessary stuff, working toward a minimum. I have to squeeze as much power as possible from the lines and images before I think my drawings are good.

I have to study the form and mate the drawing to it. That's my favorite part. Most often the form determines how the drawing fits. It's a balance.



Frank Boyden

There's only one way for me to get a good drawing onto a pot and that is to draw directly on the piece. Doing preliminary drawings on paper doesn't work because paper is not round. You must make the best pot that you can, then attack it as though it isn't worth a thing—a totally nonprecious approach. That's the reason I spend all day making a thick, 70-pound pot look light. It denies what it is and that's exciting to me.

Everything has to fit together. You must consider the fast and the slow areas, or how light or how heavy the form is when drawing on it. What does gravity do? How do the shadows work? I enjoy drawing on clay, especially the way it holds a pencil.

There is a great need for potters to explore the mysteries of drawing and of form: to get rid of, solve or subjugate those things which get in the way so that we can see the skeletons of what we do—the ideas. Not that technical things are unimportant. You can't have your pots falling apart or the glaze shivering off them. Those things all have solutions. The skeletons and the concepts behind them are the things which avoid solution, or the solutions change as do our minds.

Most of my ideas of form were assimilated from functional vessels. This does not restrain converting those forms to a nonutilitarian purpose. For thousands of years, people have made functionally oriented objects which function peripherally in the culture. Whether objects are used that way or for everyday eating and drinking, the question is always the same: How did the maker imbue the object with the power and energy which continue to transmit to others over time? The degree to which the maker can load the object with clarity, material truth, concept and kinesthetic energy determines the eventual success of that object regardless of how it comes into contact with the maker or others.

My work changed when I moved out here near Otis, Oregon. My whole way of thinking changed. I have solitude and time for reflection. It has molded my imagery. Subjectively, I utilize cyclic things such as the salmon's reappearance every year, and somehow the reuse of the image makes these ideas stronger and more condensed. It hones the ideas behind the drawings. There is time to look at the environment, relax and think. I'm involved with the immediacy of nature, coming back to refine those things that I see.

When 1 deal with an image for a long time, that image responds by changing and taking on improbable characteristics. It takes on personal attributes and they become mysterious. They tell you about things they can do that you can never see—things which perhaps happen at night—animals and forms of relationships which change at night and become something else. It is not a dream or overstressed imagination. It is more a matter that an image evolves, that it demands to evolve. If you can focus on those images, you can clearly see and respond to those demands.

I will spend 20 or 30 hours on a large, highly decorated pot. There is a spectrum of quality in my pots, from the very worst that have some technical problem, to those that are good enough to go out. They are critiqued at every step and phase. All seconds are broken, as well as forms that don't appeal to my aesthetics. Behind the studio is a vast wild blackberry bush that consumes copious amounts of shards from my growing "landfill" of dissatisfying pots.

It's important to spend time doing the things you love to do. In my leisure time, I like to take friends salmon or steelhead fishing at my favorite water holes. I also have an aerated pond that is presently full of healthy, leaping 4-pound rainbow trout, which I enjoy feeding and talking to. When you like to do what you are doing and take charge of doing everything, you create a situation in which you are totally responsible. When you do that, you deny yourself the ability to make excuses. Removing yourself from any situation that might cause you to make an excuse is the way to live, as far as I'm concerned.

In 1962, I was in Crete. I was a painting student then. The art department at my college simply denied the existence of clay and no ceramics were per-

Above *"Raven Reflection," 23V2 inches in diameter, stoneware, with incised porcelain slips.*

Left *Frank Boyden's home and studio were built into a barn located on meadowland above the Salmon River estuary to the Pacific Ocean.*

Portfolio cover *"Death Narrative with 13-Eyed Raven," 27V2 inches in height, Cone 5 stoneware, with incised porcelain slip, iron and manganese.*

mitted. So I didn't take pots seriously, nor had I really spent much time looking at them. However, one day I visited the museum in Iraklion where an immense Minoan collection is housed. It was the appropriateness and the vitality of the drawings on the vessel forms that got me. That was a seminal experience and probably the root of my involvement with clay, although I did not begin to make pots until 1968.

First, I received an M.F.A. in painting and art history with a minor in anthropology at Yale. I was very interested in anthropology at the time and applied for a grant to study petroglyphs located in the northern Great Basin for the Museum of Natural History in New York. After spending five months photographing and taking rubbings of Piute and Shoshone artworks in a remote area, I was hired by the University of New Mexico to take over the contemporary art history program and to teach painting. I continued studying petroglyphs in remote places and was pressed into bringing back native raw materials for friends Dick Masterson and Jenny Lind, who were starting to make pots. They gave me their old painting studio and I worked there every day. I guess being around all that clay finally got to me. The kilns also had a lot to do with getting me involved; I was fascinated by them. I started making a few pots in 1968 and was pretty well hooked by 1970 when we moved to Oregon.

I had a romantic notion of using all these native clays from Oregon, the state where I was born and raised. The first three or four years, I did raku, stoneware and earthenware production work, using almost entirely native materials. I collected and used diatomaceous earth, volcanic ash and beach sand, and coerced local grader and back hoe operators to tell me when they ran across clay deposits. Dump truck drivers were paid to deliver loads of it to my yard. This endeavor was rather too successful and the yard quickly became heaped with giant clay mounds. There are still boxes of local materials stored in the studio.

Eventually, I made the transition from production ware to one-of-a-kind, highly decorated pots. This transition happened when I was making wood-burning stoves decorated with large raku tiles. One day, as I was firing a ^x2-foot tile, a man, attracted by the reduction smoke, stopped to watch. He asked if I could make about 20 big pots for a bank in Portland. He would pay for those preliminary pots, and if they were what the bank needed, he would order more than 100 more.

It took me six months to complete the commission for 150 giant pots. I coil built them out of native clay dug by the side of the road in the foothills of the Cascade Mountains. I wanted to stimulate the bank workers by making a lot of drawings on the pots, incising them, drawing animals and other funny things all over them. I even wrote stories. People would come into the bank, see those decorated pots with a forest planted in them and want to place orders with me. I soon realized I could make a living doing this type of work. At that point I started sending to galleries and doing shows.

We were broke during those early years in Oregon. Seriously, we ate a lot of clams and salmon. After five years, though, we sold a little piece of land that had been a wedding present and used the money for a down payment on meadowland high above the Salmon River estuary and the ocean. We were able to get a loan to build a house into the west end of the barn. In 1975, I took a whole year off, canceling shows and commissions to build it—everything except the stairs. The mathematics of those stairs are really complicated and I couldn't handle that.

I wouldn't build a house again, but it is a wonderful process. Doing it and putting it together is just like building a big pot, except it goes on and on. Building a house is also a little like theater. You know you have a situation; you act and react within it. If it goes on for a long period of time, it's like a play with many acts. As you grow, you're able to do certain things in it. If you leave it open, you can change the plot continuously. My studio, which is just a huge space, can be altered to make big spaces or intimate places to meet the needs of what I'm doing. That seems to be necessary in my life.

Artists have to constantly pay attention to what is going on around them. The richness you bring to your life is reflected in your work. You can't be bored and you can't take anything for granted. Every time I attempt something, it turns out differently, so there is a tremendous amount of excitement in the discovery. I use themes from nature because of the balance there and that balance is always changing—like an idea.

When an idea is ready to go, it just sort of happens. The idea finally lets go of me and I begin to watch the thing unfold almost by itself. Then those pieces have life and energy, and at a certain point they move beyond that and develop an authority.

I am interested in the possibilities of things that advance and things that recede. It's an idea you can apply to almost anything. You can have a color that's warm as opposed to a color that's cool. That's a very dynamic, complex problem. For instance, if I confront you with a hot pink surface, a huge sheet of hot pink color, it will demand your reaction. If I lay a bright green down that hot pink surface, that is going to do something to you that will make you react differently from the hot pink. That is a visual idea. That's abstraction. It can be done with black and white, fast and slow, hot and cold, sharp and dull, danger and safety.

You have the problems of positive and negative when dealing with figures or even totally abstract wavy lines. A human figure, for example, can be presented to the viewer in any number of different mental and visual configurations. You can imbue a figure with tremendous sensuality. You can imbue a figure with very little sensuality and direct sexuality. You can imbue a figure with neither of those elements, but with serenity. A figure can take your eye on a muscular trip. Your eyes are moving, so your muscles are reacting to it. It can be a whole set of visual dynamics. Again, the idea of dance is there since a pot exists in time for the maker and viewer. Everyone who confronts that pot must move to experience it.

When drawing on a pot today, I approach it from that point of view, trying to use those sorts of things. When making a vase, I think about it purely from the point of view of how that shape is going to relate to the drawing that goes on it. How am I going to make that drawing demand something from the shape? It's interesting how one mates those two things, and how to use the clay to support the drawing. That's what will put a pot into outer space, really

Above *"Changing Form," 25V2 inches in diameter, Cone 5 stoneware plate, with porcelain slips, stains, iron and manganese, plus a light application of Cone 05 glaze.*

Left *The majority of the barn is devoted to Frank's studio, which can be altered "to make big spaces or intimate places to meet the needs of what I'm doing." Partitions separate the kiln room from clay and glaze areas.*

make something happen with that piece.

If something needs to be drawn upside down, I draw it upside down. It makes no difference. If the image is of something dead, I often draw it upside down. I've been dealing with dead things for a few months. If I make a lot of them, that doesn't mean it's a static image that I'm overworking. It takes a long time to learn how to make a drawing of something dead or upside down, and to put that drawing in a situation where you're eliciting the most power.

It's funny. Sometimes upside-down drawing gets you in trouble. I've had two shows in which the gallery has printed a photo of a pot upside down on the announcement because they couldn't conceive of the rightness of an upside-down bird. I had even put arrows on the back of the photograph to make sure everyone knew. The language of seeing is very restrictive sometimes. As soon as we think we know what something is supposed to look like, then we are in trouble.

You have to be willing to go wherever the work takes you. If you are really serious about your art, you have to do that work and not a lot of other things for quite some time because you never know when you are going to be taken down a whole new path. Everything is a long process.

Over the years I have found myself spending progressively more time on fewer pieces. Each pot has become increasingly complex and elaborate. I began using an airbrush when my decoration became more specific and required lots of finely tuned, evenly applied slips. I wanted the surfaces to have a wet look-—you know how beautiful clay looks when it's wet.

I know what I'm doing a whole year in advance, month to month. I think I know where I'm going, too. I am very organized, and try to have work for shows made at least three months before they are due to go out. That way if something goes wrong or if I make better pots after that, I can substitute, shift or juggle the work.

It's fundamentally important to present a broad spectrum of work in exhibitions. My recent show in Rochester, New York, displayed eight large high-fire plates, ten tall terra sigillata/raku forms and ten lithographs. Though varied in the utilization of technique, the work was related by theme. It had a great deal to do with death and things dying, based on the remarkable annual event of the salmon leaving the sea to return to their river of origin near my home. They spawn, die, rot and are consumed by scavengers such as ravens.

The ravens crept into my pots two to three years ago. I was in northern Nevada doing a workshop and the ravens were everywhere. They seemed very tame. You could walk close to them, these big, flapping, croaking things. I did a series of portraits of people as ravens. Then about one and a half years ago I went to the river here and saw a raven eating a dead salmon.

A raven has a highly charged image. I like that. At first I was interested in it only as a bird—very intense and energetic. Then it became a character with narrative potential. I had not dealt with narrative for many years and started working this way about two years ago. It was the ravens' doing.

I produced a suite of ten lithographs which involved a set of interactions between a salmon and a raven. In the suite the characters reflected each other narcissistically. They changed into each other, wore masks of each other, mated together, ate each other because they were blind, danced in death and experienced each other as ghosts. It was a story, a creation myth of sorts but it was also zoomorphically political. So at the point that I had a grasp upon the image I also was free to turn that image into a functional idea. At that point the image began to have a life of its own. The idea went on and became metaphorical and I was free to just do it. When that happened it came as a surprise, just being free to do it. One of the connotations of that approach means that materials which you use are inconsequential. Clay, paper, steel—each has its own appropriate quality for the idea. That is freedom also.

It is hard to talk about the evolution of an image, though in reality it is very simple. You look and think, then just sit down and start to work. You next evaluate it and it grows. You sit down and draw again. It is uncomplicated. It is not ponderous in any way. It requires time and it requires clarity.

Once I had a lesson in the uncomplicated and the direct. I was in Peru and Ecuador for some months, looking at contemporary ceramic efforts along some of the headwaters of the Amazon. It was a world so different that it was like being pushed gently or perhaps being slammed through some sort of barrier. It was so hot I could hardly think and walk. It was dangerous, mysterious and charged with emotion. It was perhaps the farthest thing I could find from my American environment. It was devoid of ego-laden, competition-oriented craftspeople. It was also devoid of art lingo and the standard references which tell us when we are on the right track as we sit discussing the intricacies of our serious work and the grand and various issues of the ceramic world.

Some things started to become clear. The pots which were made along those rivers were not poor for lack of such lingo or the lack of ego or the lack of competition. They were powerful and complex. Strangely enough, I realized with some shock, these people also had all the problems I had in making clay objects.

The wonderful thing for me was seeing in action for the first time a 3000-year-old tradition which was vital, unquestioned, alive and useful. The potters were fully aware of the vast complexity of their work and designs. They were fully aware of the genealogy which nurtured those designs and the forms upon which they were applied. Although the designs manifested themselves within recognizable traditional patterns, the individual potters were responsible for directly developing and interpreting their own visions. Their direct observations, as well as their family's observations, altered those patterns within certain defined boundaries. It was necessary for these potters to reflect the intensely personal relationships of their surroundings, their family demands, their dreams, their belief systems and their genealogy. The ideas behind the work were extremely complex, but the potters' responses and actions were very direct. They had a system whereby stylization and limits allowed clear interpretation. The rules allowed freedom and that freedom allowed direct action.

Although far removed from that system, I have made an effort to apply some of the same ways of observing and the same directness. Most importantly, I think that those observations have given me permission to work more directly.

Above *"Salmon and Raven Plate," 25 inches in diameter, incised stoneware, with porcelain slips, stains, iron, manganese and a thin Cone 05 glaze.*

Left *In 1975, Frank took a year off, canceling shows and commissions, to construct living quarters in the west end of the barn. "I wouldn't build a house again, but it's a wonderful process. Doing it and putting it together is just like building a big pot, except it goes on and on."*

Frank says that a smooth surface and good form are important. "It's like the difference between drawing on a piece of newsprint and drawing on a beautiful piece of handmade paper. It's the same thing with the shape of the pot. I want a shape that is fluid."

Recipes

Boyden Stoneware
(Cone 5-10)

IMCO 400 Clay*.....60 parts
Newman Red Earthenware Clay 10
Silica Sand (70 mesh) 5
A. P. Green Grog (30 mesh).....15
90 parts

'finely ground Lincoln 60 clay produced by Industrial Minerals, Florin, California

Porcelain Slip
(Cone 5-6)

Feldspar .....1.0 part
Nepheline Syenite..... 1.0
Ball Clay..... 0.5
Kaolin.....1.0
Flint.....1.0
4.5 parts

Base Slip
(Cone 5-10)

Nepheline Syenite 60%
Grolleg Kaolin..... 40
100%

Add 1-30% glaze stains, depending on desired color.

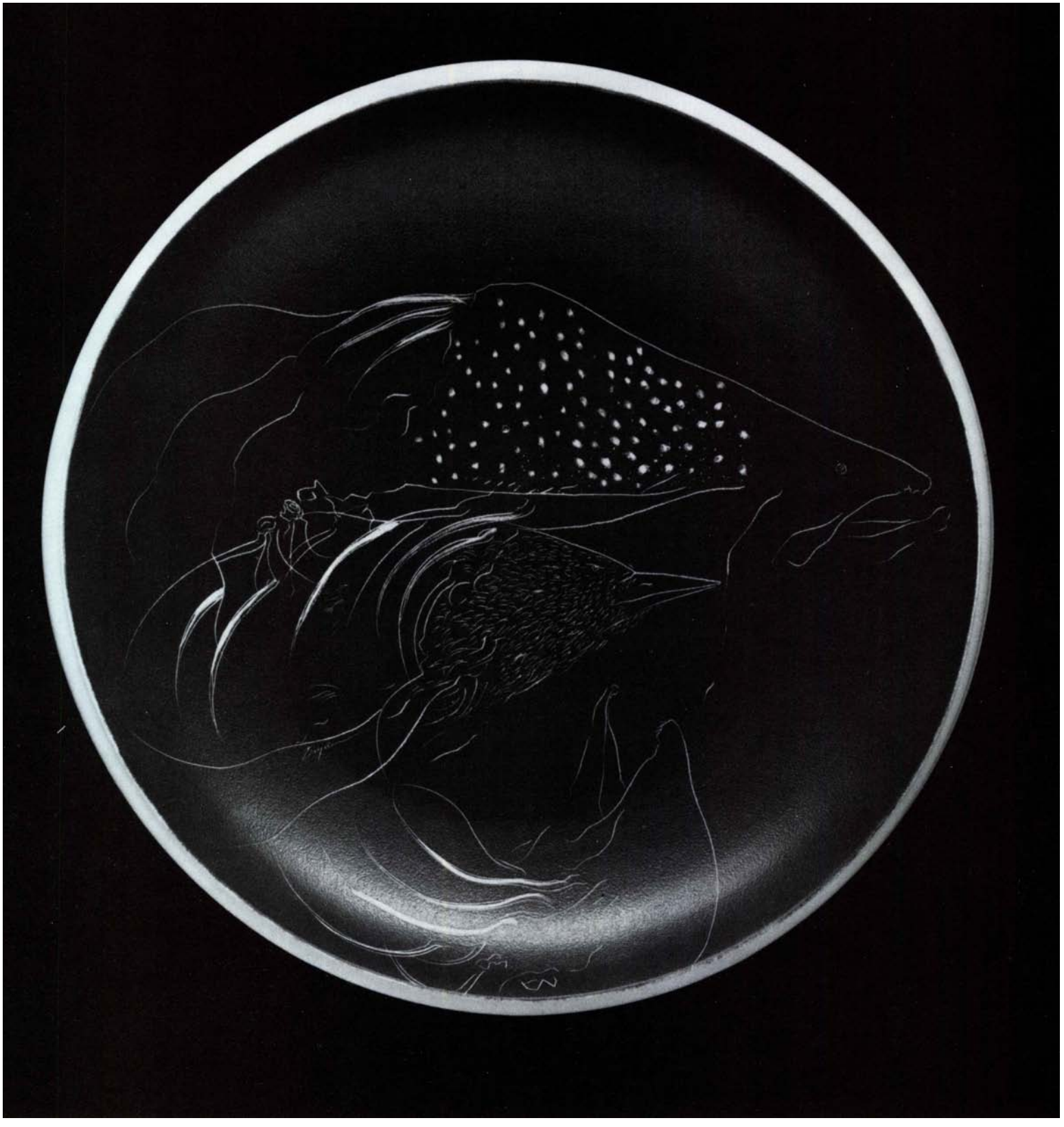
White Earthenware
(Cone 02)

Talc..... 38%
Nepheline Syenite 12
Kentucky Ball Clay (OM 4) 50
100%

Raku Clay Body

Talc..... 10 parts
Feldspar 10
Ball Clay 20
Lincoln Fireclay..... 50
Raw Kyanite (48 mesh)..... 15
105 parts

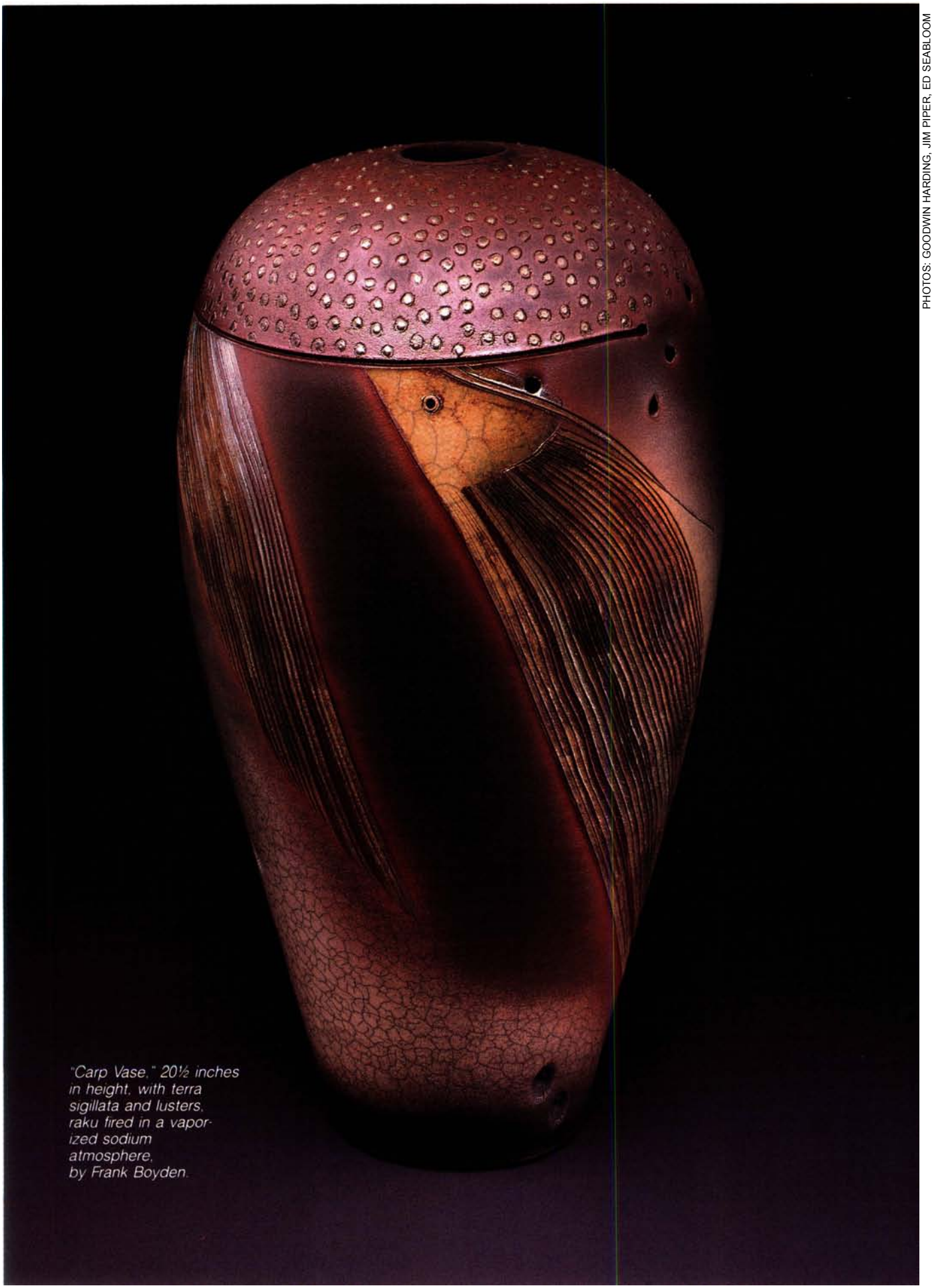
For a white terra sigillata, mix 10.5 pounds Kentucky ball clay (OM 4) and 48 grams lye with 3 gallons water. Allow to settle for 48 hours. Siphon off the top layer. Use with a specific gravity of 103-108/100. Follow the same steps to make a red terra sigillata from 12½ cups Newman red earthenware and 2 teaspoons Calgon mixed with 2 gallons water.



Above *"Hiding Raven and Blind Salmon," approximately 24 inches in diameter, porcelain, with drawing incised (using an etching tool and razor blades) through manganese sprayed on bisqueware.*

Far left A *skylight floods inner studio spaces with sunshine.*

Left *Frank studies forms "to mate the drawing" to them. "Form determines how the drawing fits. "*



"Carp Vase," 20½ inches in height, with terra sigillata and lusters, raku fired in a vaporized sodium atmosphere, by Frank Boyden.

PHOTOS: GOODWIN HARDING, JIM PIPER, ED SEABLOOM

Sandy Simon: Eccentric Porcelain

by SAUNTHY SINGH

*Sandy Simon at her studio in California, where there's a market for pots "that are a little eccentric, on the extreme side **

CLAIMING INSPIRATION from the chocolate chunks in mint chip ice cream, California potter Sandy Simon presses "colored rocks" onto the sides of her porcelain cups, bowls and teapots. "Everybody who knows me thinks I've turned totally California," relates the Minnesota native.

"When I was living in Tennessee everything was so lush, green and colorful, but most of the pottery was brown salt-glazed ware. Form was more important than color and decoration.

"One day I went into the ice cream store and noticed the mint with chocolate chips. Soon after I saw Phil Cornelius's work in *Ceramics Monthly* —brown pots with chunks of nepheline syenite melted on the sides. I put two and two together and came up with 'colored rocks.'

"I embedded 'rocks' in some clay and threw a bunch of cups. Of course, they pulled up unevenly. But I really liked the motion."

Since then Sandy's dinnerware has deviated from the typical ethereal position frequently associated with porcelain. Slightly uneven rims, varied glaze application and spontaneous, unrestrained use of color banish all fears of being too fragile for everyday use. Crisp lines and splashes of blue, green, yellow and black contrast on the white ware, accenting the 'rocks.'

"I have every intention for my work to be used," she remarks. "I see my pots with food in them. I try not to overdecorate because it would make the food look bad. Decoration should heighten the way it looks."

Sandy has kept her hands in porcelain since the onset of her career over 15 years ago. "I started using porcelain because I was always interested in coloring and decorating. I did a lot of brushwork in my early years and it just shows up better on a white clay."

The porcelain body she uses was adjusted from a standard Grolleg kaolin recipe to lower the firing temperature to Cone 6:

Grolleg Porcelain Body
(Cone 6)

Talc	3 parts
Nepheline Syenite	25
Bentonite	3
Grolleg Kaolin	55
Flint	25
	111 parts

"I experimented with other clays," Sandy said, "but always came back to this clay, even though it is expensive because the kaolin is imported from England. It's so responsive when thrown. You can manipulate it without it cracking.

Sandy uses commercial stains for the "rocks," adding (by eye) a mixture of 60% stain and 40% frit to a handful of porcelain slip. This colored clay is then rolled into balls and fired to Cone 06 before being imbedded in freshly thrown pots.

In addition, commercial underglazes are brushed on the pots while they are still wet, usually at the wheel. After a Cone 06 bisque firing, the pots are sprayed with clear commercial glaze for the final Cone 6 firing.

Now living in Benicia, California, an hour's drive from San Francisco, Sandy studied ceramics at the University of Minnesota in Minneapolis, then taught at several schools, including Purdue University and the Art Institute of Chicago. She notes a contrast in the career-oriented directions advocated by academic institutions in the eastern and western regions.

"When I went to school, teaching was the main emphasis to gaining experience in exposing your work to others. It was never emphasized to have shows or pursue a career by the high-circuit method.

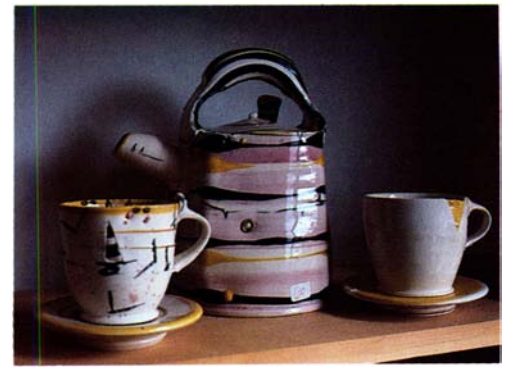
"It's totally different here. I've never entered a competitive show. But my work's been in several invitationals and I've done many workshops.

"When I first moved here, all my experiences had been in the Midwest and East. There, there's a much stronger respect for tradition and traditional pots. But it's passe here. In the '60s everybody on Telegraph Avenue in San Francisco was doing pots (good and bad), and people just got saturated and turned off. The same thing is probably happening with gelato, cappuccino and baguettes."

She adds, "California is very culturally developed. Everybody shares a common understanding of fine foods, fine restaurants, theater. So to make pots that are a little eccentric, on the extreme side—there's a market for them. People appreciate them."

The author *Free-lance writer and art reviewer Saunthy Singh resides in Chico, California.*

Clear-glazed porcelain cup and saucer; wheel-thrown, with underglaze striped additions.



Freshly thrown ware is frequently decorated with imbedded "rocks" (bisqued, stained porcelain) and brushed underglazes.

Left *Cone 6 porcelain teapot, 11 inches in height, with underglazes, imbedded "rocks" and clear glaze.*

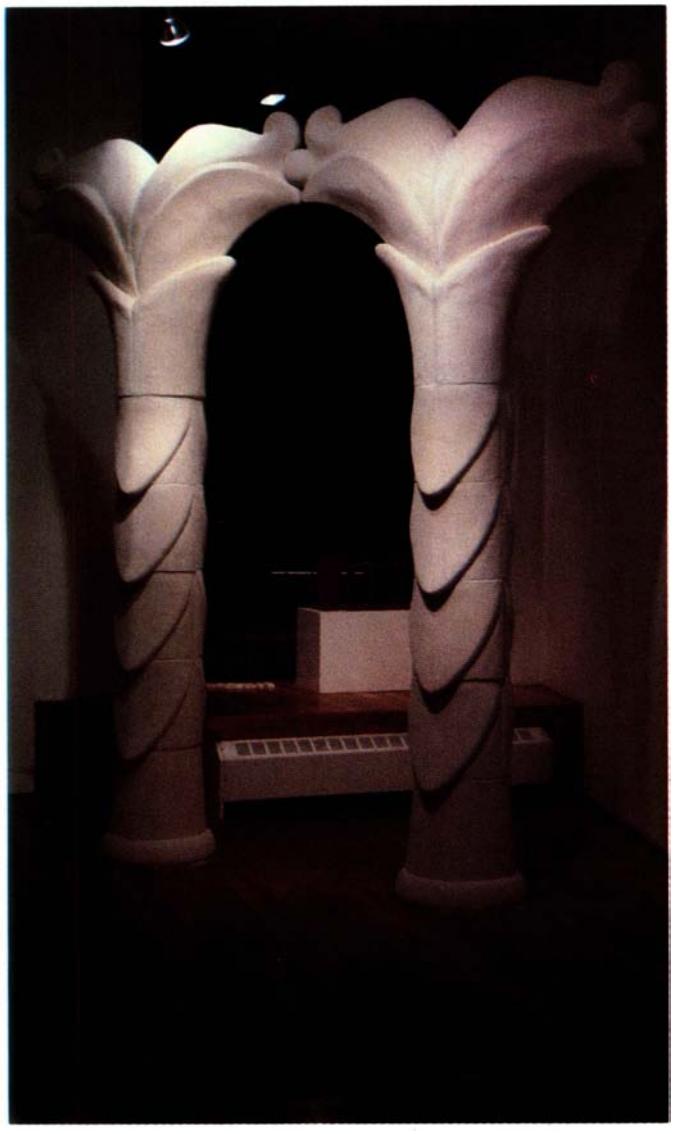
Below *Squared soup bowls, approximately 8 inches in diameter, with imbedded colored porcelain "rocks" and underglaze brushwork, clear glazed at Cone 6.*

Photos: Gloria DeForest

Above *Porcelain dinnerware made with "every intention to be used" by Sandy Simon, Benicia, California. *I try not to overdecorate because it would make the food look bad. Decoration should heighten the way food looks."*

Right *Thrown cup and saucer, with *colored rocks," striped insert and underglaze brushwork added at the wheel, clear glazed, fired to Cone 6.*

James Stephenson



"Leaf Columns" 8½ feet in height, cast white stoneware elements, fired in oxidation to Cone 3, assembled with metal rods and mortar.

"Entrada," 9½ feet in height, extruded terra-cotta tile, glazed and reduction fired to Cone 03, on a plywood substructure, by James Stephenson.

Photos: courtesy of the Elements Gallery

ARCHITECTURAL clayworks by James Stephenson, State College, Pennsylvania, were featured among the last shows at the Elements Gallery before its closing in New York City. (See News & Retrospect, page 73, September CM.) Jim's interest in developing architectural terra-cotta sculpture began following a trip to Nochixtcan, Mexico, where he worked for two months in 1972 at a primitive brickyard. That experience and exposure to pre-Columbian architecture had a "profound impact" on his work.

Returning to Mexico four years later to visit tile factories, he "became intrigued with the colonial architecture, and began working with 'sandstruck' terra-cotta units in plaster and wood molds." Since then he has worked with "a variety of forming techniques related to architectural terra cotta and recently became interested in free-standing sculpture using clay modules."

The work in the exhibition was "still influenced by images from Mexico," Jim commented, "with a concurrent interest in using the basic architectural elements—arches, columns, walls—to make sculptural statements to be experienced at human scale."

Bartering Your Work

by Ross W. Murphy

An EXCELLENT OUTLET for your work is to trade it for the goods and services you need. Many artists and craftspeople are using barter as a thrifty way to merchandise their products.

The advantages are many, for both parties, but the main one is this: Instead of trading your work for money, and then trading money for the things you need, bartering avoids the money transaction altogether. In times of recession or tight money, barter is more efficient than trying to work with cash. It would be the most efficient of all mercantile systems, if a way could be found to locate the right trading partner at the right time.

Bartering often is employed in international commerce, since the trading partners—countries—have long been established, and the commodities traded, such as grain, wool, oil, coal, cotton and lumber, are used universally.

Countless companies have found creative ways to move their merchandise. Example: In 1984, the Boeing Commercial Airplane Company wanted to sell ten 747s to Saudi Arabia, which didn't have the cash. However, a Mideast bank came up with the cash after agreeing to accept one billion dollars worth of oil from Saudi Arabia.

On the personal level, avoiding the money transaction leads to new opportunities. Potters may not always have the cash when they want to make a purchase. This fact alone makes it worthwhile to make the effort to find the right

"All bartering should be done to obtain good value. It should not be a case of "Vll trade my unsalable junk for your unsalable junk."

trading partners either at the right time or to have them available when the right time occurs.

If you have a surplus of pots, you can expand your clientele beyond your cash-paying customers. It's still business. The advantage is that some of this business may at some point be converted into cash business. Furthermore, referrals gained through bartering become a marketing tool for cash business. You gain an intangible web of relationships that will bring new and additional business through your door.

Here's a good example: I have my hair cut by a woman named Terri at Terri's styling salon. Terri charges SI2 for a haircut with shampoo and styling. Once, several years ago, I realized that I hadn't brought sufficient money to pay for my haircut. "Terri," I said, "I'd like to work out a better way to pay you. Let me trade some of my fine stoneware pottery for haircuts. I don't happen to have any with me right now, but I do need a haircut. You cut my hair now, and before the weekend I'll bring samples of my work for you to choose from. If you don't find any pots that you would like to have to equal the cost of the haircut, or don't want any at all, I'll pay you cash as I have before. Will you give it a try?"

Doubtful, she agreed to go ahead. However, when I brought a box of pots for her to choose from, she was delighted, and selected a planter and two coffee mugs with a retail value of $30. My haircut had been paid for and I then had an SI8 credit with her. She liked the fact that since no money had changed hands, she did not have to collect sales tax. Neither did I. She was excited by the idea of trading. "You should send your wife and daughters over so I can style their hair or give them perms," she said. "That way I can get some more pots from you sooner."

So now I have a trading partner, and I don't pay for haircuts anymore. I can stop by anytime and let her select pots for gifts or for her home to build up credits for hair care. This way I don't have to find a trading partner at the precise time that anyone in my family needs a haircut.

Terri thinks it's a great idea and has sent me several customers who commented about the pots they'd seen in her salon.

It's unfortunate, but you are not personally going to be able to establish a barter relationship with everyone. The phone company is a good example. I know, I've tried. But once I made a deal with the gas company man who came out to hook up a line to my new kiln. I wasn't even serious. Of course he couldn't trade me for natural gas, but it turned out that he owned a tractor, and I traded him pots for garden plowing and pulling out a row of old fence posts.

I did very well on that deal because he fell in love with some experimental pots that I had been planning to donate to a museum that I hadn't gotten around to locating.

Although you can't trade pots with everyone, you can barter with just about anyone. People really like the idea of getting something without spending any hard cash. The year before last I went to the ophthalmologist to have my eyes examined for a new pair of glasses. The complete examination was S37 and the glasses were SI03. I got them by bartering and paid no money. Now my pots are part of the decoration at the medical center along with a small stack of my business cards. This small "exhibit" got me an invitation to an art fair, and this year an engagement to speak to a senior citizens art group for a small fee. At the end of my talk I also got an order for a half dozen coffee mugs.

This is why I say that barter often leads to other opportunities while at the same time providing additional outlets for your work.

Last winter I took my family to South America for three months to study Indian pottery techniques. We brought back

"Now if you don't feel that you want to get into this horse-trading operation, there are still several ways for barter to work for you "

15 rolls of film to be developed. The couple who own the one-hour film store were fascinated by the pictures; a conversation started and finally we decided to trade pots for the film processing. I was so glad, because we had come home almost broke, and I didn't know how we would replace the money those pictures would have cost.

I met an oil-color artist at an art fair

and commissioned her to paint a landscape of our home and trees in exchange for pots. Similarly, I commissioned a stained glass mirror, trading a pie dish and an electric blue casserole. At another fair I traded miniature pots for a beautiful rosewood box. Six coffee mugs got me the oil painting of hollyhocks that graces the entryway of our home.

By the way, trading art for art should not be an act of desperation at the end

"Although much bartering is transacted without recourse to the IRS, bartered goods and services do qualify as income, and therefore are subject to federal income tax."

of an art fair when you're wondering why you brought all this stuff that you now have to repack to carry home. All bartering should be done to obtain good value. It should not be a case of "I'll trade my unsalable junk for your unsalable junk."

Let me explain: I saw the hollyhock picture the moment we arrived at the Atchison, Kansas, River Festival and I knew I wanted to have it. I looked at all of the artist's work and told her that the hollyhocks were the best piece she had. Several times during the day she saw me looking across at her canvas and each time I shouted over to her, "I really love that picture!"

In the late afternoon she brought her husband over. "I really love those blue mugs," he said. The artist said, "I'll give you my hollyhocks if you'll give me some mugs for a present for my husband."

"Wonderful!" I said. "Yippee! How many do you want?"

What a great, positive experience! That's the way to barter. It is so much better than the situation where people have come to me to say, "We haven't done very well today and we were wondering if we could trade you some of our work (schlock) for your pottery?" Well, that's negative, and I have trouble getting interested. That's not the way to find trading partners. If your work is good, you can barter it anywhere, and you don't have to be humble about it.

Here's a good technique that I'm using right now: I have little placards up on the bulletin boards of most of the grocery stores around. "WANTED," they say, "Camping tent, dining fly, portable stove," with my phone number on the bottom. Well, the Murphys are going canoeing next spring and we need some new gear. I'm not in a hurry, and when people call, I just love to steer the conversation around to fine stoneware pottery. Surely someone is going to want to trade, someone who went camping once and didn't like it and really does enjoy good pots.

This is exactly how we got the 35mm camera we took on our last trip.

There is no reason you should pay cash for the 2000 business cards you have printed. That number of quality cards ordinarily will cost you from $90 to $110. Why not trade pots instead? Just go to the print shop owner with some of your pots and explain what you want to do. Offer fair value in the trade. More than likely the owner has lots of scrap card stock and will figure on getting your pots practically for free. In fact, you will probably be trying to suppress a grin because you will be getting those cards practically for free. Who's right? Who cares!

And when you ask about letterhead, money won't even be mentioned.

Now if you don't feel that you want to get into this horse-trading operation, there are still several ways for barter to work for you. One way is to join a barter exchange. There are over 300 in operation in this country right now. I noticed that in my town, Kansas City, there are four. You can find them in your yellow pages under Barter. They work by get-

"I prefer to think that the best method is to barter your products at cost, rather than retail, and keep good records to substantiate your cost accounting methods.[33]

ting buyer and seller together and earn a small commission, usually from 8-10% on each transaction in which they are involved.

The barter exchange will keep a file of local members, what they have to trade plus their specific want lists. In addition, the exchange will have a computer terminal connected by phone to other barter exchanges for offerings and want lists in other cities.

Usually there is a membership fee, $350 to $400. A portion of this goes for listing you and your wares in the exchange directory, which is reissued six to twelve times each year. Through this catalog members can contact you directly for bartering pots for dental work, plumbing, legal services or auto muffler repair.

Suppose an interior decorator wants pots for a decorating project, but you don't need any painting or decorating. After agreeing on a price for your pots, the decorator "pays" you, through the barter exchange, in "trade credits," worth $1 each. You now have these trade credits to spend for printing, newspaper advertising or restaurant meals.

Or, suppose a dentist has surplus chair time. When not working on a patient's teeth, that time is lost forever. You can get your teeth filled or cleaned and pay in trade credits. The trade credits you spend with the dentist you earn by "selling" pots to some other member of the exchange, say an attorney who wants coffee mugs for gifts to clients.

Let's say you've used your surplus time and kiln space to make a line of bean pots, soup and salad bowls and bread plates. It would be worth your while to list these specialty items in the exchange directory. A restaurant could then contact you directly and either issue you a trade credit draft or give you meals.

With your barter exchange you can also list goods you want that may not be available in your own locale. Since many of the exchanges are national or international, you may be surprised by an inquiry from a distant city with an offer to meet your needs, which you can buy with your locally earned trade credits.

A question that arises in many people's minds is just what is the position of the Internal Revenue Service on all this bartering.

In the case of the barter exchanges, a law passed in 1982 legalized these exchanges as "third-party record-keepers," somewhat like banks or savings and loans. This means that they must keep track of transactions between members in which they participate and for which they issue and receive credits. The dollar value of these trade credits is reported annually to the IRS and also to each of their customers. This is reported on form 1099B, which you would file with your income tax return.

Although much bartering is transacted without recourse to the IRS, bartered goods and services do qualify as income, and therefore are subject to federal income tax. IRS agents have been alerted

to look for unreported barter transactions and they routinely tax them when they find them. The IRS simply estimates the fair market value of goods or service and taxes that. Individuals conducting barter transactions must agree between themselves just what constitutes fair market value, and therefore must have a good understanding of cost, profit margin and the true salability of the product offered, so they can report this income accurately. When you report

"If you think you couldn't get into barter, here's a simple experiment to show you how easy it is and to build your confidence.

the value of your bartering activity, you can at the same time deduct the cost of goods "sold" as your business operating expense. The difference between cost and your retail "selling price" is therefore taxable.

The usual example that the IRS gives out concerns the contractor who builds a vacation cottage for an automobile dealer in exchange for two sedans. For the life of me I can't imagine myself playing in this league. I suppose I've never learned to think quite this big. I prefer to think that the best method is to barter your products at cost, rather than retail, and keep good records to substantiate your cost accounting methods.

Now back to getting connected with a barter group.

Says Dean Dowell, the Kansas City operator for ITEX, an international trading exchange: "It's a good idea to get to know the barter exchange before becoming a member. See if they have a limit on how many trade units you can build up. It wouldn't be good to have too many if the exchange goes out of business. Find out if they cancel memberships for people who don't perform well or who sell shoddy merchandise."

Some additional advice from the International Reciprocal Trade Association in Washington, a group representing 100 barter exchanges, as reported by *Nation's Business*: Prepare a list of your wants and check whether the barter exchange can obtain or provide any of them. Ask for a referral list of clients and check with them to see if they are satisfied. Check the barter prices to see if the products and services are priced fairly and competitively. Determine the geographic coverage of the exchange's client base to learn how near you are to supplies of goods and services that you want. Find out if the barter company provides consulting services in addition to barter brokerage, exchange and other management services. Inquire as to how many clients are currently trading and how many are on standby or reserve status. Compare the barter programs, contracts, costs and services of other barter companies in order to determine the best deal for you. Remember that barter sales are taxable income. Check with the Internal Revenue Service for details. Make the usual business reference checks—Better Business Bureau, chamber of commerce—on the credit exchange.

Or, you can keep it simple: Over in Shawnee lives a beekeeper who used to sell me honey for $14 per gallon. Wonderful honey! He and his wife used to buy pots from me. Wonderful pots! Today we just trade and if the honey I get from him exceeds the value of the pots he gets from me, I just keep a tab of the difference, until the day they drive up needing a gift for someone. If that exceeds his credit, it just goes on the tab. The honey really is excellent, and we rarely buy sugar anymore.

If you think you couldn't get into barter, here's a simple experiment to show you how easy it is and to build your confidence:

Take some of your nice pots to a good florist shop. Tell them you want them to know your pots are available for any special jobs they get where the container becomes a gift after the flowers fade. They get several of these jobs each week. In fact, ask them, would it be possible to trade some of the present pots for flowers now. In the floral trade the business motto is, "Sell it or smell it." I'll bet you could take home a dozen roses to your spouse. Or maybe daisies. It would depend on your pots.

Every time I make a particularly fair exchange, I can't help but think that I'm ahead in the game. It's because what I've traded is something I've made from that stuff I dig out of the ground. Do you know what that stuff is? Why, it's the stuff that dreams are made of.

The author *A studio potter in De Soto, Kansas, Ross W Murphy also wrote about "How to Sell Your Pots Profitably" in the June 1984 CM.*

Comment

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Very few of us who call ourselves potters are simply mudslingers. Most of us are dedicated to a life of simplicity, order, beauty, in which physical and intellectual work are harmoniously blended. We embody the good and sensible part of the arts and crafts, William Morris tradition. We reunite artist (white-collar intellectual) and craftsperson (blue-collar worker) into an entity who is well-schooled, well-educated, equally at ease throughout society.

The welfare of potters, then, has importance far beyond *us*, exactly to the extent that, as romantics, we want our lives to matter, as much as our work.

Now, while families of artists are rare, families of intellectuals are not. If we are to have continuity, we owe it to our children to give them the cultural background we had. That means piano lessons, straightened teeth, trips to ballets, museums, concerts and so on. Those of us who live in areas where public schooling is inadequate, owe our children private schools.

How are we to manage this? Potters who teach at universities are fortunate, indeed. Campuses generally supply cultural amenities at reasonable cost. What about the rest of us? Value systems carry price tags. If we want our children to appreciate Bach, we need good stereos, radios and, every so often, trips to the concert hall. Humming the Brandenburg concertos as we wedge won't do it!

Urban potters have access to museums, concerts and such, but rarely can afford to live in neighborhoods that offer good public schools. Rural potters have to deal with similar trade-offs. Solutions are accessible; all are costly.

One can shrug off the piano lessons and dance classes. Some demands are nonshruggable, however. They are addressed to the inner core on which self-respect and self-image are built. Young children require hours of daily parental attention if they are to acquire intelligent vocabularies, tolerable manners, acculturation to civilized life. A child with even so mild a handicap as dyslexia requires many extra hours of parental care. A spouse or parent with health or other problems can take hours out of the day, weeks out of the year. Even the maintenance of a home—no matter how frugal and simple—takes time. To be the kind of people we set out to be, live the lives we preach, requires a certain amount of leisure. Such "spare time" is available to the young, in whose overflowing energies ten-hour workdays, six days a week, barely make a dent. It is not available to the older potter.

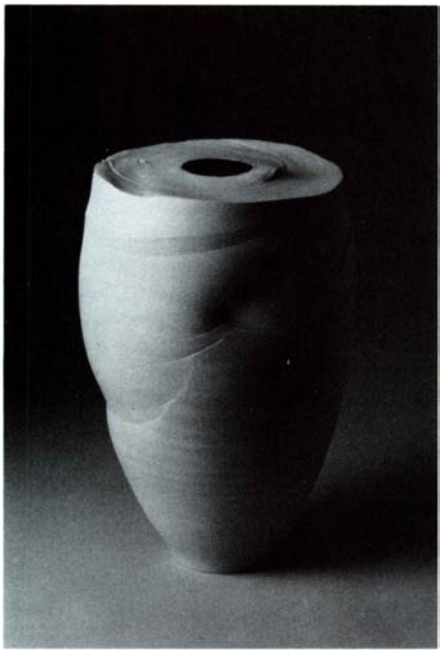
I suspect many of us persist in one-job poverty against our better judgment—partly because we would consider change "defeat," more importantly because we live in a society that uses job titles as shorthand for tedious explanations of values, schooling, background and so forth, and to call oneself "potter" seems more appropriate than to call oneself "accountant." So, many prefer to suffer than to fudge. But three evenings a week spent updating the books of a few neighborhood businesses should not make one *less* a potter.

The author *A studio potter in Constableville, New York, Lili Krakowski earned her living in book advertising for more than a decade.*

News & Retrospect

Swiss Biennial

The 13th biennial juried exhibition of Swiss ceramics was on display at the Villa Malpensata in Lugano through September 1. Organized by the Swiss Ceramists Association, "Ceramica Svizzera 1985" included 310 sculptures, vessels and wall forms by 66 artists. This stoneware and porcelain vase, ap-



Stoneware/porcelain vase by Alexa Vincze

proximately 10 inches in height, by *Alexa Vincze*, Corsy, was awarded a mention for work by a young ceramist. *Photo: Brioschi Bellinzona.*

New York Gallery Prognosis

At the end of September, after five years as one of the few galleries in New York City showing ceramic art, Convergence closed, and like other former gallery directors, *Don Thomas* has opted for a career as a consultant to private and corporate clients. "The cost of running a gallery is enormous especially in New York," he explained. "You can't sell enough work to support a gallery. I expect fewer sales as a consultant, but imagine any business I would do would yield more profit.

"Being a consultant is not my first choice. I think galleries play an irreplaceable role in exposing artists' work to the public, but a majority are the toys of rich people. A friend, who has done some good research, estimates 80% are subsidized.

"The body of work being produced by contemporary craft artists is more vital, valid and important than ever, but my partner and I are pessimistic about people (artists or gallery owners) making viable livings.

"A few years ago, Convergence had two promising young artists who worked with clay; now they're in the East Village, concentrating on painting. They told me their paintings sell five to one over ceramics.

"There are only two galleries [Garth Clark and Hadler-Rodriguez] representing clay left in New York. I don't think the situation will last, but it may be ten years before craft art gets the recognition it deserves."

Tile Design Trends

Once again ceramic tile is gaining momentum as a fashionable interior design element, offering a massive market for those potters interested in responding to current demand. Whether used on floors, ceilings, countertops or to accent architectural features, tilework is considered the finishing touch especially in rooms other than the traditional tile users—the kitchen or bath.

From 1980 to 1984, U.S. commercial ceramic tile purchases increased from 500 million square feet to 790 million square feet. Even a small portion of that demand met by the designer/craftsperson could cause a boom in handmade profits. Instead, (for the most part) imports met the demand. Italy alone sold 220 million square feet of tile in the United States last year. Color, design and price sold Italian work.

The current collection from Italy features textured surfaces and layered colors to take advantage of three-dimensional effects. Some patterns combine matt and gloss glazes to catch the light.

As on the trendsetting TV show Miami Vice, the color dictum appears to be "no earth tones." The emphasis is toward pastels (pinks, aquas, peaches and easy-to-live-with "off" tones) or "lively" reds, "sunny" yellows and deep blues in solids or geometric and floral patterns. The "new neutral" is gray, with black and white (often in geometric patterns) seen "as a strong design statement that blends with almost any home furnishings."

Gail Caulfield

"Singing" figures and wall plates reflecting an interest in music were among the new works shown recently by San Rafael ceramist *Gail Caulfield* at Artisans, in Mill Valley, California. Wheel-thrown, coiled and handbuilt in sections, the figures are stylized with the suggestion of vessel forms (bowls and vases) shaping head, legs and body. The wall plates are slabs, modeled and carved with close-up views of hands at the piano keyboard.

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.

After bisquing, then glaze firing at 1850°F, the works are sawdust smoked in a closed barrel for 24 hours. Because of the variation

23-inch "Old Hands and Keyboard"

of temperatures in this type of firing, cracks often occur, but Gail uses the cracks "to alter and enhance the image; to add variation to the existing image with line and texture. The plates are broken into sections and some of the sections are fired repeatedly until the smoke patterns seem right for the image. When the sections are glued back together again, there is a possibility of more depth, richness and expression in the reconstructed image.

"I use the cracks for their symbolic value as well," Gail says. "They serve as a metaphor for the ways in which we as human beings sometimes crack and fall apart. When we are once again whole, we often have passed through the disaster, have changed significantly, become stronger and a little bit closer to freedom." *Text: Phyllis Bragdon; photo: Robin Collier.*

Browe/Hoyman Workshop

During a recent two-day workshop at the Mendocino Art Center, *Jan Hoyman* and *Doug Browe* provided an in-depth look at the workings of their production pottery in Ukiah, California. There were demonstrations on throwing, using hump molds, slip casting and

Doug Browe removing a slip-cast bottle

decorating, as well as reflections on the trials and tribulations of being a potter and the

Continued

excitement and delight of making a living doing what they love to do.

On the first morning, Jan and Doug decorated a kiln load of bisqueware they had brought along. They used a red earthenware that looks and feels smooth, and contrasts with the white slip which is applied over only a portion of each form to allow clay color to show. Brushwork is with stains and oxides added to their glaze base. They only use one glaze, a transparent topaz. The ware was then fired so the results could be seen at the end of the workshop.

That afternoon Jan demonstrated throwing teapots, pasta plates, cereal bowls and a large batter bowl. Meanwhile, Doug threw mugs, pitchers and jugs. He also demonstrated sectional throwing, and molded baking dishes and pie plates.

Both have a background in stoneware pottery. In 1978, they visited England, hoping to obtain apprenticeships, looking forward to exploring the museums and personal collections throughout Great Britain. They were fortunate to find work for seven months at the George Dear Studio in Wales.

"After leaving England, earthenware just grabbed us," they recalled. "Although it turned out to be technically demanding, something about it just fit. Even through the most trying disasters, with kiln loads of wasters, we seem to be pulled along by the rightness of tradition and excitement about the visual world of today."

The second morning of the workshop they were trimming bowls and teapots, pulling handles, putting together a two-part jug, assembling teapots, and applying slip. The tasks were divided between them, each at a job that needed to be done, each enjoying the work.

Jan and Doug have always tried to keep their pottery self-sustaining, using simple tools and equipment. Tools are often handmade; always in the balance is whether the time saved using the tool will allow them to continue to produce the same dollars per hour. Premixed clay and one electric wheel are recently acquired labor-saving devices.

They pointed out the necessity of accurate bookkeeping. It is important to keep track of each kiln—the dollar amount each kiln produces; how many are seconds; what is wasted. Over several kiln firings, it may be determined that a certain item is just not coming out, and it either needs to be changed or dropped.

The culmination of the workshop was the unloading of the kiln. One could see in those simple red earthenware forms the integration of work with life-style. *Text: Donna Carlson; photo: Rick Droz.*

America House Clay Palette

Color and pattern were the focus of "The Clay Palette: Six Ceramic Artists," on view at America House in Tenafly, New Jersey,

through October 30. Characteristic of the works shown by studio potter *Donna Polseno*, Floyd, Virginia, was this coil-built earthenware vessel, 35 inches in height, tex-

35-inch vessel sculpture by Donna Polseno

tured with thick slip, glazed and sprayed with Mason stains.

Also featured in the exhibition were large earthenware plates by *John Donoghue,* Edwardsville, Illinois; low-fire, slip-cast tile wall forms by *Amanda Jaffe,* Las Cruces, New Mexico; torn stoneware tile wall forms by *Elizabeth MacDonald*, Bridgewater, Connecticut; wood-fired porcelain and stoneware by *Jeff Oestreich*, Taylors Falls, Minnesota; and slab-built sculptural vessels by *Roy Strassberg*, Mankato, Minnesota.

Paul Rozman

Pottery provides *Paul Rozman*, faculty artist at the University of Manitoba in Winnipeg, "with a common ground in which to share my aesthetics with other people by address-

7-inch thrown teapot, with majolica glaze

Continued

Itinerary

Continued from Page 19

7 "Clay Mural Workshop" with Tom Lollar. Fee: $75; nonmembers $85. For further information contact: Janet Katz, Craft Students League of YWCA, 610 Lexington Ave., New York 10022; or call: (212) 755-4500, ext. 59.

November 15-16 Cliff Garten, lecture and workshop on architectural ceramics. Contact: Greenwich House Pottery, 16 Jones St., New York 10014; or call: (212) 242-4106.

North Carolina, Brasstown *November 17-23* Nels Arnold, pottery. Contact: John C. Campbell Folk School, Rte. 1, Brasstown 28902; or call: (704) 837-2775.

Texas, San Antonio *November 4-8* Warren MacKenzie, "Utilitarian Pottery." Contact: Southwest Craft Center, 300 Augusta St., San Antonio 78205; or call: (512) 224-1848.

International Events

Canada, Ontario, Burlington *through November 24* Burlington Potters Guild "Celebrations in Clay VII"; at Perry Gallery, Burlington Cultural Center, 425 Brock Ave.

Canada, Ontario, Dundas *November 9* "The Potters' Guild of Hamilton and Region Fall Sale"; at the Dundas Town Hall.

Canada, Ontario, Toronto *through November 6* Georges Jeanclos; at Mira Godard Gallery, 22 Hazelton Ave.

through November 8 Mansaram, "Color and Form"; at Atelier Ceramique, 559 Queen St., W.

through November 10 Andrea Gill, Matthias Ostermann, Helena Schmaus-Shooner and Ian Symons with a selection of historical works from the European Department, Royal Ontario Museum, "Painted Pottery: Continuing the Tradition of Tin-glazed Earthenware"; at Glendon Gallery, 2275 Bayview Ave.

through November 24 Thom Bohnert, Alison Britton, Akiko Fujita, Steve Heinemann, Michael Lucero, Vincent McGrath, Diane Nasr, Jacqui Poncelet, Frank Steyaert and Piet Stockmans; at the Art Gallery at Harbourfront, 235 Queen's Quay, West.

through November 24 "Work by Studio Artists"; at Shop 235, 235 Queen's Quay, W.

through November 24 Bonita Collins, "Contemporary Icons"; at Uncommon Objects, 235 Queen's Quay, W.

through January 10, 1986 Deichmann Pottery, Wayland Gregory, Bernard Leach, Janet Leach, Pablo Picasso, Pilkington Potters, Lucie Rie, Russel Wright, "From the Collections"; at the Royal Ontario Museum, 100 Queen's Park.

through January 15, 1986 Hans Coper; at the George R. Gardiner Museum of Ceramic Art, 111 Queen's Park.

November 8-30 Christopher Thompson, raku-fired, free-standing sculpture, vessels and wall works; at Neo-Faber Gallery, 361 Queen St., E.

Canada, Ontario, Willowdale *through November 14* Satoshi Saito and Louise Doucet-Saito,"Concepts in Clay," vessels and sculpture; and Ann Cummings, Rita Greer Allen, Steve Heinemann, Attila Keszei, Sarah Link, Jeanne McWright, Ann Mortimer, Agnes Olive and Chris Thompson, "Raku-Fired Clay"; at the Koffler Gallery, 4588 Bathurst St.

Canada, Ontario, Windsor *November 30-December 1* "Christmas Celebration"; at Canadian Room West Cleary Auditorium, Riverside Dr.

Canada, Quebec, Montreal *through November 10* Leopold Foulem, "Negatives." *November 17-December 8* Jeannot Blakburn; at Interaction Gallery, 3575 Avenue du Parc, Espace 5508, Promenade de la Place du Parc.

through November 24 "Ontario Crafts '85"; at Macdonald Gallery, Queen's Park.

November 28-January 3, 1986 "Christmas Sale"; at Centre des Arts Visuels, 350 Avenue Victoria.

Denmark, Odense *November 30-January 5, 1986* An exhibition by the Danish group Multi Mud; at Fyns Kunstmuseum, Jerbanegade 13.

England, London *through November 10* "Ceramics '85"; at Dulwich Picture Gallery, College Rd.

through November 10 Carol McNicoll, cast and assembled forms; at the Crafts Council Gallery, 12 Waterloo Place, Lower Regent St.

through November 23 Martin Smith exhibition; at the British Crafts Centre, 43 Earlham St., Covent Garden.

November 2, 9, 16, 23 and 30 David White, porcelain bowls and pots; at 'Ceramics on Sundays' gallery, 221 Camden High St.

November 25-December 6 Christine Constant, Caroline Emery, Michael Hunt, Agalis Manessi, Keiko Nakamura and Louise Gilbert Scott, "Turning Up the Heat: Ceramics in Context"; at the Vortex Gallery, Stoke Newington Church* St.

France, Bethoncourt *through November 13* Jean-Yves Chevilly, sculpture; at Galerie Present, 5, rue Leon-Contejean.

France, Nan$ay *November 17-December 23* A dual exhibition with ceramics by Deblander; at Galerie Capazza, Grenier de Villatre.

France, Paris *through November 23* "De l'accident heureux a la quintessence," (From the happy accident to the quintessence) works by 25 ceramists; at Le Sorbier des Oiseleurs, 70 rue Vieille-du-Temple.

Germany, Mannheim, *through January 6, 1986* Gerd Knapper, pottery; at the Stadische Kunsthalle, Moltkestr. 9.

Sweden, Varmlands *November 17-January 6, 1986* Ulla Viotti, "Sculptural Expressions"; at the Varmlands Museum, Utstallningshallen i Gamla badhuset.

ing their needs." It also furnishes "a sense of my connection with the past as it speaks about the nature of being human."

A recent show of his majolica ware at Anna Leonowens Gallery in Halifax, Nova Scotia, explored "the dual function of pottery within

Paul Rozman

the domestic context: first the 'active' use (when pots are used at the table) and second the 'passive' use (pots potential for decorative merit)."

Thrown from a smooth Cone 2-4 clay body, the ware is coated with a majolica base glaze, then decorated with washes:

Plastic Throwing Body
(Cone 2-4)

Nepheline Syenite	15%
Wollastonite	3
Calvert Clay	50
Kentucky Ball Clay (OM 4)	25
Flint	7
	100%

Wet-to-dry shrinkage is 5%; fired shrinkage is 10%. Absorbency at Cone 2 is 1.5%; at Cone 4, it is 0.2%.

Majolica Base Glaze
(Cone 2-4)

Barium Carbonate	3.4%
Whiting	9.4
Frit 3124 (Ferro)	30.4
Frit 3300 (Ferro)	11.8
Edgar Plastic Kaolin	23.0
Flint	22.0
	100.0%
Add: Superpax	16.0%

Or add 4% tin oxide and 8% Superpax. Mix with a 2% CMC gum solution in the proportion 1 part gum solution to 5 parts water.

Paul noted that "Ferro frit 3300 is lead-bearing, but in this glaze is safe and well below the acceptable lead solubility standard. Tests by the Institute of Research of Nova Scotia show lead solubility of less than 0.2 ppm. The industrial standard for lead solubility in foodware (North American Health and Food Association) is set at 7 ppm. I tested this glaze individually and systematically first

Continued

with stains, second with metal sulfates and finally with copper carbonate (notorious for increasing lead solubility). The results were consistent, without effect on lead solubility."

The colored washes are made by mixing equal parts (by volume) stain/oxide with nepheline syenite. "To create depth and character," Paul alters all stains with metallic colorants. For example, copper or cobalt (in either sulfate or carbonate form) are added to blue and green stains; rutile or iron oxide to yellow; cobalt sulfate or manganese carbonate to reds and purples.

"My work promotes common images," Paul commented. "The forms themselves are common images of familiar traditional pots. The

Cone 3 majolica coffeepot, 10 inches high

visual images are of familiar animals which provide the basis for a symbolic understanding of our surroundings."

Barbara Schaff

"Reflections/Abstractions," a solo exhibition of porcelain vessels and wall forms by *Barbara Schaff*, Stockton, New Jersey, was featured recently at the New Jersey State Museum in Trenton. Among the works shown was "Haiku," slab built, with added thrown

9-inch-square "Haiku"

foot, brushed with copper red, celadon, crackle white and cobalt glazes, and fired in reduction to Cone 9.

Presently "exploring the concept of glaze as paint," Barbara finds there is "a unique, almost kinetic energy that is liberated when glaze interacts with brush as it is flung or

splashed. I wish the glazes to speak; therefore, the form must be as simple as possible.

"When I was a fledgling potter, a wise friend counseled that the work of an artist was indeed simple. It involved 'nothing more than painting yourself out of one corner into another.' For me, this process is the ultimate fascination. It is an intuitive search for solutions of how to carry ideas from one piece to the next, of how to pair old ideas in new combinations and gain insights along the way." *Photo: Northlight Visual Communications Group.*

Robert Brady

"The Human Figures of Robert Brady," a solo exhibition of clay figures, masks and plates, was presented recently at California State University, Chico. An art professor at California State University, Sacramento, Robert primarily utilizes low-fire clay in order to obtain intense colors from both over- and underglazes.

His work is aligned to the folk tradition in its use of symbolic forms and images. Life-size totemic figures are not intended to be

"Lucky Strike," 57 inches in height

realistic portrayals. Sometimes freestanding, these figures are further exaggerated by the addition of found objects as features. The

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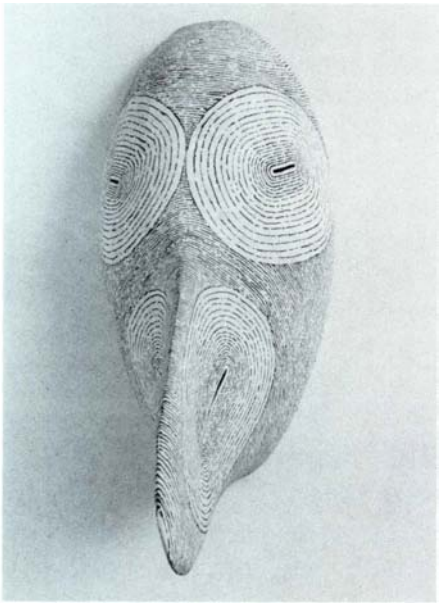


17-inch-high mask by Robert Brady

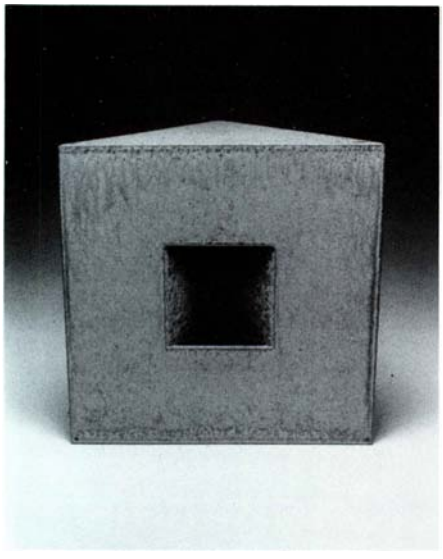
masks included in the show are carved, incised, colored or assembled forms, suggesting various levels of symbolic transformation.

San Francisco Potters Group Shows

Concurrent exhibitions of works by members of the San Francisco Potters Association were presented recently at Mills College Antonio Prieto Gallery and Holy Names College Kennedy Gallery in Oakland, and at Diablo Valley College Art Gallery in Pleasant Hill, California. Jurors *Daniel Rhodes, Toma MacNiel* and *Will Johnson* selected objects for each show in accordance with a theme established by the gallery.

Among the forms on view at the Kennedy Gallery was this slab-constructed stoneware vase, 11 inches in height, with synthetic ash glaze, by *Garry Shoyama,* San Mateo, California.

11-inch vase by Garry Shoyama



From the exhibition at the Antonio Prieto Gallery, this thrown-and-altered vase by San Jose potter *Rick Sherman* was glazed with the following black semimatt recipe:

Black Semimatt Glaze
(Cone 11, reduction)

Whiting	20%
G-200 Feldspar	40
Cornwall Stone	20
Edgar Plastic Kaolin	20
	100%
Add: Zinc Oxide	7%
Cobalt Carbonate	3%
Manganese Carbonate	1%
Red Iron Oxide	15%
Bentonite	2%

17-inch vase by Rick Sherman

Good results are achieved by taking two hours to fire in light reduction from Cone 9 to Cone 11, then holding at Cone 11 for one hour.

Photos: Garry Shoyama; Sharon DeVeaux.

Slip Casting Workshop

A two-day workshop on mold making and slip casting was conducted recently at Eastern Illinois University in Charleston by *Jim Chaney*, faculty artist at Kutztown University in Pennsylvania. On the first day, he discussed the studio application of different plasters, plus their respective water-to-plaster ratios, mixing times, setting rates and coefficients of expansion. A simple cylindrical cup form was then taken through the sequential steps of original turned master, block mold, case mold and finally a slip-casting mold which could be reproduced in multiples as required for production.

Jim began the second day by pouring a white vitreous casting slip into some of his molds from home. The castings were pulled from the molds by noon, and seams were smoothed with a fettling knife.

The surfaces on forms such as "White on

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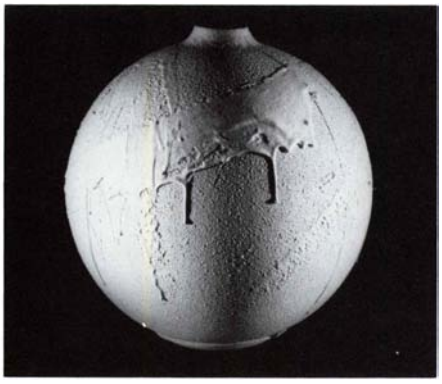

"White on White" by Jim Chaney

White," 12 inches in diameter, are achieved by spraying and brushing the leather-hard casting with frit-altered slip. According to Jim, small additions of low-fire frit push the vitreous casting slip, already composed of 47% nepheline syenite, into the realm of a stiff glaze at Cone 6.

Other forms are patterned by brushing casting slip colored with Mason stain into the mold just prior to filling it with white casting slip. After bisque firing to Cone 010, the "veneered" form is sanded as needed with wet 400-grit silicon carbide sandpaper. After oxidation firing to Cone 6, further sanding with 600-grit paper produces an extremely smooth matt surface.

As the workshop participants began making their own molds from clay prototypes or found objects, Jim encouraged them to consider casting technology as a starting point for artistic invention. Just "keep the plaster out of the clay barrel and away from the sink," he cautioned.

London Figurative Show

"People and Other Animals," an exhibition of figurative works by British ceramists, was featured recently at the Craftsmen Potters Shop in London. Among the forms shown

"The Certain Catch" by Audrey Blackman

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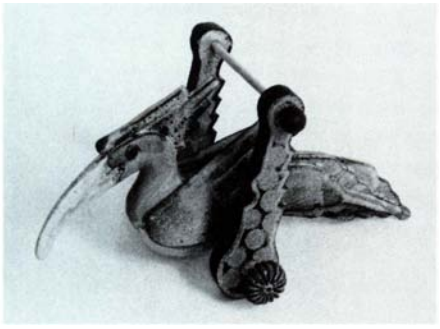

Alan Heaps's "Clay Bird on Swing"

were the bisqued porcelain sculpture, 7½ inches in height (on page 69), by *Audrey Blackman*; and this slab-built bird, approximately 9 inches in length, carved, with brushed slips, tin/barium glaze, fired in oxidation, by *Alan Heaps*.

Tom Suomalainen

Beaked, winged and claw-footed sculpture by ceramic artist *Tom Suomalainen*, Walnut Cove, North Carolina, was presented in a solo exhibition at Somerhill Gallery in Durham, North Carolina, through October 31. When friends pointed out historical references, Tom named two of the figures after the harpies Okypede and Podarge. "In myth-

"Podarge" and "Okypede," 37 inches in height

ology, they were two of the four monstrous birdlike women who were held responsible for whatever could not be found," Tom explained. "In the Homerica version, they were like storm winds. Homer characterized Okypede as 'swift flying' and Podarge as 'swift footed.'"

Masayuki Imai

In conjunction with an exhibition of his work at the Montalvo Center for the Arts, Japanese potter *Masayuki Imai* recently gave

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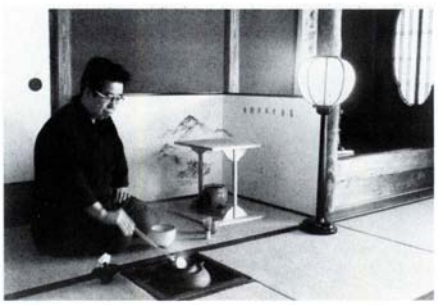
a workshop at West Valley College in Saratoga, California. Born in 1930, Imai decided at age 17 to work with clay, moving to Okayama to study traditional techniques.



Masayuki Imai

Settling in Kyoto in 1952, he started to develop his own variation of broad-faced inlaid decoration, called zogan. Designs of orchids and other exotic plants, birds and sea forms are carried out with fine-line precision.

On the first day of the workshop, Imai threw basic forms from a fine-grained, chocolate-firing stoneware and a smooth, porcelainous stoneware, which he complimented as throwing like "the eye of the fish." He then showed slides of his work and the wood-burning anagama kiln in which the zogan

14-inch dish with fish inlay

ware is fired. The unglazed inlaid ware relies on a fine mist of ash to produce a surface sheen. Saggars are used to protect glazed ware from ash deposits.

The next day, Imai demonstrated inlay techniques on the previously thrown vessels. The clay must be not quite leather hard—not so wet as to preclude cutting fine lines and excising broad areas in a precise manner, and not so dry that the inlaid clay would pull away at the interface.

Outlines of floral designs were sketched with a brush and ink that would burn off in the bisque firing. Next, using an X-acto knife, he cut the outside shapes on a bevel toward the inside. The inner lines were also cut in this manner, beveled in both directions away from the "high spot" of the line. The remaining design area was excised to a depth of approximately ½ inch, leaving a roughened surface for the inlay clay to bond to. Then the base clay was moistened with water

Continued

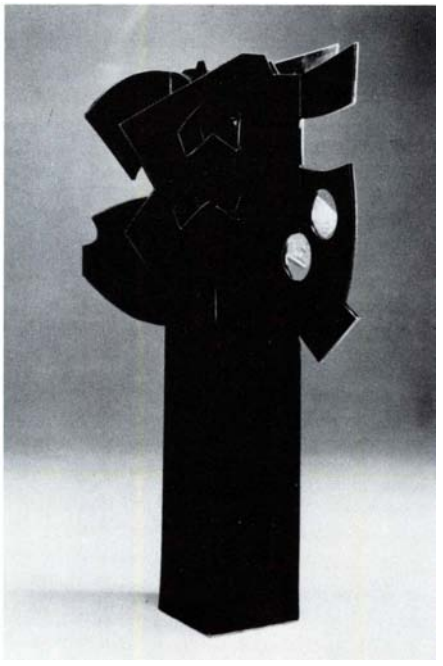
from a soft brush and allowed to become "tacky."

Using stiff, plastic clays colored with oxides and stains, Imai began the inlay work at the center of the design, adding one small ball at a time. The inlaid clay rose above the surface of the base form by about 1/16 inch.

As the inlay work was completed, the vessels were set outside in the shade to stiffen until leather hard. At that point, Imai used a tool he had fashioned from a metal shipping strap to shave the inlaid clay, following the contour of the form to reveal the precise design. Only patience preserves the delicate lines underneath. The more that is shaved off, the wider the line becomes. With the inlaying complete, the ware was dried, then bisqued slowly to minimize stress at the body/inlay interface. *Text: David Ogle; photos: courtesy of Montalvo Center for the Arts and the Peabody Museum of Salem, Massachusetts.*

Northwest Ceramic Sculptors

An exhibition featuring works by nine ceramic sculptors from the Pacific Northwest was presented at the Visual Arts Center in



44-inch "Red Sign," by Gerry Newcomb

Everett, Washington, recently. Among the forms shown by *Gerry Newcomb*, Arlington, Washington, was "Red Sign," 44 inches in height. *Photo: Roger Schreiber.*

Joe Mariscal

With images "influenced by the spirit of pre-Columbian ceramics" but derived from his own experiences, social commentary sculpture by *foe Mariscal*, Stockton, California, was exhibited recently at Jennifer Pauls Gallery in Sacramento. Subject matter

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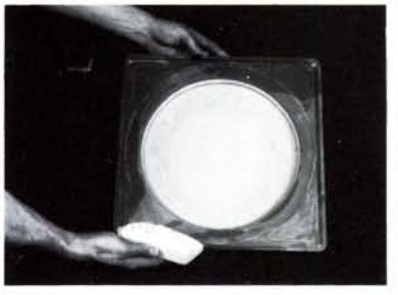


varies from childhood memories and people on the street to Vietnam reflections and the body language he observed while teaching at a prison.

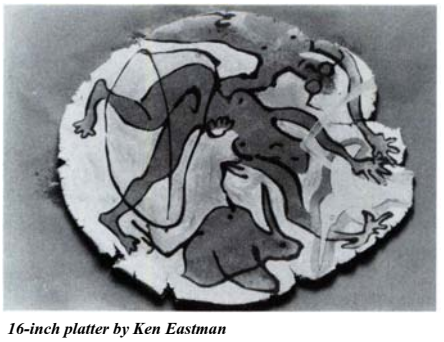
Shown from the exhibition is "Sleeping Shriner," 25 inches in height, low-fire clay with terra sigillata and mixed media. Joe

25-inch "Sleeping Shriner"

notes that the techniques employed "are consistent with methods used by many primitive cultures, including coil building, burnishing, pit firing and postfire surface enhancement." *Photo: Jim Woodson.*

British Raku

Raku vessels and sculpture from Great Britain were on view at the Ceramics 7 Gallery in London through October 2. Shown from the exhibition is a platter, 16 inches in



16-inch platter by Ken Eastman

diameter, by *Ken Eastman*, who is currently at the Royal College of Art.

Atlanta's High Museum Accessions

Recent additions to the Emory and Frances Cocke Collection of English Ceramics at the High Museum of Art in Atlanta included a decorated ironstone punch bowl, "Turner's

Continued

Patent 1801"; a pair of Worcester polychrome vases, circa 1765; a Derby porcelain butter dish, circa 1765-70; and two 17th-century, tin-glazed earthenware plates.

Possibly made by an immigrant potter working in London, this 19V4-inch platter,

High-relief, polychrome platter

circa 1640, was based on a design, "La Fecondite," depicting a reclining woman with five children, by the French potter *Bernard Palissy.*

The other newly acquired plate, a 1690 delftware charger, 13½ inches in diameter,

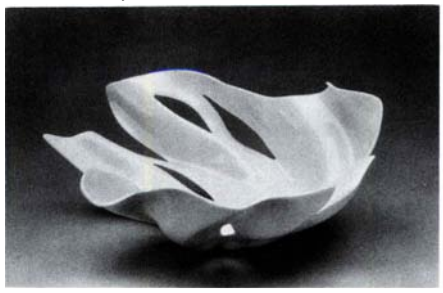
Rare delftware charger

is unusual because of its blue and turquoise decoration—a rare color combination for this period.

Connecticut Invitational

An invitational exhibition featuring "art in craft media" by artists living within a 60-mile radius of Hartford, Connecticut, was presented at M.S. Gallery earlier this year. Among the functional and nonfunctional ce-

Porcelain bowl by Susan Reeder



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New Books

Carlo Zauli

by Renato Barilli

Italian ceramist Carlo Zauli was born and educated in the city of Faenza. In 1950, together with three friends from his student days, he opened the studio (where he continues to work) in the historical center of the city. Since then his monumental abstract sculpture has been exhibited throughout Europe and Japan. Written in both Italian and English, this large-format portfolio/biography illustrates works made during the past 15 years. 171 pages including brief critiques by 23 American, Italian and Japanese artists. 66 color plates; 126 black-and-white photographs. $32.50 (postpaid). *Grafis Edizioni, Via 2 Giugno, 4, 40033 Casalecchio di Reno, Bologna, Italy.*

The Ceramic Art of Ogata Kenzan

by Masahiko Kawahara
translated and adapted by Richard L. Wilson

Born in 1663, the youngest of three sons of an affluent Kyoto merchant, Ogata Kenzan was called Gombei, but changed his personal name to Shinsei (meaning "deep reflection") following his father's death in 1687. He adopted pseudonyms throughout his life; the name Kenzan (meaning "northwest mountain") was first used after the opening of his first kiln at Narutaki in 1699. Another name he devised shortly thereafter was Toin, meaning "escape into ceramics" or "pottery hermit."

Bringing to ceramics "the literary talents of a cultivated amateur," Kenzan was limited by his lack of pottery training but aided by "an unfettered approach to concept and design." As translator and adapter Richard L. Wilson notes: "Kenzan opened new territory in Japanese ceramics by creating the role of artist-potter. While a specialist in the sense that he concentrated on decoration, he freely drew inspiration from a wide variety of sources, both ceramic (the wares of other kilns, other periods, other countries) and nonceramic (lacquer, textile, painting, literature). Kenzan also manipulated other parts of the ceramic process to achieve his ends as a decorator, creating 'nonvessel' forms such as plates in the shape of long, rectangular poem cards *(tanzaku*), or using the soft and impractical underglaze enamel technique to create a painterly effect."

So strong was his influence on ceramics that the Kenzan name was passed down through the generations (Kenkichi Tomimoto and Bernard Leach were called Kenzan). Even today the name is sometimes used to describe a particularly innovative potter. 151 pages including glossary, reading list and index. 32 color plates, 125 black-and-white photographs, and map of Kyoto kiln sites. $24.95. *Kodansha International/USA, 10 East 53 Street, New York City 10022.*

Medieval Pottery London-Type Ware

Special Paper Number 6

by J. E. Pearce, A. G. Vince and M. A. Jenner with K. H. Armitage and R. A. Rattray

An exhaustive study of ware produced in London from the mid 12th century to the 14th century, this book is intended as a guide to classification of excavated objects but would be of interest to potters curious about medieval folk ware. Not only do sample chemical analyses indicate composition or whether the pot was used for fermented brew, milk, stew or meat drippings, but line drawings (usually extrapolated from shards) illustrate the wide range of shapes and decorations produced. Though some forms were copies of those made in northern France and the Rouen area, others have no apparent antecedents. "Forms and decorative techniques occur in London-type ware about half a century before they occur elsewhere. Nevertheless, early to mid 13th-century London-type ware seems to have had little specific influence on the development of late 13th-century pottery other than in the London area itself." 151 pages including appendices and bibliography. 463 drawings, 44 black-and-white photographs, 8 color plates, 8 charts and 6 maps. $9 (softcover), plus $1 postage and handling. *London and Middlesex Archaeological Society, Museum of London, 150 London Wall, London EC2Y 5HN.*

Persian Lustre Ware

by Oliver Watson

Late in the 12th century, Persian potters perfected "the precise formulation of pigment and unique firing procedure" to make reduced luster wares. A high level of production was maintained until the Mongol invasion in 1219 disrupted domestic and commercial life, and only four dated vessels and a few tiles from the next 40 years survive. With the establishment of the Il-Khanid state, production was resumed, but once again came to a virtual halt with the fragmentation of the state in 1340. Revivals in the 17th and 19th centuries indicate the secret was passed from master to apprentice in spite of political upheaval, but quality never again reached that of the "golden age" between 1170 and 1340.

Though primarily a scholarly study classifying the various styles, this text includes a chapter describing technical aspects of production, and an appendix documenting several families of potters and their works. 209 pages including lists of luster potters and their works, buildings decorated with luster tiles, and dated Persian luster ware; bibliography and index. 18 color plates, 148 black-and-white photographs and a map of major sites associated with luster production. $80. *Faber and Faber, 39 Thompson Street, Winchester, Massachusetts 01890.*

Chinese Ceramics

The Koger Collection

by John Ayers

Now housed at the Jackson Art Museum in Florida, the Koger collection of Chinese ceramics contains representative objects from the neolithic period (7000-1000 B.C.) to the Qing dynasty (A.D. 1644-1911). This full-color catalog of 154 pots and figures from the collection is divided chronologically. Brief introductions to each section place the ware in historical perspective, while descriptive notes accompanying the photo of each work indicate socioeconomic influences. 180 pages. 155 color plates; 1 black-and-white photograph. $35. *Harper <£r Row, Publishers, Inc., 10 East 53 Street, New York City 10022.'*

The City of Hills & Kilns

Life and Work in East Liverpool, Ohio

by William C. Gates, Jr.

Though located on the banks of the Ohio River, East Liverpool "in a very real sense, became an English pottery town and remained one for decades," notes the author of this socioeconomic history of the "Crockery City." "During the late 19th and early 20th centuries, East Liverpool became the only American city wholly devoted to the production of pottery and porcelain. The pottery industry pervaded the economic, social and political life of the city and dominated the landscape. Supported and directed by the large-scale immigration of skilled English potters, the town prospered and matured until it became the largest single producer of ceramic products in the United States."

James Bennett, a trained potter from Derbyshire, England, was the first to set up a pottery in East Liverpool. More and more immigrant potters arrived as word of conditions and opportunities reached England. "It is not here like it is in England; they do not respect a man for his dress, or external appearance. They look at his actions; and if he is an honest man, he is respected!" By the end of the 1840s, East Liverpool had six potteries with 153 men producing Rockingham and yellow wares.

With the processes and techniques of the industrial revolution, the potteries became factories employing men, women and children. Slip-cast whiteware from East Liverpool was marketed throughout the United States, but only those businesses that adopted new technology remained able to compete

in the marketplace. The bottle kiln stacks that had dominated the skyline started to disappear by the 1920s, and the multilevel potteries of the 19th century gave way to sprawling single-level factories equipped with tunnel kilns.

The Depression crippled the industry; only three of the eleven commercial potteries operating today were established before the 1930s. 500 pages including a list of East Liverpool pottery manufacturers, distributors and decorators; a photo essay of the occupations and processes associated with the pottery industry during the late 19th and early 20th centuries; bibliography and index. 149 black-and-white illustrations, 11 maps and 13 tables. $27.95 ($26.50 for out-of-state shipments). *East Liverpool Museum of Ceramics, 400 East Fifth Street, East Liverpool, Ohio 43920.*

Artistry in Clay

Contemporary Pottery of the Southwest

by Don Dedera

"What sets southwestern pottery apart from any other in the New World is that prehistoric techniques, forms and designs outlasted incursions of Spaniards, Mexicans and Americans. Pueblo Indians and other tribes [of the area] had full access to cheap and efficient containers for home use [that] made obsolete the practical technology of clay pottery," observes the author of this text on contemporary works. He goes on to credit Nampeyo, at Hano in the Hopi First Mesa area, and Maria Martinez, at San Ildefonso Pueblo, with rediscovering long-forgotten shapes and decorative styles, and nurturing their people's birthright. Region by region, the text examines processes, materials, shapes and decorations, then lists the "potters of earned acclaim" currently working within the styles of their ancestors. 86 pages including index. 42 color plates, 32 black-and-white photographs and a map of the primary pottery regions. $9.95 (softcover). *Northland Press, Box N, Flagstaff, Arizona 86002.*

Lustre Pottery

Technique, Tradition and Innovation in Islam and the Western World

by Alan Caiger-Smith

In 1961, British potter Alan Caiger-Smith began a series of reduced luster tests based on information in three books. "Only after 26 firings was any luster achieved at all. Other writings existed, of course, but they were unknown to me at the time. Therefore whenever in the following years any information about firing luster came^my way, it was grasped with the eagerness of one piecing together a detective mystery."

In this text he has compiled all he has gleaned on "how the methods began, changed and were sometimes lost again, and on the contributions of some remarkable individuals." Beginning with 9th-century Iraq, he traces the use of luster decoration in Egypt, Syria and Persia on into 15th-century Spain and 16th-century Italy to its current revival by studio potters. In the final chapters, the text offers recipes and working methods, plus questions on the chemistry and physics involved, these answered by ceramic scientist Frank Hamer—"the kind of knowledge which would have been useful when those trials were made in 1961." 246 pages including a table of analyses of luster shards, bibliography and index. 42 color plates, 112 black-and-white photographs, 86 drawings and two maps. $75. *Faber and Faber, 39 Thompson Street, Winchester, Massachusetts 01890.*

Make Your Own Ceramic Decals

by Kay Healy

"A studio owner who has the ability to make decals can realize a tidy profit from business that would normally have been turned away for the lack of time that would be involved in handpainting items," notes the author of this handbook on silk screening ceramic decals. Though prior screening experience is probably helpful, the text provides straightforward information on the materials and process, plus suggestions for building your own equipment. Line drawings illustrate the step-by-step instructions for printing either single or multicolor decals. Alternative methods are explained with regard to suitability, economy and ease. A question and answer section provides solutions to difficulties that may be encountered. In conclusion, the text discusses what factors to consider when determining what to charge for custom decal work to ensure a profit. 56 pages including patterns, glossary, bibliography and list of suppliers. $6.95 (softcover). *American Art Clay Company, Inc., 4717 West 16 Street, Indianapolis, Indiana 46222; or from local ceramics suppliers.*

O. L. Bachelder and His Omar Khayyam Pottery

by Pat H. Johnston and Daisy W Bridges

A third-generation potter, Oscar Louis Bachelder "learned the feel of clay in my hands at my father's pottery in Menasha, Wisconsin. My duties were varied: mixing of clay, molding, modeling and turning of ware, glazing and burning, keeping the shop clean, selling the ware and taking care of the books, not to mention other work that I was called upon to do. He was a stern master, despising all slip-shod work."

At age 17, O.L. left home to work as an itinerant potter. For more than 40 years he traveled throughout the area east of the Rockies. "The potteries where I stopped usually had two or more turners, some of them as many as five. My energy was greedily used by one boss after another, each urging me to greater effort until my heart would grow sick and I would suddenly leave the place, only to seek another soon. Years crept along. I had worked in 28 states and territories and Canada, yet at the age of 58 my energy was undiminished. I still turned out more work than any other single workman I ever have met. Then one day my employer told me I had passed the age of efficiency and must take a cut of 50% in wages. He hoped to retain me but to pay me according to the age scale. In despair I turned away to wander once more and seek work. Then came a terrible period, effort seemed useless, hope was gone, but gradually out of the despair there surged, day by day, a new determination. I would make one more effort, but this time I would be no man's slave."

By 1914, O. L. Bachelder and a partner had purchased on credit 4 acres with clay deposits in Luther, North Carolina. They cut lumber for a building and made bricks for a kiln. "With the building completed, an old-fashioned kiln established and a single wheel with our own horse to mix the clay, we began to work, making utility goods for the farmers in the neighborhood."

After a time the partnership was dissolved, but Bach (pronounced "batch") continued producing functional ware "and soon money began to flow back to me.

"While I was happy in my wonderful new independence, there was one thought before me always—art goods. I longed to shape vases in all the lovely forms that flitted through my brain. Then came the day when I made the first ones. A demand for them sprang up almost at once. Tourists told of my work abroad, until now, after but ten years, I am almost free from debt, have improved buildings, more land and better equipment and am concentrating on art goods with a demand for everything I can make. The battle has been won."

Originally produced as the catalog for an exhibition of O. L. Bachelder's work at the Mint Museum, this well-documented biography draws together recollections quoted in local newspapers, first-person accounts by friends and students, plus references in books and periodicals to tell the story of the leader of North Carolina potters' "movement toward art." 44 pages; 23 black-and-white photographs. $8 (softcover), plus $1 postage and handling. *Mint Museum of History, 3500 Shamrock Drive, Charlotte, North Carolina 28215.*

Clay Statements

Australian Contemporary Ceramics

by Bruce Anderson and John Hoare

Representing a cross section of current trends in Australian ceramics, this catalog/book documents the works featured in the "Darling Downs First National Ceramics Award." Opposite full-page color photos of each work are biographical and philosophical statements by the artists. Several include process details and recipes. 117 pages including curriculum vitae. 50 color plates. $19.95 postpaid. *The Australian Book Source, 1309 Redwood Lane, Davis, California 95616.*

Think Before You Compute

by JOE WEINGARTEN

Recently a very successful potter told me a sad, but all too often true story. About a year ago he purchased a computer and has since simply been looking at it on his desk, hoping it would do something. He asked if I could do anything with it and I was sorry to tell him no. "But why? You are completely computerized," he said. The answer is very simple—it was a different machine. What difference does that make? A lot!

My friend fell for the oldest selling trick in the book and bought the newest, slickest machine that could "do anything." After all, it had 128K memory, a built-in drive, could do this and that, and maybe even leap tall buildings in a single bound. Besides, someone else he knew said it was the greatest thing since sliced bread. So, happily he brought it to his studio to "do something." At first he played with the computer, using the learning programs and reading books about how to work with this great beast, yet nothing was being done to save him time. In fact it was costing him time.

After reading the paragraphs above, you may have come to the conclusion that I am going to recommend that craftspeople stay away from computers. Actually, I believe firmly that every craftsperson should have a computer; but before you buy, there is a lot of work to be done and it has nothing to do with disks, K, bits or bytes. In fact, if a salesperson starts talking to you in "computerese," go away and find some store where they speak English.

Why a computer? Artists and craftspeople are a unique group in that we first create with our minds, then translate those images to handmade items, and even act as our own sales, bookkeeping, public relations and shipping personnel. Doing all this takes time. My computer is my time machine; it frees up my time spent on things that are not too creative, such as bookkeeping and taxes. Using my computer, I was able to complete my business books and taxes in two hours on January 2. This article was written on a computer, and I even used the machine to correct my spelling.

Before you walk into a computer store, your most important job will be to define your requirements, just as you would for a new pug mill. Do you want a computer just to keep your books and do word processing, or do you want to take it many steps further?

So let's look at the real reasons behind the need or lack of need for a computer. If you have enough time to get all your work done (both craft and paperwork), do all the shows you want and are very happy, then "GOTO" the end of this article. If on the other hand you need to save time, list what you are now doing that someone else can do for you. These tasks cannot be manual in nature, such as sweeping the floor or going to the post office. Think in terms of paper, design or even production processes. Here are a few hints: Paperwork includes bookkeeping, invoicing, inventory, letter writing, even typesetting a whole catalog. You may want this gadget to send out the same letter to different galleries and shops, just changing the name and address as if you typed each one. You may also have to ask yourself, is it worth doing any one task on the machine? For example, do you have a formula to determine pricing or do you look at an item and intuitively come up with a price? If you do the first, a spread sheet program may be in order; if you do it by sight, no machine will be of value. In the area of design, do you make sketches of an item and want to look at it from many angles? Then a computer with design capability would allow you to draw and even rotate plans. But if you design in your head or go straight to making the item, you do not need this capability. Another design plus may be looking at an item in color; there are printers on the market that can print whatever is on the screen in color. In the area of production processes, you may want a computer to do glaze calculation, or keep a file of recipes locked on a disk, or even automatically control a kiln firing.

You may have noticed that I have not talked about particular computers, but rather about what you want the machine to do. The act of making a computer do what you want it to is called programming. Again, do not believe the salespeople who tell you this baby is easy to program to do anything you want. Horse feathers! It is not that easy, and it takes a lot of time to write a program. It took me close to two years to write a simple bookkeeping program, and that's not unusual.

In the computer industry a program is called software and the machines are called hardware. In my opinion, you should find the software that will meet your needs, then buy the hardware to run that software. First get the horse, then the right cart. When looking at software, ask to see it run on a computer to help determine if it will do what you want. Also think about the future. What if you double your output? Can this software handle the work? Some of the simpler, less expensive programs are better suited to my needs than the best sellers that cost hundreds of dollars and in many cases were designed for the Fortune 500 companies.

Before you buy, also talk to other craftspeople about the software and hardware they are using. I can't recommend which to buy because each person's needs are different, but I suggest you look at software for either Apple or IBM (software for one will not work on the other) as these two companies will likely be around for a while. I would not buy a computer from a small company; they might go under next year. Aside from the fact that repair support would be gone, the software writers would also stop developing programs for that machine. I am not saying that Apple and IBM are the only "safe" ones (even IBM recently dropped the PCjr, which would have been a good machine for craftspeople).

Another point to consider is the cost of operating the equipment. I know of one inexpensive printer that requires a new $10 ribbon every 80 pages. In just 11 ribbons it would cost you more than a printer that is initially $100 more and takes a $5 ribbon every 1000 pages. Also you do not have to buy the printer with the same name as the computer. There are many good printers on the market that are compatible with several computers.

Add up the cost of the entire system. A $149.95 computer can in fact cost more than a $1500 machine by the time you add on the necessary peripheral equipment. Once you have decided on software and the computer to run it, shop around for the best price. Competition is stiff in the computer industry and just telling a dealer you are going to shop around can result in a price drop.

Finally, when you bring your computer home, don't be surprised if at first it complicates your life by taking up a lot of time to learn how to use. The end result will be more time to do more of the kind of work you like.

The Irony of Soft Paste

by MICHAEL FORREST

NEVER WAS the ceramic industry beset with more problems, more intrigues, more government meddling, nor has it experienced more glory than during a brief 40 years in 18th-century France. In many respects the history of soft paste porcelain mirrors the age in which it grew—an age of enlightenment

At the height of operations in the 1770s, over 400 throwers, modelers, painters and gilders...were employed at Sevres.

in the arts and sciences, an age of waste, stupidity, confusion and frivolity, an age of wisdom, and an age of upheaval and ultimate revolution and chaos.

We can pinpoint the creation of the soft paste industry in France to July 24, 1745, for it was on this date that King Louis XV granted the privilege to a company composed of seven shareholders headed by one Charles Adams "to produce in France porcelains of the same quality as those found in Saxony in order to spread out these Royal wares to consumers in foreign countries." This event is noteworthy in two respects: It implies that porcelain made in France prior to this time had been unsatisfactory or, at least, it didn't match that of the Meissen porcelain manufactured outside Dresden in the German electorate of Saxony. Also the decree shows that Louis intended to establish an industry that would compete in the world market.

Prior to 1745 there were in France several small companies struggling to duplicate the highly prized and very expensive porcelain then being imported from China. Chinese porcelain was hard, white, translucent and resonant. This is the hard paste or "true" porcelain. In contrast the French produced an "artificial" or soft paste porcelain which was neither hard nor white and because of its nature difficult to mold, glaze and fire. Ware made of soft paste not only did not exhibit the precision of hard paste, but because the manufacturing process was so slow, laborious and expensive, it was felt it could never be done on a large, profitable scale.

The French tried to determine the secret of hard paste, but the state of chemical knowledge in the 18th century was not capable of making a synthesis from analysis of the Chinese ware. Most industrial processes of this time were empirical and developed only by trial and error. Since hard paste appeared to be a sort of glass, it was natural that the first imitation attempts made use of common glass. Whereas hard paste porcelain is composed essentially of kaolin (China clay) and a fusible stone (the petuntse of the East or the feldspar of the West), the fabric of French soft paste is basically a frit. The frit was made using sand from Fontainebleau and gypsum from regions near Paris together with soda, alum and saltpeter. These ingredients were ground, blended, heated and hence fused into a vitreous white mass. This was ground into a fine powder to which whiting and marl from Argenteuil were added. Then, after more grinding and heating, enough water was added to form a moldable paste. Sometimes even soft soap had to be added to enable the paste to be shaped by the potter. If too much clay was used, the object held its form during firing, but vitrification was poor and translucency negligible or nonexistent. However, if too little clay was used, formation was difficult. Also a good proportion of the ware either collapsed or became cracked and distorted in the kiln. All in all wastage was high.

Augustus the Strong, King of Poland, Elector of Saxony, was an art collector whose royal passion was Oriental porcelain. When his chemist Tschirhausen suggested that instead of laboring to metamorphose iron into gold the laboratories and apparatus might be better occupied by examining clay and earth to solve the riddle of hard paste, Augustus was quick to see the economic possibilities. He well knew the prices being paid for Oriental ware. More gold was to be had by promoting such manufacturing in Saxony than by pursuing what was already becoming the impossible dream. As a result, in 1709 Tschirhausen and his assistant Bottger were able to show their king a few specimens of what was undoubtably true porcelain. It wasn't until 1772 that the French were able to show their king a similar hard paste.

Why Saxony succeeded and France failed in this endeavor was basically due to the fact that the main ingredient of hard paste, kaolin, was not discovered there until 1769. But the French discovery was a hollow victory; it took too long in coming. Soft paste was entrenched and, remarkably enough, during this time it had grown to be an art form all in itself. Despite its problems and expense, which had become greater through the years as more and more demands were placed for wares more fantastic and wonderful than ever before, soft paste continued to be made until the 19th century.

Nevertheless Louis XV wanted the secret of hard paste by hook or by crook. By hook, that is by scientific investigation, Louis, in contrast to Augustus, held little faith. By crook, however, was more in keeping with the spirit of the times and Louis was all in favor of it.

Louis-Henri de Bourbon-Conde, first cousin to the king, had made an immense fortune on questionable speculation and was promptly expelled from the court in Versailles in 1726 to his great estates at Chantilly. Also a collector of Oriental porcelain, he tried his hand at duplicating this ware and there were rumors that he had somehow succeeded. Rumor went on to relate that two of Conde's workers, the brothers Robert and Gilles Dubois, had stolen his coveted secret and were now looking for financial backing to start their own factory. The Dubois brothers finally managed to connect with the Orry brothers, both wealthy financiers and important servants of the state (one was controller general of finances), who in turn approached Louis. The king was, of course, interested. Around 1738 he gave the Dubois brothers 10,000 livres (some $50,000 today) and allowed them to set up business in the old royal chateau of Vincennes on the outskirts of Paris. But, after a few years, it became obvious that not only were the Dubois brothers "leading irregular lives," but they were failing miserably at their attempts to make porcelain. Kiln waste alone was five-sixths of production. The Dubois brothers were henceforth discharged as incompetent and their place finally taken in 1745 by Francois Gravant, a potter who had also worked at Chantilly. (Eventually Gravant perfected soft paste production.)

So it was that in 1745 Louis established the new company with Charles Adams as president. Why this Adams, who was probably English and only a mere valet to one of the Orry brothers, was given this prestigious position may be safely conjectured from the fact that just prior to his installation he had communicated with the king and told him that he intimately knew of a factory in England which was producing porcelain "more beautiful than that of Saxony owing to the nature of its composition." In other words, Adams knew the secret! The factory of which he spoke, however, was most likely Chelsea, which was started about this time by a migratory worker from Saint Cloud in France, and the porcelain being produced was strictly inferior French-style soft paste.

The next several years were crucial to the industry: Lavish sums were expended and

He encountered acre upon acre of carnations, poppies, peonies, all in full bloom and scenting the air. He reached down to pick one and to his surprise . . . found the flower was made of porcelain and scented.

lost on the new enterprise. Kiln wastage continued to be high. Sales were unbelievably poor, and the secret remained a secret. But soft paste production was being perfected and becoming less an inferior second. Louis consolidated operations in Vincennes, reforming the company, and restricted porcelain manufacture in other areas of France. The capital of this new company was fixed at 800,000

livres ($4,000,000) of which 200,000 came directly from the king.

In 1749, a Benedictine monk, frere Hippolyte, was awarded 24,000 livres for his secret of applying gold to porcelain. Thenceforth the only factory allowed to use gold was the royal pottery at Vincennes. In this same year a milestone was set when the dauphine Marie-Josephe sent her father Augustus III, Elector of Saxony, King of Poland, a set of white-glazed porcelain which included vases filled with those delicate porcelain flowers that were to become the hallmark of the Vincennes production. Augustus III was the son of Augustus the Strong, who had learned the secret of hard paste in 1709. Undoubtedly the French were so proud of their soft paste, they were challenging a comparison with the then very established hard paste of Saxony.

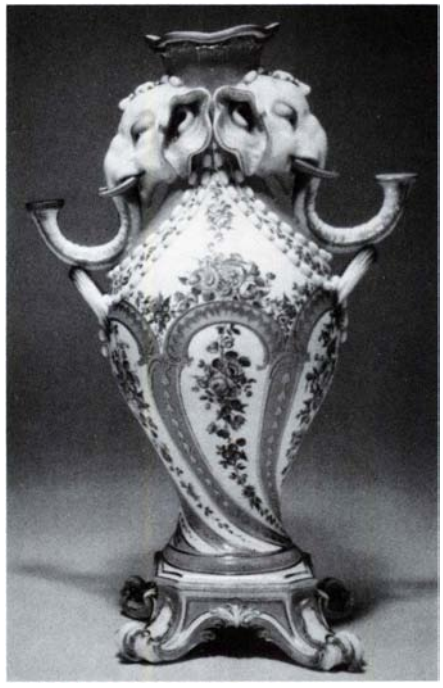
It was also at this time, on a cold, blustery winter day, that Louis XV's mistress, the Marquise de Pompadour, invited the king for a walk in her gardens at Bellevue, a lovely new chateau near Vincennes. Louis, always bored and looking for activity, probably thought this an idiotic idea since the gardens at that time of year would be bleak and depressing. Much to his surprise, however, he encountered acre upon acre of carnations, poppies, peonies, azaleas, tulips and roses, all in full bloom and scenting the air. He reached down to pick one and to his surprise (and Pompadour's delight) found the flower was made of porcelain and scented, as she admitted later, by the marquise's own hand. She had ordered these flowers from the Vincennes factory to the tune of a reported 800,000 livres. The expensive garden created a scandal, but, of course, Pompadour's purse was the king's purse and it was his factory; it was all in the family. It certainly showed the world, too, that French porcelain wasn't ordinary—just the impression that the king and his mistress wanted to make.

The marquise did much to advance the arts in France. The king hardly ever questioned her judgment and usually went along with whatever she had in mind. In 1754, for example, she suggested the porcelain factory be moved from Vincennes to Sevres, land which she herself owned. This move, she felt, would give the industry more room to expand and put it closer to Versailles and Paris, as well as her own Bellevue. Sevres became her pet project. Up to the time of her death in 1764 at the age of 42, she was actively involved in almost every phase of the operation. In her honor a pink overglaze was named after the marquise in 1757; it is ironic that in England the same color is referred to as DuBarry Pink (Madame du Barry was Pompadour's successor). In addition, several items were created in the marquise's name: a potpourri Pompadour, urns Pompadour and a broc (pitcher) Pompadour all appear in the sales registers.

The year 1756 marked another milestone for the French porcelain industry, for this was when the kilns at Meissen were destroyed before advancing Prussian armies at the beginning of the Seven Years War. Frederick the Great methodically looted the best molds and models of that factory and transported its best workers to Berlin. It wasn't until late in the century that Meissen wares were again in production, but of a far poorer quality.

With the Meissen competition eliminated, soft paste was able to hold its own. The quest for the elusive secret cooled, but never died. By 1759, Louis had bought out the company, beset with financial difficulties since its move to Sevres, and it remained completely owned and operated by the king until confiscated during the revolution.

Blessed with the king's support (and treasury), Sevres set itself the task of making the finest porcelain in the world. The company expanded in personnel, as well as quantity and diversity of wares produced. At the height of operations in the 1770s, over 400 throwers, modelers, painters and gilders, half of which were women and girls, were employed at Sevres. At the top were some of the most famous artists of the day: the painters Boucher and Oudry; designer, gold- and silversmith Duplessis; and sculptor Falconet.



$115,000 Duplessis candelabrum of soft-paste (fritted) porcelain.

With the forever-fragile and unpredictable soft paste, kiln wastage remained the major problem. Production was slow and, because of the repeated firings, hazardous. The only glaze used at that time was a recipe containing lead monoxide, sand, soda, potash and black flint. It was inferior to the feldspathic glaze used on hard paste in that it was gummy and difficult to spread evenly on the bisqueware. For sculptural objects this was decidedly undesirable and, because of this difficulty, unglazed or biscuit porcelain was developed, which in time became quite fashionable. Each successive firing (for overglaze, then luster decoration) required a specific lower temperature, and failure to accurately control this resulted in disaster.

The wares produced were diverse. In addition to tableware a great many decorative vases, inkstands, snuff boxes, sword and cane handles, cosmetic pots, scent bottles, spittoons, watchcases, thimbles, buttons, false teeth, chamber pots, bidets, etc., were also marketed. Each New Year's Day the king himself, who maintained a showroom in Versailles, sold the choicest items to the nobility or presented them as ambassadorial gifts. The nobles were not commanded to buy, only strongly urged to do so, and the prices were invariably high. A pair of elephant candelabrums were sold, for example, in 1762 for 1100 livres; in November 1984 a single elephant candelabrum, 15% inches in height, modeled by Jean-Claude Duplessis, dated 17£7, was sold at a Sotheby's auction in New York for $115,000.

Whereas the king and many others admired soft paste, there were still many who deeply regretted France's "failing" to discover and perfect hard paste. It is not without significance that Sevres porcelain as a material is not even mentioned in the famous encyclopedia by Diderot and d'Alembert (1751-1765). It was finally described in the 1777 supplement, but this was after the discovery of kaolin and the development of hard paste at Sevres.

Soft paste continued to be used well after hard paste was in production, most notably for a dinner service ordered in 1783 by Louis XVI for his dining room in Versailles (this service was completed in 1804), and for a service commissioned by Catherine the Great of Russia in 1779. The Catherine service was composed of 616 pieces and cost 202,522 livres. The reason this very important order was not produced in hard paste was because the turquoise blue ground required could not be duplicated on hard paste. As a matter of fact, it was found that several other colors, particularly the distinctive dark "king" blue and emerald greens, were in the same category and destined to appear only on soft paste. Miniature paintings were the greatest to suffer with the new medium. On soft paste the pigments fused with the glaze, thus giving an almost impressionistic quality to the painting, far different than the cold, detailed brush strokes found on hard paste. Even unpainted surfaces on soft paste have an ivorylike warmth, in contrast to the inorganic perfect whiteness of hard paste. And gold luster decoration, on which Sevres enjoyed a monopoly during its formative years, imparts a richer quality to Sevres soft rather than hard paste, where it appears artificial and crude. This is partially due to the fact that the soft paste glaze tended to absorb the gold and the thicker amounts needed to compensate are well suited to the intricate chasing, matting and burnishing that give it its charm.

Soft paste porcelain stands today as a remarkable achievement which may not be duplicated, for it is inconceivable that a government would ever exert so much power and influence, nor would so many talented artists combine such efforts, nor would such fortunes be spent on a venture that was both questionable and risky. An ironic sequence of events enabled its creation and appreciation. But it is not ironic that today the value of 18th-century soft paste is recognized and prices soar for fine examples.

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Wanted: Used insulation firebrick at least to 2300°. Tom Quinn, Box 304, Somonauk, IL 60552. (815) 498-2712.

Salesperson wanted: Bailey Ceramic Supply is accepting applications for an additional member to our sales staff. Applicants must have a balanced background in general studio equipment and supplies. Send a résumé listing qualifications to: Bailey Ceramic Supply, CPO 1577, Kingston, NY 12401. No phone calls, please.

For Sale Alpine EF-60—60 cu. ft. electric kiln. In the crate. Never used. With full instrumentation. Costs new $16,070. Sell for $10,000, or best offer. (406) 889-3242. Robert.

Apprenticeship available for someone interested in all aspects of pottery studio operation—making, glazing, firing, marketing. Contact Twyla Moss, Box 21, Alexander, IA 50420. (515) 692-3356.

Robert Tichane The New York Glaze Institute, 511-513 North Hamilton Street, Painted Post, NY 14870. Copper Reds.

Studio space for sale in four-person pottery cooperative. 3000 sq. ft. of space. 50 cu. ft. gas kiln. 30 minutes from Boston. 271 Western Avenue, Lynn, MA 01904. (617) 592-2449.

Designing ceramic glazes by Harold Hemming. Design new glazes or modify existing recipes, clear, concise, easily understood. $14.95 plus $1.00 postage. Order from H & G Hemming, 14812 North Cameo Drive, Sun City, AZ 85351.

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Amaco: Kickwheel, $150; wheel heads, $30; electric clay extruder, $450. Paragon kiln, 7 cu. ft., $300. Shimpo: RK2–$325; NVA-07, $1800. Canvas, $2.50 yard. Fiber ¼-inch, 23¢ sq. ft. Tyler brass sieve, 60-mesh, $25. Mortar and pestle, small–$10; large–$15. We will buy or trade your used equipment. F.O.B. Posterity Studio, 92 East Lakeview, Columbus, OH 43202. (614) 262-7864.

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Kiln plans 24 and 16 cubic foot stacking area fiber updraft. Portable, expandable, economical. Construction plans: frame, fiber, plumbing. Sources. Firing schedule. Time tested. $20. For information, send SASE to: Bob McWilliams Pottery, 899 Waimanu Street, Honolulu, HI 96813.

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Berea College announces an opening for a resident studio potter. M.F.A., B.F.A., or equivalent. Duties include individual work as well as assistance in maintaining a large, well-equipped facility. No teaching involved. Starts January 1986 or sooner. Send résumé, 20 slides and 3 recommendations to George Parker, Ceramics Program, CPO Box 316, Berea College, Berea, KY 40404. Phone (606) 986-9341, ext. 454. An equal opportunity employer.

Submit work for exhibitions in 1986–87 schedule. Submit résumé, 10 to 20 slides and SASE to: Susan Moldenhauer-Smith, Gallery Manager, 102 Visual Arts Building, Penn State University, University Park, PA 16802.

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Continued from Page 79

ramie objects shown was the abstract, organic bowl (page 79), 9 inches long, by *Susan Reeder*, Hartford. *Photo: Mary Kinne.*

Puerto Rico Expressions

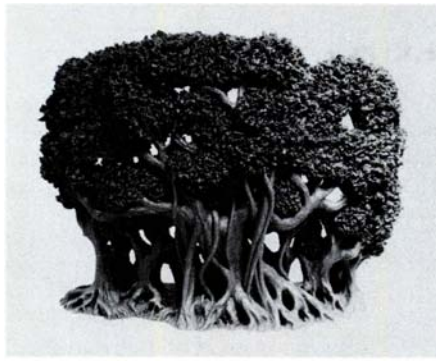
"Expresiones en Barro y Bejuco," an exhibition of clay *{barro)* and vine (*bejuco*) vessels and sculptures, was presented recently at Galeria 2 in Dorado, Puerto Rico. The

7-inch teapot with vine handle

one-couple show featured approximately 100 earthenware and vine works by potter *Xander Cintr'on-Chai* and basketmaker *foy Kobayashi de Cintron.*

Among the utilitarian objects in the exhibition were pairs of goblets; sets of cups, glasses and cordials; cups and saucers; covered vessels; bowls and vases. Goblets, such as those shown, 9 inches in height, were thrown as a single piece; slip was added, then

Carved earthenware goblets



7-inch earthenware sculpture

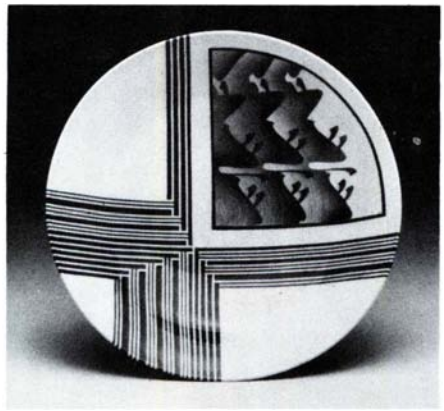
the bottom of the bowl and stem were modeled to form a leaf canopy supported by a weathered tree trunk. Larger vessels and sculpture also were carved with a forest motif.

After moving from Hawaii eight years ago, Xander set up a small studio next to the *casita* he and Joy built on top of one of the taller mountain ridges in the Cordillera Central.

Describing himself as something of a subsistence potter, Xander says, "I feel quite contented with the environment, especially because my space is as I've created it. I like what I'm doing. When other people like what I'm doing enough to buy my work, it's a real bonus."

Elizabeth Gordon

Airbrushed porcelain by area artist *Elizabeth Gordon* was presented in a dual exhibition at the Pyramid Arts Center in Rochester, New York, earlier this year. Patterns, such as on this 12-inch bowl, were composed



Wheel-thrown bowl, with airbrushed pattern

of linear and abstract calligraphic elements to suggest "a visual lyricism relating to a musical theme." *Photo: famey Stillings.*

NEA Fellowships

September 29 marked the 20-year anniversary of the National Endowment for the Arts. That was the day *President Lyndon fohnson* signed legislation to launch the NEA with a budget of $5.2 million. Since then the budget has been increased more than thirtyfold.

Continued

STATEMENT REQUIRED BY THE ACT OF AUGUST 12, 1970, SECTION 3685, TITLE 39, UNITED STATES CODE SHOWING THE OWNERSHIP, MANAGEMENT AND CIRCULATION OF: CERAMICS MONTHLY, publication no. 571610, published monthly except July and August at 1609 Northwest Blvd., Box 12448, Franklin Co., Columbus, OH 43212-2544 for September 1985. Number of issues published annually: 10. Annual subscription price: $18.00. The General Business Offices of the Publisher are located at 1609 Northwest Boulevard, Columbus, Ohio 43212.

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2) Mail subscriptions:	34,308
C) Total paid circulation:	36,053
D) Free distribution by mail, carrier or other means: samples, complimentary and other free copies	462
E) Total distribution:	36,515
F) Copies not distributed: 1) Office use, left-over, unaccounted, spoiled after printing:	1,985
2) Returns from news agents:	0
G) Total	38,500

I certify that the statements made by me above are correct and complete. Spencer L. Davis, Publisher

News & Retrospect

Even when *President Reagan* called for a 50% reduction in 1982, public support persuaded Congress to appropriate $143.5 million for the NEA—just about $15 million less than the $158.8 million budget in the last year of the Carter administration.

That counteraction seems to have established a precedent; each year President Reagan's proposed budget has called for a decrease in NEA funding, while Congress has steadily voted increases. For fiscal year 1986, the administration recommended a $144.5 million appropriation (down almost 12% from $163.7 million in 1985), but the current House bill calls for $166 million.

With the expansion of the NEA has come greater support for individual artists. Professional ceramists can apply for fellowships in sculpture or crafts. The usual grant amount is $5000 or $15,000; a few $25,000 grants are awarded at the review panel's discretion.

Also available, through the NEA's International Office, are exchange fellowships with France and Japan. Such grants provide for transportation, plus a monthly stipend.

Applications for visual arts fellowships for sculpture are due February 15,1986; for crafts, March 15,1986. If you are interested in either the Japan or France exchange program, be sure to note so at the top of your visual arts application. Recommendations for the exchange programs must be made to the International Office by the fellowship review panel.

For the updated guide on all funding categories, as well as visual arts fellowships applications, write to: National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, Northwest, Washington, D.C. 20506; or call: (202) 682-5400.

Rosemary Ishii MacConnell

A solo exhibition of raku-fired porcelain sculpture by *Rosemary Ishii MacConnell*, Mill Valley, California, was presented recently at Gallery Fair in Mendocino. "Waterbuck with Cave Drawing," 35 inches in height, incorporates a handbuilt porcelain antelope head, with underglazes, and a slab-built base, with

35-inch "Waterbuck with Cave Drawing"

porcelain slip, pencil and stain drawings, raku fired individually. The reverse side has drawings of a giraffe and a portion of a cave painting. *Photo: Mel Shockner.*

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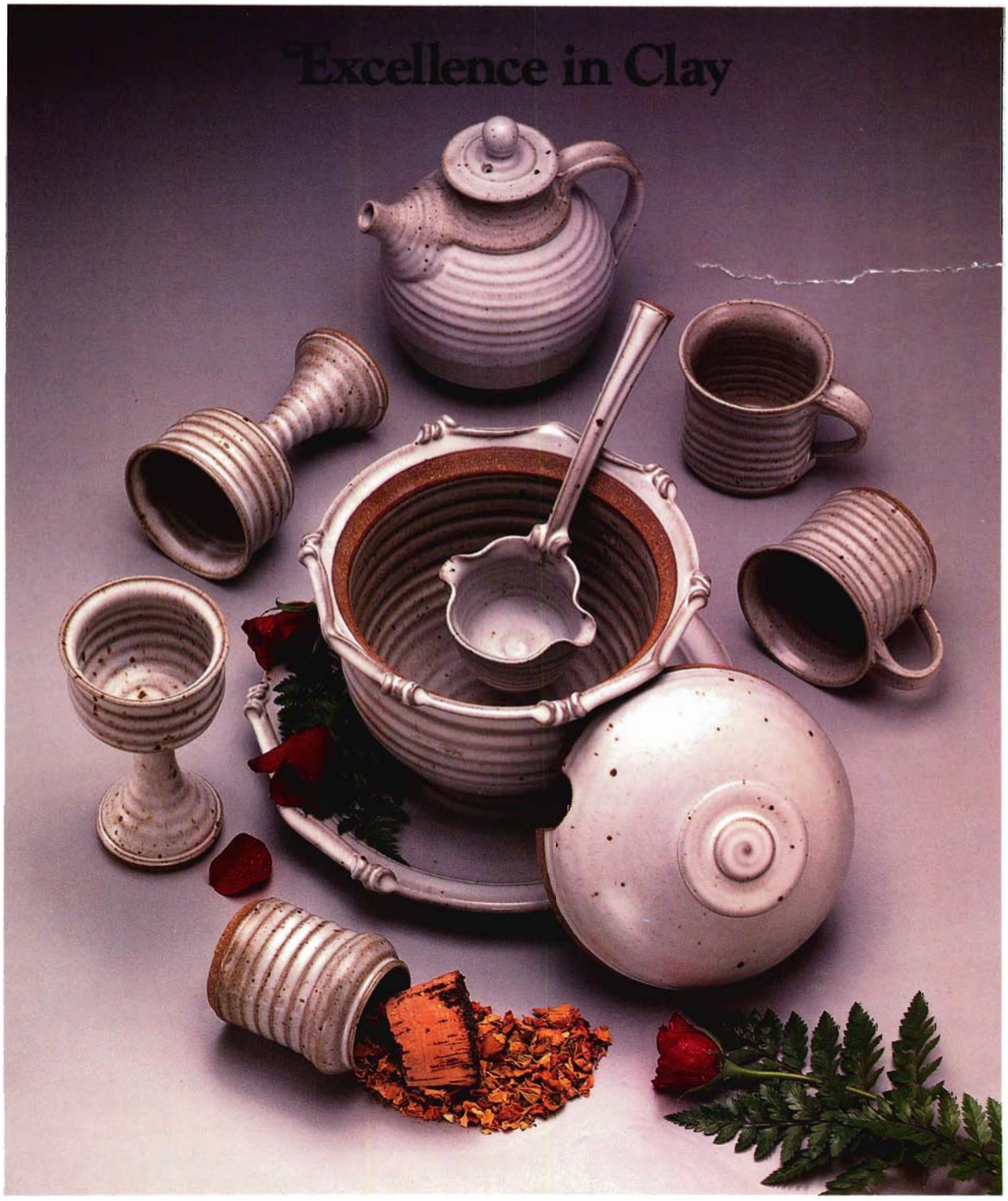

Thrown functional ware, from a 50% Goldart stoneware body, by Susan Abramovitz, Rock Riffle Run Pottery, Route 1, Box 21E, Shade, Ohio 45776, (614) 696-1338. **Photo: Jeff Friedman**

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