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MONTHLY





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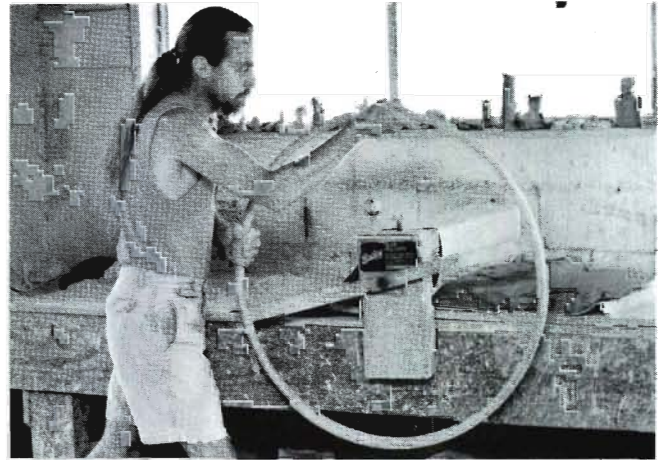


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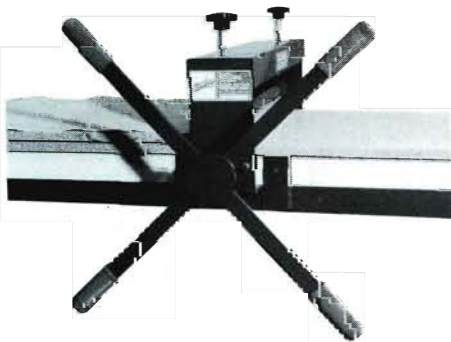
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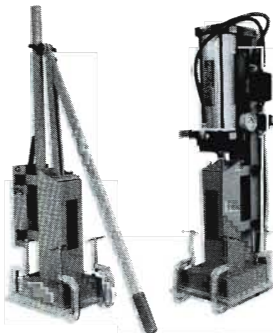
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**Iron Horse Mural** With technical support from a local brickyard, Nebraska artist Jay Tschetter carved approximately 1800 monochromatic and color-inlaid bricks to produce a high-relief, 40-foot-long mural for the city of Lincoln; see page 35.

**Avant-Garde Spanish Ceramics** Intent on maintaining its cultural identity within the European Economic Community, Spain is actively promoting/supporting its artists through a series of touring exhibitions; a selection of works shown recently in "The Present of Spanish Ceramics" begins on page 37.

**50:50 Wet Glaze Blends** Expanding your glaze palette can be as simple as mixing equal parts of existing glazes; page 53.

**6th Monarch Exhibition** With entries from both established and emerging artists throughout the United States and Canada, this annual competition offers the broadest survey of North American ceramics today; see page 48.



**Alfred Hering** Good business for this German potter means maintaining a supportive environment for employees (such as the recent arrival from East Germany shown above), while making enough ware to sell at prices that cover costs and produce a reasonable profit. Catalog orders have given Hering control over the business' seasonal nature. The key to success: staggered mailings to the right customer list provide year-round orders; page 42.

**The cover** Rather than lifting fragile raku ware from the kiln for postfiring reduction, Brazilian potter Sara Carone simply removes the kiln's fiber lid, throws in dry sawdust and lowers a steel-drum reduction chamber; her story begins on page 27.

# Ceramics

MONTHLY

Volume 39, Number 9 • November 1991

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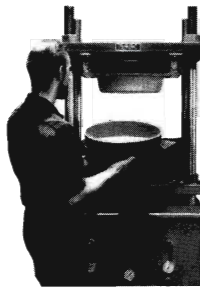


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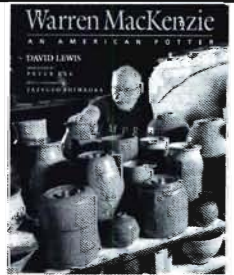
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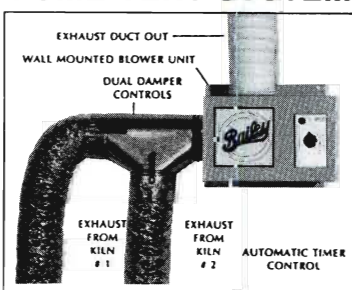
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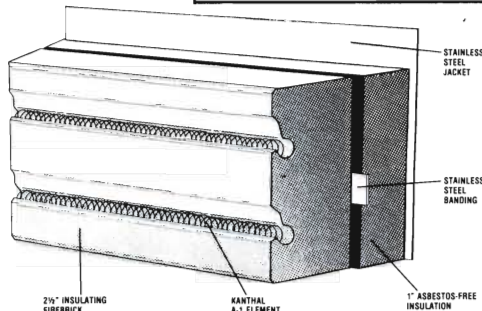
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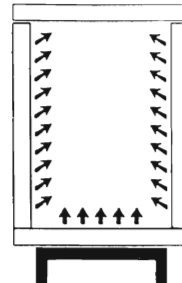
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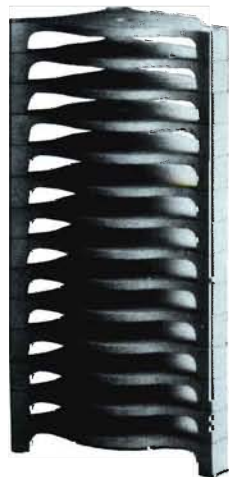
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# Letters

## **Superpotter**

If Superman was a potter, could he use his heat vision to dry and fire his pieces on the wheel and, if so, would he have problems with S-cracks due to fast drying?

Jeffrey Zachmann  
Fergus Falls, Minn.

## **He Likes the Cover**

I feel compelled to respond to the letter from Linda Johnson (September 1991), concerning the *Ceramics Monthly* covers. I could not disagree more strongly with her opinion. Whether Ms. Johnson realizes it or not, there are more important things in life than the arrangement of magazines on her coffee table.

Perhaps, when she looks at the September 1991 cover, she will try to connect that "stranger's face" with the article inside and the art he creates. This human connection of art and artist is an applaudable part of CM. If I wanted only the photographs and the descriptive information, I could read the Sears catalog.

I want to take part in the process of human beings sharing their gifts with other human beings. I always thought this was an essential reason for the existence of art. Maybe I'm wrong.

I'm sure Ms. Johnson will find it fascinating to know that I have dozens of September '91 CM magazines scattered around my home and studio. I don't think I'll ever tire of looking at that cover.

David R. Roesler  
Los Angeles

## **Distasteful Coverage**

When I first read the article about Neil Tetkowski (Up Front, September 1991), I had a very unsettling response. The wine-sipping elitists, the overt "shock 'em" behavior as an excuse for "artistic expression" and the incoherent 3-foot cowpie on the floor hardly passed for skill or "artistic statement" of any kind. The word "art" comes to us from Greek and means a work done in excellence, above and beyond common achievement. The write-up was equally distasteful and I am disappointed that it found its way onto the pages of *Ceramics Monthly*.

Name withheld by request

Have I been out in the woods too long, or was CM's photojournalistic coverage of

Neil Tetkowski's performance piece, "Ground War," in bad taste?

To be exact: What is the common ground between hors d'oeuvres, cocktails, tuxedoed "patrons" and the atrocious war that our government staged, in the name of Americans, on a people thousands of miles away?

It appears as insult to injury that Tetkowski staged his performance in the name of the ceramic community. It is equally abominable that CM chose to portray him as the only one who is sensitive to the war issue. Ceramists on the whole have a deep, inherent concern for the earth and its inhabitants, I would venture to generalize.

Can art be effectively political? (Yes!) But there are enough folks out there making a buck off of our government's Gulf War.

I am genuinely glad that Neil milked \$5000 for the Buffalo Arts Council ("after expenses"). However, I am disappointed that *Ceramics Monthly* lacks a discerning enough palate to distinguish between a big name and a creative work of socio-political significance.

Bill Cravis  
Hornbrook, Calif.

## **Exposure Provisos ?**

Are slickness and many years in clay a requirement for publication, or does an infant in mud have a shot? I have nice legs, too! Just wondering.

Frank Hatton  
Tallahassee, Fla.

## **A Chilly Shadow**

As a long-time ACLU member, I abhor censorship and would not want to exclude Matthew Kangas' right to free expression [see Comment, June/July/August CM]. I appreciate the editors' dilemma in having to determine when something reflects a state of affairs or whether it's something *Ceramics Monthly* wants to advocate.

I had an early introduction to the dark side, having traveled through Nazi Germany in 1937—I still have my passport stamped with the swastika. Hitler "made people think," as did Machiavelli and de Sade. We provide places on our bookshelves for them, too. Matthew Kangas' column cast a chilly shadow—something not felt in any other issue of CM.

I am old enough to remember feeling gratified, as a young adult, that the publication of works by Henry Miller and D. H. Lawrence was finally allowed in our country of supposed freedom. I remember feeling uneasy about, while approving of,

the conflict engendered by Nazis marching in Skokie, Illinois, within the context of our country's freedom, which is supposed to allow all varieties of expression as long as no physical harm is done. And I am pleased to see the continuing artistic creativity inspired by the bigots among our political leaders and ourselves, as [with the works of photographer Robert] Mapplethorpe. But I can't get a handle on Matthew Kangas and his Comment article about "Opinion versus Promotion." I do know that he is in the same genre as a local architect who recently bragged that his buildings get attention, even if they create hostility in the user and the viewer. I haven't got a handle on that genre yet. But I'm working on it and, when I do, I'm not going to send it to *Ceramics Monthly* free of charge. After all, my college degree is supposed to help me make bucks. That's why we have a burgeoning number of museum directors, chief curators, curators-in-charge, historians, critics-turned-dealers, and critics-turned-anthology-in-progress-writers on American ceramics, such as Matthew Kangas.

While I search for the answer to this soul-searing reaction I've suffered, I have stashed away nearly 20 years worth of CMs that will provide me with enough smiles and philosophizing to see me through.

Eugenie Throckmorton  
Las Vegas

## **Entertaining Forum**

As an art dealer/gallery owner, I must subscribe to 20 art and art-related magazines a month to keep abreast of a diverse field. Without doubt, *Ceramics Monthly* has the very best Letters section of them all.

The interesting part is that half the letters have nothing to do with ceramics. Just lots of bickering about "fustian" writing styles and Styrofoam peanuts. For the five years I've been reading CM, the Letters section has provided an entertaining forum for ceramics misanthropes.

Keep up the good work!

Ed Robison  
Port Angeles, Wash.

## **Where Do They Get the Money?**

Why do I always hear [in articles about various potters] "and when I bought a house and set up my luscious studio in the

Please turn to page 56

Share your thoughts with other readers. All letters must be signed, but names will be withheld on request. Mail to The Editor, *Ceramics Monthly*, Box 12448, Columbus, Ohio 43212; or fax to (614) 488-4561.

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## \$3.1 Million for Art Residencies

A \$3.1 million residency program has been developed by the Lila Wallace-Reader's Digest Fund (one of the largest private funders of the arts in the United States, awarding some \$20 million in art grants annually) in cooperation with Arts International (a division of the Institute of International Education) to provide opportunities for visual artists to work abroad, then share their experiences with audiences at home.

During a three-year pilot phase of the program, at least 15 artists will be selected each year for three- to six-month residencies at sites in Europe (Giverny, France; Lisbon; Moscow; Rome), Latin America (Cuenca, Ecuador; Oaxaca, Mexico; Caracas, Venezuela) and Pacifica (Bali, Indonesia; Bangkok, Thailand). Artists may propose additional sites, if approved by Arts International. On their return to the U.S., participating artists will then share their experiences through partner organizations.

Residency funding will cover transportation to and from the international site, housing and studio space, plus an honorarium ranging from \$7500 to \$15,000, depending on the length of stay. U.S. organizations that host artists will receive grants ranging from \$2000 to \$20,000 to cover related expenses.

The program is open to all professional visual artists who are citizens or permanent residents of the U.S. Their work may be in any medium, including ceramics.

Applications must be made in collaboration with eligible U.S. partner organizations. Those include non-profit visual arts organizations; multidisciplinary arts organizations with significant visual arts programs; community organizations with established visual arts programs; colleges and universities, providing there is a public gallery or museum on campus or an established track record of offering public programming in visual arts. Such organizations must also have held 501 (c) (3) tax exempt status for at least three years and have at least three full-time employees.

For guidelines and application forms, write to Lila Wallace-Reader's Digest International Artists, Arts International/IIIE, 809 U.N. Plaza, New York, New York 10017; or call (212) 984-5370. Applications, submitted jointly by the artist and the partner organization, must be post-marked no later than January 17, 1992.

## Narrative Vessels

Using figures, text and sequential imagery, many potters go beyond utility to explore the narrative potential of vessels. The nine ceramists whose work was featured last

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



Ed Eberle's "Fifty-Five Moons," approximately 10 inches in height, wheel-thrown porcelain with terra sigillata decoration (including 55 moons circling the inner rim); at John Michael Kohler Arts Center, Sheboygan, Wisconsin.

summer in "The Narrative Vessel" at the John Michael Kohler Arts Center in Sheboygan, Wisconsin, told through their work a variety of stories, ranging from familiar myths to situational sketches that viewers must complete according to their own experiences.

Among exhibitors was Pittsburgh potter Ed Eberle who does not present a finite story with a beginning, middle and end. Instead his theme is personal and cultural exploration, asking questions such as "Why am I here?" "Who am I?" "Where do I fit in?"

Eberle also uses recurring symbolic images—the bird usually signifies spirit, flight or transition; scaffolding represents strength, structure or order; and the moon (in its phases) indicates a time cycle, from beginning to end.

## Anti Knock-Off Bill Pending

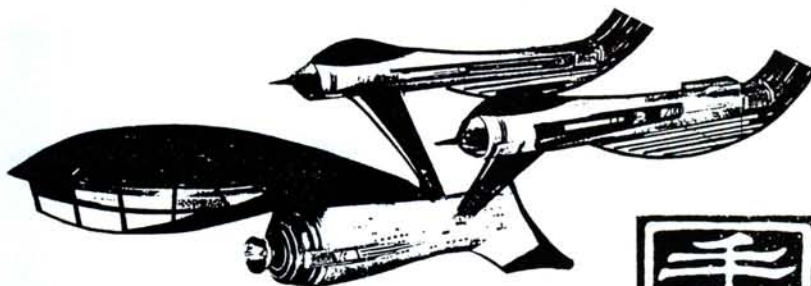
The American Craft Association (the trade association of the American Craft Council [ACC]) recently joined the Design Coalition in lobbying to pass legislation that would discourage copying original craft designs. Introduced by U.S. House Majority Leader Richard Gephardt (D-MO) and Representative Carlos Moorhead (R-CA), H.R. 1790 would give copyrightlike protection to original, distinctive and discretionary designs of useful articles.

"Passage of...the anti knock-off bill is important for craftspeople for two main reasons," observed Howard Menaker, vice president of the ACC. "It helps to preserve the creative integrity of original work of designers across America and it helps to protect their livelihood."

"Craftspeople are small businesspeople. Each time they exhibit at a craft show or fair, they put their business on

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## Up Front

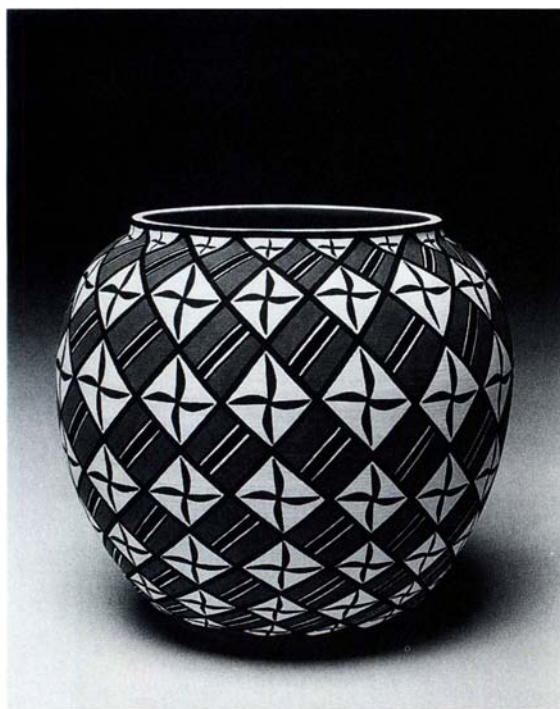
the line because there is nothing to prevent a company or a person from knocking off their work.

"Passage of this bill is extremely important for the very strong signal that it sends to knock-off artists," he said.

The bill is currently pending action by the House Judiciary Subcommittee on Intellectual Property and the Judicial Administration.

### Allen Waters

The work of Allen Waters (Stoneville, North Carolina) reflects not only his interest in the decorative techniques of the Native American art/culture, but also the influence of his 15 years' experience as a graphic designer. "The changes in my life and...my personality are expressed in the personality of my clay," states Waters. "This expression



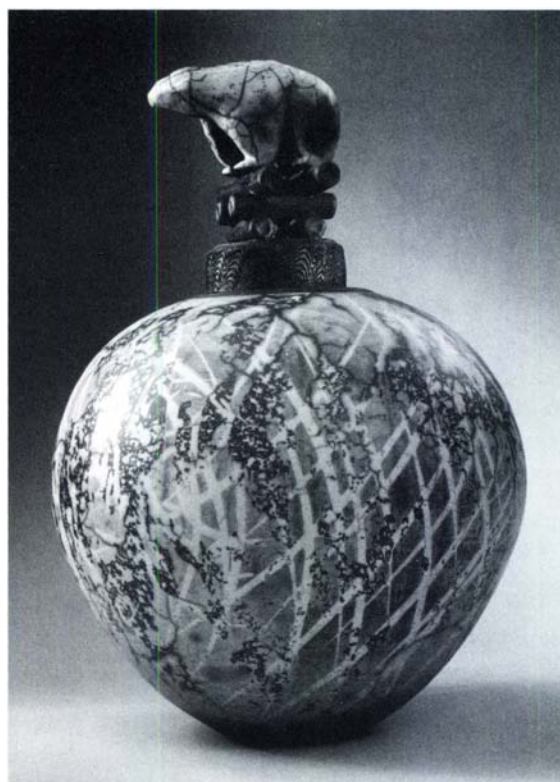
Allen Waters' "Morning Star Pot," 11 inches in height, stoneware with slip and underglazes; at the Green Hill Center for North Carolina Art.

of language—a need that lies deep within all of us—continues to change and grow as I continually explore the meaning that comes from each 'finished' expression."

Recently, his Cone 6 stoneware and porcelain vessels, as well as figurative sculptures, were featured in an exhibition at the Green Hill Center for North Carolina Art.

### Diverse Expressions in Clay

The exhibition "Common Ground: Diverse Expressions in Clay" was presented recently at the Sawtooth Center in Winston-Salem, North Carolina. From 506 pieces submitted by 181 artists, juror Chuck McWeeny, chair of the ceramics department at Ohio University in Athens, selected 56 works by 47 artists. The best-in-show award was presented to Sheryl Paulson, Bloomington, Indiana, for



Kate and William Jacobson's "Bear Vessel," 20 inches in height, raku; at the Sawtooth Center in Winston-Salem, North Carolina.

her work, "Wandering Winger"; while Kate and William Jacobson, Shelton, Washington, received second place for "Bear Vessel" (shown above); and JoAnn Schnabel, Cedar Falls, Iowa, won third place for "Sabu." Richard Schneider, Cleveland Heights, Ohio, won the purchase award for "Black Plate with Blue."

"Clay and glazes, and the processes that transform them into ceramic art, are the common ground of ceramic artists," stated juror McWeeny. "Equally important is the influence of tradition....Those artists with a good understanding of technique, material and process are best able to make objects that express their ideas. On this common ground, clay artists diverge and come together to explore ideas of every size, shape and meaning."

"Slides of ceramic art, while a poor substitute for the real thing, are an economic reality," said McWeeny. "Photography has become more common ground for ceramic artists. Exhibition, grant and publication opportunities, all essential to a career, are decided on the basis of slides. Some artists who produce work of high quality are not recognized because their work does not photograph well or they do not have good photographs of their work. Slides and photographs may be the single greatest influence on recent ceramic art."

### Frank Ozereko

"Going Vertical," an exhibition of handbuilt earthenware sculpture by Frank Ozereko (Amherst, Massachusetts), was presented recently at Nicole C. Gallery in Boston. The subjects of this ongoing series are historical or popular figures in imagined pairings to explore the concept of relationships between couples.

*Continued*



# A LONG, PROUD TRADITION.

When a recent issue of *The Studio Potter* proclaimed that La Puente High School, in California, had the best high school ceramics program in the country, we took more than a casual interest.

La Puente's Larry Vetter is one of hundreds of primary, secondary and college instructors across the country who have discovered the quality and value in Laguna Clay materials.

*The Studio Potter* described La Puente's program as one with "a long, proud tradition" of excellence, innovation and commitment. The root of that tradition is in the heart and soul of ceramic instructor Larry Vetter and in the creativity he inspires in a very special group of young potters. Laguna Clay salutes Larry and the 1990-91 ceramics classes at La Puente High!



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## Up Front



Frank Ozereko's "The Collector," 36 inches in height, handbuilt earthenware with slips and glazes; at Nicole C. Gallery in Boston.

Ozereko stated, "Much of the satisfaction I receive in the making of my ceramic work comes from working serially, exploring variations of a theme before moving on to new ground."

To differentiate each piece, though, Ozereko uses multifiring and varies the application of slips and glazes.

### American Crafts Awards

Ceramists Melissa Greene (Short Beach, Connecticut) and Lori Mills (Brockport, New York) won merit awards in the fourth annual American Crafts Awards. Sponsored by Kraus Sikes Inc., publisher of the trade book titled *The Guild*, the competition honors unique home furnishings and architectural enhancements created by contempo-



Lori Mills tulip holder, 12 inches in height, earthenware, wheel thrown and altered, with slips and glazes.

rary American craft artists. Approximately 1000 craftspeople entered; each grand prize winner in six categories received \$1000.

Greene's work was recognized in the Sculpture and Sculptural Objects category, while a wheel-thrown and altered earthenware tulip holder (shown) by Mills received a merit award in the Accessories category.

### Texas Vessels: Visions and Revisions

by Marty Ray

Vessel is a multipurpose word that conjures up many possibilities. In ceramics, it is often used to replace the word pot, especially in reference to one-of-a-kind forms. Some National Endowment for the Arts fellowship jurors have even discussed making "vessel" a category. Their premise is based on the fact that submissions for ceramics grants seem to fall into three distinct groups: functional pottery, sculpture and vessels.

With that background, let's turn to two very different vessel exhibitions that appeared recently in Dallas, Texas.

My contact with the first of them began about a year ago, after receiving an invitation to a reception for an exhibition titled "The Vessel." I was immediately interested, but also curious after a look at the names of exhibiting artists—they all worked with media other than clay.

When I called one of them (the show's coorganizer, Frances Bagley, who happened to live across the street), I learned that the exhibition would include painting and sculpture incorporating the vessel as a metaphor. In fact, a variety of media would be represented, but not clay.

Frances explained that before moving to Dallas and becoming a sculptor she had run her own pottery studio, producing (for ten years) a line of functional ware. Prior to that she had even apprenticed with Michael Leach in Devon, England.

With this potter's background, Frances had begun to recognize that several local artists were using vessel metaphors in their nonceramic work. So she and painter Cindy Hurt had decided to organize this exhibition based on "the metaphoric complexity of the vessel." In narrowing the scope of their idea, they had excluded the medium of ceramics, thinking that to be the most commonly accepted format for vessels. Finally, they met with other artists and began to raise funds for the exhibition and an accompanying catalog.

At the opening reception I ran into Leslyn Kirkpatrick, another ceramist. Here we found painters and sculptors making statements and doing work related to *our* format.

Shortly thereafter, Leslyn and I began discussing the possibility of another vessel exhibition—one focusing on clay. Finding artists to include in a clay vessel show would not be difficult; the real challenge would be to curate a show among our peers. We soon identified the exhibition's purpose and the artists, then wrote up a proposal and began to search for sponsors.

We found a place to house the exhibition when Patricia Meadows, vice president of D-Art Visual Art Center, saw the proposal. As chair of the art patron group, the Collectors, she received approval to fully fund the show and hold it at D-Art.

*Continued*

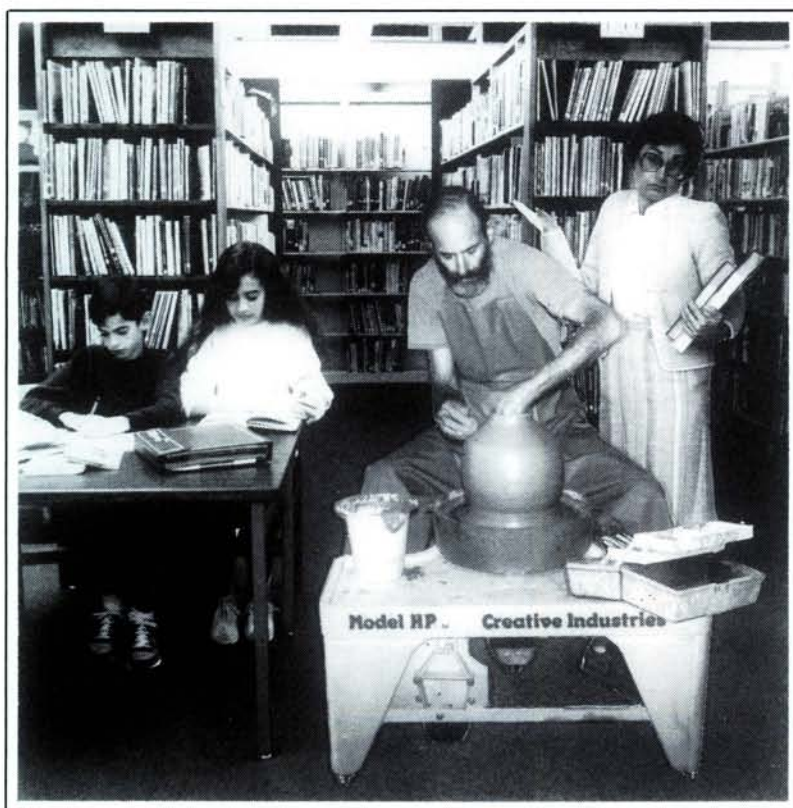


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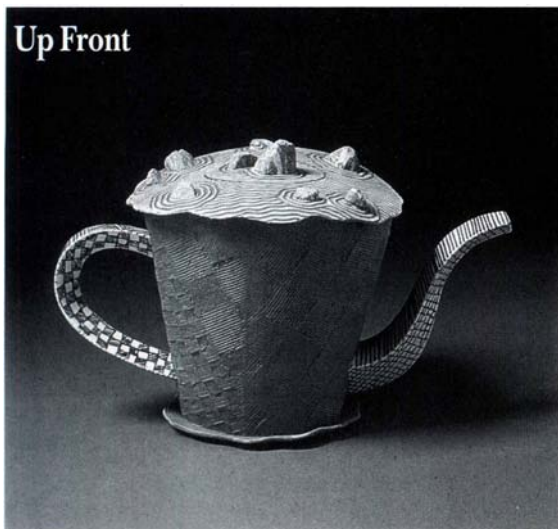
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## Up Front



Barbara Frey's "Round-Trip Teapot #8," stained porcelain, with slip and cobalt overglaze, 5 inches in height; at D-Art Visual Art Center in Dallas.

So it happened that "The Clay Vessel: Visions and Revisions" represented 16 northern Texas ceramists who had worked for a number of years with the traditions and materials of the potter.

Because of over \$10,000 in contributions from area businesses and schools, we were able to donate copies of the 44-page exhibition catalog to museum and school libraries, educators, gallery owners, art critics and other interested parties throughout the country.

It took eight months to conclude our adventure as art curators, fund-raisers and catalog publishers. Through it all, though, we learned that the word "vessel" was not as important as the work that it inspired. Our clay vessels had moved beyond vessel subject and format to serve as another voice, a vehicle for expressing the artist's visions and revisions.

### Artists-in-Education Residencies

by Alan McNiel

My involvement with artists-in-education residencies began about six years ago as an instructor for "Very Special Arts" festivals in western Montana. Soon, I found myself working with a variety of other art education programs as well; at first with small, independent arts groups and private schools, and eventually with larger programs offered through state arts commissions.

These have been very positive experiences, keeping me in touch with other people in a profession often characterized by solitude and seclusion. In education there seems to be intense interest in three-dimensional media, and there is probably room for a significant number of other ceramists here.

AIE (artists-in-education) residencies are administered by the arts commissions of every state with partial NEA funding. Programs vary from state to state, but most have a number of common features. Many small arts organizations and private schools have similar offerings. The state programs usually pay more and are concerned that participating artists have sufficient time to remain creators as well as educators. Smaller programs tend to focus

solely on providing enhanced arts involvement for students. The government-sponsored programs I've contacted pay between \$80 and \$150 per day, usually with some travel allowance. Independent programs range from those who hope you will do it for free to short-term residencies that pay about the same as state programs.

Initial application is similar to applying for graduate school, but actually may require more thought. Competition is stiff. Some states receive hundreds of applications for just a dozen or so positions on the roster (a list of artists, approved by peer-review panels, who may be contacted by schools seeking an AIE resident). Some states will not accept out-of-state applicants. Worse yet, some states will initially say they do, only to decide they don't after you have gone to the significant effort and expense of applying. Don't give up. I find that about 25% of my applications are successful. This appears to be consistent with the average success rate of applicants in my region (Pacific Northwest).

In addition to securing letters of recommendation, applicants are asked to visualize and describe projects for various hypothetical groups and educational settings, provide some idea of their concept of art education, demonstrate professionalism (potters will need 10-20 color slides), and indicate whether they have worked in other residency situations with favorable results.

This last item is the most difficult for beginners. In that case, smaller residencies can be of help to gain experience and provide solid recommendations needed to be competitive for larger ones. While pay at smaller residencies is often marginal, their application process is less stringent. Usually, they are very enjoyable and worth doing again, even if the pay is low.

Getting a foot in the door is only worth so much, however. I have a basic policy of not working for free, and politely refuse those requests. I feel that educational institutions are out of line in asking artists (most of whom live on small incomes) for charity. Accepting those requests merely to enhance resumes and gain references is bad for artists in general. I want to be valued; valuable things usually come with a price. In the beginning, however, that price may have to be in proportion to what a small arts council or private school can afford. Usually this is interpreted as a short residency.

That brings us to the tricky business of residencies involving clay. Drying-time concerns and clay budgets are very real components in developing successful residency projects, and must be well thought out in advance. Kids may go berserk with clay if given free rein. Creatively, this is great; but when it comes to firing everything, you can end up with a fiasco.

I remember one of my first teaching jobs with small children. I had to leave the room for a few minutes; when I returned, several of the kids were creating a large, beautiful sculpture on top of the table—mostly with their feet. The rest of the class was busy throwing clay balls against the ceiling. It's fascinating the way they stick up there. Now I try to have someone else—a teacher or parent—on hand at all times and I pass out the clay to one child at a time.

*Continued*

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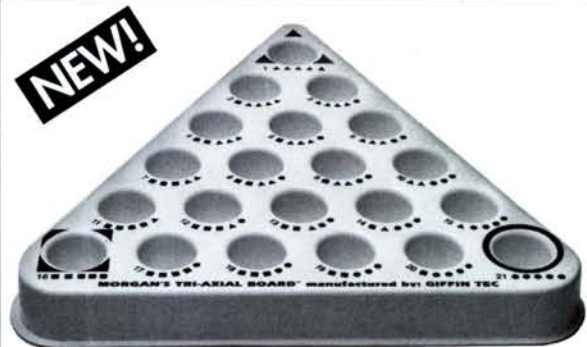


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## Up Front

The shortest residencies use a process I read about in *Ceramics Monthly* several years ago. We put the wet pots and clay objects into a warm kiln (turned on low) as soon as they are made, before the surfaces can form a hard, dry shell. Within a few hours they become bone dry, and can be bisqued as usual. By using this method we can work in wet clay one day and raku fire the next. With larger groups, painting with watercolors can be substituted for raku firing on the second day.

Of special concern to potters is that groups often include 30 or more students at a time. Local coordinators are likely to feel pressure from parents and administrators to involve as many kids as possible, especially since parent organizations and school administrations usually generate 50% of the matching grant funds that make residencies possible. Arts commissions are sympathetic to the difficulties artists face in presenting anything meaningful under the circumstances. But basically, if we want them to hire potters, we have to make a serious effort to affect a large number of students. The schools make final hiring decisions, and the competition includes writers, dancers and many others whose disciplines are more easily adapted to substantial groups. I find one way of involving a large number of students is to conduct a series of 20-minute presentations, one for each class in the school, in addition to directing hands-on activities for a more limited "core-group" of students.

In the presentations, I show a few slides and samples, demonstrate throwing on the wheel and invite one or two volunteers to throw a pot with my help. The kids ask a lot of questions, and I have fun giving these presentations. I am always surprised at how much can happen in as little as 20 minutes.

When planning "core-group" activities, be aware that children are action-packed and tend to work quickly. I find that one way to ensure sustained interest is to build residency project ideas from creations I repeatedly notice kids making on their own. This demonstrates that these ideas must be meaningful to them. Some of the most interesting projects have been volcano-making on the wheel, mask-making, etc. The volcanoes are great—kids can make them with little or no instruction, and they "erupt" when immersed in water after the raku firing. In volcano projects, there can be discussions about geology and ceramic materials. We even use some Mount Saint Helen's volcanic ash in the glaze.

I avoid ideas that adults wish were meaningful to kids, but children could care less about; such projects usually don't offer the kind of natural excitement needed in a residency.

State programs tend to offer more substantial residencies, usually two to four weeks, and sometimes longer. Theoretically, the artist works with students 20 hours a week, and on her/his own creative work for another 20 hours. In reality, the serious artist-in-residence will spend a significant amount of time in preparation, and will be burned out at the end of each day. I drag myself back in

there at night to create some semblance of work in progress, but my best creative work happens between residencies in my permanent studio back home.

Residence work is not usually full-time employment, because it is difficult to secure enough contracts. The 25% of applicants that get on a roster must then compete with one another for the limited number of residencies available. In several states where I have applied, a successful roster applicant has about a 25% chance of actually being hired for a residency.

Multiple applications increase the statistical probability of success, but are time consuming. In order to be endorsed for the roster, it is necessary to be a practicing, professional artist, rather than a professional AIE-application filer. At some point, application time reaches a point of diminishing returns.

Residencies, therefore, are not for everyone. The structure effectively cuts out those with teaching positions, students and nonprofessionals. People in these situations are not free to go somewhere to work for two weeks or a month at a time, while independent practicing artists often can.

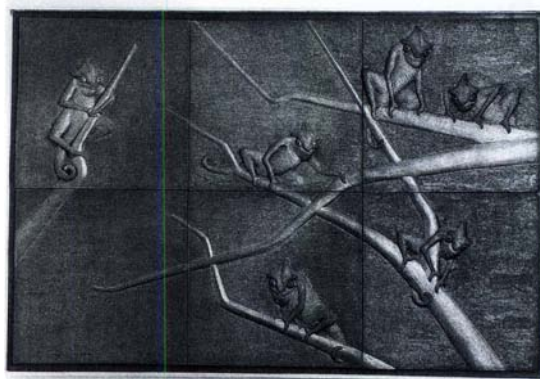
In terms of program goals, AIE residencies are among the most effective tools the NEA has for nurturing the arts in our culture. They expose a great number of children (and adults) to real-life artists in action, and encourage confidence in creations of their own. They stimulate existing arts curriculum and inspire administrators to expand and enhance those courses.

Art is a fundamental part of life, and a vital element in our ability to communicate. AIE residencies help dissolve the anxiety of "I don't know anything about art" and replace "I can't" with "I can."

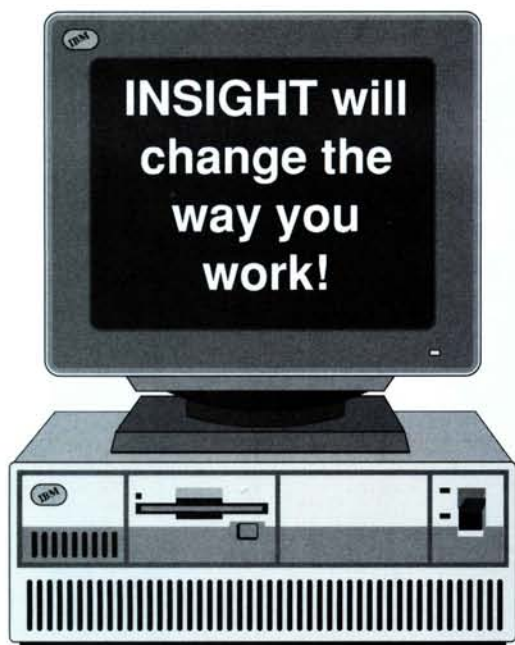
### Frank Giorgini

"Earth Voices," an exhibition of raku- and salt-fired works by Frank Giorgini (Freehold, New York), was presented recently at the Greene County Council on the Arts Catskill Main Street Gallery, Catskill, New York.

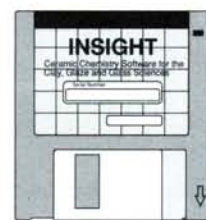
Modeled after primitive and ancient forms, the series included wall reliefs, sculpture, tiles and African-inspired Udu drums. The evolution of the earth during the aquatic stage, and the beginnings of flora and reptiles, are depicted in a few of the tile murals, while lizards appear



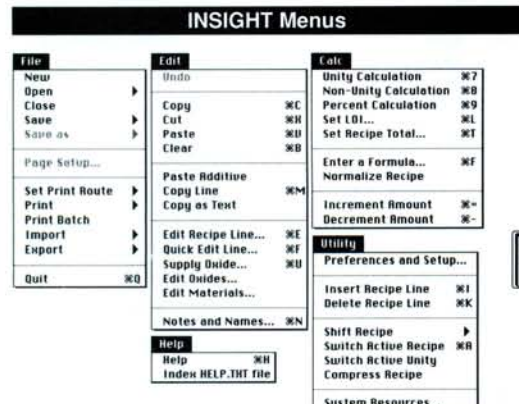
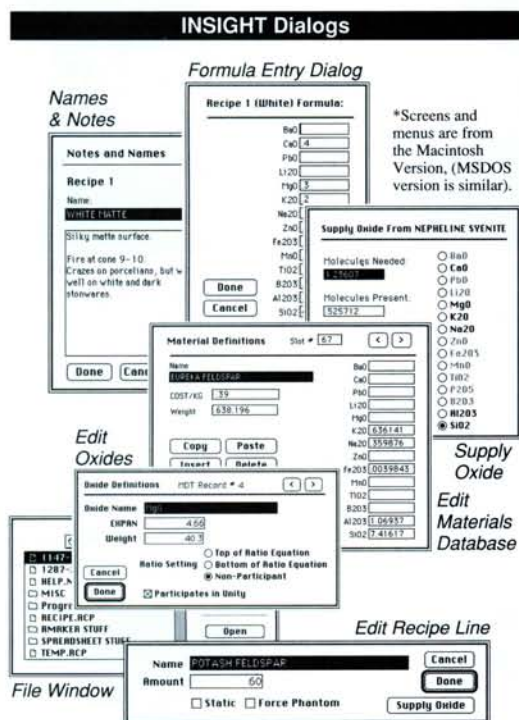
Frank Giorgini, "Chameleons in the Night," carved raku tiles, 42 inches in diameter; at the Greene County Council on the Arts Catskill Main Street Gallery, Catskill, New York.



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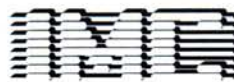
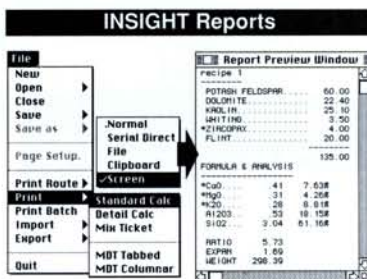
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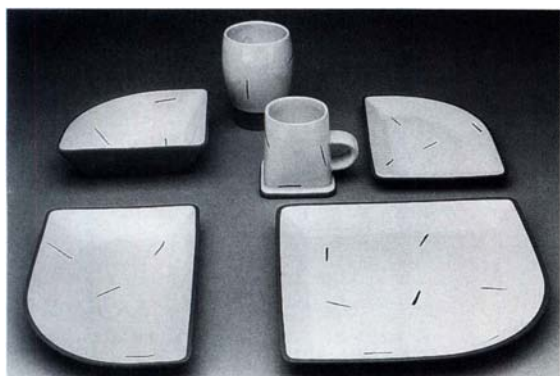
## Up Front

on many of the drums and tiles. Variations on the cross form can be found in each work of this series.

Giorgini learned to make the ceramic Udu drum from Nigerian artist Abbas Ahwan, while participating in a cultural exchange at the Haystack Mountain School of Arts and Crafts in Maine; each drum can take up to a month to complete. In conjunction with the exhibition, a performance on these drums was given.

### Fine Dining

"The Dining Experience/A Craft Expression" was on view through September at the Luckenbach Mill Gallery in Bethlehem, Pennsylvania. The exhibition explored the functional supports of eating as seen by jurors Harriet Friedberg and Rita Greenfield, co-owners of Gallery 500 (Elkins Park, Pennsylvania); they chose work by 57 artists from 21 states as well as from Canada.



Paul Eshelman's "Fan Dinnerware," majolica-glazed red stoneware, up to 9½ inches in diameter; at the Luckenbach Mill Gallery, Bethlehem, Pennsylvania.

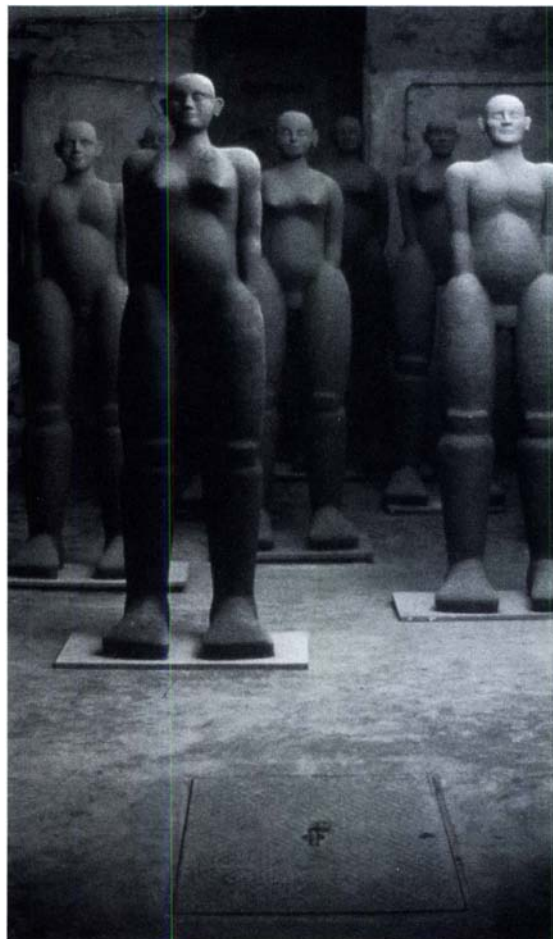
In the interest of demonstrating the need for a little ritual in life, the exhibition sought the connection between craft/art (sustenance of the spirit) and food (sustenance of the body).

### Design in Vienna

An exhibition featuring works by students from the master's program of the ceramics/product design department was presented recently at the University of Applied Arts in Vienna, Austria. Under the direction of Memphis designer Matteo Thun for the past eight years, the program has encouraged students to explore possibilities in pottery, sculpture, industrially produced limited editions, and other venues with potential for clay.

At the university, "chairs (professorships) have been established...to impart to students of the arts the spiritual, theoretical, materials and technical basis that they need to express themselves artistically with the fewest limitations," explains deputy vice president Alfred Vendl. "Study at the university level is based on the student's own research and developmental activity."

Current enrollment universitywide is approximately 1200 students (about 40% from countries outside Austria), with nearly the same number applying for admis-



Martina Getzner's earthenware figures, approximately 8 feet in height—work for her diploma (the equivalent of a master's degree) at the University of Applied Arts, Vienna.

sion every year. Only about 150 are accepted, though. Assignment to a master's program is on the basis of artistic work and theoretical discourse, as well as passage of the entrance exam.

In ceramics, there is "no ideology of taste, no doctrine of design. The only aim is to show the variety and authen-



Margit Denz's two-part porcelain jewelry stand; at the University of Applied Arts in Vienna, Austria.

***Back by Popular Demand.....***

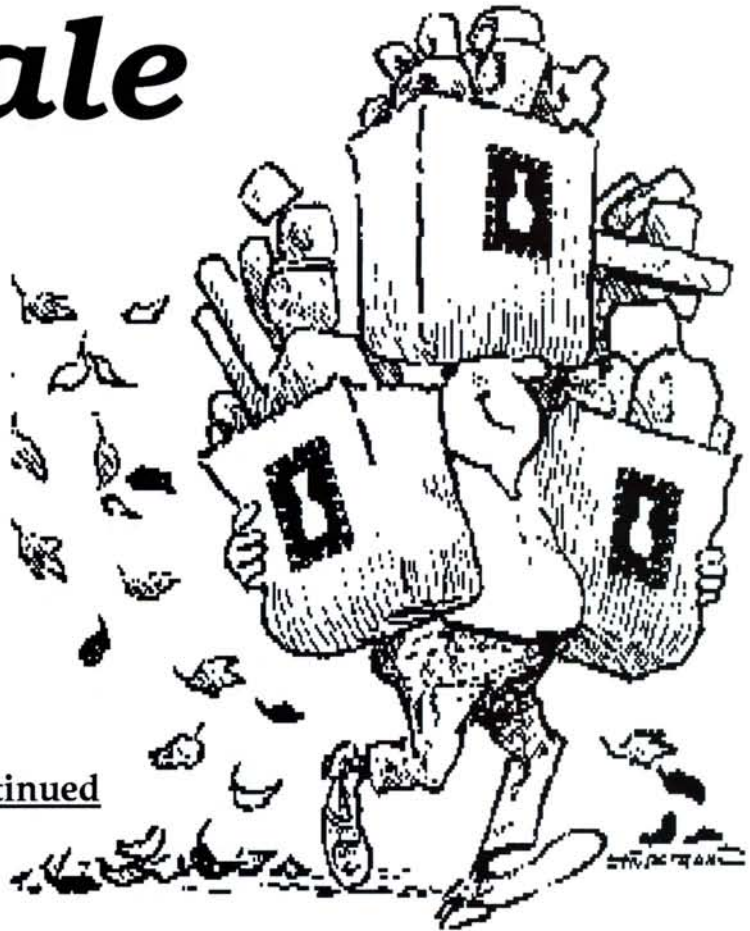
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## Up Front

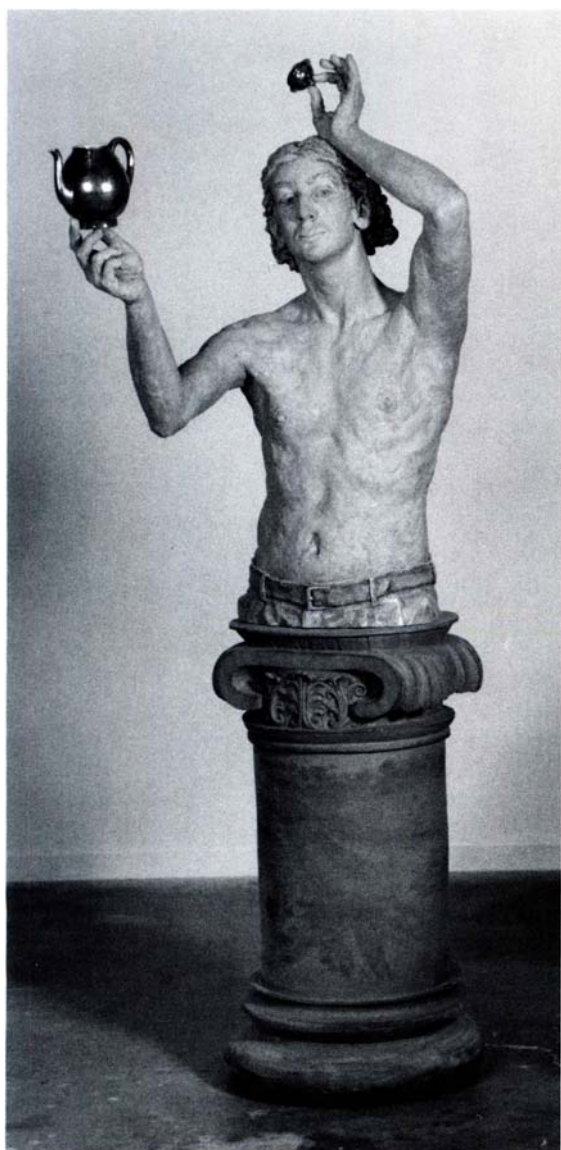
ticity of sketches by means of clay,” notes assistant professor Rosemarie Benedikt.

“The optically, haptically and functionally oriented developments of a product suggest that, with each new generation of students, a new form of functionality begins to enter the domestic landscape.”

### Sean Henry

Figurative ceramic sculpture by Surrey, England, artist Sean Henry was featured recently in an exhibition at John Natsoulas Gallery, Davis, California. A visiting artist at the University of California (Davis), Henry’s sculpture is similar to California funk art—which is what attracted him to that state.

For this exhibition, he created humorous and satirical sculptures and busts, such as the life-size “Bonjour Mon-



Sean Henry’s “Bonjour Monsieur Henry,” life-size sculpture made in the artist’s own image; the teapot is a 19th-century British piece bought by Henry and Natsoulas at a Christie’s auction in London.

sieur Henry” (below left), made in the artist’s own likeness. The handbuilt figure, holding a 19th-century British teapot bought by the artist and John Natsoulas at a Christie’s auction in London, tops a truncated architectural column.

### Angelo di Petta

*a review by Richard Zakin*

Low-fire vessels and wall forms by Angelo di Petta were exhibited recently at Eureka Crafts in Syracuse, New York. The work of this Toronto-based artist is elegantly thought



Angelo di Petta press-molded plate, 15 inches in diameter, glazed, fired to Cone 06, sandblasted; at Eureka Crafts, Syracuse, New York.

out, highly virtuosic—quite unusual for a ceramist in North America. This seems to be a factor of his training.

After undergraduate study at the Ontario College of Art, di Petta spent two years in Faenza, Italy. It was there that he learned much about mold making and complex image creation techniques. At the same time, he became familiar with avant-garde Italian design exemplified by the Memphis group.

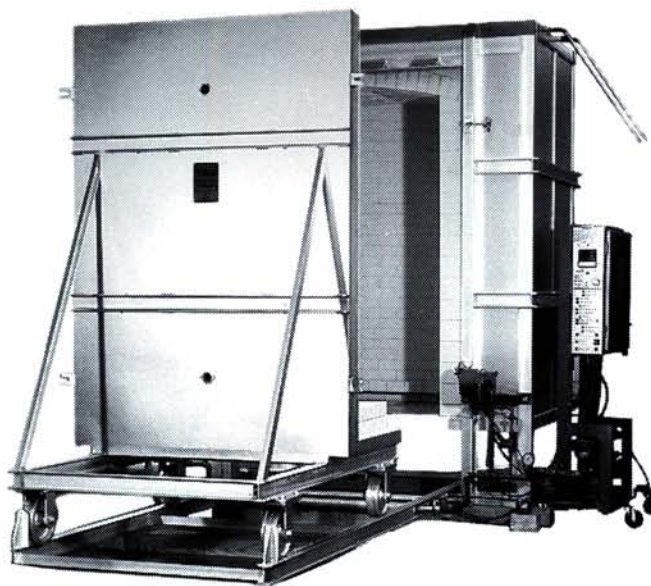
His works in the Syracuse exhibition were multifired, having been brushed with combinations of commercial and studio-mixed glazes, and drawn upon with a copper pencil. New to his approach is an emphasis on brilliant color and high-gloss glazes. New also is imagery marked by strong juxtapositions, whose varied graphic motifs seem to move restlessly from background to foreground. Many of these vessels are complex, double-walled bowls, often formed separately and welded together with glaze. The overall effect is a sense of energy, drama, even irony, as they can remind one of both sacred objects and 1950s TV lamps.

Di Petta’s wall forms are marked by more subdued color than that found on the vessel forms and by repetitive elements whose formal rhythms owe their genesis, in part, to possibilities inherent in mold forming.

Of his work, di Petta said: “I like the idea that these pieces have imagery that reminds me of the passage of time. I want to create the feeling that something has been at work on the surface. For example, I draw lines with a

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## Up Front

copper pencil over the surface of my low-fire glazes. During the firing the copper eats its way into the cadmium in the glazes. This process takes place in time and I find that intriguing. It is no longer just a line; it is a record of the process. The same is true for many of the processes that I use, especially for the interactions between the multiple layers of glaze.”

### Ceramics Now/1991

Approximately 350 artists from across the United States entered works in “Ceramics Now/1991,” a juried national exhibition at the Downey Museum of Art in California. (The museum has a substantial history of exhibiting ceramics—among other shows, it hosted some of the influential Westwood Clay National exhibitions.) From submissions to Ceramics Now, 47 works were selected for



Cameron Smith's "I Still Haven't Found What I'm Looking For!" tuck-and-roll couch composed of ceramic tile on reinforced concrete, \$9500; at the Downey Museum of Art, Downey, California.

exhibition by jurors Ingrid Lilligren, Los Angeles artist/educator; Tony Marsh, art professor, California State University-Long Beach; and museum director Scott Ward.

In reviewing the 600+ slides, Marsh commented that he saw “designer functional pottery; handmade, one-of-a-kind functional pottery; pottery about the history of pottery; sculpture that was narrative, surreal, about the vessel, whimsical, fantastical, grotesque, abstract, nonobjective, about the elegant mysterious object, selfconsciously about the unconscious, about the figure, nonsensical, decorative, minimal, excessive; and ceramics about issues in painting—something for everyone.

“What I did not see: no indefinable work or much of an attempt to break with well-worn categories, little if any work about taboo subjects, not much work outside the scale of three-quarters lifesize, and no process-oriented work that challenged the 10,000-year-old tradition of working with wet clay and firing it to achieve its finished surface. This is not to say that this is not being done, but more likely perhaps not submitted to this exhibition. I did wonder, however, about the group at large that did submit work and whether their artistic dialogue was more about acceptability than challenging what has come before. I also wondered whether their dialogue was with the his-

tory of art more so than an internal dialogue that deals with personal imperative and invention.

“Contemporary American ceramics is at an interesting juncture in its development. For almost a decade now ceramics appears to have been in a mode of decentralization. It is more difficult today than it was 15 or 20 years ago to say what West or East Coast ceramic art should look like, although there are still regionally identifiable styles. The field of ceramics appears as well to be in a mode of expansion relative to artistic ambition and what artists working with clay are willing to grapple with, as my above-mentioned list might suggest. We do not seem to have the overwhelming mythic personalities in the field

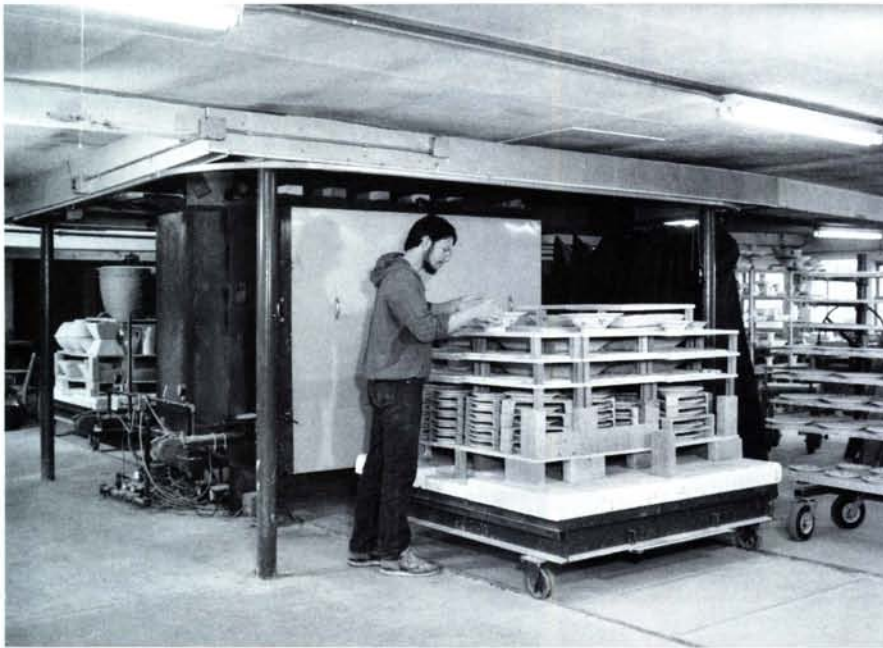


Oma Trionfetti's "Blue Blood," 11 inches in height, slip cast and handbuilt, \$300; at the Downey Museum of Art, Downey, California.

acting as stylistic beacons for all to work with or clearly against as was the case with [Peter] Voulkos in his prime.”

What was shown in “Ceramics Now/1991,” concludes Marsh, was “the work of a younger generation of artists in a field continuously struggling to discover its parameters and a context for what it does.”

In turn, juror Ingrid Lilligren commented that the selected “artists...have moved beyond historical references and technical tour-de-force to work that claims clay as vehicle as well as source.”



## The Pottery at Simon Pierce



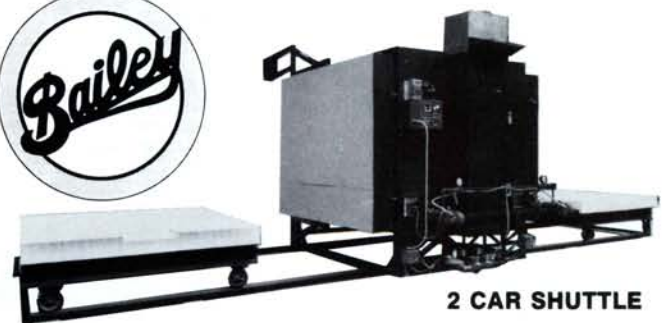
In 1981, Simon Pierce, the renowned Irish glassblower, opened his impressive facility in Vermont. The Simon Pierce Studio offers a diverse presentation of hand-blown glass, hand-made pottery, exquisite furniture, and a gourmet restaurant.

They bought their first Bailey Production Kiln (28 cu. ft.) in 1984. The Production 28 was the workhorse of the pottery. In the last seven years, this kiln has been fired over 780 times. Compared to other kilns, the energy-efficient Bailey FL-28 has saved well over 10,000 gallons of propane.

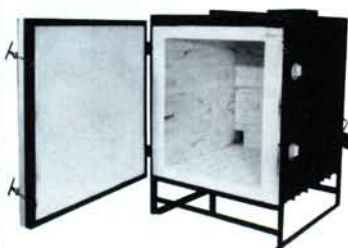
In 1988, Simon Pierce expanded the pottery facility. Because he was so pleased with the efficient performance of the Production 28, he added a Bailey (82 cu. ft.) 2-Car Shuttle. The 2-Car Shuttle provided fast cycling, easy access, energy efficiency, and maximum output. As with all Bailey kilns, you get even heat and beautiful reductions.

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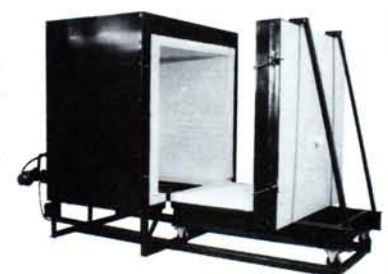
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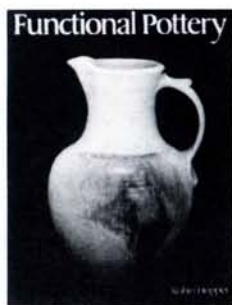
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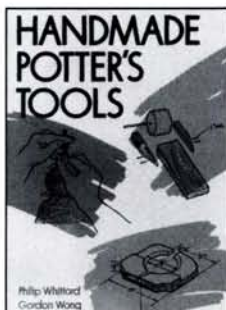
**THE UNKNOWN CRAFTSMAN** by Soetsu Yanagi. Without question, this has been one of the books most revered by potters for the last two decades. The text consists of selections from the extensive writings of Soetsu Yanagi, the father of the Japanese craft movement, who died in 1961. **\$22.95**

**CERAMICS: Mastering the Craft** by Richard Zakin. A comprehensive handbook for everyone interested in working in ceramics. The author offers, among other subjects, practical advice on buying and formulating clays, choosing and applying glazes, firing clay bodies, and setting up a ceramics studio. He also discusses ceramic forms and several methods of decoration. **\$22.95**

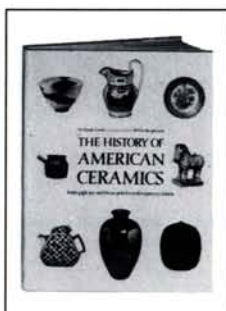


**FUNCTIONAL POTTERY: Form and Aesthetic in Pots of Purpose** by Robin Hopper. The author offers a great deal of practical, down-to-earth information gathered during thirty years of pottery making and teaching. His aim is to encourage the search for a personal style, with emphasis on the "why to" rather than just the "how to." The book is heavily illustrated. **\$42.00**

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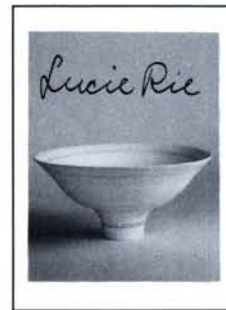
**HAMADA Potter** by Bernard Leach. Although Hamada's work is internationally famous, his ideas and techniques are still not widely known. In this profile, Leach has captured Hamada the whole man, his friend of over fifty-five years, and reveals Hamada's ideas on materials and techniques. Illustrated by a large selection of Hamada's best pots. **\$42.00**

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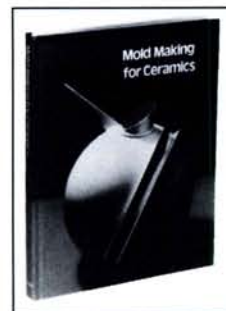
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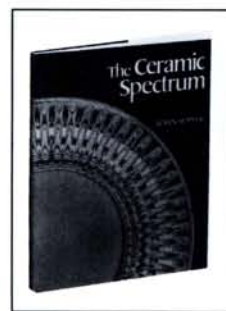
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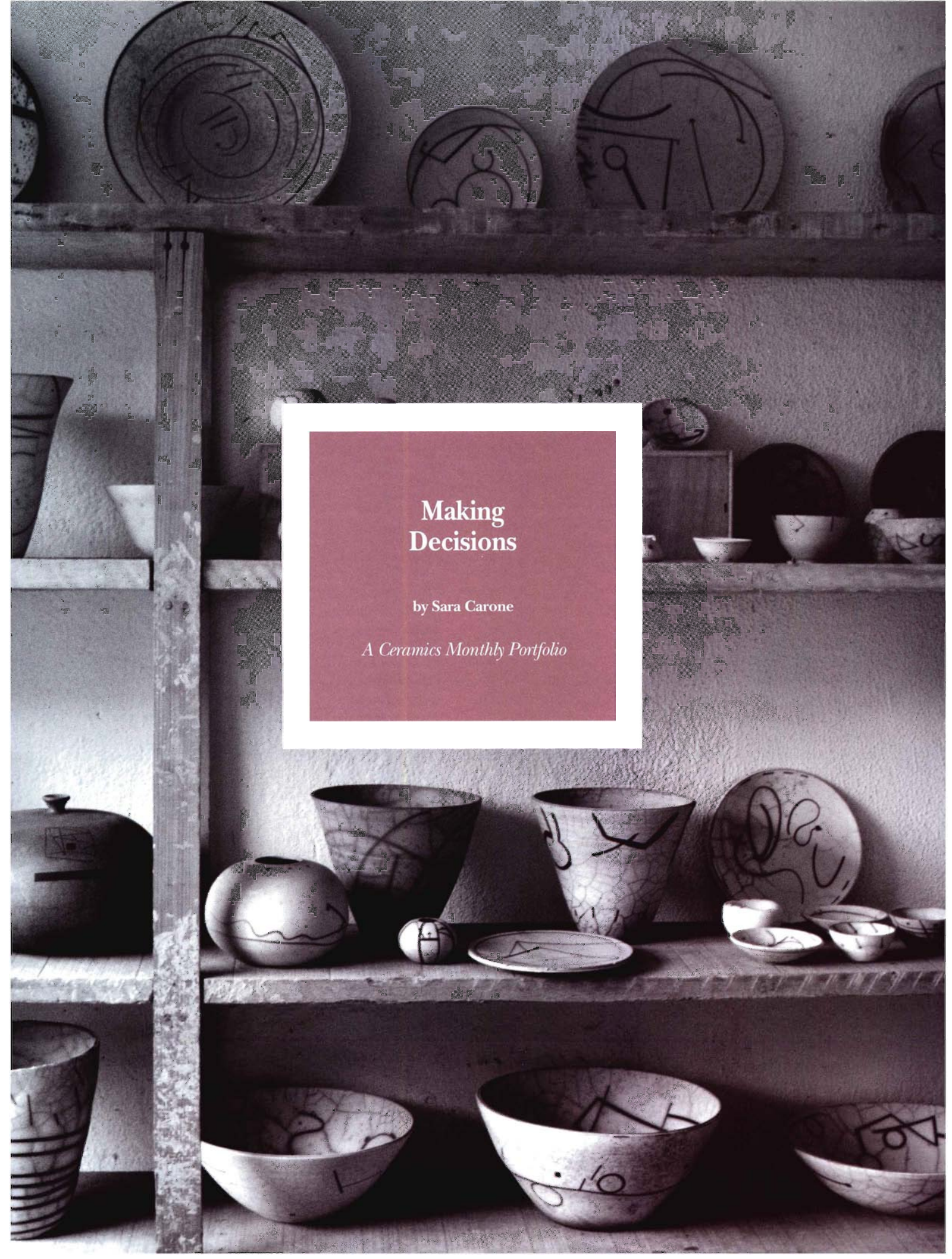
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The background of the cover is a photograph of a ceramic workshop or studio. It features several shelves filled with various ceramic pieces, including bowls, vases, and plates, many of which are decorated with abstract black line drawings. The lighting is soft, highlighting the textures of the pottery and the shelves.

# Making Decisions

by Sara Carone

*A Ceramics Monthly Portfolio*

The only way to develop your potential is to be straightforward, to follow your senses, to believe in your own ideas. Even a lunatic can make surprisingly interesting work, but the artist decides, aware of the world and sensitive to the present.

It is not necessary to be a genius, but it is necessary to have mettle and honesty. Don't do something in order to please other people or to get your work exhibited. It's necessary to know where you are heading, to know your line of work, to believe your senses and have artistic ambition.

I first worked with clay when I was 12, still in primary school. Just for fun, I decided to model a classmate's face. Looking at sculpture books for guidance provided answers to a lot of questions; for example, that it was not necessary to mark the pupil of the eye. These "stolen" solutions were a secret that burdened me for years. I felt dishonest; I knew the 9-inch-high head was good, but I thought it was not entirely my work.

I didn't do any other artwork for some time. After a couple of years in college (studying medicine and later dentistry), I tired of telling myself that what I really wanted to do was paint. When I finally started to tinker with oils, I soon felt there was an external world, extremely rich and complete in itself, that corresponded to my inner world. I realized then that the "theft" I had thought I committed as a child was just part of a path, a possible and even necessary step in the development of an artist.

I quit college and took lessons with various artists in their workshops (painting, sculpting, etching, drawing)—daring attempts that afforded much pleasure and demanded perseverance. I was striving for something serious: to reach a world that I had made into myth; to achieve an artistic language of my own. Meanwhile, I educated my eyes by going to mu-

seums, reading books, contemplating nature. With each new experience, I was widening my artistic outlook.

Then came marriage and children (twins). It wasn't long before I felt the need to interrupt the non-stop routine of bottles and diapers, and decided to take throwing lessons once a week. At that point I wanted to concentrate on



*Brazilian raku potter Sara Carone sees a nonacademic background as her greatest asset.*

something entirely new, where I would be forced to start from scratch. What began as an escape from domestic chores soon acquired fundamental importance in my life. I started working exclusively with clay, built a studio at home and learned to divide time between work and family.

I have always lived in Sao Paulo, a very large and heterogeneous city, home to immigrants of many origins. As an inhabitant of this major city, I had very little contact with native Brazilian art. What few cultures that survive here can only be found far from cities.

Native Brazilian art seems more remote than that of Europe—although it includes a type of ceramics that can be rich and interesting, especially that found on Marajo Island in the northern state of Para. The same can be said of Brazilian baroque art, mainly found in the states of Bahia and Minas Gerais. Still, in Sao Paulo, it is much more difficult to find a book about Bra-

zilian ceramics than one about work from Europe, the Orient or North America.

During childhood, my contact with art depended totally on the random availability of whatever was around me. Information could come from my grandparents, uncles and aunts (all were immigrants from foreign countries); from art books in my uncle's library or my mother's books about impressionist painters and the Italian Renaissance.

Later I discovered cubism and the manifold art movements of the 20th century, but always through reproductions. (Only as an adult, during the two years I lived in Italy and England, did I have direct contact with the originals—a time of many visits to museums that included much note taking and sketching.)

Before I started working with ceramics, I often felt a certain envy of those who have an established, perhaps ancient cultural background; who have a starting point of deeply rooted and well-absorbed truth, something basic and complete.

Today, I have come to believe that a nonacademic background is my greatest asset. I feel no inner restrictions to experimentation, nor do I have to bear the weight of tradition, which in some countries may actually hinder or repress artistic expression.

Why raku? The technique is not very well known in Brazil. High-fire production is more prominent among studio ceramists due to the influence of Japanese immigrants, who settled mainly in Sao Paulo. Why, then, did I choose raku?

By chance. The first kiln I bought was a raku kiln—the cheapest I could get at the time. It was cylindrical, gas-fired and lined with refractory fiber. I still continue to use it, especially for bisque firings.

The night before my first firings I was so anxious I could hardly sleep. The next day, after the firings, I was exhausted and enor-

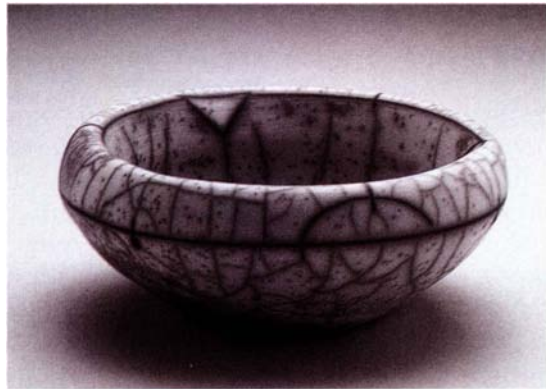


*Shallow bowl, 11 1/2 inches in diameter, wheel thrown, bisqued, with layered glazes over tape-resisted linear pattern, fired to 1650°F, reduced with sawdust.*

*Crackle-glazed bowl with tape-resisted lines, wheel thrown, raku fired, 8 3/4 inches in diameter.*



*Thrown bowl, 9 1/2 inches in diameter, with crackle glaze enhanced by carbon from postfiring reduction.*



mously surprised by the outcome: some pieces cracked; on others the same glazes produced widely differing results.

What should I do with all that rich and contradictory information? Go back to work, of course. During the ensuing trials, I learned everything I know about raku firing and glazing.

My pots are wheel thrown from a fine-textured, commercial body. Sometimes I mix various clays together to obtain different colors. Recently, I stopped adding grog, giving me greater control of the throwing process.

As to form, I start from the shapes of common, utilitarian objects—symmetrical and exact, polished by time and human use. But my concern is not with usefulness. As I develop each form, I try to reach a point of equilibrium, lightness, gendeness and harmony, making objects that transcend their utilitarianism.

My bisque firing is to Cone 08. Sometimes I reduce at the end for its effect on color.

The “drawing” stage is done in an intuitive fashion.

I use several types of adhesive tape, integrated-circuit tape or any other waterproof material. As I draw on the three-dimensional form, I often remember seeing a sculpture by Matisse; it helped me understand what sculpture really is. As I walked around that piece, it transformed itself entirely (as does the human body, where each angle affords a different perspective); everything came together and formed a whole, a continuum, without beginning or end.

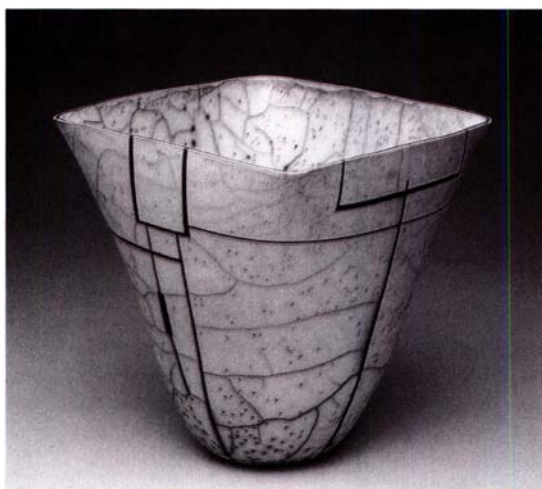
To accomplish this, every detail—such as the choice of a line, its quality, its position—is important. My inner rule demands a calm stroll around the piece, without being startled, except by the pleasure of discovery.

As more tape lines are added, it is necessary to know when to stop, for everything will be defined during the firing, which will add fur-

ther nuances. Many a piece that seems to be finished at this stage will be ruined by the effects of post-firing reduction.

Sometimes I don't know how to continue and the pot has to wait for months, or even years, until I take it up again. In these pieces, those that seem too simple or uninteresting, I may later find a surprising solution, a new open road.

Before glazing each pot, I study possible positions in the kiln. I may decide to just set it on the shelf, or



*Vase, 7 1/2 inches in height, wheel thrown and squared, with resisted linear patterns, raku fired.*

lean it against refractory material, or put it under some protection in such a way that different parts of the same piece are exposed to different temperatures.

The glazing stage involves layering two different glazes: first I dip the pieces in the least-melting (higher temperature) glaze; after drying, they receive a coat of the most-melting glaze. The tape resist is then removed and the pieces go into the kiln.

In raku firing, I control the temperature according to my intention for the pieces, playing upon the fusion point of the glaze. Color depends on the possible colors of the fired clay. Other effects are produced by the thickness of the glazes, by reduction and by smoke.

Along with that first kiln, I use another kiln that I developed myself. Also gas-fired, it consists of bricks piled up to form a base and

walls that can be maneuvered according to the size of the pieces. Only the kiln's top or lid is made of ceramic fiber.

When the desired temperature is reached, I remove the lid, throw in dry sawdust in variable quantities and, using a counterweight system, lower a metal combustion chamber, thus diminishing thermal shock by avoiding direct handling of the pots. With this technique, even large, thin-walled pieces made of clay generally considered inadequate for raku are unlikely to crack.

The firing modifies everything, though not always helpfully. It is still a mysterious process, and I am far from having absolute control over the variables. Many pieces go back to the kiln two or three times—until I can accept the combination of what I have made and what the firing process has added to that.

After each pot has cooled, it is washed with a coarse sponge. The unglazed areas, masked by adhesive tape or other water-repellent material, turn out black. On the glazed areas, depending on the thickness of each layer of glaze and on the temperature at which the glaze fusion was interrupted, there will be differing amounts of crackle and black dots.

I have detailed notes and sketches of the whole process. Yet the more I keep track of the variables, the more possibilities appear—not to mention mistakes, most of which are very interesting. It is necessary then to try to understand how and why, so I can take advantage of them in the future.

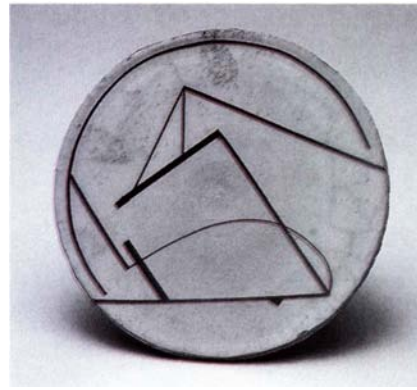
My daywork was developed in this way—making decisions about desirable results and mistakes, selecting those that answered needs or opened pathways toward exciting possibilities. I have thus established my own “vocabulary,” articulated by well-determined intention, while counting on the complicity of chance.



*Plate,  $11\frac{1}{4}$  inches in diameter, with resisted decoration, reduced in sawdust.*

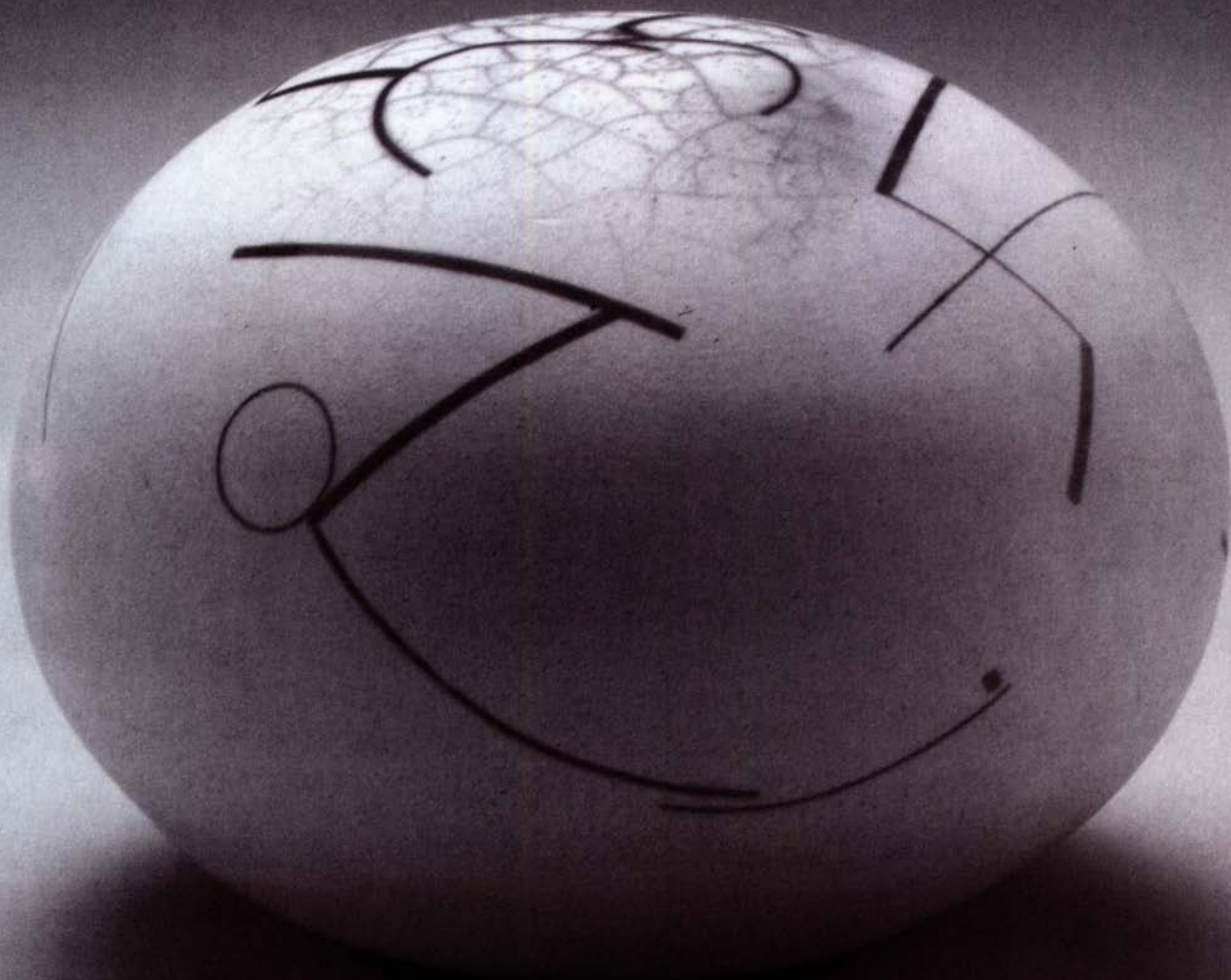


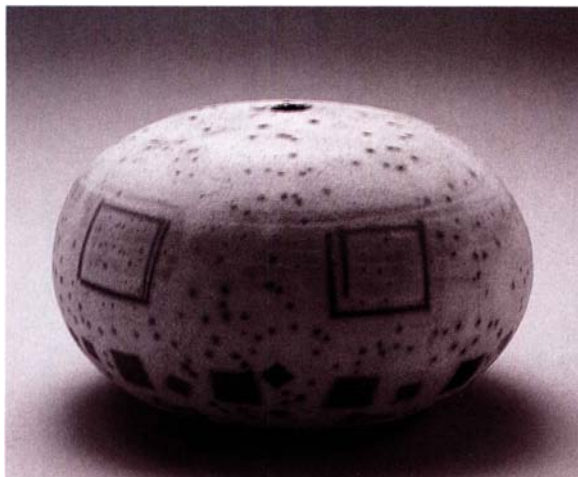
*Thrown plate, with layered glazes over taped lines,  $8\frac{3}{4}$  inches in diameter.*



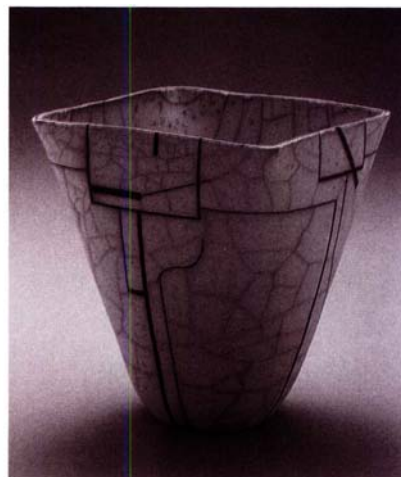
*Small plate,  $6\frac{1}{2}$  inches in diameter, with carbon-blackened decoration.*

*Sphere, 9 inches in diameter, wheel thrown, bisqued, decorated with layered glazes over tape, raku fired.*



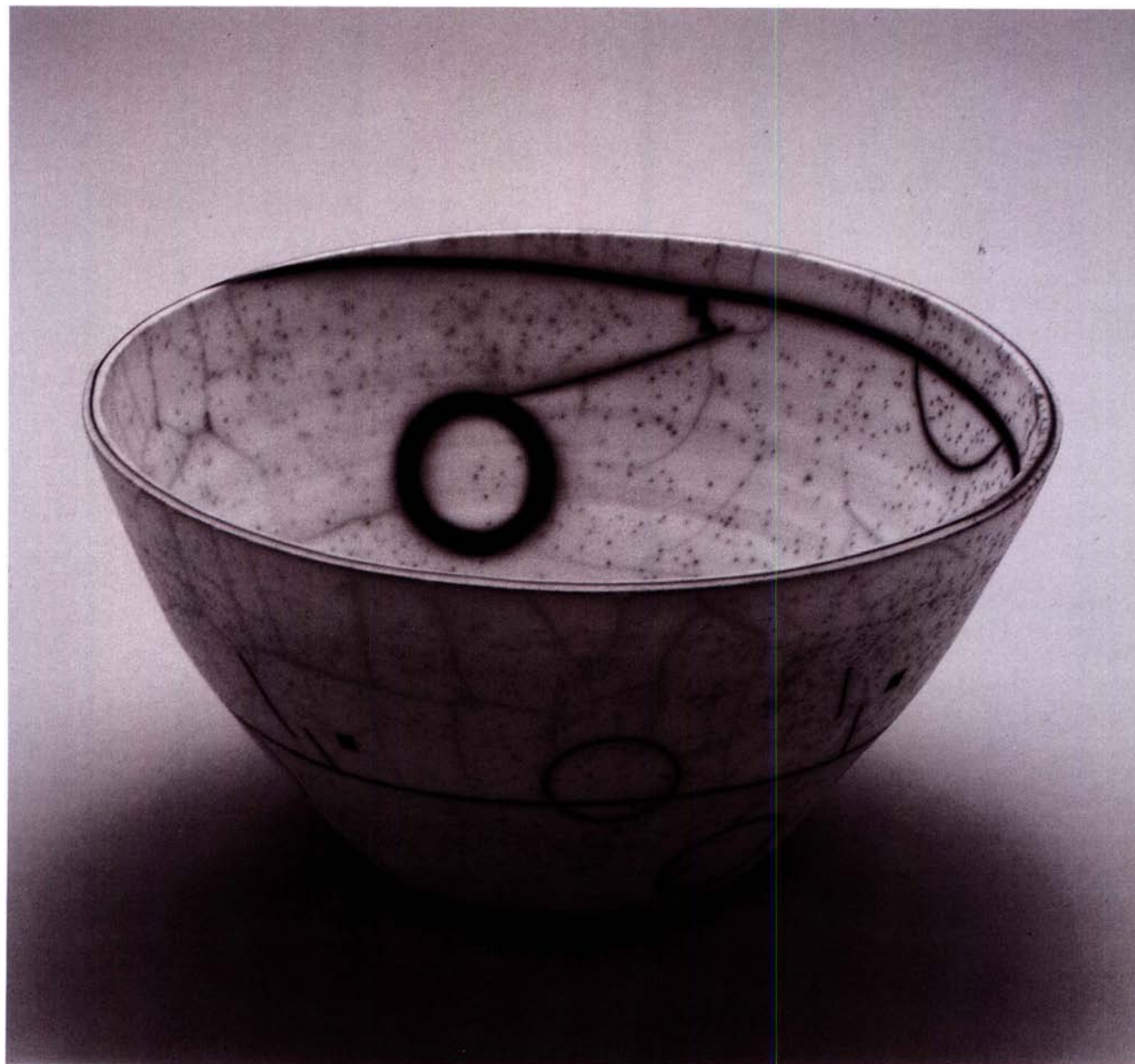


*Spherical bottle, 10 inches in diameter, with geometric decoration from tape-resisted glazes.*

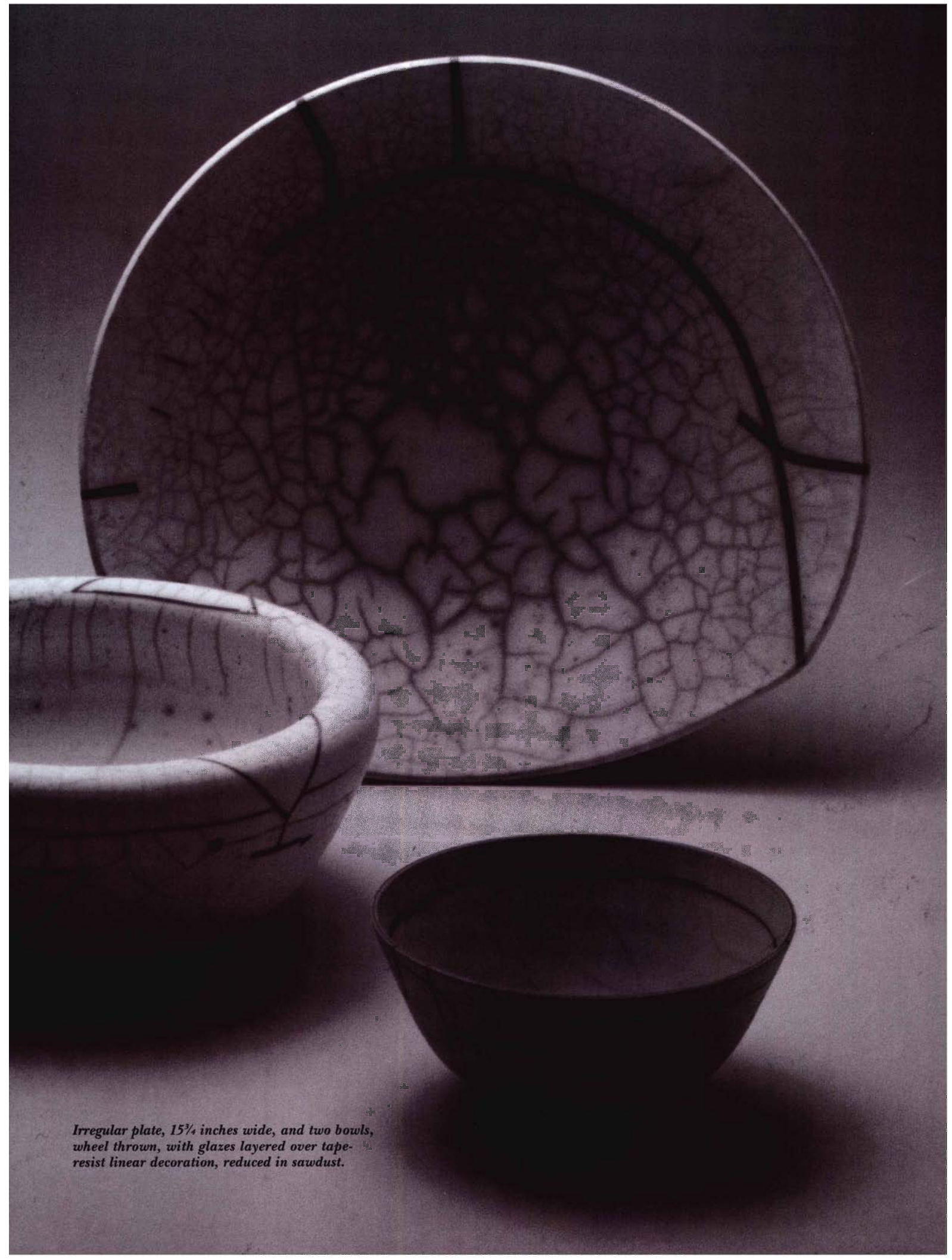


*Squared vase, 8½ inches in height, crackle glazed, sawdust reduced.*

*Bowl, 10½ inches in diameter, wheel thrown, bisqued, decorated with layered glazes over tape, fired to 1650°F, reduced with sawdust.*

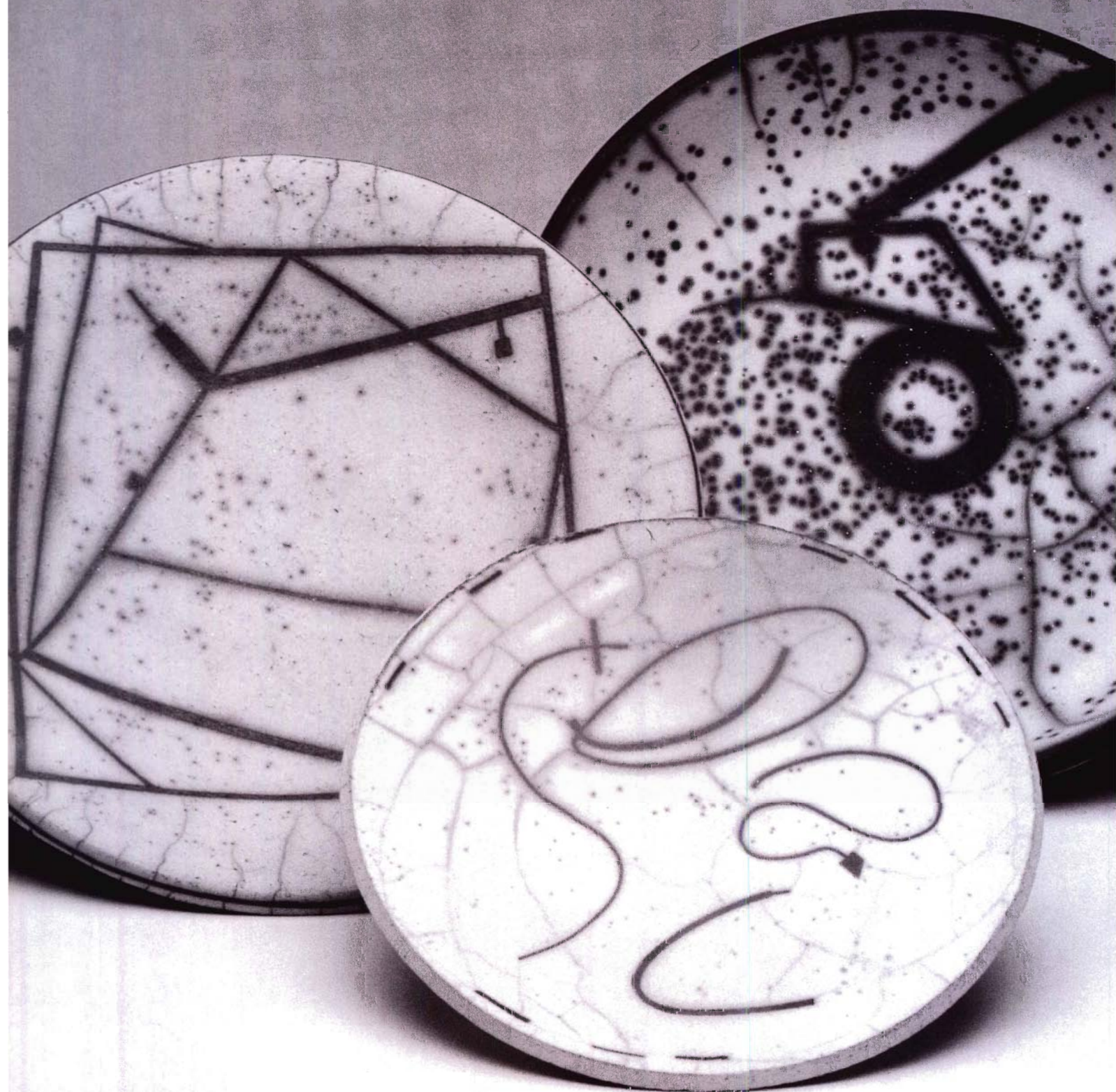


PHOTOS: ROMULO FALDINI, ARNALDO PAPPALARDO, ANA TEOPHILO



*Irregular plate, 15 $\frac{3}{4}$  inches wide, and two bowls, wheel thrown, with glazes layered over tape-resist linear decoration, reduced in sawdust.*

*Raku plates, to 9 1/4 inches in diameter, wheel thrown, with layered glazes over resisted linear decoration, by Sara Carone, São Paulo, Brazil.*



# Iron Horse Mural

Nebraska artist Jay Tschetter recently completed a carved-brick commission for the city of Lincoln. Installed on an exterior wall of the newly renovated Lincoln Station in the Historic Haymarket District, the 40-foot-long mural is a tribute to the railroad, depicting an engine rolling across the plains past a herd of buffalo.

Tschetter thoroughly researched detail, from the history of the engine to each variety of prairie grass represented. Locomotive No. 17 was the first engine to enter Lincoln on July 4, 1870, symbolizing the rapid advancement of technology, the encroachment of modern civilization onto the Great Plains and the end of freedom for the American Indians. In 1871-72 the tracks were extended to Kearney and during that time the buffalo that once numbered in the millions throughout the region were hunted to near extinction.

Construction of Tschetter's mural

took place at Yankee Hill Brick and Tile Company in Lincoln. Custom blended from seven different clay bodies, the leather-hard bricks were stacked on a steel-framed, plywood-backed easel for carving.

"This is the fifth brick sculpture I've done," Tschetter noted. "It's the largest and most complicated and by far the most colorful," thanks to the efforts of Yankee Hill plant manager Michael Hershey.

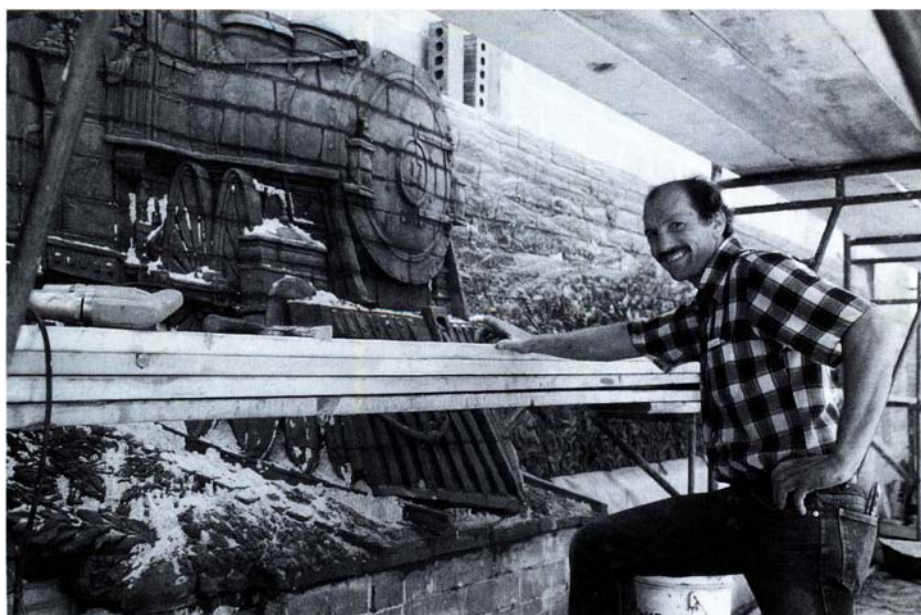
When Tschetter talked to Hershey about coloring the proposed image, "he coaxed me into [being] bold, and engineered the process of getting 4x8x12-inch bricks molded in gradations of tones. We began with a manganese-dyed brick (for the black locomotive), then produced brick in successive shades of brown, red-brown, red, salmon and buff.

"In 95% of the mural, the color of the surface is true through the entire brick. However, in certain instances,

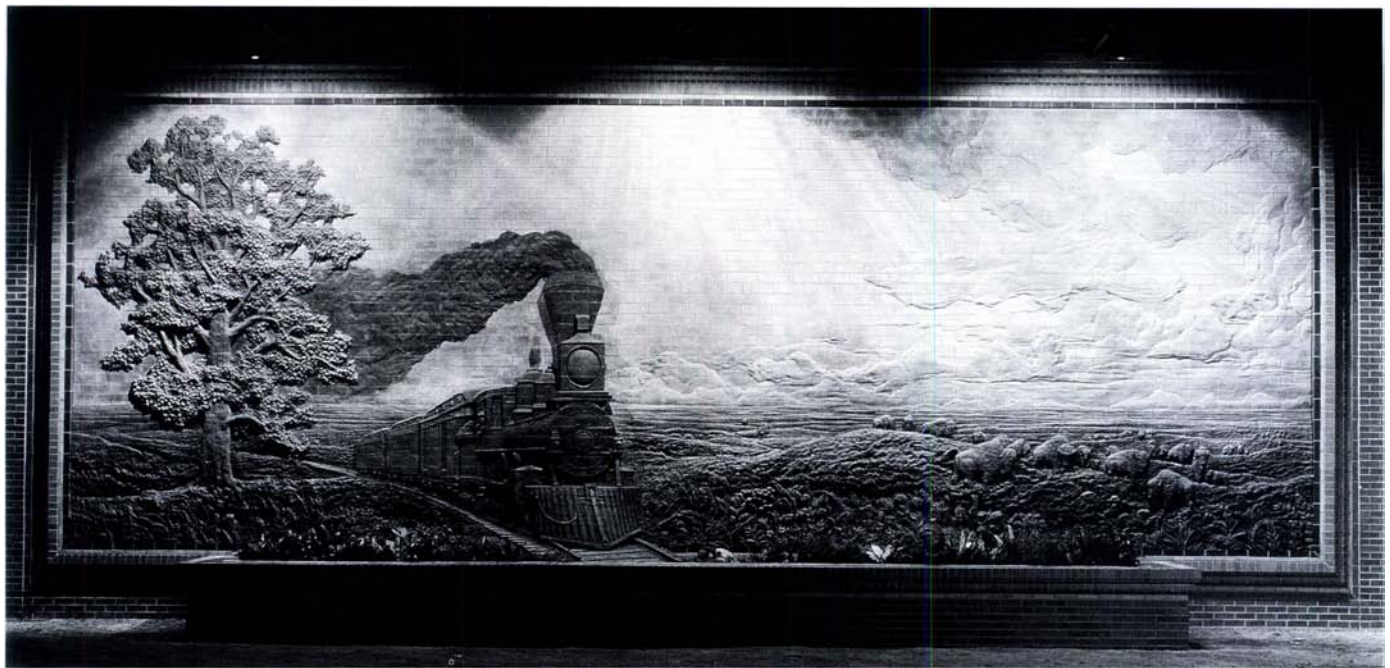
where one brick had to be two or more colors (for example, when a single brick was part locomotive and part sky), a technique we termed 'inlayment veneering' was implemented. This involved carving beyond the desired depth, roughing up and moistening the surface; then, with a wooden mallet, pounding on a different color of clay 2 or more inches thick, and carving the detail into this added color.

"I used an overhead projector to transfer the image of the train onto the easel. For the locomotive, which emerges from the flat plane of the mural, I stacked brick up and out in front of uncarved backup brick until I was satisfied with the overall positioning. Carving the locomotive's details, so that the perspective worked from different viewpoints, was the most challenging aspect of the first phase (a month) of construction."

After each day's work, the bricks



*Jay Tschetter installing his 40-foot-long, carved-brick mural (with color-matched mortar) at Lincoln Station in Nebraska. For a combination of low and high relief, the "iron horse" and track will project about 2 feet from the background.*



*In most of the mural, the surface color is true through the whole brick, but some situations (for example, when a single brick was part locomotive and part sky) required inlaying clay 2 or more inches thick.*

were misted, then covered with plastic to ensure that all remained moist until the carving was complete.

At the beginning of the second phase of construction, Tschetter “stacked brick (browns to reds) from the bottom of the easel to the horizon line, and to the height of the tree on the left side of the mural. During the next 30 days, I worked on the grasses, tree and buffalo.

“Phase three consisted of stacking the salmon- and buff-colored brick, and carving the sky. Finally, as I worked back down the mural, checking de-

tail, I also numbered each brick and disassembled the mural row by row.”

Laid on specially designed drying racks, the mural’s bricks were air dried for a month, then put on kiln cars and heated to 200°F in dryers for seven days to remove any remaining moisture prior to firing.

“Firing was a bit tricky,” recalled Roger Meints of the brick and tile company. “Temperature and duration of firing contribute to the final color of the brick. And we were dealing with nearly 1800 of them, each varying in thickness and clay composition.”

Once fired at about 2100°F in the brickyard’s tunnel kiln, the bricks were reassembled on the easel and inspected carefully. Final touch-up involved some staining and sandblasting. Then the mural was disassembled again and stacked on pallets for delivery to the Lincoln Station site.

Installation took about a month. A palette of colored mortars was mixed to match the various brick hues. “The overall effect is much better aesthetically than if I would have used only one or two shades of mortar,” Tschetter explained. A

*Carving the engine required consideration of various viewpoints.*



*Tschetter thoroughly researched the mural’s imagery—from the history of Locomotive No. 17 to each variety of prairie grass represented.*



# Avant-Garde Spanish Ceramics

Serious and well organized, Spanish ceramic artists enjoy the support of a government that recognizes the value of their work. As the various European countries draw closer to economic unity, the Spanish Ministry of the Exterior has arranged a number of touring exhibitions of Spanish art, including avant-garde ceramics. These and other artistic efforts help demonstrate Spain's intention to be a strong cultural player in the European Economic Community (EEC). On view in "The Present of Spanish Ceramics" were works by Rosa Amoros, Arcadio Blasco, Maria Bofill, Elena Colmeiro, Angel Garraza, Madola, Enrique Mestre and Xavier Toubes.

As members of the "plastic avant-garde," these artists respect clay's functional antecedents, but do not allow that to impede their use of ceramics as a medium of expression. Arcadio Blasco notes that clay has always been "used by those avant-garde artists who brought mystery to life and left behind a testimony of the feelings of their fellow humans...."

"It is extremely significant that leading artists like Pablo Picasso and Joan Miro, in the middle of this century and in full creative maturity, made use of clay for many of their works of art. And at the same time, I consider that contemporary artists of the caliber of Eduardo Chillida or Antonio Tapies, have on occasions turned to this technique to express their ideas. Even if they are...not completely dedicated and somewhat distrustful, these incursions into the world of the kiln are signs of an unsatisfied curiosity, of an unavoidable attraction...."

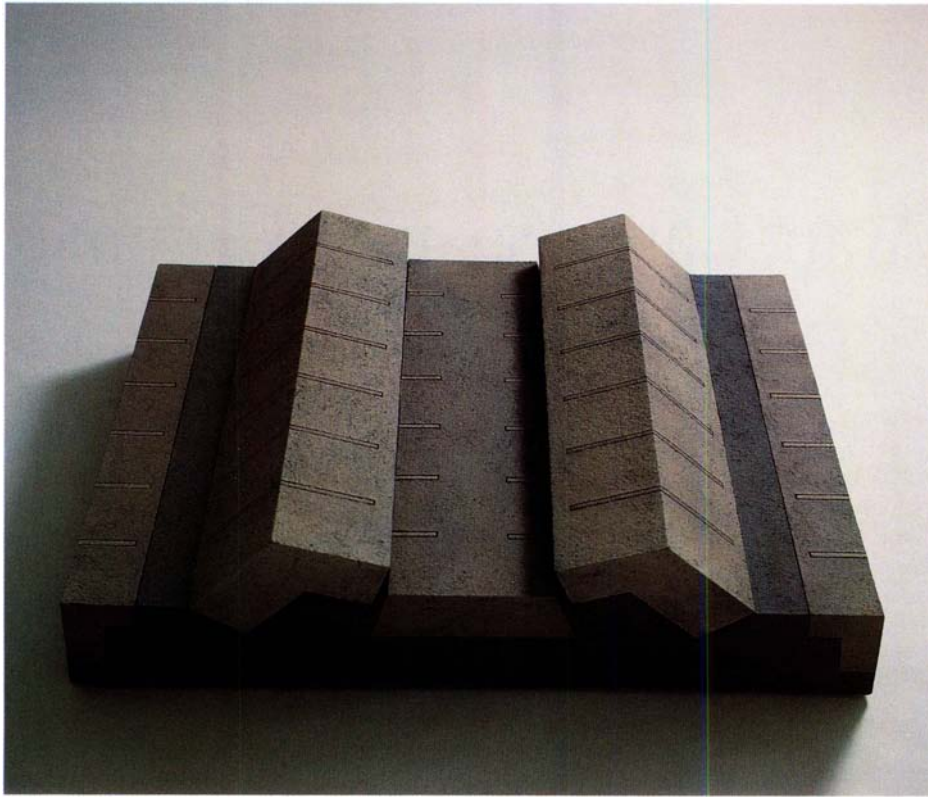
"And the present...of ceramics," continues Blasco, "shows all its inexhaustible technical possibilities in the service of plastic research, which is already bearing fruit in so many countries and turning this technique, in all

probability, into the protagonist of the future of art, a future which is already being guessed at."

Having opened at the Keramion Museum in Frechen, Germany, "The Present of Spanish Ceramics" also appeared at the Academia Espanola in Rome; the Fundacao Gulbenkian in Lisbon, Portugal; the National Museum of Modern Art in Kyoto, Japan; the Museo Nacional de Arte Moderno in Mexico City; Richard Demarco Gallery in Edinburgh, Scotland; Casa de Espana in Paris; concluding its tour at the Museo Espanol de Art Contemporaneo in Madrid. ▲

*"Broken Wheel" approximately 5 feet in height, refractory clay fired to Cone 15, by Arcadio Blasco, Mutxamiel (Alicante).*





*"Horizontal I'2V2 feet in length, slab-built stoneware, fired to Cone 9, by Enrique Mestre, Valencia.*



*"Place for Mists," approximately 12 inches in length, glazed refractory clay, fired to Cone 9, by Rosa Amor os, Barcelona.*



*"Night Landscape," 6¾ feet in height, stoneware and refractory clay, fired to Cone 05, by Angel Garraza, Mungia (Vizcaya).*



*"Group F" to 12 inches in height, porcelain, fired to Cone 9, by Maria Bo fill, Barcelona.*



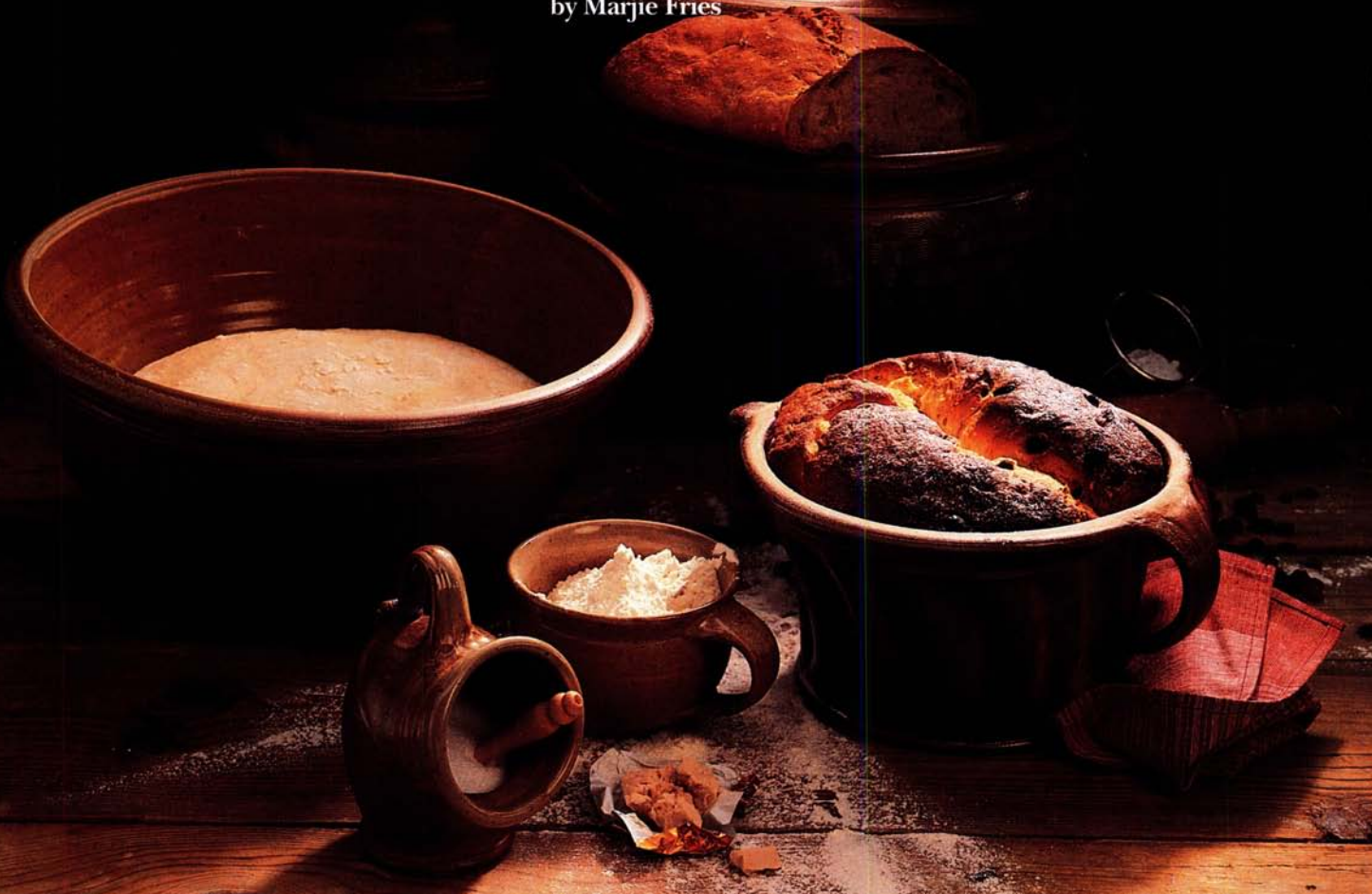
*"Ceramics 1" approximately 6 feet in length, refractory clay, fired to Cone 9, by Elena Colmeiro, Madrid.*



*"Memory " approximately 4 feet in height, glazed refractory clay, fired to Cone 9, by Madola, Barcelona; featured in the traveling exhibition "The Present of Spanish Ceramics "*

# Alfred Hering

by Marjie Fries



*Topferei Hering salt-glazed bakeware, including a mixing bowl (\$46), saltcellar (\$19), cup (\$9), ribbed baking dish (\$28) and covered dishes (large, \$94, and small, \$56); prices are based on the exchange rate rounded to the nearest U.S. dollar.*



**Alfred Hering**

One of my first meals in Heidelberg, Germany, where I was to spend a year, was in a small restaurant that had delicious food attractively served on handmade dishes. All were individually thrown, including plates. As I looked around the room, salt-glazed pots in all shapes and sizes quietly contributed to the restaurant's cozy atmosphere.

The waiter, though speaking little English, sensed the importance of answering my questions about the pottery and where it was made. He gave me a booklet he had stashed under the cash register. In it was a map to the shop located in Dilsberg,

a walled village 12½ miles (20 kilometers) from Heidelberg.

There, a large variety of pots were displayed simply and tastefully in a half-timbered, three-story house built about 1550. At the pottery, located down the hill from the village, I met the owner, Alfred Hering. His Topferei Hering (*topferei* is the German word for pottery business) is successful largely because he is an innovative businessman.

While the operation of the pottery is compatible with the philosophy of William Morris and others of the craft movement in the early 1900s, the process of selling these pots belongs to the business world of today. His work, although inspired by traditional European forms, is just as practical—a response to region and function, not reproduction.

Use is very important to Hering. Therefore, form is influenced by function, and prices are representative of functional ware, not artwork. He also runs Topferei Hering in the spirit of the craft movement. Potters employed there are compensated not only by wages, but by a supportive environment. Each is responsible for the full production of her/his work and each is treated with respect for her/his craftsmanship.

The workshop is equipped with two 24-cubic-foot gas kilns, salt fired every day, and two 16-cubic-foot kilns used daily for bisque firings. Two large rooms in a slightly remodeled barn provide working space for six wheels, drying and glazing.

Hering started the pottery in 1976, in a rather unorthodox way for Germany. He had the shop in

Dilsberg, selling pottery (among other things) produced in France. Interested in the forms and the process, he decided to make his own pots. He was initially self-taught, while making connections with potters in France, Germany, England and eventually the U.S. In order to meet the standard requirements for pottery businesses (not having a formal education in pottery), he passed tests for the profession and for master status, enabling him to take apprentices.

Currently, he employs three professional potters and three assistants who perform a variety of jobs: kiln loading and firing, glazing, packing orders and office work. In the morning, Hering sets the production schedule, handles business details and decorates pots for the kiln load. In the afternoon, he throws

his share of the production line. He also buys bisqueware (purchased by the piece) from potters who work at their own studios.

Hering's business philosophy is not to be found in cost-effectiveness formulas or production schedules. Simply stated, his policy is to make

*The workshop is equipped with two 24-cubic-foot gas kilns, salt fired every day.*

enough good pots to sell at prices that cover the cost of making, and produce a profit. Critical to the success of the business are efficient production methods and the owner's understanding that labor costs are far higher than any material costs.

Good business at Topferei Hering also reflects the potter's desire to harmonize work and life. The employees must be satisfied with their environment and their work.

Part of the success of the business can be attributed to mail orders. While ware is sold through both the shop and the catalog, the latter provides enough steady orders to maintain the operation.

Topferei Hering put out its first catalog in 1985. It is common knowledge in the mail-order business that a new enterprise will at first lose approximately \$5000 before it starts making money. Most first-time businesspeople in this field think they will be the exception. It turned out that Topferei Hering was not an exception, but because of the diversity of selling methods then employed and having enough capi-

*Herb and spice containers, ranging from \$4 for the small cup to \$59 for the vinegar dispenser. Hering's catalog photos illustrating this article convey a sense of these pots in a state of ideal use.*



tal to work with, the mail-order business could be supported and refined until it became profitable.

One mail-order requirement is identifying potential customers. The first mailing list was purchased from a clearing house and proved to be entirely useless. The current list was successfully developed by advertising in a garden magazine. An item from the pottery was advertised and readers were given an address to order a catalog for approximately \$2.00. In this way, the customers identified themselves. The catalog is sent free only to those who purchase during a two-year period; it is also sold for a small amount at the pottery's shop.

A new catalog is developed each fall. Hering devotes himself to this process, designing new production forms inspired by travels or to complement particular foods he likes to cook and eat. These salt-glazed pots look good with food. By

*The first mailing list was purchased from a clearing house and proved to be entirely useless. The current list was successfully developed by advertising in a garden magazine.*

showing full-color photos of the pottery in table settings, the catalog conveys a uniqueness of the product and perhaps more importantly an atmosphere that the use of pots can create. In a sense, the catalog markets the potter's imagination.

Mail-order selling gives Hering a tool to control the seasonal nature of his business. The new catalog is printed by the end of January. Topferei Hering's first mailing of 3000, a third of the list, is sent out immediately; every three months, an additional mailing goes out, with the last in October. Staggering studio mailings keeps orders coming in steadily, evening demand year-round.

Most orders are filled from inventory, but having several potters employed also allows the workshop to fill special large orders efficiently. Pots are packed in the afternoon and the delivery service truck arrives at the same time every day for pickup. All the packing is in

*Mail orders help Hering control the seasonal nature of sales. A catalog photo featuring beer and ivurst might sell especially well before Octoberfest; mugs range in price from \$10 to \$35.*





*Designs may be inspired by foods Hering likes to cook and eat: eggcheese colander with saucer (\$46), plate (\$13), schnapps cup (\$5), schnapps bottle (\$9), butter dish (\$26) and beer mug (\$13).*

*below The Topferei Hering showroom is in a 16th-century house in Dilsberg, a walled village near Heidelberg.*

### German Traditions in Ceramics

The tradition of making and using pottery in Germany is rooted in the culture of many centuries. A casual look at clay use in Germany gives an overall impression of red roofing tiles, a striking feature of 1000-year-old villages tucked in the hills. One sees those same tiles on large complexes of new slant-roofed apartments. Nor is it unusual to find old tile stoves radiating heat in small cafes; modern homes also use such stoves for their fuel efficiency and quality of quiet heat [see "European Tile Stoves" by Gunther Gotte in the April 1988 CM]. And traditional functional forms are used in homes and restaurants.

A closer inspection of German ceramics reveals the professional role of today's studio potter. All crafts, as well as

technical professions, have solid school and apprenticeship requirements that relate to the old guild societies. In Germany, customers presume that their auto mechanic completed several years of supervised work, and passed both written and practical tests. This type of training and technical expertise is expected of potters as well.

Today there are about 600 such professional potters in Germany; approximately 100 operate full-time workshops as their sole income. Certainly potters in any industrialized country know the difficulty of marketing a handmade product. Even with the strong ceramic tradition in Germany, it is challenging there to be a traditional potter in the modern marketplace.





*The pottery is just down the road from the showroom in an unmarked, well-ventilated barn.*



*Julia and Donne (recent arrivals from what used to be East Germany) glaze egg- and teacups prior to salt firing.*

excelsior (a biodegradable wood product), which customers of handmade products often find much more acceptable than plastic or Styrofoam peanuts.

Photography, printing and postage are a large expense, but the catalog is an effective advertising tool apparently enjoyed by the customers, particularly when a gift is needed. With the catalog in customers' hands, Topferei Hering is easily accessible by telephone or mail.

Restaurant and catering services are customers actively sought by the studio business. When restaurants are satisfied with the quality of the

pottery and are convinced of the aesthetic benefit of a handmade product, it is not only a financial benefit to Hering, but also good advertising. Catering services likewise provide a good outlet, and sometimes are a source of ideas for special serving dishes.

A new concentration is the development of large, sturdy garden pots. They were inspired by Bavarian, French and Cretan forms.

Within the next year, Hering will move to a country pottery he is renovating in France. This is a long-planned relocation to the region that first inspired his profession. From

France, he will continue the mail-order business, selling pottery made in both Germany and France.

The success of Alfred Hering's pottery is determined by his ability not only to make good pots, but to take innovative business risks. Daily, he proves that a traditional pottery, run with energy and creative ideas, can find a profitable and honorable place for itself in the contemporary business world.

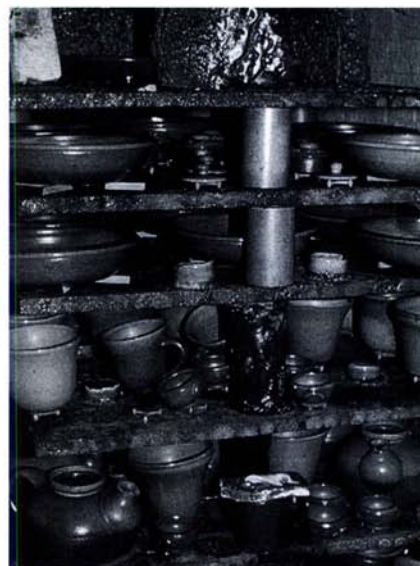
The author *Stockton, California, potter Marjie Fries* researched this article during a year spent working at Alfred Hering's pottery in Dilsberg, Germany.



*Maintaining an inventory for catalog orders requires diverse production.*



*Two 24-cubic-foot gas kilns are loaded. Pots are set on stilts for a thorough salting underneath.*

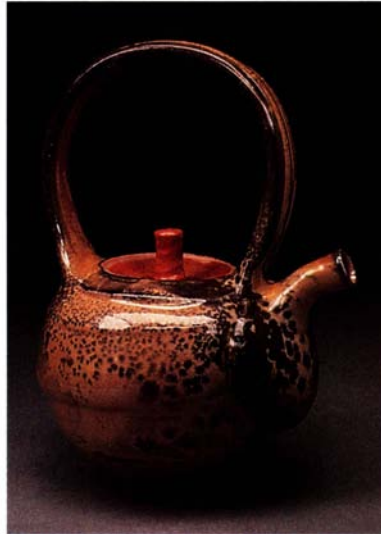


# American Craft Classics

“American Craft Classics,” a recent invitational at the Craftsman’s Gallery in Scarsdale, New York, included works that exemplify aesthetics of the ancient classical world—balance, simplicity, dignity, restraint, etc. Among the featured artists were ten potters who typically combine traditional forms with contemporary processes.

Joseph Bennion uses “the potter’s wheel, salt glazing and wood firing to produce quiet and understated surfaces. I do not employ bright colors or decorative motifs, preferring the natural marks left by the ash and vapors in the kiln. I don’t want the pots to demand attention. This can get in the way of utility and interfere with the deeper messages left by the throwing process. With quiet pots, I hope to invite users to be still and reflect on their own inner experiences.”

Malcolm Davis “strives to reflect the spirit, energy and fluidity of early Shino pots” with his work in porcelain. Teapots and other functional forms are wheel thrown, bisqued, then



*Shino-glazed teapot, 7 inches high, by Malcolm Davis (Washington, B.C.); at the Craftsman’s Gallery in Scarsdale, New York.*

covered with Shino glaze, which is “prone to carbon-trapping [atmospheric, insoluble carbon caught in the pyroplastic glaze surface during reduction], giving colors from salmon to grays to black.”

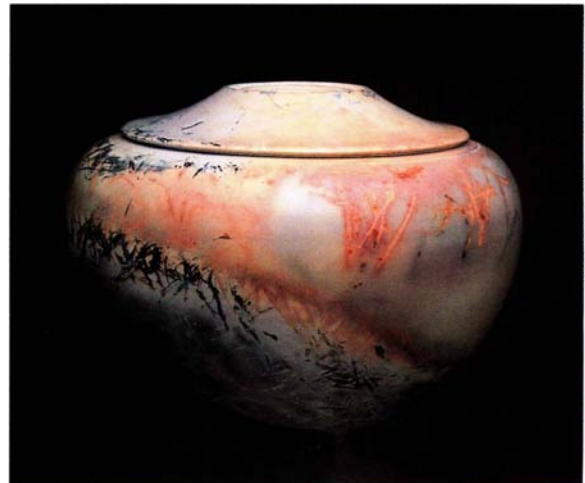
Judy Motzkin’s “pots are thrown on the wheel using smooth white clay. A mark left in the wet clay interrupts

the pure fired form to remind one that it has been touched by the human hand. [After burnishing], each piece is nested in various sawdusts and straws for the final firing. The colors and patterns left in the surface, like the blurry-eyed snatches of skies and water and trees and fire, are printed in a way that a glaze never can.

“Over the years, I have developed a palette of colors and patterns through the exploration and exploitation of accidents,” Motzkin continues. “Responding intuitively to the information revealed through the process, I have developed some control and refinement of the surface. Still the fire surprises me, sometimes shocks, and repeatedly teaches me to let go of expectations. It is this relationship to the fire that inspires me as I [arrange] my palette of sawdusts and straws, setting circumstances for a wash of smoke and flame to paint the final coat. I strive for results that capture the spirit, fullness, simplicity, depth and random beauty of nature.” A



*“Faceted Bowl,” 11 inches in diameter, thrown, salt-glazed stoneware, by Joseph Bennion (Spring City, Utah).*



*“Spirit Keeper,” saggar-fired earthenware, 10 inches in height, by Judy Motzkin (Cambridge, Massachusetts).*

PHOTOS: COURTESY OF THE CRAFTSMAN’S GALLERY

# 6th Monarch Exhibition

The sixth annual "Monarch Tile National Ceramic Competition" at the San Angelo (Texas) Museum of Fine Arts drew over 1800 entries from across the United States and Canada. Of these, 115 were selected for exhibition by juror Martha Lynn, decorative arts assistant curator at the Los Angeles County Museum of Art.

In reviewing the slides, Lynn recognized that there are "conflicting stylistic strains between artists who favor creating vessels and those who make sculptural clayworks," and

sought "to produce an exhibition that promotes a proper, informed and cohesive understanding of contemporary clay."

Before the opening, she selected the four prizewinners from actual works at the museum. The \$1500 first prize went to Roberta Laidman (Alameda, California) for "Agatha," a stoneware sculpture of a dog. Second place, \$1000, was awarded to Thomas Kerrigan (Bisbee, Arizona) for "Spirit Realm XVI," a handbuilt porcelain vessel. Elaine Alt (Marblehead, Massa-

chusetts) received third place, \$500, for her handbuilt earthenware "Primitive Pot II." And the \$750 award for best tile design was given to Emily Goodman (New York City).

Seven other participants received merit awards: Susan Beere, Encinitas, California; Annette Corcoran, Pacific Grove, California; Kenneth Dierck, El Cerrito, California; Paul Eshelman, Elizabeth, Illinois; Richard McColl, Manhattan Beach, California; Eva Stettner, Brooklyn; and Richard Swanson, Helena, Montana. A

*"M pour Marie" teapot, 6 inches in height, glazed earthenware, \$2000, by Jeannot Blackburn, La Salle, Quebec. This annual Texas competition is open to both U.S. and Canadian ceramists.*



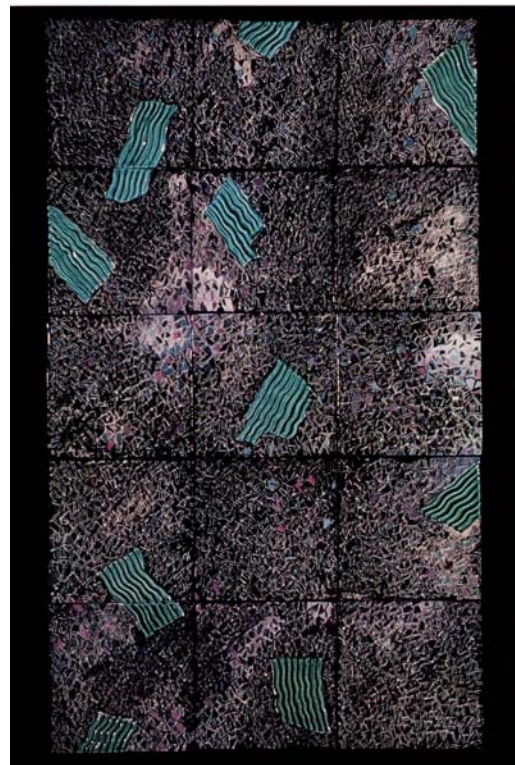


*"Anagama Teapot" 13 inches in length, stoneware, with pulled handles and spout, \$245, by Michelle Coakes, Bowling Green, Kentucky.*



*"Dogs and Cats," 26 inches in length, tile wall plaque, \$300, by Richard Osburn, Vista, California.*

*above center "6 Bricks," 8-inch cube of screening, with broken brick, \$350, by John Taylor, Springfield, Massachusetts.*



*"Lake Superior Ice," 30 inches in height, handbuilt earthenware wall tile arrangement, brushed with low-fire glazes, \$500, by Moira Sweeney, Duluth, Minnesota.*



*"Agatha," 17 inches in height, slab-built stoneware, by Roberta Laidman, Alameda, California; \$1500 first prize.*

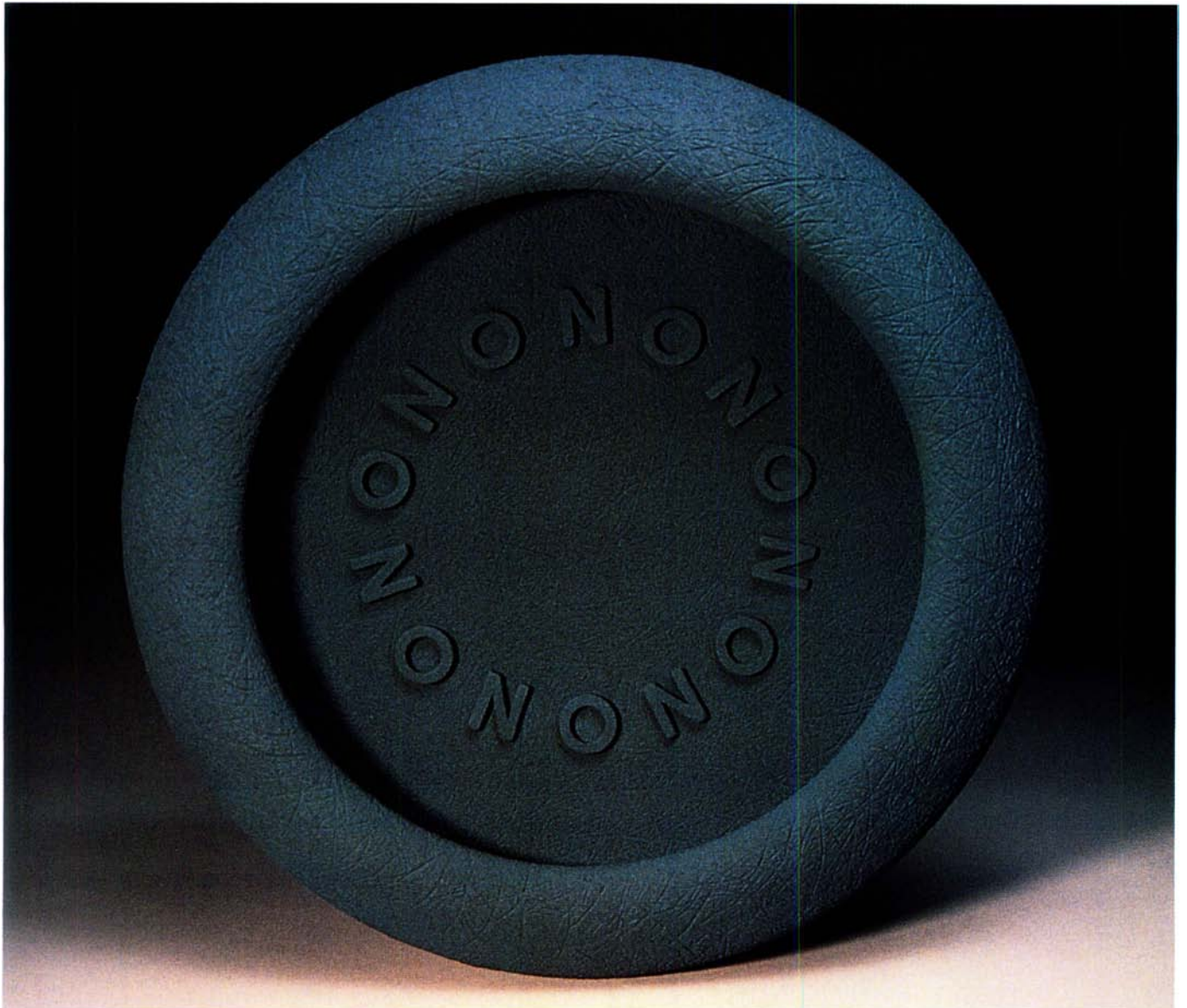


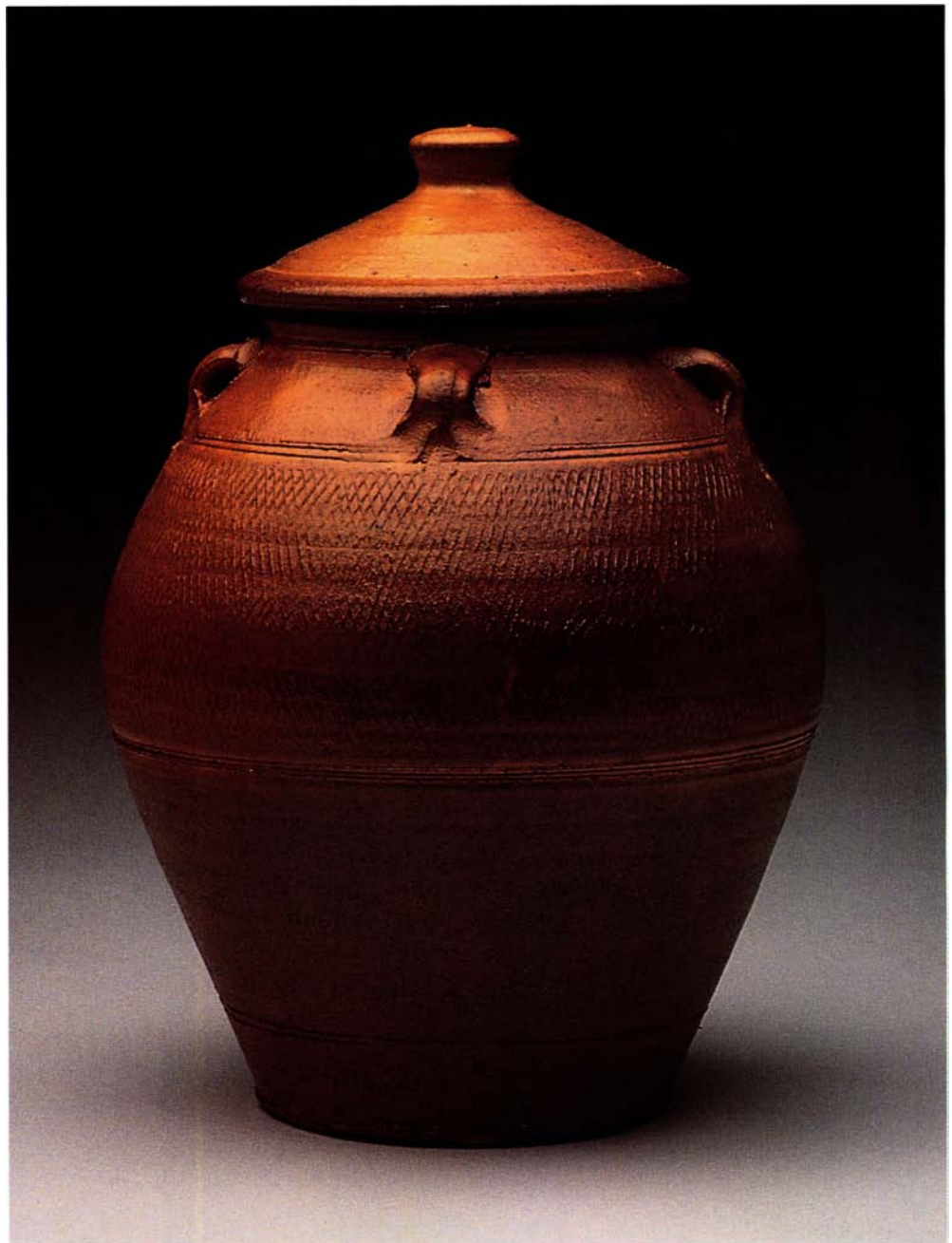
*"Sunbird Nest," 10 inches tall, hand-built porcelain, \$3100, by Annette Corcoran, Pacific Grove, California.*



*Dish, 16½ inches long, \$65, by Jan McKeachie Johnston, River Falls, Wisconsin.*

*"Negative Ecstasy," 22 inches in diameter, thrown, incised and sprigged earthenware wall plate, \$600, by Steven Frederick, Elsah, Illinois.*





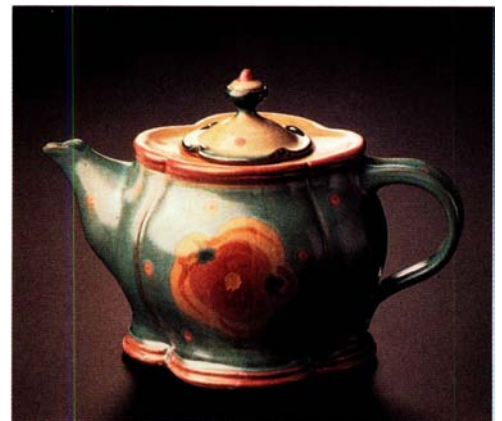
*Thrown, salt-glazed stoneware covered jar, 11 inches in height, \$100, by Scott Roberts, Durango, Colorado.*

*Handbuilt rectangular plate, 9 1/2 inches in length, glazed stoneware with inlaid decoration, \$50, by Miriam Friedman, Amherst, Massachusetts.*





*"Mad Hatter's Tea Party," 12 inches in height, whiteware with low-fire glazes, \$950, by Joan Takayama-Ogawa, Pasadena, California. From lid to saucer, repeated teapot/teacup images decorate this complex work.*



*"Mad Potter's Tea Party Teapot," 8 inches in height, \$250, thrown and altered, by Robin Muto, Rochester, New York.*

*left "Triangle Teapot," 13 inches in height, porcelain, with masked and sandblasted glaze, \$200, by Stephen Fabrico, Bloomington, New York.*

# 50:50 Wet Glaze Blends

by Milt Friedly

Studio experimentation brings many realizations that lead to infinite possibilities. Besides all the glazes themselves, there are the various glazing techniques. Often it's easy to overlook an obvious approach involving our existing glaze palette. This article considers one such approach—wet mixing existing glazes.

Through line and triaxial blending, you can begin to see the potential of wet mixes. When two glazes physically overlap, a third glaze is created. If you take the first two and actually mix them together in equal proportions, the result can be very similar to the overlapped glaze. After this new wet mix is documented and tested, it may well become part of your glaze palette.

If you decide to make a dry mix of the two original glazes, you can refer to their batch recipes. In 100-gram totals, they can be added together, then divided by two for the new 100-gram batch recipe. If you would like to experiment further, convert the new batch recipe to its empirical formula, then try to fulfill the oxides needed with as few raw materials as possible. The result, in theory, should be similar to the batch recipe.

Several of the best glazes used in our studio at Elizabethtown College were found by looking for 50:50 wet blends in students' work—particularly when they have been given an assignment to overlap glazes and document the results. Most beginners are not the least apprehensive about putting one glaze over another, unless warned that a particular combination may be too fluid; I usually avoid giving a lot of insight so that their selections will be freer.

Another assignment I have given students is to test all the glazes currently in the studio in 50:50 (percent by weight) blends with one another. Starting with 12 glazes, we recently made 66 wet mixes and tested them on both white and red clay. The result was many new glazes that could be used in the studio. Here are some you might like to try alone, or mixed with your glazes:

## E-91 Base Glaze (Cone 4-6)

|                           |      |
|---------------------------|------|
| Dolomite.....             | 13%  |
| Lithium Carbonate.....    | 2    |
| Whiting.....              | 3    |
| Frit 14 (Hommel).....     | 38   |
| Edgar Plastic Kaolin..... | 32   |
| Flint.....                | 12   |
|                           | 100% |

For the following colors add:

|                       |     |
|-----------------------|-----|
| <i>White</i>          |     |
| Tin Oxide.....        | 10% |
| <i>Yellow</i>         |     |
| Zircopax.....         | 5%  |
| Mason Stain 6464..... | 10% |
| <i>Jade Green</i>     |     |
| Zircopax.....         | 5%  |
| Copper Carbonate..... | 3%  |
| Rutile.....           | 1%  |

|                        |     |
|------------------------|-----|
| <i>Mauve</i>           |     |
| Mason Stain 6005 ..... | 10% |
| <i>Beautiful Blue</i>  |     |
| Zircopax.....          | 10% |
| Cobalt Carbonate.....  | 3 % |
| Rutile .....           | 3%  |

This durable recipe was formulated using Frit 14 because I wanted a glaze that was high in boron but without the flocculation problems experienced with Gerstley borate. By using a frit to fulfill the boric oxide requirement, I have avoided problems with thickening glazes. The small amount of lithium was used to intensify color.

## Dry Sandstone Base Glaze (Cone 4-6)

|                           |         |
|---------------------------|---------|
| Barium Carbonate.....     | 24.00 % |
| Dolomite.....             | 24.00   |
| Nepheline Syenite.....    | 24.00   |
| Edgar Plastic Kaolin..... | 17.00   |
| Flint.....                | 11.00   |
|                           | 100.00  |

Color variations are achieved by additions:

|                               |         |
|-------------------------------|---------|
| <i>Dry Red Rose</i>           |         |
| Mason Stain 6005 .....        | 8.00 %  |
| <i>I Like that Blue</i>       |         |
| Cobalt Carbonate.....         | 0.25 %  |
| <i>Think Pink</i>             |         |
| Mason Stain 6020 .....        | 8.00 %  |
| <i>Seldom Seen Blue-Green</i> |         |
| Copper Carbonate.....         | 1.00 %  |
| Red Iron Oxide.....           | 1.00 %  |
| <i>Icky Yellow</i>            |         |
| Red Iron Oxide.....           | 2.00 %  |
| <i>Lime Green</i>             |         |
| Copper Carbonate.....         | 10.00 % |
| Mason Stain 6464 .....        | 10.00 % |
| <i>Turquoise</i>              |         |
| Copper Carbonate.....         | 2.00 %  |

Because they are so dry and soluble, the preceding glaze and its variations are not to be used on functional ware where the glaze might come into contact with food or drink.

## Chrome Black Glaze (Cone 4-6)

|                             |         |
|-----------------------------|---------|
| Dolomite.....               | 7.0 %   |
| Lithium Carbonate .....     | 2.0     |
| Zinc Oxide.....             | 1.0     |
| Frit 14 (Hommel).....       | 22.0    |
| Albany Slip Clay.....       | 43.0    |
| Edgar Plastic Kaolin.....   | 14.0    |
| Flint.....                  | 11.0    |
|                             | 100.0 % |
| Add: Copper Carbonate ..... | 2.0 %   |
| Cobalt Oxide.....           | 2.0 %   |
| Manganese Dioxide.....      | 1.5 %   |
| Red Iron Oxide.....         | 8.0 %   |
| Rutile (light).....         | 3.0 %   |

This recipe was developed from a 50:50 wet blend before Albany slip was no longer available. I have since substituted Barnard slip clay, and adjusted the calcium, manganese, magnesium, iron and silica content. The

resulting Bold Black is similar but slightly cooler in color to the recipe containing Albany slip:

## Bold Black Glaze (Cone 4-6)

|                            |         |
|----------------------------|---------|
| Dolomite.....              | 10.0%   |
| Lithium Carbonate .....    | 2.0     |
| Zinc Oxide.....            | 1.0     |
| Frit 14 (Hommel).....      | 20.5    |
| Barnard Slip Clay.....     | 40.0    |
| Edgar Plastic Kaolin.....  | 13.5    |
| Flint.....                 | 13.0    |
|                            | 100.0 % |
| Add: Cobalt Carbonate..... | 3.0 %   |
| Copper Carbonate .....     | 2.0%    |
| Red Iron Oxide.....        | 1.0 %   |
| Rutile (light).....        | 3.0 %   |

Manganese dioxide was omitted due to the extra manganese in Barnard clay.

## Amy's Blue/Violet Glaze (Cone 4-6)

|                           |          |
|---------------------------|----------|
| % Barium Carbonate.....   | 20.62 %  |
| Dolomite.....             | 12.37    |
| Gerstley Borate.....      | 2.06     |
| Whiting.....              | 5.15     |
| Nepheline Syenite.....    | 31.96    |
| Edgar Plastic Kaolin..... | 8.25     |
| Flint.....                | 19.59    |
|                           | 100.00 % |
| Add: Tin Oxide.....       | 3.09 %   |
| Zinc Oxide.....           | 3.08 %   |
| Cobalt Carbonate.....     | 0.26 %   |
| Copper Carbonate .....    | 1.03%    |
| Mason Stain 6005 .....    | 8.25 %   |

## Deep Green Glaze (Cone 4-6)

|                        |          |
|------------------------|----------|
| Whiting.....           | 23.60 %  |
| Custer Feldspar.....   | 45.50    |
| Ball Clay.....         | 21.80    |
| Flint.....             | 9.10     |
|                        | 100.00 % |
| Add: Zinc Oxide.....   | 9.10%    |
| Cobalt Carbonate.....  | 0.25 %   |
| Copper Carbonate ..... | 3.00 %   |

The previous recipe is based on Vera's Matt White Glaze from the article "Cone 4-6 Oxidation Glazes" by Harold McWhinnie in the January 1982 *Ceramics Monthly*.

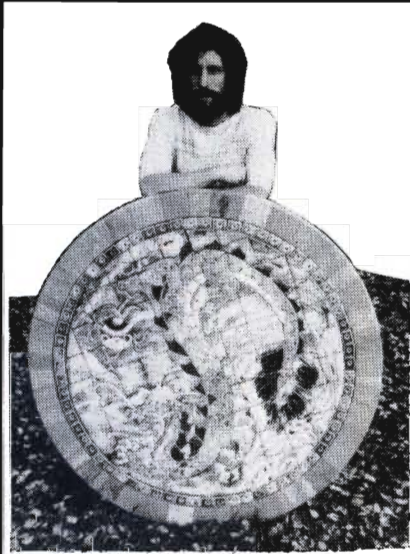
## Red/Gold Glaze (Cone 4-6)

|                          |         |
|--------------------------|---------|
| Barium Carbonate.....    | 2.0%    |
| Gerstley Borate.....     | 7.0     |
| Lithium Carbonate .....  | 11.0    |
| Magnesium Carbonate..... | 3.0     |
| Whiting.....             | 14.0    |
| Nepheline Syenite.....   | 24.0    |
| Flint.....               | 39.0    |
|                          | 100.0 % |
| Add: Zircopax.....       | 6.0 %   |
| Red Iron Oxide.....      | 7.0 %   |
| Rutile.....              | 6.0 %   |

This recipe was based on Nancy's Gloss Tan Base, also from the January 1982 CM. ▲

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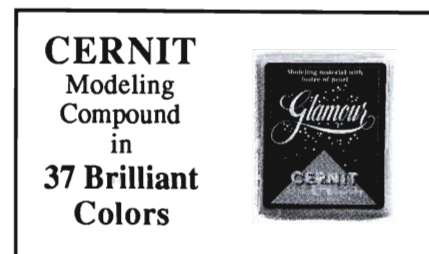
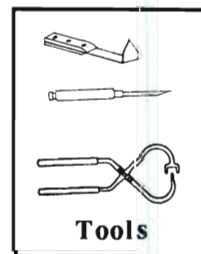
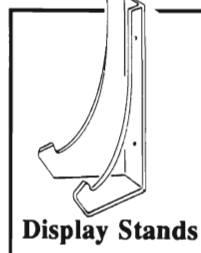
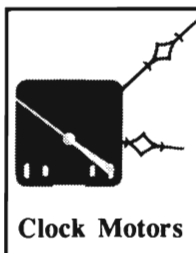
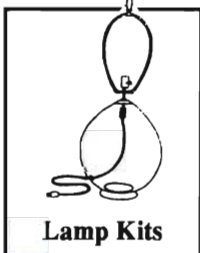
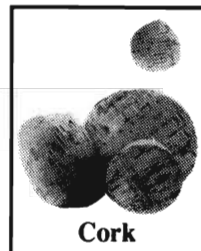
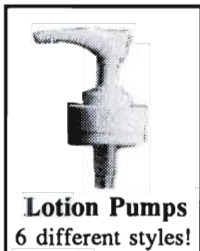
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Photo Left: Howard Axner, circa 1976, with tile table top that he made same year.

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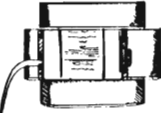
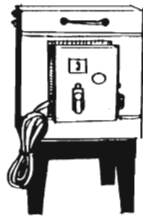
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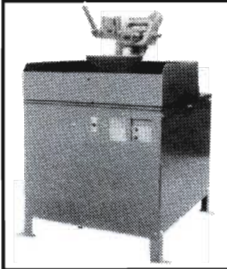


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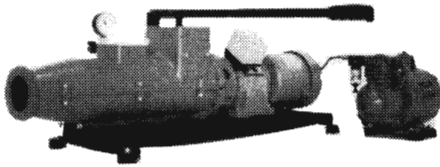
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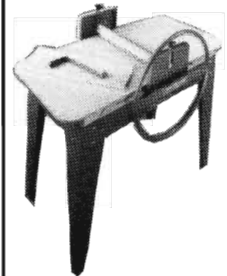


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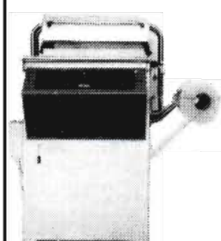
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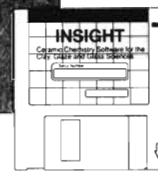
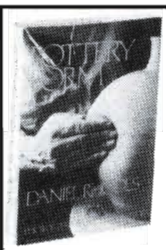
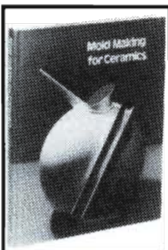
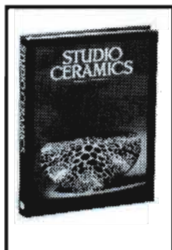
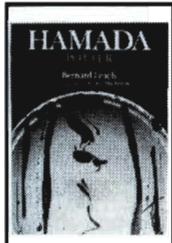
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## Letters

*Continued from page 8*

10 acres in the back"? Are there enough  
lotto winners for some to be potters?

Amy Hanks  
Chicago

## Marketing Different in Oregon

My favorite articles in the magazine are  
the artist profiles. I am a financially frus-  
trated artist and it gives me hope that I  
can someday do my ceramic art full time  
rather than just as a hobby. When I was in  
California, I did very well for myself, but  
here in Oregon I can't give away my work.  
I am slowly building up equipment and  
will be looking for information on how to  
better market my wares.

Dana Bakke  
Portland, Ore.

## Back Problems

Since I had back surgery in 1988, a lot  
of potters have opened up to me about  
their concerns about their own back  
problems, and I am amazed by their num-  
bers. We are a group of folks heavily into  
denial and the "it can't happen to me"  
syndrome. Maybe it is time to think in new  
ways and remember that pain is a signal  
that something is wrong.

I throw standing upright at the wheel  
now, but I'm not a "production potter"  
like before. Varying activities and pacing  
myself get the work done for me in a  
healthy way. No [pottery] order is more  
important than my health.

Kay T. DeLong  
Toney, Ala.

## Impossible to Please

Controversy is good. At least people  
may be thinking, and that has to be good.  
It's impossible to please creative people,  
so give them something to chew on.

Pete Nye  
Alfred, N.Y.

## Pottery Road Kill?

I do not care to read long articles on  
other potters' philosophies on life and  
clay, as I have enough of my own. Please  
feature fewer nonfunctional things that  
look like they've been run over by a truck!

Nancy Olsen  
Chantilly, Va.

## CM Treasure Trove

Recently we were gifted with 20 years  
of past issues of CM. What a treasure  
trove! The ability to see the early work of  
so many "masters" is enlightening. [It's]

wonderful to see the growth and change  
in our art form.

L.J. Smole  
Kemah, Tex.

## Treasure Diversity

What I treasure about *Ceramics Monthly*  
is its diversity. I use it as a conversation-  
opener when meeting potters all over the  
country: "Did you read the article in CM  
about...?" Presto! Instant community.  
Through CM I've found out about things  
I didn't know existed, especially in the  
field of native arts.

Don Goodrich  
Zion, Ill.

## Cover Commercial Sector

What are Lenox china and Royal Dou-  
ton doing? What's on their current agen-  
da? Let's see some more of the old stuff.  
Remember, we are connected to over  
10,000 years of mud cakes and pies.

Lucille Oka  
New York City

## Figures and Facts

Can CM do anything for the figure  
sculptors who work from life in ways as  
ancient as pottery and within a timeless  
tradition entirely unrelated to vessel  
forms, who have adopted clay rather than  
bronze casting as their final medium, and  
ceramic techniques and methods to de-  
fine their voice? Two of us were recently  
represented in a national juried "Figura-  
tive Clay" competition at Georgia State  
University in Atlanta (juried by Jack Earl).  
Even there, there was general ignorance  
of what we do, why and how.

Perhaps we do not belong in the  
democratic and generous ceramic milieu,  
but we are there and as you know, ceram-  
ics can become a way of life. Minimal  
compensation (for our time and labor  
alone) for a single work is commensurate  
with prices achieved only by ceramic  
"superstars." Ceramic gallery representa-  
tion seems impossible for that reason.  
Could Matthew Kangas address this issue?

Roselyn Paul  
Wilmette, Ill.

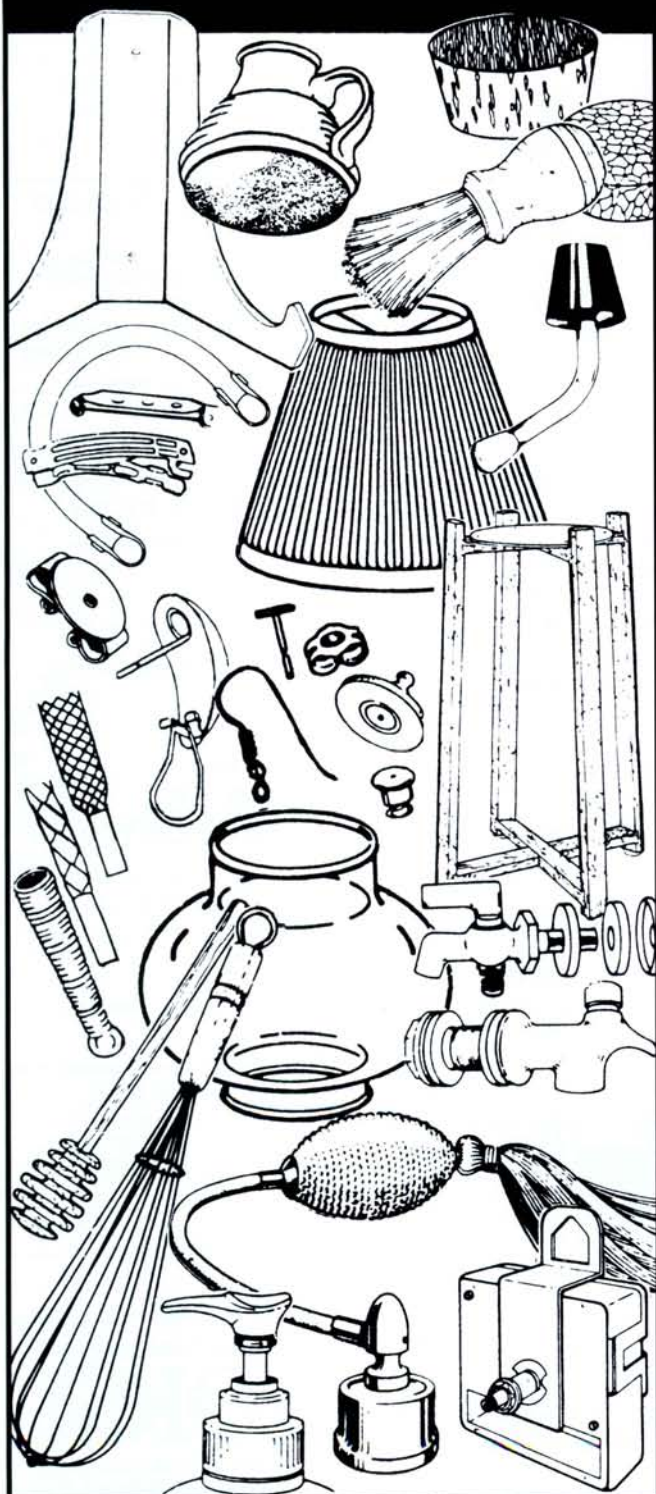
## Writing Weak, Presentation Bland...

We value *Ceramics Monthly* highly and  
have been subscribers for 19 years. In our  
view, however, the verbal content of ar-  
ticles is often very weak.

The presentation of artists' current  
work is usually bland and noncommittal,  
as if afraid to say anything meaningful, or  
else reads like a PR blurb without signifi-  
cant relationship to work.

*Continued*

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## Letters

Critical and aesthetics writing, on the other hand, tends most often to heavy use of elegant, academic and arcane language to create an obfuscating verbal screen in order to hide the lack of content. Conceptually and critically, it is about as valuable as a monkey on a typewriter banging out random garbage.

In short, there is a lack of intelligent writing in the field—at least as portrayed within the pages of CM. This contrasts to a galaxy of brilliant, varied and creative work in the medium of clay itself.

Since the average potter and clay artist is overworked and underpaid, perhaps the problem is that we can't get our minds out of the mud. That excuse does not apply, however, to the editors.

John Ross  
Paso Robles, Calif.

### History, Yes

I would be very interested in seeing CM pursue a series of articles on ceramic art history in areas of European, African, Asian and Native American ceramics and pottery. Many of the ideas used by today's ceramists had their inception in these early cultures and it's exciting to see those references in "modern" work.

Sharon Elbracht  
Lincoln, Neb.

### History, No

I personally can do without articles on ceramic history. This information is readily available at any time through the library system. I very much appreciate the articles on individual potters and their work. Let's keep *Ceramics Monthly* current, please. More pots with soul!

June Perry  
White City, Ore.

### Lean toward Practical Potters

CM is a fine journal, but I note its definite "lean" toward the fine arts side of ceramics. As a part-time, practical potter, I often find my needs and interests undressed. I would prefer a journal oriented toward practical potters.

D. Scott Harper  
Glen Rock, N.J.

### Diversity, Complacency, Fatality

Stay diversified. CM can't please anyone without offending someone. Complacency is fatal to the creative process.

Stephanie Sterling  
Jackson, Calif.

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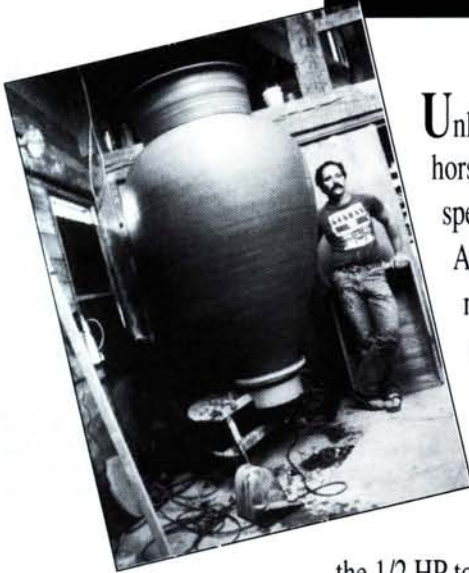
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# Call for Entries

Exhibitions, Fairs, Festivals and Sales

## International Exhibitions

### December 13 entry deadline

**Auckland, New Zealand** "Fletcher Challenge Ceramics Award 1992" (May 28-June 28, 1992). Juried from up to 3 slides. No entry fee. Awards: Premier, NZ\$10,000 (approximately US\$5740); up to 5 merit awards, NZ\$1000 (approximately US\$574) each. Contact Fletcher Challenge Ceramics Award, Box 13-195, Onehunga, Auckland.

### December 15 entry deadline

**New Haven, Connecticut** "Sixth Annual Women in the Visual Arts Exhibition" (March 4-29, 1992), open to all women artists over 18. Juried from slides. Entry fee: \$15 for 3 slides. Jurors: Miwon Kwon, free-lance writer and exhibitions coordinator at Whitney Museum of American Art, New York; and So won Kwon, visual artist and editorial associate at the New Museum of Contemporary Art, New York. Send sase to Women in the Visual Arts, 315 Peck Street, New Haven 06513; or telephone (203) 865-5055.

### December 31 entry deadline

**Koblenz, Germany** "Salzbrand '92" (Summer 1992), open to all ceramists working with salt glaze. Artists must submit at least 3 but no more than 5 works when entering 1 category; those entering more than 1 category may submit up to 8 works. Awards: DM18,000 (approximately US\$10,000). Contact Handwerkskammer Koblenz, Galerie Handwerk Koblenz, Rizzastrasse 24-26, Postfach 929, D-5400 Koblenz. Telephone (49) 261-398-230; or fax (49) 261-398-282.

### January 10, 1992 entry deadline

**Vallauris, France** "13th International Biennial of Ceramic Arts" (July 1-October 31, 1992). Juried from 3 slides (3 different views) of each entry, plus technical descriptions; up to 2 entries, together not weighing more than 80 kilograms (approximately 175 pounds). Awards: Grand Prize: Fr40,000 (approximately US\$7055); A.V.O.C.A. Prize: Fr15,000 (approximately US\$2645); plus 1 gold medal in each of 4 categories—architectural pieces, thrown pots, enamel and creativity. For application, contact the Biennial Committee, Hotel de Ville, 06200 Vallauris; or telephone 64 24 24.

## National Exhibitions

### November 6 entry deadline

**Mesa, Arizona** "PATTERNPATTERNPATTERN" (March 3-28, 1992), competition for artworks exploring the rhythm and beauty of pattern. Jurors: Rebecca Akins and Ron Gasowski. Juried from slides. Entry fee: \$7 per entry, up to 3 entries. Awards: \$1525. For prospectus, contact Galeria Mesa, Pattern, Box 1466, Mesa 85211; or telephone (602) 644-2242.

### November 8 entry deadline

**Milwaukee, Wisconsin** "Fourth Annual Teapot Show" (January 17-March 13, 1992). Juried from 5 slides and resume. Entry fee: \$10. Send SASE to A. Houbert, 230 W. Wells St., Suite 202, Milwaukee 53203; or telephone (414) 276-6002.

### November 15 entry deadline

**Jamestown, New York** "Wit and Wisdom: Humor in Art" (May 22-June 20, 1992). Juried from no more than 10 slides and resume. Send sase to the Forum Gallery, Jamestown Community Col-

lege, 525 Falconer Street, Jamestown 14701; or telephone (716) 665-9107.

### December 1 entry deadline

**Minot, North Dakota** "15th Annual National Juried Art Exhibition" (March 1-29, 1992). Juried from slides. Entry fee: \$7 per slide. Merit and purchase awards. For prospectus, send sase to Minot Art Gallery, Box 325, Minot 58702; or telephone Judith Allen (701) 838-4445.

### December 6 entry deadline

**Mesa, Arizona** "The Art of Art Therapy" (April 7-May 5, 1992), competition for artworks illustrating the healing power of art therapy. Jurors: Ardyth Bernstein, Barbara Levy and Eugenia Sutcliffe. Juried from slides. Entry fee: \$3 (voluntary) for up to 5 entries. For prospectus, contact Galeria Mesa, Art Therapy, Box 1466, Mesa 85211; or telephone (602) 644-2242.

### December 12 entry deadline

**Gatlinburg, Tennessee** "Everything but the Kitchen Sink: Artists and the Kitchen, NewForms, New Functions" (February 27-May 16, 1992). Juried from slides. Juror: Bruce Pepich, director, Charles A. Wustum Museum of Fine Arts, Racine, Wisconsin. Entry fee: \$18; up to 3 entries. Cash and purchase awards. For prospectus, contact Registrar, Arrowmont School, Box 567, Gatlinburg 37738; or telephone (615) 436-5860.

### January 10, 1992 entry deadline

**Lafayette, Louisiana** "Lafayette Art Association Annual National Juried Competition of Original Two- and Three-Dimensional Art" (March 3-April 7, 1992). Juried from slides. Juror: Ida Kohlmeier. Entry fee: \$25, 3 entries; 3/8, 2 additional; limit 5 entries. Awards: \$3000. Send #10 SASE to J. K. Sommer, Lafayette Art Gallery, 700 Lee Avenue, Lafayette 70501.

### January 25, 1992 entry deadline

**McPherson, Kansas** "Aesthetics '92" (April 1992), open to all media. Juried from slides. Juror: Linda Faw Neher. Awards: \$1000 plus merit certificates. For prospectus, send #10 SASE to Aesthetics '92, Box 252, McPherson 67460.

### January 27, 1992 entry deadline

**Bethlehem, Pennsylvania** "Re-Awakening: A Celebration of Spring" (May 2-June 7, 1992), competition for works involving flora, fauna and nature imagery. Juried from 3 slides per entry; up to 3 entries. Jurors: Nicholas Kripal, ceramic sculptor/associate professor of ceramics, Tyler School of Art of Temple University, Philadelphia; Bob Natalini, jewelry/sculpture artist/lecturer/teacher, Reading, Pennsylvania. Entry fee: \$15. Cash awards. For prospectus, send #10 sase to Luckenbach Mill Gallery, 459 Old York Road, Bethlehem 18018; or telephone (215) 691-0603.

### January 31, 1992 entry deadline

**Trois-Rivieres, Quebec, Canada** "5th National Biennial of Ceramics" (June-September 1992, then traveling). Open to Canadians living in Canada. Juried from description and 3 slides of work plus resume. Entry fee: Can\$25. Awards: Can\$1,000. Contact National Biennial of Ceramics, C.P. 1596, Trois-Rivieres G9A 5L9; or telephone (819) 691-0829.

### March 2, 1992 entry deadline

**Bethlehem, Pennsylvania** "Stories: The Narrative Art in Contemporary Crafts" (August 8-September 20, 1992). Juried from 3 slides per entry; up to 3 entries. Jurors: Janet Grau, ceramic sculptor/instructor/resident artist, the Clay Studio, Philadelphia; and Bhakti Ziek, fiber artist/assistant professor of woven design, Philadelphia College of Textiles and Sciences. Cash awards. For prospectus, send #10 sase to Luckenbach Mill Gallery, 459 Old York Road, Bethlehem 18018; or telephone (215) 691-0603.

### March 19, 1992 entry deadline

**Milwaukee, Wisconsin** "Vessels" (May 15-June 26, 1992). Juried from 5 slides and resume. Fee: \$10. Send sase to A. Houbert, 230 West Wells Street, Suite 202, Milwaukee 53203; or telephone (414) 276-6002.

### March 20, 1992 entry deadline

**University Park, Pennsylvania** "Crafts National Fair" (June 7-July 26, 1992). Juried from slides. Juror: John Vanco, executive director of the Erie

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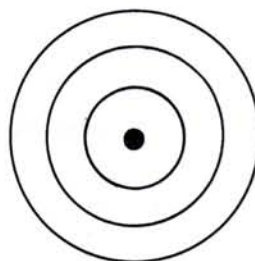
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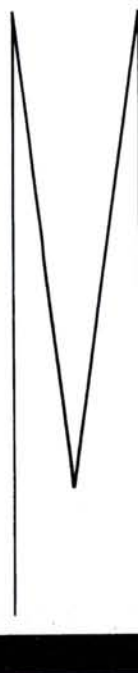
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Art Museum, Pennsylvania. Entry fee: \$20 for up to 3 entries. Awards: \$3000. For prospectus, send sase to Crafts National 26, Zoller Gallery, 101 Visual Arts Building, Penn State University, University Park 16802; or telephone (814) 865-0444.  
**April 1, 1992 entry deadline**

*Eureka Springs, Arkansas* "Fifth Annual Sculpture Show and Sale" (May 1992). Juried from slides. Entry fee: \$20 for up to 3 entries. Awards from \$1500 for first place to \$200 for honorable mention. Send sase to Sally Gorrell, Box 283, Eureka Springs 72632.

**April 3, 1992 entry deadline**

*Lincoln, California* "Feats of Clay V" (June 3-27, 1992). Juried from a maximum of 3 slides per entry; up to 3 entries. Entry fee: \$10 per entry. Works should not exceed 24 inches. Juror: Anne Currier. Place, merit and purchase awards. Send sase to Lincoln Arts, Box 1166, Lincoln 95648; or telephone (916) 645-9713.

## Regional Exhibitions

**November 18 entry deadline**

*Philadelphia, Pennsylvania* "Philadelphia Clay Regional" (February 26-March 29, 1992), open to artists living within a 75-mile radius of Philadelphia City Hall. Juried from actual works. No entry fee. Awards: up to \$1000 in functional and nonfunctional categories. Jurors: Mark Burns and Susan Peterson. For prospectus, send sase to Philadelphia Ceramic Consortium, c/o The Clay Studio, 139 N. Second St., Philadelphia 19106.

**December 9 entry deadline**

*Rockford, Illinois* "Sixth Regional Exhibition" (February 28-April 3, 1992), open to any artist living within 150 miles of Rockford. Juried from 3 slides. Entry fee: \$15. For prospectus, send sase to Regional Gallery Ten, 514 E. State St., Rockford 61104; or telephone (815) 964-1743.

**December 10 entry deadline**

*Philadelphia, Pennsylvania* "Ceramics Now" (February 28-March 22, 1992), open to artists in Delaware, Washington, D.C., Maryland, New Jersey, New York and Pennsylvania. Juried from a maximum of 5 slides and an artist's statement. Entry fee: \$2 per slide. Juror: Nancy Carman. Send sase to University City Arts League Gallery, 4226 Spruce Street, Philadelphia 19104.

**January 7, 1992 entry deadline**

*Wayne, Pennsylvania* "Craft Forms 1992: Annual Exhibition of Fine Contemporary Crafts" (January 11-28, 1992), open to artists residing in Delaware, New Jersey and Pennsylvania. Juried from actual work, hand delivered on January 6-7, 1992. Entry fee: \$12. Jurors: Bill Daley, emeritus professor of art/ceramics, and Richard Reinhardt, emeritus dean of craft, both at the University of the Arts. Cash awards. For prospectus, send sase to Wayne Art Center, 413 Maplewood Ave., Wayne 19087; or telephone (215) 688-3553.

**January 24, 1992 entry deadline**

*Quincy, Illinois* "42nd Annual Quad State Juried Exhibition" (April 5-May 2, 1992), open to all artists residing in Illinois, Indiana, Iowa and Missouri. Awards: \$3000 cash, plus solo show and other awards. For prospectus, send business-sized sase to Quincy Art Center, 1515 Jersey, Quincy 62301; or telephone (217) 223-5900.

**February 15, 1992 entry deadline**

*Richmond, Virginia* "Spodight '92" (May 8-July 31, 1992), open to artists residing in Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia and West Virginia. Juried from slides of up to 3 works. Juror: Barbara Jedda, curator for Craft Alliance, Saint Louis, Missouri. Entry fee: \$12. Contact Spodight '92, Hand Workshop, 1812 West Main Street, Richmond 23220; or telephone (804) 353-0094.

**May 1, 1992 entry deadline**

*Los Alamos, New Mexico* "Biennial Crafts 1992"

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### Fairs, Festivals and Sales

#### November 15 entry deadline

**Santa Monica, California** "Contemporary Craft Market" (May 29-31, 1992). Juried from 5 slides or photographs and resume. Entry fee: \$10. Booth fee: \$530 for an indoor, 10x10-foot space; \$434 for an outdoor, 10x10-foot space; other sizes available. Contact Roy Helms and Associates, Roy Helms or Chris Andrews, Directors, 77 Kapiolani Boulevard, Suite 2820, Honolulu, Hawaii 96813; or telephone (808) 422-7362.

#### January 2, 1992 entry deadline

**Chatham, Ontario, Canada** "Crafts and Country Collectibles" (March 14-15, 1992). Juried from photos. Fee: \$145 for a 10x10-foot booth. Profit-sharing plan for exhibitors at 2 or more shows. Contact Brenda Proc, CraftWorld/Cryderman Productions, 136 Thames St., Chatham, Ontario N7L 2Y8; or telephone (519) 351-8344.

**Kitchener, Ontario, Canada** "Crafts and Country Collectibles" (March 21-22, 1992). Juried from photos. Fee: \$245 for a 10x10-foot booth. Profit-sharing plan for exhibitors at 2 or more shows. Contact Brenda Proc, CraftWorld/Cryderman Productions, 136 Thames St., Chatham, Ontario N7L 2Y8; or telephone (519) 351-8344.

**Pickering, Ontario, Canada** "Crafts and Country Collectibles" (March 5-7, 1992). Juried from photos. Booth fee: \$395 for a 10x10-foot space. Profit-sharing plan for exhibitors at 2 or more shows. Contact Brenda Proc, CraftWorld/Cryderman Productions, 136 Thames Street, Chatham, Ontario N7L 2Y8; or telephone (519) 351-8344.

**Sarnia, Ontario, Canada** "Crafts and Country Collectibles" (April 4-5, 1992). Juried from photos. Booth fee: \$220 for a 10x10-foot space. Profit-sharing plan for exhibitors at 2 or more shows. Contact Brenda Proc, CraftWorld/Cryderman Productions, 136 Thames Street, Chatham, Ontario N7L 2Y8; or telephone (519) 351-8344.

#### January 24, 1992 entry deadline

**Milwaukee, Wisconsin** "30th Annual Lakefront Festival of Arts" (June 12-14, 1992). Juried from slides. Entry fee: 3/418. Booth fee: \$225 for a 5x10-foot space. Awards: 10 cash awards of \$1000 each. Contact Lakefront Festival of Arts, Milwaukee Art Museum, 750 North Lincoln Memorial Drive, Milwaukee 53202; or telephone (414) 271-9508, extension 255.

#### January 25, 1992 entry deadline

**Montclair, New Jersey** "16th Annual American Crafts Festival" (July 4-5 and 11-12, 1992). Juried from 5 slides. Entry fee: \$10. Booth fee: \$460 for a 10x7-foot space; \$490 for a 10x10-foot space. Send sase to Brenda Brigham, American Concern for Artistry and Craftsmanship, Box 650, Montclair 07042; or telephone (201) 746-0091.

#### March 1, 1992 entry deadline

**Guilford, Connecticut** "35th Annual Guilford Handcrafts Exposition" (July 16-18, 1992). Juried from 5 slides. Entry fee: \$15. Booth fee: \$300 or \$410 for a 10x12-foot space. Cash awards. Contact 35th Annual Guilford Handcrafts Expo, Box 589, Guilford 06437; or telephone (203) 453-5947.

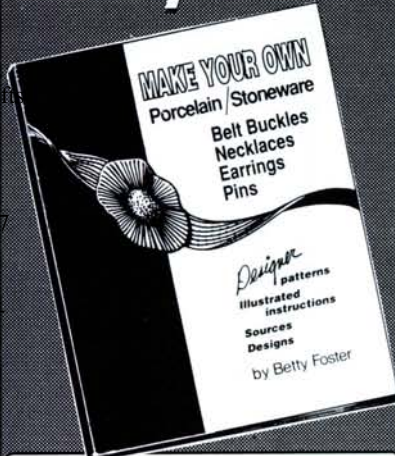
#### March 15, 1992 entry deadline

**Clinton, Iowa** "Art in the Park" (May 16-17, 1992). Juried from 5 slides. Entry fee: \$5. Booth fee: \$50 for a 10x10-foot space. Cash awards. No commission. Send sase to Clinton Art Association, Box 132, Clinton 52732; or telephone Carol Glahn (319) 259-8308.

#### May 22, 1992 entry deadline

**Norman, Oklahoma** "A Midsummer Night's Fair" (July 10-11, 1992). Juried from 4 slides or photos. Booth fee: \$45 for a 10x10-foot space. Send sase to MSNF Artist Selection Committee, Firehouse Art Center, 444 South Flood, Norman 73069; or telephone (405) 329-4523.

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## Questions

Answered by the CM Technical Staff

*Q I am very interested in Egyptian paste and would like to have several recipes to experiment with. Could you provide some?—K.R.*

The following Egyptian paste (self-glazing clay) recipes should help:

### Egyptian Paste Base (Cone 06)

|                         |         |
|-------------------------|---------|
| Soda Ash.....           | 6.17%   |
| Sodium Bicarbonate..... | 6.17    |
| Nepheline Syenite.....  | 38.00   |
| Georgia Kaolin.....     | 11.66   |
| Flint.....              | 38.00   |
|                         | 100.00% |
| Add: Bentonite.....     | 1.67%   |

Color variations are possible with the addition of standard amounts of oxides or stains.

### Bonny's Raku Egyptian Paste

|                            |         |
|----------------------------|---------|
| Soda Ash.....              | 5.89%   |
| Sodium Bicarbonate.....    | 5.89    |
| Soda Feldspar.....         | 38.23   |
| Ball Clay.....             | 11.76   |
| Flint.....                 | 38.23   |
|                            | 100.00% |
| Add: Copper Carbonate..... | 29.41 % |

Blue-green, breaking to copper red.

### Brilliant Blue Egyptian Paste (Cone 08-04)

|                            |         |
|----------------------------|---------|
| Sodium Bicarbonate.....    | 4 tps.  |
| Bentonite.....             | 8       |
| Flint.....                 | 8       |
|                            | 20 tps. |
| Add: Copper Carbonate..... | 1 tsp.  |

Measurements for this recipe are by level teaspoon. For a creamy white, omit the copper carbonate. For pale yellow, add 2 teaspoons yellow stain. For purple, add ½ to 1 teaspoon manganese dioxide.

But perhaps the most useful information for experimentation was published in a CM article on Egyptian paste by Dick Studley (October 1982). Instead of precise amounts for specific ingredients, he identified a range of possibilities with this limit recipe:

### Egyptian Paste (Cone 08-01)

|                                                       |         |
|-------------------------------------------------------|---------|
| Low-temperature Flux (5% of batch for a Cone 04 body) |         |
| Soda Ash.....                                         | 0.5-3%  |
| Sodium Bicarbonate.....                               | 0-2 %   |
| Frit.....                                             | 3-7%    |
| High-temperature Calcium Flux (10% for Cone 04)       |         |
| Dolomite.....                                         | 2-10%   |
| Whiting.....                                          | 2-10%   |
| Clay (20% for Cone 04)                                |         |
| Ball Clay or Plastic Kaolin.....                      | 10-25 % |
| Bentonite.....                                        | 1-2%    |
| Plasticizer (may inhibit glaze formation)             |         |
| Macaloid.....                                         | 1-2%    |

Filler (65% for Cone 04)

|                      |         |
|----------------------|---------|
| Potash Feldspar..... | 10-25 % |
| Mullite.....         | 0-5%    |
| Flint.....           | 30-50%  |

All soluble and lumpy materials (fluxes and clays) are added to a measured amount of hot water (30% of the dry batch weight) and screened, then the nonplastic materials are added. Freshly made paste can be molded, thrown or worked by hand, but will stiffen considerably after a few hours.

Color variations are achieved with small additions of oxides, carbonates or stains. Studley notes that an alkaline flux (such as Ferro frit 3195) should be used if turquoise, rather than green, is wanted from copper; and that the best response from stains is achieved with lead flux (Ferro frit 3419), as in the second of the following recipes:

### Oxide-Colored Egyptian Paste (Cone 04-03)

|                                  |      |
|----------------------------------|------|
| Dolomite.....                    | 4 %  |
| Soda Ash.....                    | 1    |
| Sodium Bicarbonate.....          | 1    |
| Whiting.....                     | 4    |
| Frit 3134 (Ferro).....           | 5    |
| Soda Feldspar.....               | 15   |
| Bentonite.....                   | 2    |
| Macaloid.....                    | 1    |
| Plastic Kaolin or Ball Clay..... | 25   |
| Mullite.....                     | 2    |
| Flint (200 mesh).....            | 20   |
| Flint (325 mesh).....            | 20   |
|                                  | 100% |
| Add: Hot Water.....              | 30%  |

### Stained Egyptian Paste (Cone 04-03)

|                                  |      |
|----------------------------------|------|
| Dolomite.....                    | 4%   |
| Soda Ash.....                    | 2    |
| Sodium Bicarbonate.....          | 1    |
| Whiting.....                     | 4    |
| Frit 3419 (Ferro).....           | 4    |
| Potash Feldspar.....             | 15   |
| Bentonite.....                   | 2    |
| Macaloid.....                    | 1    |
| Plastic Kaolin or Ball Clay..... | 25   |
| Mullite.....                     | 2    |
| Flint (200 mesh).....            | 20   |
| Flint (325 mesh).....            | 20   |
|                                  | 100% |
| Add: Hot Water.....              | 30%  |

Because glaze may not form in places where the work has been touched after it has begun to dry, or on the inside where air cannot circulate, Studley also developed a recipe for Egyptian paste touch-up glaze:

### Egyptian Paste Touch-up Glaze (Cone 04)

|                        |      |
|------------------------|------|
| Gerstley Borate.....   | 5 %  |
| Lithium Carbonate..... | 10   |
| Frit.....              | 55   |
| Bentonite.....         | 2    |
| Calcined Kaolin.....   | 8    |
| Kaolin.....            | 10   |
| Flint.....             | 10   |
|                        | 100% |

*Continued*



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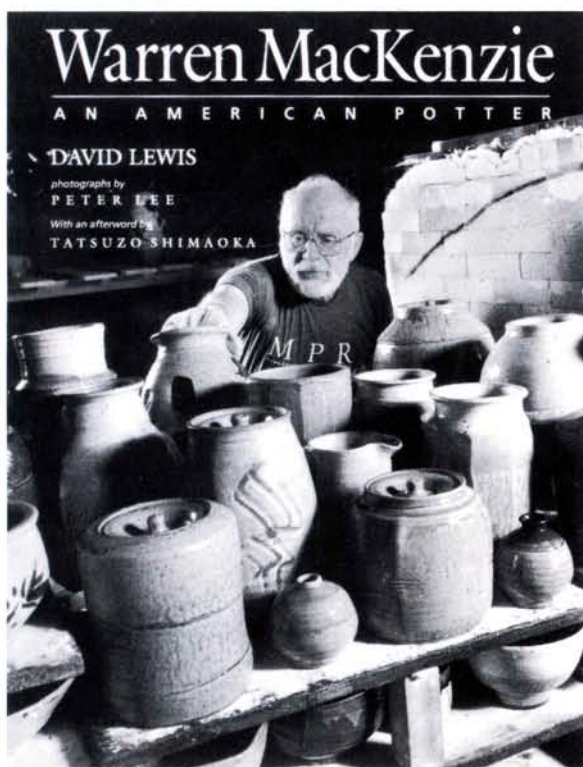
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## Questions

Select alkaline or lead frit, depending on the colorant and frit used in the underlying Egyptian paste body.

The touch-up glaze should be applied to leather-hard surfaces, preferably by sifting dry glaze, rather than wet glazing, when the shape permits.

*Q Has anyone photosensitized glaze for photo etching or used other photographic techniques for permanently decorating with durable glazes? How is this done?—W.R.*

It would certainly be possible to mix dry glaze with standard photo emulsion, place an acetate photographic negative (or positive) between the sensitized surface and a high-intensity light (or sunlight), expose the emulsion, then wash away the unexposed areas of emulsion/glaze. With the exception of the glaze inclusion, serigraphers use this technique often. But there are three significant limitations to using this method for ceramics. The first is that you must achieve a close contact between the acetate and the emulsion, which is only possible with very regular, straight-walled or flat ceramics. Second, consider the high cost of the photo emulsion, which would be required in glaze quantity for each piece. And third, toxic emissions from burning out emulsion in your kiln are possible. As an alternative, you may want to try the following cost-effective, more adaptable methods:

Photo-silkscreened decals are the most common way to apply photographic overglaze decoration (actually a lower firing glaze applied on top of a higher firing glaze). *Ceramics Monthly* published Jonathan Kaplan's definitive articles on that subject in the April and May 1975 issues.

"Silk Screening with Slip" by Marvin Bartel, in the March 1973 issue, also covered photo techniques that could be adapted easily to screening glaze directly on clay.

Robert Engle's unique and simple technique for making photo-silkscreened transfers was outlined in the News & Retrospect article, "Robert Engle Photo-Ceramic Workshop," which appeared on pages 75, 77 and 79 of the January 1980 CM. His technique is as suitable for single-fire glaze as it is for slip.

If any of the above-mentioned magazine issues is not in your collection, xerographic reprints of all CM articles are available to subscribers from University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106. Your local library (no matter how small) can also provide reprints, or magazines from their own holdings or through the interlibrary loan system.

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

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## Calendar

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

### Conferences

**Illinois, Chicago February 13-15, 1992** "College Art Association Annual Conference." Orientation: February 11; placement service begins February 12. Contact the College Art Association, 275 Seventh Avenue, New York, New York 10001 or telephone (212) 691-1051.

**North Carolina, Asheville February 21-23, 1992** "Arts and Crafts Conference and Antiques Show" will include a seminar entitled "Rookwood Pottery" with Kenneth Trapp, a demonstration on cleaning and repairing art pottery with Doug Eisele, and the panel discussion "Building an Arts and Crafts Collection." Will also include tours of two potteries. Fee: \$231, includes 2 nights lodging with continental breakfast, all conference events (tours extra) and catalog; 2 people, \$296. Contact Grove Park Inn, 290 Maccon Avenue, Asheville 28804; or telephone (800) 438-5800, extension 1010 or (704) 252-2711, extension 8007. Or contact Bruce Johnson, Conference Director, Box 8773, Asheville 28814; telephone (704) 254-1912.

**Pennsylvania, Philadelphia March 4-7, 1992** "NCECA 1992—Old Worlds/New Worlds," annual conference of the National Council on Education for the Ceramic Arts. Contact Regina Brown, Box 1677, Bandon, Oregon 97411. Or contact Minerva Navarrete, NCECA Conference Planner, 33-25 147th St., Flushing, New York 11354; or telephone (718) 939-0963.

### International Conferences

**Finland, Helsinki June 16-18, 1992** "Interaction in Ceramics—Art, Design and Research," includes exhibitions in area galleries and museums, and invited speakers from the United States, Norway, Finland, England and Japan. (For specific speakers, see September or October issue.) Location: University of Industrial Arts Helsinki. Fee: FIM1200 (approximately US\$300); participants presenting papers, FIM800 (approximately US\$200); students, FIM600 (approximately US\$150). Following the conference, there will be a 1-week workshop directed by Frank Boyden (United States) and Torbjorn Kvasbo (Norway) in Posio, Lapland. Contact the University of Industrial Arts Helsinki (UIAH), Centre for Advanced Studies, Hameentie 135 C, SF-00560 Helsinki. Or telephone Tuulikki Simila-Lehtinen, secretary general (358) 0 7563-344; or Marianne Finnilla, press/marketing (358) 0 7563-539; or Taina Sarvikas, conference secretary (358) 0 7563-234. Or fax (358) 0 7563-537.

### Solo Exhibitions

**California, Los Angeles through December 4** Adrian Saxe; at Garth Clark Gallery, 170 S. La Brea Avenue.  
**California, San Francisco November 7-30** James Morris, new works; Phil Cornelius, sculpture; at Dorothy Weiss Gallery, 256 Sutter Street.  
**California, Walnut Creek November 22-December 24** Roberta Laidman, "Dogs"; at Banaker Gallery, 1373 Locust Street.  
**D.C., Washington through November 17** Bennett Bean; at the Farrell Collection, 2633 Connecticut Avenue, Northwest.

Send announcements of conferences, exhibitions, fairs, workshops and other events at least two months before the month of opening (add one month for listings in July and two months for those in August).  
**California, Los Angeles through November 17** Dorothy Weiss Gallery, 256 Sutter Street.  
**California, San Francisco November 7-30** James Morris, new works; Phil Cornelius, sculpture; at Dorothy Weiss Gallery, 256 Sutter Street.  
**California, Walnut Creek November 22-December 24** Roberta Laidman, "Dogs"; at Banaker Gallery, 1373 Locust Street.  
**D.C., Washington through November 17** Bennett Bean; at the Farrell Collection, 2633 Connecticut Avenue, Northwest.

**Indiana, Indianapolis December 3-31** Linda LeMar, sculpture; at Alliance Museum Shop, Indianapolis Museum of Art, 1200 West 38th Street.  
**Massachusetts, Milton November 14-December 13** Lois Atherton, porcelain and stoneware; at the Milton Art Museum, 44 Edge Hill Road.  
**Michigan, Royal Oak through November 16** Jean-Pierre Larocque; at Swidler Gallery, Washington Square Plaza, 308 West Fourth Street.  
**Missouri, Kansas City November 22-December 24** Ken Ferguson; at Garth Clark Gallery, 855 Rockwell Lane.

**Missouri, Saint Louis through November 15** Warren MacKenzie. **November 16-January 4, 1992** Paul Dresang, new work; Eva Kwong, sculpture; Andy Martin, functional work; at Pro-Art, 1214 Washington Avenue.

**New York, New York through November 3** Vera Lightstone, "From Clay to Bronze"; at Pindar Gallery, 127 Greene St.

**through December 21** British ceramist Peter Hayes, porcelain; at Graham Gallery, 1014 Madison Avenue.

**November 5-30** Lydia Buzio; "Voulkos before Otis"; at Garth Clark Gallery, 24 West 57th Street.

**November 26-December 15** Sydney Hamburger, mixed-media sculpture/paintings; at 14 Sculptors Gallery, 164 Mercer Street.

**New York, Rochester through November 7** Anna Calluori Holcombe; at Memorial Art Gallery, University of Rochester, 500 University Avenue.

**Oregon, Corvallis November 15-December 27** Ceramic sculpture by Christine Pendergrass; at Oregon State University.

**Pennsylvania, Philadelphia November 1-24** Lisa Naples; Benjamin Myerov, "Covered Vessels"; at the Clay Studio, Front and Arcadia Galleries respectively, 139 North Second Street.

**Pennsylvania, Pittsburgh through November 27** Todd Piker, wood-fired stoneware. **November 5-December 4** Warren MacKenzie, "Pots"; at the Clay Place, 5416 Walnut St.

**Texas, Beaumont November 2-23** Sandra Laurette; at the Art Studio, 700 Orleans at Forsythe.

**Texas, Houston November 22-January 16, 1992** Matti Warashina; at North Harris County College, 2700 W. W. Thorne Dr.

**Texas, San Antonio November 1-29** Linda Blackburn, hand-painted ceramics and mono prints; at Southwest Craft Center, 300 Augusta.

**Wisconsin, Sheboygan through November 10** Karl Borgeson, raku; at John Michael Kohler Arts Center, 608 New York Avenue.

**Wisconsin, Superior December 8-20** George Poboda, raku and crystalline-glazed vessels; at Holden Fine Arts Center, Third Floor Gallery, University of Wisconsin-Superior.

### Group Ceramics Exhibitions

**Alabama, Huntsville November 10-January 19, 1992** "17th-Century Chinese Porcelain from the Butler Family Collection"; at the Huntsville Museum of Art, 700 Monroe Street, Southwest.

**Arizona, Phoenix November 9-December 7** "CLAY," juried exhibition of works by clay members; at Shemer Art Center, 5005 East Camelback.

**Arizona, Tucson November 2-28** "7th Annual A.C.A. (Southern Arizona Clay Artists) Juried Membership Show"; at Impressions II Gallery, Plaza Palomino, 2990 North Swan, Suite 147.

**California, Los Angeles December 7-January 1, 1992** "Rituals of Tea"; at Garth Clark Gallery, 170 South La Brea Avenue.

**California, Norwalk through November 7** "Family Tradition," over 30 works by father/daughter Roland and Susan Shutt; at the Cerritos College Art Gallery, 11110 Alondra Boulevard.

**California, Santa Ana November 4-30** "Clay Exchange Exhibition" an exchange show of works by Ohio University and Rancho Santiago students; at Nealley Library, Santiago College, 17th and Borstol Streets.

**D.C., Washington through November 20** Ceramics by Peter Hayes, Gale Rattner and Gary Schlappal; at Schneider-Bluhm-Loeb Gallery, 230 West Superior Street.

*Continued*

Judy Moonelis "Divide" 1991 ceramic/wood 64" x 50" x 30" Photo: Malcolm Varon, NY



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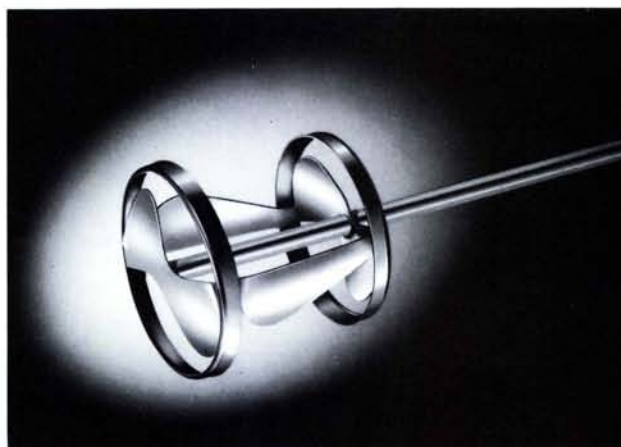
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## Calendar

*November 24-December 31* Emerging clay artists; at the Farrell Collection, 2633 Connecticut Avenue, Northwest.

*Georgia, Athens November 3-December 31* Works by Rick Berman, Cynthia Bringle Jerry Chappel, Bruce Gholson, Sam Taylor and Aaron Weissbaum; at the Art of It All, 234 College Avenue. *Georgia, Atlanta November 30-December 24* "Third Annual Clay Invitational"; at Aliya Gallery, 1402 North Highland Avenue, Northeast.

*Illinois, Chicago November 23-February 3, 1992* "The Radiance of Jade and the Crystal Clarity of Water: Korean Ceramics from the Ataka Collection"; at the Art Institute of Chicago, Michigan Avenue at Adams Street.

*Illinois, Northfield November 29-December 28* "T pots—Beyond the Limit," juried national; at Northfield Pottery Works, 1741 Orchard Lane. *Iowa, Iowa City through March 1, 1992* "American Woodfire '91," juried/invitational exhibition with 56 works; at University of Iowa Museum of Art, Riverside Drive.

*Michigan, Detroit through November 9* "Mexican Folk Ceramics," November 15-January 18, 1992 "Holiday Invitational," works by over 100 artists; at Pewabic Pottery, 10125 E. Jefferson Ave.

*through December 1* "Pottery with Pretensions: Marriage of Ceramics and Silver"; at the Detroit Institute of Arts, 5200 Woodward Ave.

*November 23-December 21* Works by Bruce Cochrane, Matthew Metz, Walter Ostrom and Dale Periera; at Swidler Gallery, Washington Square Plaza, 308 West Fourth Street.

*Minnesota, Saint Paul through November 16* "Dual Functions: Ceramic Art for the Table," works by Joseph Bennion, Malcolm Davis, Kathy Ervin, John Glick, Woody Hughes, Paul Kotula, Diana Kulisek, Jeff Oestreich, Susanne Stephenson; at Northern Clay Center, 2375 University Ave., W.

*New Hampshire, Newport through November 30* "Inside/Outside," New Hampshire Potters' Guild biennial exhibition; at the Library Arts Center, 58 North Main Street.

*New York, New York through November 9* "British Ceramics Now," with works by Gordon Baldwin, Alison Britton, Elizabeth Fritsch, Ewen Henderson, Gillian Lowndes, Carol McNicoll, Colin Pearson, Sara Radstone, Lucie Rie, Sarah Scampton and Martin Smith; at Bellas Artes Gallery, 584 Broadway.

*December 3-January 4, 1992* "Rituals of Tea"; at Garth Clark Gallery, 24 West 57th Street.

*Ohio, Athens through November 8* "Clay Coast to Coast," with works by Linda Arbuckle, William Brouillard, Bruce Gholson, Patrick Horsley, Ilian, Randy Johnston, Patrick Loughran, Ron Meyers, Kris Nelson, Carol Roorbach, Robert Silverman, Sandy Simon, Chris Staley, Gil Sten and Kurt Weiser; at Trisolini Gallery, Ohio University.

*Ohio, North Olmsted through November 29* "Clay Art on Walls," with works by Dave Alban, David Bafz, Debra and Steve Bures, Paula Dubaniewicz, Finesilver, Bonnie Gordon, Bonnie Postotnik, Angie Pozo, Andrea Serafino, George Woideck and Claudia Zeber; at Great Northern Corporate Center Gallery, 25000 Great Northern Corporate Center.

*Oregon, Florence November 1-30* Bill Thomas and Lynda Jasso-Thomas, "Platosy otros"; at Towne Coffee Gallery, 1269 Bay Street.

*Pennsylvania, Pittsburgh November 8-December 20* "Cups and Bowls, Clay for Collectors"; at the Place, 5416 Walnut Street.

*Texas, Wichita Falls through December 1* "Works Clay VII"; at the Wichita Falls Museum and Art Center, 2 Eureka Circle.

*Utah, Salt Lake City through December 30* "The 28th Ceramic National: Clay, Color, Content"; at the Utah Museum of Fine Arts, University of Utah, 101 Art and Architecture Center.

*Virginia, Norfolk through January 3, 1992* "The Many Faces of Clay"; at Dominion Bank, 999 Waterside Drive.

*Virginia, Radford through November 21* "Clay U.S.A.," juried national; at Flossie Martin Gallery, Radford University.

*ceramics in Multimedia Exhibitions* *Arizona, Mesa through November 27* "Night screams," December 10-January 18, 1992 "Hidden Personas"; at Galeria Mesa, 155 North Center.

*Arkansas, Little Rock through November 24* "Na Third Annual Clay Invitational," 45 works by 18 artists; at the Arkansas Arts Center, MacArthur Park, Ninth and Commerce Streets.

*Arkansas, Pine Bluff through November 6* "Bien- The Radiance of Jade and the Crystal Clarity of Water: Korean Ceramics from the Ataka Collection"; at the Arts and Science Center, 220 Martin Street.

*California, La Jolla through November 9* "Unique Adornments," featuring ceramic vessels by Sandra Black; at Gallery Eight, 7464 Girard Avenue. *California, Los Angeles through November 9* "Color," works by 12 artists; featuring ceramics by Sarah Chamberlin, Ken Garber, Scott Goldberg, David Gurney, Jon Hur, Douglas Kenney, Mary George Kronstadt and Barbara Takiguchi; at Freehand Gallery, 8413 West Third Street.

*through December 29* Mexico: Splendors of Thirty Centuries; at the Los Angeles County Museum of Art, 5905 Wilshire Boulevard. *California, Pasadena November 17-January 5, 1992* "Handmade for the Table," including ceramics by Johanna Hansen, Steve Horn, Jaye Lawrence and Kevin Myers; at the Folk Tree Collection, 199 South Fair Oaks Avenue.

*California, San Francisco December 5-28* "Teapot Invitational"; at Dorothy Weiss Gallery, 256 Sutter Street.

*California, Walnut Creek November 22-December 24* "Banaker Presents...A Gift of Art," with clay-works by David Gilhooly, Roberta Laidman and John Peery; at Banaker Gallery, 1373 Locust St.

*Connecticut, Greenwich through November 16* "Decorative Concepts III"; at the Elements, 14 Liberty Way.

*Connecticut, New Haven November 11-December 23* "The Celebration of American Crafts"; at Creative Arts Workshop, 80 Audubon Street.

*D.C., Washington through January 5, 1992* "Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida," with clayworks by Robert Rauschenberg.

*through January 12, 1992* "Circa 1492: Art in the Age of Exploration"; at the National Gallery of Art, Fourth Street and Constitution Avenue, Northwest.

*Florida, Saint Petersburg November 15-December 24* "The Magical/The Mystical"; at Florida Crafts-24 Third Street, South.

*Illinois, Chicago November 22-January 5, 1992* Four-person exhibition featuring ceramics by Katherine Blacklock, Tom Coleman and Yih-Wen Kuo; at Schneider-Bluhm-Loeb Gallery, 230 West Superior Street.

*Illinois, Rockford through November 21* "The Fine Art of Craft," includes clayworks by Yosuke Haruta, Bafz, Wen Kuo and Tim Mather; at Gallery Ten, 54 East State Street.

*Iowa, Ames November 10-January 12, 1992* "Salute to Seniors: An Art Exhibition for Artists Over 60"; at Octagon Center for the Arts, 427 Douglas Ave.

*Louisiana, New Orleans November 23-January 26, 1992* "Next Generation: Southern Black Aesthetic"; at the Contemporary Arts Center, 900 Camp Street.

*Massachusetts, Boston through November 16* "The Art of the Useful: Recent Works by Studio Furni-Clay Makers," with daywork by Beth Forer and Sally Goodman; at the Society of Arts and Crafts, 175 Newbury St.

*Massachusetts, Ipswich November 16-December 31* "Holiday Traditions"; at Ocmulgee Pottery and Gallery, 263 High Street.

*Massachusetts, Lincoln December 7-February 2, 1992* "Art that Works: Decorative Arts of the Eighties, Made in America"; at DeCordova and Dana Museum, Sandy Pond Road. Continued

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## Calendar

**Massachusetts, Northampton** November 30-January 5, 1992 "The Doll House II"; at Ferrin Gallery, 179 Main Street.

**Minnesota, Duluth** November 8-28 Three-person exhibition with pit-fired earthenware by Martye Allen; at Open Concepts, 32 East Superior Street.

**Missouri, Kansas City** December 15-February 23, 1992 "Design 1935-1965: What Modern Was"; at Nelson-Atkins Museum of Art, 4525 Oak Street.

**New Jersey, Montclair** through June 7, 1992 "Highlights from the Native American Collection"; at Montclair Museum, 3 S. Mountain Ave.

**New Jersey, Newark** through December "Continuity and Innovation in Contemporary Native American Art." through March 1, 1992 "Teapots and Coffee pots"; at the Newark Museum, 49 Washington Street.

**New Jersey, Red Bank** through November 9 "Fall Showcase," with ceramics by Jack Charney, Roger Gore and Lane Stover. November 16-December 29 "Winter Showcase," with ceramics by Barbara Farrar and Melissa Greene; at Art Forms, 16 Monmouth Street.

**New York, Brooklyn** through December 2 90 Objects of Myth and Memory: American Indian Art at the Brooklyn Museum. through January 21, 1992 "A Dialogue with Tradition," includes ceramics by the Nahohai family of Zuni, New Mexico; at the Brooklyn Museum, 200 Eastern Parkway.

**North Carolina, Asheville** through December 1 "Black and White 'members' exhibition; at the Folk Art Center, Blue Ridge Parkway.

**Ohio, Cleveland** through December 1 "The Triumph of Japanese Style: 16th Century Art in Japan"; at the Cleveland Museum of Art, 11150 East Boulevard.

**Ohio, Toledo** through November 17 "Design 1935-1965: What Modern Was," from the Liliame and David M. Stewart Collection; at the Toledo Museum of Art, 2445 Monroe Street.

**Oklahoma, Norman** through November 17 "Firehouse Art Center Faculty Exhibit"; at the Firehouse Art Center, 444 South Flood.

**Oregon, Portland** November 7-December 24 "Holiday Show"; at Oregon School of Arts and Crafts, 8245 Southwest Barnes Road.

**Pennsylvania, Hollidaysburg** through November 13 Three-person exhibition with clayworks by Jackie Cohen and Vaughan Smith; at Blair Art Museum, Southern Alleghenies Museum of Art, 314 Allegheny Street.

**Tennessee, Gatlinburg** through December 14 "From All Directions"; at Arrowmont School of Arts and Crafts.

**Texas, San Antonio** December 8-21 "Endeavors III"; at Southwest Craft Center, 300 Augusta.

**Vermont, Middlebury** November 1-December 31 "Celebration of American Crafts IV"; at Vermont State Craft Center, Frog Hollow.

**Washington, Richland** November 5-December 22 "Holiday Magic"; at Allied Arts Association, 89 Lee Boulevard.

**Wisconsin, Milwaukee** November 1-January 10, 1992 "A. Houbertson Holiday"; at A. Houbertson, 230 West Wells Street, Suite 202.

## Fairs, Festivals and Sales

**Alabama, Birmingham** November 16-17 "Hands at Work"; at the Birmingham Botanical Gardens.

**Arizona, Phoenix** November 30-December 1 "C.L.A.Y. Outdoor Fair," sale of C.L.A.Y. members' works; at Shemer Art Center and Museum, 5005 East Camelback Road.

**Arizona, Tempe** December 6-8 "23rd Annual Old Town Tempe Fall Festival of the Arts"; in Old Town Tempe, along Mill Avenue.

**California, Anaheim** November 29-December 1 "1991 Harvest Festival"; at the Anaheim Convention Center.

**California, Del Mar** December 8 "28th Annual Christmas Exhibition and Sale," work by the

Carmel Valley Artists; at 2244 Carmel Valley Rd. California, Los Angeles November 15-17 "1991 Harvest Festival"; at the Los Angeles Convention Center.

California, Pomona December 6-8 "1991 Harvest Festival"; at the Los Angeles County Fairgrounds. California, San Francisco November 8-10 "1991 Harvest Festival"; at the San Francisco Civic Center, Brooks Hall.

California, San Jose November 22-24 "1991 Harvest Festival"; at the San Jose Convention Center.

California, Sierra Madre November 22-24 "Annual Art Sale"; at the Foothill Creative Arts Group, 108 North Baldwin Avenue.

California, Walnut Creek November 21-24 "Clay Arts Guild Holiday Sale"; at Walnut Creek Civic Arts Education, Studio E, 1313 Civic Drive.

Colorado, Boulder November 7-10 "Boulder Potters Guild Members' Fall Sale"; at the Armory Building, 4750 North Broadway.

Colorado, Golden November 10-December 21 "Holiday Art Market"; at the Foothills Art Center, 809 15th Street.

Connecticut, Brookfield November 22-December 24 "12th Annual Holiday Craft Sale"; at Brookfield Craft Center, Route 25.

Connecticut, Guilford November 2-December 24 "13th Annual Holiday Festival of Crafts"; at Guilford Handcrafts, 411 Church Street.

Connecticut, Middletown November 30-December 15 "The Wesleyan Potters 36th Annual Exhibit and Sale"; at the Wesleyan Potters Craft Center, 350 South Main Street.

Connecticut, Westport November 9-10 "Westport Creative Arts Festival"; at Staples High School, North Avenue.

D.C., Washington November 22-24 "Washington Crafts Expo"; at the Sheraton Washington Convention Center, Woodley Road, Northwest, at Connecticut Avenue.

Georgia, Atlanta November 22-24 "Visions of the Orient," 23rd annual High Museum antiques show and sale; at Atlanta Apparel Mart, Spring Street at Harris.

Illinois, Winnetka November 8-10 "Winnetka Modernism Show"; at the Winnetka Community House, 620 Lincoln Street.

Indiana, Indianapolis November 22-24 "Best of the Season"; at the Indiana State Fairgrounds.

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

December 13-15 "Winter Crafts Festival"; at the Montgomery County Fairgrounds.

Michigan, Auburn Hills November 15-16 "Golden '90s Exposition-Auburn Hills"; at Oakland Community College, Building H.

Michigan, Rochester November 29-30 "Golden '90s Exposition-Rochester"; at Oakland University.

Minnesota, Saint Paul November 22-24 "Northern Clay Center Benefit Sale"; at the Northern Clay Center, 2375 University Avenue, West.

New Jersey, Demarest December 7-8 "17th Annual Invitational Pottery Show and Sale"; at Old Church Cultural Center School of Art, 561 Piermont Road.

New York, Albany December 6-8 "Capital Art and Crafts Marketplace"; at Knickerbocker Arena.

New York, Herkimer November 9-10 "16th Annual Herkimer County Arts and Crafts Fair"; at Herkimer County Community College, Reservoir Road.

New York, New York December 6-8, 13-15 and 22 "20th Annual WBAI Holiday Crafts Fair"; at Columbia University, Ferris Booth Hall, Broadway at 115 Street.

New York, White Plains November 9-10 "9th Westchester Art Workshop Craft Fair"; at the Westchester County Center.

North Carolina, Raleigh November 29-December 1 "Carolina Designer Craftsmen's 22nd Annual Crafts Fair"; at the Scott Pavilion, North Carolina State Fairgrounds.

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

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## Calendar

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

**Oklahoma, Norman** November 29-December 1 "Winter Fair"; at the Firehouse Art Center, 444 South Flood.

**Oregon, Portland** November 22-24 "1991 Harvest Festival"; at the Memorial Coliseum.

**Pennsylvania, Bethlehem** November 9-December 22 "Gallery of Gifts," fund-raising sale of contemporary crafts; at Luckenbach Mill Gallery, 459 Old York Road.

**Pennsylvania, Jenkinton** December 6-7 "1991 Trunk Show of Contemporary Crafts"; at Abington Art Center, 515 Meetinghouse Road.

**Pennsylvania, Philadelphia** November 7-10 "15th Annual Philadelphia Craft Show"; at the Philadelphia Civic Center, 34th Street and Civic Center Boulevard.

**Pennsylvania, Wallingford** December 6-8 "Potters Guild 27th Annual Holiday Sale"; at Community Arts Center, 414 Plush Mill Road.

**Pennsylvania, York** November 9-10 "State Craft Market"; at Memorial Hall, York Fairgrounds.

**Tennessee, Oak Ridge** November 8-10 "Foothills Craft Guild Fall Show"; at the Civic Center, on the Turnpike.

**Virginia, Richmond** November 15-17 "16th Annual Richmond Craft and Design Show"; at the Richmond Centre for Conventions and Exhibitions, downtown.

**November 25-December 23** "Annual Holiday Invitational Gallery Sale"; at the Hand Workshop, Virginia Center for the Craft Arts, 1812 West Main Street.

**Washington, Seattle** November 29-December 7 "1991 Harvest Festival"; at the Seattle Center Coliseum.

## Workshops

**Arizona, Sedona** January 7, 1992 A session with Don Reitz. Fee: \$36, includes box lunch. Contact the Sedona Arts Center, Box 569, Sedona 86336; or telephone (602) 282-3809.

**Connecticut, Brookfield** November 16-17 "Tile-making" with Liza Breznak. *February 22-23, 1992* "Making Ceramic Jewelry/Color Clays" with Ina Chapler. Fee: \$190; \$175, members. For further information contact the Brookfield Craft Center, Box 122, Brookfield 06804; or telephone (203) 775-4526.

**Florida, Coral Gables** November 22-23 A session with Richard Notkin. Fee: \$60. Limited enrollment. Contact University of Miami, Department of Art and Art History, Box 248106, Coral Gables 33124; or telephone (305) 284-2542.

**Georgia, Atlanta** November 23 "Chinese Export Porcelain," lecture by antiques dealer Charles Perry, in conjunction with the High Museum's antiques show and sale (see listing in Fairs, Festivals and Sales). Location: Adanta Apparel Mart, Spring Street at Harris. For further information contact the High Museum, 1280 Peachtree Street, Northeast, Adanta 30309; or telephone (404) 892-3600.

**Missouri, Kansas City** January 25-26, 1992 A session with Bruce Cochrane. Fee: \$65; Kansas City Clay Guild members and Avila College students, \$55. Send SASE to Marie Deborah Wald, 425 West 62 Terrace, Kansas City 64113; or telephone (816) 361-2798.

**New Jersey, Belvidere** November 16-17 "Clay Workshop with Callas," demonstrations on and off the wheel, discussion on making work for the wood-fired kiln. Kiln space available. Fee: \$80, 2 days; \$50, 1 day. Contact Peter Callas, RD 2, Box 213, Belvidere 07823; telephone or fax (908) 475-8907.

**Ohio, Wooster** November 4 "Colored Clay Workshop," lecture, discussion and demonstration with Ban Kajitani. Contact the Wayne Center for the Arts, 237 South Walnut Street, Wooster 44691; or telephone (216) 264-ARTS.

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# Ceramics

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**Pennsylvania, Philadelphia November 22** A lecture with Mark Burns. Location: Philadelphia Museum of Art. Contact the Clay Studio, 139 North Second Street, Philadelphia 19106; or telephone (215) 925-3453.

**Pennsylvania, Pittsburgh November 23** A session with Susanne Stephenson. Contact the Pittsburgh Center for the Arts School, Mellon Park, 6300 Fifth Avenue, Pittsburgh 15232; or telephone (412) 361-0455.

**Texas, Houston November 22-23** Slide lecture and workshop with Patti Warashina. Fee: \$30. Contact Roy Hanscom, North Harris County College, 2700 W. W. Thorne Drive, Houston 77073; or telephone (713) 443-5609.

**Texas, San Antonio November 8-10** "Drawing on the Ceramic Vessel" with Ron Meyers. Fee: \$170. Contact the Southwest Craft Center, 300 Augusta, San Antonio 78205; or telephone (512) 224-1848.

#### International Events

**Australia, Redcliffe November 15-January 31, 1992** "12th Annual Exhibition of the Peninsula Potters"; at the Down Under Gallery, Redcliffe Entertainment Centre, Downs Street.

**Canada, British Columbia, Vancouver through November 17** "Art that Works: Decorative Arts of the Eighties, Crafted in America"; at the Canadian Craft Museum, 639 Hornby Street.

**Canada, Ontario, Thorncliffe Park November 22-24** "Christmas Show and Sale"; at the Potter's Studio, 2 Thorncliffe Park Drive, Unit 16.

**Canada, Ontario, Toronto through January 5, 1992** "The Art of the Yixing Potter: The K. S. Lo Collection, Flagstaff House Museum of Tea Ware"; at the Royal Ontario Museum, 100 Queen's Park.

**November 1-December 30** "Sixth Annual International Exhibition of Miniature Art"; at del Bello Gallery, 363 Queen Street, West.

**England, Bath through December 6** Solo exhibition of works by John Calver; at Saint James Gallery, 9 Margarets Building, Brock Street.

**England, London through November 29** Exhibition of works by Japanese potter Ryoji Koie; at Galerie Besson, 15 Royal Arcade, 28 Old Bond Street.

**November 15-December 24** "The Christmas Collections"; at Contemporary Applied Arts, 43 Earls Court, Covent Garden.

**November 27-December 23** "New Work for Christmas"; at the Crafts Council Shop at the Victoria and Albert Museum, South Kensington.

**England, Oxford November 4-December 4** Exhibition of works by Walter Keeler; at Oxford Gallery, 23 High Street.

**France, Nancy through December 15** Exhibition of works by Antoine de Vinck; at Galerie Capazza, Grenier de Villatre.

**France, Sevres through December 30** Retrospective exhibition of works by Jean-Paul van Lith; at the Musee national de Ceramique de Sevres, place de la Manufacture.

**Mexico, Mitla through November 9** "Ceramics: From the Zapotec Tradition and Beyond." Location: Frissell Museum of Zapotec Art. For further information contact Horizons: The New England Craft Program, 374 Old Montague Road, North Amherst, Massachusetts 01002; or telephone (413) 549-4841.

**Netherlands, Amsterdam November 1-December 11** Wall sculpture and multiples by Piet Stockmans.

**December 14-January 15, 1992** Two-person exhibition with monumental ceramics by Netty van den Heuvel; at Galerie De Witte Voet, Kerkstraat 149.

**Netherlands, Breda through November 24** Jan de Rooden retrospective; at de Beyerd, Gemeentelijk Centrum voor Beeldende Kunst, Boichstraat 22.

**Netherlands, Deventer November 24-January 5, 1992** Three-person exhibition featuring raku by Gisele Buthod Garcon; at Kunst and Keramiek, Korte Assenstraat 15.

**Netherlands, Oosterbeek through November 24** Exhibition of works by Heiner Bergmann and Noor Camstra; at Galerie Amphora, Van Oudenallenstraat 3.

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# Suggestions

From Readers

## Making and Firing Beads

Threaded metal rods (available in varying diameters at a hardware store) are great for making holes in beads. You can even match the diameter to the rods on bead-firing trees. Or make your own firing supports from welding rods (also available in varying diameters) elevated by firebricks.—*Barbara Rank, Kalamazoo, Mich.*

## Reclaiming Clay

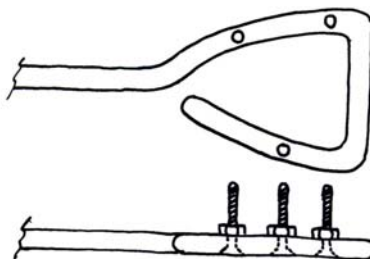
To reclaim clay from wet throwing scraps, line a standard kitchen colander with a sheet of newspaper, then pour in the slurry. Excess water will filter through the newspaper and colander holes, allowing the clay to dry until it is of working consistency.—*Jerry Eisen, Northridge, Calif.*

## Glaze Tongs

The article on making tongs ["Glaze Dipping: Tubs and Tongs" by Bennett Welsh in the February 1989 issue of *Ceramics Monthly*] might be intimidating for do-it-yourselfers without welding/brazing skills, but it is possible to build similar tongs using

only an electric drill, drill bits, a center punch and a grinding attachment for your electric drill.

The starting point is a big set of commercial tongs made for the kitchen or industry. They look exactly like the barbecue/home canning type, only larger. Drill small holes in the holder parts, then insert stainless steel bolts (grind the ends round) and secure



with nuts. Bolt length, number and placement can vary according to what you are lifting.—*Stephen Plant, Revelstoke, British Columbia, Canada*

## Smoothing

A simple rubber eraser makes a wonderful smoothing tool for daywork.—*Gigi Sharpe, Wyndmoor, Pa.*

## Cosmetic Touch-ups

Inexpensive eye makeup sponge sticks (available at drugstores) are ideal for smooth-

ing out those hard-to-reach places, such as around handle joints or carved/excised patterns. They are also useful in correcting underglaze mistakes or cleaning off excess glaze.—*Veena Raghavan, Kew Gardens, N.Y.*

## Gripping News

A really great gripper mat for trimming or decorating can be made from Scoot-Guard, an open-weave, textured, rubberlike material that is used in recreational vehicles and boats to keep things from sliding around. I bought some for just under \$1 per square foot, then cut several circles the size of my wheel head and banding wheel. It really trimmed time when trimming pots!—*Joy Finlay, Edmonton, Alberta, Canada*

## Underglaze Resist

For underglaze decoration that you wish to remain unglazed, mix oxides or stains with wax resist. If desired, thin slightly with water.—*Shirley Johnson, Spokane, Wash.*

## 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. Mail ideas to *Suggestions, Ceramics Monthly*, Box 12448, Columbus, Ohio 43212; or fax to (614) 488-4561. Sorry, but we can't acknowledge or return unused items.

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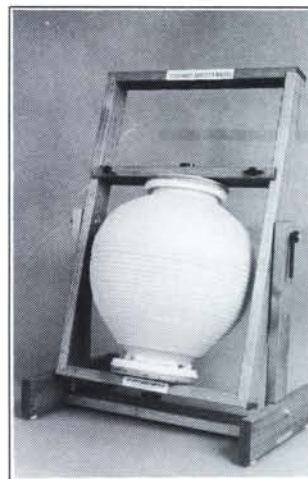
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## New Books

### Salt-Glaze Ceramics

#### **An International Perspective**

*by Janet Mansfield*

"Many ceramists are finding a potential for individual expression within the salt-glaze field, either drawing on tradition or challenging its influence," notes the author of this worldwide survey. "The actual



process... demands from its practitioners a full commitment to every aspect of the making, decorating and firing."

Following an introductory chapter on the history of salt glazing, the book focuses on the work of 60 artists from Australia, Europe, Japan and North America. Each explains her/his approach, both aesthetically and technically (often including a description of firing process, and clay, slip or glaze recipes). While a few are taking advantage of the surface "blushing" achieved with salt at low temperatures, most use salt to produce a high-fire glaze.

Basically, "sodium thrown into a hot kiln acts as a flux or melting agent and reacts with the silica in clay to form a soda glass or glaze layer on the surface of the clay. To achieve a high-gloss, orange-peel salt glaze, the clay is fired to its vitrification temperature. Different clays, depending on whether they have more or less silica in relation to the alumina in their composition, react differently to the salting; by a process of experimentation each individual potter seeks to find a clay which gives the desired surface"

As the author points out, salt glazing does involve a certain amount of risk, but no more so than most firing processes. Of course, there is "the potential of salt fumes to corrode galvanized iron and burn the lungs if inhaled," Mansfield explains. "Chlorine coming from the kiln chimney combines with the water vapor, in the air and the combustion process, to produce a dilute form of hydrochloric acid [not chlorine gas, as is sometimes asserted]. Steps should be taken to minimize any harmful effects of these fumes."

In addition to firing in a well-sealed/well-ventilated kiln and introducing the minimal amount of salt necessary to yield the desired effect, Mansfield advocates the installation of a fume-washing system in the chimney. "If ceramists using salt-glaze techniques are careful, as they should be with every aspect of the practical application of ceramic technology (that is, the use of chemi-

cals and fire), there should be no danger. Heat from the kiln's chimney will damage trees, but the vapor from the salt fumes will not." 134 pages including index and glossary. 124 color and 15 black-and-white photographs. US\$65. *Craftsman House, Box 480, Roseville, New South Wales 2069, Australia. Distributed in the U.S. by STBS Ltd., Box 786, Cooper Station, New York, New York 10276.*

### Paul Soldner

#### **A Retrospective**

Published in conjunction with the traveling exhibition that marks Paul Soldner's retirement from Scripps College in California, this catalog/book includes a biography by Elaine Levin; a reminiscence of Soldner as a student (of Peter Voulkos) by Mac McClain; and an appreciation of Soldner as a teacher by Mary Davis MacNaughton.

Although he is perhaps best known for popularizing the postfiring reduction process that has become known as American raku, that is only one facet of Paul Soldner's ceramics career. As Peter Voulkos' first student at the Los Angeles Art Institute, he "learned to follow his own instincts about the possibilities for clay," Levin writes.

In exploring these possibilities, he was never one to let equipment shortcomings get in his way—devising a special foot control for an electric wheel to facilitate throwing tall pots; designing a clay mixer suitable

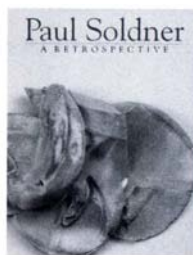
for large batches; constructing numerous kilns to suit specific situations; etc.

When his work with postfiring reduction gained international attention, Soldner embarked on a new facet of his career—giving workshops in the U.S. and

around the world. His emphasis has always been on trusting intuition and taking chances. "Complete control is in conflict with the creative act, with personal, inventive decision-making," Soldner asserts.

"For over 30 years," Levin concludes, "Soldner has continually challenged himself to go beyond the conventional and to defy long-standing rules....In so doing, he has provided a fruitful direction for the growth and development of contemporary ceramics." 127 pages including glossary, exhibition checklist and selected bibliography. 35 color and 58 black-and-white photographs. \$24.95, plus \$3 shipping. *University of Washington Press, Seattle, Washington 98105; (800) 441-4115.*

**Correction:** The September 1991 "New Books" column erroneously lists a soft-cover version of *Bernard Leach, Hamada and Their Circle*. The book is available only in hard-cover for \$45.



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# Historical Pottery Reconstruction

by Alan Martin and Malcolm Fry

Coarse and semifine broken wares found during archaeological digs have inspired a number of restoration techniques. Some are more expedient than others to apply, depending upon the extent to which shape and size can be gauged and reconstructed from the shards that remain. One method that is of particular value when very few shards of a vessel have survived involves templating a wet clay core on the wheel to the vessel's inner profile shape, then laying wet shards in position on the clay surface and applying an appropriate thickness of infill to the gaps over the remainder of the core.

Small irregularities in hand-thrown pottery, though, are liable to assume disproportionate significance when outline shapes are being translated into a template capable of correctly molding the clay. Knowing how to compensate for them becomes crucial, and two heads (professional potter's and restorer's) are often bet-

ter than one in deciding the best direction. Gap-infilling otherwise can produce an unacceptable degree of circumferential distortion, especially when it has to be done between two or more separate groups of shards from the same vessel.

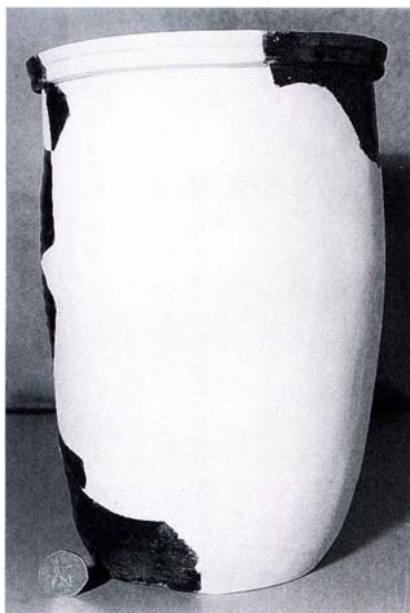
A fragmented, 17th-century crock from Coleraine in Northern Ireland serves as an example. This was not of a type, or from a period, for which poor production technique had been commonplace. Clearly, though, it must have been heavy and awkward to lift from the wheel and set aside to dry. At that time, potters threw directly on the wheel head (no bats) and cut off each piece as soon as it was made. Perhaps the potter squeezed slightly on certain points of the fresh clay.

When restoration was attempted three centuries later, from two surviving groups of shards, a slight but critical discrepancy became apparent between the inner profiles that each group made. The problem was re-

solved very easily through the potter's awareness that an original asymmetry had most probably arisen in the way described, and that part of it just happened to coincide with some of the remains. After a template had been used to create the broad form of the pot, the asymmetry itself was reproduced by hand adjusting the clay core in the appropriate places. All the shards then fit the core, and a plausible reconstruction emerged.

For this method of restoration to succeed and, above all, for the result to be authentic, a complete profile of the utensil must be present, or else be accurately established from the shards by means of a full-scale measured drawing. Rebuilding becomes conjectural if no shards exist to indicate both the shape and position of the rim and the diameter of the base.

Altogether different methods are available, of course, when a reasonable portion of a vessel can be reconstructed from its remains, or when it



**FAR LEFT** A 17th-century crock reconstructed with plaster fill; distortion from handling/firing can be accommodated using the clay core technique.

**left** Nearing completion, this 14th-century urinal shows the extent of reassembly possible with shards alone—a clay core wasn't needed.

is possible to connect a number of separate sections of a single piece with successive applications of gap-infill, without assistance from an underpinning clay core.

An inner profile of the vessel from its rim to the midpoint of its base is established from the available shards with a plastic precision gauge, or movable template, and a concentric circle device. This is committed to paper as a permanent reference point. It is then carefully copied onto sheet plastic and a template cut out, ideally with a narrow band saw.

With the template, a pugged clay core set upon a throwing bat is shaped on the wheel to correspond with the vessel in an upside-down position. Sometimes white modeling clay is preferred in order to avoid staining light-colored pot shards at a later stage. To ensure that the template can be rested very lightly on the revolving wheel at

the correct angle, a straight edge is provided at the uppermost point on the rim, running broadly parallel with the base.

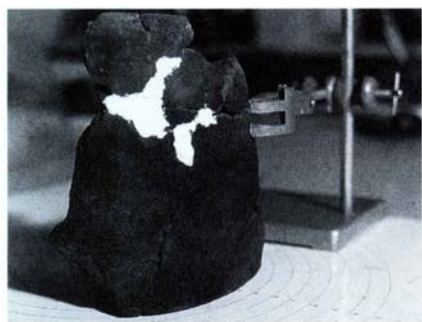
Normally, the template will be handheld, at least when the help of a professional potter is sought. Sometimes, though, mechanical aids such as a jolley arm can be of help in working up a very large or a very regular, basic shape on the wheel. In the case of a large item, a hollow, nonclay device inside the core may help to reduce materials and, correspondingly, the weight. Either way, though, localized adjustments to the surface of the clay are very often needed before profile shards fit correctly onto it. This is notably so if ribbing produced by a potter's fingers in the original is pronounced, or if the shape of the vessel tends to be irregular.

The profile shards, whose surfaces may already have been lightly brushed

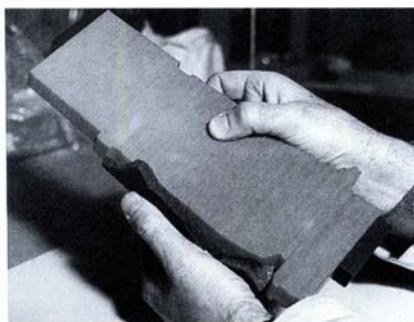
with a wax-release agent before testing them for accuracy against the core, are then thoroughly wetted by a fine spray to ensure proper bonding with the gap-infill.

In addition, conservators routinely vacuum impregnate many coarseware shards with a strengthening resin, typically polyvinyl acetate, to confer extra strength where it is needed, although this does not automatically imply that wetting prior to plastering is therefore unnecessary.

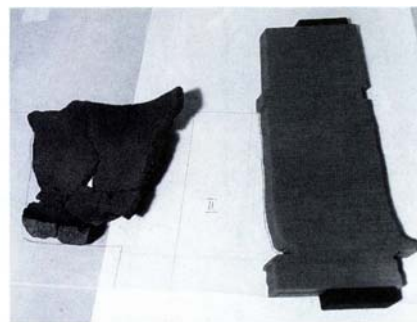
Gap-infilling is usually done either with set-retarded, fine-grade plaster of paris or with Interior Polyfills (a plaster-based material reinforced with emulsifiers and polyvinylacetate-derived resins). A stiff mix is applied over the surface of the clay on either side of the shards. The outer profile of the vessel is produced either by a second template or, perhaps more commonly, by rough shaping of the



*Part of a coarse clay vessel is placed rim down on concentric circles to gauge its approximate diameter.*



*A movable plastic template will accurately define the inner profile of reassembled shards.*



*The inner profile's shape is transferred by drawing along the movable plastic template laid on a sheet of paper.*



*To reconstruct around a solid core, pugged clay is centered on the wheel to a rough height and diameter.*



*A handheld template is then used to shape the core to correspond with the upside-down vessel's interior.*



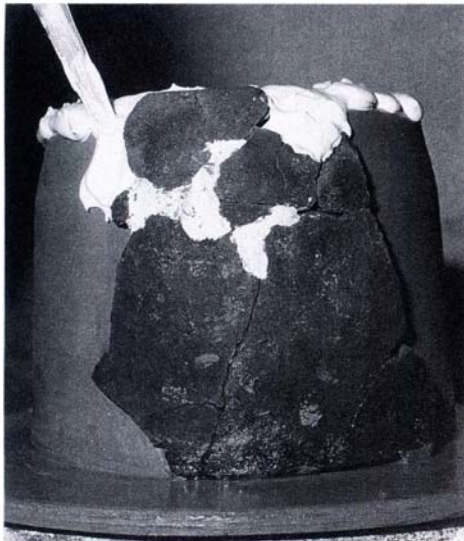
*The core doesn't always match the reassembled shards; shadows indicate where fit must be filled by hand.*



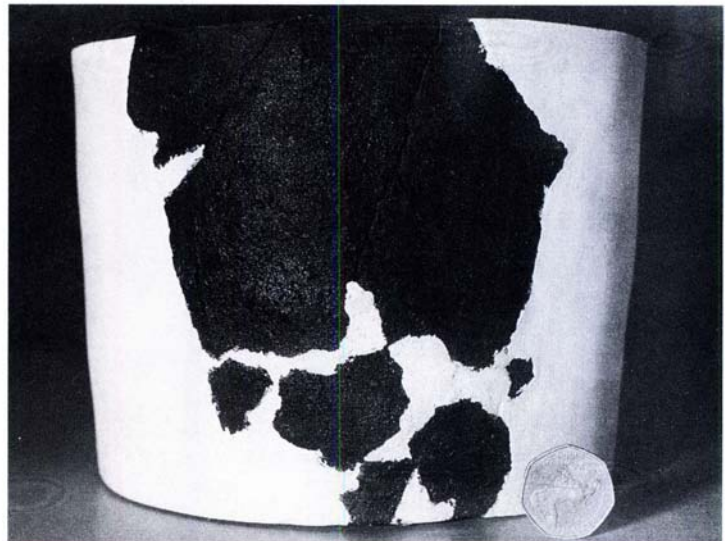
*Gaps between the shards and the core are plugged with clay, which must then be smoothed out over the adjacent core surface.*



*Smoothing plugs prevents abrupt angle changes in the plaster reconstruction.*



*The shards should be moistened before applying gap-filling plaster over the core.*



*The outer profile may be defined by a second template, but is usually rough shaped, then tooled when the plaster is hard.*

wet infill followed by careful tooling afterward, when hard.

After allowing up to 48 hours for the gap-infill to harden, the core is separated by wire cutting from the throwing bat. Damp clay inside the pot can be removed with a wire loop tool, followed by light sponging of shards and plaster with water. Other methods of emptying are known to have been tried, though with much greater risk to the intactness of the reconstructed vessel. Any release agent is dissolved from the shards by light swabbing with an appropriate solvent.

One variation in the procedure that is sometimes preferred is to make an entire plaster replica of the correct

thickness from which, after it has hardened and been removed from the core, shapes are cut corresponding with the available shards. The latter are then inserted and stuck in place, with appropriate adjustments to secure a flush fit.

The final step in either case is to tool both the inner and outer surfaces of the infill to give the desired quality of finish. It may be found that additions needed at this stage are best done with Polyfilla, as putting fresh plaster even onto rewetted plaster sometimes creates blistering problems.

This reconstruction technique varies broadly in complexity according to the symmetry of the original piece.

Hand-thrown pots are variable creations. Correctly interpreting their details from very fragmentary remains calls for the assistance of a professional potter to make restoration a success. Their proportions cannot be taken for granted; nor for that matter can the straightforwardness of adapting a ball of clay to correspond with their peculiarities.

**The authors** *Alan Martin, a professional potter and moldmaker; maintains a studio just north of Belfast. Malcolm Fry is the senior conservation officer in the Historic Monuments and Buildings Branch of the Department of the Environment for Northern Ireland.*

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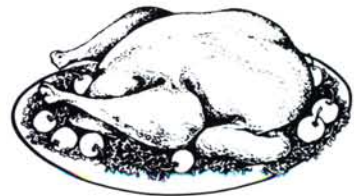
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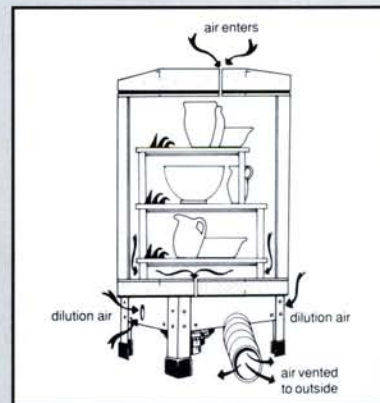


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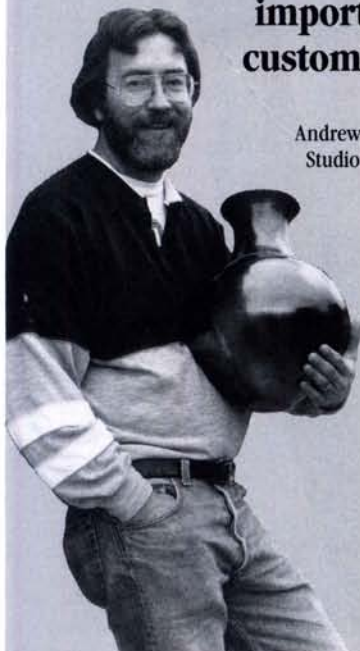
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# Comment

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by William Daley

**Editor's note:** Pennsylvania artist William Daley is professor emeritus at the University of the Arts in Philadelphia. He offered the following advice and encouragement to spring 1991 graduates at Nova Scotia College of Art and Design in Halifax.

It's my first time in the role of emeritus, "old one with words." Actually, I feel like the graduates—joyously nervous. I say this having had two graduations from art school. My first was as a student in 1950 and my second, last year, as a teacher and artist.

Over that time, I heard 40 graduation addresses. I really know why emeritus means "to serve out one's term." Quite often these speeches were variations on the "travail to triumph" story. The ones I liked best usually began with recollections of walking to school barefoot, 5 miles, maybe in a blizzard carrying a great wet oil painting.

This occasion is first and foremost a celebration of the dreams, love and labor of the graduates, their mentors and families. This is a time for savoring the pleasures of shared thanks and approval. It is a time to acknowledge genius in passage—graduates, teachers, parents, administrators and speech makers.

As an Insider from Outside, I am impressed by the education you have started here. Art schools are one of the two things I know a lot about. I know you are well equipped to begin the careers you have been preparing for. You can use tools well, organize tasks, research the past, manipulate precedent, solve problems and clearly present your feelings. In the other half of that loop, you can compare yourself with your peers, present yourself with assurance, make contracts, keep accounts and work to prosper.

I have a high respect for competence in becoming a true professional. But I would like to talk about another loop inside the one just described. This second loop has inner circles, which arts education has special capacities and traditions for manifesting. To me it's

the thing that makes us special and, I believe, provocatively useful for the future. If the first moment in art is to be alive and in love with consciousness, the second has to be *to prove it*. I believe artists are among those committed to making this connection—making it by discovering the shape of themselves and finding their unique correspondence with everything in their lives, their homes, their country, the world, and the cosmos. My name for seeking this connection is to be a person in search of significant form. Significant form is always moving toward creating community, and artists become masters of these exchanges.

To become a true professional, all the skills I mentioned in the first loop are of little or no real use unless they are grounded by your inner life to nature and humanity. This is the core of the second loop and assures that as professionals you are nurtured by a sense of wonder for how grand we are. Such a conceit has to be coupled with a deep regard for yourself, all people and all life. I am certain that one reason all good artists are directed from inside as professionals is because of their long study in art schools. There they have learned to seek through materials the discovery of self in community. By becoming masters of form, artists are among the first to discover the salient exchanges that reveal the connections between their temperament, probability and the shape of the future. In locating these points of transformation, they also dramatically create the new signs, symbols and images that shape our emerging consciousness.

Artists of all kinds—poets, musicians, painters and potters—evoke our communal consciousness by looking inward to fix through form, spirit and matter. The artist's mind is directed by practice to know how to manipulate the quickening power of light, sound, touch and time to recognize through material the promise in possibilities. In this process, good artists become aware of unthought-of connections toward richer affirmations for all of us. Artists become masters at adjusting materials, tools, processes and structures, to shape feelings, intuitions, findings and dreams, to create what I call significant form. As artists, we live by inhabiting form words like informer, performer, transformer, conformer, all the form words that together elaborate and describe becoming informed. We, as artists, are primary

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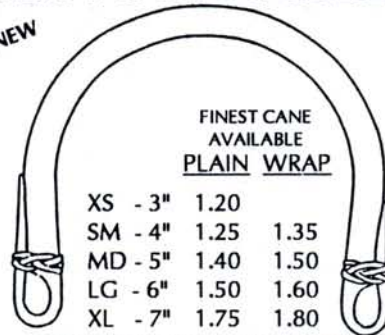
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## Comment

models and experts in all skills that form words imply. We know all about how to adjust the parts to become wholes. We know how to recognize the cracks that become openings. We know through making that what is vital is always efficient, economical and intelligent. All intelligent artists know that most often the way becomes the destination.

We grow to know that expedience is loss and that shortcuts are illusions. This litany could become a book. Let me just say that artists are the keepers of becoming connections. They are the exemplars empowered to amplify the exchanges needed to make our children's livable future.

Somehow, there never is a good time to graduate. As artists, we are experts in knowing the fear of not knowing what will happen next. We are also trustful about our abilities to work it out even in hard times. As a society, we are capable of anything. This is not a time to be apocalyptic, but a quick list of our impending "hard times" might go this way: crack, AIDS and racism to sexism and/or endangered species, global warming, pollution, nuclear waste, hydrocarbons, nonbiodegradable garbage. A final and shameful descriptor of our dysfunctions as a technocratic society is our recent triumph in turn-

ing annihilation into Nintendo game—a television megaseries hosted by a general in creased combat fatigues trimmed with yellow ribbons.

I believe the recognition that we are lost is clear. I believe that the ways to build a real "new world order" are known. I believe we as artists are the vanguard called to amplify the means and teach the connections. Connections that develop the communal exchanges can assure a livable future, a future in which we are globally informed, a future in which professional action emerges from the inside loop and integrates our social and spiritual capacities to survive and prosper.

Let me tell you a story. When I was 13, I asked my parents if I could sail on the Hudson River with my friend and fellow paperboy Bill Shields. He had just finished building a very small sailboat in his cellar. My parents feared the river; our neighbor's husband had drowned in it. After two nights of Irish parental talk, my mother gave me their answer. She said, "Billy, if you are born to be hung, you will never be drowned; so sail." It is 50 and more years since that permission. At the time, I was jubilant that it meant YES. I am still thinking about what else it means. It has been in my mind when unknown changes and corrosive fears were part of my "hard times." Every crisis has precipitated useful meanings from this enigmatic, dark and celebratory "Irish"

permission. I know I am on the edge of one of those "travail to triumph" stories; so as the invited "old one with words," I give this permission to you as a present. It's not much, but it's the best I can do to help you work through despair—to hope and go for it. Perhaps you will remember it at a later time and it will be useful. I am still finding it so; I have bounced it off what "yes" means; it has been the Plimsoll for lots of speculation about alternatives. Now I spend a lot of my time thinking about what it has to do with probability and what the odds are for living forever.

In closing, let me read the beginning of an Aztec poem. It says what I have been trying to say another way, much more beautifully:

*The artist: disciple, abundant, multiple, restless.*

*The true artist: capable, practicing, skillful; maintains dialogue with his heart, meets things with his mind.*

*The true artist: draws out all from his heart, works with delight, makes things with calm, with sagacity, works like a true Toltec, composes his objects, works dexterously, invents; arranges materials, adorns them, makes them adjust.*

It will please me if I am around when your genius has its turn. Enjoy the days, save that soaped brillo pad and remember, "If you are born to be hung, you will never be drowned."

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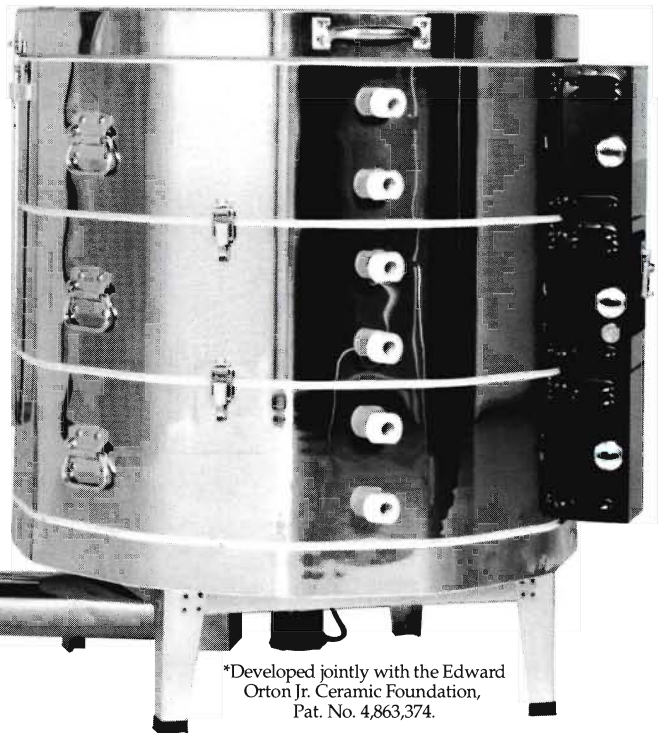
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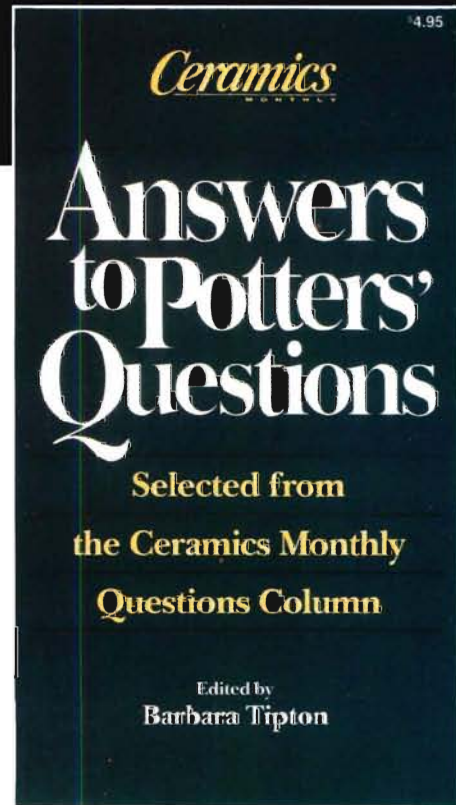
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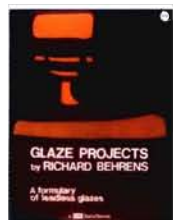
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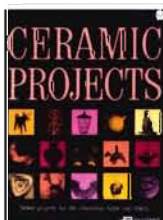
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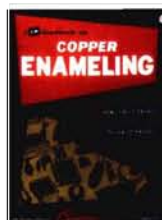
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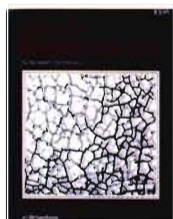
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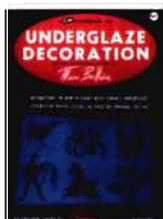
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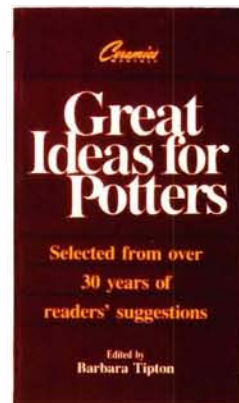
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