

1996

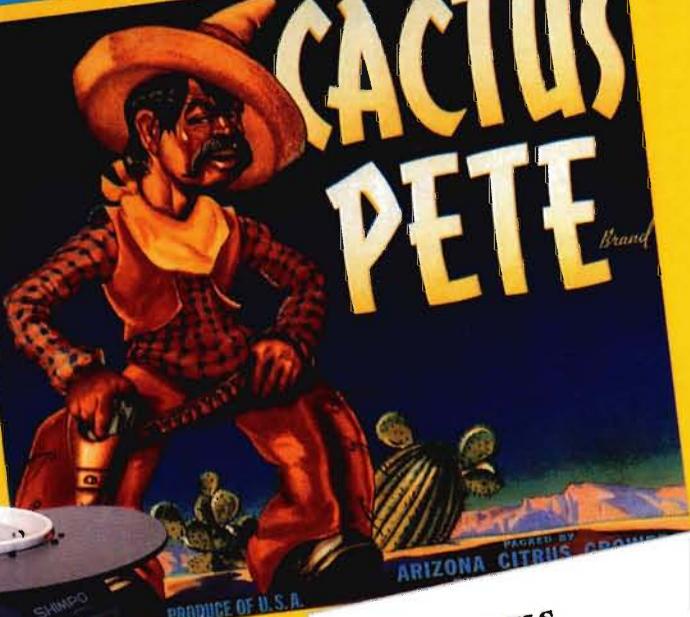
Ceramics

MONTHLY



SHIMPO

CACTUS PETE



RK SERIES



MASTER SERIES



PUGMILLS



BANDING WHEELS

Dear Potters,

This month's postcard is from John McNulty, of Tucson, AZ.

— Send us your postcard and share your "Shimpo story". We'd love to hear from you!



CRATE LABELS

DEAR Shimpo,
Cactus Pete says "Wow" my new master 400 is a GREAT wheel!!! I've been throwing pots since 1968 & teaching pottery at the Tucson museum of ART for 20 yrs. This is the first "NEW" piece of equipment I've ever owned — "What a Thrill!"
John McNulty
Tucson

SHIMPO CERAMIC CO. LTD. 3429 AIRPORT WAY, SE. SEATTLE, WA 98148
PRINTED IN U.S.A.

Shimpo America Corp.
3500 Devon
Lincolnwood, Ill
600659

#215



Shimpo has established a worldwide tradition of excellence in the ceramic industry for over thirty years. From Nicaragua to North Dakota, our equipment works day in and day out in production studios and classrooms.

The RK-10 Series with our patented RX adjustable speed drive are all mechanical, AC wheels with a full range of power and smooth fixed foot pedal control, specially engineered for high torque at low speeds.

The Master Series uses the highest quality industrial grade, electronic components in the smoothest, quietest and most powerful DC wheels on the market today.

Our tradition of excellence continues through our line of pugmills, banding wheels, and other accessories. Call or write for a free catalog and the location of your nearest Shimpo dealer.

SHIMPO Be Part of the New Global Tradition!

3500 West Devon Ave. Lincolnwood, IL 60059 • 847/ 679-6765 Fax: 847/ 679-5033

Take a good look.



This is a real slab roller.

Various brands may look similar, but how do they perform? This picture of a Bailey DRD/II series slab roller shows how a large mass of clay can be rolled in one pass to a specified thickness. Bailey Rollers are designed to offer years of service under this type of load.

You might assume that all slab rollers can perform this feat, but guess again. One of our competitors builds something that should be called a *slab smoother* instead of a *slab roller*. If to form a slab you have to run the clay through the rollers several times, or feed the bulk clay through at a height that is only marginally higher than the desired finished slab, then the machine is only a *smoothing device* and not a true slab roller. **What do you want, a toy or a professional tool?**

Bailey offers the widest range of slab rollers at the best prices. There is absolutely no risk. When you buy a Bailey, you own a piece of our 20 year history for innovation and quality. Whether you produce one-of-a-kind, production or functional pottery, Bailey has a slab roller to meet your style and budget. The fact is, you can now own the quality of a Bailey for the same price as a hobby roller.

Bailey superior features also include:

Simultaneous Height Adjustment, Steel Gear Reduction, Chain and Sprocket Drive, Increased Wheel Leverage, Sizes up to 40" wide, Manual and Electric Models and several table options.



Handbuilding Equipment

"The Professional's Choice"

Call Toll Free: 800/431-6067

In NY or Canada, call direct: 914/339-3721

Fax: 914/339-5530

PO Box 1577 Kingston, NY 12402

Ruth C. Butler.....*Editor*
 Kim Nagorski.....*Assistant Editor*
 Tess Galvin.....*Assistant Editor*
 Lisa Politz.....*Editorial Assistant*
 Randy Wax.....*Art Director*
 Mary R. Hopkins.....*Circulation Manager*
 Mary E. May.....*Assistant Circulation Manager*
 Connie Belcher.....*Advertising Manager*
 Spencer L. Davis.....*Publishing Consultant*
 Mark Mecklenborg.....*Publisher*

**Editorial, Advertising
and Circulation Offices**

735 Ceramic Place
 Post Office Box 6102
 Westerville, Ohio 43086-6102
 Telephone: (614) 523-1660
 Fax: (614) 891-8960

E-mail: editorial@ceramicsmonthly.org
advertising@ceramicsmonthly.org
circulation@ceramicsmonthly.org

Ceramics Monthly (ISSN 0009-0328) is published monthly, except July and August, by the American Ceramic Society, 735 Ceramic Place, Westerville, Ohio 43086. Periodicals postage paid at Columbus, Ohio.

Subscription Rates: One year \$24, two years \$44, three years \$60. Add \$ 1 per year for subscriptions outside the U.S.A. In Canada, add GST (registration number R123994618).

Change of Address: Please give us four weeks advance notice. Send the magazine address label as well as your new address to: *Ceramics Monthly*, Circulation Department, P. O. Box 6102, Westerville, Ohio 43086-6102.

Contributors: Manuscripts, announcements, news releases, photographs, color transparencies (including 35mm slides), graphic illustrations and digital TIFF or EPS images are welcome and will be considered for publication. Mail submissions to *Ceramics Monthly*, Post Office Box 6102, Westerville, Ohio 43086-6102. We also accept unillustrated materials faxed to (614) 891-8960.

Writing and Photographic Guidelines: Printed information on standards and procedures for submitting materials is available upon request.

Indexing: An index of each year's feature articles appears in the December issue. Additionally, *Ceramics Monthly* articles are indexed in *the Art Index*. Printed, online and CD-ROM (computer) indexing is available through Wilsonline, 950 University Avenue, Bronx, New York 10452; Information Access Company, 362 Lakeside Drive, Forest City, California 94404; and from daai (design and applied arts index), Design Documentation, Woodlands, Stone Cross, Mayfield, East Sussex, TN20 6EJ, England. These services are also available through your local library.

Copies and Reprints: Microfiche, 16mm and 35mm microfilm copies, and xerographic reprints are available to subscribers from University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106.

Back Issues: When available, back issues are \$5 each, postage paid. Write for a list.

Postmaster: Send address changes to *Ceramics Monthly*, Post Office Box 6102, Westerville, Ohio 43086-6102. Form 3579 requested.

Copyright © 1996
 The American Ceramic Society
 All rights reserved



STANDARD CERAMIC SUPPLY COMPANY
 MANUFACTURER OF MOIST CLAY BODIES
 MATERIALS . CHEMICALS . GLAZES . SUPPLIES . FORTY-SEVEN DISTRIBUTORS

ORDERS SHIPPED SAME DAY
 PH: 412 276 6333 . FAX: 412 276 7124
<http://www.standardceramic.com/clay/>
 PO BOX 4435 PGH PA 15205 . **FREE CATALOG**



MASTERCARD OR VISA ACCEPTED

FREE WHOLESALE CATALOGUE



KILNS
AIM, EXCEL, JEN-KEN
L&L, OLYMPIC, SKUTT
(35% OFF MFG.'S
SUGGESTED RETAIL)

SKUTT MODEL
1027 (GONE 10)
23"X27" DEEP
\$879.

★North Star
24" Slab Roller
Package
\$650.

Creative Industries,
Shimpo, & Soldner
(Prices SO Low
Mfg. Has Asked
Us Not To Publish)

PACIFICA
MODEL GT400 \$560.
MODEL GT800
\$639.

Giffin Grip
\$120.



BRENT
POTTER'S WHEELS

MODEL A \$569.
MODEL B \$575.
MODEL C \$639.
CXC \$725.



BENNETT'S

*We Keep
You
Fired Up!*

KILN SHELVES

21" FULL SHELF (3/4" thick) \$27.
21" HALF SHELF (3/4" thick) \$14.
26" HALF SHELF (3/4" thick) \$19.

★ NORTH STAR
STAINLESS
STEEL EXTRUDER
PACKAGE
\$270.



WE WELCOME SCHOOL PURCHASE ORDERS

★ Free Shipping On North Star Slab Roller And Extruder Within Continental USA

Bennett's Pottery Supply
431 Enterprise St.
Ocoee, FL 34761

(800) 432-0074
(407) 877-6311

ALMOST FREE-FREIGHT

We pay half the freight anywhere in mainland USA on minimum 500 pounds of KPS special clays listed below.

Because of heavy demand, we know you will love them so much, we are willing to cough up half the freight to get it to your door on 500 pounds or more.

It's not legend or lore, you won't be poor when you shop at our store!

USA only, offers exclude AK & HI. Some restrictions apply.

KPS is very conscientious about making our special clays. We don't skimp on materials or change ingredients just to keep the cost down or improve our profit margin. We make clay with the newest technology, but with an old-fashioned attitude. KPS uses the highest quality ingredients and extreme care in mixing. Plus we also throw in lots of TLC for you, our prized customer. We are more than willing to help you when you have any questions about our clays.

#206 KICKWHEEL GEORGIA PEACH STONWARE: Cones 6-10. A peach of a clay body, very friendly, easy to use, light buff color. Oxidation, reduction, wood or salt. **#208 KICKWHEEL BUFF STONWARE:** Cones 6-10. Buff body designed for reduction firing and oxidation. Great throwing clay for all uses, good handbuilding & sculpture body, very forgiving. Good school choice. Buff in oxidation, toasty in reduction. **#216 KICKWHEEL TAN SPECK:** Cones 4-8. Pretty tan body with small to medium speck in just the right amount. Oxidation. **#217 KICKWHEEL WHITE STONWARE:** Cones 6-10. An easy to use body for handbuilding or throwing. Accepts most glazes, giving clear colors. A truly superior, smooth, white stoneware that does functional work very well. Outstanding workability. Oxidation, reduction or salt. **#231 KICKWHEEL WHITE DOVE LOWFIRE:** Cones 06-4. Very strong, stark white, plastic body that handles great. Glazes super. Good school choice. No grog. **#249 KICKWHEEL CHOCOLATE STONWARE:** Cones 4-8. Chocolate brown body with consistent color. Great functional body. Has classic, clear stoneware ring. Oxidation. **#258 KICKWHEEL SANDPIPER STONWARE:** Cones 6-10. Versatile cream colored, plastic body good for wheel or handbuilding. **#262 KICKWHEEL GREY SPECKLE STONWARE:** Cones 4-8. A very special body with unique cool grey color and fine to medium speckling. Well suited to functional ware. Oxidation. **#319 KICKWHEEL RED ROBIN LOWFIRE:** Cones 06-3. Very pretty reddish orange to reddish brown. Nice, plastic terra cotta body for handbuilding, slab work, sculpture & throwing. Fine grog. **#322 KICKWHEEL BABY RED EARTHENWARE:** Cones 06-3. Very smooth, plastic body good for majolica, terra-sigilatta and burnishing. No grog. **328 KICKWHEEL BIG RED BIRD STONWARE:** Cones 4-8. Strong, "toothy" body for large work. **#333 KICKWHEEL BLACK RAVEN STONWARE:** Cones 6-8. Beautiful flat black body at cone 6. Marbles well with KPS #217 White Stoneware. Most unusual. Oxidation. **#275 KICKWHEEL GROLLEG PORCELAIN:** Cone 10. Easy to work with, friendly body, good for handbuilding or throwing. Paper white. Translucent. Oxidation, reduction, salt. **#286 KICKWHEEL GROLLEG PORCELAIN:** Cone 6. A true, translucent porcelain. Economical firing costs. Oxidation, reduction. **KICKWHEEL RAKU:** Cones 06-10. Fairly smooth, universal use, industrial strength. Bisques white. Throws great, handles small to large pieces. Oxidation, reduction. **KICKWHEEL RAKU C:** With more texture, great sculpture body. **KICKWHEEL RAKU XC:** With even more texture for all you crunchaholics.

• Come in and see us or call about quantity discounts on all Amaco & Ceramichrome glazes & underglazes in stock—tons of choices!

All printed prices are valid until November 25, 1996. Due to extremely low, discount prices on equipment, no PO's, no COD's. PO's accepted for non equipment. GA residents add 5% sales tax.

Prices dependent on no list price change from manufacturer during this sale period. All shipments are FOB Atlanta, GA., unless otherwise stated.



Brent Model A* ½ hp.
List: \$780.
Call to Save



Brent Model B* ½ hp.
List: \$835.
Call to Save \$



Brent Model C* ½ hp.
List: \$945.
Call to Save Lots of \$



Brent Model CXC* 1 hp.
List: \$1090.
Call to Save Big!



MANUAL
Lockerbie Kickwheel

We Also Sell Major Brands of Kilns at Considerable Discounts
Call for low, low price.

ATTENTION:
Now is the time to call
Come one, come all.
You won't find a Brent
wheel for any less, anywhere.
So, call us up, y'all.
(Or something like that. Hey, what do you want?
We're potters not poets.)

***EVERY SINGLE PURCHASE BRENT ELECTRIC WHEEL SHIPPED MOTOR FREIGHT FROM OUR WAREHOUSE COMES WITH THE OPTION OF:** purchasing 2 bags (50 lbs.) of any of our special KPS clays listed above, for a low price of \$4.50 each bag. OR: 2 bags (50lbs) of either our KPS cone 6 or 10 grolleg porcelains for \$8.00 each bag. When shipped from our warehouse, extra weight won't affect motor freight. We have the lowest bottom line!

Discounted: Amaco & Ceramichrome Glazes and Underglazes • Huge Inventory of Spectrum Colors • Orton Stand or Skutt EnviroVent: \$263.00 • Dolan Tools • Kemper Tools • Tons of Clay and Glaze Chemicals • Videos • Huge showroom packed so full you can hardly move, just full of fun stuff from end to end.

• Come & see us, we love company! • Our clays are above all standards!



Since
1974

KICKWHEEL POTTERY SUPPLY INC.

6477 Peachtree Industrial Boulevard, Atlanta, GA 30360 • 770-986-9011

Toll-free: 800-241-1895 FAX available • E-mail: Kickwheel@aol.com • 100+ page catalog \$6.00 USA (refundable on 1st order)



PHOTO: M. L. CARTER

Gleanings: A Potter in China Along with 19 other artists, Pennsylvania potter Jack Troy (shown above with a Jingdezhen wheel-thrown porcelain vase) visited China for six weeks last summer, staying for a month in Jingdezhen (the "Porcelain Capital of the World"). "The trip proved an opportunity for growth through adaptation of one sort or another," Troy says. "I can honestly say that not a single day passed when I wished to be elsewhere"; turn to page 46.

11th Annual San Angelo National Juror Michael Monroe selected 124 works by 114 artists for this major ceramics exhibition, on view recently at the San Angelo (Texas) Museum of Fine Arts; page 35.



PHOTO: ROB AMBERG

Don Davis Using glazes and oxides to enhance rather than cover the surfaces, North Carolina potter Don Davis does not want decoration to overshadow the forms. "It is important for me to allow the clay to speak," he explains; see page 68.

The cover Illinois artist Marlene Miller defining facial features on a large head formed from a solid mass of clay; built without an armature, her figures are hollowed out when leather hard, starting from the top. Turn to page 61 for more on her work. *Photo: Clarence Lynxwiler.*

Ceramics

MONTHLY

VOLUME 44, NUMBER 9 • NOVEMBER 1996

Feature Articles

11th Annual San Angelo National	35
Porcelain Slip Glaze <i>by Joseph Godwin</i>	41
Gleanings: A Potter in China <i>by Jack Troy</i>	46
Martina Zwolfer <i>by Monika Lehner</i>	52
A Million Pounds of Clay 30 Years at Pottery Northwest <i>by Matthew Kangas</i>	54
A Ceramic Mural for Santa Catarina <i>by Gene Anderson</i>	57
Marlene Miller <i>by Barbara Melcher Brethorst</i>	61
<i>with Psychological Undercurrents of Marlene Miller's Figures</i> <i>a review by Bill Butler</i>	63
Beyond Graduate School <i>by Elaine Olafson Henry</i>	65
Don Davis <i>by Alice Daniel</i>	68
New York Influences <i>by Tobias Weissman</i>	70
Ceramic Folklore <i>by Ivor Lewis</i>	98

Up Front

Mitch Yung	10	Netting Clay <i>by Graham M. McLaren</i>	16
MardiWood	10	William Wilhelmi	20
Peter Krijnen	10	Kevin D. Mullavey	20
The Artful Cup	10	Miranda Thomas	22
Ceramic Art and Archaeology Project in Belize <i>by Ellen Bedell and Ceil Leeper</i>	12	Ceramics in Northern California ...	22
Warren Mather.....	14	Mass and Meaning	22
Sherry Karver	16	Delia Robinson	24
Kit Davenport	16	Leah Hardy	24
		Surface + Form	24

Departments

Letters	8	Solo Exhibitions	82
New Books	26	Group Ceramics Exhibitions	83
Video	30	Ceramics in Multimedia Exhibitions .	86
Call for Entries		Fairs, Festivals and Sales	88
International Exhibitions	72	Workshops	90
United States Exhibitions	72	International Events	94
Regional Exhibitions	74	Questions	96
Fairs, Festivals and Sales	74	Classified Advertising	100
Suggestions	78	Comment:	
Calendar		The Journey <i>by Hollis L. Engley</i> ...	102
Conferences	82	Index to Advertisers	104



The Complete Kiln Company

Bailey builds more styles of electric and gas kilns than any other source. From our *Double-Insulated Top Loader* Electrics, to our *Production 2-Car Shuttle Gas Kilns*, every Bailey is loaded with outstanding features. No other kiln is more energy efficient, easier to operate, easier to service, or safer. **Best of all, you don't have to pay more to get Bailey Quality!**

A kiln is one of the most important investments you can make. The final quality of your pottery depends on it. We take tremendous pride in engineering kilns that insure consistent and reliable firing results. With **Bailey Product Support**, you have unlimited access to a kiln expert who will answer all of your technical questions. **When you buy a Bailey, you'll fire with complete confidence.**

Before you make your next kiln purchase, give Bailey a call. **You'll get great service, a great product and a great price!**

Bailey Pottery Equipment Corp.

PO Box 1577, Kingston, NY 12402 • (800) 431-6067 • Fax (914) 339-5530 • (914) 339-3721

Bailey Deluxe Double Vent System



- Vent 1 or 2 kilns simultaneously.
- Timer Control • Damper Controls

Only **\$320**



Bailey Single Fume Vent (Not Pictured) Only **\$199**

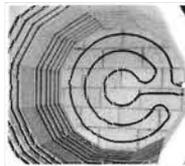
Bailey Double-Insulated Cone 10 Kilns

Save electricity, **extend element life by 30%**, fire evenly top to bottom and fire dense loads with ease. Available in 4 sizes: 3.3, 7, 10 & 16.5 cu. ft.



Features:

- Massive Elements
- 3 1/2" Thick Walls
- Elements in the Floor
- Easy Access Control Panels
- Optional 8 Step Controller
- Super Heat Distribution



"ELEMENT-IN-THE-BASE"



3 1/2" THICK "DOUBLE-INSULATED" WALLS



8 STEP CONTROLLER



16 1/2 CU. Ft. OVAL



Bailey Commercial-Duty Electric Kilns

Bailey Production Electric Kilns set the highest standards in commercial quality at affordable prices.

- Front Loading or Shuttle Formats.
- 7" Insulated Walls
- 8 Step Programmable Controller
- Dual Zone Controls
- Massive Elements
- Heavy Duty Frame
- Custom Designs Available



Bailey Electric Shuttle Kilns

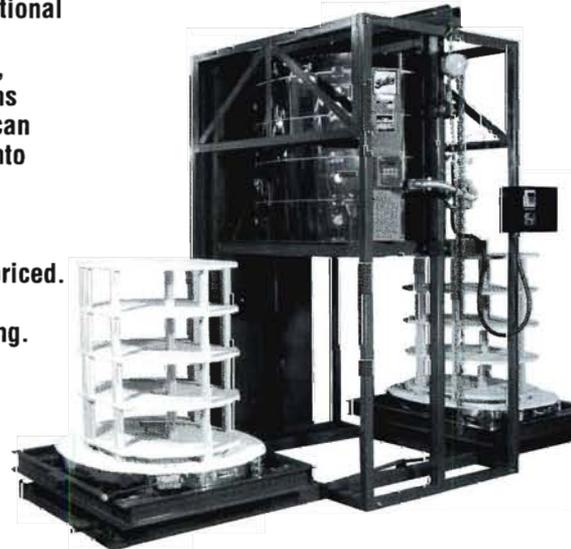
By adding additional rings, and our elevator frame, Bailey oval kilns (shown right) can be converted into this 2 car shuttle kiln.

Economically priced.

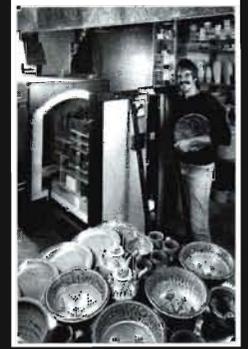
Instant reloading.

Fast cycling.

Call for details.



Great for production or sculpture. Sizes up to 30 cu. ft.



Professionals Know the Difference.

Bailey Gas Kilns

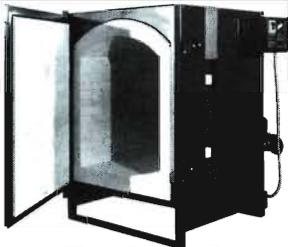
Front Loading, Walk-In and Shuttle Formats
 Sizes from 8 to 200 cu. ft.
 Down Draft Circulation
 Forced Air Combustion
 Custom Design Services
 Complete Toll Free Technical Support
 Double Ventilated Frames
 Unique Non-Mortared Construction

- Built-In Burner Port Covers
- Stainless Steel Heat Shields
- IFB Insulation
- Mechanically Anchored Brick
- Adjustable Door Seals
- Side Mounted Spy Ports
- A.G.A. Approved Safety Systems

Cone 11 Kiln Shelves and Plate Setters



Our High Alumina Cone 11 English shelves are comparable in strength to silicon carbide, but only at a fraction of the cost. Bailey has the largest selection of refractories at the best prices in the U.S.A. Our Cone 11 plate setters and tile setters insure a perfect warp-free surface.



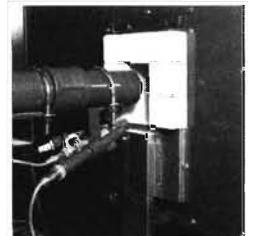
Bailey Studio Deluxe Kilns



HEAVY DUTY DOOR LATCHES

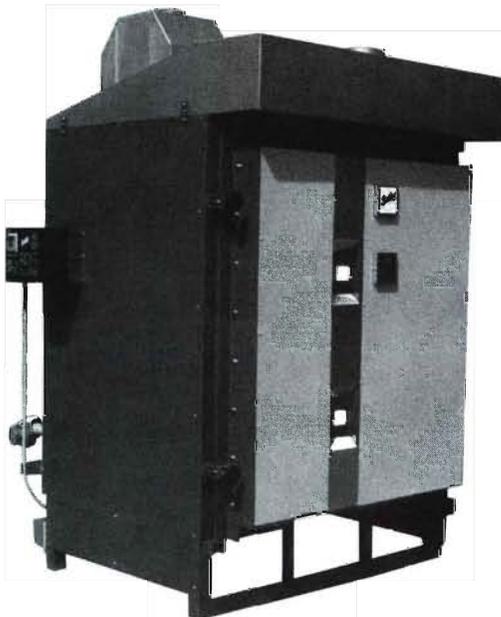


OPTIONAL HIGH LIMIT SAFETY SYSTEM #3



BURNER PORT COVERS

Bailey Production Front Loading Kilns

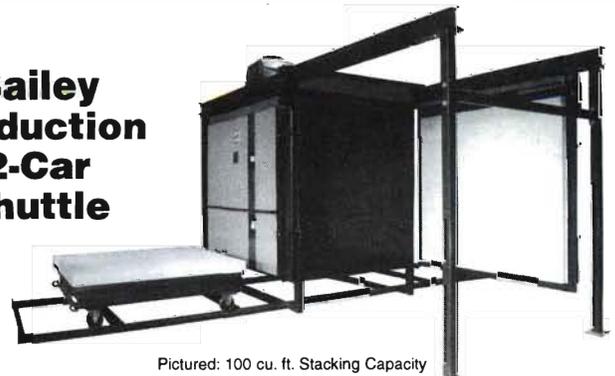


Bailey Production 1-Car Shuttle



Pictured: 72 cu. ft. Stacking Capacity

Bailey Production 2-Car Shuttle



Pictured: 100 cu. ft. Stacking Capacity

Letters

MacDonald Kudos

What a treat it was to open the mailbox and find David MacDonald there, in the October issue of CM. Brantley Carroll's photographs of David's work captured the warmth, energy and narrative qualities of the pieces. Richard Zakin's text, describing technique, makes readers want to see more of David's reduction-fired stoneware.

CM is testimony to the fact that every honest pot reflects a personality. As chairman of the ceramics department at Syracuse University, David has done more than any other university professor I know to share his passion for ceramics with young people; generously giving his time and talent to promote ceramics education in the public schools. As Syracuse University cochairman of "Feats of Clay" since 1988, he has helped bring together over 1400 students representing 22 high schools in an annual celebration of ceramics in secondary education.

Through visits to Syracuse-area schools where he regularly gives throwing demonstrations and conducts discussions with students, we have learned about the African influences on his work, and the significance of the scarification treatment of the clay. As an artist/teacher, David has shared with us his depth of insight and understanding of what it means to be black and a potter.

Robert vonHunke
Fayetteville-Manlius Central Schools
Jamesville, N.Y.

Art of Critique

I was warmly struck by Rick Malmgren's Comment ("The Art of Critique," September 1996), and felt that he did an excellent job of conveying many of the key points in the critiquing process.

I earned an associate's degree in studio arts and a B.F.A. in ceramics. In those years, I had my share of outstanding, good, marginal, and...well, bad professors. However, there were those couple of stellar professors; and Mr. Malmgren has identified so well those qualities that made them so invaluable to me.

They didn't try to reinvent themselves in me. They listened to my thoughts, intents and frustrations, and observed the work *before* offering comments—speaking to *my* sense of direction and aesthetic.

They also didn't "squash my spirit" or talk down to me. (I had one prof who

Share your thoughts with other readers. All letters must be signed\ but names will be withheld on request. Mail to The Editor, Ceramics Monthly, Post Office Box 6102, Westerville, Ohio 43086-6102; fax to (614) 891-8960; or e-mail editorial@ceramicsmonthly.org

seemed to ignore my feelings about my work—implying that I was too green for it to actually have intent and meaning—and continually gave me advice that had little to do with me or my pots.)

Superior professors sometimes take critiquing one step further than necessary. One prof whisked me away from my space one afternoon and drove me to his studio to show me what he was working on, illustrating that he too was dealing with a suggestion he had made to me. Another prof lent me some of her own books that reminded her of subjects I was interested in pursuing, and even walked over to the library with me to search out other books.

These professors nurtured my nature. They didn't coddle me—one of them was humorously and unabashedly blunt—but they were attentive, knowledgeable and helpful in ways that inspired, not condescended.

Again, I felt that Mr. Malmgren was on the mark with his observations; and I thank him for reminding me of those that encouraged my muse in school, and continue to do so as I work toward my ceramic goals.

Kristen Kieffer, Wixom, Mich.

Get It in Writing

Last summer I answered an ad in *Ceramics Monthly* and was hired as a thrower in an established studio. Because it was located many states away from where I lived, it was necessary to relocate. My employer and I had a verbal agreement that I would be working for one year; after that period we would examine the possibility of a continuation. I was also promised benefits.

I then packed my belongings and moved 3000 miles away. My job ended after roughly five months. I was suddenly and unexpectedly terminated because I had more realistic views than my boss, not because of lack of productivity. I worked hard in organizing production, sometimes supervising, glazing and firing to meet with the needs of the studio. I was never given any benefits.

What happened to me, I discovered later, has happened to many other artists who worked there before me. Besides ending up unemployed, I was denied any refund for my relocation expenses.

It is with experienced conviction that I advise anyone who is searching for a job to sign a contract that protects in case of early termination.

M. Luisa Zecchinato, Phoenix

Addendum

Thanks very much for printing the article on the Minoan goddess figure "Reproduction of a Goddess: A Study in Late Bronze Age Ceramics" in the September issue. I would like to add an important piece of information. I actually cowrote the article with

Geraldine Gesell from the University of Tennessee, after conducting research with her on Crete. I could not have done this reproduction without her expertise and guidance.

Students interested in working on this excavation on Crete should contact Dr. Gesell at the University of Tennessee, Classics Department, Knoxville 37996. Each summer several students are invited to assist in this research.

Ted Saupe, Athens, Georgia

Copper Matt Conundrum

Regarding the recipe for Mark's Copper Matt found on page 66 of the June/July/August issue: it should be noted that the percentages for Ferro frit 3110 and copper carbonate are reversed. We damaged a lot of work and got a lot of headaches. It works well if used in the right proportion: 90% frit and 10% copper.

Viveiros Black, Salem, Ore.

Actually, the recipe is correct as published: 10% Ferro frit 3110, 90% copper carbonate, plus 5% iron oxide. Perhaps the trouble you encountered was in achieving the copper matt effect. As Steve Branfman notes in his book Raku: A Practical Approach (from which this recipe was obtained), "It is in fact as much a postfiring technique as a glazing or decorating technique. Begin by applying a thin layer of copper matt for the most consistent results; the layer will seem almost too thin. The most effective means of application is spraying...Place some reduction material in your container and place your piece on a brick. The brick will isolate the piece from prolonged, direct contact with the material. Place some reduction material over the piece and close the container quickly. My former assistant, Mark DelloRusso, achieves consistent results using this technique with dry leaves as his reduction material. —Ed.

Commentary Appreciated

It's funny to feel my rubber-band brain bounce around the views and ideas *Ceramics Monthly* presents. My own spikes of social commentary slowly round their points as I age, but I appreciate the intensity and conviction of most who care to comment.

Balance is usually hard to achieve, but CM does a pretty fair job with these letters.

Michael Quinn, Beechgrove, Tenn.

Whoops!

A typesetting error resulted in the loss of a line from Martin Astor's Comment article in the October issue. The text from the end of page 102 to the beginning of page 104 should have read as follows:

"...a positive transactional relationship with clay from the beginning of the work until the end.

"Centering the clay on the wheel is the first step in pottery building..."



World Pottery Institute

"...the finest instruction in pottery making!"

The World Pottery Institute is located adjacent to one of America's premiere pottery production facilities.



Founder & Instructor, Stephen Jepson

If you like making pottery... if you have a crush on clay... if you have an infatuation with the materials and the process... get ready to fall deeply in love! At the very least, be prepared to have lots of fun.

Come Explore....

discover the joy that awaits you as your creativity grows. You will learn to produce beautiful, finely crafted examples of those pieces that exist in your mind's eye. You will have breakfast with them— *mugs, plates, coffee pots & teapots...* your friends will share dinner with them — *pitchers, goblets platters, serving pieces, casseroles & baking dishes...* your environment will become more interesting, more exciting, more beautiful — *vases, lamps, tile, urns & wall sconces.* You can have and experience all this and much, much more. (*I certainly have for the past 30 years.*) It is a chance to meet new & interesting people, go to stimulating art gallery shows, make money at craft fairs, and *the very best part...* you can know the bliss of being lost to the moment as you lose all conception of time... as your potter's wheel spins and turns — not knowing whether it is Saturday or Monday, Tuesday or Sunday! (*I cannot fully describe the happiness that awaits you, but I'm trying!*)



What does one get for their tuition?

There will be demonstrations upon demonstration! Emphasis will be placed on developing rapport with the materials and improving one's technical abilities. Everyone will have their own work area, wheel storage area, personal clay storage, tools, (*bring your own hand tools if you like*), and all the clay they need.

Where?

2 miles east of Geneva, Florida in a beautiful, semi-tropical forest setting, 25 min. from Orlando. 25 min. from beautiful beaches.

When?

1 wk. sessions: Oct. 7-11; Nov. 4-8; Dec. 16-20; Jan. 13-17; Feb. 3-7; Mar. 3-7; Mar 10-14; mar 31-April 4; April 7-11.

2 week sessions: Oct. 14-25; Nov. 11-22; Jan 20-31; Feb10-21; Mar17-28; April 14-25.

Who is teaching?

Stephen Jepson and our drawing instructor.

Potential Extra-Curricular Activities:

Orlando has many fine restaurants, art museums, galleries, hiking, rollerblading, bicycling, boating, swimming, excellent fine art cinema... *There is more fun than you will have time for.*



What are Stephen Jepson's credentials?

Undergraduate work at Iowa Univ. Art Center. School of Design, Los Angeles. Marguerite Wildenhain's Pond Farm Pottery School. Northeast Missouri State Univ. MFA from Alfred Univ. Founded Ceramics Program at Univ. of Central FL. (*My students went on to major graduate programs throughout America.*) Jepson's work resides in the Smithsonian and in many other major collections. In 1995, he was in 5 major national juried shows including the Crafts National & the Wichita National. He gave workshops and seminars across America... taught sessions at Arrowmount School of Crafts, and sold his work in 26 national art & craft shows in 95-96. Jepson has taught thousands of students to become potters.

What sort of teaching collection does the institute have?

Hundreds of works by American potters and a fine selection of antique pieces... *wonderful examples of whatever you want to learn to make.*

What will be taught?

Beginners will learn to throw in the Marguerite Wildenhain tradition. Advanced students will be able to pursue their specific interests and work on individual projects... (*expect to learn many ways to improve your skills & techniques!*)

What is the class size?

10 students in the beginning class; 10 in the advanced.

When is the studio open?

7 AM to 11 PM daily.

What do former students say?

Twenty years ago, Stephen Jepson enthusiastically introduced me to ceramics. I've always appreciated the sound fundamentals and technical expertise he shared with me.

George Parker, Ceramic Instructor, Berea College

Stephen's classes have been a great benefit to my life and career. My graduate school advisor Robert Anderson stated that I was the best prepared student and knew more about the business than anyone he had admitted since teaching at West Virginia Univ. Your assistance and patience pushed me beyond that which I thought I was capable of achieving. John Moody, CA

...You said 'just because you are a potter doesn't mean you can't live like a doctor!'

Jim Rice, The Clay Place, Naples, FL

Stephen is an absolutely brilliant teacher who is capable of making any and all aspects of pottery making understandable even for the most novice potter... I have found in Stephen's teaching a love for craftsmanship and beauty and what it takes to be a successful artisan in today's technological society. Not only did Stephen teach the process of pottery making but how to live a potter's life that is rewarding not only in financial sense but in a spiritual sense as well.

Paul Pittman, Potter and Co-owner of A Touch of Earth, Williamsburg, VA

Call or Fax to reserve your session...

Class size is very limited and sessions fill quickly.

1 800 742-3055 • FAX 407 349-4009

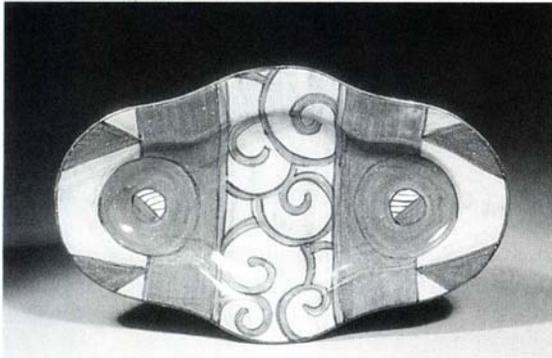
World Pottery Institute, P.O. Box 437, Geneva, FL 32732



Up Front

Mitch Yung

Functional and decorative ceramics by Branson, Missouri, artist Mitch Yung were on view recently at Waverly House Gallery in Springfield, Missouri. The decorative pieces were carved then



Mitch Yung platter, approximately 16 inches in length, majolica-glazed earthenware; at Waverly House Gallery, Springfield, Missouri.

brushed with terra sigillata, while the functional serving pieces were embellished with majolica glazes. Yung “began working in majolica because of my admiration for the richly detailed ware of the Italian Renaissance.”

MardiWood

An exhibition of works by California artist Mardi Wood was presented recently at BonaKeane Decorative Arts in Portland, Oregon. After receiving a degree in art, Wood studied ceramics at the Kundsthaandvaerkerkolen in Copenhagen, Denmark, and painting in Salzburg, Germany. She now lives and works in Bolinas, while commuting to her San Rafael studio part time.



Mardi Wood's "Teapot Horse," 11 inches in height, with stains; at BonaKeane, Portland, Oregon.

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, Post Office Box 6102, Westerville, Ohio 43086-6102.

Wood recently became interested in the horses she saw during a visit to Italy. “They are nervous, high-spirited creatures,” she remarked. “They roam free with the cows. I draw these horses as they move around—they are never still—only when eating are they still, but always this potential of movement, energy.

“I’ve made my constructed teapots with the idea of the horse in mind,” Wood continued. “I wanted to put these two shapes together both in a painterly way and in a clay way, using edges and planes and drawing to form a dynamic, a tension, that I feel in the horse, and to achieve a visual integration.”

Peter Krijnen

Sculpture by Dutch clay artist Peter Krijnen was on view recently at Galerie Amphora in Oosterbeek, Netherlands. Krijnen's work has evolved from pottery to objects to “paintings,” which are produced by transferring images painted on paper to clay slabs; the slabs are then bent down or folded out to create a three-dimensional form.



Peter Krijnen's "Pff," approximately 12 inches in height; at Galerie Amphora, Oosterbeek, Netherlands.

Humans, animals, still lifes and fragments of architecture are often subjects of Krijnen's paintings. Human shortcomings, in particular, are addressed with a sense of humor.

The Artful Cup

A juried exhibition of functional cups was on view recently at Pewabic Pottery in Detroit. Along with cocurators Carolyn Dulin and Elizabeth Lurie, juror John Glick selected works by

Potter's Pad by Minnesota Clay USA



Unique

The Potter's Pad is a unique way to apply underglaze decoration. Using the Potter's Pad is just like using a regular stamp pad. Apply an inked rubber stamp to a bisque-fired piece, allow the decoration to dry and cover with a transparent glaze.

All Temperatures

Potter's Pad inks have been designed to work at a wide range of glaze maturing temperatures. For best results, fire between Cone 06 and 8. All the colors may be tried at higher temperatures than cone 8 or in reduction.



A New Tool for Potters

The Potter's Pad gives the ceramic decorator a new tool to obtain effects that are too time-consuming using other methods.

Refillable

It will take a long time to use up a Potter's Pad, but when you do, you can purchase economical 2 ounce refills. The refills include a convenient brush in cap design to assist in application.

Colors

Black, Blue, Green, Teal, Gold, White, Brown and Red. Pads: \$8.95 (Red \$9.95)
Refills: \$9.95 (Red \$11.95).



Minnesota Clay
USA

Prices plus tax and shipping if applicable.
Distributor information available.

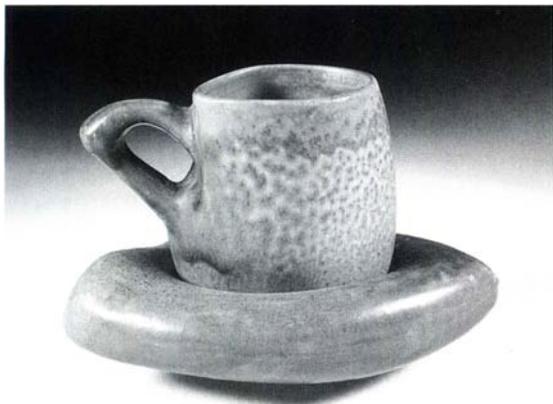
8001 Grand Avenue South, Bloomington, MN 55420

800-CLAY-USA/Fax: 612-884-1820/E-mail: mnclayus@mm.com

Our Internet Newsletter & Catalog <http://www.mm.com/mnclayus/>



Up Front



Susan Beiner cup and saucer, approximately 4 inches in height: at Pewabic Pottery in Detroit.

27 artists from Michigan, Ohio and Illinois. Each participant in “The Artful Cup” exhibited 12 cups of one design or compatible designs.



Thrown and altered porcelain teacups by David Crawford.

“The challenge to the potter is to imbue this simple, familiar form, which has been produced by others so many times before, with the vitality and freshness of his or her own creative vision,” commented Lurie.

Ceramic Art and Archaeology Project in Belize

by Ellen Bedell and Ceil Leeper

As staff members at a recent workshop in Belize, we had an opportunity to help descendants of the Maya discover their cultural roots. The workshop took place at the pre-classic Maya archaeological site of Cerros. Ceil, a ceramist, taught handbuilding techniques and firing methods to reproduce ancient Maya artifacts. Ellen, an anthropologist, taught about Maya culture through lectures and trips to archaeological sites. The workshop participants were Belizean teachers from the village of Copper Bank and craft guild members from the village of Chunox.

We stayed at a camp on Chetumal Bay in northeastern Belize. It was an adventure just getting there, because the road from the village of Copper Bank was too treacherous to negotiate in the rainy season, so we had to reach our destination by boat. The setting was extraordinarily beautiful, with clumps of palm trees, thatched-roof huts and waves breaking against the boat dock. Only a lazy crocodile slumbering in the reeds along the shore made us realize that this was not paradise.

The surrounding jungle was filled with sights and sounds that we will never forget—a scorpion and tarantula stinging each other to death on top of a mosquito net, a snake slithering



Ceramist Ceil Leeper and anthropologist Ellen Bedell applying a mixture of dried grass and *keat* (indigenous clay) over hardware cloth to form a *horn* or beehive kiln.

from one branch of a tree to the next, spider monkeys brachiating through the canopy of foliage, a coati crossing the road at dusk, and swarms of iridescent orange and chartreuse butterflies covering the windshield of our jeep.

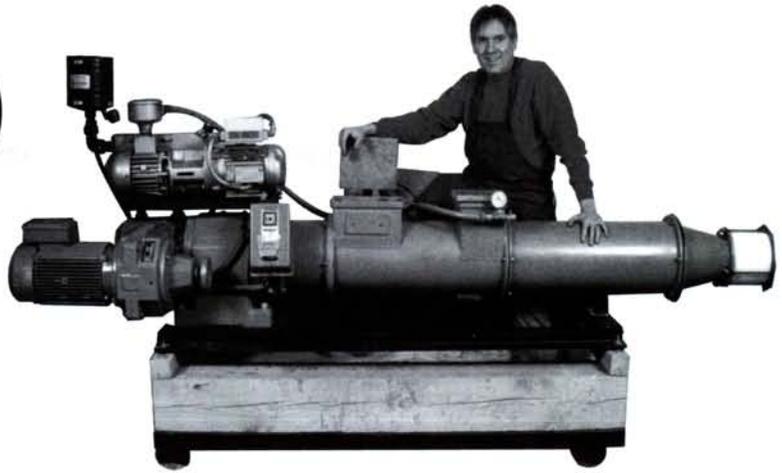
The participants told us fascinating tales about life in the village. Antonio, a man from Chunox who helped us build



A pit kiln was built by digging a hole in the ground and lining it with stones.

kilns, told us about an old midwife who lived in his village when he was a child. She wore a live snake around her head, signifying that she was a powerful person, as well as a necklace of jade amulets, with each amulet designating a different power that she possessed. His story indicated to us that the villagers have maintained some links with their ancestors—there are

Venco Pugmills



Dear Venco

Back in 1981, I purchased what I presume was one of your first Venco 4" extrusion pug mills to be sold in the United States. We used it relentlessly for eleven years for prepping throwing clay and then Ram Press clay before replacing it with another 4" Venco Mill.

Since we are now making over 70,000 pieces a year, our demand for clay has exceeded the capacity of the 4" mill. I went looking for a larger machine that had to be self feeding with at least a 5" -6" extrusion for some of the larger pieces we make in our studio and powerful enough to handle firm clay for Ram Press use. American made mills of the size we needed started at \$40,000 new and \$25,000 rebuilt. Forget trying to find a "fixer-upper".

Howard Axner of Axner Pottery told us about Venco's new heavy duty grade pug mills with all stainless steel construction and variable speed drive. The price was right at what we were able to afford and best of all, now that it's on line we are producing the best deaired clay ever, more than twice as fast. With labor savings and fewer seconds because of uneven clay quality, we expect to recoup the price of our new pug mill by the end of this year. The variable speed drive gives us great flexibility for producing a wide variety of size and shape extrusions. We are real pleased with our new Venco because it is the right size mill for our growing pottery operation.

Our best regards and thanks to the folks down under at Venco for making a pug mill that really works for us.

Sincerely,
Scott Currie
Scott Currie & Staff
Christian Ridge Pottery

Non De-Airing Pug Mill

3" nozzle, 1/2hp motor, 500 lbs/hour output..... \$1925

De-Airing Pug Mills, Three Models

New Model 3" nozzle, 1/2hp motor,
plus 1/2hp vacuum pump. 400 lbs/hour output..... \$2790

Upated Model 3.5" nozzle, 1hp motor,
plus 3/4hp vacuum pump. 800 lbs/hour output..... \$3570

Upated Model, Thicker Barrel 4" nozzle, 2ph motor,
plus 3/4hp vacuum pump. 1200 lbs/hour output..... \$4515

Twin Screw Mixer/Pug Mill

6.4"x5" nozzle, all stainless-steel barrel,
2400 lbs/hour output..... \$7600

New Heavy Duty Pug Mills

All stainless steel barrel & auger, 4-7 HP motor, 1 HP vacuum pump, 2,500 to 4,000 lbs/hour output... Call for pricing!

Above prices are suggested retail in USA dollars

For further information, contact your local dealer

ALASKA
Alaska Clay Supply
Box 111155
Anchorage, AK 99511
(907) 344-2553

CALIFORNIA
Laguna Clay Co.
14400 Lomitas Ave.
City of Industry, CA
91746
(818) 330-0631
FAX: 333-7694

INDIANA
Priority Supply Co.
1100 Chicago Ave.
Goshen, IN 46526
(517) 347-8573

MINNESOTA
Dunghanrach Clay Co.
Box 003
Melrose, MN 56352
(612) 256-7310

OHIO
Columbus Clay Co.
1049 W. Fifth Ave.
Columbus, OH 43212
(614) 294-1114

WASHINGTON
Clay Art Center
2636 Pioneer Way E.
Tacoma, WA 98404
(206) 922-5342

CANADA
Culpepper Pottery
#18, 700 58 Ave., SE
Calgary, Alberta
(403) 253-2529

CALIFORNIA
Len Steele
15 La Patera
Camarillo, CA 93010
(805) 482-2346

FLORIDA
Axner Co., Inc.
PO Box 1484
Oviedo, FL 32765
(800) 843-7057
FAX:
(407-365-5573

MICHIGAN
Priority Supply Co.
2127 Lake Lansing
Lansing, MI 48916
(517) 374-8572

MONTANA
Archie Bray Foundation
2915 Country Club Av
Helena MT 59601
(406) 442-2521

OREGON
Georgies W. Coast Ceramics Supply Inc
756 NE Lombard
Portland, OR 97211
(503) 283-1353
FAX: 283-1387

Seattle Pottery Supply Inc.
35 S. Hanford
Seattle, WA 98134
(206) 587-0570
(800) 522-1975

Maikames Ceramics
10 Douglas St.
Guelph, Ontario
(519) 836-5055
FAX: 837-2268

Venco Products • 29 Owen Road • Kelmscott WA 6111, Australia • (09) 399-5265 • FAX 61-9-4971335

Up Front

pictures on Maya ceramics of shamans with jade necklaces and snakes around their heads.

Ceil taught handbuilding techniques using indigenous and raku clay. The participants enthusiastically made Maya masks, typical Maya pottery and replicas of other artifacts, then decorated their work with slips of various colors, and eagerly awaited the completion of the kilns.

We constructed three types of primitive kilns—a pit kiln, a beehive and a barrel kiln. Ceil chose designs that could easily be reproduced by the villagers, and would enable them to use locally available construction materials and fuels. She also wanted them to understand the differences between an oxidation and a reduction firing.

We first built a pit kiln by digging a hole in the ground and covering it with a *palapa*, a lean-to made from broom palm fronds to prevent the daily rain from soaking the pit. The palm fronds were attached to a wooden pole frame and were tied with strips of palm bark, which is incredibly strong. (The



For the firing, the pit was filled with wood and covered with half an oil drum.

ancient Maya made paper from tree bark, and at some sites, archaeologists have found bark beaters made from clay.)

We lined the pit with large stones and, for the top half of the kiln, Antonio cut a 55-gallon oil drum in half with his machete. The villagers knew what type of local wood to use to fire the kiln; they chose varieties that would burn slowly and produce a very hot fire. After gathering a supply, they placed enough in the pit to burn for a whole day. In this oxidation firing, the slips retained their original colors.

The second type of kiln we made was a beehive or *homo* kiln, which was constructed by bending metal rods into two crossed arches. The arches were covered with hardware cloth, which was secured at the top and plastered inside and out with clay that was found near the site. A shelf supported by bricks was placed in the bottom of the kiln. A fire was built under the shelf, and smoke from the fire escaped through a hole in the side of the kiln. The colors of the slips were visible after the firing, but flashing occurred on works placed on the shelf's perimeter. This type of kiln reminded the archaeologists of the *pibs* (earth ovens) they found at Cerros and other Maya sites. The pibs were made by placing one ceramic plate on top of another so that their rims touched. In the Maya world view, the pib represented a portal to another world.

The third type of kiln—a barrel kiln—was made by punching holes in the sides of a 55-gallon oil drum. This type

of kiln, which served as a receptacle for sawdust and ceramic work, produced heavily reduced blackware. The villagers brought bags of sawdust by boat from the sawmill at Chunox to fuel the kiln. In the bottom of the barrel was a shelf of hardware cloth covered with aluminum foil over a bed of rocks. This was covered with 2 inches of sawdust, then the heaviest pots, followed by successive layers of sawdust and additional works. To fire the kiln, the top layer of sawdust was ignited, then the barrel was partially covered by the top of the oil drum.

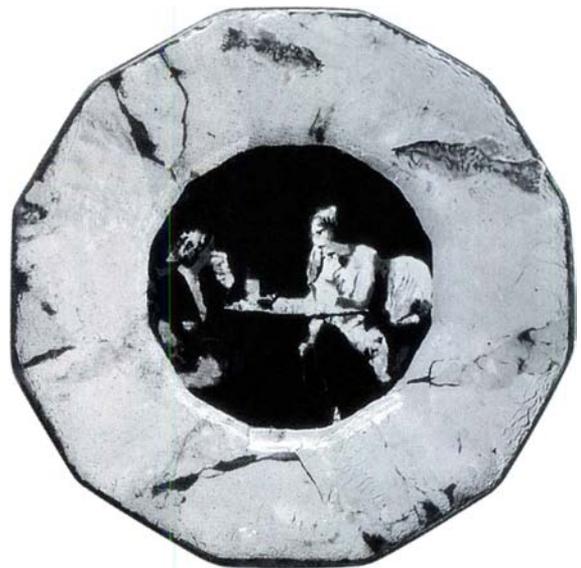
The women from the village of Chunox prepared a drink of corn meal, water and honey, and after drinking the mead, buried the residue to bless the kilns. Mead, or *balcha*, was also used in ancient Maya ceremonies. While the kilns were being fired, we shared food, drink, stories and songs.

We got the best results from the barrel kiln, and much of the work looked like the ancient models. In fact, they were so authentic-looking that one of the masks made by a Belizean teacher almost caused an international incident. He had given it to an American student, who was then accused by a customs agent at the Belize airport of trying to smuggle antiquities out of the country. Fortunately, one of the archaeologists from Cerros was present and explained the circumstances.

The workshop not only increased our knowledge of Maya and ceramics, but also taught us to appreciate another culture and to admire the determination and ingenuity of the people living in simple villages in Belize. It helped the local teachers learn about their heritage and respect the cultural resource (Cerros) in their own backyard. And it had the added benefit of teaching the craftspeople from Chunox valuable skills in handbuilding and kilnbuilding.

Warren Mather

The exhibition “Clay: Students, Faculty and Alumnae ’90s from the School at the Museum of Fine Arts, Boston” was featured recently at Clark Gallery in Lincoln, Massachusetts. Works by



Warren Mather's "Talking Cafe Paradiso," 13 inches in diameter; at Clark Gallery, Lincoln, Massachusetts.

21 artists associated with the school represented a wide range of styles and techniques.

Weston, Massachusetts, artist Warren Mather presented a series of worlds he has been developing over the last two years that incorporate imagery from photographs, video and com-



Just Released! Salt-Soda Firing

with Gordon Hutchens

Program One: Clays, Slips and Glazes
Program Two: Loading and Firing

VIDEO WORKSHOPS FOR POTTERS

Videos with Robin Hopper

Form and Function: Ceramic Aesthetics and Design

1. Elements of Form
2. Lids & Terminations
3. Spouts & Handles
4. Pots for Eating & Drinking
5. Pots for Cooking & Serving

These are high quality videos that are an ideal teaching tool for either an individual or in a class situation. They raise issues that challenge and teach even the experienced maker of functional ware.

Pottery in Australia

Beginning to Throw on the Potter's Wheel

It's hard to imagine a more lucid or comprehensive introduction to the subject . . . Highly recommended.

Video Librarian

Variations on Raku with Gordon Hutchens

Raku applications of terra sigillata, sagger ware, fuming, slip resists and reduction. Includes printed notes and recipes.

Gordon Hutchens gives the viewer a "workshop in a box" with this nicely produced video.

Studio Potter Network

Making Marks: Ceramic Surface Decoration

1. Intro & Surface Removal Processes
2. Marks of Addition & Impression
3. Liquid & Colored Clays
4. Pigments & Resists
5. Glazes & Glazing
6. Firing & Post-Firing Effects

[These videos] rank among the best in the recent flurry of videos . . . They are detailed, comprehensive, intelligent, high-quality productions.

*Richard Aerni
Studio Potter Network*

Advanced Throwing on the Potter's Wheel: Extended and Altered Forms

This throwing video is thorough, focused and engaging. A recommended investment.

*Les Manning, Vice-President,
International Academy of Ceramics*

Building Your Own Potter's Kiln with Graham Sheehan

INCLUDES MATERIALS LIST, WORKING DRAWINGS

This video guides you through the construction of a 25 cubic foot propane-fired kiln.

[An] excellent video.

Book Report

NEW!

Beginning Raku with Gordon Hutchens

Getting Started With Clay and **Beginning Handbuilding** with Graham Sheehan.

Pricing & Shipping

	Personal	Institutions*
Advanced Throwing	\$39.95	\$79.95
FFunction Each	\$34.95	\$69.95
FFunction Series	\$149.95	\$299.95
MMarks Each	\$29.95	\$59.95
MMarks Series	\$149.95	\$299.95
Potter's Kiln	\$49.95	\$99.95
Variations on Raku	\$39.95	\$79.95
Salt-Soda Each	\$39.95	\$79.95
Beginning to Throw	\$29.95	\$39.95
Beginning Raku	\$29.95	\$39.95
Getting Started	\$29.95	\$39.95
Handbuilding	\$29.95	\$39.95

*Institute price includes Public Performance Rights.

In North America

Add \$5.00 shipping & handling for one tape.
Add \$1.00 for each additional tape.
Int'l Customers contact us for shipping cost.

Mail check or money order to:

Tara Productions
4922 NE Going, Dept. B
Portland, OR 97218
phone 604-247-8434 fax 604-247-8145

Order by VISA toll free
800-668-8040 (9 to 5 Pacific time).

In Canada, call toll free or write for prices:
Box 35, Gabriola, B.C. V0R 1X0

Thirty day money-back guarantee

Up Front

puter drawings fired into the glaze. For instance, "Talking Cafe Paradiso" began as "a captured video still frame that was digitized and altered on my computer," he explained. "The reworked image from the computer was then printed on paper and handpainted with glaze. The paper-and-glaze decal was transferred to a soda-fired ceramic plate and fired to Cone 05."

Sherry Karver

Wall sculptures by California ceramist Sherry Karver were on view recently at Pence Gallery in Davis, California. "In my work I am trying to bridge the gap between painting and sculpture, taking parts from each," Karver commented. "Although I use the clay surface as a canvas to paint on, these are not just paintings, in that they also have their own volume and texture that create a relationship with the space that surrounds them."

Karver uses the same technique to create both her abstract and figurative forms. Fired once, the work is then shattered with a hammer. "No two ever break in the exact same way, giving each piece its own individuality, like a giant fingerprint," she noted. "By bringing in this random energy, something beyond myself is added to each work."

The fragments are then handpainted with acrylics and smoked in a primitive sawdust kiln. "The shattered pieces are then reconstructed, like a jigsaw puzzle, and epoxied onto wood backings," explained Karver.

"This process of shattering and reconstructing is based on a concept in Hebrew mysticism called Kabbalah. It is symbolic of bringing the many shattered parts of the world back together again. This is the underlying theme in all my work, regardless of the more obvious concepts that I have been working with, such as survival. Since I am a child of Holocaust survivors, I have dealt with this idea of survival for both man and animals (endangered species) in much of my figurative work. The image



Sherry Karver's "Window on Reality," 48 inches in height, mixed media, \$3000; at Pence Gallery, Davis, California.

of the open window in some of the pieces is about letting in new dreams, hopes and ideas."

In her latest works, instead of epoxying all the clay pieces onto a wood backing, Karver has begun leaving some out and painting the background with oils. "By juxtaposing clay and painted surfaces, I am coming closer to bridging the gap between painting and sculpture, and creating a bas-relief surface."

Kit Davenport

"Branch, Bottle, Bell," an exhibition of ceramic sculpture by California artist Kit Davenport, was presented recently at Joan Roebuck Gallery in Lafayette, California. Handbuilt and bisque



Kit Davenport's "She," 13 inches in height; at Joan Roebuck Gallery, Lafayette, California.

fired, the forms were then refined with sandpaper and decorated with multiple layers of acrylic, enamel, oil paint and paste wax.

Referencing the human body, plants and their growth, as well as traditionally shaped vessels, Davenport explained that her sculptures convey "something to do with human energies or passions as they are expressed or frustrated."

Netting Clay

by *Graham M. McLaren*

A medium that emerges from the world of the computer keyboard rather than the kiln, shaped by the ephemeral language of electricity and bytes rather than the sturdy, centuries-old traditions of clay-making would seem to have little to offer the potter. Some fear it, some try to ignore it, others are excited by it. Whatever we may feel personally, the Internet is here and it is growing, with an increasing effect on clayworking as on other areas of art, craft and design.

Since Bill Ritchie Jr. and Rick Malmgren introduced the readers of CM to the possibilities of electronic communication

Power. Strength. Dependability. Service.

For over 27 years, Brent® equipment has been built to withstand the constant use by production potters as well as the demands of classroom instruction.

And if you ever have a service or parts question, call your local Brent® distributor or you can call our service department direct, (800) 999-5456, Monday-Friday, 7:00 a.m. to 3:30 p.m. CDT.



brent potter's wheels
and equipment

Brent® is a manufacturing division of American Art Clay Co., Inc.
4717 W. 16th St., Indianapolis, IN 46222 • (317) 244-6871 • (800) 374-1600 • Fax: (317) 248-9300

Up Front

back in 1993, there has been an explosion of public interest in the possibilities of the Internet, followed closely by public and private concerns at the possible dangers of the "information superhighway." A spate of articles in recent months has encouraged a philosophical debate over the real value of the Net to those engaged in the visual arts. Nowhere is the relationship between the electronic world and the material one more problematic, it would seem, than in the case of clayworking; for how can such an obviously corporeal and three-dimensional medium as clay translate to the two-dimensional world of the computer monitor? At a time when the Internet is being used in ever more imaginative ways, it is worth examining its possibilities and pitfalls for the individual clayworker in particular.

The vast expansion in the private use of the Internet over the past five years or so has been largely due to the development of multimedia computer systems for the domestic market. Private users can now gain access to the Net easily and cheaply. They will need a reasonably powerful home computer, a modem and associated software. They will also link into the Net through a so-called "access provider." For most, the contract with the access provider, together with local rate calls between the user's computer and the providers system, will be the main ongoing costs of gaining access to the Internet.

Despite its vast, sprawling diversity and anarchic lack of central control, the Internet is proving remarkably adaptable to the needs of this new band of users. The Net as a whole is made up of a large number of interlinked systems, but perhaps the largest of these (and certainly the fastest growing) is the World Wide Web or WWW. The brainchild of CERN, a European scientific research establishment based in Switzerland, the Web is remarkably easy to use. Once the user has called up a "site" using an electronic address (or URL), he or she will be presented with a display that can combine text, images (both still and moving) and high-quality sound.

All of this is just the beginning, however; the viewer also has the opportunity to interact with the display. At the most basic level, this could mean writing to the originator of the site by e-mail, but it can mean much more, from paying bills to playing interactive games with people thousands of miles away, to redesigning the site itself.

So what will the clayworker find when he or she gets on the Net? The answer is a truly surprising amount of clay-related discussion and activity. Using the Web, it is possible to join the clay-related discussion group CLAYART, for instance, which provides a helpful forum of gossip, technical information and philosophical debate for hundreds of potters worldwide.

One of the most exciting aspects of the Web is the ability of site designers (whether they are large corporations or private individuals) to build in links with other sites. These links, which take the form of highlighted text or images, can transport us to other sites that can be as utterly diverse and quirky as the site designer wishes.

Taking advantage of these possibilities, many clay artists have decided to open a Web home page for themselves. Loren Scherbak, an American potter and printmaker, is a typical example of this in that she provides in her home page ("Lorens Clay Heaven") images of her work, including decorative tiles, raku vases and sculptural wall hangings, alongside her resume and a helpful list of links to other clay-related sites. At the other end of the scale, the Dutch potter Jeroen Bechtold exhibits

examples of his "soft pots" (computer-created images of imaginary clay sculptures and vessels) at his "Pots Pages" home page.

Bechtold's use of the Internet is part of a vision that sees cyberspace as one version of the domestic environment of the future—to be filled with electronically created "ceramic" objects as well as the more mundane elements of computer life. Clearly, this raises fundamental questions about the nature of a potter's relationship to his or her most basic tool, the clay itself. But the very fact that when I last visited, Bechtold's home page had been accessed by others nearly 500 times in the past 3 months suggests that his ideas are at least creating interest.

If all this seems extreme, a simpler way to gain access to a full range of clay-related activity is to go to one of the ceramics links pages. These include CLAYNET, a "forum for Australian and international ceramic art"; The Potters Page, maintained by Theo van Niekerk and based in South Africa; the Ceramica On Line site based in Faenza, Italy; and Ceramics Web from within the United States. Despite their international flavor, all of these groups are equally accessible to American potters through the Net, and provide a large range of services, from giving notice of virtual exhibitions of ceramics, to software aimed at assisting clayworkers with glaze calculations.

Over the past couple of years, commercial interest in the Internet has also boomed, with a wide range of new services available to the potter—for a price. "Virtual malls" and galleries are perhaps the most obvious examples of this development. For a fee, an organization such as ImagePlaza or Enterprise OnLine will advertise your work and provide Internet support for your business. The extent to which this approach results in sales is still unclear (surveys of other types of business suggest minimal sales at the moment), but with approximately a million users going online each month (a rate of expansion that would mean everybody in the Western world being online by the end of the century), it must be only a matter of time before this becomes a significant marketing method. After all, a cursory "surf" of just a few minutes recently revealed opportunities to buy pottery items from areas as geographically separated as Helena, Montana, and Istanbul, Turkey.

The proliferation of the commercial aspect to the Net really demands that clayworkers as well as others actively engaged in the crafts now take some form of philosophical stance toward the new medium. When clay-related activity on the Net consisted of discussion groups and information databases operated by academic organizations and interested individuals, it posed no real threat, and ceramists could choose whether they wanted to indulge. Today, the Internet is regarded by many with far more suspicion, demanding deeper analysis. In this respect, some interesting work has been done by Australian potters, who were among the first to feel the benefits of electronic discussion groups that helped to break down the isolation and loneliness of working in that vast but sparsely populated continent. Articles such as Kevin Murray's "All Aboard for the Craft Diaspora!" (published both electronically and in paper form) thoughtfully question the role of the Internet in future craft activity.

The Internet has moved beyond just being a forum for clay-related information. It now challenges the very way clayworkers perceive themselves, and with this deeper level of analysis comes the realization that not all the news is good. Although the Internet can be a rich source of information for potters, it can also pose a threat in a number of ways.

Perhaps the most significant of these is its ability to act as a "leveler." The use of "search engines," such as Lycos™, Yahoo™ and Infoseek™, which provide indexes to the Net,

WE STILL DON'T HAVE A DISTRIBUTOR IN TAHITI!

But, in response to our recent Ceramics Monthly ad, we received the following wonderful letter and picture from a potter in Tahiti:

Dear Mr. Grip,

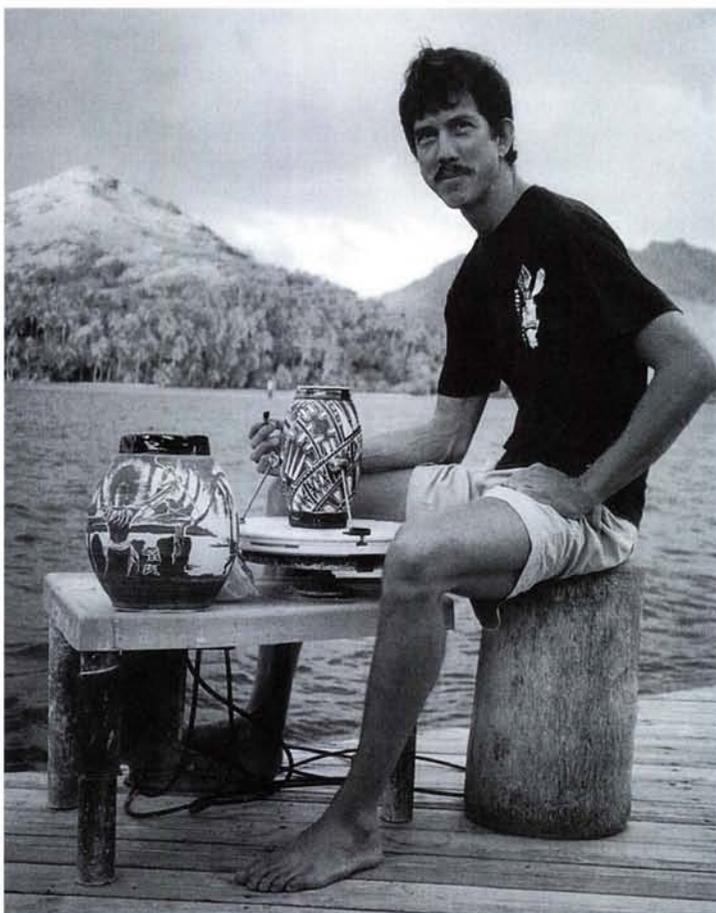
I have been using the **Giffin Grip** for many years here in Tahiti and find your ads very amusing. In fact, your first model, after 6 months of humidity would no longer slide at all.

Then a few years later I saw the new **Giffin Grip** made out of high quality plastic. What a great improvement. Ten years later I'm still content in Paradise with my new GG.

And I know you don't have a distributor because at the moment we are the only serious potters in Tahiti. But perhaps you would like to show the rest of the world that even in Tahiti, we love your great products.

If the photos are not up to par I could try again, or perhaps you could come down and take a better shot and get a grip on things here in Paradise.

Sincerely, Peter Owen
(see CM, May 1991, page 48-51)



If you want to order a Giffin Tec product from anywhere on planet Earth, here is the information you need.

**International Guarantee All Giffin Tec Products: 90 DAYS MONEY BACK GUARANTEE
10 YEARS FREE REPLACEMENT of parts that wear out or break in normal use.**

TO ORDER

Quantity	Item	Price	Shipping Continental US (UPS)	All Other Destinations (Surface P.P.)	TOTAL
_____	Giffin Grip®	\$164.50	\$5.00	\$20.00	_____
_____	Flex Slider Set	\$29.95	\$3.00	\$4.00	_____
_____	Lid Master™	\$9.95	\$3.00	\$4.00	_____
_____	Large Lid Master™	\$19.95	\$3.00	\$5.00	_____
_____	Tri-Axial Board™	\$39.95	\$4.00	\$7.00	_____



Customs Duties on international shipments are collected at your local post office. To avoid surprises, please ask what this will cost before ordering. We accept personal checks, Visa and MasterCard.
Mail to: Giffin Tec inc., P.O. Box 4057, Boulder, Colorado 80306 USA 303 449-9142 Fax 303 442-2997

Up Front

involves using key words, and the results of these searches are long, text-based lists of individual makers, commercial organizations, virtual museums, etc. The most avant-garde and the most professional rub shoulders with the amateur and the occasional. Because transmitting picture data by telephone is still relatively slow, a great temptation exists to turn off the facility that generates images and, by relying on text alone, speed up the whole information-gathering process.

This means that what potters say is becoming more important than what they create. Potters working individually can have as much success in luring potential customers to their home page as large corporations, as long as the text and the design of the page are right. Whether the potential customer is sufficiently convinced to click on their image generator and wait patiently while pictures of the work are downloaded will depend very much on the “sales patter.” As Kevin Murray points out, “The story of a craftsperson’s life seems more important when their work is reduced to images.”

A related set of issues confronts one of the most exciting aspects of Net activity for the individual ceramist—the juried, virtual exhibition. From one viewpoint, these exhibitions offer the opportunity to break down national and cultural barriers, helping to bring clay artists together in a truly democratic way. Some drawbacks, though, could include artists exhibiting old work or work that may have flaws not visible online.

All of these problems are ones that are present whenever ceramics are portrayed or discussed on the Internet, but do they collectively invalidate it as a medium for the ceramist? Undoubtedly, there is a lot of garbage on the Internet, and some of it is dangerous garbage. The anarchic quality of “Net life” clearly lets people feel at ease about making a contribution, whether it is accurate as a text or of any value as a ceramic object. This has lately been a concern highlighted by vehemently “anti-Internet” authors like the radical historian Kirkpatrick Sale, and Clifford Stoll—a Berkeley astronomer who has attacked discussion groups, for instance, as “an impoverished community...without a church, cafe, art gallery, theater or tavern. No birds, rivers or sky. Plenty of human contact, but no humanity.”

Surely, the future for ceramics on the Internet need not be as grim as this, though. The old computing adage of “garbage in, garbage out” applies just as much to work on the Net. Ultimately, the future of clay on this new electronic medium lies where it always has—in the hands of the potters.

William Wilhelmi

“The Clays the Thing,” a retrospective exhibition of works by Texas artist William Wilhelmi, was on view recently at the Art Museum of South Texas in Corpus Christi. Since earning an M.F.A. at the University of California, Los Angeles (UCLA), Wilhelmi has lived and worked in Corpus Christi. “When I first got to know Wilhelmi, he didn’t know how to throw a plate,” guest curator Ben Holland recalls in the accompanying catalog. “He had graduated from UCLA in 1969...and there had been the influence of Peter Voukos and company at Otis Institute and Scripps College (in the ‘50s). So, Wilhelmi had come to his new job [as designer for architect Richard Colley] in Corpus Christi able to make beautiful useless’ objects. They looked like they could be or should be functional but they weren’t.

“After he had settled into his new studio at Dos Patos, Wilhelmi’s first assignment from his new benefactor and



“Persian Pots,” 15 inches in height, glazed stoneware, by William Wilhelmi, Corpus Christi, Texas.

boss...was a set of dishes,” Holland continued. “Wilhelmi was horrified. But he accepted the challenge and learned to make a plate—and a cup—and a bowl—and a goblet—but still decorated with those beautiful, time-consuming motifs....He would



William Wilhelmi’s “Three Beaded Lamps,” 27 inches in height, earthenware; at the Art Museum of South Texas, Corpus Christi.

bring those ordinary objects to life with his landscapes of eucalyptus trees, sunsets, cows and cacti, calla lilies and geometric designs.

“When I curated [his first show at the Art Museum of South Texas in 1973], Wilhelmi had been a studio potter for three years,” Holland commented. “Now, for this show, he has been a studio potter for 27 years and has produced a prodigious amount of amazing work. ‘The Clays the Thing’ can only hint at what the man has been able to create in those years.”

Kevin D. Mullavey

An exhibition of functional ware and sculpture by Philadelphia artist Kevin D. Mullavey was featured recently at Gallery 500 in Elkins Park, Pennsylvania. Inspired by several precedents—ancient architecture, geology, Asian art and philosophy, as well as first-hand encounters with a wide variety of ceramics—Mullavey handbuilds most of his work. He alludes to both the history of ceramic art and the properties of clay itself by com-

MASTER POTTER STEPHEN JEPSON'S AWARD WINNING VIDEO ...

INTRODUCTION TO THROWING

Have **FUN** While Learning **FAST** With This **EASY** Proven System

This highly acclaimed video is based on years of potting and teaching experience.

In my 22 years of teaching hundreds of students, all were successful in learning the basic techniques: most were able to grasp the principles of centering, opening, and pulling up a wall in the first hour, and many progressed with amazing speed through more complex and subtle techniques.

In this 53 minute video, you will learn how to throw **plates, platters, saucers, mugs, cups, bowls, cylinders, pitchers, and more ...** You will learn how to trim, pull handles, make spouts and more ... I cannot make you a master potter in two weeks, but this video will show you the basics in a way you can understand and assimilate. If you are thinking of beginning, this video will start you right; if you have tried with little success, it will change your experience. If you think you are already pretty good, it will make you better; if you are only interested in learning about the process, it will be fascinating.

Give yourself the opportunity to experience the pleasure of how naturally — how easily you can improve your performance on the potters wheel.

☆☆☆☆ ABC-Clio Video Rating Guide — Jepson is a patient and confidence-inspiring teacher, and his innate love of the clay medium is obvious. This video is appropriate for both institutional and public library video collections, and should appeal to artisans high school age and up.
— March 1994 ABC Clio Rating Guide for Libraries with Video Librarian.



☆☆☆☆

Highly Recommended — Editor's Choice
— Video Librarian • Jul/Aug '93

"I am so happy that someone has finally stated plainly some clear cut steps for beginning potters. Center, open, set bottom, raise wall, compress rim. Pottery has never been so logical. My pottery has definitely improved since I watched your tape. I've lent it to several people in my class and they had visible improvement in their work also. — My husband and daughter watched your video once and tried to throw a pot on my wheel. They actually did pretty good, for the first time, and all the credit goes to you. — You're also the first instructor who told me what tools I need and what they are used for. Thank you for all your help! I'm anxiously waiting for my next tape."
— Carrie Anderson — Kensington, CT

STEPHEN JEPSON'S ADVANCED THROWING PROJECTS AND TECHNIQUES

Fast Paced & Packed with Information. Lots of Examples of Finished Work by Several Potters.

INCLUDES: Bottles & Closed Forms, Covered Jars and Casseroles, Simple Ways to Get Lids to Fit, 6 Different Kinds of Lids, Facetting & Cutting, Solutions to Goblet Production, Throwing Off the Hump, Making & Assembling Parts of Tea Pots, Donuts, Learn How to Tap on Center in 40 Minutes or Less, And A Lot More... 85 minutes

INTRODUCTION TO HAND BUILDING BY STEPHEN JEPSON

A clear concise description of a variety of basic procedures and techniques — Deals with a range of design questions — Shows many finished examples by a number of ceramic designers.

YOU WILL SEE: How to Make Decorative Stamps Including Roll Stamps, Pinch Pots, Coil Pots, Slab Construction — (Building A Candle Stick), Cylinders — Salt Cellars, Mugs, Vases, Use of Press Molds & Hump Molds, How to Make a Plaster Press Mold, Suggestions for Projects, And More... 80 minutes

HOW TO THROW LARGE POTS

WITH STEPHEN JEPSON AND DANISH NATIONAL THROWING CHAMPION AND USA OLYMPIC THROWING MEDALIST, BILL GOSSMAN. This Video will show you how to make pots up to 4 feet tall and platters over 3 feet wide. Lots of close-ups clearly show techniques to help you center and throw large amounts of clay, to make large pots from pre-thrown sections, and to use the coil and throw method, with which you can make pots whose size is limited only by your ability to move and fire them.

You will see an 18-inch cylinder, 20-inch pitcher, 30-inch two-section vase, 22-inch bowl, 40-inch platter, 48-inch urn and more ... 79 minutes

VIDEOS \$49.95 each plus \$4.50 packaging & shipping. Florida Residents add 7% Sales Tax. To receive yours, SEND CHECK OR MONEY ORDER TO: JEPSON POTTERY • BOX 437 • GENEVA, FL 32732

For More Information Call 407 • 349 • 5587 • Fax (407) 349-4009
FOR SPEEDY PROCESSING OF CREDIT CARD ORDERS
CALL TOLL-FREE 1 • 800 • 742 • 3055

We guarantee the quality of everything we sell. If you think something doesn't measure up to our description of it, return it within 30 days undamaged for a refund.

POTTERY DECORATION: TRADITIONAL TECHNIQUES BY TOM SHAFER

Based on his book Pottery Decoration. Mr. Shafer shows you how to use a variety of decorating techniques with demonstrations and examples from the work of many different potters.

INCLUDES: Incising and Carving, Using and Making Stamps, Added Decoration, Slip Trailing, Sgraffito and Inlay, Wax Resist, Marbled and Mosaic Patterns, And More... 74 minutes

GLAZING AND FIRING

INCLUDES: Preparing Greenware for Bisque; Loading electric & gas Bisque; Firing electric & gas Bisque; Waxing, Glaze Mixing, Glazing by Dipping, Pouring and Spraying; Glaze Testing, Decorative Glaze Techniques, Loading a Glaze Kiln and Glaze Firing; Finishing Fired Ware; Sources for Materials & Supplies; and much more ... 106 minutes

CONTAINS MANY OF MY OWN DISCOVERIES

SUCCESSFULLY MARKETING YOUR PRODUCTION

I HAVE USED THESE METHODS TO MAKE A LOT MORE THAN \$1,000,000.00

INCLUDES: Studio Sales, Art Fairs and Craft Festivals, Trade Shows, Co-ops, Consignments, Securing Commissions, Getting Media Coverage, Developing Customer Lists, Wholesale vs. Retail, Advertising, Photography, Copy Writing, Packing & Shipping, and much more ... 90 minutes

SOME REAL INSIDER INFORMATION HERE

KILN BUILDING

A STRAIGHT FORWARD SOLUTION TO BUILDING A 20 TO 100 CUBIC FOOT AND LARGER DOWN DRAFT, WALK-IN, CAR, SPRUNG ARCH KILN SUITABLE FOR FIRING EARTHEN WARE, WHITE WARE, STONWARE, PORCELAIN AND BISQUE — FIRES TO CONE 12.

I HAVE BEEN DESIGNING, BUILDING, AND FIRING KILNS FOR MYSELF AND OTHERS FOR 27 YEARS.

INCLUDES: How to build your own Atmospheric Burners, How to build Oil Burners, How to construct an Arch Form, and Safety considerations.

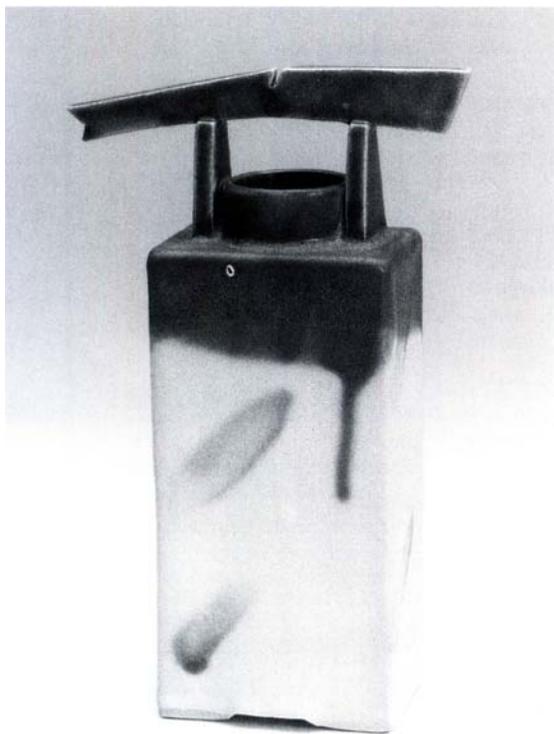
You can produce a kiln that you can fine tune and tweak to give beautifully finished pottery. I cannot come close to describing the joy that awaits you — the Christmas-like sensation of opening a Kiln you have built and fired yourself ... 60 minutes

CLAY COLLECTION

A selection of 120 Beautiful & Unusual pieces including Stoneware, Porcelain, Salt-Fired, Wood-Fired, Once-Fired, Luster Ware, Earthenware, Table Ware, Raku, Art Pottery, Funky Pottery, Tea Pots, Covered Jars, Pitchers & Platters.

Some History and Lots of Fun — A Wonderful Resource for IDEAS. Some Antique Pieces — Many Pieces by Renowned Clay Workers. Some of my views on Art and Craft... 60 minutes

Up Front

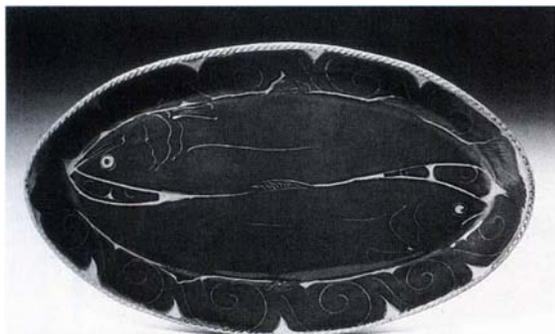


Kevin D. Mullavey's "Well Bottle," 8½ inches in height, glazed stoneware; at Gallery 500, Elkins Park, Pennsylvania.

binning careful and precise design with a willingness to allow the materials to affect each piece. "I base the forms of my work on strong lines, simple geometry and classic proportion, while trying to take advantage of the organic imperfections in the clay and glaze, which I feel give a piece life," he explained.

Miranda Thomas

An exhibition of functional ware by Vermont artist Miranda Thomas was presented recently at the North Cornwall Museum and Gallery in Camelford, Cornwall, England. Having trained with Michael Cardew, Thomas was "inspired not only by his



Miranda Thomas' "Salmon Dish," 24 inches long, stoneware slab, with carved black slip and Chun glaze; at the North Cornwall Museum and Gallery, Camelford, England.

forms but also his strong, vibrant decoration. The characters he captured in his animals, fish and birds had great verve.

"Most of my spare time then was spent with friends up on the moors, shepherding sheep," she continued. "I also hunted

rabbits and fished the Camel for trout and peel. I started to put these motifs on my pots, and still do.

"Ever since those days, I have been delving and searching further into decoration; how it fits a particular shape, how the shape is divided up, the different feelings one can give through different materials and colors, and the journey through spaces negative and positive."

Now living in Vermont, Thomas has recently begun incising through slip. "With this ancient method, the pots must be fresh; you cannot do a preliminary sketch or make a mistake," she explained. "They must be totally freehand; any mistake, and the slip will show it. It can get very scary. When a line is drawn, it takes you for a walk around and through a pot. Sometimes while traveling within a pattern, you can get lost."

Ceramics in Northern California

"Ceramics in Northern California," a juried exhibition of works ranging from teapots to abstract sculptures to installations, was presented through August 18 at Bedford Gallery in Walnut Creek, California. Jurors Clayton Bailey, Sandy Simon and John

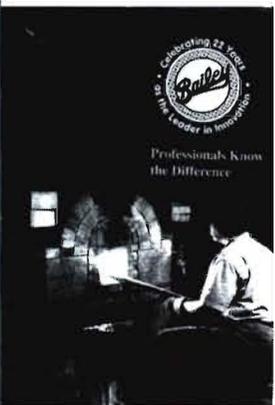


Anne Peet's "The Lighthouse (Western Super 6)," 28 inches in height, low-fire clay; at Bedford Gallery, Walnut Creek, California.

Toki selected works that demonstrated the innovative use of glazes, colors and textures.

Mass and Meaning

"Mass and Meaning," an exhibition of large-scale clay sculpture by Wesley Anderegg, Denver; Syd Carpenter, Philadelphia; and Jim Ibur, Saint Louis; was featured recently at Craft Alliance in Saint Louis, Missouri. "The history of clay in the United States



The 1996 Bailey Catalog.

Your source for in-depth technical information. From the moment you open the cover you'll see the difference. There are thousands of quality products and supplies to choose from. We cater to potters and schools who look for the most

erse selection of pottery products and depend on a company to give aight-forward technical advice.

for yourself. Get your free copy of our 192 page catalog. We know you will be impressed with our product lines, our technical information and our low prices. Call today and save money! 800-431-6067.



Bailey Extruders are the only brand that opens up a whole new world of extruding possibilities. When you own a Bailey, you can be confident that you have the most versatile tool at your fingertips. And if you have a question about an application, it's nice to know that you can call toll-free and get an intelligent answer.

Bailey produces **4 manual extruders** and **1 power extruder**. In addition, we have innovated extruding fixtures for cutting and removing extrusions and offer the largest selection of dies.

PRICES START AT ONLY \$270




8 Step Programmable Controller
Lowest Prices & Greatest Options!



SALE!
Bailey 22" Mini Might Outfit Only \$540
Machine Only \$350



SALE!
BAILEY 13 or 26 DIVISION WARE RACKS



SALE!
The Best Electric Kiln!
BAILEY CONE 10 DOUBLE INSULATED KILNS



Get Our Lowest Discount Plus FREE Freight!

LOWEST PRICES!!!
PACIFICA SHIMPO CREATIVE INDUSTRIES

GIFFIN GRIP \$119

12" & 14" BATS
25% OFF
Plasti-Bats & C.I.



SALE!
AIC Oxy Probe
The Original and the Best!
Now you can own the *original* AIC Oxy-Probe at a special low low price. Only Bailey offers a massive protection tube and optional mounting bracket.
CALL FOR PRICES



Bailey Spray Gun
Our new spray gun has interchangeable 1 quart spray bottles. Our bottles are unbreakable plastic and great for quick changes of glaze colors. It takes only seconds to change glaze bottles and the bottles are ideal for storing glazes. There are no parts to clog or bind. The gun is virtually maintenance free.

MASON STAINS
NEW SUPER DISCOUNTS!!
FREIGHT FREE !! with \$40 PURCHASE

20% OFF OUR HUGE SELECTION OF **BOOKS**

PROTECT YOUR LUNGS!
We have air cleaners that are designed to remove the sub-micron particles from the air and **make your working environment a safe one**. What is more important than your health?



LIMITED OFFER!
Reg. \$475
Special Sale ... \$339
BAILEY TRIPLE FILTERED CERAMIC DUST VAC



SALE!
CEILING MOUNTED AIR PURIFICATION UNITS
AS LOW AS **\$573**

99.995% EFFICIENT AT 1/3 (.33) MICRONS

Call Bailey
"The Equipment Experts"



800-431-6067
Bailey Ceramic Supply
CPO 1577, Kingston, NY 12402
In NY, Call (914) 339-3721 • Fax: (914) 339-5530

Up Front



Jim Ibur's "Luck," 4 feet high, smoked stoneware, \$1200; at Craft Alliance, Saint Louis.

is burdened by the traditions of pottery," noted curator Barbara Jordan. "In the 1950s, abstract expressionist artists sought to liberate clay from the boundaries of functional ceramics.

"Since that time, clay has proven to be a viable medium for sculptors to explore formal, political and personal ideas," she continued. "The work of Wesley Anderegg, Syd Carpenter and Jim Ibur illustrates the continuing use of clay as a medium for examining sculptural concerns.

Delia Robinson

"Wonderful Whistles," an exhibition of clay whistles by Vermont artist Delia Robinson, was presented through September 30 at the Cathedral of Saint John the Divine in New York City. "Delighted though surprised" to be exhibiting her work in the cathedral, Robinson recognized this as "a marvelous opportunity but not one a whistle maker would necessarily anticipate."

To offset the problem of exhibiting small objects in a large



Delia Robinson's "The Corporate Whistle," 7 inches in height, multinote whistle with eight voices; at the Cathedral of Saint John the Divine, New York City.

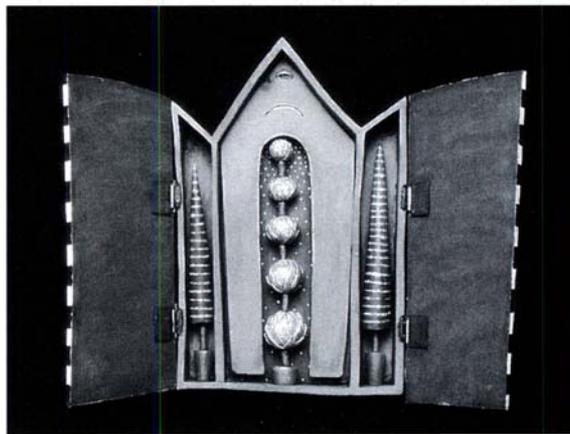
space, Robinson decided to make groups of related whistles, including a 76-piece circus, an unusual wedding party and several arks. The exhibition also included several dozen large whistles with multiple voices.

To learn how to make whistles, Robinson apprenticed with her mother, Mildred MacKenzie, who has devoted decades to reviving the craft. Robinson's own whistles have become sculp-

tural statements: "Each piece reveals in a personal, intense way, a moment, a story or a scene of importance to me," she explained. "The fact that the human breath brings each piece fully to life is for me the ultimate charm."

Leah Hardy

Relief sculptures by Wyoming clay artist Leah Hardy were on view through September 27 at Cecelia Coker Bell Gallery, Coker College, in Hartsville, South Carolina. "Working on an



Leah Hardy's "Fruits of Desire: Solace," 12 inches in height, earthenware; at Cecelia Coker Bell Gallery, Coker College, Hartsville, South Carolina.

intimate scale, I am inspired by both natural and human-made forms," Hardy explained. These usually "culminate in contrasting biomorphic and architectural images in my work. The resulting shrine? places visual importance on the enclosed object or centralized symbol.

"Through these personal icons," Hardy continued, "my experiences and visions are celebrated and shared with viewers."

Surface + Form

"Surface + Form," an invitational exhibition of contemporary clay vessels, was presented through September 28 at Baltimore Clayworks in Baltimore, Maryland. Guest curator Peter Kaizer selected works by 12 artists from across the country for their



D. Hayne Bayless' "Tea for Two," 6 inches in height, porcelain with black slip pattern, with plywood; at Baltimore Clayworks, Maryland.

ability to "inform, enhance or otherwise create a dynamic tension between the form and the surface of the piece." Among the works on view was this teacup and tray set by Connecticut artist D. Hayne Bayless.

subscribe to WIN!

Zen Raku Kiln

Bailey System I extruder

ConeArt Kiln Model 2827-10

Shimpo M-750 potter's wheel

Bailey DRD 24-11 Slab Roller

Are you planning a new studio? Want to refurbish an old one? Subscribe to **contact**, the great ceramics magazine from Canada. Your name will automatically be entered in a **spectacular draw** which will take place at the NCECA Conference in April 1997 at Las Vegas, U.S.A. The winner, whose name will be drawn from our complete list of paid subscribers, will receive all of the equipment and supplies listed below.

Try contact for a year and you could be the one! While you wait to see if you're the winner, you'll be able to enjoy the excellent writing and photography about ceramics in every issue of **contact**.

You could win ALL of this:

- | | |
|---|---|
| Set of glaze brushes | Aardvark Clay and Supply |
| Ware Rack | Amaco/Brent |
| 16 ceramics books | Axner Pottery Supply/Gentle Breeze Publishing |
| Bailey DRD-24-11 slab roller | Bailey Ceramic Supply |
| Bailey System I extruder with 4-in. barrel and die kit | Bailey Ceramic Supply |
| Cone Art Kiln (MODEL 2827-10) with furniture and Orton Auto-fire Plus | Cone Art Kilns and Tucker's Pottery Supplies |
| Set of Dolan Tools | Dolan Precision Tools |
| Orton Kiln vent system | Edward Orton Jr. Ceramic Foundation |
| Giffin Grip | Giffin Earthworks |
| Versa Bat System and set of Glaze-eze markers | Great Lakes Clay Co. |
| 100 pounds of Opulence Glaze | Mid-South Ceramics Supply |
| Zen Raku Kiln | Mile Hi Ceramics and Zen Pottery Equipment |
| One set each: Potter's Slip, Potter's Pads, Potter's Pens | Minnesota Clay Company |
| Shimpo M-750 potter's wheel and Shimpo turntable | Shimpo America Corp. |
| Set of underglazes | Spectrum Glazes |
| Set of handmade Chinese Brushes | Tucker's Pottery Supplies |

(all products donated by the above companies)

contact

U.S. & International: 1 year US\$33
Canadian subscriptions: Cdn\$30 + \$2.10 gst
Visa or Mastercard accepted

business and circulation offices: 8601 Warden Avenue, Box 56599
Markham, Ontario, Canada L3R 0M6
1(800) 315-0857



Contest void where prohibited by law. All decisions of the management (Ceramic Contacts Inc.) in this contest are final. Employees of Ceramic Contacts Inc. and their families may not enter. Complete official contest rules may be obtained by writing the business and circulation offices of contact magazine.

I think my Zen raku kil is swell



Young Copper Black, of Wollastonite, New Jersey has been slab-building her larger-than-life-size replicas of mens shoes since age five. She uses Mile Hi's Slab and Sculpture clay raku fired to cone 07 with her own secret glaze.

Good work Copper!

You can't believe everything you read but you can believe that we have just about everything you could want in the way of ceramic supplies, materials, and equipment.

Call or write for a Zen Raku Kiln brochure or for our new Mile Hi catalog.



MILE HI CERAMICS

77 Lipan Denver, CO 80223-1580
303/825-4570

TOLL FREE 1-800-456-0163

New Books

Repairing Pottery and Porcelain A Practical Guide

by Lesley Acton and Paul McAuley

Written by two restorers from England, this "how-to" manual "aims to guide the student, the amateur and the professional restorer through each and every stage of

restoration, tackling the simple, the difficult and the seemingly impossible jobs, and to provide practical information on every aspect of the ceramic repair process." After describing appropriate work space, the storage and disposal of materials, as well as the necessary tools, the authors look at the first stages of repair—examination, identification and cleaning the object.

The use of bonding to repair a piece is covered next. Before bonding, the restorer must select the correct adhesive; criteria to consider include suitability, reversibility, and ease of handling and mixing. The two methods of bonding described are the dry stick and the edge-to-edge stick. In the dry stick method the "shards are taped together and a low viscosity (very liquid) adhesive is applied in small beads along the break lines on both sides of the object," the authors explain. "This method is mainly suitable for high-fired wares."

Filling, modeling and molding are detailed in the next section. A missing piece can be modeled freehand by using a two-part epoxy putty. Molding, on the other hand, requires the use of a detail on the work itself or on another similar piece. "An impression is taken of the extant detail and the impression material is then filled with a liquid fill to make a cast of the required piece. The cast is removed from the mold and fixed into position on the object."

After bonding and filling any gaps, the next stage (when necessary) is color matching surface glaze and decoration. "The retouching and color matching of a ceramic repair is potentially the most challenging part of the repair process," the authors believe. "There are many types of surface to simulate and a wide range of materials from which to choose

In the final section are four case studies, which explain the restoration of an earthenware horse, a porcelain plate, a bone-china coffee cup, and a blue-and-white ginger jar.

112 pages, including appendixes on glossary of materials, manufacturers and suppliers in the U.K., manufacturers and suppliers in the U. S.A., conservation advice and further study, client-conservator agreement, and suggested further reading; and index. 25 color and 7 black-and-white photographs; 55 sketches. \$18.95, softcover. *Lyons and Burford, Publishers, 31 West 21st Street, New York, New York 10010.*

Hot off the Press Ceramics and Print

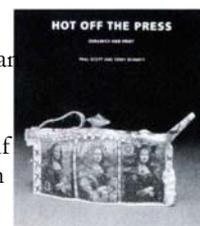
compiled by Paul Scott and Terry Bennett

Artwork combining clay and print "is exciting, accessible and yet challenging," asserts Paul Scott in this catalog/book published in conjunction with the traveling exhibition of the same name. "Its accessibility possibly stems from the very fact that one of the reasons print exists is as a means of communication.

"It draws on a vast array of influences from the peculiar history of industrially produced ceramics and studio pottery to surrealism and pop art," he continues. "Until now no one has really asked *Why?* or attempted to place the work in any sort of critical context."

In requesting essays for the book, the compilers "specifically asked for personal perspectives, trying to establish the references and historically important events, makers or pieces which have generated what appears to be this unrecognized movement or grouping of visual arts practitioners."

For example, in her essay on print and postmodern art, Moira Vincentelli, curator of ceramics at the University of Wales, Aberystwyth, discusses the use of printed



ceramics from the 18th century to today. "In the 18th and 19th centuries print on ceramics was a sensitive barometer to popular tastes in visual culture and often paralleled other genres in the fine

arts," she comments. "In the 20th century the transfer print has continued to be widely employed in mass-produced ceramics but its role in the production of visual culture has been sidelined by other media."

Nevertheless, "the possibilities of print open up a new vocabulary—after all, print is above everything a signifying technique. It is used to produce words and it can reproduce perfect images from other media and from other moments in time."

The text concludes with statements by five artists in which they briefly discuss their reasons for working in ceramics and print. 72 pages. 38 color and 21 black-and-white pho-

THE BEST-SELLING PAPERBACKS IN CERAMICS

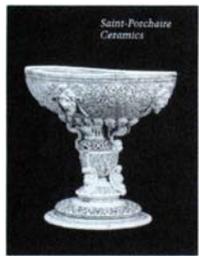
tographs. £13.95 (approximately US\$21). *Bellen Publishing Company, Limited, 8 Balham Hill, London SW12 9EA. Tullie House City Museum and Art Gallery, Castle Street, Carlisle CA3 8TP.*

Saint-Porchaire Ceramics

edited by Daphne Barbour and Shelley Sturman

"No other Renaissance art form is beset by such mystery as 'Saint-Porchaire' ware," state the editors of this collection of essays. "Described as the 'sphinx de la curiosite,' these enigmatic French ceramics provoke even the most fundamental questions. Why were they produced? By whom were they fabricated? For whom? Where were they manufactured? What was their inspiration?"

In 1992, a group of specialists met at the National Gallery of Art in Washington, D. C., to discuss and possibly answer these questions. "The course of research has been irreversibly altered by discoveries presented herein," the editors believe, "but work is yet to be done before the mystery is entirely unveiled."

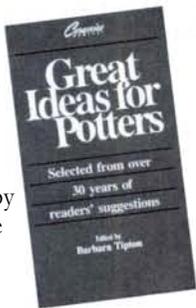


Essay topics include the "Saint-Porchaire" ewer in the Royal Museum of Scotland, the origins and ornamentation of the pieces in the State Hermitage Museum collection, "Saint-Porchaire" clay bodies, a comparison of the production of this ware and related European ceramics, as well as the connection between "Saint-Porchaire" works and Bernard Palissy.

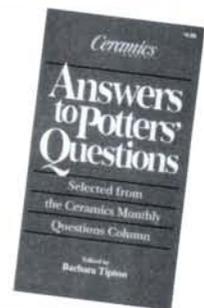
"A rapport between the two workshops has long been postulated but never verified owing to limited knowledge concerning both types of production and the lack of even a single object from either group traceable through provenance to the 16th century," explains Leonard Amico, although he goes on in his essay to "secure a link" between the two. 162 pages, including an index of "Saint-Porchaire" ceramics in public collections and select bibliography. 16 color and 156 black-and-white photographs; 1 sketch. \$25, soft-cover. *University Press of New England, 23 S. Main St., Hanover, New Hampshire 03755.*

Piet Stockmans

Throughout this well-illustrated bilingual monograph, Flemish artist Piet Stockmans and other artists/writers discuss his work in short paragraphs. Topics include imagination, variations on a bulbous form, dining with feeling, art and design side by side, and physical ceremony: "The stress in my work is in its beginning formed by the hands: the

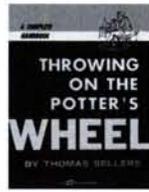


GREAT IDEAS FOR POTTERS edited by Barbara Tipton
This outstanding collection of "Suggestions" from our readers provides more practical ceramic information than can be found anywhere for amateur and professional potters, as well as students. **\$4.95**

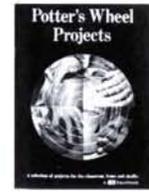


ANSWERS TO POTTERS' QUESTIONS edited by Barbara Tipton
You'll find a wealth of basic information contained in this easy-to-use paperback compilation of answers to hundreds of questions. **\$4.95**

DON'T MISS THESE OTHER CERAMICS MONTHLY HANDBOOKS



THROWING ON THE POTTER'S WHEEL by Thomas Sellers
A complete manual on how to use the potter's wheel. Covers all the basic steps, from wedging to finished pot. 80 pages. **\$4.95**



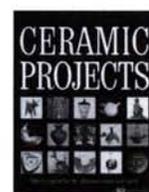
POTTER'S WHEEL PROJECTS edited by Thomas Sellers
The projects in this handbook provide step-by-step instructions on a variety of throwing techniques. 64 pages. **\$4.95**



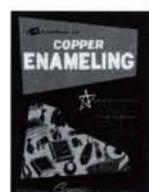
DECORATING POTTERY by F. Carlton Ball
This book explores easy methods of decorating pottery with clay, slip and glaze. An excellent text. 64 pages. **\$4.95**



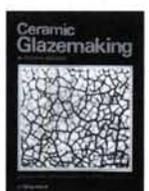
GLAZE PROJECTS by Richard Behrens
This unique book covers the formulation and application of a variety of lead-free glazes. 64 pages. **\$4.95**



CERAMIC PROJECTS edited by Thomas Sellers
An outstanding selection of projects for the classroom and studio. Many unique items. 64 pages. **\$4.95**



COPPER ENAMELING by Jo Roberts and Jean O'Hara
Recognized as the best in basic instruction, this handbook has over 200 photographs. 64 pages. **\$4.95**



CERAMIC GLAZEMAKING by Richard Behrens
This text will prove valuable to all those who want practical information on formulating glazes. 64 pages. **\$4.95**



UNDERGLAZE DECORATION by Marc Bellaire
This complete handbook has all the answers on materials, tools and decorating techniques. 64 pages. **\$4.95**



BRUSH DECORATION FOR CERAMICS by Marc Bellaire
A fascinating book on the use and care of watercolor, liner and square brushes. 64 pages. **\$4.95**



BOOK DEPARTMENT
P.O. Box 6102, Westerville, Ohio 43086-6102

Please add \$2.00 to total order for shipping/handling. Canada add GST (#R123994618). Ohio residents add sales tax.

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____
 Check Money Order Credit Card:
Credit Card Information: VISA MasterCard Amex

Expiration Date: M D Y R

- Please send the following books:
- GREAT IDEAS FOR POTTERS
 - ANSWERS TO POTTERS' QUESTIONS
 - THROWING ON THE POTTER'S WHEEL
 - POTTER'S WHEEL PROJECTS
 - DECORATING POTTERY
 - GLAZE PROJECTS
 - CERAMIC PROJECTS
 - COPPER ENAMELING
 - CERAMIC GLAZEMAKING
 - UNDERGLAZE DECORATION
 - BRUSH DECORATION FOR CERAMICS

MONEY-BACK GUARANTEE



**Power Burners
Venturi Burners
Raku Burners
Ceramic Fiber
High Temp. Wire
Safety Equipment
Pressure Gauges
Burner Nozzles
Thermocouples
Solenoid Valves
BASO™ Valves
Regulators**



Raku Kilns • 6 Models



**CENTRAL CLEANING
BEAM
SYSTEMS**

**Incredibly Powerful
13.5 amp Motor**

**Great Suction & Lift
Capacities**

Hoses up to 36 feet

**Larger Models with
Remote Inlets & Hose
Activated Switches**

**Removes 99% of All
Particles to 2 Micron**

**Can be Externally
Vented to remove
100% of All Particles
including Submicron**

**WARD
BURNER SYSTEMS**

Marc Ward
PO Box 333
Dandridge, TN 37725
Ph. (423) 397-2914 Fax (423) 397-1253
internet: wardburner@aol.com

New Books

dotting, making lines and brushing little tablets,” Stoclmians explains.

“This starts up a rhythm, a ceremony, which moves forward and knows heights and depths. It is influenced by the amount of matter and the influences of my surrounding. My work should be read from left to right and from top to bottom, or any manner the spectator feels it should be read.” 96

pages. 78 color and 29 black-and-white photographs. 695 BF (approximately US\$25), plus shipping; and handling. *UitgeverijLannoo NV, Tiel, Belgium.*

Ceramic Technology for Potters and Sculptors

by Yvonne Hutchinson Cuff

“Intended for college students, potters and sculptors worldng alone, and as an auxiliary text for student archaeologists and those hoping to enter the ceramic industry,” this easily followed technical guide to clays, glazes and the ceramic process is divided into three sections. The first covers the chemistry of ceramics, the crystallization of minerals and the formation of rocks, as well as the evolution and mineralogy of clay.

Studio practices, including safety considerations, wedging, making and firing, are also considered.

Clay bodies, slips and casting slips are addressed in the second section. After discussing the digging, cleaning and preparation of raw clay, the author explains how to develop clay bodies from blends of natural clays as well as from dry raw materials. Step-by-step exercises throughout the text are designed to reveal the theory of the process as well as provide hands-on experience.

Although Cuff has put decorating slips and casting slips in the same chapter, they are “used in very different ways; a clay slip is applied to the clay surface, whereas a casting slip becomes the body of the ceramic form including bibliography, and lists of public sculpture.” She goes on to talk about developing a white clay slip, applying slip, and measuring and adjusting its density. She also discusses the various types of casting slip, as well as making your own.

The third section looks at glazes, with the three main elements (glass formers, stabilizers, fluxes) discussed first. Cuff then describes glaze properties; e.g., transparent, opaque, matt, underfired, overfired. “In some cases overfired glazes look thin because some of the glaze constituents have volatilized, or because the glaze has become so fluid that it has soaked into the body,” she explains. “Sometimes the glaze disappears altogether; in other cases, it may have a volcanic appearance.”

The remainder of the third section is dedicated to methods for developing and testing glazes, plus adding color to glazes. 423 pages, including appendixes on basic chemistry of use to ceramists, test tiles and model making, and equipment and procedures; plus glossary, bibliography and index. 39 color and 26 black-and-white photographs; 97 sketches. \$45; softcover, \$24.95. *University of Pennsylvania Press, 1300Blockley Hall, 418 Service Dr., Philadelphia, Pennsylvania 19104-6097; (800) 445-9880.*

Maija Grotell

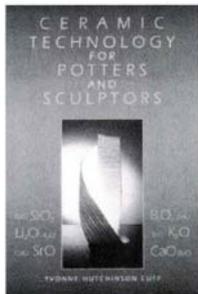
Works Which Grow From Belief

by Jeff Schlanger and Toshiko Takaazu

In 1927, ceramist Maija Grotell (1899—1973) emigrated from Finland to the United States to continue a career in ceramics. By 1938, she was teaching at Cranbrook Academy of Art outside Detroit, Michigan, where “she achieved her finest series of works,” according to Schlanger. It was at Cranbrook that Schlanger and Takaazu sat down with Grotell in 1968 to discuss her life and work. This well-illustrated monograph documents that conversation.

When asked about her work, Grotell replied that “most of my pieces are one layer on top of another layer. And how I started with that I remember. In Finland I had a genuine pearl in a ring—a pearl that I had been diving for myself and found. I thought that it was nondestructible, very strong.

“Then I cracked the enamel on that,” she continued. “It was brown inside and layers and layers, you see. And then I started also with birds—they had layers and layers of feathers.... So I felt that everything has to be layers and layers if it is good. If it gets depth, it’s because everything



96 pages, including bibliography, and lists of public sculpture.” She goes on to talk about developing a white clay slip, applying slip, and measuring and adjusting its density. She also discusses the various types of casting slip, as well as making your own. 24 color and 28 black-and-white photographs. \$30. *Studio Potter, Box 70, Goffstown, New Hampshire 03045; telephone (603) 774-3582 or fax (603) 774-6313.*

SHOE HOUSE

by David Stabley

Creating whimsical sculptural ceramic forms and using colorful, non-traditional decorating approaches, David Stabley has established himself as one of today's most accomplished clay artists.

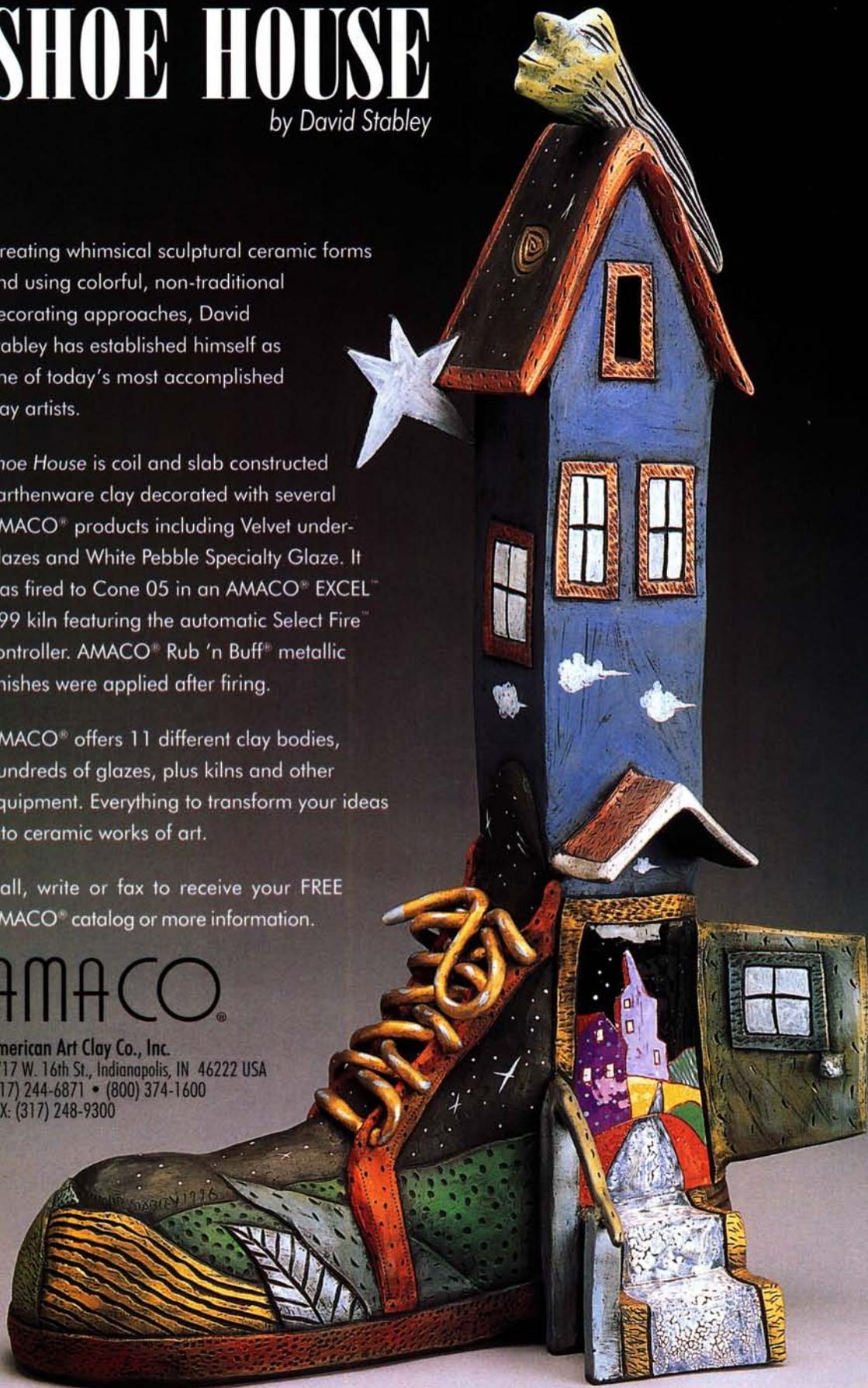
Shoe House is coil and slab constructed earthenware clay decorated with several AMACO® products including Velvet under-glazes and White Pebble Specialty Glaze. It was fired to Cone 05 in an AMACO® EXCEL™ 399 kiln featuring the automatic Select Fire™ controller. AMACO® Rub 'n Buff® metallic finishes were applied after firing.

AMACO® offers 11 different clay bodies, hundreds of glazes, plus kilns and other equipment. Everything to transform your ideas into ceramic works of art.

Call, write or fax to receive your FREE AMACO® catalog or more information.

AMACO®

American Art Clay Co., Inc.
4717 W. 16th St., Indianapolis, IN 46222 USA
(317) 244-6871 • (800) 374-1600
FAX: (317) 248-9300



Video

Classroom in Clay

Introduction to Wheel Throwing

In this three-part series, Dean Jensen demonstrates the basic steps of throwing at the potter's wheel. The first video begins with an overview of the necessary tools and equipment, as well as advice on clay preparation, including instructions on spiral and bull-horn wedging. Throughout the remainder of this tape and the two companion tapes Jensen works at an electric potter's wheel while seated on a stool that is elevated several inches above the wheel head. (Many potters prefer a seat that is at the same level or lower than the wheel head to alleviate back strain.)

Jensen begins with the cylinder, demonstrating each stage, from centering and opening to pulling the wall and finishing the rim. He also provides solutions to several common problems, such as an out-of-control rim and uneven wall thicknesses.

"Once you get a cylinder form and you begin to think about shaping, the beauty of the wheel really lacks in and you can have a lot of fun," Jensen remarks in the second video,

in which he shows how to throw a cup, bowl, bottle, vase and plate.

Always consider the form's function when throwing, he advises. A bowl, for instance, should be thrown "from the inside view outward; we do not want to be looking necessarily at the outside profile."

The second tape covers trimming as well: "Most beginners...tend to be too tentative about removing excess clay," Jensen believes. For those who are having trouble gauging thickness, he shows how to measure by piercing the wall with a needle tool. He also suggests tapping the bottom and the wall to learn to judge thickness by sound.

Forming and attaching handles are explained in the third tape. Various methods include pulling from a handheld mass of clay, pulling from the cup, forming from a slab or a flattened coil, piercing a coil with a dowel rod and rolling, and throwing a ring to be cut into handles.

Jensen also talks about proper drying and storage, recommending methods to achieve even drying, short- and long-term storage, and accelerated drying.

He then explains that repairing cracks is usually not worth the time and effort, but those who want to save a piece in which they have already invested a significant amount of

time, he demonstrates two mending methods: the first, by using a commercial repair material mixed with the clay body; the second, using vinegar and sodium silicate.

Following advice on health and safety (proper wiring, no smoking or eating in the studio, and wearing a respirator when mixing glazes), he offers beginners some words of encouragement. "Many times as beginners we tend to get frustrated when there are problems," Jensen says. "Wheel throwing involves repetition and it also involves keeping a positive attitude."

To cut down on the frustration, he suggests practicing throwing cylinders several times a day for two to three weeks, and cutting them in half to compare results. Throwing five to seven cup forms in one sitting will also help. "As you work with the clay, try to become familiar with it, try to become familiar with how far it will stretch."

Taped with cameras from two different angles, but few zoom-in shots when appropriate. 47,54,49 minutes, respectively. Available as VHS videocassette. \$69.95 for the set, plus \$5 shipping and handling in the United States, \$ 13 in Canada. *Video University Productions, 3501 North Happy Hollow Road, Independence, Missouri 64058; telephone (800) 927-8444; fax (816) 650-3347.*



IMPORTERS

ENGLISH CHINA
& BALL CLAYS

including
MOLOCHITE™
and
GROLLEG

WG Cornish Stone

Spanish Red
Iron Oxide

Yorkshire English
Whiting

PRODUCERS

BLACKBIRD
CLAY

GERSTLEY
BORATE
(200 mesh)

From our first shipment of ceramic raw materials in 1848 to today, Hammill & Gillespie has met the exacting requirements of a richly diverse international clientele. We choose the best to bring you the best. Call or write for our complete ceramic list

SUPPLIERS

Ball Clay
Barium Carbonate
Bentonite
China Clay
Feldspar
Fire Clay
Grog
Petalite
(200 mesh)
Silica
Talc
Whiting

HAMMILL & GILLESPIE

Importers, Exporters and Manufacturers

154 So. Livingston Ave., PO Box 104 Livingston, NJ 07039 USA 201-994-3650 • Fax 201-994-3847 • Telex: 139114

L&L CAN SOLVE YOUR KILN PROBLEMS!

Are your kilns falling apart?

L&L's unique **DYNA-GLOW** element holders protect the fragile firebrick from being damaged when changing elements. Our kilns last many times longer than comparable kilns just because of this one feature.



Do you have problems with reliable service?

L&L has a 50 year reputation for quality and customer service. Ask around and see for yourself. Most L&L instrument panels can be factory serviced. The superior design of our electrical systems reduces the need for service in the first place. We are backed up by L&L Special Furnace Co. with the deepest engineering background of any company in the ceramic kiln business.

No time to watch kiln while firing?



Buy our **Dyna-Trol** easy-to-use automatic program control. Includes Four "Cone Fire" programs.

Do your elements burn out too quickly?

Get an L&L kiln with the heavy duty element option. These are ideal for intensive professional use and high firings. The **DYNA-GLOW** high density ceramic element holders also help element life.

Are your kilns too slow?

L&L puts enough power in our kilns. Compare K.W. ratings for comparably sized kilns. L&L is not afraid to use direct line hook ups with branch fusing. Powered bottoms are available for many of our kilns.

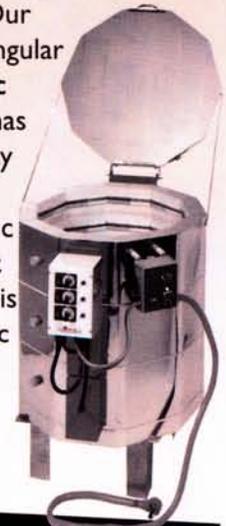
Are firings uneven?

The **Econo-Kiln**, **DaVinci** and **Dyna-Kilns** have infinite zone controls that let you control the kiln gradients. In combination with our unique **TRU-VIEW** multi-thermocouple pyrometer system you can have real control over your firings.



Not enough capacity?

L&L makes the largest sectional kiln in the world! Our **DaVinci** Rectangular kiln is **35 cubic feet!** No one has a greater variety of sizes and types of ceramic kilns. Our most popular model is the J230 7 cubic foot 23" diameter kiln shown here.



Call, Fax or Write for free Troubleshooting Guide, Literature, Prices and a list of local distributors!



KILN MFG, INC

FOR OVER 50 YEARS... THE KILN TECHNOLOGY LEADER

6B Mt. Pleasant Drive ♦ P.O. Box 2409 ♦ Aston, PA 19014

PHONE: (610) 558-3899 ♦ FAX: (610) 558-3698



Limited Distributorships Available

THE COMING OF AGE

CELEBRATING 21 YEARS AND STILL FIRING
"PERFECTLY EVEN TO CONE 10 EVERY TIME"

The Geil
Downdraft
Kiln Model
DLB-12



ECKERD COLLEGE
Collegium of Creativity

May 29, 1996

Paul Geil
Geil Industries
1601 W. Rosecrans
Gardena, CA 90249

Dear Paul,

In the fall of 1995 I took over teaching and running the Eckerd College Ceramic Department in St. Petersburg, Florida. When I first opened up the old Geil kiln in the back of the shop, I was surprised to see only one small vertical crack (probably from the first firing) on the back wall of the kiln, and no others. Also, the door shut as flat as the first day the kiln was made, with no warpage whatsoever!

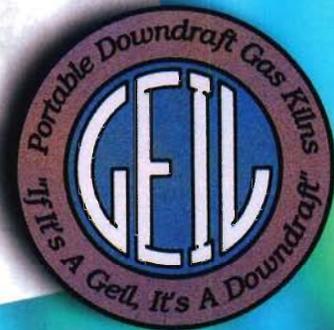
To my great surprise, I found out shortly thereafter that the kiln was built and shipped to Eckerd in January of 1975. The kiln is coming up on 21 years old, and fires perfectly even to cone 10 every time.

I'm enclosing a photo of my students and I unpacking a load. Congratulations on designing and building an excellent kiln.

Very Best,

Brian Ransom
Assistant Professor of Visual Arts

Call for your
free catalog!



GEIL KILNS CO.

1601 West Rosecrans Ave. • Gardena, CA 90249

1-800-887-GEIL (4345) • 310-532-2402

Visit our web site at <http://www.kilns.com> for detailed information on kiln specifications and pricing

WE HAVE THE FORMULA



Tom Coleman is precise when he formulates his Vegas Copper Red Glaze. Geil Downdraft Kilns are precise when he fires. Don't leave out the most important part of your glaze formula.

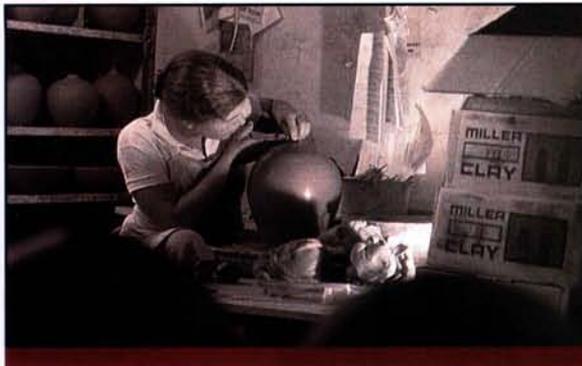
THE GEIL DOWNDRAFT KILN

Geil Kiln Company
1601 West Rosecrans Avenue
Gardena, California 90249
1-800-887-GEIL (4345) 310-532-2402



TOOLS
PLASTER & MOLD SUPPLIES
RAW MATERIALS
GLAZES
CLAYS
EQUIPMENT
REFRACTORIES
TOOLS
PLASTER & MOLD SUPPLIES

CLAYS
GLAZES
RAW MATERIALS
PLASTER & MOLD SUPPLIES
TOOLS
REFRACTORIES
EQUIPMENT
CLAYS
GLAZES
RAW MATERIALS



1975 - Meeker in her first studio in Fair Haven, New Jersey.



1995 - Meeker in her studio and gallery in Rhinecliff, New York.

"The Clay is the Constant."

Nancee Meeker

For more than twenty years, master potter Nancee Meeker has created an extensive series of classical wheel-thrown vessels with intricately carved geometric and geologic designs. Inspired by nature, her pieces have evolved over time. The one essential constant has been the Laguna/Miller IOT white earthenware clay, which is exceptionally suited to her specialized burnishing and pit-firing techniques. Meeker's pots are admired and collected by individuals, corporations and museums around the world including the Smithsonian Institution and the Museum of Fine Arts in Boston.

1400 Lomas Avenue, City of Industry, CA 91746 (800)452-4862 Fax (818)333-7614

Photos: Jeff Martin Studio, Eatontown, NJ.



CALIFORNIA

COLORADO

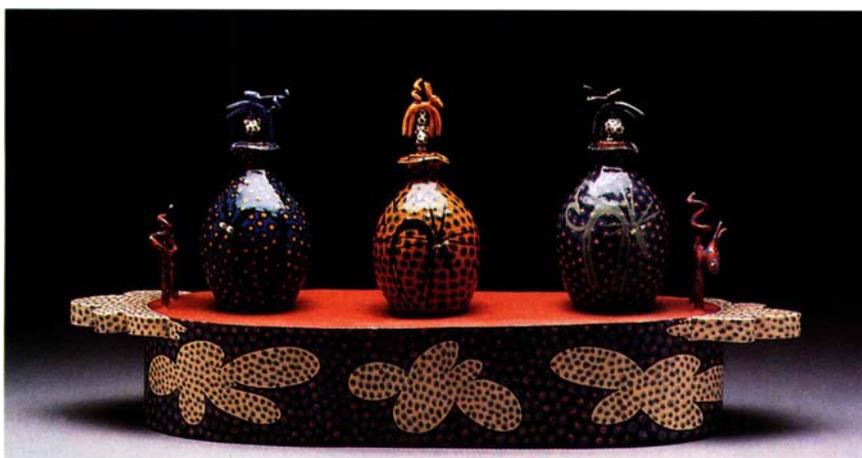
OHIO

NEW YORK

11th Annual San Angelo National



"Tempting Eve Teapot," 23 inches in height, terra cotta with majolica glaze, \$800, by Carol and Richard Selfridge, Alberta, Canada.



"Large Triple Leapin' Wizards Cruet," 25 inches in length, earthenware with colored slips, \$500, by Susie Moody, Dallas, Texas.

The "Eleventh Annual San Angelo National Competition," featuring 124 works by 114 artists from 34 states and Canada, was presented recently at the San Angelo (Texas) Museum of Fine Arts. WTien juror Michael Monroe, president of Peter Joseph Gallery in New York City, began examining the 1380 slide entries by 503 artists, he "repeated a preliminary review process several times without making selections. This repetitive act allowed me to fix in my mind's eye the parameters and the context that would inform my final choices.

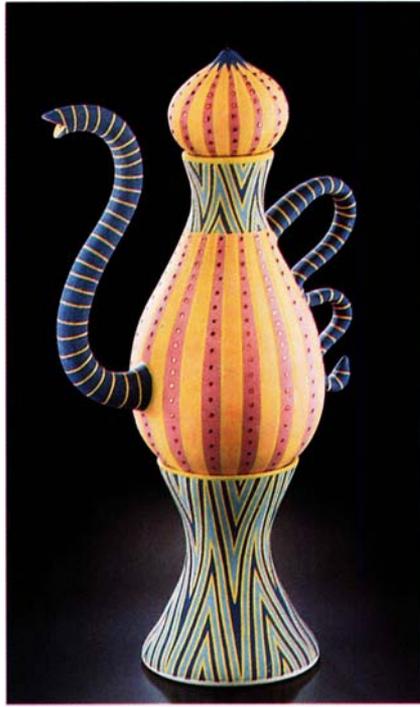
"My next step involved the painful process of eliminating those pieces that were not fully developed and confidently executed statements," Monroe explained. The third phase, "always the most pleasurable, consisted of selecting the works that I could not live without. Included in this category are those that take risks, are completely realized, have clarity, courage and carry the conviction of their maker."

According to Monroe, the most difficult and time-consuming task is "reviewing the vast majority of works that fit into the middle ground. Those require the most careful evaluation because they manifest a blending of the qualities described above.

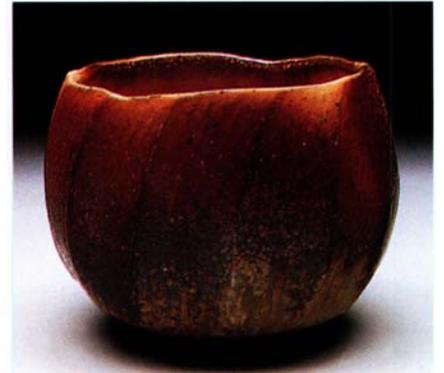
"Additionally, I was attracted to pieces that presented original emotions and ideas that forced me to consider fresh and unexpected visual experiences," he noted. "These works are ultimately the most satisfying, because they reach far beyond the obvious solutions to the problems that artists set for themselves. I also focused on the intentions of the artist and tried to discern if he or she effectively articulated them using an innovative vocabulary of images and techniques that distinguished the work from that of his or her peers." A



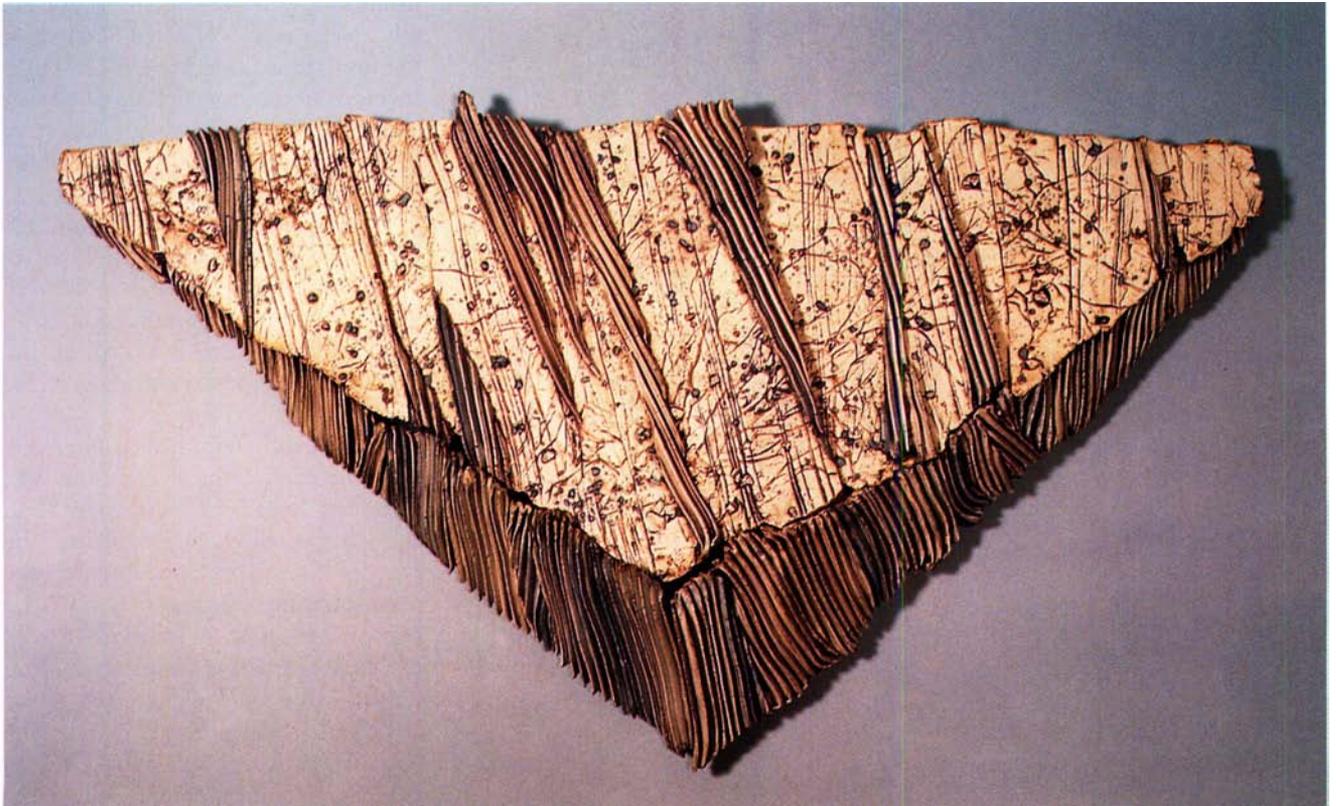
"Cleveland," 36 inches square, press-molded stoneware, fired to Cone 10 in reduction, \$3000, by Beverlee Lehr, Palmyra, Pennsylvania; winner of the Best Tile award.



"The Queen," 18½ inches in height, wheel-thrown and handbuilt white earthenware, with tape-resisted underglazes and gold luster dots, \$400, by Elaine Alt, Marblehead, Massachusetts.



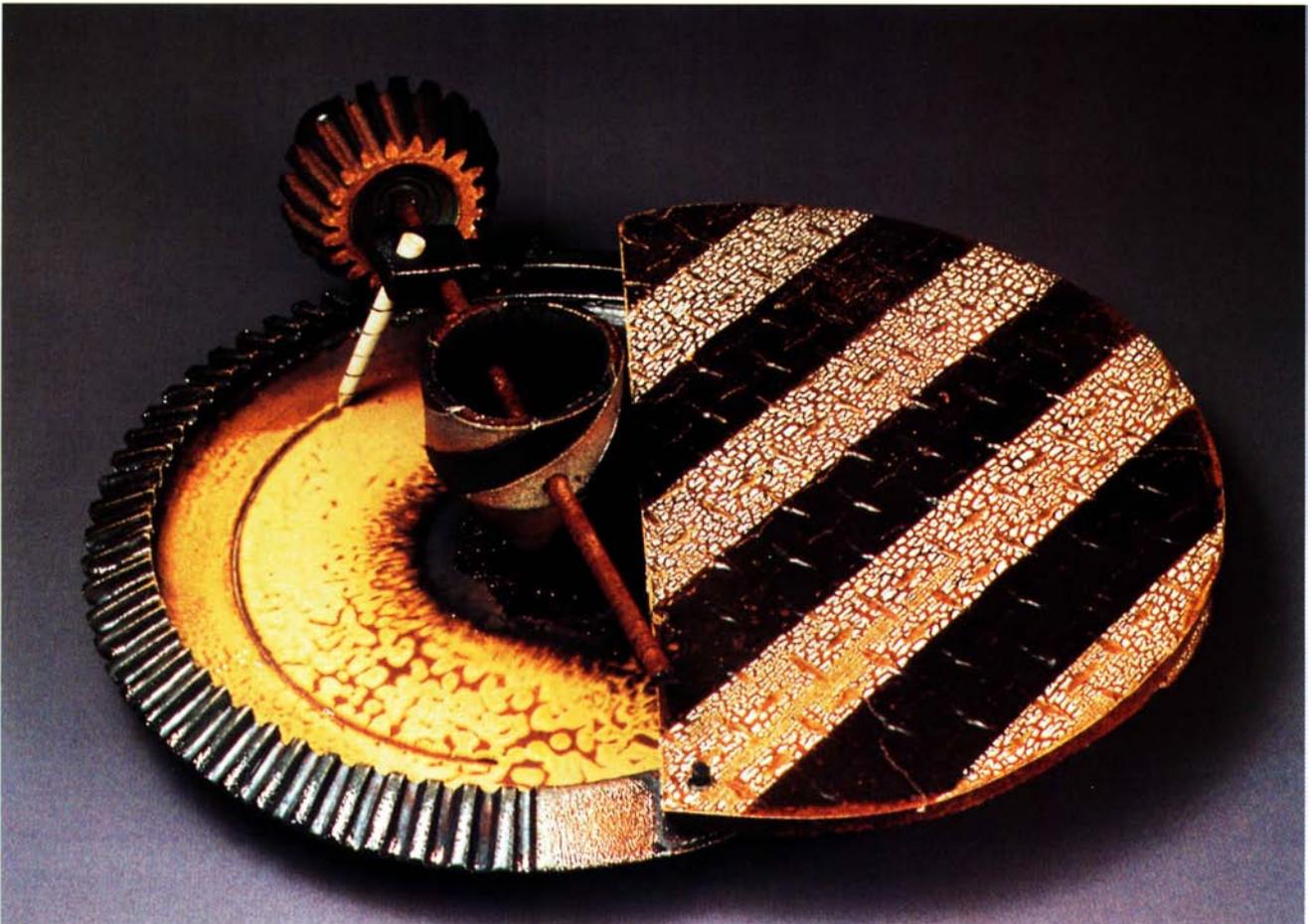
Pinch bowl, 3½ inches in height, wood-fired stoneware, with kaolin slip, \$75, by Jason Hess, Logan, Utah.



"Geo-Chevron," 42 inches in length, stretched colored porcelain, \$950 by Carolyn Dulin, Rochester, Michigan.



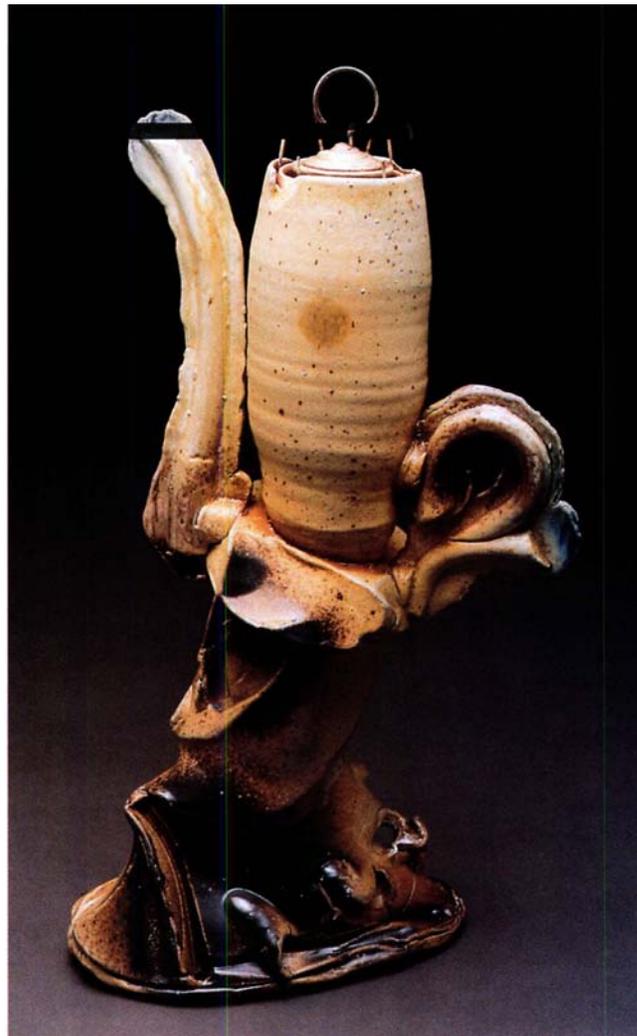
"Table Form," 24 inches in length, wood-fired stoneware, \$650,
by Bill Griffith, Gatlinburg, Tennessee.



"Scriber," 27 inches wide, salt glazed and sandblasted, with metal rod,
\$425, by Jim Koudelka, Portland, Oregon.



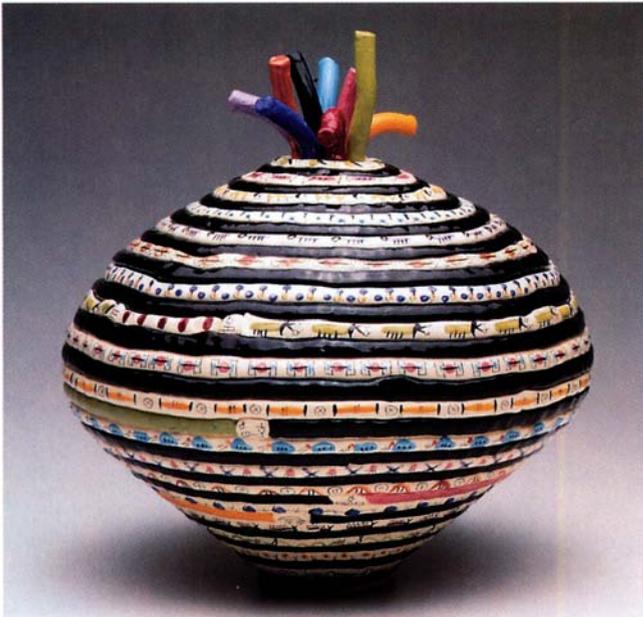
"Copper-Carbon-Trap Sandblasted Teapot," 14 inches high, stoneware, \$400, by Jim Connell, Rock Hill, South Carolina.



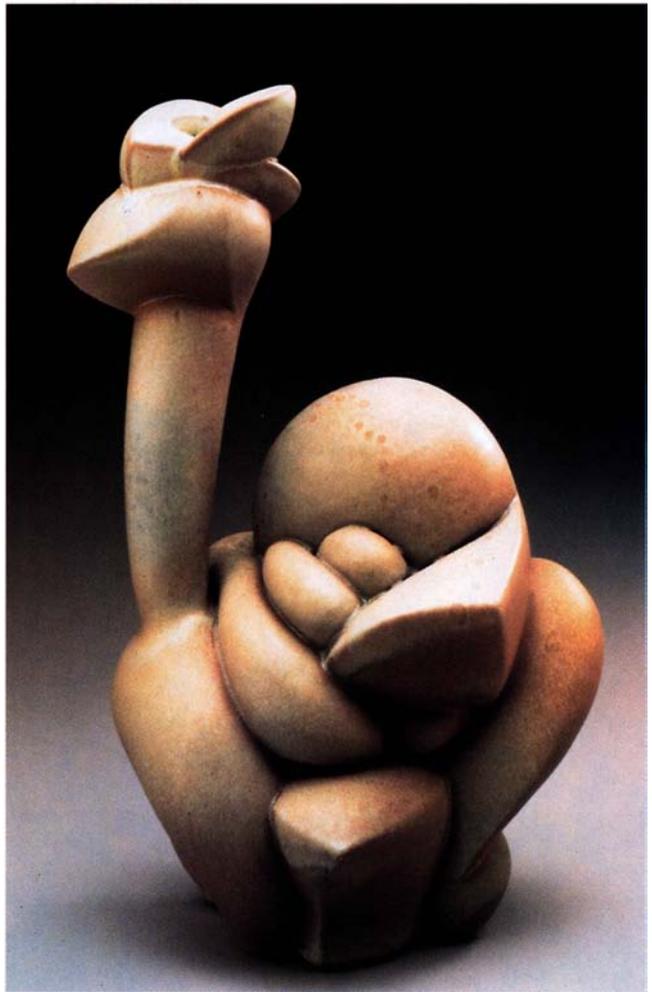
Wheel-thrown and handbuilt teapot, 26 inches high, salt-glazed stoneware, \$700, by Brad Schwieger, Athens, Ohio.



Oval bowls, approximately 7 inches in width, wheel-thrown stoneware, fired to Cone 10, \$90 each, by Steven Rolf, Alfred, New York.



Lidded jar, 13 inches in height, handbuilt from extruded coils, \$600, by Janet Lowe, Philadelphia, Pennsylvania.



Vase, 22 inches in height, stoneware, \$2100, by Chris Gustin, South Dartmouth, Massachusetts; Third Prize.



Bottle, 13 inches in height, wood-fired stoneware, \$225, by Neil Patterson, Philadelphia, Pennsylvania.



"Arctic Quilt," 24 inches wide, tile, with wood additions, \$325, by Marilyn Klinkner, Galesville, Wisconsin.



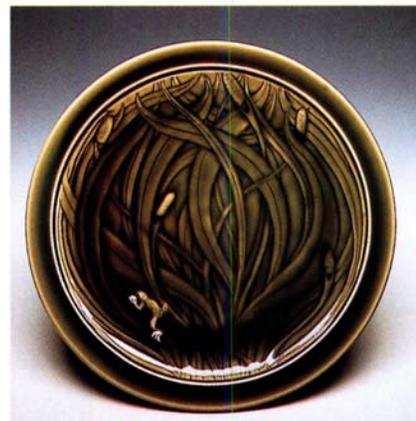
"Red Storm IV," 12 inches in height, terra cotta with polychrome slips, \$1200, by Susanne Stephenson, Ann Arbor, Michigan.



"Blossoms on Zanduween," 18 inches in height, porcelain, fired to Cone 6, \$2900, by Gary Molitor, San Leandro, California; Second Prize.



"Masque Man," 20 inches high, clay and mixed media, \$500, by Thomas Bartel, Bloomington, Indiana; First Prize.



Celadon-glazed porcelain plate, 14 inches in diameter, wheel-thrown and incised, \$1000, by Elaine Coleman, Henderson, Nevada; from the 11th annual competition at the San Angelo (Texas) Museum of Fine Arts.



"Narrow-Necked Vessel," 18 inches in height, wheel-thrown porcelain, with brushed and trailed slip glazes.

Porcelain Slip Glaze

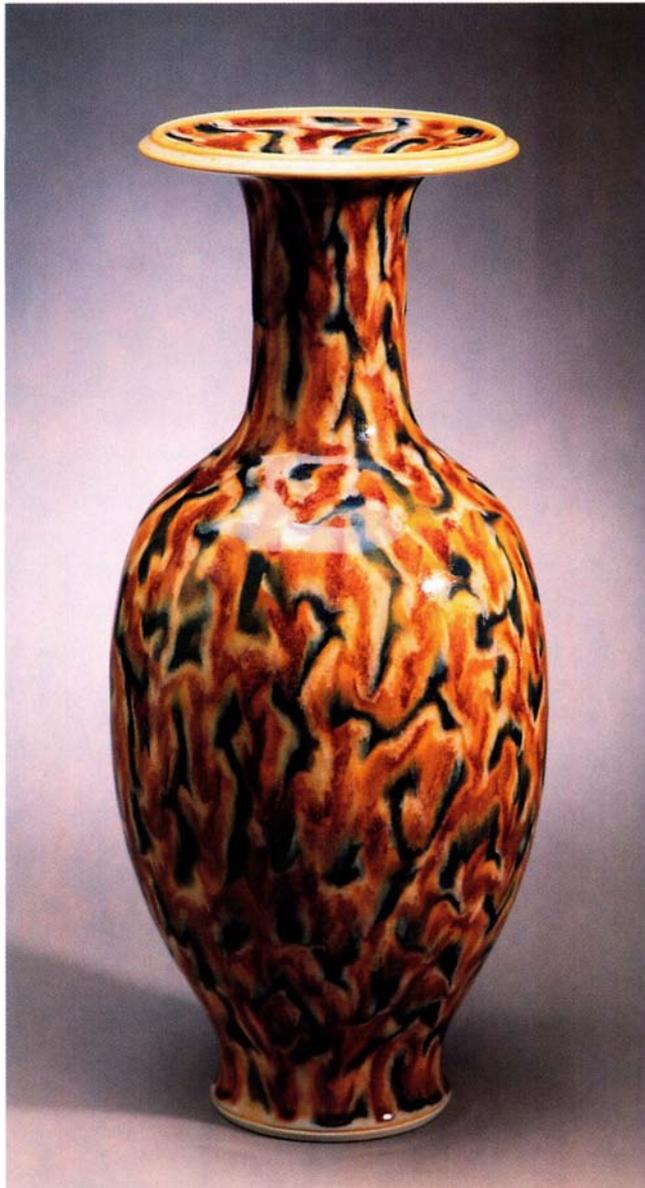
by Joseph Godwin

During a summer spent in picturesque Switzerland, I dreamed of painting impressionist landscapes, sunlit fields of golden rape-seed flowers and chocolate-brown wooden houses surrounded by bright red geranium flower boxes. But it rained every day, all day. Instead, I painted psychological portraits of a wet landscape and read C. G. Jung books on psychology. My paintings emerged as abstract, inner landscapes—nonobject and nonrepresentational.

Painting in Switzerland was a welcome change from many years of porcelain carving (see "Polychrome Slip Carving" in *Ceramics Monthly's* April 1988 issue) at my studio in Massachusetts. While in Switzerland, I also visited several potteries around the country; at one of these, the potters were developing stoneware slip glazes and I gave them the recipes for the porcelain slips I had developed for slip carving and inlay. By the time I left Switzerland, they

had developed a series of opaque, stoneware slip glaze colors.

On returning to the States, I decided to continue working with the painting techniques I had studied that summer, but using porcelain slip glazes on porcelain vessels. I began by formulating a slip glaze with the same basic flux that the Swiss potters had used for their stoneware slip glazes—wollastonite. A natural calcium silicate, it is used to replace silica and whiting in clay bodies



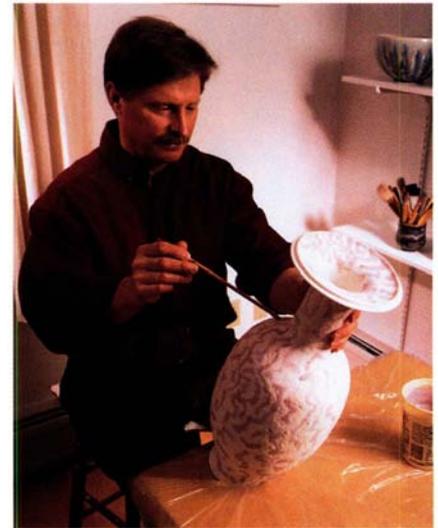
Porcelain vase, 18 inches in height, wheel thrown, brushed with porcelain slip glazes, fired to Cone 8.

and glazes. My base test consisted of a combination of wollastonite and bone-dry Grolleg porcelain, equal parts by weight. The original 50:50 clay and wollastonite recipe, which had produced a matt stoneware slip glaze for the Swiss potters, fired to a semiopaque porcelain slip glaze when mixed with a commercially available, Cone 8-10, Grolleg porcelain body consisting of approximately 50% Grolleg kaolin, 25% G-200 feldspar and 25% flint, plus 2% VeegumT. I have found that 50 parts of the Grolleg porcelain body with 40 parts wollastonite fluxes as well as the 50:50 recipe.

Since so much of the slip glaze is a clay body, its original chemical and physical properties have a significant in-

fluence on the maturation temperature and application properties. A slip glaze formulated with a Cone 8-10 porcelain body will have a lower maturation temperature than one made with a Cone 9-11. A slip glaze with the proportions of 50 parts porcelain and 40 parts wollastonite will attain semiopacity or translucency when fired to the same cone (or slightly lower) as the porcelain body. The addition of 8%—10% Zircopax to the basic slip glaze will create an opaque white slip glaze; 4%-5% will yield a semiopaque slip glaze.

Lithium compounds in the form of petalite or spodumene (lithium feldspar) can be an important flux in porcelain slip glaze formulation. Lithium



When applying slip glaze decoration, Joseph Godwin balances the form on plastic-covered foam rubber.

carbonate and lithium fluoride are also potential flux additives. They extend a slip glazes firing range and in some cases help to control crazing in translucent slip glazes. Wollastonite itself has the property of reducing shrinkage in clay bodies and glazes, thereby preventing crazing problems in the opaque white slip glaze. When combined with Zircopax, it prevents crazing in the Opaque White Slip.

A lithium compound combines well with a frit of a low-fire feldspar, such as nepheline syenite, in a translucent slip glaze. Nepheline syenite contains a large percentage of soda and potassium in proportion to its alumina and silica content. This composition categorizes it as a low-fire soda spar. It fluxes well with a lithium compound, such as spodumene. Approximately 5% frit or nepheline syenite, combined with 5% petalite or spodumene in a slip glaze, can expand the vitrification range of a Cone 8-10 slip glaze to Cone 6. These fluxes also afford stronger color saturation of colorant oxides and stains.

The basic purpose of a porcelain slip glaze is to facilitate the glazing of both green- and bisqueware with user-friendly versatility. Relatively little had been accomplished in this vein until the arrival of modern deflocculants and drying agents, which keep the liquid slip glaze in suspension for application purposes

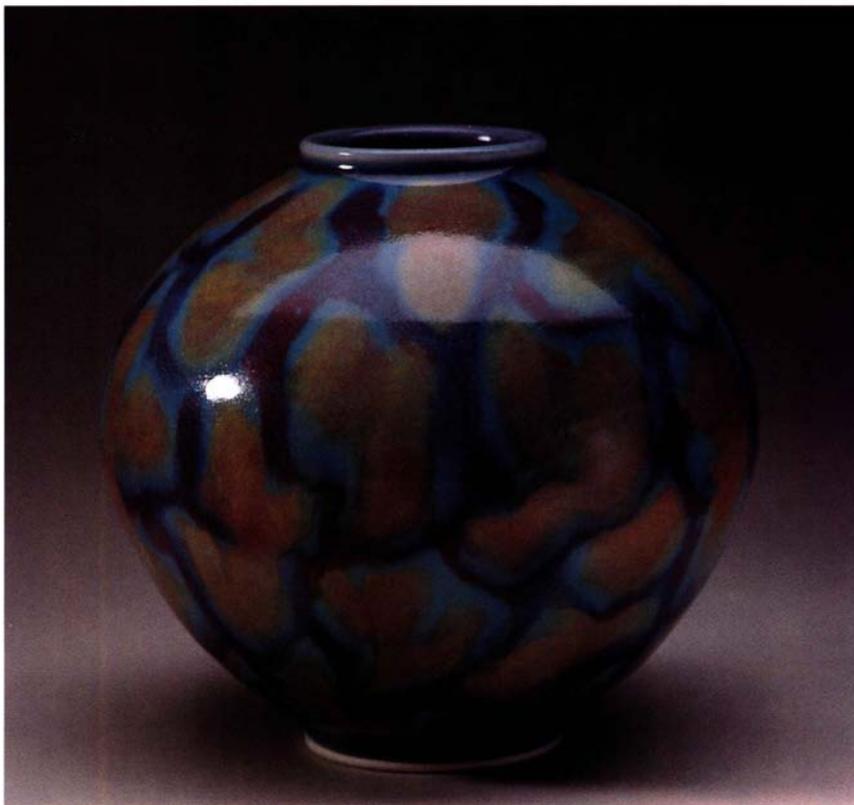
and allow it to dry correctly on bisque, thus preventing crawling during the glaze firing.

I prefer to use Veegum T for slip glaze suspension. It is a processed, colloidal magnesium alumina silicate that is used as a plasticizer in commercial porcelains. It consists of 80% Veegum, an inorganic bentonite, and 20% CMC gum, an organic binder. The colloidal property of 2% Veegum T significantly increases plasticity in porcelain clay bodies. The presence of 1% Veegum T creates an excellent deflocculant for porcelain slip glaze; it causes a mild thixotropic reaction. The addition of 1% bentonite increases thixotropy.

Frequent stirring during glazing with a porcelain slip glaze that includes 1% Veegum T is unnecessary. It takes several hours for a porcelain slip glaze containing Veegum T to complete a colloidal, mild thixotropic reaction, during which time a thin film of water forms on the surface as the slip glaze gels into a suspension rather than settles to the bottom of the bucket as glazes tend to do. When shaken or stirred, the slip glaze returns instantly to its former liquid state. It is therefore important to mix dry slip glaze recipes with a measured quantity of water, not only to ensure the correct consistency for your particular application purpose, but also to guarantee the correct consistency for a thixotropic glaze suspension.

If the slip glaze is mixed too thin, excess water will cause an uneven suspension, rendering the mixture unsuitable for glazing. The excess water will hold only the finer slip glaze particles in suspension, while most of the slip glaze forms a stiff mass at the bottom of the bucket. Excess water might not be decantable, without removing some of the finer slip glaze particles, for several weeks in a large volume of slip glaze.

As a safeguard, I measure the correct volume of water for a fairly thick slip glaze solution, then carefully thin the slip glaze to the desired consistency during and after sieving. The ratio of 1 cup of water per 10 ounces of dry slip glaze mix creates a consistency of slip glaze thick enough to brush and thin enough to pass easily through a 100-mesh sieve. Because a slight amount of water can significantly alter the viscosity of a small volume of liquid slip glaze, I thin a cup



"Little Round Vessel," 5A inches in height, with Cerulean Blue beneath Delft Blue, Golden Yellow, Orange and Red Porcelain Slip Glaze.

or two of thick slip glaze with squirts of water from an ear syringe.

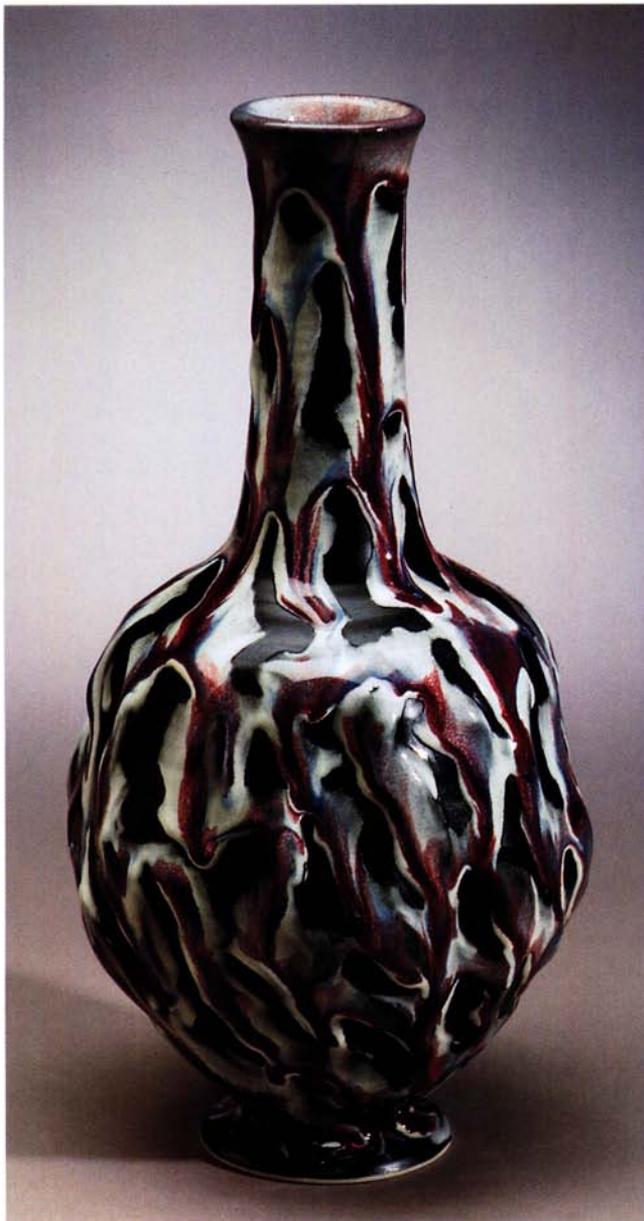
A drying agent is useful to ensure even drying, which in turn prevents thick layers of slip glaze from lifting from the bisque surface during application. Stain colors containing metallic oxides tend to increase the surface tension, resulting in the drying slip glazes tendency to crack and peel away from the bisque surface. Glycerine works very well as a drying agent, especially for successive layers of slip glaze colors involving variable thicknesses applied onto moist bisque. The addition of 1 tablespoon of glycerine (6.25% fluid volume) per 1 cup of slip glaze is adequate.

Each time I dig into a pile of bone-dry porcelain shavings beneath the trimming wheel, I feel as if I am rediscovering the concept of glaze. To mix a porcelain slip glaze base, I add an equal weight of wollastonite to the bone-dry porcelain, or four parts wollastonite (by weight) to five parts bone-dry porcelain, depending upon which slip glaze base is desired. First, I dry mix outdoors, then pour the mixture into a container of steaming hot water premeasured by vol-

ume. The hot water quickly slakes the bone-dry scraps of porcelain, and the slip glaze is ready to pass through a 100-mesh screen within minutes. That's all there is to mixing a container of porcelain slip glaze from scraps, as the correct proportion of Veegum T is already included in the porcelain clay body. I need only add small proportions of opacifiers or fluxes for translucency, then the colorant(s) of choice, and glycerine for application.

Either base slip glaze combines well with commercial stains, but it is important to test each color, because some commercial stain colors are elusive at high temperatures. To mix a color test, I add the percentages of oxides and stains for a particular color to 10 ounces of thick liquid slip glaze base (prepared by mixing 10 ounces of dry slip glaze with 1 cup water) and resieve.

The above ratio of water to dry slip glaze creates a thickened slip glaze ideal for brushwork on greenware and bisque. An additional 20% water (by volume) thins the glaze enough for dipping or pouring on bisque. Adding glycerine as a drying agent is unnecessary for dipping and pouring. I mix a large liquid



Porcelain bottle, 13 inches in height, with layered porcelain slip glazes, by Joseph Godwin, Pepperell, Massachusetts.

volume of each slip glaze base, but add the glycerine only to small containers of colored slip glaze, after I mix in the colorants and resieve.

Three porcelain slip glaze bases that I presently use yield opaque, semiopaque and translucent results:

Opaque Slip Glaze Base
(Cone 8-10)

G-200 Feldspar.....	13.9%
Wollastonite.....	44.4
Grolleg Kaolin.....	27.8
Flint.....	13.9
	<u>100.0%</u>
Add: Zircopax.....	8.0%
Bentonite.....	1.0%
VeegumT.....	1.0%

The opaque recipe fires to a white gloss at Cone 8. The addition of 8% Zircopax is optional when formulating opaque colors with some stains, such as reds and yellows, because they contain opacifiers; 4% Zircopax is often sufficient for opacity.

Semiopaque Slip Glaze Base
(Cone 8-10)

G-200 Feldspar.....	11.9%
Petalite (or Spodumene)	4.8
Wollastonite.....	47.6
Grolleg Kaolin.....	23.8
Flint.....	<u>11.9</u>
	<u>100.0%</u>
Add: Bentonite.....	1.0%
Veegum T.....	1.0%

The semiopaque base fires to a white semimatt on porcelain at Cone 8, but will become translucent at Cone 10.

Translucent Slip Glaze Base
(Cone 8-10)

Wollastonite.....	42.1%
Frit 3269 (Ferro)	
or Nepheline Syenite.....	5.2
G-200 Feldspar.....	13.2
Grolleg Kaolin.....	26.3
Flint.....	<u>13.2</u>
	<u>100.0%</u>
Add: Bentonite.....	1.0%
VeegumT.....	1.0%

The translucent slip glaze recipe utilizes frit and petalite additions to create translucency at Cone 8. The presence of lithium helps to prevent pinholes from forming in slip glazes containing frit and stains.

Some frits and stains reach their maximum glaze-use temperature below Cone 10. A translucent slip glaze containing these may begin to boil and form pinholes unless it contains a percentage of lithium to extend the recipes maturation temperature range.

When mixed with trimming scraps from a Cone 8-10 Grolleg porcelain body, the recipes are as follows:

Opaque Porcelain Slip Glaze
(Cone 8-10)

Wollastonite.....	4 oz.
Zircopax.....	1
Bone-Dry Porcelain Body.....	<u>5</u>
	<u>10 oz.</u>

Semiopaque Porcelain Slip Glaze
(Cone 8-10)

Petalite (or Spodumene)	0.5 oz.
Wollastonite.....	5.0
Bone-Dry Porcelain Body.....	<u>5.0</u>
	<u>10.5 oz.</u>

Translucent Porcelain Slip Glaze
(Cone 8-10)

Petalite (or Spodumene).....	0.5 oz.
Wollastonite.....	4.0
Frit 3269 (Ferro)	
or Nepheline Syenite.....	0.5
Bone-Dry Porcelain Body.....	<u>5.0</u>
	<u>10.0 oz.</u>

Mix each of the above scrap-clay recipes with 1 cup hot water, then add 1 fluid tablespoon glycerine for brushwork on bisqueware.

Porcelain slip glazes formulated with

oxide and stain additions, and fired in oxidation can achieve maximum color saturation. Muted color tones and textures can also be achieved by layering Volatile Black Slip Glaze beneath opaque white and colored slip glazes:

Volatile Black Slip Glaze

(Cone 8)

Hardwood Ash.....	4.17%
Wollastonite.....	18.75
Temmoku Glaze.....	52.08
Bone-Dry Porcelain Clay.....	<u>25.00</u>
	100.00%
Add: Black Stain.....	4.17%

Temmoku Glaze

(Cone 8)

Gerstley Borate.....	10.87%
Whiting.....	6.52
G-200 Feldspar.....	76.09
Kaolin.....	4.35
Flint.....	<u>2.17</u>
	100.00%
Add: Red Iron Oxide.....	8.70%

The volatile black melts at a slightly lower temperature and bleeds through the outer layers to create a mottled surface similar to reduction-fired stoneware in which iron particles in the stoneware clay speckle the surface. Varying proportions of oxides and stains have a significant effect on glaze melt and surface texture according to the flux capability of each colorant. Black colorants tend to have a strong fluxing quality.

Black glossy and black matt slip glazes can be differentiated with a slight alteration in the ratio of whiting to flint in the form of wollastonite. The following example substitutes half of the wollastonite with whiting in the glossy black recipe to create a black matt:

Glossy Black Porcelain Slip Glaze

(Cone 8-10)

Wollastonite.....	42.86%
Bone-Dry Porcelain Body.....	<u>57.14</u>
	100.00%
Add: Zircopax.....	7 J 4 %
Black Stain.....	7.14%

Matt Black Porcelain Slip Glaze

(Cone 8-10)

Whiting.....	21.43%
Wollastonite.....	21.43
Bone-Dry Porcelain Clay.....	<u>57.14</u>
	100.00%
Add: Zircopax.....	7.14%
Black Stain.....	7.14%

A satin matt slip glaze can be calculated by altering the ratio of whiting and flint found in the base recipe. To alter a translucent slip glaze containing a frit into a satin matt, a ratio of 30% whiting to 10% wollastonite is introduced. The following satin matt slip glaze fires to a satin texture that works especially well with red colorants:

Satin Matt Porcelain Slip Glaze

(Cone 8)

Petalite.....	5.0%
Whiting.....	30.0
Wollastonite.....	10.0
Frit 3269 (Ferro).....	5.0
Dry Porcelain Clay.....	<u>50.0</u>
	100.0%

A full palette of porcelain slip glaze colors is the most important part of my porcelain slip glazing process. Complex color combinations can be created by layering translucent colors over opaque and semiopaque colors so that they flow and pool. For the following color variations, add oxides and/or stains as specified to 10 (or 11) ounces of liquid porcelain slip glaze.

Ruby Red:

Mason Stain 6001	6.00 grams
Mason Stain 6003.....	6.00 grams
Mason Stain 6006.....	6.00 grams
Mason Stain 6031	6.00 grams

Peach Bloom:

Ferro Pink Stain.....	18.00grams
-----------------------	------------

Cinnabar Red:

Ferro Pink Stain.....	12.00grams
Reimbold & Strick Stain K2323*.....	12.00grams

Orange:

Ferro Pink Stain.....	6.00grams
Reimbold & Strick Stain K2323	6.00grams

Golden Yellow:

Reimbold & Strick Stain K2323	25.00grams
--	------------

Yellow:

Reimbold & Strick Stain K2323	12.00grams
--	------------

Aqua Green:

Mason Stain 6201	3.00grams
Mason Stain 6364.....	6.00grams

*Reimbold & Strick stain is available from Fusion Ceramics, Post Office Box 127, 160 Scio Road, Southeast, Carrolton, Ohio 44615; (216) 627-2191.

Deep Green:

Mason Stain 6202.....	3.00 grams
Mason Stain 6263.....	6.00 grams

Cerulean Blue:

Cobalt Carbonate.....	0.25 grams
Copper Carbonate.....	1.20 grams
Mason Stain 6364.....	18.00grams

Sky Blue:

Mason Stain 6363.....	3.00grams
Mason Stain 6364.....	6.00grams

Turquoise Blue:

Mason Stain 6390.....	25.00grams
-----------------------	------------

Cobalt Blue:

Cobalt Carbonate.....	6.00 grams
Red Iron Oxide.....	3.00 grams

Delft Blue:

Copper Carbonate.....	3.00 grams
Red Iron Oxide.....	1.50 grams

Violet:

Mason Stain 6319.....	6.00grams
Mason Stain 6385.....	6.00grams
Reimbold & Strick Stain K2323	6.00 grams

Recent tests have resulted in a Super Opaque Porcelain Slip Glaze that gives excellent results over Delft Blue as well as Glossy Black:

Super Opaque Porcelain Slip Glaze

(Cone 9)

Wollastonite.....	33.33%
Zircopax.....	11.11
Bone-Dry Porcelain Body.....	<u>55.56</u>
	100.00%

For color variations, try adding up to 10% stain.

The original opaque recipe does not hold a strong white when applied over blue and black slip glazes. However, I continue to use it to layer between colored slip glazes and to glaze the insides of vessels.

Porcelain slip glaze has become a process for me to transform clay and glaze into color expression. Since I have chosen to immerse myself in this glazing technique, color composition has become the major theme of my work. Wheel-thrown vessels have become objects to radiate color, and the forms have begun to emerge from the wheel more free flowing. With porcelain slip glaze, ongoing work has gained momentum, developing a free-flowing connection between the greenware and bisque stages. ▲

Gleanings: A Potter in China

by Jack Troy

“If even one Chinese master potter in, say, 1600, could have been shanghai’d, taken to Europe and put to work in a pottery, the whole history of Western ceramic art might have been altered.”—Daniel Rhodes, *Stoneware and Porcelain*

For six weeks last summer—all of June and half of July—I had the pleasure of accompanying a group of ceramists to China, under the auspices of West Virginia University (WVU) and Alfred University. Twenty of us—18 from the U.S. and 2 from Japan—lived for a month in Jingdezhen, a city of about 300,000, properly known as the “Porcelain Capital of the World.” The trip proved an opportunity for growth through adaptation of one sort or another: cultural, linguistic, culinary and interpersonal, as well as those relating to ceramics. I can honestly say that not a single day passed when I wished to be elsewhere.

Lodged in a hotel on the grounds of the Jiangxi Provincial Ceramic Research Institute, we worked in several studios, visited local museums and ancient kiln sites, and took field trips, often to remote villages where our Western faces quickly became that days special entree on the visual menu. After our stay in Jingdezhen, we traveled for two weeks by train and bus to Xian, the heart of Chinas political and artistic history, and to Beijing, visiting museums and sites of cultural interest.

From Los Angeles, the 13-hour flight took us via Beijing to Shanghai, where we were met by Jiansheng Li, who, together with Bob Anderson from WVU, led the group. At the Shanghai Museum of Art, we were brought face-to-face with some of the very finest Chinese bronzes and ceramics, objects of uncommon excellence that serve as 3-D tuning forks, reminders that what moves

us has moved others, that each generations stewardship is a gift to people not even born yet.

Visits to a Ming garden and a marketplace for both antiques and pseudo-antiques balanced a contemplative setting with a lively commercial one in which we practiced bargaining, especially for Yixing teapots. Two days later we headed for Jingdezhen by train.

Most of us were unprepared for the order disguised as turmoil characterizing train stations in China. Just as the verb “to win” properly describes the mining of clay from the earth, so are train tickets “won,” through persistence, aggression, patience and that most obvious of Chinese qualities, determination. We were fortunate to have all our arrangements made by Jiansheng and his staff. Even so, travel by train and bus can be stressful, even to natives. (One particular challenge we met was cho-



PHOTOS: BOB ANDERSON, MI. L. CARTER, JACK TROY

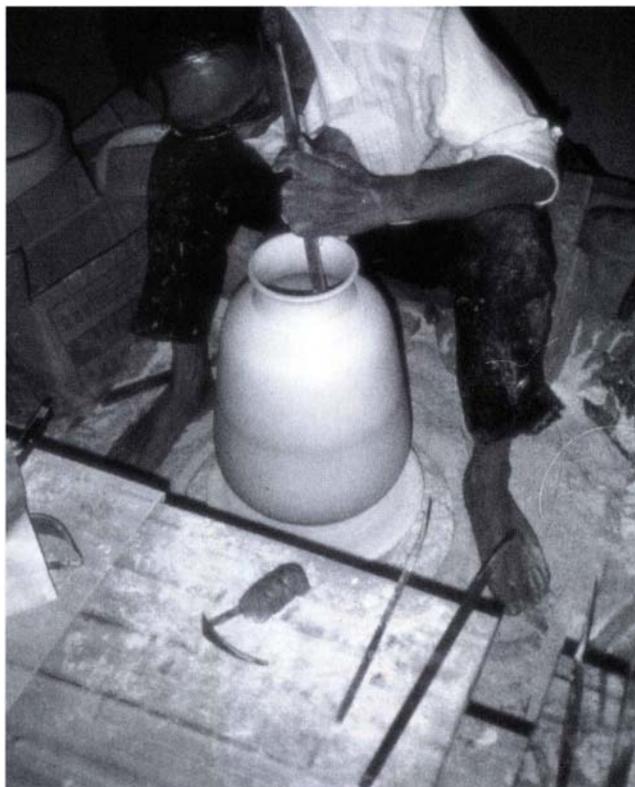
Trimming feet on jiggered noodle bowls; the trimmer centers the bowl, refines the foot, removes bowl and replaces it with another in about 20 seconds.

reographing four bulky American potter's wheels onto our moderately sized bus, along with all our gear, for the ride to the train station.)

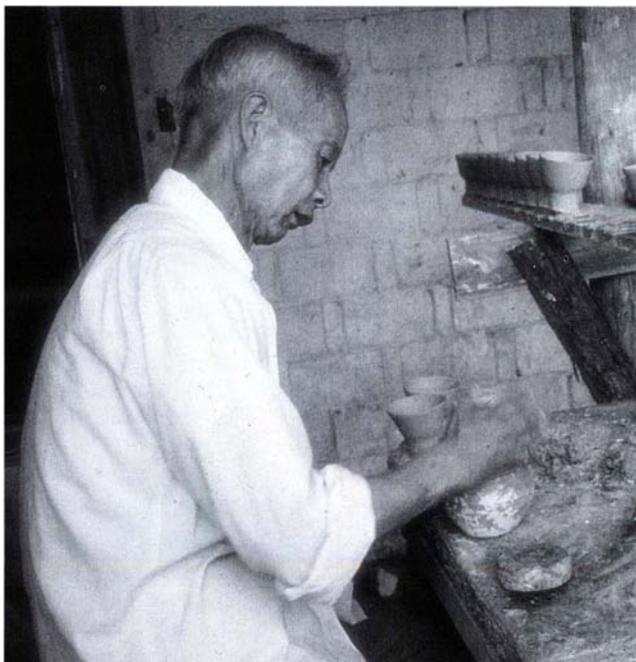
The 18-hour train trip from Shanghai to Jingdezhen was an ideal introduction to the varied landscape of China, whose size approximates that of the U.S., but whose population is around 1.2 billion. (Nearly every fourth person in the world is Chinese.) As we passed thousands of rice paddies, the only nonhuman agricultural labor source we saw were water buffalos. Rolling into more mountainous terrain, we began to feel the reality of being in China—a reality more easily enforced by the train's pace than by air travel.

The city serving as our home base is one of 24 recognized by the State Council of the People's Republic of China as having a particularly long history of civilization. Some 2000 years ago, during the Han dynasty (206 B.C.-A.D. 220), Jingdezhen became a pottery- and porcelain-making center. It is home to 150 family factories and another 100 state-run enterprises producing a wide range of pottery, commercial dinnerware, ceramic sculpture, tile, saggars, and many kinds of specialized refractories. Some 60,000 people make their living through various ceramics endeavors. Other industries include helicopter and minibus factories, and manufacturing of electronic components, cassettes and camphor products. Mining and processing of ceramic raw materials occur in the vicinity. Jingdezhen has a huge porcelain market near the city's center, plus another ½-mile strip of porcelain outlets. In addition, dozens of shops sell everything from pots to brushes, decorating stains, overglaze enamels and tools. From porcelain bowls as thin as a light bulb, to decorated vases approaching 9 feet in height, Jingdezhen has it all—wares suitable for an Imperial court or a trailer court.

We stayed in a recently refurbished hotel with air-conditioned rooms, a bilingual staff, resident Sichuan cook, and a ping-pong room, where many of us were soundly trounced in an activity that, like ceramics, can be wildly expressive without necessarily being verbal. (Many Chinese appear to have been



Jingdezhen porcelain is thrown quite thick (up to 2 inches), then trimmed inside and out when bone dry.



Pounding leather-hard porcelain bowls over a bisqued mold aligns particles and prevents S-cracking.

born smiling, with a ping-pong paddle in one hand.)

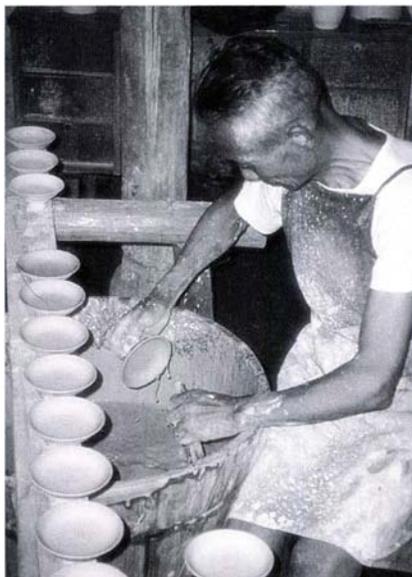
An introductory session put us in touch with our counterparts—the graduate and undergraduate students of the country’s only ceramics institute, as well as a number of recent graduates, professors and visiting artists who would participate with us in varying capacities. In the weeks to follow, we would exchange language lessons, share many meals, and participate in the discussions and learning experiences enlivening cultural interaction.

On one hot morning, we traveled 10-12 kilometers to a remote village of perhaps 1000, and our guide directed us up an alleyway to a slope rising above an encirclement of modest homes. Cress, pole beans, squash vines and eggplant proliferated in immaculate gardens. The hill we climbed appeared to be the highest place around, affording a fine view of the village and countryside. It was, in fact, the long slope of a 1000-year-old kiln; the view we were enjoying was from an immense adjacent heap of broken saggars and shards.

On a garden path, the guide reached down to retrieve the delicately trimmed foot of a small Song-dynasty bowl, its ice-blue celadon glaze gathered precisely where any sensible potter would want it. At the center of a circle of faces, he held it out to pass around. It isn’t every day that someone hands me part of my heritage as a potter.

If pillaging can be done with sensitivity, we gave it our best shot. Using no tools but our fingers, we brought to light the telling failures of another century. To the great amusement of a few villagers who had come to watch, we indulged our quest for shards, while watching for snakes. (Thankfully, the final count was shards: innumerable; snakes: 0.)

Nonpotters may never fully appreciate our zeal, for to handle even the saggars and potsherds at such a site is to indulge an innocent revenge against the “eyes-only” rules to which potters are subjected while viewing ceramics in the glass sarcophagi of display cases. We makers know that looking at ceramics through windows is analogous to handling pots in the dark. The only way to



Glazing bone-dry porcelain bowls at San Bao.



Decorating production wares with brushed patterns in Jingdezhen.

fully comprehend a piece—the only chance to meet the potter halfway—is to touch the work, for that is how it came about in the first place.

Bob Anderson located three saggars fused together and discarded with their glazed bowls still inside, secret as the interiors of man-made geodes. One of the Chinese graduate students found a

lovely, delicately carved translucent porcelain bowl, flawed to the eye of a beholder 1000 years ago by a little slit halfway up the wall. I discovered several fragments of bowls bearing ice-blue glazes that validate Rhodes’ observation as well as any museum specimens: “The Song pottery is perhaps more varied, mature and beautiful than that of any other time in China or, for that matter, of any time or place.”

When it was time to get back on the bus, one student who had been watching me inspect my few ounces of booty asked, “Are you happy, professor?”

Our studio experience at Jingdezhen took place in three different settings—a large room on campus used mainly for plaster work and moldmaking, but which also contained two potter’s wheels; a large (25x50-foot) workspace enclosed on three sides, with a number of wheels and tables for handbuilding; and San Bao, a replicated Ming-dynasty pottery covering several acres, to which we were bussed, though my favorite way to get there was by bicycle.

In the space of half a kilometer or so, I would leave Jingdezhen’s industrial milieu, entering San Bao’s narrow valley, its rice paddies interspersed among dwellings and sheds housing hammer mills. Day and night, trip-hammers syncope the practical and the poetic, beating out rhythms celebrating gravity, water and ingenuity. Mountain streams supply a constant source of energy from which clay and mountain-stone as well as potsherds are ground and recycled. Within a kilometer of the pottery, eight water-wheels revolve, each turning a log mortised with flat pegs that trip from six to ten beaklike logs, which drop sequentially with several hundred pounds of force into cavities, crushing solid rock to dust in a matter of hours.

These mills mocked the electricity that sporadically, maddeningly, hobbled the sensitive electronics of the wheels we had brought from the States. (On Fridays, for example, electricity in the San Bao area is allocated to the helicopter factory. At other times—often while I was defining a pot’s rim—all the wheels would stop for no apparent reason. “Okay, who turned on a toaster?” someone joked.)

The “clay” we used the first week was unlike any we had ever experienced, being composed of approximately $\frac{3}{4}$ nonplastic materials (mostly flint and feldspar, in the form of “petuntse”) and $\frac{1}{2}$ kaolin. The ochre-colored pugs measured about 7x24 inches long. Sugary, only as stiff as bread dough, the body offered little resistance to wedging. Though responsive to touch, it lacked the resilience to hold a given form, especially when stretched to any degree beyond the early, sketchy stages of throwing.

My bowls slumped; bottles seemed barely hollow. It is common for the local potters to throw pieces up to 2 inches thick from a body that is quite wet by most standards, trimming when bone dry to an appropriate wall thickness. Bowls are often trimmed inside and out, and because the body lacks plastic materials, sectional pieces are luted together with a little slip. The resulting forms have a sturdy, militaristic rigidity to them—a far cry from the Song forms that appear stretched into being, or the imaginative and superbly crafted Yixing teapots that so often look as if they were actually *fun* to make.

“Why sacrifice plasticity, where the very life of form resides?” I asked myself about this process, time and again, though the answer is obvious: I came to think of it as “The Tyranny of the Brush.” I do not, however, want to denigrate in any way the superb quality of the painting itself, but in much of modern China the making of pots is a functional activity; only the painter signs the finished piece.

Sadly, the eye may be emperor, the hand a mere peasant when it comes to perceiving pots. (One man, preparing for an exhibition in Japan, hasn’t touched plastic clay in years; he paints pieces designed by one person, thrown and trimmed, and fired by others.)



Terraces and embankments built from pots and saggars, Cheng Lu Village, Shaanxi Province.

We potters synchronize a multiplicity of shapes every time we throw, coaxing the final form from each previous movement. Over the years, we develop a sense of “rightness” about the push-yield, push-resist, yin-yang of throwing, and my sense of “rightness” was being held hostage by this material. I missed the turgor of freshly thrown thin-walled pots, the way the best ones synthesize an unlikely conjunction of geology and human flesh. Why had I come halfway round the world to buy into frustration?

I decided to watch one of the Chinese potters; he had thrown small bowls for 42 years. With his wheel turning at a constant medium speed, he squeezed up a tennis-ball-size piece of clay from the large lump roughly centered before

him, deftly opened it, squinting through a curl of cigarette smoke, and defined the shape in a few seconds. Squeezing it off the hump rather than cutting it with a string, he set it at a rakish angle on a ware board 6 feet long and a few inches wide. (The board holds nearly twice the number of bowls this way, with the rims overlapping, rather than being set flat, beside one another.)

When nearly bone dry, the bowl will be vigorously paddled over a hump mold to establish the inner shape and to align the particles that, unaligned, could cause S-cracks. Only then, perhaps several days or weeks later, when it is completely dry, will the bowl be footed and trimmed thin and light as a three-dimensional shadow. Five hundred years ago, an ancestor of mine would have literally been risking his life to watch an ancestor of this potter make bowls.

He made no move without a purpose. At one time every move was a hard-won discovery, a secret to be shared only with family, for to combine specific proportions of

two different mountains and make from them a translucent bowl housing its own tone is, and always will be, nothing less than a miracle of observation, ingenuity and will. His bowls materialize six days a week from a source neither labored nor particularly gratifying, yet as natural as a bird repeating its call.

Beautiful as it is to watch someone defining himself by what he does well, I want to come to terms with this maddening material. Porcelain as I know it and as this potter Imows it are half a world apart. I relish the dilemma: how rigid are my values; how resilient? How many ancient new tricks do I, the oldest dog in the group, want to add to my repertoire?

For thousands of years before the discovery of porcelain, pottery’s only

voice when tapped was a dispiriting “dunk-dunk.” Here, in Jingdezhen, pots first *sang* “dink-dink,” in an entirely new register when struck with a knuckle. As early as the Han dynasty, musicians played ceramic instruments like big marimbas, incorporating high-fired, precisely tuned porcelaneous components. That pottery could be both musical and translucent is what Rhodes’ hypothetical “shanghai’d” potter might have proved to 17th-century Europe, perhaps while making ecclesiastical history by being the only Asian to qualify for sainthood.

I watched another potter, an effusive, smiling man given to bursts of enthusiasm, finish a three-part bottle whose components he had thrown four days earlier. Completed, the form will be about 16 inches high, 7 inches wide at the base and 20 inches in girth. Each section was door-stop-thick, about 1¾ inches.

He centered the base, tapping it in a chuck heavy enough to stay on the wheel head turning at a constant speed. His objective was to trim away nearly half the thickness of the inside wall, so he took up a stiff steel tool about 20 inches long and as wide as a hacksaw blade, tapering on its curved, sharpened end. Eyeing the pot’s interior, he held the wide end of the tool against his left temple for leverage, and in a series of downward moves, partially covered the bottom of the form more with chalky dust than with the “trimmings” that would have come from leather-hard clay. Periodically, he carefully reshaped the tool’s curved end with pliers, resharpener it after each adjustment so as to make a precise template for the inner wall.

Next, he positioned the middle section of the bottle in the chuck. He then inverted the top section into the middle one, and commenced trimming it, too,

from the inside. Ten minutes later, he trimmed the middle section, deftly scooped up a small handful of trimmings to which he added a little water, and slathered the edges to be joined. The lack of plastic materials in the clay works here to great advantage—the body will dry crack-free in minutes and when fired will vitrify to become a kissing-cousin to a glaze. In effect, he joined the sections with a heat-setting refractory cement; firing will seal the joints, making them virtually invisible.

Occasionally, he stopped the wheel and listened to his resonant taps on the vessel’s wall, judging thickness as much by a kind of potter’s sonar as by touch. He finished trimming the outer wall with sharp, straight-edged steel tools he had fashioned and bent at right angles, the moist dark seams drying quickly,

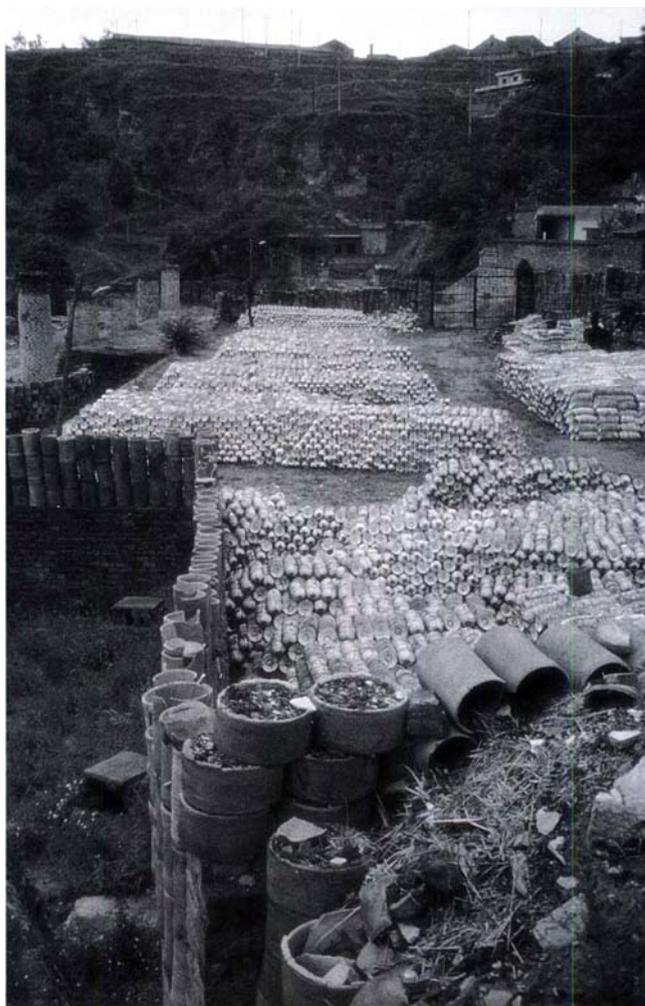
already nearly invisible. The elapsed time was 30 minutes, or about 5 times as long as it took him to throw the original components.

This finished form had the embalmed look of a slip-cast piece—the material had behaved obediently, as the potter himself is obedient to the terms of his contract with craftsmanship. Depending on who paints, signs and markets the fired pot, it will sell for anywhere from a few dollars to several thousand; in either case, his compensation is hardly a dollar. Does he think of it as “his” piece? That is probably a Western question, implying one sort of identity with the thing made. More likely, he thinks of it as “what he does,” although, in addition to contracted work, he also makes and sells some pieces we would think of as being “his own.”

What makes Jingdezhen porcelain distinctive is the careful formulation of a body designed to hold its shape while serving as a ground for painting. Chinese pots are made for painters the way canvas is made for painters, although individuals occasionally work on a 50/50 basis at a pottery, receiving one of their finished, fired pieces, in exchange for every one the shop retains to sell.

Precisely at the end of our stay, severe flooding delayed our departure from Jingdezhen for several days, but eventually we arrived in Xian via Wuhan, by train, a distance of some 600 miles. Renowned as the locale of the Terra Cotta Army, Xian is in Shaanxi Province, where 13 dynasties established their capitals. The rich cultural heritage of Shaanxi is apparent in its 10 major museums, 8 of which we visited.

One such site is Tongquan, the location of the Yaozhou Kilns Museum, about an hour’s bus trip north of Xian. It is of special interest to potters, for it contains the carefully preserved

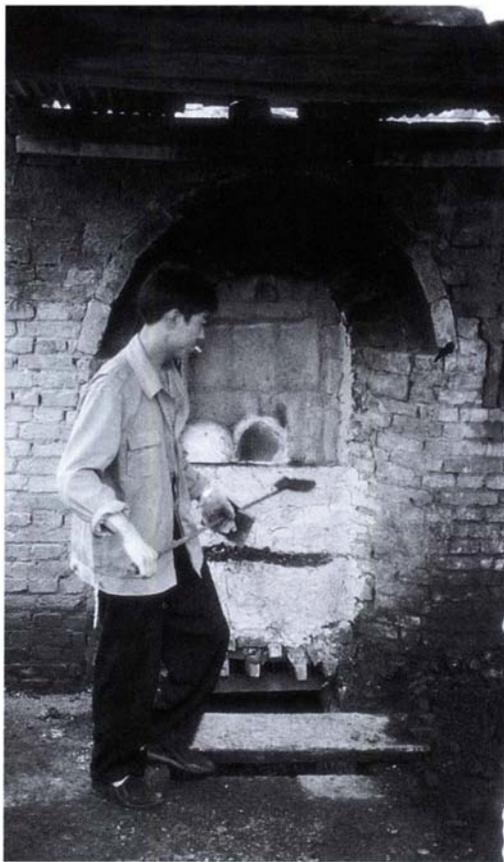


A saggar embankment and wall surround porcelain bowls packed for shipment in Cheng Lu Village.

remains of Tang- and Song-dynasty kilns and workshops. (Excavations have revealed 67 additional kiln sites, and many more are believed to exist.) During the Tang dynasty (618-907), coal began to replace wood as kiln fuel, and by the Song dynasty (960-1279), coal was being used almost exclusively. Song-type kilns are in use at the Yaozhou Museum factory, which produces replicas of several of the types of work originating in the area. Throwing methods at the museum workshops closely parallel European-North American styles, and involve less trimming than potters employ at Jingdezhen.

An hour or so from Tongquan is the small town of Cheng Lu—a true “pottery village.” Literally millions of bowls, mainly for the restaurant trade, have been produced here, in addition to jars, vases, cups and a wide variety of refractories, including saggars used in the coal-burning kilns. The town itself is terraced and built from detritus that hundreds of years of firings have produced: shard and saggard walls are everywhere, and it is impossible to be more than 20 feet from some reminder that this is a town entirely given over to clay. Arched, brick-lined workshops and homes are dug into and built up on the steep hillside as they were more than 1000 years ago. Well-insulated, they are ingeniously heated by a small coal fire that radiates warmth via long flues running under the brick floor, while in summertime the subterranean structures remain cool.

Cheng Lu produces both jiggered and thrown wares, some of which are hand decorated



Stoking a coal-fired kiln at the Yaozhou Kilns Museum factory in Shaanxi Province.



A variety of jars, vases, cups and literally millions of bowls destined for use in restaurants are produced in Cheng Lu.

deftly and quickly. To step into one of the workshops is to realize how differently the world’s potters do the same thing. To wander among thousands of fired noodle bowls tied together in stacks with straw rope is to realize how refreshingly unprecious work can be—work made with the same care invested by “artist potters” in one-of-a-kind pieces selling for hundreds of times the price of an entire stack of these simple bowls.

I have been to a number of potteries around the world, but at Cheng Lu I gained a new perspective. Here, on a terrace built of ancient saggars, it occurred to me that learning about the history of North American ceramics is like looking at the amazingly diverse life-forms in a tidal pool, but in China I had the sense of looking into the ocean itself—there is that much difference in depth, that much more to be discovered beyond the obvious.

I have skimmed the surface here, leaving out the men who burn bundles of ferns sandwiched with lime to make a special glaze-flux; the 100-meter-long dragon kiln

fired not with wood or coal, but with immense piles of brush; a potter who catches cobras with his bare hands; the cave (to which we hiked) where kaolin was discovered; the huge Jingdezhen-style “egg-shaped” kilns built without an arch form; the study collection of Ming-dynasty shards with their lively underglaze figures; and more.

Would I go back? At the drop of a chopstick! But it’s time to be a potter once more. My clay was aging while I was away. **A**

Martina Zwolfer

by Monika Lehner

Tegant vases, bowls that fit perfectly in the hand, plates as delicate as folded paper—all have forms and surfaces that invite you to touch. Here and there may be a subtle play on material, but one thing you won't find on Martina Zwolfer's studio shelves are trendy designs that are good simply for a laugh. You can rest assured that each of her pieces is suitable for practical use. "I am strictly against short-lived design trends, fashionable products and drawing-board gags' foreign to the material," she says.

From the beginning, Zwolfer has been influenced and inspired by traditional Japanese ceramics. Between her education at the Academy of Fine Arts and Industrial Design in Linz, Austria, and an academic year in Kyoto were numerous stops in Europe, America and Asia.

She had just moved her studio from San Francisco to Vienna in 1989, when a scholarship gave her the opportunity to study with Japanese masters. At the Kyoto Academy of Art, she learned to form, glaze and fire under irrefutable rules of tradition in classes with Tatsusuke Kuriki. From Yo Akiyama, the avant-garde ceramist, she learned about the newest creative methods. Next to technical precision, it's the unpretentious formal solutions that make Japanese ceramics strong.

The design principles of the Bauhaus are also models for her work, but Zwolfer doesn't want to offer color and form alone. She is adamant that each piece function smoothly. Even the sound made when a piece is struck is important. She believes that a good pot should be possible to enjoy using all one's senses.



Two vases, approximately 12 inches in height, formed by wrapping textured slabs around cardboard tubes.



Large plate, 9½ inches square, small plate, teabowl and small cup, drape-molded and wheel-thrown stoneware, fired to Cone 7-8.

with a spiral wire, a cylinder with throwing marks cut open to form a slab, etc.," then uses these plaster bats to texture slabs. Cylindrical forms are then constructed by wrapping the textured slabs around cardboard tubes.

Plates are shaped on drape molds, then "edged with the Japanese tool called a *yumi*, a small harp cutting tool," Zwolfer explains. "The surfaces are then pounded with a cloth bag filled with grains to shape the slab to the mold. Pounding with the grain-filled bag also leaves a nice pattern on the bottom of the plates. After removing it from the mold, I have to clean the edges and dry slowly to avoid warping.

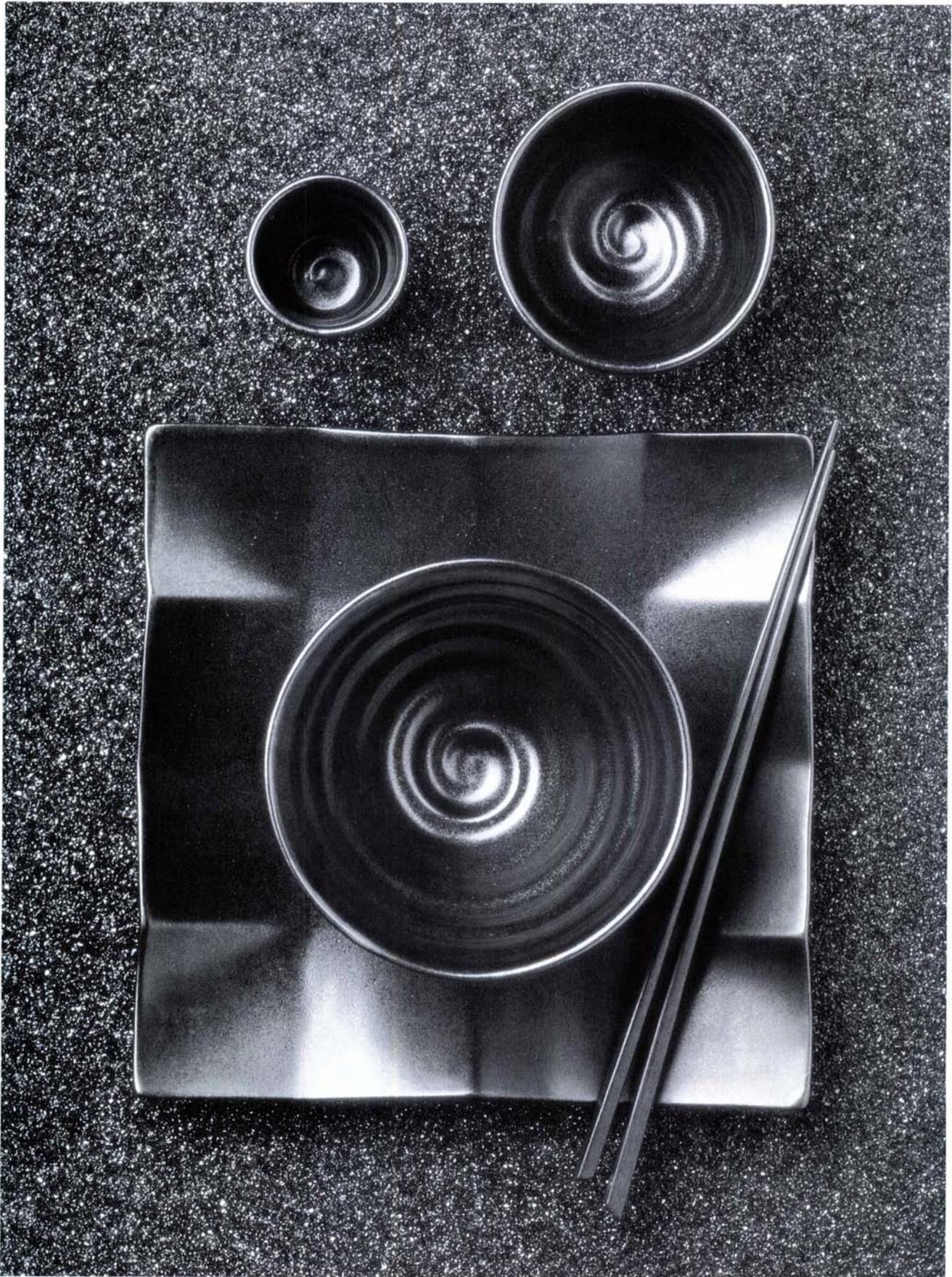
"For the wheel-thrown dishes, I made wooden templates called *kote* in Japanese to shape the inside of the forms. Small shapes are thrown from the hump. I use a *tombo*, translated as dragon fly, to measure width and depth."

Zwolfer's glaze palette consists of classic colors, including an iron-rich temmoku, a yellow Seto and a grayish blue-green celadon, plus a "beautiful creamy white that comes from a big bucket with leftovers from white glaze tests and slips. This means the supply is limited," she admitted, "and once this bucket is finished, I should definitely create a suitable recipe."

Some vessels are glazed only on the inside. But their unglazed or slip-covered surfaces are polished with black sandpaper, after the bisque as well as after the glaze firing.

Zwolfer's goal is to produce pots that are "simple, pleasing to the senses, function well and stress the character of the material." ▲

Zwolfer begins some of her slab work by making "casts of different surfaces, like textured glass, metal, a clay slab cut

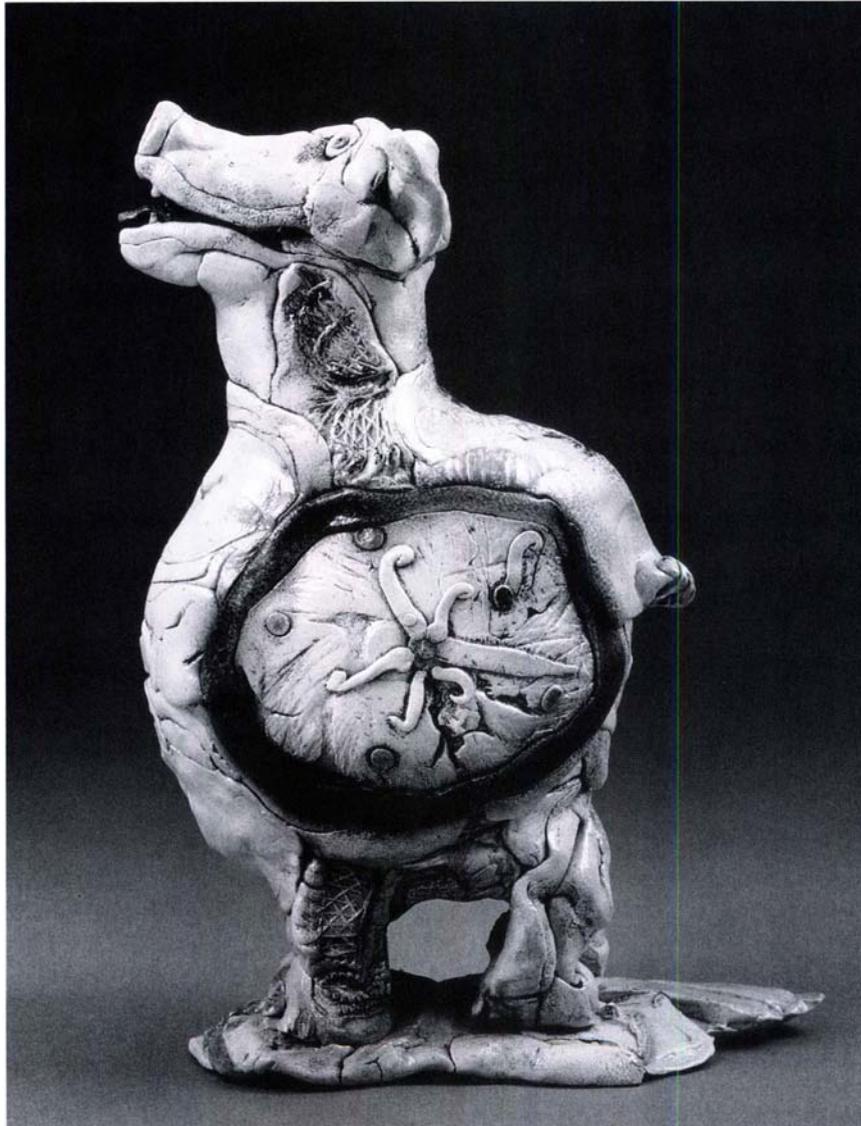


Drape-molded plate, 9½ inches square, with wheel-thrown ricebowl, teabowl and small cup, temmoku glazed, by Martina Zwolfer, Vienna, Austria.

A Million Pounds of Clay

30 Years at Pottery Northwest

by Matthew Kangas



PHOTOS: RICHARD NICOL

“Happy Dog,” 13 inches in height, salt-glazed porcelain, 1976, NFS, by Fred Sieger, Philomath, Oregon.

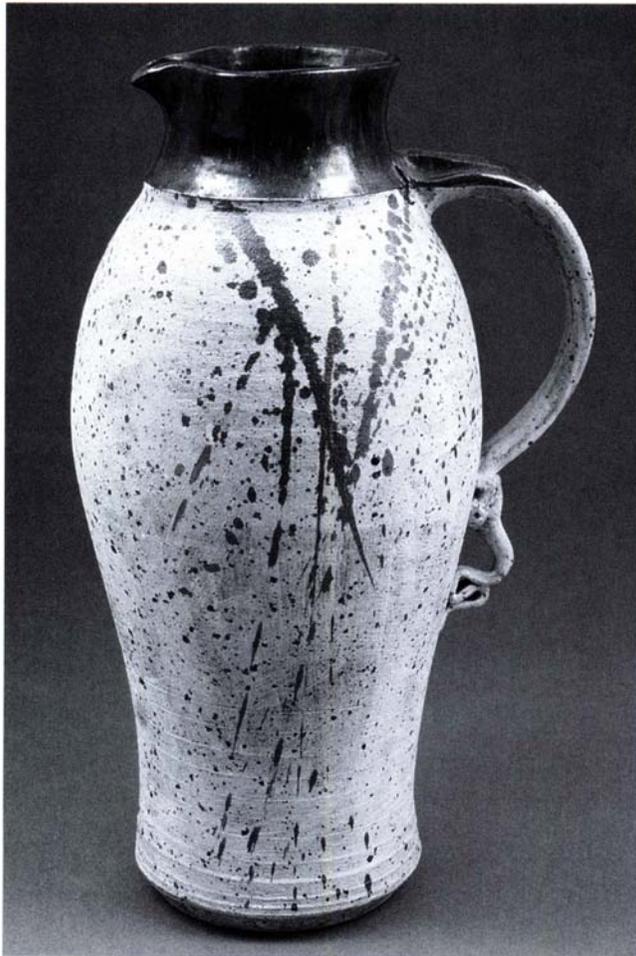
To celebrate the 30th anniversary of Pottery Northwest, director Jean Griffith organized an exhibition featuring 93 clay artists who have been associated with the cooperative over the years. Over 100 works by potters and sculptors from Arizona, California, Colorado, New Mexico, Ohio, Oregon, Rhode Island, Washington, England and Sweden were included in a beautifully designed display in the Olympic Room of the Northwest Court at Seattle Center, the 72-acre municipally owned site of the 1962 Seattle World's Fair.

Staged by Griffith and former Coos Bay Art Museum curator Larry Watson, with help from Leslie Campbell, “A Million Pounds of Clay: Thirty Years of Pottery Northwest, 1966-1996” had great strengths and occasional weaknesses. As per usual with large American ceramics exhibitions, the invited artists were permitted to send anything they wished. Thus, it was impossible to expect anything truly chronological that actually traced the growth of pottery made at Pottery Northwest.

With over 90% of the art on view

made in the past decade, the educational and historical dimensions of the show were seriously impaired; however, Griffith did track down some earlier objects from the 1966-86 period, which were set in high relief next to all the newer work.

In organizing the show, Griffith was not really curating, but inviting; celebrating, not jurying. As an unselected invitational show, then, “A Million Pounds of Clay” was a great success. If only she had taken even more time to carefully select each single piece shown,



Pitcher, 18 inches in height, wheel-thrown stoneware, 1970, NFS, by Kenneth Hendry, Livermore, Colorado.



Teapot, 8 inches in height, slip-cast porcelain, 1996, by Frank Fabens, Seattle, Washington.



Lidded casserole, 14 inches in diameter, stoneware, 1968, NFS, by Constance Jarvis, Issaquah, Washington.



"Your Way and Mine," 36 inches in height, pit-fired earthenware, 1988, \$900, by Larry Watson, North Bend, Oregon.

the exhibition would have had a weight equal to the quality of its display.

Part of the trouble with functional pottery being taken seriously as art (or even high craft) is that it is rarely displayed as art: plenty of space, good lighting and good display design. Many professional potters want all the glory of art-world acclaim and respectability, yet largely fail to move beyond potshop arrangement standards to something more museumlike that would enhance the aesthetic status of such objects. "A Million Pounds of Clay" was an exception in this sense.

Cleanly painted pedestals, polished floors and a site designed by leading area architect Paul Thiry, all helped reinforce the look of importance. With white-painted stands and plinths of various heights, the differing works were given a chance to communicate to viewers on optimum terms. Surrounding gray walls were called upon to act as a backdrop for historical information and photographs, as well as to display wall-mounted clayworks.

As the interest in ceramics grows at the fastest rate since the cooperatives opening, and the demographics of Seattle change, Pottery Northwest is reaching out to new audiences, as well as to its traditional constituency of potters arriving after graduation but before private studios. Last summer, the institution participated for the first time in a city-run arts and sciences academy with a special outreach for minority and low-income high-school students.

Enrollment in the pottery's five classes is higher than ever. Dropping pre-registration, Griffith says people began lining up at 6:30 A.M. for the Saturday sign-ups that began at 11:00 A.M. She could easily double class enrollments, given the interest.

"In an increasingly high-tech world, especially in the new cyberworld of Seattle," Griffith concluded, "interest in doing something handmade like pottery will continue to grow. People are searching for something physically tangible to do after spending hundreds of hours at a computer terminal."

With the 30-year commemorative exhibition over, Pottery Northwest now faces the next 30 years with optimism, pride and plans. Another branch has long been a possibility and Griffith pa-

tiently attends community meetings in search of appropriate sites. A serious coffee-table book highlighting the art in the collection given to Pottery Northwest by workshop masters and by former potters-in-residence is another possibility. Based on the work seen in "A Mil-

lion Pounds of Clay," it would doubtless be an impressive and handsome document. Now more than ever, American ceramics is benefiting from the vision, the facilities, the professionalism and the results that can be seen at Pottery Northwest. ▲



"Little Tea," 24 inches in height, porcelain with pastels, and copper leaf, 1996, \$1900, by Tip Toland, Seattle.



Six wall tiles, each 9 inches square, earthenware, 1991, \$600, by Joan Johnson, Seattle.

A Ceramic Mural for Santa Catarina

by Gene Anderson

To understand how I ended up on a gorgeous island off the coast of Brazil making a large ceramic mural with 24 Brazilian artists requires a bit of background information.

I've been a clay artist ever since I first put my hands in the stuff 25 years ago. In 1985, three years after earning an M.F.A. in ceramics from the University of Dallas, I went to Barcelona and saw Antonio Gaudi's work using broken colored tiles on building facades and in Guell Park. Three years later, I went to Italy to track down Byzantine and Christian mosaics.

At my first show of ceramic mosaics in New York City in 1992, a guy named David Margolis happened by while I was there. He had been pretty well known in the 1950s—a friend to Diego Rivera and Frida Kahlo. He asked me, "Why don't you use these mosaics architecturally?"

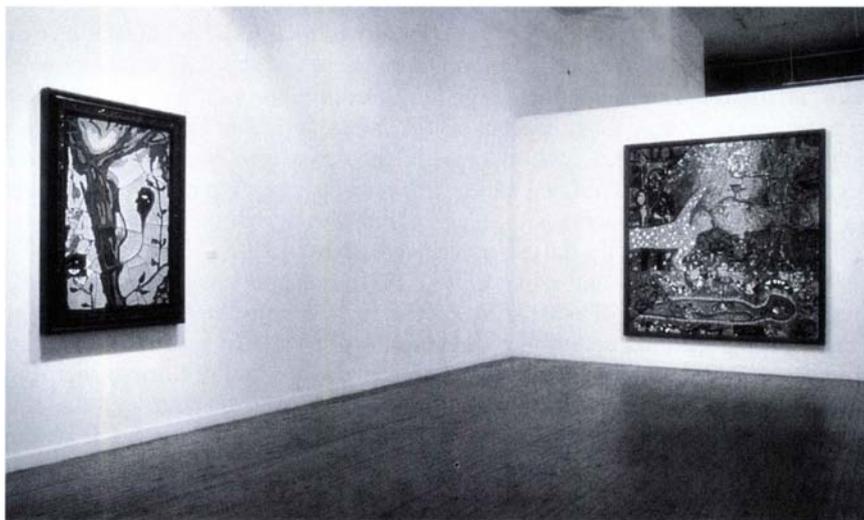
I loved the idea. I'd always wanted to make really big things, a beat-the-kiln-size-barrier quest. But how would I get started? It wasn't like I had a big portfolio of finished murals that I could show to architects and galleries.

Out of the blue one day, a friend, Sandy Hodge of Charlottesville, Virginia, asked if I would ever consider showing my work in Brazil. Being an adventurer, as many artists are, I said, "Sure. Why not?"

She explained that she was president of the Virginia Chapter of Partners of the Americas, an organization created by President Kennedy to foster good will between North and South America. She had contacts in Brazil and wanted to borrow a portfolio to show around.

About six weeks later, I was offered a one-man show by Joi Cletison Alves, gallery director for the Federal University of Santa Catarina, Brazil. The show was scheduled to open in ten months, and Partners of the Americas had agreed to provide \$3000 for shipping.

My wife, Deborah, had studied Portuguese (the language of Brazil) as an undergraduate and had always wanted to travel there, so we decided to do whatever we could to go.



"Source" and "My Brother, My Son," mosaic paintings by Gene Anderson, on display at the Federal University of Santa Catarina in Brazil.

When I told Sandy our plan, she said that I could probably get a travel grant through the United States Information Agency (USIA) if I arranged to stay in Brazil for a month and teach as an artist-in-residence.

I still vividly remember the night the idea for a collaborative mural popped into my head. I lay there thinking all night how cool it would be to do a huge mural in collaboration with Brazilian artists and permanently install it in a lobby or office. I'd done several other collaborative projects before, but not in mosaic and not on this scale. And certainly not in a foreign country.

The plan was for two intense week-



The only available space large enough to house the workshop was the gallery itself. Here, Marilda Coelho and Claudio Almeida begin sketching their design onto a large moist slab while Joice Machado watches.

ends of painting and glazing with Brazilian artists, and firings around the clock. I'd get to do my favorite part of the process, which is editing the paintings together; they'd get to learn the technique. Plus I planned to put together some slide shows on American art. Then we'd all help install the mural in a public place.

Two months before the show, the \$1500 travel grant from the United States Information Agency came through. Also, Partners in Santa Catarina, the "sister" state to Virginia, agreed to provide a small apartment within walking distance of the Federal University of Santa Catarina. The university would be buying materials and sponsoring the workshop. Michelle Millis would be my Brazilian contact in organizing the workshop.

I crated up 14 ceramic paintings—1200 pounds in all—and shipped them on a sea freighter from Norfolk, Virginia, to Santa Catarina. It took 28 days for them to arrive in Brazil. Each of our flights lasted 15 hours. (Deborah arrived in Santa Catarina a few days before me, though she would only be staying ten days.)

I flew to Brazil the day before the opening of the exhibition. The first weekend of the workshop was to be five days later.

Brazilians are a relaxed, laid-back people. Here in the States, if a university schedules a workshop, everything is usually planned months in advance. For a gallery opening, the work is installed the week before the opening. When we arrived in Brazil, however, my pieces were still in crates, no room had been reserved for the workshop, there was some uncertainty about materials and only one tiny kiln, and no location had been designated for the completed mural. It was time to get to work.

Deborah and Michelle started surveying the local colleges and university grounds for suitable studio space. Two dozen people had registered for the workshop and it looked as if we'd have to split up between two, maybe three rooms, to accommodate everyone.

In the meantime, I started testing all the materials—clay, glazes, engobes, overglazes. Right before I'd left home, I had decided to bring along 140 pounds of commercial materials. I just wasn't sure what colors would be available in Brazil, and I knew I could count on my favorite 15 underglazes and glazes. So, I began testing them on a Brazilian white earthenware, under Brazilian glazes and over Brazilian engobes. I had no idea what would be compatible and what would not.

When I unloaded one piece after my first test firing, the glaze immediately fell off onto the floor. Not a good sign.

The opening of my exhibition was lovely, however. It was just as pleasant and congenial as any American art show opening, plastic cups of wine and all. The viewers were very curious about the technique, about the content. They seemed European in their tastes of art, liking emotional art, not minding the "tougher" pieces, as Deborah calls them.

The day before the workshop, still looking for a room, we convinced the gallery director that the only place big enough for the workshop was the gallery itself. Could we set up tables and have the workshop be a public event? Graciously, he agreed.

That same day we met with Ademar Arcanjo Cirimbelli, dean of the Socio-Economics Department, who had raised the money to pay for the materials. He walked us around one of the central campus buildings and said, in Portuguese, "Any wall you want." We agreed on a 10x25-foot exterior wall, the focal

point of the campus. I had always thought it would be an interior wall, but felt that in the warm tropical climate of Santa Catarina, the mural wouldn't be subjected to freezing.

Right away we started getting a lot of media attention. Santa Catarina isn't a huge place, about 600,000 people. The exhibition opening was filmed by TV news, and there were two big stories in the newspapers about my work and the workshop. Apparently the whole island was watching to see what we were up to.

Deborah and I worked until 2 A.M. the night before the workshop began, getting the gallery turned into studio space, doing more test firings, figuring out how we were going to pull this off.

At 9 A.M., we began. Some of the

thing to finish the mural on time, and asked for their full support. They agreed.

The group chose the theme of world peace for the mural. Or, as they expressed it, *equilibrio e harmonia* (balance and harmony). They also chose partners to work with; each pair would collaboratively paint underglazes on a 30x50-inch slab of wet clay. The slabs would then be cut into sections, dried and bisque fired; during the second weekend, they would glaze the pieces and plan the installation.

I asked if they would like to choose one sketch and each do a section of it, or if they wanted to do original paintings with their partners and trust me to fit the paintings together into an integrated whole. They unanimously chose the latter.



Twelve 30x50-inch slabs were patterned, cut into sections, dried, bisqued, then reassembled for glazing. Above, Clea Espinola is applying commercial underglazes to her reassembled section.

participants we'd met at the opening; others we'd met while looking for workshop space. One woman had taken a six-hour bus ride. Another fellow just showed up, hoping we'd find room for him. We did. It was a wonderful group of people, ranging in age from 20 to 60. We spent the morning going over the technique, discussing possible themes for the mural and looking at the wall.

I told them that the unveiling of the piece was to be in 24 days. My return flight was the next day, so no matter what, the piece had to be finished by that date. I gave them my solemn promise that I would do anything and every-

Their designs were fascinating, very symbolic; several depicted the sea goddess of the early Brazilian settlers. Only one pair had difficulty integrating their ideas, so they simply divided the slab into two parts and each did half. The others really enjoyed the process of figuring out how to collaborate on ideas. Some overlaid one design with another. Others simply took the best elements of each and created a new design.

By the end of that first day, I had a very loose sketch in my mind as to what my part of the mural would be. I knew it needed to be simple, to be a contrast to the detailed paintings the others had

produced. I envisioned two figures embracing a third spiritlike figure rising from planet Earth.

When I saw all 12 slabs rolled out, I realized we were desperately short of kiln space. The little electric kiln I was using for test firing would take weeks to bisque fire everything. We asked the participants if they knew of any other kilns anywhere in the entire state of Santa Catarina that we could use? Two women offered their own kilns. Though they each lived 30 minutes away, if we could get the pieces to them, they'd fire them. A group of young students from the neighboring state university also volunteered to fire, using the kiln at school.

The first weekend ended on a high note. Everyone was thrilled with their paintings. It was the first time they'd used premixed underglazes (at this point only the commercial underglazes would stay on the clay body). But at about midnight, I had my first panic attack. Somehow the enormity of the project only became apparent after Deborah and I spent hours turning slabs.

Plus Deborah was leaving in the morning. And she was my sole connection to understanding what people were saying. Languages do not come easily to me. In fact, in the entire month I spent in Brazil, I only learned three words: *esmalte*, glaze; *adjunct*, grout; and *obrigado*, thank you. Our last dinner together was spent drawing pictures on a menu at our favorite restaurant so I would have some clue as to what to order after she had gone.

By the second weekend, I learned that the Brazilian material called "underglaze" was really more akin to our stains—designed to be applied really thinly on bisque ware and covered with clear glaze, not heavily on greenware, as I had been doing.

I was still very concerned about our time line. Even by stacking the pieces 6 inches high and using four kilns, we'd barely gotten all of them bisque fired in the five days between weekends. There was no way to glaze fire, assemble and install the mural in the remaining 16 days. We just didn't have enough time or kiln space.

Then, Michelle found a tile factory in Portabello Tijucas, one of the largest tile factories in the world, that agreed to glaze fire the pieces for us. So off we went after the second weekend, driving



With only 24 hours to assemble the mural, the workshop participants were called in to help. Clea Espinola spent hours crawling around on the floor to break and reposition pieces.

our boxes of glazed shards, into the Brazilian interior in search of the benevolent tile factory.

Our pieces went through a conveyor-belt kiln, which went from room temperature to 1800°F and back to room temperature in one hour. Unfortunately, that was too fast. The glazes and underglazes didn't have time to mature and they came out, well, just plain ugly.

I called Deborah that night and told her it was over. We had failed. The pieces were completely ruined. We had only 13 days until the unveiling, not time enough to start over even if we did have enough kiln space.

But somehow in the face of defeat, a new possibility arose. I tried refiring my pieces, and lo and behold, the colors

came back to life; the reds were gorgeous, the blues vibrant and the detail vivid. It could work!

I called an emergency meeting and through a translator told everyone what had happened. We set up round-the-clock kiln schedules to refire the tiles. Problems kept showing up. One kiln sitter broke and overfired a Cone 06 load to Cone 1 or 2. They don't have witness cones in Brazil, so that kiln was unusable. So the kids at the university doubled their load and were absolutely heroic in their determination. We literally fired day and night.

At some point, I realized that I was communicating just fine with people by pointing, grunting and smiling. In fact, perhaps not speaking the language



Sections of the mural were numbered on the back to facilitate installation.

kept us in action instead of being distracted with everyone's story about how things were, how they weren't.

I had hoped to have at least four days to break up all the pieces and reassemble them into a coherent whole, but when all the firings were complete, I had just two days to assemble the mural and just two and a half days to install it.

I started by taping off the dimensions of the wall on the floor of the gallery, and laid out all 12 tile paintings, including my own of the 3 central figures. I then began moving pieces here and there, spreading the figures out,

working to integrate all the elements into a unified whole.

At dawn, I realized that my usual Lone Ranger act wasn't going to work. I needed help. I had 24 hours to assemble a 9x22-foot mural. Michelle called everyone, and they all took shifts helping. Clea Espinola should win an award for most hours spent crawling around on the floor moving and breaking pieces. We were still getting quite a bit of press coverage; more and more university officials were coming to see what we were up to; friends and family members were coming by to find their loved ones.

Finally, we used up every single shard. All that was left was one pan full of crunchy dust. The unveiling was in two days, and we had 6000 mural pieces on the gallery floor.

The scaffolding was in place, as "our wall" was on the second story. Workers had used a grinder to roughen up the underlying concrete as well. An architect and an engineer had been consulted to decide what types of adhesives and grout to use.

Back in the gallery we covered the entire mural with adhesive paper, then cut 18x18-inch sections, numbering each on the back. There were 128 sections with about 45 pieces in each.

A pulley system was used to lift the sections up the scaffolding. Within 12 hours, a three-person team had glued the entire piece to the wall. By that time, most of the workshop participants were hanging around, anxious to help us finish.

I was worried that we wouldn't have enough grouting tools for everyone. I kept trying to ask (with hand signals and grunts) the tile setter what we'd use to apply the grout. He kept pointing to his shoes. I figured it was one of those hopeless language breakdowns, that we'd never have any idea what the other was trying to communicate—until he showed up with a pair of 99¢ rubber thongs, cut each into three pieces and passed them out as grouting tools.

The thong pieces worked well, but grouting is a hard, dirty job, especially when using black grout. We worked in shifts of six people on the scaffolding at a time. The others hung around cheering us on and helping to install the lights and public-address system for the unveiling, just a few short hours away.

By 4:30 that afternoon, the mural was complete. We had just enough time to go home, take a shower and return for the 6:30 ceremony.

My friend, Sandy Hodge, who had gotten me to Brazil in the first place, was in Santa Catarina on a Fulbright scholarship. Together with President DeMario and Dean Cirimbelli, we pulled down the drape and revealed the finished mural, "Equilibrio e Harmonia" to the hundreds of people below. Everybody cheered, including me. They were proud; I was proud. It was an extraordinary moment.

My flight left the next day. ▲



"Equilibrio e Harmonia" was installed on the Socio-Economic Building at the Federal University of Santa Catarina.



Marlene Miller

by Barbara Melcher Brethorst

With a consistent curiosity and openness to the various aspects of the human condition—some of which are neither “pretty” nor comfortable for the viewer, Marlene Miller confronts what many of us prefer to ignore. Through her sculpture, she presents the vulnerability that is at our core, and relentlessly examines concepts and conditions that can be unsettling.

Miller grew up in Madison, Wisconsin, the youngest in a large family. As a child, she closely observed the people surrounding her life, and clear memories remain—which impact her artwork. Another early influence on her imagery is black-and-white photography. An attraction to this medium began in her childhood with close perusal of her grandmothers photographs of late-19th- and early-20th-century relatives. She would stare at the faces with fascination, a magic she still feels. We can see this influence as she articulates the idea of a frozen, specific moment in time—a specific expression captured in clay.

Her first encounter with daywork was at the age of seven while visiting an older brother away at school. She was entranced by the ceramics studio on a tour of the college and insisted on taking a handbuilding class the following summer. She continued her interest at LaFollette High School in Madison, and later at Bradley University in Peoria, Illinois; although at Bradley, she enrolled as a chemistry major. But by her sophomore year, she knew she wanted to major in art, and began concentrating on wheel-thrown ceramics.

Granted a fellowship in Syracuse University’s M.F.A. program, she entered as a potter; however, following the death of a friend, she felt a need to

“Papa Con Pajaro,” 56 inches high, handbuilt earthenware, brushed with underglazes and oil paints, by Marlene Miller, Washington, Illinois.

work figuratively. Miller knew she wanted to be able to put into her clay work the same narrative and human content that one can develop in painting or drawing.

Following her graduation from Syracuse University in 1978, Miller began her teaching career at Illinois Central College in East Peoria. After teaching ceramics for several years, she began to suffer from allergies, some of which were diagnosed as a reaction to clay dust and other studio toxins. Thus, in the mid 1980s she was forced to take a hiatus from her work in clay sculpture. During this period, her primary focus was on figure drawing. Eventually, she was able to establish a bridge between the tactile, malleable nature of clay, and the flat, blank paper of drawing. To do so, she began to work on sheets of paper that were rubbed against various textures. This offered a physicality that was akin to clay in its suggestion of a raw material.

Instead of ceramics, she began to teach drawing and design. She also became an activist against environmental hazards for artists and was instrumental in changing the college's studio venting system—helping her students and other artists become aware of the precautions needed in handling art materials—and in establishing a no-smoking policy at the college. By 1990, she was able to return to daywork by keeping her studio wet-mopped and well vented, and by eliminating all glaze materials from her workspace.

Miller recently purchased a Civil War-era building near the town square of Washington, Illinois, to house her studio, display area and apartment. Light filled, it is a comfortable and a personal space, conducive to her work.

Before starting a large sculpture, she makes many small maquettes, which enable her to develop ideas very rapidly. The initial phase of a large piece involves building up the form, using a solid mass of clay. Working solid allows her to make large forms very quickly, without an internal armature.

When the piece reaches the leather-hard state, she hollows it out, starting



"Adolph's Dream," 10½ inches in height, earthenware, with stains and oil paints, 1996.

at the top and working her way down. She cuts off the top of the head with a wire, hollows the head, the neck and upper torso from this opening, then repositions the cut-out. She then seals the seam with a coil, and reworks the surface. Working her way down the figure, she cuts additional openings in strategic places. Walls are generally kept ½ to 1 inch thick, depending upon the necessary strength and weight.

For the most part, Miller uses a premixed stoneware body that she fires at a mid range or higher, depending upon the piece. Some areas are colored with stains or underglazes before the firing. She also frequently applies oil

paints after the firing, although she likes to retain some of the natural color and texture of the clay in the finished piece.

Miller rarely has a fixed notion of where a sculpture is heading when she begins, and most pieces go through dramatic transformations in the process of finding the pose, the gesture, the expression to which she will eventually commit. This ambivalence is intentional. She prefers to keep the process open for as long as possible to allow the clay itself to make suggestions. It is in this manner that she truly converses with the clay, lending her work a startling combination of spontaneity and control. A

Psychological Undercurrents of Marlene Millers Figures

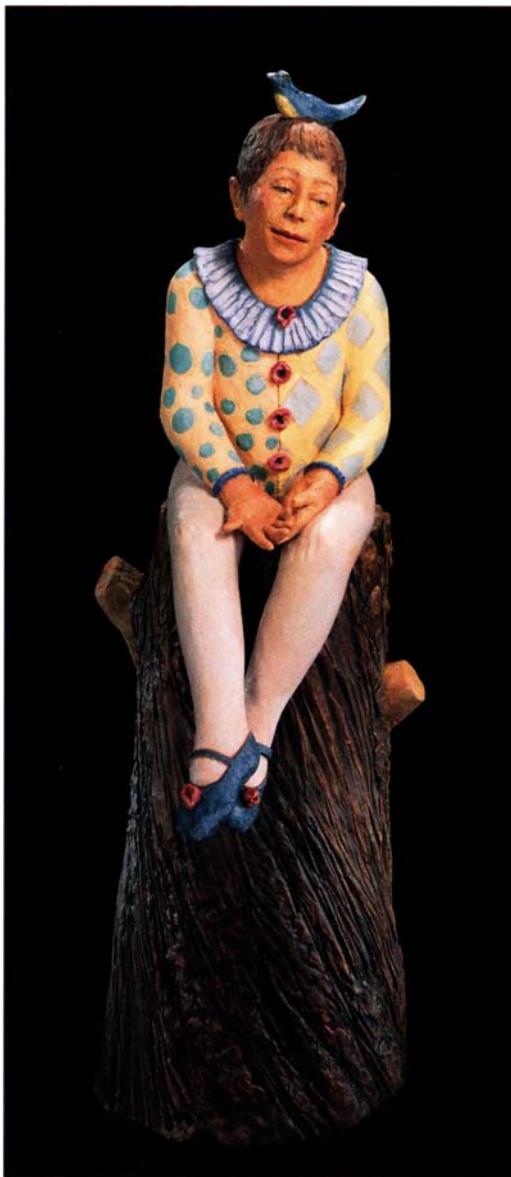
a review by Bill Butler

Viewers are advised not to assume too quickly that they understand Marlene Millers sculpture. Because her work is strongly based on Western art traditions of craftsmanship, the human figure, and narrative style, much of it appears deceptively familiar. At first glance, for example, one of Miller's recent "Girl" sculptures does resemble a cute little girl modeling an Easter dress in a mail-order catalog. More careful attention to such works and others, however, reveals unexpected undercurrents.

Millers principal interest as an artist is the psychological. Instead of exploring this interest through abstractions or invented characters, she frequently chooses to portray emotional aspects of the people she knows.

Millers most important series of figures is "Girl I" through "Girl VIII" (1990-95). Although each is an independent work, considered together the eight sculptures give the impression of revealing eight aspects of a single character—the girl. The girl appears essentially the same in each sculpture, although the similarities are more a family resemblance than an identical likeness. Some of this family resemblance is due to Millers practice of referring to her own reflection to solve problems of anatomy when modeling the head; and then there is the artist's identification with the subject, an identification that, at first, was unconscious. The girls share thickly proportioned bodies, a shape that suggests immobility and a certain passivity.

Each girl is placed upon a painted earthenware pedestal, which is an important element of the work. The pedestals raise these small figures into a more direct relationship with the viewer, but they also, paradoxically, isolate the



"Girl V," 51 inches in height, earthenware, underglazes, oil and acrylic paint, 1993.

figure and establish the sense of remoteness one feels in the presence of someone lost in a reverie. The pedestals take forms that seem rooted in symbolism: tree stumps with naked, lopped-off branches projecting from their sides, or strangely familiar masonry confections of field stones. These pedestals, with

their references to the outdoors, subtly suggest that the girl on the pedestal is exposed to a public gaze.

With one exception, each of the girls is dressed in a manner that recalls the buttoned-up propriety of a middle-class American childhood of the 1950s. Miller, who was a young girl in the 1950s, uses nightgowns, dance outfits, little dresses and Mary Janes to refer directly to childhood innocence and to the fashions that for many women of her generation played an important part in forming their identity. Miller uses the standardized girlish femininity projected by the girls clothing as a counterpoint for the complex emotions expressed in the figures' faces and poses.

Considered as the development of a single character, the girl sculptures record stages in the awakening and emotional maturing of a particular woman. By "Girl VII" (1994), the anxiety and timidity of the first girls have been completely replaced by the grace and physical ease of a dancer's pose and a facial expression somewhere between satisfaction and rapture. "Girl Vfff" (1995), the latest and perhaps last of the series, has unmistakably the face of the sculptor, along with beefy, strong, Popeye-like arms and legs full of confidence and authority. Her short blue dress seems less like a child's than that of some superhero. This girl gestures with her left hand to the wooden top of the pedestal, which Miller cut from the floor of her studio during a reworking of the space. With this piece of information in mind, the gesture says with assurance: I am an artist and grounded in this studio.

During the 1990s, Miller has also made other figures. The most recent evidenced a shift in scale and presentation. These as yet untitled works are



"Girl VI," 43 inches in height, earthenware with oil paint, 1994.



"Girl VIII," 57½ inches in height, earthenware, oil paint, 1995.



"Girl VII," 53 inches in height, handbuilt earthenware with oil paint, 1994, by Marlene Miller, Washington, Illinois.

large heads, perhaps two or three times life size. Although their eyes are closed, the expressions they bear are not the relaxed looks of peaceful sleep, but rather of emotional intensity, or a great mental effort, or even death as recorded by the death mask of a powerful person, such as those of William Blake and Ludwig van Beethoven.

In the past dozen years, Miller's sculpture has evolved toward a more thorough containment of the emotions that animate them, but nothing has been lost through the shift to a more essential statement. Indeed, Marlene Miller draws closer in her recent sculpture to making a universal statement about the interior world that shapes us all.

Beyond Graduate School

by Elaine Olafson Henry

In May 1995, a committee of five signed off on my M.F.A. thesis exhibition. What a feeling! It was the end of three terrific years of graduate study with Harris Deller at Southern Illinois University at Carbondale. It was also the culmination of many years of working to finish my undergraduate and graduate degrees.

On June 1, I packed a few pieces and headed east by car to go to my daughter Julie's graduation from medical school. I was undecided as to whether I should pursue studio work or seriously look for a full-time teaching position. After helping Julie move to Ann Arbor for her residency, I took a slow road trip home through Chicago and Minneapolis. Approaching galleries may be old hat for many artists, but it was my first run at it. Most of the gallery directors with whom I made contact, either over the telephone or in person, would not make an appointment, nor would they look at my slides or my work right then and there. They told me to send the slides and they would be in touch. It seemed that they were saying they would be more comfortable rejecting my work by mail than in person. However, Schneider Gallery in Chicago and MC Gallery in Minneapolis were different—both were interested. This gave me the encouragement that I was hoping for.

My next challenge was to find a place in which to work. While I was on the road, my husband had moved all our belongings to Craig, Colorado. It is a town of only about 7000 people, and I speculated on my chances of finding a potter who had the facilities for firing to Cone 10. I called local potter Steve Grandbouche to introduce myself and asked if he knew of anyone in the area who fired to Cone 10. "Just me," he replied. I then asked, "Do you know of anyone with studio space to share or rent?" Again he said, "Just me." This fortunate circumstance put me right back in the studio within a few weeks of arriving in Craig.

Next, I contacted Colorado Northwestern Community College in Craig,



Handbuilt porcelain sculpture, 24 inches in height, with light washes of rutile/cobalt and black nickel/rutile, by Elaine Olafson Henry.

and they asked me to join their adjunct faculty to teach ceramics. As I became acquainted with the art community in Craig and Steamboat Springs, I found other artists interested in reading and discussing recent art criticism, philosophy and theory. These opportunities provided me with a balance of studio solitude and stimulating human interaction, a balance that I had in graduate school and that I want to maintain.

Then, on January 4, I received a call from Harris Deller. He had been contacted by Donald Perry, head of the art division at Emporia State University (ESU) in Emporia, Kansas, which needed someone to teach ceramics, sculpture and three-dimensional design for the second semester. There was only one hitch—that person had to be in Emporia in less than a week to start classes. That afternoon, I had a telephone interview with five of the ESU faculty. The next day, Perry called to say he was faxing a contract. Two days after hearing about the job, I began padding a small trailer for the temporary move to Emporia.

Throughout the past year, my work has continued to evolve. When I started graduate school, it was literal and representational, but an evolution and a distillation took place during those three years. As my thesis exhibition drew closer, I realized that I was always saying "My work changes," not "I changed my work." This process of working allowed this evolution to take place, moving away from representational toward abstraction.

The result was work that reflects what I love about the material. The sculptures that emerged are layered monoliths with a balance of masculine and feminine elements, fluid but stable structure, and control offset by openness to discovery. These are balances that I want to keep in my life, as well as my work.

As I work, I toss the clay, tear it, roll it, pound it—and I look. I am always looking for a fresh texture, a new edge, a paper-thin sheet to layer. Sometimes I set out to make a texture but notice



Porcelain cups, 7 inches in height, with black variation of Satin Doll Glaze.

that, in the process, I see a more interesting one develop. I cut it off and use it as a layer. Although I control what I use in the piece, this process keeps me looking at the clay as if for the first time. It keeps the conversation going and then the kiln has the last word.

I am always looking for a new tool for a new texture (I tell my husband I would rather have tools than jewels). Some of the tools I currently use are: a grooved paddle, sprung springs as cutting wires, rocks, a lefse rolling pin (a grooved rolling pin used to make lefse, which is a Norwegian potato pancake that looks like a flour tortilla) and a Stanley Surform. After texturing, I often toss the slab to stretch the clay, keeping handling to a minimum.

Next, I cut and layer the stretched slabs, adding paper-thin layers as I go. (The thin layers are made by rolling the clay with a small wallpaper roller.) Many of the textures on these pieces are the result of watching and using what the clay does in the process.

Due to the slanted base of the sculptures, as well as the large size of some, the pieces are not assembled until after the final firing. The properties of the wet clay, the fire and the final assembly all keep

a balance in what I control and what is left for discovery.

The vessels are a similar exploration, but with softer, less extreme characteristics. They seem to be moving more in the direction of the sculpture, but they tend to have a more animated character. The cups need to be in pairs, and in that context they become interactive.

Without clay-mixing equipment at my disposal, I have been buying a commercial Grolleg porcelain body that is

translucent when thin. It is a silky, plastic clay body that seems to entice intimate detail. For larger pieces, Molochite (porcelain grog) strengthens the body.

I bisque fire to Cone 010 in an electric kiln, then usually spray on layered oxide washes. I look for oxide combinations that will give warm and cool contrasts in the pieces. This process may entail spraying with black nickel oxide diluted in water (approximately 1/2 cup to 2 cups of water), sponging the high areas, spraying with cobalt diluted approximately 1 1/2 tablespoons to 2 cups of water, sponging, then spraying with rutile diluted (approximately 2 tablespoons to 2 cups of water) and sponging again. These proportions are varied, depending on the desired outcome.

Other combinations that I use in the layering are cobalt mixed equally with nickel for a more gray/blue surface; and cobalt mixed with chrome green for a blue/green surface. These are then contrasted with a rutile, titanium dioxide or red iron oxide wash.

The black glaze on the cups is a variation of Val Cushings Satin Doll Glaze recipe with 2% cobalt carbonate added:



Washes and glazes are sponged from textured surfaces so that only the recessed areas are affected.



Porcelain vessel sculpture, 12 inches in height, with washes of rutile/cobalt and black nickel oxide/rutile, by Elaine Olafson Henry, Craig, Colorado.

Cushing's Satin Doll Glaze Variation
(Cone 10, reduction)

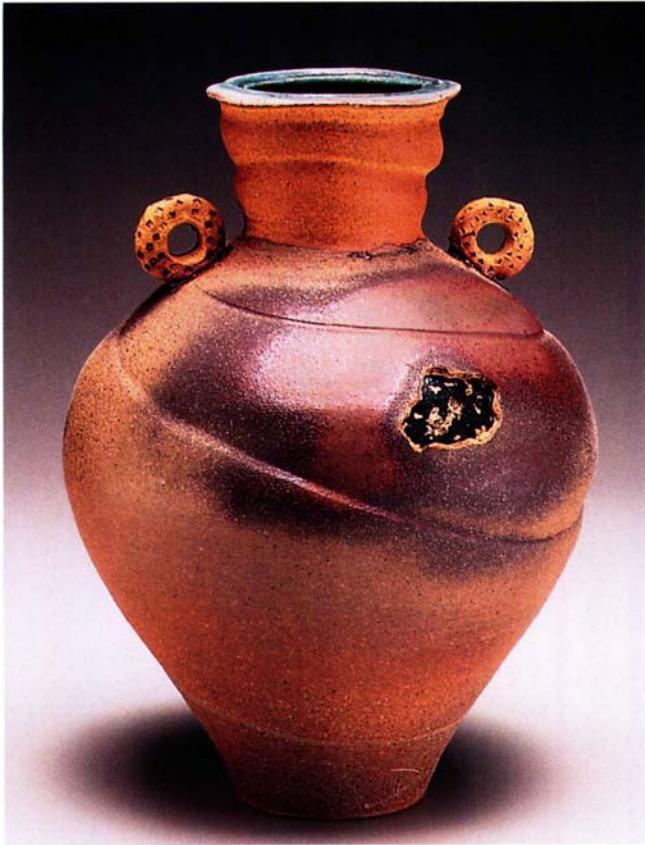
Barium Carbonate.....	10 %
Talc.....	10
Nepheline Syenite.....	15
Albany Slip.....	65
	100%
Add: Chrome Oxide.....	1%
Cobalt Carbonate.....	2%
Manganese Dioxide.....	2%
Red Iron Oxide.....	2%

Firing is in a gas kiln to Cone 10 in reduction. I often refire if the warm/cool contrast is not as strong as I want. The layering and additional firing often add a richness and depth to the surface that was not there after the first firing.

Abstract-expressionist painter Robert Motherwell talked about the beauty of a blank white canvas. He hoped that what he did to that canvas at least did not detract from its incredible qualities.

I can relate to that—and the search goes on.

The day my committee signed off on my M.F.A. thesis exhibition marked the completion of five-and-a-half consecutive years of study, as well as fulfilling a long-term goal. But the best part about attending graduate school, dealing with the five-member committee and installing the thesis exhibition, is that it marked a beginning. ▲



PHOTOS: TIM BARNWELL

"Vase with Opening," 16 inches in height, wheel-thrown stoneware.



Porcelain plate, 14 inches in diameter, with trailed glaze pattern.

Don Davis

by Alice Daniel

As the son of a U.S. Naval officer, North Carolina potter Don Davis grew up observing the monuments and seashores of many different ports. His peripatetic childhood provided him with myriad images—both ancient and modern—that would later play a role in his daywork. In the exhibition, "Spirit in the Clay and the Fire," his experiences and memories clearly speak through the forms of and designs on his vases, canisters, platters and bowls.

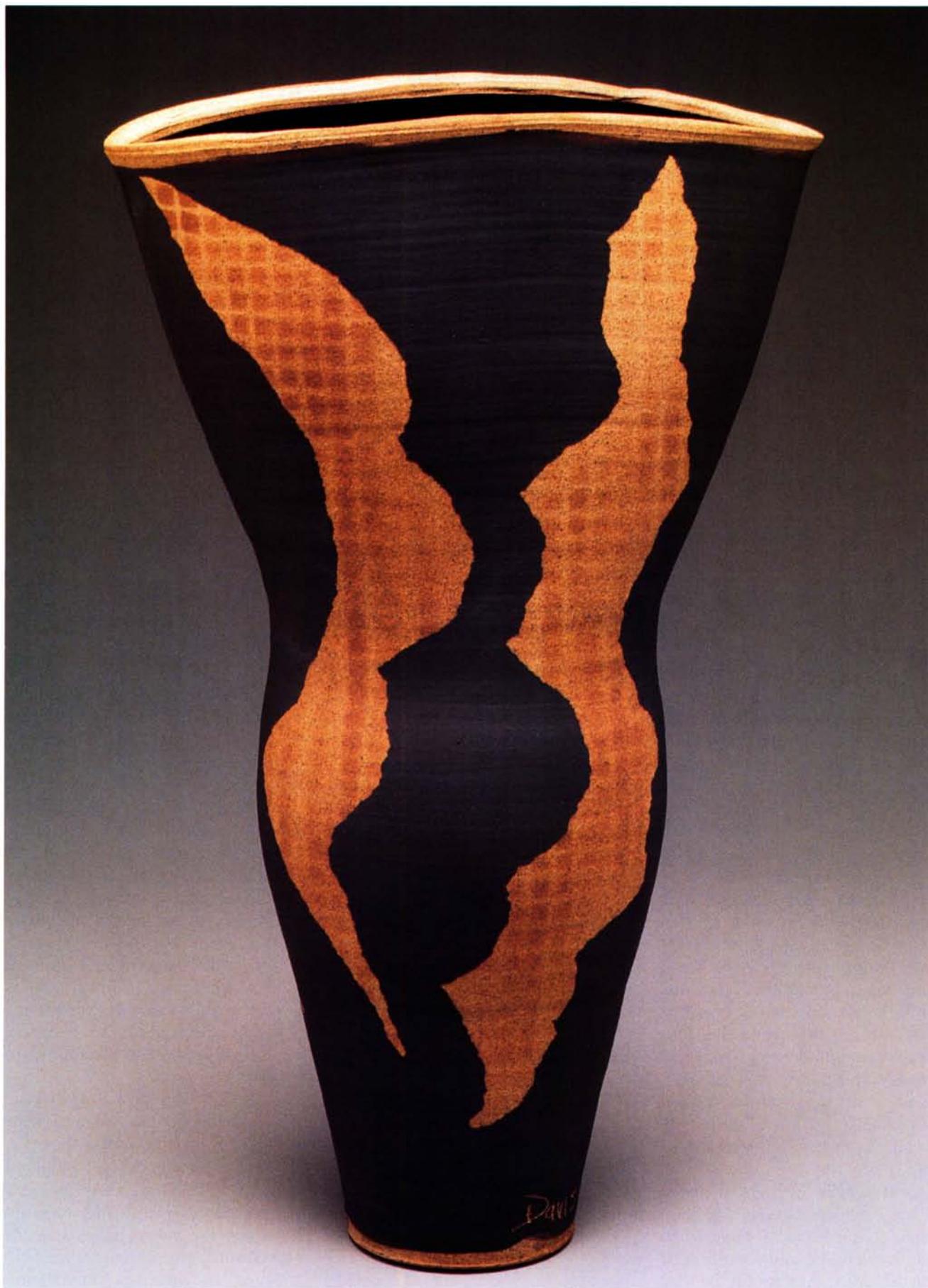
"My main inspiration comes from ancient places," Davis says, recalling childhood days when he walked among age-old ruins in Italy. But he is also inspired by rock formations, towers and ocean motifs; perhaps the geographic and cultural influences of having lived on both U.S. coasts and in Hawaii.

Today, his pots are created in a region where the natural towers of the Appalachian Mountains abound. A graduate of the Rhode Island School of Design, he built his studio in Asheville, North Carolina, 20 years ago.

Glazes and oxide colorants are used as enhancers, not as solid coatings hiding the clay. Surface decoration is never permitted to overshadow form. "It is important for me to allow the clay to speak," Davis explains. "I also like to use materials that respond to the variations of flame and atmosphere in the kiln. These pieces are not just about me and my visions imposed on the material, but also about the spirit in the clay and the fire. I see the work as a cooperative effort."

Davis recently took a year and a half off from working full time as a studio potter to serve as the founding director of Odyssey, a teaching center for the ceramic arts in Asheville. This exhibition marked his return to full-time daywork. "Spirit in the Clay and the Fire" was presented at the Belk Gallery of Western Carolina University in Cullowhee, and at the Walker Arts Center of the Asheville School.

The author *Alice Daniel is a free-lance writer living in Asheville, North Carolina.*



"Trumpet-Shaped Vase," 24 inches in height, stoneware with black engobe and iron spray pattern, by Don Davis, Asheville, North Carolina.

New York Influences

by Tobias Weissman



Wheel-thrown bowl, 16 inches in diameter, with brushed Cone 06 glazes, by Tobias Weissman, Leonia, New Jersey.

Being a native New Yorker, I have always been fascinated by the city's ethnic diversity and unparalleled architecture. The rhythm and pace of New York City are intense and invigorating. Yet it can also be serene and playful, depending on the season, place and time of day. My energy and, to some degree, my style are directly linked to the influences of the city's people and places.

I've always tried to create strong, stable forms that emit a sense of security and well being. If there is tension within a wheel-thrown form, whether it is a platter or pot, the outer lip and sides should be strong and massive, holding in the stress and tension. At the same time, when decorating using slip trailing, brushwork or carving, I can be free and uninhibited. I let myself go and enjoy the freedom of movement without constraints.

On many of my large slab pieces, I use earth tones combining solutions of crocus martis, rutile, vanadium and copper carbonate sprayed on the surface. A mixture of Gerstley borate and feldspar is sprayed on after the piece is bisqued; the thickness

is varied, depending on whether I want a matt or a gloss finish. Firing is done in an electric kiln to Cone 06.

It took me many years of adjustments before I felt comfortable with low-fired ware. My early works were all heavily reduced Cone 9-10 stoneware. I think that part of this transition was a result of my concern for the environment as well as the economics involved.



"Strength," 31 inches in height, paddled slab, with sprayed and brushed oxides, and wood.

Recently, I've been working with slabs and paddled textures captured within a specific area. The contrast of the smooth to rough finish has always been intriguing and aesthetically pleasing to me. In some cases, I've added a "headdress" form of clay or wood and combined bronze wire and/or rope, again to create contrast and tension.

My wheel-thrown platters are between 20 and 27 inches in diameter. They satisfy my need to make functional ware, but they also are great for just letting go when it comes to decorating a large surface area. It's almost like I'm a kid again, playing in the sand or mud. I use a mixture of commercial underglazes and Cone 06 glazes.

The designs on the platters are not sketched or planned in the same way I would the sculptural forms, but there is a process of evolution. I want the result to give the viewer a sense of imaginative and suggestive power. I've always adhered to the belief that when you learn the techniques and processes, you free yourself and can move to a place of ultimate expression. ▲

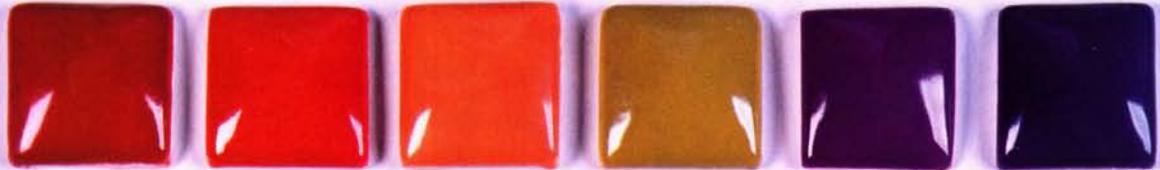
LEAD FREE
NON-TOXIC

SPECTRUM®

BRIGHT NEW COLOURS

LOW FIRE
& HI FIRE

LOW FIRE
GLOSS
GLAZES
CONE 06/04



742 DARK RED ① 743 BRIGHT RED ① 744 BRIGHT ORANGE ① 745 BRIGHT GREEN ① 746 BRIGHT PURPLE ① 747 DARK PURPLE ①

LOW FIRE
SATIN
GLAZES
CONE 06/04



264 DARK RED ① 265 BRIGHT RED ① 266 BRIGHT ORANGE ① 267 BRIGHT GREEN ① 268 BRIGHT PURPLE ① 269 DARK PURPLE ①

UNDERGLAZES
CONE 06/6
FIRED AT
CONE 06



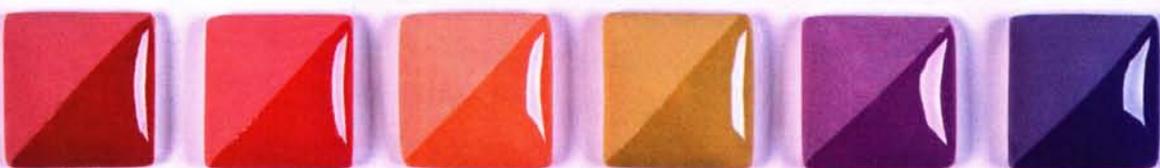
561 DARK RED ① 562 BRIGHT RED ① 563 BRIGHT ORANGE ① 564 BRIGHT GREEN ① 565 BRIGHT PURPLE ① 566 DARK PURPLE ①

ONE STROKES
CONE 06/6
FIRED AT
CONE 06



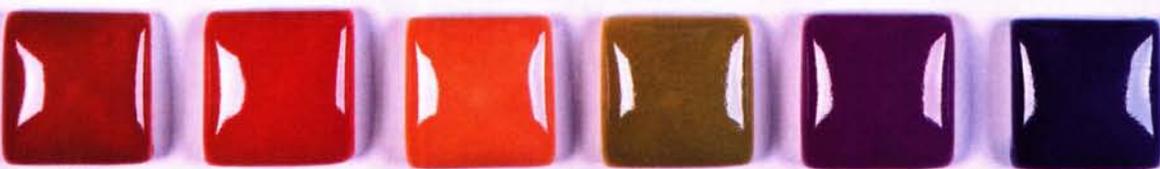
630 DARK RED ① 631 BRIGHT RED ① 632 BRIGHT ORANGE ① 633 BRIGHT GREEN ① 634 BRIGHT PURPLE ① 635 DARK PURPLE ①

CERAMIC
STAINS
CONE 06/6
FIRED AT
CONE 6



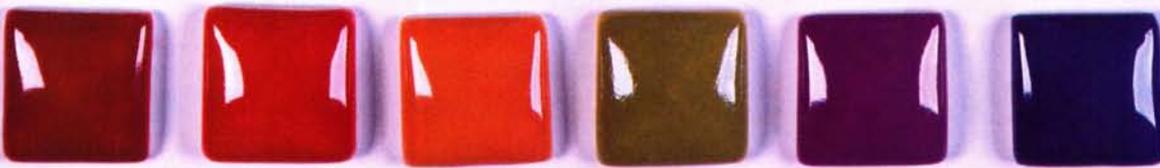
2083 DARK RED ① 2084 BRIGHT RED ① 2085 BRIGHT ORANGE ① 2086 BRIGHT GREEN ① 2087 BRIGHT PURPLE ① 2088 DARK PURPLE ①

STONEWARE
GLAZES
CONE 4/6



1164 DARK RED ① 1165 BRIGHT RED ① 1166 BRIGHT ORANGE ① 1167 BRIGHT GREEN ① 1168 BRIGHT PURPLE ① 1169 DARK PURPLE ①

PORCELAIN
GLAZES
CONE 9/10



1270 DARK RED ① 1271 BRIGHT RED ① 1272 BRIGHT ORANGE ① 1273 BRIGHT GREEN ① 1274 BRIGHT PURPLE ① 1275 DARK PURPLE ①

IN ADDITION TO OUR EXCITING NEW COLOURS
WE ALSO MAKE A FULL RANGE OF LEAD-FREE
NON-TOXIC COLOURS IN ALL THE FORMATS
SHOWN TO THE LEFT OF EACH ROW.

FOR THE NAME OF A DISTRIBUTOR NEAR YOU
WRITE: SPECTRUM GLAZES
#33-40 HANLAN RD.
WOODBRIIDGE, ONT. L4L 3P6
OR CALL : (905) 851-8310 FAX: (905) 851-8311

Call for Entries

Application Deadline for Exhibitions,
Fairs, Festivals and Sales

International Exhibitions

December 1 entry deadline

Auckland, New Zealand "Fletcher Challenge Ceramics Award 1997" (May 1997). Juried from 3 slides of one work. For an application form, contact Fletcher Challenge, Post Office Box 33-1425, Takapuna, Auckland; or telephone/fax 64-9-4458831.

December 14 entry deadline

Faenza, Italy "50th International Ceramic Art Competition for the Young Generation" (September-December 1997), open to artists under 40 years old on December 31, 1996. Juried from 3 slides per entry (up to 3 entries), resume, official certification of age and critical dossiers. Cash awards. For entry form, contact the Museo Internazionale delle Ceramiche, Via Campidori 2, 48018 Faenza; or telephone (54) 62 12 40, fax (54) 62 71 41.

December 31 entry deadline

Seoul, Korea "Jinro International Ceramic Art Competition (June 30-July 18, 1997), workshops and seminar; work completed during workshop will be exhibited. Selected artists will receive airfare, accommodations, materials and scheduled trip. For an application form and further information, United States residents should send #10 business size SASE to Hongik University Ceramic Research Institute, 72-1 Sangsoo-dong Mapo-gu, Seoul; telephone 82-2-320-1222, fax 82-2-325-4449.

January 15, 1997, entry deadline

Panevezys, Lithuania "IX Panevezys International Symposium" (June 30-August 1, 1997); 7 artists will be selected to participate in residency and exhibition. Juried from slides and resume. For information/application form, contact Jolanta Lebednykiene, Director, Panevezys Civic Gallery, Respublikos 3, 5319 Panevezys; or fax (370) 542-4721.

February 1, 1997, entry deadline

Columbus, Ohio International juried exhibition of works with spiritual, liturgical or religious content. (March 16-April 13, 1997). Juried from 3 slides. Awards: \$2500, including an award for installations. Fee: \$24 for up to 3 entries. Sponsored by the Liturgical Art Guild. For prospectus, send #10 SASE to Contemporary Works of Faith, 215 East Selby Boulevard, Worthington, Ohio 43085.

February 18, 1997, entry deadline

Riverside, California "International Collegiate Ceramic Competition" (March 29-April 26, 1997), open to students enrolled in a ceramics program in a 2- or 4-year program during 1995-1997 academic year. Juried from up to 2 slides per entry; up to 2 entries. Juror: Philip Cornelius. Fee

Regional exhibitions must be open to more than one state. Send announcements of juried exhibitions, fairs, festivals and sales at least four months before the event's entry deadline (add one month for listings in July and two months for those in August) to Call for Entries, Ceramics Monthly, Post Office Box 6102, Westerville, Ohio 43086-6102. Fax (614) 891-8960; e-mail editorial@ceramicsmonthly.org

\$10. Awards: \$2000. For prospectus, contact John Hopki-ly, Riverside Community College, 4800 Magnolia, Riverside 92506-1242.

United States Exhibitions

December 1 entry deadline

Boise, Idaho "All Fired Up" (January 31-February 28, 1997), open to clayworks. Juried from 3 slides. Juror: Josh DeWeese, director of resident works. Awards: \$2000. For prospectus, send SASE to Archie Bray Foundation, 1910 University Drive, Boise 83725.

Lubbock, Texas "Metals, Etc.: National Jewelry and Metals Competition" (March 3-April 18, 1997, then traveling). Juried from slides. Jurors: Jamie Bennett, professor of art, State University of New York, New Paltz; and Joanne Rapp, owner, Joanne Rapp Gallery/The Hand and the Spirit, Scottsdale, Arizona. Fee: \$20 for up to 3 entries; \$5 extra for 4th and 5th entries. Awards: \$1500 cash. For prospectus, send SASE to Attn: Metals, Etc., Lubbock Fine Arts Center, 2600 Avenue P, Lubbock 79405; or telephone (806) 767-2686, fax (806) 767-0732.

January 1, 1997, entry deadline

Lubbock, Texas "Clay on the Wall" (March 28, 1997), open to works no larger than 36 inches in any direction and weighing no more than 30 pounds. Juried from up to 5 slides of 5 works. Jurors: Juan Granados and Sara Waters, Texas Tech faculty. Entry fee: \$20. For prospectus, contact the Department of Art, Texas Tech University, Box 42081, Lubbock 79409-2081; or telephone (806) 742-3825, or fax (806) 742-1971. Or contact Kathy Whiteside, gallery director, (806) 742-1947.

January 3, 1997, entry deadline

Ames, Iowa "Clay, Fiber, Paper, Glass, Metal and Wood Exhibition" (March 9-April 20, 1997) Juried from slides. Fee: \$35 for up to 3 entries. Juror: Cammie Scully, director, Waterloo (Iowa) Museum of Art. Cash awards. For entry form, send #10 SASE to Octagon Center for the Arts, Douglas Avenue, Ames 50010-6213; or telephone (515) 232-5331, fax (515) 232-5088.

January 8, 1997, entry deadline

Tampa, Florida "Eighth Annual Black and White Exhibition" (February 8-March 31, 1997) open to works in all media done only in black, white or shades of gray. Fee: \$20. For application, send SASE to Artists Unlimited, Inc., Black and White Exhibition, 223 North 12th Street, Tampa 33602; or telephone (813) 229-5958.

January 10, 1997, entry deadline

Wichita, Kansas "Art Show at the Dog Show" (March 1-April 6, 1997), open to works including a dog as subject. Juried from slides of up to 4 entries. Jurors: Amy Gessner Larson, artist/best of show winner; Ronald Menaker, president of Board of Directors, the Dog Museum, New Jersey; and Novlene Ross, chief curator, Wichita Art Museum. Awards: over \$8000. Contact Pat Deshler, 4300 North Edgemoor, Wichita 67220; or telephone (316) 744-0057.

January 10, 1997, entry deadline

Cambridge, Massachusetts "Off the Floor: The Art of the Tile" (May 1-June 15, 1997). Juried from 1 actual piece and 5 slides or photos. For prospectus, send SASE to the Cambridge Artists Cooperative, Attention: Tile Show, 59A Church Street, Cambridge 02138; or telephone (617) 868-4434.

January 15, 1997, entry deadline

Guilford, Connecticut "CERAMICS '97" (mid-May-June 1997), open to functional or nonfunctional work. Juried from slides (with SASE) of up to 3 works. Jurors: William Daley and Wayne Higby. Entry fee: \$20. Contact CERAMICS '97, Guilford Handcraft Center, Box 589, Guilford 06437; or telephone (203) 453-5947.

January 17, 1997, entry deadline

Galesburg, Illinois "31st GALEX National Exhibition/Competition" (March 15-April 5, 1997). Juried from slides. Juror: Stephen Doherty, editor, *American Artist*. Entry fee: \$20 for up to 4 slides. Juror: Josh DeWeese, director of resident works. Awards: \$2000. For prospectus, send SASE to Galesburg Civic Art Center, 114 East Main, Galesburg 61401; or telephone (309) 342-7415.

January 18, 1997, entry deadline

Chicago, Illinois, and Oconomowoc, Wisconsin "Eighth Annual Teapots, Fun, Funky and Functional" (February 23-May 10, 1997). Juried from slides. For prospectus, send business-size SASE to Houbert Houbert, Inc., Post Office Box 196, Appleton, Wisconsin 53110.

January 21, 1997, entry deadline

Mesa, Arizona "Vaguely Familiar" (April 29-May 31, 1997), open to abstract art in all media. Juried from up to 4 slides. Entry fee: \$20. Contact Galeria Mesa, 155 N. Center, P. O. Box 1466, Mesa 85211-1466; or telephone (602) 644-2056.

January 17, 1997, entry deadline

Appleshy, Wisconsin "The All Elvis Show" (May 7-June 15, 1997), exploring the culture of Elvis. Juried from slides plus resume and artist's statement. For further information, contact the Appleton Art Center, 130 North Morrison Street, Appleton 54911; or telephone (414) 733-4089.

February 1, 1997, entry deadline

Ephrata, Pennsylvania "Fifth Annual Strictly Functional Pottery National" (May 3-25, 1997). Juried from slides. Juror: Val Cushing. Fee: \$10, 1 entry; \$15, 2; \$20, 3. Cash, purchase and business awards. For prospectus, send #10 business size SASE to Jean B. Lehman, Director SFPN, Market House Craft Center, Studio 201, 100 North State Street, Ephrata 17522.

February 3, 1997, entry deadline

Chico, California "Chico Art Center First Juried National Exhibition" (May 7-June 15, 1997). Juried from up to 2 slides. Fee: \$25. Cash awards. For prospectus, send #10 SASE to First Juried National Exhibition of Art, Chico Art Center, 450 Orange Street, Suite 6, Chico 95928.

February 7, 1997, entry deadline

Carbondale, Illinois "Clay Cup VI" (April 23-May 31, 1997, tentative, then traveling). Juried from slides (with SASE). Juror: Mark Burns, head of ceramics department, University of Nevada, Las Vegas. Entry fee: \$20. Awards. Contact the Clay Cup VI, School of Art and Design, Mailcode 4301, Southern Illinois University at Carbondale, Carbondale 62091-4301.

February 11, 1997, entry deadline

Mesa, Arizona "Global Warning" (June 10-July 12, 1997), open to works in any medium addressing environmental issues. Juried from up to 4 slides. Entry fee: \$20. For further information, contact Galeria Mesa, 155 North Center, Post Office Box 1466, Mesa 85211-1466; or telephone (602) 644-2056.

February 14, 1997, entry deadline

University Park, Pennsylvania "Crafts National 31" (June 1-July 20, 1997). Juried from slides. Juror: Bill Daley, ceramist/professor emeritus, University of the Arts, Philadelphia. Fee: \$20 for 3 entries. Awards: \$3000. For prospectus, send SASE to Crafts National 31, Zoller Gallery, 210 Patterson Building, Penn State University, University Park 16802; or telephone (814) 865-0444.

March 26, 1997, entry deadline

Greensburg and Youngwood, Pennsylvania



Axner Pottery Supply... Largest Selection of Pottery Equipment & Supplies in the Known Universe!

The most innovative breakthrough in pottery since the discovery of fire!

- Refillable
- Easy to Clean, Hard to Clog Metal Tips
- Four Tip Sizes from Which to Choose
- 27 Colors



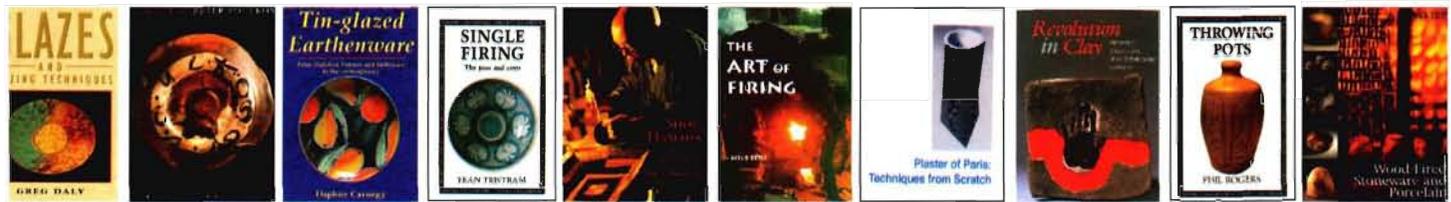
Axner Underglaze Pens



Axner OxyProbe



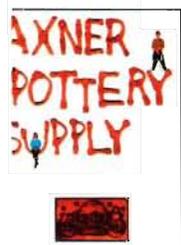
Axner Jolly Jigger



hundreds of Pottery Related Books!



**Venco
Pug
Mills**



**Call or Write for your FREE 192 Page Catalog!
800-843-7057**

Axner Pottery Supply • PO Box 621484, Oviedo FL 32765
Phone: 407-365-2600 • Fax: 407-365-5573 • e-mail: axner@attmail.com



**Randall
POTTERY**
BOX 774, ALFRED, NY 14802
TELEPHONE: (607) 587-8655

**EQUIPMENT
SYSTEMS
FOR THE
POTTER**

Box 774, Alfred, NY 14802

TELEPHONE HOURS
Mon. ~ Wed. ~ Fri.
8 a.m. - 11:30 a.m.
1 p.m. - 4 p.m.

**The Randall Kick
Wheel
Model H**

Optional Accessories
for Randall Wheels Only

Power Attachments
for Randall Wheels Only

May be ordered
with the wheels
OR
at a later date.
(1/2 hp or 1/3 hp)

**The Randall
Extruder**
For Heavy Duty

**AVAILABLE THROUGH
SELECTED DEALERS
OR DIRECTLY
THROUGH US.**

Excellence of function, ease of maintenance, durability, integrity, logic in design sum up the exacting standards of Randall Pottery equipment. Craftsman-Machinists, with steadfast commitment to quality, produce it.

This is our tradition
since 1949

**Brochure and Price
List on Request**

Call for Entries

19106; or telephone (215) 440-0718, fax (215) 440-0845, e-mail www.libertynet.org/~pfsHOW
December 2 entry deadline
Palm Beach Gardens, Florida "ArtiGras Juried Fine Arts and Crafts Showcase" (February 15-17, 1997). Juried from 3 slides of work and 1 of display (with **SASE**). Application fee: \$10. Entry fee: \$175 (refunded if not accepted). Awards: over \$10,000 in cash and purchase. Contact ArtiGras, Northern Palm Beaches Chamber of Commerce, 1983 PGA Boulevard, Suite 104, Palm Beach Gardens 33408; or telephone (561) 433-9000, extension 1234.
December 6 entry deadline
Gainesville, Florida "11th Annual Hoggetowne Medieval Faire" (February 7-9, 1997). Juried from slides or photos. Booth fee: \$85. For application/further information, contact Linda Piper, Coordinator, Hoggetowne Medieval Faire, Department of Cultural and Nature Operations, Post Office Box 490-30, Gainesville 32602; or telephone (352) 334-2197.
December 15 entry deadline
Blacksburg, Virginia "26th Annual Brush Mountain Arts and Crafts Fair" (April 4-6, 1997). Juried from slides or photos. For application, send **SASE** to Brush Mountain Arts and Crafts Fair, Voluntary Action Center, Post Office Box 565, Blacksburg 24063-0565.
December 30 entry deadline
Leesburg, Florida "20th Annual Leesburg Art Festival" (March 8-9, 1997). Juried from 3 slides (preferred) or photos of work plus 1 of display. Contact Leesburg Art Festival, Post Office Box 492857, Leesburg 34749-2857; or telephone (352) 787-0000.
January 6, 1997, entry deadline
Lexington, Massachusetts "The State of Clay" (March 2-29, 1997), open to current and former residents of Massachusetts. Juried from a maximum of 3 slides. Entry fee: \$20. Juror: Chris Bertoni, artist/design instructor, Rhode Island School of Design. For prospectus, send **SASE** to Ceramics Guild, Lexington Arts and Crafts Society, 130 Waltham Street, Lexington 02173; or telephone (617) 862-9696.
January 31, 1997, entry deadline
Allentown, Pennsylvania "Mayfair Festival of the Arts Regional Juried Craft Exhibition" (May 21-June 21, 1997), open to artists living or working within a 75-mile radius of Allentown. Juried from 3 slides. Juror: Nina Stritzler-Levine, director of exhibitions, Bard Graduate Center for the Study of Decorative Arts, New York. Entry fee including 1 of booth. Booth fee: \$375; no commission. For prospectus, contact Mayfair Festival, Department J. C., 2020 Hamilton St., Allentown 18104; or telephone (610) 437-6900, e-mail info@mayfairfestival.org or <http://mayfairfestival.org>.
February 14, 1997, entry deadline
El Paso, Texas "From the Ground Up XVI" (April 11-May 11, 1997), open to clay artists residing in Arizona, New Mexico, Texas and northern Mexico. Juried from slides. Juror: James C. Watkins. Fee: \$15 for up to 3 entries. Cash and gift awards. For prospectus, send **SASE** to the Potters' Guild of Las Cruces, c/o 4741 Lucy Dr., El Paso 79924-1013; or, for information only, telephone (915) 821-5115 or (915) 532-6477.

Regional Exhibitions

January 6, 1997, entry deadline
Stevens Point, Wisconsin "25th Annual Festival of the Arts" (April 6, 1997). Juried from 5 slides of work and 1 of display, plus resume (with **SASE**). Registration: \$50. Jurying fee: \$10. Cash and purchase awards. Contact Festival of the Arts, Post Office Box 872, Stevens Point 54481.
January 10, 1997, entry deadline
San Mateo, California "Sugarloaf Art Fair" (November 7-9, 1997). Juried from 5 slides, including 1 of booth. Booth fee: \$375; no commission. For application, send 3 loose first-class stamps to Sugarloaf Mountain Works, 200 Orchard Ridge Drive, Suite 215, Gaithersburg, Maryland 20878; or telephone (800) 210-9900.
Atlanta, Georgia "Sugarloaf Art Fair" (November 28-30, 1997). Juried from 5 slides, including 1 of booth. Booth fee: \$400; no commission. For application, send 3 loose first-class stamps to Sugarloaf Mountain Works, 200 Orchard Ridge Drive, Suite 215, Gaithersburg, Maryland 20878; or telephone (800) 210-9900.
Gaithersburg, Maryland "Sugarloaf Art Fair" (November 20-23, 1997, or December 12-14, 1997). Juried from 5 slides, including 1 of booth. Booth fees vary; no commission. For application, send 3 loose first-class stamps to Sugarloaf Mountain Works, 200 Orchard Ridge Drive, Suite 215, Gaithersburg 20878; telephone (800) 210-9900.
Timonium, Maryland "Sugarloaf Art Fair" (October 3-5, 1997) Juried from 5 slides, including 1 of booth. Booth fee: \$450; no commission. For application, send 3 loose first-class stamps to Sugarloaf Mountain Works, 200 Orchard Ridge Drive, Suite 215, Gaithersburg, Maryland 20878; or telephone (800) 210-9900.
Novi, Michigan "Sugarloaf Art Fair" (October 24-26, 1997) Juried from 5 slides, including 1 of booth. Booth fee: \$425; no commission. For application, send 3 loose first-class stamps to Sugarloaf Mountain Works, 200 Orchard Ridge

Fairs, Festivals and Sales

November 11 entry deadline
Indio, California "11th Annual Southwest Arts Festival" (February 1-2, 1997) Juried from slides or photos. Entry fee: \$15. Booth fee: \$135, including city permit/license and insurance liability. For application, send 3 loose first-class stamps to Contact the Indio Chamber of Commerce, 82-503 Highway 111, Indio 92201; or telephone (619) 347-0676.
November 20 entry deadline
Philadelphia, Pennsylvania "Third Annual Philadelphia Furniture Show" (May 2-4, 1997). Juried from slides. Contact Philadelphia Furniture Show, 162 North Third Street, Philadelphia

GLAZEWERKS

GLAZEWERKS

GLAZEWERKS

MAIOLICA

MAIOLICA

MAIOLICA

MAIOLICA

MAIOLICA



MAIOLICA

MAIOLICA

MAIOLICA

MAIOLICA

MAIOLICA

**CAN TERRA COTTA LOOK LIKE PORCELAIN?
OF COURSE IT CAN...**

IF YOU HAVE A GLAZEWERKS™ MAIOLICA KIT!

In the tradition of 9th century Middle East potters, darker clay pots were covered with a white maiolica base and then painted or decorated with bright glaze colors. The Glazewerks Maiolica Kit has been developed so you can easily duplicate this method of decoration. The Maiolica Kit contains two pints of white base with six 4 ounce glaze colors. A second kit is available with six different color choices. A single cone 05-04 glaze firing produces a glossy, white and porcelain-like background with your brilliantly painted decoration. Maiolica Kits are great for classroom projects...a fun ready-to-use kit for producing the brightly colored ware so popular now. Glazewerks Maiolica Kits are currently available through A.R.T. and its distributors.

DEALER INQUIRIES WELCOME



A.R.T. STUDIO CLAY COMPANY

1555 Louis Avenue, Elk Grove Village, Illinois 60007

Toll Free 800-323-0212 In Illinois 847-593-6060

FAX 847-593-0785

GLAZEWERKS

Stop, Drop, & Roll! Into Krueger Pottery

Discount Prices on:

- Skutt Kilns
- Brent
- Shimpo Wheels
- Lockerbie
- Creative Industries

- Moist Clay
- Dry Materials

Special:
Talisman Glaze
Sieve, \$99.00
Plus Shipping.

Check out our entire
Catalog on the Web!!!
<http://www.iwc.com/krueger>

Krueger Pottery, Inc.

8153 Big Bend St. Louis, MO 63119
(314)963-0180/(800)358-0180

Quick Release NEW! Bat Molds Larger Plate Mold



- Ikebana vase
- Square plate
- Charger
- Use your imagination

#3 Plate

\$35 + \$7 Shipping
Canada \$10, Overseas \$15

14" wide

Six more shapes & sizes
with our Quick-Release wheelhead
attachment option

We also make the SlumpHump



Eleven shapes and sizes.
Drape molds for the slabroller

Pure & Simple Pottery Products
P.O. Box 1279 Ukiah, CA 95482

1-800-363-3397 ORDERS
707-463-1747 INFO & FAX



Call for Entries

Drive, Suite 215, Gaithersburg, Maryland 20878;
or telephone (800) 210-9900.

Somerset, New Jersey "Sugarloaf Art Fair" (Sep-
tember 26-28, 1997). Juried from 5 slides, in-
cluding 1 of booth. Booth fee: \$375; no commis-
sion. For application, send 3 loose first-class stamps
to Sugarloaf Mountain Works, 200 Orchard Ridge
Drive, Suite 215, Gaithersburg, Maryland 20878;
or telephone (800) 210-9900.

Fort Washington, Pennsylvania "Sugarloaf An
Fair" (October 31-November 2, 1997). Juried
from 5 slides, including 1 of booth. Booth fee:
\$425; no commission. Send 3 loose first-class
stamps to Sugarloaf Mountain Works, 200 Or-
chard Ridge Dr., Ste. 215, Gaithersburg, Mary-
land 20878; or telephone (800) 210-9900.

Manassas, Virginia "Sugarloaf Art Fair" (Sep-
tember 5-7, 1997). Juried from 5 slides, includ-
ing 1 of booth. Booth fee: \$350-\$450; no com-
mission. For application, send 3 loose first-class
stamps to Sugarloaf Mountain Works, 200 Or-
chard Ridge Drive, Suite 215, Gaithersburg,
Maryland 20878; or telephone (800) 210-9900.
January 14, 1997, entry deadline

Columbus, Ohio "Columbus Arts Festival"
(June 5-8, 1997). Juried from slides. For prospec-
tus, contact Columbus Arts Festival, 55 E. State
St., Columbus 43215; telephone (614) 224-2600.
January 22, 1997, entry deadline

Jacksonville, Florida "ArtWorks" (May 16-18,
1997). Juried from slides. Awards: \$25,100 plus
\$10,000 purchase award program. For prospec-
tus, contact ArtWorks, Post Office Box 41564,
Jacksonville 32203; or telephone (904) 308-7007,
fax (904) 308-7996.

January 31, 1997, entry deadline
Allentown, Pennsylvania "Mayfair Festival of
the Arts Artists Market" (May 22-26, 1997).
Juried from 4 slides. Entry fee: \$10. Booth fee:
\$160/3 days, \$185/5 days for a 10x10-foot space.
Cash awards. Contact Mayfair Festival of the Arts,
Department AM, 2020 Hamilton St., Allentown
18104; or telephone (610) 437-6900, e-mail
info@mayfairfestival.org or <http://mayfairfestival.org>

February 1, 1997, entry deadline
Frederick, Maryland "23rd Annual Frederick
Craft Fair" (May 16-18, 1997). Juried from 5
slides of work and 1 of booth (plus resume for
exhibitors). Entry fee: \$10. Booth fee: \$320-
\$400. No commission. Contact National Crafts
Ltd., 4845 Rumler Rd., Chambersburg, Pennsylv-
ania 17201; or telephone (717) 369-4810.

Gaithersburg, Maryland "22nd Annual Na-
tional Craft Fair" (October 17-19, 1997). Juried
from 5 slides of work and 1 of booth (plus resume
for new exhibitors). Entry fee: \$10. Booth fee:
\$350-\$450. No commission. Contact National
Crafts Ltd., 4845 Rumler Rd., Chambersburg,
Pennsylvania 17201; telephone (717) 369-4810.
February 14, 1997, entry deadline

Chicago, Illinois "23rd Annual Wells Street
Art Festival" (June 14-15, 1997). Juried from
slides. For prospectus, send SASE to Wells Street
Art Festival, Old Town Chamber of Commerce,
1545 N. Wells St., Lower Level, Chicago 60610-
1307; or e-mail www.planetdata.com/wsafest/
March 15, 1997, entry deadline

Clinton, Iowa "Art in the Park" (June 14-15,
1997). Juried from 4 slides of work plus 1 of
display. Entry fee: \$5. Booth fee: \$70 for a 12x12-
foot space. No commission. Cash awards. Send
SASE to Art in the Park, Box 2164, Clinton 52733;
or telephone Carol Glahn (319) 259-8308.

or telephone (800) 210-9900.

Clay Whistles...the voice of clay is a softcover book written with teachers in mind.

- Learn
- How to make the necessary tools.
 - How to make clay whistles and ocarinas and tune them.
 - PROBLEM SOLVING - how to make your whistle sound its best.
 - A bibliography is included.

Also available, a 30 minute video
which follows the book format.

Book \$11.95 / Book & Video \$34.95 / plus \$3.50 S&H
Canada orders add 75c

The Whistle Press, Dept. CM
128 Pumping Station Rd.
Petat, MS 39465

CLOCK MAKING SUPPLIES

Clocks are hot! Why not include
them in your existing line?

Call or Fax for a free catalog!

1-800-293-2856

FAX 617-293-0057

Creative Clock
Box 565, 357 High St.
Hanson, MA 02341



Serving the needs of potters,
woodworkers, artists, etc. since 1978.

There is a Sculptor in You!

Former potter, now a prominent
sculptor, A. Wasil teaches
figurative sculpture by video.

Free booklet.

Call 1-800-548-6688 Ext. 120

CERAMIC BISQUE TILES

BY H&R JOHNSON

Inventory stock: 6X6, 6X8, 3X6 Oval and 3" Diam. Round.
Other sizes on special order.

For pricing and technical information contact Midwest Direct
Importer: HBD Ceramics, PO Box 910, Leland, MI 49654
Phone 616 256-9139, Fax 616 256-2647

STUDIO CERAMIC DICTIONARY by John W. Conrad

A compact reference providing 2500
common and uncommon terms and words
with definitions used in ceramic studio.
8 1/2" x 11", 72 pages, paperback, \$13.66.
See your dealer or FALCON COMPANY,
P.O. BOX 22569, SAN DIEGO, CA 92192

COREY CERAMIC SUPPLY

A Division of Corey Electric Supply
87 Messina Drive, Dept. CM
Braintree, MA 02184
(617) 848-2772

CLAY - Over 40 Different varieties
GLAZES - Miller, Amaco, Laguna, Gare
EQUIPMENT - Kilns, Wheels, Tools, Etc.
RAW MATERIALS - From Alumina Hydrate
to Zinc Oxide

CATALOG \$3.00
(No P.O. Box #'s please)

Suggestions

From Readers

Soft Teapot Spouts

One of the trickiest parts of making a teapot is keeping the thrown spout soft enough to be cut, manipulated and attached to the teapot body. I throw my teapots from one lump of clay; the lid and spout are thrown off the hump first, then the body is thrown from the remaining clay. When the body and lid have stiffened enough to be dried together, the spout is placed on a small piece of plastic,

positioned inside the body and enclosed with the lid. The plastic prevents the spout from sticking to the bottom of the teapot body. As a result, the spout dries slowly, while the body and lid stiffen enough for trimming and assembly.—*Dwain Naragon, Westfield, Mass.*

Fast Drying Large Pieces

For fast but even drying of large pieces, wrap them with cloth instead of plastic.—*Glen Blakley, Saint George, Utah*

Paper-Plate Molds

Heavy-duty paper plates (such as Chinette) make good press/slump molds for slab plates.

Chuck Liner

Many potters are now using circles cut from rolls of skidless matting (such as that marketed by Rubbermaid) on bats to keep plates and bowls in place when trimming, but it can also be used as a liner in chucks. Not only will the matting hold the pot firmly in place, it will prevent the chuck from leaving any marks.—*Mona Arritt, Huntington, W.Va.*

Table Coverings

Bed sheets make strong coverings for wedging and worktables, and can be easily removed for laundering. They are also readily available from second-hand stores and most mothers-in-law.—*Lisa Conley, Cerrillos, N.M.*

Reclaiming Clay

A simple way to reclaim clay is to put it outside for a day or two in the winter; let Jack Frost break the clay into particles again and wedge well. Works great.—*Don Leitter, Laconia, N.H.*

Flexible Copper Ribs

Flexible ribs can be cut from copper sheeting. It is very pliable when ribbing and returns quickly to its original shape.—*Michael J. Knox II, Ashtabula, Ohio*

Burr-free Incising

Place clear plastic over any surface to be patterned with fine-line incising, then simply use a pencil to impress the design. The result will be burr-free. If you wish, you can trace patterns with a marker directly onto the plastic.—*Earline Allen, Huntington, W.Va.*

Damp Storage

When covering pots with dry-cleaner bags, I surround the cluster with a thin film of water applied to the table top with a wet sponge. The plastic then clings tightly to the table, effecting an airtight seal. When necessary, I cover the pots beforehand with newspaper to absorb condensation.—*John Kudlacke, Emporia, Kans.*

Portable Wedging Board

Being new to the art of pottery, I try to find ways to keep costs down. One day while strolling through an art/hobby store, I solved the problem of making a wedging surface, saving both money and space, by purchasing a 24x17-inch canvas (already stretched and stapled to a wooden frame) for \$5.

Simply lay the canvas cloth-side down on a flat surface (a kitchen counter is good) and

Find out for yourself why so many people enjoy doing business with us!

- Quality Products
- Competitive Prices
- Expert Advice
- Excellent Service



Our expanded 1996 catalog is now available including many exciting new products!

Please call or write for your free copy today.

Thorley's Kiln Furniture

Creative Industries

Thomas Stuart

Pacifica

Bluebird

Soldner

Orton

Paasche

Shimpo

Amaco

L & L

Skutt

Brent

Excel

Debcor Furniture

Mason Stains

Northstar

Olympic

Kemper

Bailey

Aim

CLAY

GLAZE

CHEMICALS

WHEELS

KILNS

PUGMILLS

BOOKS

TOOLS

ANSWERS

**CONTINENTAL
Clay
COMPANY**

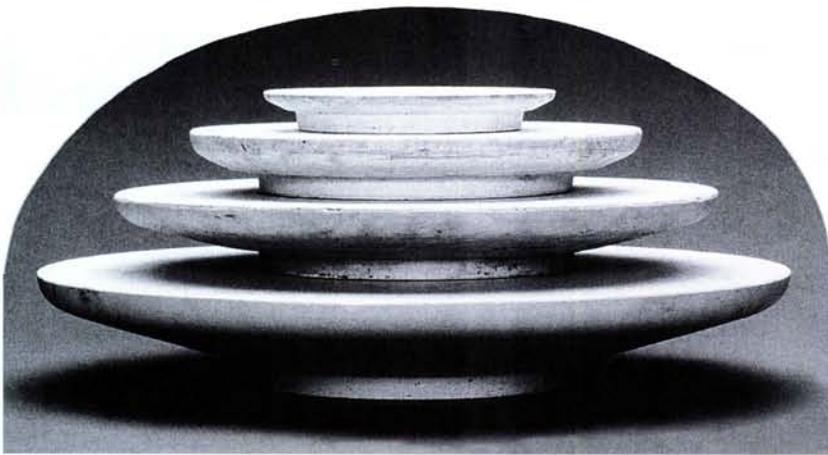
1101 STINSON BLVD. N.E.

MINNEAPOLIS, MN 55413

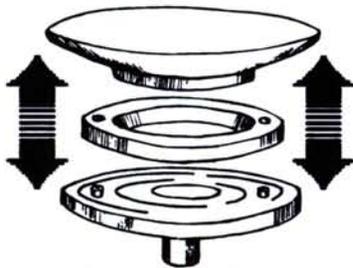
612-331-9332

1-800-432-CLAY

FAX 612-331-8564



WHY PLASTER BATS?



UNUSUAL TOOLS In 30 years of making pottery I have designed and made a lot of tools to do specific jobs. Some of these filled an esoteric need peculiar to my studio, while others seem to have more general applications. I am offering for sale a selection of those with widest appeal, unavailable (as far as I know) from other sources.

B. STAINLESS STEEL RIBS I made three of these 20 years ago and have used them more than any others ever since. I am now producing them from stiff 18-gauge stainless steel, finely finished and so durable, they are guaranteed for as long as you own them. Three sizes: 3", 3½", 4½" – \$13.95 each or all 3 for \$34.95.

C. TRIMMING TOOL This is the tool I always use for shaving and refining the lower part of pots which can be trimmed before removing from bats. Simple but effective. 6" long – \$.85¢ each.

D. EDGE TOOLS Smooth, durable, water resistant, these mahogany tools make a beautifully finished beaded edge or band on any pot, but are especially useful and effective on hand-built pieces. It's surprising how much this detail can add. Four different bead sizes on two 6-inch long tools: Small (1/4" and 3/8"), Large (7/16" and 9/16") – \$5.80 each or both for \$9.90.

E. 3 PIECE DIE SET Better than coil and throw for large pots! Use your pug mill to make precisely formed strips. Inverted vee bottom of extruded strip fits snugly over vee shaped top of previously thrown section (secure joint, smooth transition). Height, width and taper are adjustable. Can be clamped onto extruder flange of most pug mills. 3/16" steel, beveled edges. 3 piece set – \$49.00

THE FOLLOWING ITEMS ARE NOT SHOWN:

PLASTIC DOMES Shallow, rigid plastic dome can be used to form either the inside or outside surface of slab platters. A layer of soft paper or thin plastic is used to separate clay from form. Vacuum formed plastic is smooth, tough and light. Two sizes: 18" diam. x 3" deep – \$79.00 24" diam. x 4" deep – \$98.00

REVOLUTIONARY TOOL Two or three FREE extra hours every day you make pottery – Absolutely the best tool I ever made – Like going from a kick wheel to an electric one. This 10' diameter rotating table will easily take 1-ton loads and still turn with your little finger. With these directions, you can make it easily. Complete plans and photos – \$9.00

GLAZES All of my stoneware and porcelain glaze formulas (some real beauties here) – \$11.00

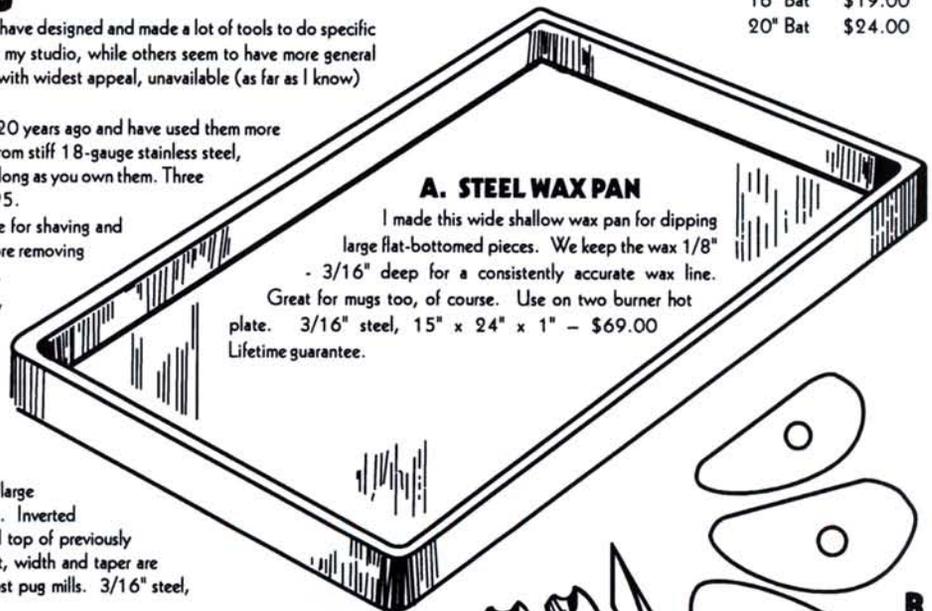
VIDEO ON MAKING PLASTER BATS Secrets to making perfect plaster bats every time. 23 min. VHS Video shows every single step. – \$22.95

I learned to throw on plaster bats at the University of Iowa in 1965. In the summer of 1966, I spent nine weeks at Marguerite Wildenhain's Pond Farm School, where I threw about 2500 pieces on a kick wheel with a wooden head. I learned to cut and lift off the pots immediately after throwing. I used this system until I went to Alfred in 1969, where I rediscovered the advantages of plaster bats, which fit into a special wheel head. Some pots cannot be lifted off the wheel head wet without unacceptable distortion, i.e. very thin, very large or very flat pieces.

Over the last 30 years I have tried many other bat materials: masonite, particle board, wood and plastic, but none of these has all the advantages of plaster. Clay sticks readily and releases easily from plaster. Plaster absorbs water from the clay so pots can be left on the bats longer – until ideal trimming stiffness without danger of bottom cracks. Pots can be put back on the wheel (on their self-centering bats) for refining, trimming, faceting or fluting. This system is also good for large pots thrown in sections. Several pots can be in progress at one time as they are easily shunted on and off the wheel.

Most of the wheels at Jepson Pottery have been modified with bucket heads to accept flanged bats, but now I have designed a simple, precisely machined plastic ring which fits over the 10-inch spaced bat pins in most aluminum wheel heads. The flanged plaster bats drop solidly into place and lift off easily. The ring is available in two sizes: small to fit 7-inch bats and large to fit 12-, 16- and 20-inch bats.

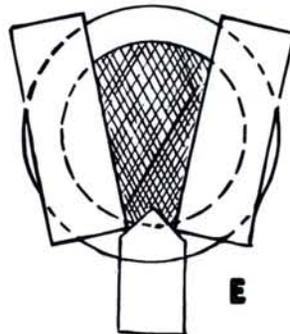
Small Ring	\$48.00	Large Ring	\$48.00
7" Bat	\$ 4.80	12" Bat	\$ 9.00
		16" Bat	\$19.00
		20" Bat	\$24.00



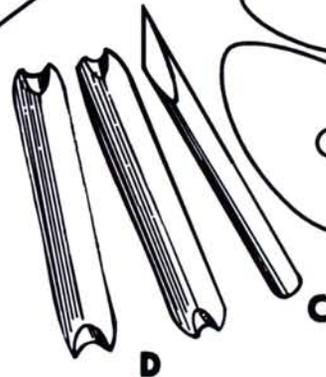
A. STEEL WAX PAN

I made this wide shallow wax pan for dipping large flat-bottomed pieces. We keep the wax 1/8" - 3/16" deep for a consistently accurate wax line.

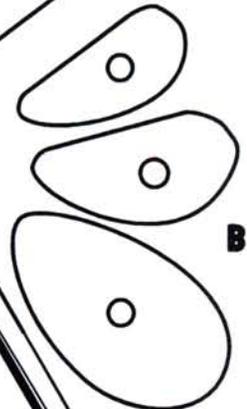
Great for mugs too, of course. Use on two burner hot plate. 3/16" steel, 15" x 24" x 1" – \$69.00
Lifetime guarantee.



E



D

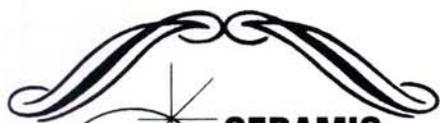


B

Prices do not include shipping & handling. Call for shipping charges. Florida residents add 7% sales tax. Three dollar service fee on orders under \$25.00.

Call toll-free 1-800-742-3055 now to order.

We accept Visa, MasterCard and American Express.



ITC CERAMIC COATINGS

KILN REPAIR PRODUCTS

- Lower fuel costs
- Cut firing time
- Repair bricks easily
- Create protective surface on fiber

CUSTOM-MADE KILNS & FIBER MODULES FOR LIDS, WALLS AND CROWNS

SAVE ← Energy, Money & The Environment

Ask for free product information.

INTERNATIONAL TECHNICAL CERAMICS, INC.
 P.O. Box 1726
 Ponte Vedra, FL 32004
 Tel: (904) 285-0200
 Fax: (904) 273-1616

Cobalt Wholesaler

Strawberry Red Glaze
 electric or gas kiln, 4 oz \$15

Consultant, Jack Shen*

Grolleg Kaolin \$0.25 / lb

Tin Oxide \$ 7.5 / lb

Bats - 12" dia. undrilled formica surface \$1.85 ea.
 100 pcs or more only \$1.50 ea.

Cobalt Oxide \$28 **

Cobalt Carbonate \$19**

Chrome Oxide \$4 /lb

Silver Nitrate \$15 /25g

Zinc Oxide \$1.5 /lb

Vanadium Pentoxide \$15 /lb

Praseodymium \$25 /lb

Nickel Oxide \$7 /lb

Copper Carbonate \$4 /lb

Please add UPS shipping charge to your order.

Westervald Chemicals
 40 Pottery Lane, Scenery Hill, PA 15360. Tel: 412-945-6000
 Fax: 412-945-5139

*Call us ** Subject to change

Suggestions

fill (flush with the wood frame) with potter's plaster. Let dry completely, then turn over. Voila—an inexpensive portable wedging board.—*Jennifer Brewer, Albuquerque, N.M.*

High-Powered Spray

Those black feeder hoses for automatic washing machines can be readily adapted for studio use. Simply cut the fitting off one end and attach the other to the faucet at your studio sink. The hose turns the faucet into a jet wash center for cleaning bats, tools, buckets, etc. You can also reach adjacent counters or the floor to fill cleaning or glaze buckets. This type of hose is designed for heavy duty, so it will not disintegrate as others do, plus many have built-in strainers.—*John Feese, Rossland, British Columbia*

Kiln Post Holders

The black plastic containers that plants come in can be recycled as fantastic kiln post holders. Labeling the outside of the container allows you to spot the post size you need at a glance. No more searching for matching posts.—*Pam Mortensen, Paradise, Calif.*

Warp-free Tiles

To produce warp-free tiles, place a slab on plasterboard (the kind used for walls) and cut tiles from the center, leaving about an inch of scrap clay around the edges. Since the edges are the first to dry, the scrap clay might warp but the tiles (at the center) will not.

When drying the tiles, sandwich them between two pieces of plasterboard to pull the moisture evenly from the top and bottom. Several layers of plasterboard and tiles can be stacked on top of one another. Cover the stack with a plastic bag.

A free source of plasterboard is a dumpster at a construction site. These scraps can be cut to smaller sizes by scoring the surface with a knife, then aligning the cut with the edge of a table and giving the board a whack. It will break smoothly and evenly.

Be sure to give the plasterboard enough time to dry thoroughly between uses.—*Jeannie Cole, Broomfield, Colo.*

Dollars for Your Ideas

Ceramics Monthly pays \$10 for each suggestion published; submissions are welcome individually or in quantity. Include an illustration or photograph to accompany your suggestion and we will pay \$10 more if we publish it. Mail ideas to *Suggestions, Ceramics Monthly*, Post Office Box 6102, Westerville, Ohio 43086-6102; fax to (614) 891-8960; or e-mail to editorial@ceramicsmonthly.org

Professional Quality Equipment

Reasonably Discounted:

Olympic kilns, Pacifica wheels (GT-400 and GT-800) & kickwheels, North Star extruders and slab rollers, Laguna clay and glazes, Creative Industry (wheels and equipment), Venco pug mills, Peter Puggers, and more items.

Contact me for current prices.

Old Gap Pottery

944 Hwy. 705, Seagrove, N.C. 27341
 (910) 873-7664

Ceramic Dust Filters

New GORE **CleanStream**® Filters
 Convert most Sears, Shop-Vac, Genie & Hoover (all @) wet/dry vacs into 99.7% efficient (at .3 microns) ceramic dust vacs with a simple filter change! Cost less too, just \$25—\$35! The heavier duty Cermicron Filter is also available.

Southern Oregon Pottery Supply

111 Talent Ave — P.O. Box 158
 Talent, OR 97540
 Tel: 541-535-6700 Fax: 541-535-5929
 Visa - Mastercard - Discover accepted
 Service Since 1978

KRAFT KORNER

"Aristocrat of Crafts"



Catalog \$4.00 10% discount on first order
 Complete Line of Enameling Supplies
 School Discount

Marge Wennerstrom Phone:
 6814 Eastgate Dr., Cleveland, OH 44143 (216) 442-1836



THE-ARCHTOP-CANOPY

TOP-OF-THE-LINE • SKYLIGHT
 ZIPPERED-SIDES • WIND-VENTS
 INTRO. PRICE • 10x10 - \$695

ALSO from Flourish Co.: The new PROTECTOR-CANOPY - \$545
 INDOOR-Booth Frames: The Vendor and The ProMaster
 Flame-resistant fabrics, curtains, table covers, more.

LOURISH-CO. FAYETTEVILLE, AR 1-800-296-0049

DEDELL GAS BURNER & EQUIPMENT CO.

-Still Going Strong-

Specializing only in...
 Ransome Venturi Burner Systems
 for Raku and high fire kilns

R.R.1, Box 2135 Newfane, VT 05345
 802-365-4575



DEL VAL POTTER'S SUPPLY COMPANY

7600 QUEEN STREET
 WYNDMOOR, PA 19038
 215-233-0655 FAX 215-836-1740

THIS PLATE & BOWL STAND DESIGN IS A

REGISTERED TRADEMARK

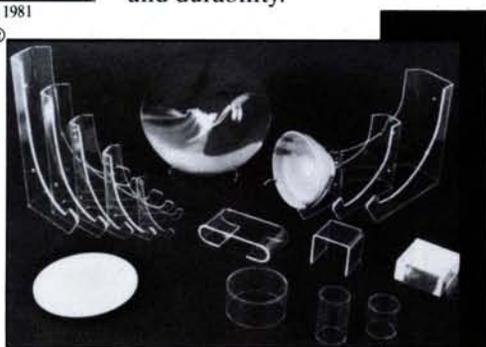
We will aggressively defend this trademark.

Sapir Studios
Quality & Service

We have created these risers, original design plate stands and bowl holders for upright and wall mounted display with minimal visual interference. They are made of clear acrylic, single piece construction for enhanced versatility, strength and durability.



© Sapir Studios 1981
Product Shape ©



1215 W. Devon Avenue Chicago, Illinois 60660
312-465-0066 • FAX 312-465-3465 • 1-800-788-2588

© 1989 Sapir Studios

ORGANIZE AND PROTECT YOUR CERAMICS MONTHLY MAGAZINES



Now there's an easy way to organize and keep your copies of *Ceramics Monthly* readily available for future reference.

Designed exclusively for CM by Jesse Jones Industries, these custom-made titled cases and binders provide the luxury look that makes them attractive additions to your bookshelf, desk or any location in your studio.

Whether you choose cases or binders, you'll have a storage system that's durable and well organized to help you protect your valuable copies from damage.

- Cases and binders designed to hold a year's issues.
- Constructed of heavy, reinforced board, covered with durable leatherlike material in black.
- Title hot-stamped in gold.
- Free personalization foil for indexing year.
- Cases V-notched for easy access.
- Binders have special spring mechanism to hold individual rods that easily snap in. Allows magazines to be fully open for easy readability.

Lockerbie
QUALITY POTTERY KICKWHEELS



KICKWHEEL OR ELECTRIC KICKWHEEL
Proven to stand alone around the world and last almost a lifetime.

CONTACT YOUR LOCAL DEALER TODAY OR CALL FOR INFORMATION
1-800-350-5855

Ceramics
MONTHLY

Jesse Jones Industries, Dept. 95 CM
499 East Erie Avenue,
Philadelphia, PA 19134

Please send ___ cases; ___ binders
for CERAMICS MONTHLY Magazine.

Enclosed is \$ _____
(Make checks payable to Jesse Jones Industries)

Print Name _____

Address _____

No P.O. box numbers, please

City/State/Zip _____

PA residents add 7% sales tax

CREDIT CARD ORDERS ALSO ACCEPTED. TO ORDER CALL

TOLL FREE 7 DAYS, 24 HOURS

1-800-825-6690

Quantity Cases Binders

One	\$8.95	\$11.25
Three	\$24.95	\$31.85
Six	\$45.95	\$60.75

Add \$1.50 per case/binder shipping and handling. Outside continental U.S. (including AK and HI) \$3.50 per case/binder. *U.S. funds only.* Allow 4-6 weeks for delivery.

SATISFACTION GUARANTEED

Georgies

CERAMIC AND CLAY CO.

NEW GLAZES

Available Now!

Nontoxic, Lead Free, Vibrant Reds, & Convenient Sizes

Δ6 Gloss & Satin

Δ05 Low Fire

Δ06 Raku

Call 1-800-999-2529 (CLAY) for Free Brochure

Cone 05 Lead-Free Sampler
24 Colors, only \$44.95.
Includes shipping in USA.

756 NE Lombard
Portland, Oregon 97211

Calendar

Events to Attend—Conferences, Exhibitions, Workshops, Fairs

Conferences

Alabama, Jacksonville *February 28-March 2, 1997* “Alabama Clay Conference 12” will include Steve Hill as workshop leader, plus presentations, evening and exhibitions. For further information or to register, contact Steve Loucks, Hammond Hall, Department of Art, Jacksonville State University, Jacksonville 36265; or telephone (205) 782-5708 and leave message.

Florida, Boca Raton *January 17-19, 1997* “Florida Craftsmen Annual Statewide Conference” will include keynote speech by Michael Monroe, curator-in-chief, Peter Joseph Gallery, New York City, plus workshops by Adrian Arleo, “Coil Building Figurative Sculpture in Clay”; Val Cushing, “Wheel-Thrown, Altered and Constructed Forms”; Charley Freiberg, “Photographing Your Work”; and Helen Lawrence, “Surfing the Internet.” Also includes lectures and exhibitions. Fee: \$170; Florida Craftsmen members, \$135. Registration deadline: December 19. For brochure, send large **SASE** to Florida Craftsmen, 501 Central Avenue, Saint Petersburg, Florida 33709.

Maryland, Baltimore *June 27-29, 1997* “The 1997 Studio Potter and Manufacturer Technical Ceramic Conference and Trade Show” will include technical solution sessions, workshops, marketing and retail sessions, exhibitions. For further information, contact Ceramic Manufacturers Association, 1100-H Brandywine Boulevard, Post Office Box 2188, Zanesville, Ohio 43702-2188; or telephone (614) 452-4541, or fax (614) 452-2552.

Nevada, Las Vegas *April 2-5, 1997* “Guilty Pleasures,” National Council on Education for the Ceramic Arts annual conference. Contact Regina Brown, Executive Secretary, NCECA, Post Office Box 1677, Bandon, Oregon 97411; or telephone (800) 99-NCECA.

New York, New York *February 13-15, 1997* “College Art Association 85th Annual Conference.” For further information, contact the College Art Association, 275 Seventh Avenue, New York 10001.

Vermont, Bennington *February 5-9, 1997* “North Country Studio Conference 1997” will include workshops with Akio Takamori and Randy Johnston. For registration, contact NCSC, Post Office Box 875, Hanover, New Hampshire 03755.

Solo Exhibitions

Arizona, Scottsdale *November 1-30* Anne Hirondelle. Leah Hardy. *December 1-31* Linda Mundwiler, clay reliefs/oils/monoprints; at JoAnn Rapp Gallery/The Hand and the Spirit, 4222 North Marshall Way.

Send announcements of conferences, exhibitions, juried fairs, workshops and other events at least two months before the month of opening (add one month for listings in July; two months for those in August) to *Calendar, Ceramics Monthly*, Post Office Box 6102, Westerville, Ohio 43086-6102. Fax (614) 891-8960; e-mail editorial@ceramicsmonthly.org

Arizona, Sun City *through November 24* Jeff Schmuki, monoprint transfer work; at Sun Cities Art Museum, 17425 North 115th Avenue.

Arkansas, Little Rock *through November 17* Bennett Bean, “Leaning into the Wind”; at the Decorative Arts Museum, Seventh and Rock.

California, Sacramento *through December 1* Marguerite Wildenhain survey exhibition; at Crocker Art Museum, 216 O Street.

Connecticut, New London *through January 23, 1997* Mark Einhorn, raku vessels; at the New London Art Society Gallery, 147 State Street.

D.C., Washington *through November 9* Byron Temple; at Anton Gallery, 2108 R St., NW.

Florida, Jacksonville *through January 2, 1997* Magdalene Odundo, “Ceramic Gestures”; at the National Museum of African Art, Smithsonian Institution, 950 Independence Ave., SW.

Illinois, Chicago *through November 16* Jun Kaneko; at Klein Art Works, 400 North Morgan.

Indiana, New Harmony *through November 13* Elizabeth Mesa-Gaido, “Installation”; at New Harmony Gallery of Contemporary Art, Church and Main streets.

Massachusetts, Boston *November 16-December 12* Tatsuzo Shimaoka; at Pucker Gallery, 171 Newbury Street.

Michigan, Pontiac *November 8-30* Janis Mars Wunderlich, new work. *December 6-January 23, 1997* Arnold Zimmerman, “Small Works”; at Shaw Guido Gallery, 7 North Saginaw Street.

Minnesota, Saint Paul *December 11-February 15, 1997* Gary Erickson sculpture installation, “Natural Rhythms”; at Macalester Gallery, Janet Wallace Fine Arts Center, Macalester College.

New Mexico, Santa Fe *through November 16* Ruth Duckworth, “Sculptural Relationships”; at Bellas Artes, 653 Canyon Road.

New York, New York *through February 16, 1997* Michael Lucero, sculpture 1976-1995; at American Craft Museum, 40 West 53rd Street.

November 14-December 14 Jae Won Lee; at Jane Hartsook Gallery, Greenwich House Pottery, 16 Jones Street.

New York, Port Chester *November 3-29* Marilyn Richeda, “Almost Functional”; at the Clay Art Center, 40 Beech Street.

New York, Selden *through November 20* Bill Shillalies; at Suffolk Community College.

North Carolina, Charlotte *November 1-December 29* J. Paul Sires, sculpture; at Center of the Earth Gallery, 3204 North Davidson Street.

Ohio, Cincinnati *through December 6* Susan Goldstein, “Images in Clay”; at Hillel Student Center Gallery, Rose Warner House, University of Cincinnati, 2615 Clifton Avenue.

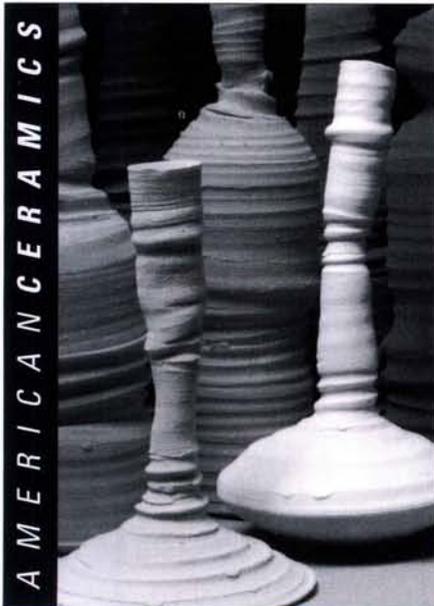
Pennsylvania, Philadelphia *November 1-24* Margaret Keelan figurative sculpture; at the Clay Studio, 139 North Second Street.

Pennsylvania, Pittsburgh *November 1-December 4* Jeffrey Kleckner, new work; at the Clay Place, 5416 Walnut Street.

Tennessee, Humboldt *November 1-30* Agnes Stark, nonfunctional pottery; at West Tennessee Regional Art Center, 1200 Main Street.

Tennessee, Smithville *through November 20* Robert Wood, ceramic sculpture; at Appalachian Center for Crafts Gallery, Tennessee Technological University, 1560 Craft Center Drive.

Texas, Houston *through November 16* Chris Menconi, “Old Dog and New Tricks”; at Archway Gallery, 2013 West Gray.



Please enter my subscription to *American Ceramics* for:
 1 year \$28 2 years \$56 3 years \$84

Name _____

Address _____

City _____ Telephone _____

State _____ Zip _____

Send your check or money order to:
American Ceramics, 9 East 45 St, New York NY 10017
In Canada and Mexico add \$5 for each 1-year subscription. Outside the US, Canada and Mexico, add \$20 (airmail). Foreign payments must be in US currency payable on a bank in New York City.

November 1-December 12 Sandy Simon; at North Harris College, 2700 W. W. Thorne Drive. Texas, San Antonio through November 76 Cakky Brawley; at Southwest Craft Center, 300 August Wyoming, Cheyenne November 13-December 13 Ken Dawson Little, sculpture; at Laramie County Community College, 1400 East College Drive. Wyoming, Riverton through November 15 Matt West sculpture; at Peck Arts Center, Central Wyoming College, 2660 Peck Avenue.

Group Ceramics Exhibitions

Arizona, Phoenix November 9-December 6 "KLL-AZ CLAY"; at Shemer Art Center, 5005 East Camelback.

Arizona, Scottsdale December 1-31 "Domestic Pottery: Wares for Daily Life," works by Josh DeWeese, John Glick, Karen Karnes, Jim Makins, Matthew Metz, Jeff Oestreich, David Shaner, Linda Sikora, Tom Spleth and Chris Staley; at Joanne Rapp Gallery/The Hand and the Spirit, 4222 North Marshall Way.

California, San Francisco November 7-30 "Dog Show," exhibition of ceramics by Rudy Autio, Steven Bradford, Jack Earl, Mary Engel, Cheryl Laemmler, Michael Lucero and Chris Silliman; at Dorothy Weiss Gallery, 256 Sutter Street.

California, Santa Ana through December 7 "Painted Spirits: Figurative Works in Clay," ceramic/mixed-media sculptures by Rancho Santiago College students; at RSC Arts Gallery, Santora Building, 207 North Broadway, Suite Q.

Colorado, Denver November 1-December 18 "Altered States: Contemporary American Ceramics" at the Center for the Visual Arts, 1701 Wazee St.

Connecticut, Brookfield through November 3 "Wood Firing in the Northeast," with works by Joy Brown, Peter Callas, Paul Chaleff, Todd Piker, Mary Roehm and Jeff Shapiro; at Brookfield Craft Center, 286 Whisconier Road.

Connecticut, New Milford November 17-January 11, 1997 Exhibition of works by Connecticut Clay Artists members; at the Pottery Garden, 17 Church Street.

Connecticut, West Hartford November 17-December 29 "10th Annual Potter's Market," works by members of the Connecticut Potters Cooperative Association; at the Chase Freedman Gallery, Greater Hartford Jewish Community Center, 335 Bloomfield Avenue.

D.C., Washington through early 1997 "Japanese Ceramics from Seto and Mino"; at the Freer Gallery, Smithsonian Institution.

Louisiana, New Orleans through November 17 "Imperial Russian Porcelain from the Raymond F. Piper Collection"; at the New Orleans Museum of Art, City Park, 1 Collins Diboll Circle.

Maryland, Baltimore through November 16 "Clay du Jour," work by Baltimore Clayworks' member artists. November 22-December 24 "Winterfest"; at Baltimore Clayworks, 5706 Smith Ave.

Massachusetts, Ipswich through November 15 "Studio Pottery." November 16-December 31 "Holiday Traditions"; at Ocmulgee Pottery and Gallery, 317 High Street-Route 1A.

Massachusetts, Newton November 1-December 31 Exhibition of wood-fired functional ware by Wayne Fuerst, Louise Harter, Ellen Huie, Michael Kline, Mark Shapiro and Sam Taylor; at Infinity Gallery, 341 Watertown Street.

Michigan, Detroit through January 1, 1997

HEAT UP YOUR PROFITS & COOL DOWN YOUR COSTS!

Increasing production, holding down costs, and maintaining quality control while meeting government standards are some of the biggest challenges facing ceramic and glass manufacturers today. CFF design solutions help you meet these challenges. CFF uses the finest insulating materials in its ICF Panels. CFF KILNS are 30-50% more energy efficient and 2-3 times more durable than competing refractory linings!

- Gas and Electric
- Industrial Furnaces
- School and Lab Kilns



CFF Kilns & Furnaces

Ceramic Fiber Fabrication, Inc.

56828 Skyline Ranch Road • Yucca Valley, CA 92284 USA

TEL. (619) 365-0873 • FAX (619) 228-1106



Trinity Ceramic Supply, Inc.

9016 Diplomacy Row Dallas, TX 75247
(214) 631-0540 FAX (214) 637-6463

Genuine Masonite Throwing Bats

**as low as
86 cents each!**
Largest in-stock selection of
quality tempered
hardboard bats
available anywhere-
for immediate delivery

Just a sampling...

6" Round..... \$0.86
8" Round..... \$1.22
10" Round..... \$1.49
12" Round..... \$1.76
14" Round..... \$2.12
16" Round..... \$2.48

- *Increase your production
- *Improve your quality
- *Drilled to fit ANY wheelhead



301 Triage St.
Kannapolis, N.C. 28081
(704) 938-6055

Full Color Postcards

\$95

500 copies

Modern Postcard

1-800-959-8365

Calendar

"Michigan Potters' Association Exhibition," works by Carolyn Dulin, Jamie Fine, John Glick, Paul Kotula, Elizabeth Lurie, Daleen Menning, Larry Oughton, Thomas Phardel, Joan Rosenberg, John Stephenson, Susanne Stephenson and Joseph Zajac; at the Detroit Institute of Arts, 5200 Woodward Avenue.

Michigan, Pontiac *December 6-January 23, 1997*
Exhibition of ceramics by Simona Alexandrov, Adelaide Paul and Bonnie Seeman; at Shaw Guido Gallery, 7 North Saginaw Street.

Minnesota, Saint Paul *November 17-December 23*
"1996 Holiday Invitational Exhibition," works by over 40 clay artists; at Northern Clay Center, 2375 University Avenue, West.

Nebraska, Kearney *December 8-January 16, 1997*
"Rendezvous!" works by 29 clay artists and their invited guests; at the Museum of Nebraska Art, 2401 Central Avenue.

New Jersey, Newark *through Spring 1997*
"The Printed Pot: Transfer-Printed Ceramics, 1750-1990"; at the Newark Museum, 49 Washington Street.

New York, Alfred *through February 14, 1997*
"Handle with Care," exhibition focusing on the various ways artists deal with handles on works; at the International Museum of Ceramic Art at Alfred, New York State College of Ceramics at Alfred University.

New York, New Paltz *through November 70*
"The Potters of Mata Ortiz, Mexico"; at State University of New York at New Paltz, Fine Arts Building/Lower Rotunda, 75 South Manheim Boulevard.
New York, New York *November 5-30*
Onze and Shino-style works by Suzuki Goro and Bizen-style ware by Kakurezaki Ryuichi; at Gallery Dai Ich, Arts, New York Gallery Building, 24 West 57th Street.

New York, West Nyack *December 6-8*
"Annual Ceramic Faculty and Student Exhibition and Sale"; at Rockland Center for the Arts, 27 Greenbush Road.

North Carolina, Asheville *through November 10*
"Wood-fired Clay: Ancient Techniques, Modern Interpretations"; at Blue Spiral 1,38 Biltmore Ave.

North Carolina, Charlotte *through February 9, 1997*
"Meissen Porcelain 1710-1756"; at Mint Museum of Art, 2730 Randolph Road.

Ohio, Columbus *November 1-December 31*
"In Pursuit of Ceramic Excellence," works by Ohio Arts Council fellowship winners; at the Ohio Craft Museum, 1665 West Fifth Avenue.

Pennsylvania, Elkins Park *through November 9*
"Body Builders," figurative clayworks; at Gallery 500, Church and Old York roads.

Pennsylvania, Philadelphia *November 1-24*
"Ten Years of Fire: Organic Matters," benefit exhibition celebrating the tenth anniversary of Watershed Center for the Ceramic Arts in Maine; at the Clay Studio, 139 North Second Street.

Pennsylvania, Pittsburgh *November 29-January 9, 1997*
"Beyond the Figure," works by Judith Freedman, Ceil Leeper, Nita Schwartz and Cheryl Tall; at the Clay Place, 5416 Walnut Street.

Vermont, Montpelier *through November 30*
"The Great Bowl Show," *through December 31*
"Masterful Mugs"; at Vermont Clay Studio, 24 Main St.
Virginia, Alexandria *through December 2*
"Holi-

CUSTOM DECALS

For All Ceramic & Glass Applications
DESIGN & TECHNICAL ASSISTANCE

One Color • Multicolor • Full Color

FREE Price List, Color Card and Sample Decals

1013 Valley Street Dayton, Ohio 45404-2069
Phone 937-223-1573 • Fax 937-223-1115

V.R. HOOD CLAYS 210/222-1331
COMPLETE LINE OF CERAMIC SUPPLIES & EQUIPMENT

KILN SHELVES:
USED SILICON CARBIDE CALL FOR SIZES **\$25.00**
HIGH ALUMINIA SHELVES FOR ALL KILNS
(NEW) 12X24X1 10 OR MORE \$24.00 EA.

KILN SPECIALS **PLATE SETTERS**
BLUE DIAMOND OVAL 9.5"X12" \$6.00
16.4 cu.ft. \$1750.00 14" \$10.00
Limit Timer included **USED TILESETTERS**
SKUTT 1027 \$1,150.00* 4X4 \$6.00 EA.
*INCLUDES: KILN SETTER, LIMIT TIMER, FURNITURE KIT
1231 W. MARTIN, SAN ANTONIO, TX 78207

KILN ELEMENTS

HIGH QUALITY RESISTANCE ELEMENTS

Save \$\$\$s on replacement elements. Our custom coils are made to your specifications and shipped promptly!

Duralite, Inc.
15 School Street, Riverton, CT 06065
Tel: 860-379-3113 Fax: (860) 379-5879
VISA MasterCard accepted

Call for free kiln list or quotation.

ALL-OCCASION GIFT IDEA

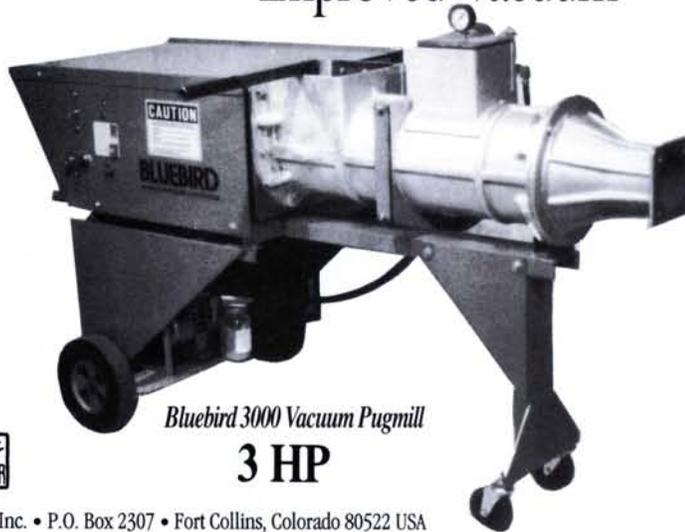
A subscription to *Ceramics Monthly* makes an ideal gift for birthday, graduation, Christmas or any other special occasion. We'll announce your present with a handsome gift card in your name. Simply fill in the subscription blank in this issue, mark it "Gift," and tell us how you want the card signed.

If the recipient is already a subscriber to *Ceramics Monthly*, we will extend the current subscription.

S T R E A M L I N E D



- Less Maintenance
- More Power
- Improved Vacuum



BLUEBIRD



Bluebird 3000 Vacuum Pugmill
3 HP

Bluebird Manufacturing, Inc. • P.O. Box 2307 • Fort Collins, Colorado 80522 USA
970/484-3243 TEL • 970/493-1408 FAX • Internet e-mail: bb@hubent.com

Canecraft-Treenery



inspiration, design, quality

From original inspiration, to design and final firing, quality is the thread that runs through your work, and naturally we make sure that it runs through our work too.

We have been supplying potters and potteries from Alaska to New Zealand, and from Ireland to Japan with our cane handles and woodware for more than 30 years. Our stock range will spoil you for choice and we make specials as well.

For a free copy of our mail-order catalogue write to:

Canecraft-Treenery
Lowestoft Road
Hopton
Gt Yarmouth NR31 9AH
England

Fax: 1502 731535

ANDERSON RANCH ARTS CENTER

1997 *Field Expeditions*

*Cultural Expedition
to Myanmar (Burma)*

January 15-February 3, 1997

JAMES DANISCH AND JUDITH CHASE

*Exploring with
the Potters of Nepal*

February 7-28, 1997

JAMES DANISCH, JUDITH CHASE

SANTA KUMAR AND DOUG CASEBEER



Call for more
information
**ANDERSON RANCH
ARTS CENTER**
PO 5598
Snowmass Village
Colorado 81615
970/923-3181
Fax 970/923-3871

Calendar

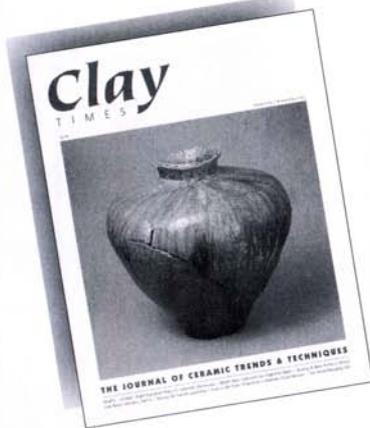
day Showcase: Art that Works." December 3—January 6, 1997 "Decked Out Holiday Clay"; at Scope Gallery, Torpedo Factory Art Center, 103 North Union Street.
 Washington, Cheney November 5—26 "Clay on the Wall"; at Eastern Washington University, Gallery of Art.
 Washington, Seatle through March 2, 1997 "Vietnamese Ceramics: A Separate Tradition"; at Seattle Asian Art Museum, 1400 East Prospect, Volunteer Park.
 World Wide Web through December 31 "Fourth Annual Strictly Functional Pottery National"; at http://www.art-craftpa.com

Ceramics in Multimedia Exhibitions
 Alabama, Huntsville through November 17 "The Red Clay Survey"; at the Huntsville Museum of Art, 700 Monroe Street, Southwest.
 Arizona, Sun City through December 30 "See It My Way," juried exhibition of works by Arizona Designer Craftsmen; at Sun Cities Art Museum, 17425 North 115th Avenue.
 Arizona, Tempe November 8—January 12, 1997 "In Other Words"; at Tempe Arts Center, Mill Avenue and First Street.
 Arizona, Tucson November 19-January 4, 1997 "Annual Holiday Exhibition," including ceramics by Peter Chartrand, Jane A. Pate and Toni Sodersten; at Obsidian Gallery, St. Philips Plaza, 4340 North Campbell Avenue, Suite 90.
 California, Davis December 3-January 5, 1997

Exhibition with ceramic sculpture by Esther Shimazu; at John Natsoulas Gallery, 140 F Street.
 California, La Jolla through December 12 "Festival of Lights," exhibition of menorahs; at Gallery Alexander, 7850 Girard Avenue.
 California, Sacramento through November 29 "Holiday Treats"; at Gallery Eight, 7464 Girard Avenue.
 California, Sacramento through November 29 Three-person exhibition with ceramic sculpture by Miriam Davis. December 4—31 Three-person exhibition with ceramics and painting by Maria Alquilar; at Michael Himovitz Gallery, 1020 Tenth Street.
 California, San Diego through December 29 "Kings and Queens and Soup Tureens: Campbell Collection of Soup Tureens from Winterthur"; at Crocker Art Museum, 216 0 Street.
 California, San Diego through December 29 "American Expressions of Liberty—Art of the People, by the People, for the People." through December 31 "Colors of the Rainbow Serpent: Arts of Panama from the Kelton Foundation and Selected Collections," pre-Columbian pottery and molas; at Mingei International Museum of World Folk Art, University Towne Centre, 4405 La Jolla Village Drive.
 California, San Francisco through November 15 "Best in America: Invitational Exhibition," with ceramics by Casey Ginn; at the Stones Gallery, 55 Third Street.
 California, San Jose November 24-February 23, 1997 "Elvis + Marilyn: 2 x Immortal"; at the San Jose Museum of Art, 110 South Market Street.
 Connecticut, Guilford November 2—December 24 "Artistry—A Holiday Festival of Craft"; at Guilford Handcraft Center, 411 Church Street.
 Connecticut, New Haven November 9-December 24 "Celebration of American Crafts"; at Creative Arts Workshop, 80 Audubon Street.
 D.C., Washington through November 9 "Art on the Seventh Floor," with ceramics by Jewell Gross Brennenman; at the Washington Design Center, 300 D Street, Southwest.
 through 1997 "Expressions of Hindu Devotion," 125 works, including terra cotta; at Arthur M. Sackler Gallery, Smithsonian Institution, 1050 Independence Avenue, Southwest.
 November 9—May 1, 1997 "An Invitation to Tea"; at the Freer Gallery, Smithsonian Institution.
 Florida, Belleair through November 10 "Florida Biennial II"; at the Florida Gulf Coast Art Center, 222 Ponce de Leon Boulevard.
 Florida, Pensacola December 2-January 4, 1997 "Woman 2 Woman 2"; at SOHO Gallery, 23 Palafox Place.
 Florida, Saint Petersburg November 8—December 24 "Season of Lights"; at Florida Craftsmen Gallery, 501 Central Avenue.
 Georgia, Athens November 9-January 12, 1997 "Treasures of Ancient America from the Mint Museum of Art"; at Georgia Museum of Art, Performing and Visual Arts Complex, University of Georgia.
 Georgia, Atlanta through January 5, "Highlights from the Collection"; at the High Museum of Art, 1280 Peachtree Street, Northeast.
 November 8-January 25, 1997 "An Enchanted Evening: Nativities from Around the World"; at

WHEEL-THROWING • HANDBUILDING • GLAZING • RECIPES

If you still haven't seen Clay Times, here's your chance.



Clay
TIMES™

The new down-to-earth magazine for people who love clay.

It's just what you've been waiting for...

RISK-FREE TRIAL SUBSCRIPTION OFFER

Please enter my one-year subscription (\$19.95 for six bimonthly issues*) to Clay Times magazine, and bill me at the address below. If I choose not to subscribe, I'll mark "CANCEL" on the bill, send back, and keep the sample issue for free!

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

MAIL TO: Clay Times, PO Box 365, Waterford, VA 20197-0365.

Credit card orders, please call 1-800-356-CLAY. *\$24.95 Canadian; \$29.95/Foreign.

SAFETY ISSUES • BOOK AND VIDEO REVIEWS • PROMOTING YOUR WORK • MASTER POTTER INTERVIEWS

FIRING TECHNIQUES • SUPPLIES AND EQUIPMENT • BUSINESS STRATEGIES • KILN BUILDING • STUDIO MAINTENANCE

CLAY NEWS & EVENTS • WORKSHOPS • TROUBLESHOOTING

the Atlanta International Museum of Art and Design, Peachtree Center, Marquis Two, 285 Peachtree Center Avenue.

Kentucky, Berea *through November 7* Bead work: "Beyond Boundaries"; at Contemporary Artifact Gallery, 128 North Broadway.

Kentucky, Lexington *through December 25* Two-person exhibition with ceramics by Walter Hyle and Design, 609 West Main Street.

Massachusetts, Boston *November 2-January 5, 1997* "Toys and Gadgets"; at the Society of Arts and Crafts, 175 Newbury Street, between Dartmouth and Exeter.

November 4-January 3, 1997 "Toys and Gadgets"; at the Society of Arts and Crafts, 101 Arch Street (34 Summer Street/down town crossing)

November 15-December 31 "Memories '96," Christmas ornament and Menorah exhibition; at Signature, Dock Square, 24 North Street.

Massachusetts, Chestnut Hill *November 15-December 31* "Memories '96," Christmas ornament and Menorah exhibition; at Signature, the Mall at Chestnut Hill, Boylston Street.

Massachusetts, Mashpee *November 15-December 31* "Memories '96," Christmas ornament and Menorah exhibition; at Signature, Mashpee Commons, 10 Steeple Street.

Massachusetts, Westport *November 15-December 31* "Memories '96," Christmas ornament and Menorah exhibition; at Signature, 48 Post Road, East, at Main Street.

Michigan, Detroit *through November 10* "Fantasy and Fiction." *November 15-December 31* "The Christmas Show"; at Swann Gallery, 1250 Library Street.

New Jersey, Cherry Hill *through November 30* "Grand Opening Invitational"; at Petrides Studio Gallery, 5 Heritage Square.

New Jersey, Trenton *through January 5, 1997* "New Jersey Arts Annual: Crafts"; at the New Jersey State Museum, 205 West State Street.

New York, Bronx *through November 27* "Toby Buonagurio + Edgar Buonagurio: 25 Years (1971-1996)," with figurative ceramics by Toby Buonagurio; at Hostos Center for the Arts and Culture Hostos Art Gallery, 450 Grand Concourse.

New York, New York *through December 23* "Contemporary Art in Asia: Traditions/Tensions"; at the Grey Art Gallery and Study Center, New York University, 100 Washington Square, East.

through January 5, 1997 "Contemporary Art in Asia: Traditions/Tensions"; at the Asia Society, 725 Park Avenue at 70th Street.

New York, Niagara *through February 2, 1997* "Mutual Affinities: Paintings and Ceramics from the Aaron Milrad Collection"; at the Castellani Art Museum, Niagara University.

New York, Queens *through January 5, 1997* "Contemporary Art in Asia: Traditions/Tensions"; at the Queens Museum of Art, New York City Building, Flushing Meadows Corona Park.

North Carolina, Asheville *through January 15, 1997* "The Beaded Object." *November 16-December 31* Three-person exhibition with ceramics by Mark Ferri; at the Folk Art Center, Milepost 382 on the Blue Ridge Parkway.

North Carolina, Charlotte *through January 5, 1997* "Animals in African Art: From the Familiar to the Marvelous"; at the Mint Museum of Art, 2730 Randolph Road.

North Carolina, Winston-Salem *through Decem-*

ber 7 "Beta-Israel: The Jews of Ethiopia"; at the Diggs Gallery, Winston-Salem State University, Ohio, Cleveland *November 29-December 31* BonaKeane, 205 Southwest Pine Street.

Pennsylvania, Wayne *December 6-January 10, 1997* "Craft Forms '96"; at the Wayne Art Center, 413 Maplewood Avenue.

Tennessee, Smithville *November 25-January 5, 1997* Three-person exhibition with terra-cotta tiles by Kerry Ebersole, and sculpture and pottery by Rick Swafford; at the Tennessee Technological University, Appalachian Center for Crafts, 1560 Craft Center Drive.

Texas, Houston *November 17-January 4, 1997* "Annual Group Christmas Show"; at Archway Gallery, 2013 West Gray.

Texas, Lubbock *November 18-December 31* "11 th Annual December Competition"; at the Lubbock Fine Arts Center, 2600 Avenue P.

Ohio, Columbus *through April 1997* "117th Student Exhibition"; at the Columbus College of Art and Design, V-Hall, Beaton Hall and Joseph V. Canzani Center.

Ohio, Lancaster *November 16-January 4, 1997* Two-person exhibition with ceramics by Donn Hedman; at the Gallery at Studio B, 140 West Main Street.

Oregon, Eugene *November 1-December 24* "Le Petit 4 Small Format Competition"; at Alder Gallery, 55W Broadway.

"With Work This Size, it's the Only Wheel I Really Trust."

-ROBERT MILLER



When your work weighs up to 650 lbs., selecting the right wheel is very critical.

Creative Industries is the only wheel manufacturer that really understands what I need. Their 1 1/3 Horsepower Engine is one of the most powerful on the Market. The Wheel Head itself is virtually twice as big as anyone else's. And because it's a **Plastic Coated Steel Wheel** I don't get the groove

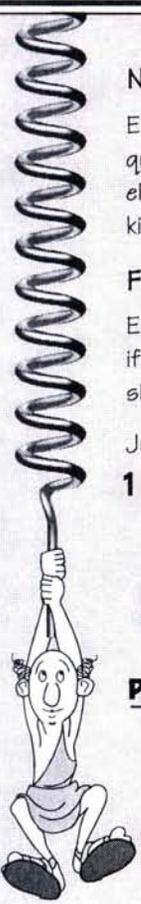
problems I used to get with most other makes.

Because the Ball Bearings are inside a closed unit I've never had a problem with them rusting. And they don't wobble under large loads or while throwing large pots either. I also love the big work space area. And of course Creative Industries **5 year Warranty** doesn't hurt either.

If you want the freedom to do your best work you've got to check these wheels out. Call them today. Trust me, you'll never look back.

Creative Industries
1-800-748-5530

The Key to Freeing Your Creative Spirit.



Need elements?
Euclid's makes top quality, low-priced elements for any kiln, custom too.

Firing problems?
Euclid's can help if your kiln fires slowly or unevenly.

Just call:
1 800 296-5456

Euclid's Elements

A Division of:
PSH KILNS & FURNACES
37 Years of Service

Euclid...
He wrote the book on elements.

DISPLAY
THE "ART" IS IN THE PRESENTATION



Send for Our **HANDCRAFT CATALOG** Featuring Dozens of Stands & Hangers Only \$1.00

español

National Artercraft Co.
7996 Darrow Road CM1196
Twinsburg, Ohio 44087
Phone 1-800-793-0152
Fax 1-800-292-4916

Calendar

Wisconsin, Sheboygan *through January 5, 1997* "Casts of Character: The Factory and Beyond" at John Michael Kohler Arts Center, 608 New York Avenue.

Fairs, Festivals and Sales

Alabama, Birmingham *December 14* Tenth annual "Blue Light Special"; at 2365 Cahaba Road
Arkansas, Little Rock *December 6-8* "Christmas Showcase," works by Arkansas Craft Guild members; at the Excelsior Hotel, Statehouse Convention Center.

California, Berkeley *November 30-December 1, 7-8, 14-15 and 21-22* "1996 Holiday Open Studios." For map, send **SASE** or pick up at 1250 Addison Street #214, Berkeley 94702; for other distribution points, telephone (510) 845-2612.
California, San Francisco *December 7-8 and 14-15* "1996 Celebration of Craftswomen"; at Fort Mason Center, Herbst Pavilion, Buchanan Street and Marina Boulevard.

California, San Mateo *November 8-10* "Sugarloaf's First Annual San Mateo Crafts Festival"; at the San Mateo Expo Center.

California, Sierra Madre *November 14-17* "Annual Art Festival"; at Creative Arts Group, 108 North Baldwin Avenue.

Connecticut, Middletown *November 30-December 15* "41st Annual Wesleyan Potters Exhibit and Sale"; at the Wesleyan Potters, 350 S. Main St.
Florida, Alachua *December 14-15* "The Alachua Dickens Festival"; downtown.

Florida, Gainesville *November 9-10* "15th Annual Downtown Festival and Art Show"; on Southeast First Street, between the Downtown Community Plaza and Hippodrome State Theatre.
Florida, Tampa *December 6-8* "ACC Craft Fair Tampa Bay"; at the Tampa Convention Center.
Illinois, Evanston *November 23-December 15* "Holiday Market"; at the Evanston Art Center, 2603 Sheridan Road.

Indiana, Indianapolis *November 23-24* "Best of the Season"; at the Exposition Hall, Indiana State Fairgrounds.

Louisiana, Lafayette *November 8-10* "Lafayette Art Association Nouveau Expo '96"; at the Lafayette Art Gallery, 700 Lee Avenue.

Maryland, Gaithersburg *November 21-24* "Sugarloaf's 21st Annual Fall Gaithersburg Crafts Festival"; at the Montgomery County Fairgrounds.
December 13-15 "Sugarloaf's 19th Annual Winter Gaithersburg Crafts Festival"; at the Montgomery County Fairgrounds.

Massachusetts, Boston *December 5-8* "Crafts at the Castle, 1996"; at the Park Plaza Castle, Arlington Street and Columbus Avenue.

Massachusetts, Brookline *December 5-22, weekends* "Brookline Arts Center's 22nd Annual Craft Showcase"; at Brookline Arts Center, 86 Monmouth Street.

Michigan, East Lansing *November 21-23* "Greater Lansing Potters' Guild Annual Fall Sale"; at All Saints Church, 800 Abbott Road.

New Jersey, Demarest *December 6-8* "22nd Annual Pottery Show and Sale"; at the Old Church Cultural Center School of Art, 561 Piermont Road.

New Mexico, Albuquerque *November 7-10* "24th

Jack D. Wolfe Co.
the finest materials & equipment
superior service & technical aid
Custom clay mixing our specialty
2130 Bergen Street
Brooklyn, NY 11233
(718) 495-2065

POTTERY - SCULPTURE - ENAMELING



1025 N. MAIN ST.
DAYTON, OHIO
45405
(513) 228-6777
Catalog \$3.50

- STANDARD CLAYS
- BRENT & PACIFICA WHEELS
- EXCEL & L&L KILNS
- RAW MATERIALS

CERAMICS MONTHLY BACK ISSUES

Several back issues are still available and are priced at \$5 each, postpaid.

For a list, write:
Circulation Department
Ceramics Monthly
Post Office Box 6102
Westerville, OH 43086-6102

SUMMIT GAS KILNS
A UNIQUELY DESIGNED GAS KILN FOR RAKU & HI FIRE. RAKU BURNERS & KILN BUILDING SUPPLIES. ELECTRIC TO GAS CONVERSIONS. FREE CATALOG: SUMMIT KILN, 4905-2 ADDESSI LOOP, LAND O'LAKES FL 34639 (813) 996-2575 PHONE & FAX

QUALITY EQUIPMENT, SUPPLIES & SERVICE SINCE 1987

PHILADELPHIA POTTERY SUPPLY
835 Morris St. Phila. PA 19148
(800)878-2529 • (215)463-2344

CATALOG AVAILABLE \$3

Highwater Clays...Versatile. Responsive. Dependable.



Creativity is a precious moment. It arrives unannounced—naturally, spontaneously. It is a time of insight demanding unequivocal trust in yourself, your tools and your materials.

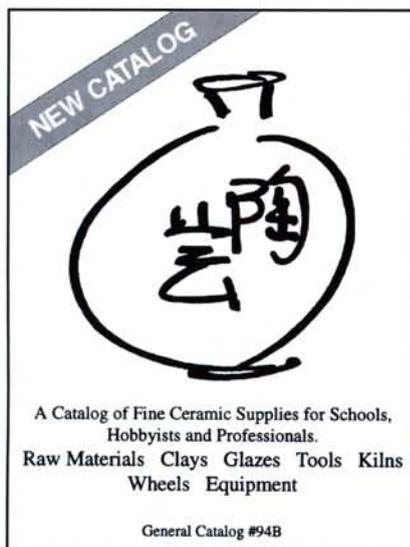
It is at this moment that you can depend upon Highwater Clays. Versatile clay bodies blended with the finest ingredients formulated to withstand and respond to the unexpected demands of those delicate moments when idea and reality take form.

Highwater Clays—your source for high-quality clay bodies; a supplier of the finest in raw materials, glazes, tools, accessories and equipment.

Highwater Clays—a name you can depend on. Always.

HIGHWATER CLAYS • P.O. BOX 18284 ASHEVILLE NC 28814 • 704-252-6033

Leslie Ceramics Supply Co., Inc. Service Since 1946



To receive our new 111 page catalog send \$5.00 to:

Leslie Ceramic Supply Co., Inc.
1212 San Pablo Ave.
Berkeley, CA 94706
(510) 524-7363
FAX (510) 524-7040



THOMAS KickWheels STUART



\$600

since 1970

AVAILABLE THRU MOST SUPPLIERS

PO Box 9699 Denver, Colorado 80209-9699
(303) 832-2128

CHRISTY MINERALS

THE POTTERS PREFERRED CLAY

HAWTHORN BOND (35 MESH)

Now available in **50 MESH!**

DON'T FORGET!!
Christy Minerals offers a full range of sizes for all your GROG needs.

Fax, write or phone for additional information.

Christy Minerals Company
P.O. Box 158
High Hill, MO 63350

Call: (314) 585-2214
Fax: (314) 585-2220

Ceramic Arts Library

We Sell
Ceramic Art Books,
Catalogs and
Slide Programs

Call or write for a
Free Catalog

79 East Third Street
Corning, NY 14830
U.S.A.

1 800 323-6748
Fax: (607) 962-1636

Calendar

Annual Southwest Arts Festival"; at the New Mexico State Fairgrounds Exhibit Hall.
New York, Forest Hills *December 1* "Fourth Annual Central Queens Y Holiday Craft Fair"; at Central Queens Y, 67-09 108 Street.
New York, Herkimer *November 9-10* "21st Annual Herkimer County Arts and Crafts Fair"; at Herkimer County Community College.
New York, Long Island *November 22-24* "22nd Annual Harvest Crafts Festival"; at Nassau Coliseum.
New York, New York *December 13-15* "Designer Crafts on Lexington Avenue," fund-raiser for God's Love We Deliver, an AIDS service organization; at the Lexington Avenue Armory, 26th Street.
North Carolina, Charlotte *December 13-15* "ACC Craft Fair Charlotte"; at the Charlotte Convention Center.
North Carolina, Marion *December 7* "Appalachian Potters Market," sale of works by potters from Appalachian and Piedmont, North Carolina, area, plus east Tennessee, north Georgia and South Carolina; at McDowell High School.
Ohio, Cincinnati *November 29-December 1* "Cincinnati Crafts Affair"; at Cincinnati Convention Center, downtown.
Ohio, Columbus *December 5-8* "Winterfair"; at the Multi-Purpose Building, Ohio State Fairgrounds.

Ohio, Lima *December 4-15* "Twelve Days of Christmas"; at ArtSpace/Lima, 65 Town Square.
Pennsylvania, Philadelphia *November 6-10* "The 20th Annual Philadelphia Museum of Art Craft Show"; at the Pennsylvania Convention Center 12th and Arch streets.

Pennsylvania, University Park *November 22-24* "Holiday Ornament Juried Sale and Exhibition" at Palmer Museum of Art, Pennsylvania State University.

Texas, Brodnax *December 13-15* "Brodnax Christmas Show"; at the Sons of Hermann Hall, 3414 Elm Street.

Texas, San Antonio *December 8* "Christmas Party and Art Sale"; at San Antonio Craft Center, 300 Augusta.

Virginia, Richmond *November 15-17* "32nd Annual Richmond Craft and Design Show"; at the Richmond Center for Conventions and Exhibitions, Fifth and Marshall streets.

West Virginia, Jefferson County *November 9-10* "Over the Mountains Studio Tour"; studios located in towns in Jefferson County. For brochure, write OTMST, 38 Paynes Ford Road, Kearneysville, West Virginia 25430; for information, telephone (304) 725-0567 or (304) 725-4251.

Workshops

California, Concow *December 27-January 6, 1997* "Wood-fire Workshop" with Nolan Babin, making work and firing a 200-cubic-foot kiln (full session), or participants can bring own bisqued work (7 days). Fee: \$350/full session; \$250/partial, includes materials, firing and lodging. All skill levels. For further information, contact Nolan Babin, 13191 Mullen Way, Oroville (Concow), California 95965; or telephone (916) 534-9137, fax (916) 533-9361.

Florida, Sopchoppy *January 13-18, 1997* "A

Bracker Ceramics
1835 E 1450 Rd
Lawrence KS 66044
(913) 841-4750
Clay Ain't Dirt
Call or write for our holiday sale flyer!

Max
the wheel
Most Heavy Duty Potters Wheel Ever Made

- NO HUM
- GREATEST SPEED RANGE
- ALL METAL - NO PLASTIC
- GEAR DRIVEN - NO BELTS
- PAN OR FLATTOP MODELS
- USED BY SCHOOLS & PROFESSIONALS SINCE 1973

1-800-748-8809



KILNS • WHEELS • GLAZES

brickyard
ceramics & crafts

Call for Fast Delivery
Nationwide/Worldwide
(800) 677-3289

AMACO • BRENT • SKUIT
PARAGON • EXCEL

4721 W. 16th STREET
SPEEDWAY, INDIANA 46222

CLAY • TOOLS • CHEMICALS



GAS AND ELECTRIC KILNS
Custom and Standard
for Brochure Call or Write:
26 "O" Commercial Blvd.
Novato, CA 94949
(415) 883-8921
Fax: (415) 883-2435

CONTEMPORARY
KILN INC.

BALTIMORE
CSI
CLAYWORKS SUPPLIES, INC.

Standard Ceramics Clays
Brent Wheels
L&L Kilns
Opulence Glazes
Dolan & Kemper Tools

Delivery in MD, VA, DC, DE, & PA
5706 Smith Avenue, Baltimore, MD 21209
Hours: 10 am-5 pm Mon-Sat
Call for our free catalogue

phone 410-542-1909 fax 410-578-0058

P'Clay™ P'Slip™

Add wet to dry.
Join dry slabs...
Repair cracks.
and more.

Ready to use high or low fire moist pug
P'Clay™ and Basic liquid P'Slip™
(the pat. pending paper and clay process)
are now available in all quantities.
Rosette Gault, quality consultant.
Call for details.

Try our Sample Kit: \$14.95

(Includes 5lbs. P'Clay™, 4oz. Basic P'Slip™
Free Shipping in Continental U.S.)



25 Years Service

Clay Art Center

2636 Pioneer Way E., Tacoma, WA 98404

1-800-952-8030

Orders Shipped Same Day

more than
1/3 off Skutt Kilns



Model	Discounted Price
818	\$555.00
KM 1027	\$1120.00
1027	\$950.00
1227-3	\$1200.00

& low shipping costs in Northeast!

AMHERST POTTERS SUPPLY
47 East Street
Hadley, MA 01035
(413) 586-4507
fax (413) 584-5535

Calendar

Spirited Approach to Clay" with George Griffin, individualized stoneware, single-fire oxidation, fast-fire wood, business as an art form of self-expression. Limited to 4 participants. Fee: \$350, includes materials, firing and lodging. Contact George Griffin, 1 Suncat Ridge, Sopchoppy 32358, or telephone (904) 962-9311.

Florida, West Palm Beach *December 11-15* "Design and Construction of Gas-Fired Kilns" with Nils Lou. Contact Armory Art Center, 1703 South Lake Avenue, West Palm Beach 33401; or telephone (888) 276-6791.

Georgia, Roswell *November 16-17* Demonstration and slide presentation on handbuilding techniques with Chuck Hindes. For further information, telephone the Potters Guild (770) 641-1663, or e-mail bwheeler@mindspring.com

Hawaii, Maui, Makawao *November 23-24* "Functional Stoneware Pottery: Throwing and Altering" with Linda Christianson. Fee: \$88. *January 25-26, 1997* "Creativity: An Artist's Point of View" with Regis Brodie, throwing, building and decorating. Fee: \$88. Contact Hui No'euau Visual Arts Center, 2841 Baldwin Avenue, Makawao, Hawaii 96768; or telephone (808) 572-6560, fax (808) 572-2750.

Illinois, Carpentersville *November 9-10* A session with Richard Zakin. Contact Great Lakes Clay and Supply Company, 120 South Lincoln Avenue, Carpentersville 60110; or telephone (800) 258-8796 or (847) 551-1070, fax (847) 551-1083.

Kentucky, Richmond *November 9* Workshop and slide lecture with Chris Staley. Free. Location: Eastern Kentucky University art department. Telephone Joe Molinaro, (606) 622-1634.

Maine, Portland *November 16* "Raku Firing" with Jamie Oates. Fee: \$35. *December 4* "Free Kiln School." Contact Portland Pottery, 118 Washington Avenue, Portland 04101; or telephone (207) 772-4334.

Massachusetts, Boston *November 17* Slide presentation and lecture with Tatsuzo Shimaoka. Free. Limited seating; preregistration requested. Location: Massachusetts College of Art, Trustees Room, 621 Huntington Avenue. Telephone the Consulate General of Japan in Boston, (617) 973-9772, extension 132.

Massachusetts, Stockbridge *November 9-10* "Raku" with John Kingston. Fee: \$125. Contact the Interlaken School of Art, Post Office Box 1400, Stockbridge 01262; or telephone (413) 298-5252.

Massachusetts, Worcester *November 2-3* "The Making of a Teapot" with Lisa Stinson. Fee: \$125; members, \$110. Contact Worcester Center for Crafts, 25 Sagamore Road, Worcester 01603, or telephone (508) 753-8183.

New Mexico, Santa Fe *November 5* Slide lecture with Elaine Levin. Contact Santa Fe Clay, 1615 Paseo de Peralta, Santa Fe 87501; or telephone Avra Leodas, (505) 984-1122.

New Mexico, Taos *January 25-26, 1997* "Modern Mosaic" with Aliah Sage. Contact Judith Krull, Taos Institute of Arts, 5280 NDCBU, Taos 87571; or telephone (800) 822-7183, e-mail tia@taosnet.com or http://www.taosnet.com/

Continued

MIRACLE UNDERGLAZES

Cone 04-10 Majolica Stains: Combine with painting media for smooth flow, long wet working time. Resists rub-off, and melts smoothly regardless of thickness. No dry areas; air-brushes nicely. \$35. for 20 color sampler, includes Bright Red, Orange and Yellow...Painting Media additional \$9.50.

Miracle Underglazes: Cone 06-9, only 2 thin coats needed. Airbrushes well on bisque OR greenware. 20 colors, intermixable, includes true Bright Reds and Oranges. \$35. for sampler.

We now have underglaze pens.

FAX: 808/597-1523

MIRACLE UNDERGLAZES

1043 Spencer St., #22
Honolulu, HI 96822

800/405-1577 808/531-0668



399 Thor Pl. Brea CA. 92621
(714) 529-2813

sculptorsdreamsaywhat?

Build layers of clay, mix wet, dry, or even bisque, and fire with success. Plus more. Clay with paper makes it possible.

PULP FOR AMAZING P'CLAY™

New Century Ceramics, Box 281, Clinton, WA 98236
(360) 341-2139 (patent pending)

"The HedgeShopper"

1645 Hangar Rd. #103 Sanford, FL 32773

Free Catalog!! 800-211-7713

Highwater Clay, Underglaze Bottles &
Pen Tips, Rolling Pin Rings
Tile Trivets & more!!

DOLAN Precision TOOLS

Tools for
Artists and Craftsmen

12612 N. 60th Street
Scottsdale, AZ 85254

1 (800) 624-3127
Fax (602) 991-4509

CONE ART KILNS



"Built for Potters"

- Test kilns to large ovals
- Double wall construction with 1" thick block insulation
- Element in floor for even firing
- Premium quality bricks
- Excellent element design
- Easy access wiring
- Cool switch box
- Hinges made from 1/8" thick steel on the larger models.

"THE BEST ELECTRIC KILN YOU CAN BUY"

Call **TUCKER'S POTTERY SUPPLIES INC.**

15 West Pearce Street, Richmond Hill, Ont., Canada L4B 1H6 • (905) 889-7705
Fax (905) 889-7707 1-800-304-6185

Miami Clay Company

Celebrating our 21st year of serving all your pottery supply needs!

The South's Largest Exporter

Manufacturers of our own fine de-aired clays
Full line of dry glaze chemicals
All your pottery supply needs

Don't forget to ask about the
MIAMI CLAY SCHOOL OF ART
now offering classes in wheel,
handbuilding and sculpture

Visit one of our showrooms or send \$3.00 for our catalog (\$6.00 outside U.S.)

270 N.E. 183 Street
Miami, FL 33179
Tel: (305) 651-4695

4446 S.W. 74 Avenue
Miami, FL 33155
(305) 266-6024

Toll Free in Florida
(800) 651-4695
Fax: (305) 652-8498



QUALITY THROWING BATS

- Promotes Even Drying
- Warp Resistant
- Computer Cut For Accurate Fit
- Drilled To Fit All Brent, C.I., New Pacifica or New Shippo Wheelheads
- Custom Drilling Available
- Available In 4 Sizes

13" dia.(Masonite).. 39.00/case (12)

15" dia.(Masonite) 42.00/case (12)

18" dia.(Medex).... 60.00/case (6)

21" dia.(Medex).... 80.00/case (6)

*Custom drilling -add 6.00 per case.

*Undrilled bats - deduct 3.00 per case.

FOB Cheney, Wa



1 800 231 -7896

P.O. Box 189 Cheney, WA
99004

Local Phone (509) 235-9200



Calendar

New York, New York *November 9* "Japanese Tool Making" with Keiko Ashida and Bill Gundling. Contact Craft Students League, YWCA, 610 Lexington Avenue, New York 10022; or telephone (212) 735-9731.

January 27-31, 1997 "Teapots! Teapots! Teapots!" with Malcom Davis. Contact 92nd Street Y, School of the Arts, 1395 Lexington Ave., New York 10128; or e-mail <http://www.92ndsty.org>

North Carolina, Brasstown *November 10-16* "Terra-Cotta Pottery" with Hazel Mae Rotimi. Fee: \$232. Contact John C. Campbell Folk School, Route 1, Box 14A, Brasstown 28902; (800) 365-5724.

Pennsylvania, Philadelphia *November 22* A lecture with Garth Clark. Location: Moore College of Art and Design. Contact the Clay Studio, 139 North Second Street, Philadelphia 19106; or telephone (215) 925-3453.

Texas, San Antonio *November 8-10* "As the Turns" with Randy James Johnston. Fee: \$160; Can\$120 (approximately US\$8.50); members/seniors/students, Can\$10 (approximately US\$7). November 8 slide lecture is free. Contact Southwest Craft Center, 300 Augusta, San Antonio 78205-1296; or telephone (210) 224-1848, fax (210) 224-9337.

Vermont, Montpelier *November 16-17* A session with Adam Zayas, designing tiles and mosaics. Fee: \$145, includes materials. Contact the Vermont Clay Studio, 24 Main Street, Montpelier 05602; or telephone (802) 223-4220.

Wisconsin, Cambridge *November 16-17* A session with Robert Briscoe and Jack Troy. Spon-

sored by the Cambridge Area Clay Guild. Telephone Brad Wells, (608) 423-9615.

International Events

Australia, Buccarumbi *January 5-25, 1997* "Organic Building Systems for Sculptural Expression" (focusing on handbuilding and individual expression) with Malina Monks and Sandra Taylor (January 5-11, 1997) and Rod Bamford and Sandra Taylor (January 19-25, 1997). Fee: Aus\$855 (approximately US\$655) per workshop; includes materials, lodging, meals. Contact Sandra Taylor, Blackadder, Buccarumbi via Grafton 2480 NSW, Australia; or telephone/fax 66 49 41 34. Canada, Nova Scotia, Halifax *through January 19, 1997* "Potters of the Past"; at the Art Gallery of Nova Scotia, 1741 Hollis at Cheapside.

Canada, Ontario, Toronto *November 23-December 15* Exhibition of ceramics by Mignon Mildenerger; at the George R. Gardiner Museum of Ceramic Art Shop, 100 Queen's Park.

December 3 Slide lecture with Paul Atterbury on the history/impact of the Staffordshire figure. Fee: £12 (approximately US\$8.50); members/seniors/students, Can\$10 (approximately US\$7).

December 3 or 4 (A.M. or P.M. sessions on 4th) Discussion with Paul Atterbury on the collection of English pottery figures. Fee: Can\$10 (approximately US\$7); members/seniors/students, Can\$15 (approximately US\$11). Contact the Royal Ontario Museum, (416) 586-5797.

Canada, Ontario, Waterloo *through December 30* Peter Powning, "Elemental Clay and Glass"; at Canadian Clay and Glass Gallery, 25 Caroline Street, North.

Canada, Quebec, Montreal *December 8-January 26, 1997* "Terre en Transit," national biennial of ceramics; at Maison de la Culture Frontenac.

England, Chichester *November 15-17* "Pottery," throwing and turning plus handle making with Alison Sandeman. *December 6-8* "Master Potter Series: Thrown Forms, Decoration and Glazes" with David Leach. Contact the College Office, West Dean College, West Dean, Chichester, West Sussex PO18 0QZ; or telephone (24) 381-1301, fax (24) 381-1343.

England, London *through November 22* Exhibition of teabowls by Claudi Casanovas. *November 20-December 23* "Silver Christmas," exhibition of jewelry, textiles, ceramics and metalwork; at Crafts Council Shop at the Victoria & Albert Museum, South Kensington.

December 5-February 2, 1997 "Still Life," exhibition of ceramics, glass, metal, textiles and wood; at the Crafts Council Gallery Shop, 44a Pentonville Road.

England, Oxford *November 4-27* Exhibition of ceramics by Bente Hansen; at Oxford Gallery, 23 High Street.

France, Bruges *through November 17* "La Ceramique Fauve Andre Metthey et les Peintres"; at Fondation Saint Jean.

France, Dunkerque *through February 15, 1997* Exhibition of ceramic sculpture by Jacques Kaufmann; at Musee d'Art Contemporain de Dunkerque.

France, Mulhouse *through November 17* "Biennale d'Aubonne Ceramique Contemporaine Suisse";

Canada, Quebec, Montreal *December 8-January 26, 1997* "Terre en Transit," national biennial of ceramics; at Maison de la Culture Frontenac.

England, Chichester *November 15-17* "Pottery," throwing and turning plus handle making with Alison Sandeman. *December 6-8* "Master Potter Series: Thrown Forms, Decoration and Glazes" with David Leach. Contact the College Office, West Dean College, West Dean, Chichester, West Sussex PO18 0QZ; or telephone (24) 381-1301, fax (24) 381-1343.

England, London *through November 22* Exhibition of teabowls by Claudi Casanovas. *November 20-December 23* "Silver Christmas," exhibition of jewelry, textiles, ceramics and metalwork; at Crafts Council Shop at the Victoria & Albert Museum, South Kensington.

December 5-February 2, 1997 "Still Life," exhibition of ceramics, glass, metal, textiles and wood; at the Crafts Council Gallery Shop, 44a Pentonville Road.

England, Oxford *November 4-27* Exhibition of ceramics by Bente Hansen; at Oxford Gallery, 23 High Street.

France, Bruges *through November 17* "La Ceramique Fauve Andre Metthey et les Peintres"; at Fondation Saint Jean.

France, Dunkerque *through February 15, 1997* Exhibition of ceramic sculpture by Jacques Kaufmann; at Musee d'Art Contemporain de Dunkerque.

France, Mulhouse *through November 17* "Biennale d'Aubonne Ceramique Contemporaine Suisse";

5" SUPER DUPER CLAY EXTRUDER

Our largest model, ruggedly built for heavy duty use. Includes an inner die hanger.

\$368.00

9" Expansion Box.

\$149.00

6 Piece die kit.

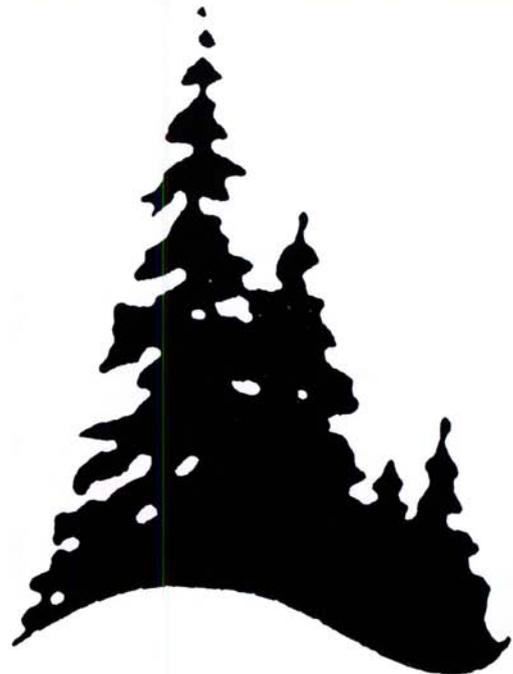
\$54.00

Aluminum blank dies.

\$4.00

Send check or money order to:

AL JOHNSEN
SCOTT CREEK POTTERY
 9106 Peacock Hill Rd.
 Gig Harbor, WA 98332
 (206) 851-7336 • 1-800-939-8783
 F.O.B. SCOTT CREEK



Cedar Heights Clay

A Division of RESCO PRODUCTS, INC.

P.O. Box 295 Oak Hill OH 45656 614.682.7794

at Maison de la Ceramique, 25, rue Josue Hofer, Germany, Diüsseldorf *through December 8* Exhibition of ceramic sculpture by Claudi Casanovas *through January 5, 1997* Ceramics by Emidio Galassi; at Hetjens-Museum, Schulstrasse 4, Germany, Frechen *through February 9, 1997* "Movement: European Ceramics '96"; at Museum für Zeitgenössische Keramische Kunst, Bonnstrasse 12.

Italy, Faenza *through December 1* "Green and Brown: from Kairouan to Avignon; Pottery from the 10th to 15th Centuries." *through December 1* "Faenza-Faience: White Faenza Pottery." *through January 30, 1997* "Naturalistic Floral Decoration in European Pottery in the 18th Century" plus terra cottas, works on paper by Louise Nevelson, 1900-1988; at Museo Internazionale delle Ceramiche, Via Baccarini, 19.

Jamaica, Falmouth *January 16-23, 1997* Wood-fire workshop with Byron Temple. Location: Good Hope Pottery. Contact 92nd Street Y, School of the Arts, 1395 Lexington Ave., New York, New York 10128; or e-mail <http://www.92ndsty.org> Japan, Mashiko *through December 1* "The First Mashiko Ceramics Competition '96"; at the Toge Messe Mashiko Gallery, 321-42 Tochigi-ken Haga-gun Mashiko-machi.

Mexico, Oaxaca *January 2-10, 1997* "From the Zapotec Tradition and Beyond" with Bob Green. For further information, contact Horizons, 108-P North Main Street, Sunderland, Massachusetts 01375; or telephone (413) 665-0300, fax (413) 665-4141.

Netherlands, Amsterdam *through November 13* Ceramics by Bernard Dejonghe. *November 16-December 21* Ceramics by Veronika Poschl; at Galerie de Witte Voet, Annemie Boissevain, Kerkstraat 135.

Netherlands, Arnhem *November 9-January 5, 1997* Ceramics by Ri-Jeanne Cuppens; at the Museum of Modern Art.

Netherlands, Delft *through November 30* Raku by Susanne Silvertant; at Terra Keramiek, Nieuwstraat 7.

Netherlands, Deventer *through November 5* Two-person exhibition with ceramics by Pierre Bayle.

November 17-December 28 "Ten Years Ceramics from France in Deventer," with works by Jean Francois Fouilhoux, Bernard Lancelle, and Claude and Slavik Palley; plus an exhibition of recent ceramics by 53 other artists; at Loes and Reinier, Korte Assenstraat 15.

mid November-mid January 1997 Exhibition of ceramics by Helly Oestreicher; at the Bergkerk.

Netherlands, Laren *through November 10* Exhibition of ceramics and gouaches by Johnny Rolf; at the Singer Museum.

Netherlands, Oosterbeek *through November 18* Clayworks by Noor Camstra. *November 24-December 22* Sculpture by Marion Askjaer Veld; at Galerie Amphora, Van Oudenallenstraat 3.

Netherlands, Rotterdam *through mid January 1997* Exhibition of ceramics by Martin Smith; at Museum Boymans-van Beuningen.

Scotland, Glasgow *November 2-27* "Cups!"; at t.Garner Gallery, 4 Parnie Street.

Switzerland, Geneva *through January 13, 1997* "Imperial Easter," porcelain eggs from the Hermitage Museum in Saint Petersburg, *through February 13, 1997* Exhibition of ceramics by Setsuko Nagasawa; at Ariana, Swiss Museum of Ceramics and Glass, 10, avenue de la Paix.



SHEFFIELD POTTERY, INC.

BEST KNOWN FOR EXCELLENT SERVICE SINCE 1946

MOIST CLAYS

Our quality standards are the highest in the industry! Choose from our 30 stock clay bodies, or have us blend your custom formula according to your exact specifications

DRY MATERIALS

We have all the most popular dry materials you need, and a large inventory to give you the selection and quantities you want!

ALSO FEATURING:

SCREENED FIRE CLAY - SHEFFIELD SLIP CLAY
PARAGON, AMACO AND OLYMPIC KILNS
SHIMPO, BRENT, PACIFICA, CREATIVE INDUSTRIES, SOLDNER
AND RANDALL WHEELS - CAJUN CLAY EQUIPMENT
KEMPER TOOLS - MASON STAINS - AMACO GLAZES
DEBCOR FURNITURE - BLUEBIRD AND SOLDNER MIXERS

Call or write today for our free NEW catalog!

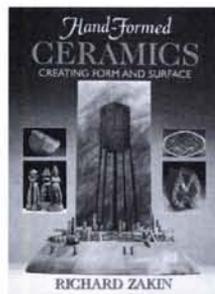
U.S. ROUTE 7 BOX 399 SHEFFIELD, MA. 01257

(413) 229 - 7700

NEW! NEW! NEW! NEW!

Hand-Formed Ceramics Creating Form and Surface

by Richard Zakin



All aspects of handbuilding with clay are covered in this how-to manual—from pinching, coiling and drape-molding, to texturing surfaces by incising, carving or combing. Also included are tips and techniques from noted clay artists around the world. **\$39.95**

The Potter's Palette

by Christine Constant
and Steve Ogden



Ideal for potters firing at either earthenware or stoneware temperatures, this is a practical guide to obtaining colors by adding various oxides to a group of base glazes. Along with recipes, the text includes advice on mixing and firing, plus health and safety tips. **\$19.95**

Ceramics
MONTHLY

BOOK DEPARTMENT, P.O. Box 6102, Westerville, Ohio 43086-6102

Please send me the following books:

Hand-Formed Ceramics The Potter's Palette

Add \$2.00 to total order for shipping and handling.

Canada add GST (#123994618). (Ohio residents add sales tax.)

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Check Money Order
Credit Card: VISA MasterCard American Express

Expiration Date:

Signature _____

Questions

Answered by the CM Technical Staff

Q For several years, I have been using a Cone 05 clear glaze on a stoneware clay fired to Cone 10. The clear glaze contains a small amount of lead, but is the most reliable, clearest glaze I have found to preserve the pinks, roses, etc., that I often use. At Cone 10, the glaze has a fine crackle but otherwise fires nicely.

First, since this glaze is supposed to be "safe" under normal Cone 05 firing, is it also

safe (nontoxic) when it yields a fine crackle on stoneware? Second, could you suggest a reliable clear glaze to apply to Cone 10 bisqued stoneware that could fire to Cone 05 and preserve stains in the rose-red family?—G.X.

Many glazes, especially those that are frit based and compounded to fire at earthenware temperatures, can be fired successfully to a higher temperature. In fact, many of the commercial glazes that are readily available can be used at many different temperatures than what is specified.

You are probably using one of these compositions, but overfiring it. While it

may indeed maintain its glassy properties at Cone 10, the crazing results from the overfiring. This is a classic example of improper fit.

My personal preference is not to use any product containing lead; however, I would venture that most of the lead in this composition has volatilized out at this temperature. It would be interesting to do a lead-release check on the finished ware.

I would hope that your work is not designed for the tabletop; with such a network of crazing, food residue would eventually be problematic. You have not adequately sealed the pot's surface with glaze if it does not fit. Your pot may be well vitrified, but the glaze surface, as you describe it, is not compatible.

Another approach to take would be to find a compatible clay and glaze that would give you the results you desire without such a broad difference in temperature ranges between the clay and the glaze. Many, if not a good portion of most commercial stains, are compatible over a broad range of temperatures and atmospheres.

Of course, the most saturated colors are better produced at lower temperatures, but with proper formulations and percentages of stains, you can duplicate hues and values of nearly any color. What is important is to have a glaze that does not contain any zinc, as this material in combination with many of the spinel formulations in commercial stains will adversely affect color.

Glazes that are formulated to fire at high temperatures have the correct molecular equivalents to produce a stable, balanced melt at that specific temperature. Some Cone 10 glazes may be useful at Cone 05, but they would need severe alteration to produce a balanced glass.

While high-temperature glazes may begin to sinter at Cone 05, they would not be fully mature, and I would think that you would, again, have severe glaze fit problems. The more compatible approach of working with a lower-temperature vitrified clay is a better way of eliminating potential clay/glaze interface problems and retaining the colors you like.

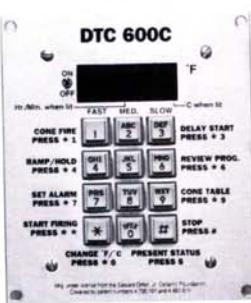
Jonathan Kaplan
Ceramic Design Group
Steamboat Springs, Colorado

Subscribers' questions are welcome and those of general interest will be answered in this column. Due to the volume received, letters may not be answered personally. Address the Technical Staff, *Ceramics Monthly*, Post Office Box 6102, Westerville, Ohio 43086-6102; fax (614) 891-8960 or e-mail editorial@ceramicsmonthly.org

1988



1992



1995



The evolution of the Paragon TouchnFire kiln

Since 1988, Paragon TouchnFire kilns have gone through three generations of improvements.

Each generation of TnF kilns is more reliable than the last. Solid state components have improved. After eight years of refinement, today's TnF kilns are the most reliable we have ever offered.

When you buy a Paragon TnF kiln, you are buying proven technology. Thousands of Paragon TnF kilns fire faithfully all over America.

Firing the Paragon TnF kiln is as simple as entering the pyrometric cone number, slow, medium or fast speed, and pressing Start. It is easier to use than a microwave oven.

The present DTC 800C controller can fire eight segments, each having a firing temperature, rate, and hold (soak). Segments can control both heating and cooling. Store up to six firing programs in memory.

Experiment with crystalline glazes without monitoring the kiln yourself. Gone are the tedious days of sitting in front of the kiln watching a pyrometer. Use the Fine Tuning feature to adjust your kiln to match the bending of a pyrometric shelf cone.

The newest thermocouple (temperature sensor) is hermetically sealed in a metal tube. This protects the thermocouple from the corrosive atmosphere inside the kiln for longer life

and greater accuracy. The thermocouple is now so sensitive that holding the tip in your fingers can raise the temperature read-out from room temperature.

Bisque for modern, lead-free glazes must be fired slowly and well-vented. With the Paragon TnF kiln, slow firing is no more work than fast firing, because you do not need to closely monitor the kiln. Set the audible temperature alarm to remind yourself to close the vented lid. The delay-fire feature helps studios squeeze firing into busy schedules.

Depending on the model, Paragon TouchnFire kilns come with one and two year warranties. If the controller board needs replacing or upgrading, it can be removed with a screwdriver in minutes.

See your Paragon dealer for a demonstration. Ask about our video, *How to Load and Fire Your Ceramic Kiln*, which includes operation of the TouchnFire. (The video is \$20 plus \$5 S&H. Texas residents, please add \$1.55 tax.) Call for a free catalog and the name of your nearest dealer.

800-876-4328 / 214-288-7557
Open Mon. - Thurs., 7 am - 5:30 pm Central Time

Paragon Industries, Inc.
2011 South Town East Blvd.
Mesquite, Texas 75149-1122

RAM

Originators
of the
RAM Process™

- Lifetime technical support
- 45 Years experience
- Variety of standard press sizes and speeds
- Custom designed presses and molds
- In house mold makers
- On site die training
- Complete inventory of RAM Process™ supplies



Call to see the total
RAM Process™

RAM PRODUCTS, INC.
1091 Stimmel Rd.
Columbus, OH 43223
[614]443-4634

Internet e-mail 103507.2563@compuserve.com

Take a course. Then get fired.



The Making of a Teapot

with Lisa Stinson
Saturday & Sunday, November 2 & 3

Inlaid Glaze Techniques

with Richard Haynes
Saturday, January 25

Forming & Firing for the Soda Kiln

with Mark Shapiro
Saturday & Sunday, March 1 & 2, March 9 (firing—all day)

For more information
call 508-753-8183, FAX 508-797-5626
or e-mail us at craftct@usa1.com.

Worcester
Center for Crafts



DAVENS

198 Marray Drive • Atlanta • Ga 30341
770-451-2105 • FAX • 770-455-7012

1-800-695-4805

Complete line of Pottery Equipment
and Supplies

Atlanta

THOMAS
KickWheels
STUART

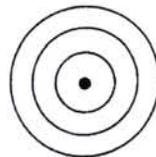
NORTH
STAR
EQUIPMENT

OP
PLACE™

TALISMAN

DOLAN
Precision
TOOLS

Creative Industries



PACIFICA wheels

STANDARD
CERAMIC
CLAY

AMACO
Velvets

USG

USG/Molding Plasters

ASTORSTAG
AstorStag/Flexible Mold Materials

AQUINA
CLAY COMPANY



SHIMPO



SKUTT

For names you know and trust,
and service beyond compare!

**Most Items in stock—We ship any place
within 24 hours**

Ceramic Folklore

by Ivor Lewis

Ceramic arts are passed on through teaching methods that rely on a mix of tradition and literature. Much “knowledge” is taken for granted and perpetuated unchallenged. Here, four popular concepts are examined to reveal the assumption, assertions and misinformation that pervade current thought in the practice of studio ceramics. These are concerned with the hypothesis that salt glaze is formed when sodium chloride and water meet each other in a firing kiln; with interpretations of the terms eutectic and flux; and, finally, with the adequacy of instructions for joining clay parts.

Many traditions and beliefs found throughout ceramics literature appear immune to questioning, criticism or comment. This cultural heritage is transmitted by potters, teachers, ceramics artists and other practitioners at meetings, workshops, conferences, lectures and demonstrations.

The first problem faced by a critic of the status quo is to dispel the anger of those who defend our “ancestors,” the founders of current knowledge. No matter how egalitarian we may believe we are, democratic society accepts authoritarianism as being the best way to maintain equilibrium and continuity. Power lies in authority, and in the words of those who assume or are granted authority. If it has been written down, it must be true! It becomes “the word,” “the rule” and even “the law.” A challenge must be repelled; indeed, challengers are vilified or pilloried on grounds that heroes are not wrong.

I now challenge some of the precepts and concepts learned at college and in other situations, including statements in books. Twelve years ago, I accepted what I read without question, but I have changed. My first doubt was the way the literature explained salt-glaze chemistry.

Salt Glaze Folklore

Though I was introduced to this process in the early 1960s through dealings with industrial sewer pipe producers, it was not until I started firing salt kilns in 1983 that I realized the published chemistry was suspect. When I approached my ceramics teacher about my suspicions, I

was told that authors such as Daniel Rhodes would not write it down if it were not true and I should accept it. I double-checked Rhodes’ statement. He had written that the notion of salt and water reacting to give hydrochloric acid and sodium oxide was a hypothesis. My lecturer had failed to distinguish between a hypothesis, which is an untested opinion or assertion, and a fact, which could be validated by observation and test. Rhodes was right, and salt glaze theory, like every scientific theory, is open to refutation.

All the pseudoscience that has been written and continues to be written about salt glazing needs to satisfy two tests. The first is the identification of hydrogen chloride gas in the presence of the other volatile chlorides that are known to be

Twelve years ago, I accepted what I read without question, but I have changed. My first doubt was the way the literature explained salt-glaze chemistry.

discharged during the salt-glaze reaction. The second is to show the presence of hydrogen chloride gas in a stream of superheated steam and sodium chloride vapor before it impinges on any of the substances that are in clay. My inability to find these tests recorded as evidence, after an extensive search of the literature base, leads me to believe that they have never been attempted.

My own experimentation leads me to believe that sodium chloride reacts immediately with molten silicates in the maturing clay. There is sufficient written evidence to support this view and it satisfies concepts of chemical thermodynamics. Moreover, it is testable by experiment. All else is folklore, myth or fable.

Eutectic Folklore

It is a widely circulated inference that a glaze melts because of the presence of a eutectic. This, imply its champions, is because a eutectic is the lowest melting point of two or more compounds, usually oxides, formed from substances in the recipe. Several authors describe how a recipe can be juggled to obtain or avoid one or several eutectics in a glaze recipe

that is misbehaving. This is folklore. In scientific literature, a eutectic is defined as a point of thermal equilibrium where two or more chemical compounds can coexist with a molten liquid made from both or all of them. Any change in temperature will cause a spontaneous chemical reaction leading to the solidification of the liquid or melting of the solids.

Reflective reading is needed to discover why the term eutectic is so popular with some authors or why potters are in error in attributing many of their observations to the presence of the phenomenon. Observations of clear glassy specimens in a line blend or those that have flowed freely between opaque or crystalline samples are claimed as evidence of a eutectic. In making this claim, they demonstrate, if not ignorance, a certain cavalier attitude toward established scientific definitions and conventions, as well as misinterpretation of published scientific data. They further confound their argument

through choosing working temperatures that may be several hundred degrees above that of their selected eutectic point. They are also estimating, not measuring, temperature from the behavior of their Orton cones. Why should they incorporate melting fluxes in their glaze recipes if eutectics are so powerful? Simply because eutectics do not promote fusion unless included as a premelted glass or frit.

Invoking a eutectic prevents thought about solubilities and cooling rates, which have profound effects upon glaze character. A glass proves that the mixture was molten and that the cooling rate, for the selected composition, was fast enough to suppress crystallization. The presence of a eutectic point can only be established by highly sophisticated tests under conditions of controlled temperature and thermal equilibrium. In addition, a eutectic compound can only be identified under the microscope. This is the realm of the investigative scientist, not the artist potter. Skewed logic and woolly-mindedness lead to false conclusions. Potters would do better to understand the importance of solidus and liquidus as concepts in their glazing theory.

Flux Folklore

It is common knowledge that increasing the number of fluxes in a glaze recipe promotes melting and fusion of refractory glazes. This is especially so of lime. Calcium oxide is noted for promoting fluidity and glassiness in recipes to which it is added as a supplementary flux. Calcium oxide really helps to get things molten—so folklore informs us (you may even hear whispers of a eutectic!). I find it incongruous that lime and dolomite are used in one industry because they are supposed to melt freely when in contact with other substances, and in another because they resist high temperatures and do not melt. Quite clearly, potters are again falling into the common trap of not defining their terms of reference before stating their argument. Confusion is compounded through attributing similar chemical properties to two dissimilar chemical groups, the alkali and the alkali earths, then enhanced through grouping their oxides together in the unity formula. And to add insult to injury, studio ceramists may show a total misunderstanding of the physical and chemical nature of glass.

This confusion evaporates, as I have said before, like morning mist before the rising sun, when it is realized that carbonates and silicates containing sodium, potassium and lithium (the alkali group elements) melt at relatively low temperatures to provide environments in which other compounds can dissolve. This is, I understand, because they have ionic bonds. Alkali earth elements used by potters in such compounds as, for example, carbonates of magnesium, calcium and zinc, decompose under the influence of heat, and their oxides dissolve in molten silicate mixtures to provide ions that stabilize glass structures. Formal attendance of undergraduate physical chemistry courses would provide ceramics arts students with this knowledge, eliminating the need for folklore.

Joining Folklore

Adding handles, lugs, spouts and other appendages is an everyday event in most pottery studios. Slab builders and ceramics sculptors are always making complex assemblies. Common descriptions for all of these processes tell of the need to scratch the joining surfaces and to use a slurry of clay with water as an adhesive. It's in all the books! Some authors suggest that plain water may be used and some, vinegar.

There is good scientific reason to use vinegar but more of that later.

This method ignores many good practices and principles of welding and brazing, which provides useful analogies. Butt joints in clay have a similar conformation to brazed joints. For both clay and metal, a joining compound that has a compatible composition is chosen. Here, the comparison falls apart. Welders and plumbers do not disfigure the surface of their metal; they like to keep it smooth and clean. Nor do they dilute the joining compound. I learned from a master potter that it was better to use deflocculated slip. It is an excellent efficient material for the purpose. The same person also told me not to score the parts. So I do not. I make joints up to 1½ meters long, joining thrown collars to slabs to create oval and rectangular bonsai planters. They fire without subsequent cracking along the joint.

Success aroused my curiosity. I wondered why, if this is/was successful, what the reasons were. The answers were simple. Deflocculated slip may contain less water than the clay in the slab or the collar. It is a dense fluid, which flows freely, lubricates well, allowing for repositioning; and, in contact with thrown or rolled clay, changes its physical character. On drying, it shrinks less, hence reducing stresses that can lead to hairline cracks. By not scoring, I place the surfaces in intimate contact and eliminate places where voids can form. Voids, due to the possibility of trapped air or shrinkage of low-density clay slip, can become stress raisers when clay is fired and act as points from which cracks can propagate, a situation that will be exaggerated if the pot is subject to thermal cycling.

Why is vinegar so useful, particularly when sprigging one colored clay onto another? It deflocculates the clay surface, providing the physical properties I have described without adding clay, which must be wiped away. It works. I've tried it.

Folklore is an essential part of cultural exchange and continuity in any society. In local terms, it is an efficient way of transmitting the best practices and methods. But its use must be tempered by caution and a willingness to question precepts in the light of new knowledge. Otherwise, there will be a continuing delay of several generations before acceptance of current research becomes universal. Perhaps this credibility gap measures our reluctance to abandon the comfort of traditions we know so well. ▲

118 SIPHON GUN AN ECONOMICAL WAY TO SPRAY:
GLAZES STAINS LACQUERS PAINTS



EASY TO OPERATE
EASY TO CLEAN
CONE SHAPED
SPRAY PATTERN

16 oz. STANDARD MASON JAR IS IDEAL FOR STORING DIFFERENT COLOUR GLAZES OR PAINTS FOR QUICK - FAST SETUP

ASK YOUR LOCAL POTTERY SUPPLIER FOR THE 118 SIPHON GUN NEXT TIME YOU ORDER!

CRITTER 1 800 982 9438
SPRAY PRODUCTS FAX [519] 642 3409
Internet address: <http://www.wwdc.com/critter> email: critterspray@wwdc.com
636 LAUDERDALE AVENUE, LONDON, ONTARIO CANADA N5X 1M7

CERAMIC
DECALS

A wide variety of stock designs in color; Graphics, Alphabets, Verses, Florals, Animals, Wraps etc.

National Distributor for Matthey Decals

CERAMICORNER DECALS
AUTO-UPDATE COLOR CATALOG;
\$5.00 + \$3.00 post. (Canada add \$4.00 post.)



P.O. BOX 1206
GRANTS PASS,
OR 97526
PH: (541) 474-9740
FAX: 541-474-0919

ORDERS ONLY: 800-423-8543
8:00 - 4:30 PACIFIC TIME

FAST FRIENDLY EFFICIENT SERVICE * QUALITY PRODUCTS



804 S. DALE MABRY AVE.
TAMPA, FLORIDA 33609
(813) 872-8819



PETER PUGGER

12501 ORR SPRINGS ROAD, UKIAH, CALIFORNIA 95482 PHONE 707-463-1333

Classified Advertising

The charge for classified advertising is \$1.00 per word, minimum \$15.00. All classified advertisements are accepted at the discretion of the publisher, and will be inserted into the first available issue. CERAMICS MONTHLY box numbers are not available. Abbreviations, initials, street address, city, state and telephone number each count as a word. Zip code is free. No advance proofs. Mail order with payment to Classified Advertising, CERAMICS MONTHLY, Post Office Box 6102, Westerville, OH 43086; or, to save mailing time, fax to (614) 891-8960 or e-mail to advertising@ceramicsmonthly.org. Payment must be received within 5 days of transmission.

Master Potter Position. Make an impact! 10+ years experience needed for wheel-thrown pottery facility outside Chicago. Superior throwing, design and production experience necessary. Year-round salary, comprehensive benefits and other opportunities for individuals committed to excellence. Available immediately. For information, write Kuma Associates, One Northfield Plaza, Suite 300, Northfield, IL 60093. Or call (847) 441-1805.

Pug Mill, Bluebird, Model 440, 115 volts. Like new. Raw materials. \$1400. Judy (330) 686-9374. Akron, Ohio.

Ceramics Consulting Services. An independent company offering technical information and practical advice in the following areas: clay/glaze/kiln, faults and corrections, slip casting, clay body/glaze formulas, salt glazing, product design. Call/write for details. Jeff Zamek, 6 Glendale Woods Drive, Southampton, MA 01073. Phone (413) 527-7337 anytime.

Bee Balm Beeswax Lotion for working hands, troubled hands. No artificial additives. Beeswax heals and protects. Free catalog. Box 71C, Arlee, MT 59821.

Glassblowing Workshop!! Great Christmas gift. "Learn to Blow Glass" with Ed Broadfield, artist and instructor from Palomar College, California. Two-week workshops, beginner to advanced. Jerome, Arizona. January 27, 1997–February 8, 1997. For more information, contact Ed or Amy (303) 202-2999. Or Tracy, Raku Gallery (520) 639-0239.

Fiber Board, Hi-temp. cement, anchoring systems for ceramic fiber and raku kilns. Lois Clark, Clark Art Glass and Refractories. Call (540) 466-8410, or fax (540) 466-3338.

Ceramic Fiber (high-alumina zirconium), less shrinkage, more durable for reduction firing. 50-square-foot, 1-inch-thick roll, 8-pound density, 2700°, \$85/roll. Utility grade, \$75. ¾-inch, 2700°, \$65/roll. Other fiber available. Call Lois Clark, Clark Art Glass and Refractories. Call (540) 466-8410, or fax (540) 466-3338.

Ceramics Student appreciatively seeking donations of old books, journals, magazines. Jim, 53 West 12th Avenue, Vancouver, B.C., Canada V5Y 1T4. Thank you.

New Bisque Line! A unique line of white earthenware bisque. 46 new and contemporary shapes of highest quality design and manufacturing at truly great prices. Wholesale. Palissy Designs, Ltd. (212) 227-5709. Fax: (212) 406-0797.

Alberta Slip, a direct substitute for Albany slip. One-pound sample, postpaid, \$3. From Archie Bray Foundation Clay Business, 2915 Country Club Avenue, Helena, MT 59601.

Regis Brodie Workshop on Maui. January 25–26, 1997, \$88. "Creativity: An Artist's Point of View" (throwing, building and decorating). Hui No'eu Visual Arts Center, 2841 Baldwin Avenue, Makawao, HI 96768. (808) 572-6560.

Dinnerware Bisque: Highest quality pressed white earthenware bisque. 30 shapes. Wholesale. You cannot make bisqueware yourself at these prices. Pull Cart, Inc. (212) 727-7089.

Studio Space—Chicago Area. Cooperative ceramics studio, individual spaces, shared gas and electric kilns. Spray booth, slab roller. Midwest Clay Guild, 1236 Sherman Street, Evanston, IL 60202. (847) 475-9697 or (847) 432-4257.

Paper Clay for Ceramic Sculptors, Rosette Gault, 72-page spiral, US\$19.95 each, prepaid (US\$26 Overseas). Post Office Box 9060, Seattle, WA 98109.

Custom Molds, models, production systems, slip control. Geoffrey Meek Ceramic Design, 96 Mulberry Drive, Holland, PA 18966. (215) 504-4068.

Wanted: Used potter's wheels, electric or kick wheels. New York City or Boston areas. (718) 796-4922.

Raku Kilns, 30-gallon trash can, \$175. Propane burner, \$75. Raku video, \$20. Free shipping. (941) 359-0773. Visa, MC, AmEx.

Grant. The Virginia A. Groot Foundation is offering a grant of up to \$25,000 to an artist who has exceptional talent and demonstrated ability in the areas of ceramic sculpture or sculpture. Deadline: March 1, 1997. For information, send SASE to: Virginia A. Groot Foundation, Post Office Box 1050, Evanston, IL 60204-1050.

Rocky Mountain Handcrafters, custom mold makers. We make molds of original, specialty and discontinued pieces for ceramists, sculptors, dollmakers and craftsmen. Bob Brancon (303) 233-8063. Lakewood, Colorado. We ship UPS and Priority Mail.

Moving to Seattle in late October. Looking for studio space (I have plenty of equipment) to rent or share. Also seeking part-time position in ceramics as instructor, technician or assistant. Twelve years of professional experience, five at the university level. Leave message for John Taylor (206) 271-4668.

Over 200 Cone 5/6 Oxidation glaze recipes collected over the years. \$12.50 plus \$2 S&H. Send check to: Fine Arts & Graphics, 500 Elmwood Avenue, Evanston, IL 60202.

Uncirculated Issues of *Ceramics Monthly* magazine (complete volumes ready for binding) are available. Write for list. \$50 each year. Includes shipping and handling. *Ceramics Monthly*, Post Office Box 6102, Westerville, OH 43086. (614) 523-1660.

Alpine HF24 Updraft Kiln for sale, 24-cu-ft., 2500°F. Includes vent hood. \$3500. Tulsa (918) 587-7618. e-mail: patisch@aol.com

Pottery Brigades to Nicaragua with Potters for Peace. A two-week potter-to-potter exchange in mostly rural Nicaragua, January 15–29, 1997. Scholarships available based on need and merit. Contact Pam Dennis at (515) 275-2594 or write 893 RR 210, Ogden, IA 50212. SASE.

Very Skilled Professional (handbuilding, plaster work, throwing, Japanese techniques, raku) is looking for qualified (teaching) position, long or short term in U.S. (Hawaii?) or elsewhere beautiful. Martina Zwölfer, c/o Erwin Ebenberger, "Der graue Rabe fliegt," Piaristengasse 1, A-1080, Vienna, Austria.

Westmoreland Art Nationals, RD 2 Box 355A, Larobe, PA 15650. Two shows. Separate jurors/awards totaling \$23,000. Best of both, \$1000. Deadline: March 26, 1997. SASE legal with 64¢ stamp.

Baja, California, in March for primitive pottery techniques, with Patrick Crabb. For more info: H.O.W., Post Office Box 512, Bosque, NM 87006.

Aim Kiln, model 3536, 20-cu.-ft., round, easily moved in two sections, with 8 half shelves. All in very good condition. \$1500. (616) 776-0228.

Craft & Folk Art Tours. Ecuador, Bolivia, Poland, Romania/Hungary, Portugal, Morocco, Turkey, Bhutan, India, China, Thailand/Laos, Myanmar (Burma). Small, personalized groups. Craft World Tours, 6776CM Warboys, Byron, NY 14422. (716) 548-2667.

Never Used Thomas-Stuart kick wheel assembled with splash pan, ½-horsepower motor attachment, \$475. Lehman slip mixer, 55 gallons, \$300. Ohaus scale, model 750, with weight set, \$80. Call (312) 255-0695.

Johnny Rolf: her ceramics, her gouaches, a 60th birthday retrospective about this internationally acclaimed Dutch artist. Six essays, dual Dutch/English, 76 color, 88 black/white illustrations. 232 pages, hardbound. ISBN 9072853105. US\$49 plus \$5 shipping prepaid. Marianne Abel, 8910 Wagner Rd., Cedar Falls, IA 50613.

Archie Bray Legacy Show slide collection. 40 years of innovation in American ceramics. Send purchase order of \$200 to Chris Autio, 111 South Grand, Bozeman, MT 59715. (406) 586-2250. Fax: (406) 587-5998. Individuals must prepay.

Master Kiln Builders. Eighteen years experience designing and building beautiful, safe, custom kilns for universities, colleges, high schools, art centers and private clients. Soda/salt kilns, wood kilns, raku kilns, stoneware kilns, sculpture burnout kilns, car kilns and specialty electric kilns. Competitive prices. Donovan. Phone/fax (612) 789-1056.

Production Potters. Full-time positions available for skilled throwers at a wheel-thrown pottery facility outside Chicago. Superior throwing skills and production piecework experience necessary. Wage dependent on skill—\$15+/hour, comprehensive benefits and other opportunities for individuals committed to excellence. Available immediately. For information, write Kuma Associates, One Northfield Plaza, Suite 300, Northfield, IL 60093 or call (847) 441-1805.

Illinois, Chicago. Call for entries. 23rd Wells Street Art Festival, June 14 and 15, 1997 exhibition. Cash awards. Application fee: \$25. Entry deadline: February 14, 1997. For prospectus, send SASE to Wells Street Art Festival, Old Town Chamber of Commerce, 1545 North Wells Street, Lower Level, Chicago, IL 60610-1307; or e-mail us at www.planetdata.com/wsafest/

New Pottery Magazine: Ask for *Clay Times*, the colorful new pottery bimonthly packed with useful studio tips and hands-on techniques for all types of wheel throwing, handbuilding, glazing and firing. A must for clay enthusiasts at all levels. To request a risk-free trial subscription, call (800) 356-CLAY (2529) or write: Clay Times, Post Office Box 365, Waterford, VA 20197. Then let us know how you like it!

Costa Rica Pottery Tour. 4th year. Make pots in the Chorotega tradition. Ellen Berry (207) 236-8000 for brochure.

Looking for Galleries and Shops to carry my handbuilt, unusual mood lamps. I will send slides or photos to interested parties. Call Arline (706) 374-6567.

Store and Gallery with studio (4000+ square feet). Landmark location on busy highway intersection in Connecticut's Candlewood Lake area. Established and well-known retail location for 40 years. Parking. Extras. Plus residence on adjoining 4 secluded wooded acres. \$395,000. Also available separately. Call Suzanne Gallup, Settlers and Traders (860) 355-0977.

Studio Assistant/Apprentice Wanted: N.Y.C./Manhattan. Exchange of studio work for use of studio and firings. Contact Sally, Wednesday through Friday (212) 866-6202.

Summer Jobs: Ceramists, jewelers. Co-ed Maine children's camp seeks ceramists and jewelers for arts program. Head positions available. Excellent facility, competitive salary, room, board, travel. Mid-June—mid-August. Call (888-LAUREL-1) or write: Keith C. Klein, Camp Laurel, 300 East 85th Street, 14th Floor, New York, NY 10028.

Claypeople of North Dakota area, unite! Let's talk pots, people and fun, etc. Info: Call or write Rich Meredith, instructor, Clayland/Valley City State University, Valley City, ND 58072. (800) 532-8641, ext. 7561 or 7571.

Wanted: Bailey 30" DRD manual slab roller. From Massachusetts, Vermont, Connecticut area. Crowsnest Pottery (203) 453-8367.

Year-Round Ceramics Workshops in Taos, New Mexico, including mosaic, tile making, sculpture, traditional pueblo pottery, adobe. Other classes available in jewelry, painting, photography, writing/literature, textiles. Accredited. Taught by native and internationally known artists. For brochures, contact Judith Krull, Taos Institute of Arts, 5280 NDCBU, Taos, NM 87571. (800) 822-7183 or (505) 758-2793. <http://www.taosnet.com/TIA/> or e-mail: tia@taosnet.com

Production Services. We are a full-service contract studio. Any quantity, bisque or glazed. Custom jiggering and casting. Full-service design, prototype, mold and model capabilities. Ceramic Design Group (970) 879-9139.

Ceramic Glaze Recipe Book. Hundreds of the best Cone 10, 5/6 and raku glaze recipes available today, compiled from the collections of renowned potters in a bound 111-page book. \$25 and \$4 shipping. Or \$2 for the index and very few glazes to see what you are missing. Dennis Rocchio, Box 3347, Church Street Station, New York, NY 10008-3347.

Hunterdon County, New Jersey, 60 miles west of NYC. Modern ranch on 3 wooded acres. 2 bedrooms plus den/office. Ceramics studio, garage, brand new roof. \$165,000. (908) 832-2473.

Versatile Line of high-quality earthenware and stoneware bisque. For studio or distributor pricing: (614) 622-8770. Or Alternative Studio Supply, Post Office Box 462, Coshocton, OH 43812, USA.

Position: Technician/instructor position—ceramics/sculpture, Ohio University. (Permanent, 12-month position, annual contract.) Salary: \$24,000 + benefits. Available: January 1, 1997. Application deadline: November 15, 1996. Minimum qualifications: M.F.A. in ceramics or equivalent in studio art. Teaching experience desired. Teach one class per quarter. Ceramic glaze materials and studio foundations. Responsibilities include: physical operations in ceramics, kilns, equipment, inventory, safety and sculpture foundry furnaces. Submit: letter of application, résumé, 20 slides, names of 3 references. Send with SASE to Joe Bova, Ohio University, School of Art, Seigfried Hall, Athens, OH 45701. Additional information, call: Brad Schwiager (614) 593-4297.

Electric Kiln Repair. DFW area. Entire kiln not always necessary. Specialize in total rebuilds. Knowledgeable about Paragon, Cress, Olympic, Skutt, Evenheat. (817) 484-7708. Leave message for Kevin.

Atlanta—Pottery Studio Space. Includes 24-hour access to fully equipped studio with raku, Cone 10 gas reduction and electric kilns. Gallery in busy historic retail area. Contact The Potters Guild, 603 Atlanta St., Roswell, GA 30075. Call (770) 641-1663 or e-mail: bwheeler@mindspring.com

100 Summer Jobs, 1997. Teach ceramics, jewelry, art, photography. Private children's summer camps, New York, Pennsylvania, Maine. (800) 443-6428 or (516) 433-8033. Summer Camp Services, Post Office Box 196, Jericho, NY 11753.

Assistant Professor—Art: The Art Department of the State University of New York College at Potsdam is seeking applications for a full-time tenure-track position as head of the ceramics area. Candidates must have a keen interest in and the necessary qualifications to teach introductory studio courses such as drawing and color and design. Applicants need to demonstrate a mastery of ceramic processes including wheel and handbuilding techniques and thorough knowledge of firing and glaze possibilities. Other duties will include participation in departmental and college committees as well as student advising. Minimal qualifications: M.F.A. in ceramics and strong professional record required. Teaching experience preferred, but not required. Materials required: application letter, curriculum vitae, 20–30 slides of professional work, slides of student work, if available, and names of three references. Send required material to Dr. Teresa Watts, Chair, Ceramics Search Committee, SUNY Potsdam, Potsdam, NY 13676. Application deadline: letter of application and all relevant supporting materials are due no later than Monday, March 3, 1997. State University of New York College at Potsdam is an equal opportunity affirmative action employer committed to excellence through diversity.

Call for Entries. "All Fired Up" national clay juried exhibition, Boise State University, Visual Arts Center, January 31–February 28, 1997. Cash awards. Juror: Josh DeWeese, director of residencies, Archie Bray Foundation, Helena, Montana. Deadline: December 1, 1997. For prospectus send SASE to "All Fired Up," Art Department, Boise State University, 1910 University Dr., Boise, ID 83725.

Northeast Florida Pottery Business for Sale. Studio/showroom includes wheels, kilns (gas and electric). Excellent location for retail sales, production and/or teaching. One mile to beach. Telephone (904) 249-4499.

Retired Psychologist, now full-time potter, would like to share her studio plus house in south of France with compatible clayworker for 1–2 months in winter. Reasonable rent, or exchange summer visit considered. Write to Edith Anders, Place du Pioch, 34390 Olargues, France.

For Sale: Venco non-de-airing pug mill, used 9 months. \$1500. Philadelphia area. (610) 917-0954.

Classified Advertising Order Form

Cost: \$1 per word, minimum \$15

Mail your order with payment to: CERAMICS MONTHLY, Box 6102, Westerville, OH 43086-6102

YOUR NAME _____ ADDRESS _____

CITY _____ STATE _____ ZIP _____ PHONE _____

Please print my ad as follows:

- Used Equipment
- Real Estate
- Personals
- Job Listings
- Services
- Show Catalogs
- Travel
- Apprenticeships

BOOKS!

VIDEOS & TOOLS

Books? You're in the right place. Our catalog has 400, 450, 500, I don't even know how much stuff it has. I guarantee you though, you won't be disappointed!

BRAND NEW...just arrived:

Maija Grotell

Works Which Grow from Belief

Toshiko Takeazu and Jeff Schlanger have assembled a lovely and sensitive portrait of one of the most important potters and teachers of the 20th century. Superb color and b&w photos. This book is a true labor of love. *paperback, \$30*

Hey, give us a try. When it comes to books, nobody does it better! Call or write today for our **FREE** catalog!

We now take credit cards!

The Potters Shop

31 Thorpe Road
Needham, MA 02194
617/449 7687



Vivika & Otto Heino, 1989. (R. Griffith)

THE STUDIO
POTTER

A Semiannual Publication

SUBSCRIBE NOW

One year \$25, Two years \$45.

Canada & Foreign:
\$28, \$50 (US Funds).

Dept A, Box 70,
Goffstown, NH 03045 USA
Visa and MasterCard Accepted.
Phone 603-774-3582

Comment

The Journey by Hollis L. Engley

We stood in the glazing room late one night, my friend and I, and talked about the time we pass making pots.

"I don't know whether it's become an obsession or a passion," I said to her.

"Both," she replied, adding that sometimes when her husband calls during the day and asks what's for dinner, "I'd like to tell him that we should each make our own sandwiches; what I want to do is make pots."

We are both amateur potters—me for about four years, my friend for a bit longer. We study Tuesday nights in the Art League School at the Torpedo Factory in Alexandria, Virginia. We both have wheels in the part of our homes that gave rise to the sometimes derisive nickname "basement potters." I make pots on a raggedy old wooden-framed kick wheel (I think I'm its third owner) beneath the canoe paddles and life jackets that hang from the unfinished ceiling.

Still, I am serious about my avocation, and so is my friend, because we both love making pots. If you love something, you respect it and treat it seriously. And even if you don't make a living at it, you can still make a life of it.

In my day job, I am a journalist. Most of the week I sit in front of a computer screen, connected by my fingers to the keyboard, by my ear to the world. I talk to strangers in Australia or California, Idaho or Pitcairn's Island. My product—feature writing about the culture of AIDS or the World Cheese Championship or love at first sight, almost anything—is ephemeral. It exists somewhere between my eyes and my brain, then moves electronically to 120 newspapers around the United States. Maybe it ends up in some of those newspapers and on the breakfast tables of readers in Seattle or Chillicothe or El Paso. Maybe it just disappears.

In any case, it is complex to produce, involving dialogue with reporter and source, reporter and himself, reporter and editor. And when I'm finished, a story becomes a collection of ideas written in orange lights on a black background, digital signals that move through telephone wires across the country. It is entirely

A Winter Workshop



In North Florida woods with a spirited approach to creating individualized stoneware. Single-fire oxidation, fast-fire wood, business as an art form. \$350. January 13–18, 1997. For details, call **George Griffin Pottery** (904) 962-9311.

ANDERSON RANCH ARTS CENTER

Pottery Workshops in Jamaica

Led by Doug Casebeer and David Pinto

April 23-May 4, 1997 and
October 1-12, 1997

Join us for a cultural immersion including visits to studios, galleries and museums as well as pottery making.

Write or call for more information:
PO 5598, Snowmass Village, CO 81615
970/923-3181. Fax 970/923-3871.

Classroom In Clay

Introduction to Wheel Throwing

3-Video Set covers all this and more:

Clay Selection/Preparation	Handles
Tools & Equipment	Problem Solving
Throwing the Basic Cylinder	Drying & Storage
Shaping or Forming	Repairs
Trimming	Health/Safety Considerations

All 3 videos
\$69.95
plus \$3 s&h

Video University
Productions

ph/fax 800-927-8444
3501 N. Happy Hollow Rd.
Independence, MO 64058
<http://www.gvi.net/video-u>

Statement of Ownership, Management, and Circulation, as required by 39 U.S.C. 3685. Publication Title: CERAMICS MONTHLY. Publication no. 0009-0328. Filing date: September 13, 1996. Published monthly except July and August, ten times per year. Annual subscription price: \$24.00. Office of Publication: 735 Ceramic Place, Westerville, Franklin County, Ohio 43081-8720. Publisher: Mark Mecklenborg, 735 Ceramic Place, Westerville, OH 43081-8720. Editor: Ruth Butler, 735 Ceramic Place, Westerville, OH 43081-8720. Managing Editor: none. Owner: American Ceramic Society, 735 Ceramic Place, Westerville, Ohio 43081-8720.

Stockholders owning or holding 1% or more of total amount of stock: none. The known bondholders, mortgagees, and other security holders owning or holding 1% or more of total amount of bonds, mortgages or other securities: none.

The average number of copies each issue during the preceding 12 months:

a) Total number of copies: 39,515

Net Press Run: 39,515

b) Paid and/or requested circulation: 1,881

1) Sales through dealers and carriers, street vendors and counter sales: 35,808

2) Paid or requested mail subscriptions: 37,689

c) Total paid and/or requested circulation: 37,689

d) Free distribution by mail, samples, complimentary and other free copies: 218

e) Free distribution outside the mail: 0

f) Total free distribution: 218

g) Total distribution: 37,907

h) Copies not distributed: 1,608

1) Office use, leftovers, spoiled: 0

2) Returns from news agents: 0

i) Total: 39,515

Percent Paid and/or requested circulation: 99%

The actual number of copies for single issue nearest filing date are:

a) Total number of copies: 39,650

Net Press Run: 39,650

b) Paid or requested circulation: 1,826

1) Sales through dealers and carriers, street vendors and counter sales: 35,923

2) Paid or requested mail subscriptions: 37,749

c) Total paid and/or requested circulation: 37,749

d) Free distribution by mail, samples, complimentary and other free copies: 267

e) Free distribution outside the mail: 0

f) Total free distribution: 267

g) Total distribution: 38,016

h) Copies not distributed: 1,634

1) Office use, leftovers, spoiled: 0

2) Returns from news agents: 0

i) Total: 39,650

Percent Paid and/or requested circulation: 99%

I certify that the statements made by me above are correct and complete.

Mark Mecklenborg, Publisher

Master Artists Workshops



Nils Lou • December 11 -15
Design and Construction of Gas-fired Kilns
Harvey Sadow • March 10-14
No Compromise with Gravity--Vessel Ceramics

- Plus 8 additional master artists workshops •

Call toll-free 888-276-6791

Armory Art Center

1703 S. Lake Avenue, West Palm Beach, Florida 33401


Palm Beach County Florida
 THE BEST OF EVERYTHING.SM
 A TOURIST DEVELOPMENT COUNCIL FUNDED PROJECT

Harvey Sadow, Jupiter Diary Series,
 multiple raku fired ceramic vessel, 11" x 13"

We're Having A Workshop!

GREAT LAKES CLAY & SUPPLY COMPANY

Presents:

Richard Zakin

Author of Three Great Books:

"Ceramics - Mastering The Craft"

"Hand Formed Ceramics"

"Electric Kiln Ceramics"



November 9th and 10th, 1996

9:30AM - 5:00PM

Workshop Fee: 1 day \$ 50. or 2 days \$ 90.

*Includes lunch and soft drink and
 a book signing with Richard Zakin.*

GREAT LAKES CLAY, The Home of:

- **Glaz-eze** Underglaze Markers
- **Wax-eze** Wax Resist Markers
- **Versa-Bat** System

CALL NOW! TO SIGN UP FOR OUR WORKSHOP AND FREE CATALOG.



GREAT LAKES CLAY
 & SUPPLY COMPANY

800.258.8796

OUTSIDE 847 AREA CODE

847.551.1070 • FAX: 847.551.1083

120 SOUTH LINCOLN AVE. CARPENTERSVILLE, IL 60110



Oregon College of Art & Craft
 is a small yet vital community. Join
 other artists in a studio-based education
 designed to develop technical skills and
 creative vision. Our programs focus on
 business practices **Call or write to find out**
 and innovation **more about our BFA,**
 in a supportive **Certificate & workshop**
 environment. **programs: 800-390-0632**

OREGON COLLEGE OF ART & CRAFT

BOOK ARTS • CERAMICS • DRAWING
 FIBERS • METAL • PHOTOGRAPHY • WOOD
 8245 SW BARNES ROAD • PORTLAND, OREGON 97225

Formerly Oregon School of Arts & Crafts

23rd annual
WELLS STREET ART FESTIVAL



CALL FOR ENTRIES for
 June 14 & 15, 1997 exhibition
 for a prospectus, send a SASE to:
 WELLS STREET ART FESTIVAL
 Old Town Chamber of Commerce
 1545 N. Wells Street, lower level
 Chicago, IL 60610-1307
 Entry Deadline: February 14, 1997

Comment

weightless. (I never come home with story fragments splashed on my shoes and pants.) But a pot is a different story. A mug or a bowl has heft and simple, daily purpose. And that is why I love clay.

One day last winter, unable to reach the office in the snow, I sat at my wheel and looked out at the roaring so-called "Blizzard of '96." Fat white flakes swirled along the fence. Snow built up a 10-inch blanket on our overturned canoe.

Warmed by the furnace across the room, I went back to my wheel, threw down another 1-pound ball, kicked the concrete flywheel and centered the clay. Still kicking, I pushed my right thumb in, opened the bottom and pulled up the vertical wall of a small bowl. I compressed the bottom and pulled up the thick wall twice more, then stopped the wheel and cut facets all around.

I kicked, recentered the rim, smoothed it with a chamois, then reached in with my left middle finger and bellied out the thin, wavering wall of the bowl. Cutting it off the wheel, I lifted it and placed it aside on the wareboard.

When I had finished for the day, there

were 20 small bowls drying on the wareboard, none identical but all more or less the same.

That evening I went to the wheel again and turned a rough foot ring on each bowl. The Welsh potter Phil Rogers told participants at a Virginia workshop a couple of years ago, "If its going to be handmade, then by God it ought to look handmade." I loved that. I wrote it down. I always remember Phil when I trim feet.

I then pulled handles on each bowl, turning them into round, rough mugs. Set on the wheel head and wareboard to dry, they looked like a family, all clearly from the same ceramic gene pool but each with its own identity.

A few weeks later, I fired most of them in a friend's salt lain. After two days, they emerged, glossy from the salt and the celadon liner glaze, brown where the reduced clay body showed. I have one cup here next to me as I write. There's a tiny puddle of the afternoons coffee still at the bottom.

I will try them all at some point before I give them away or sell them. I need to know that they're comfortable to hold, that they function well. Among this new batch, the answer is, so far so good. My pots are maturing with each firing, mov-

ing closer to an undefinable ideal that exists somewhere in my head.

That ideal is a combination of what I have learned in class; throwing all day at the Alexandria studio or at night on my own wheel; in long hours reading about and looking at pictures of pots by Warren MacKenzie, Phil Rogers, various Leaches, anonymous potters of Seto and Mino; or handling works by other potters.

That is how I learn. I hope that is the way it will always be. At 49, I think I understand that we never "arrive" anywhere in the work we love. True, mugs are finished, fired and given to a friend or sold to a stranger. Bowls and teapots go off and live useful lives in other people's kitchens. But it's as if they were thrown from a moving train that passes by before the pot even hits the ground. The point is not the arrival but the journey.

If you take that journey seriously, if you think about your pots—how they become what they are and how they can be better—then you are a serious potter, even if you throw in the basement and never sell a single pot.

The author *Hollis Engley* is features correspondent for Gannett News Service in Arlington, Virginia.

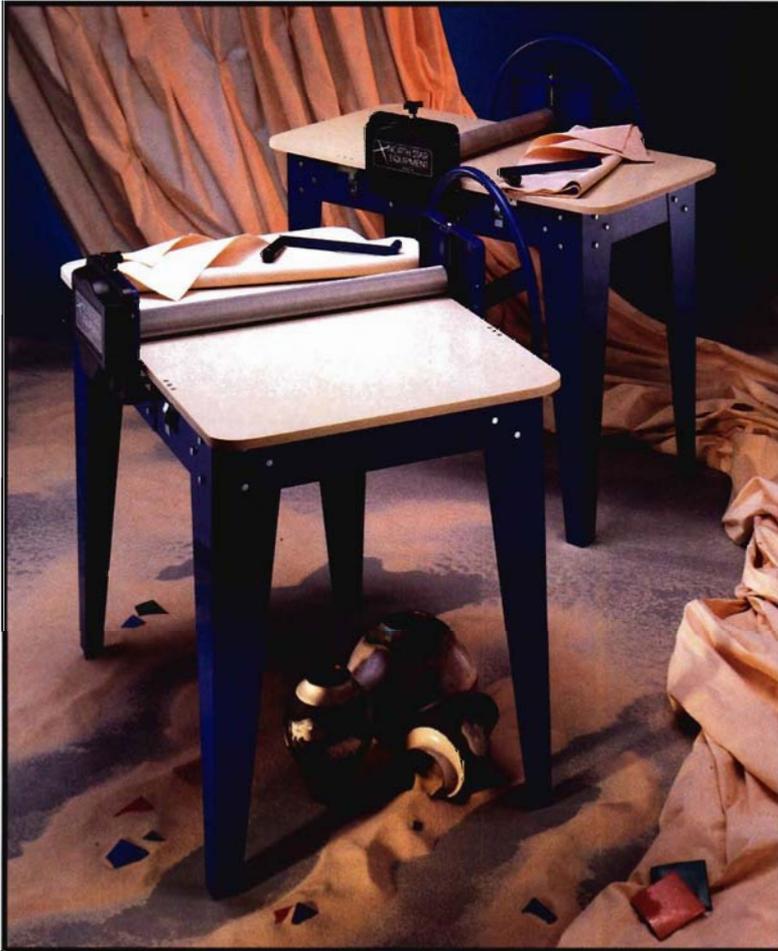
Index to Advertisers

A.R.T. Studio.....	75	Continental Clay.....	78	Kickwheel.....	4	Ram.....	97
Aftosa.....	91	Corey.....	76	Kiln Sitter.....	92	Randall.....	74
Amaco.....	29	Cornell.....	88	Kraft Korner.....	80	Sapir.....	81
American Ceramics.....	82	Creative Clock.....	76	Krueger.....	76	Scott Creek.....	94
Amherst Potters.....	92	Creative Industries.....	87	L&L.....	31	Sheffield.....	95
Anderson Ranch.....	85, 102	Critter.....	99	Laguna Clay.....	34	Shimpo.....	Cover 2
Armory Art Center.....	103	Davens.....	97	Leslie.....	89	Skutt.....	Cover 4
Axner.....	73	Dedell.....	80	Lockerbie.....	81	Southern Oregon Pottery.....	80
Bailey.....	1, 6, 7, 23	Del Val.....	80	Max.....	90	Spectrum.....	71
Baltimore Clayworks.....	90	Dolan.....	92	Miami Clay.....	93	Standard.....	2
Bennett's.....	3	Duralite.....	84	Mile Hi.....	26	Studio Potter.....	102
Bluebird.....	85	Euclid's.....	88	Minnesota Clay USA.....	11	Summit.....	88
Bracker Ceramics.....	90	Falcon.....	76	Miracle Underglazes.....	92	Tara.....	15
Brent.....	17	Flourish.....	80	Modern Postcard.....	84	Thomas-Stuart.....	89
Brickyard.....	90	Geil.....	32, 33	National Artcraft.....	88	Trinity.....	83
Canecraft.....	85	Georgies.....	82	New Century.....	92	Tucker's.....	93
Cedar Heights.....	94	Giffin.....	19	North Star.....	93, Cover 3	U.S. Pigment.....	91
Ceramic Arts Library.....	90	Great Lakes Clay.....	103	Old Gap.....	80	Venco.....	13
Ceramic Fiber.....	83	Griffin Pottery.....	102	Old Town.....	103	Video University.....	102
CeramiCorner.....	99	Hammill & Gillespie.....	30	Olsen.....	91	Ward.....	28
Ceramics Monthly.....	27, 77, 81, 95	HBD.....	76	Oregon School.....	103	Wasil.....	76
Christy Minerals.....	90	HedgeShopper.....	92	Paragon.....	96	Westerwald.....	80
Classified.....	100	Highwater Clays.....	89	Peter Puggier.....	99	Whistle Press.....	76
Clay Art Center.....	92	Hood.....	84	Philadelphia Pottery.....	88	Wise.....	84
Clay Factory.....	99	International Technical.....	80	Potter's Service.....	84	Wolfe.....	88
Clay Times.....	86	Jepson.....	9, 21, 79	Potters Shop.....	102	Worcester Center.....	97
Contact.....	25			Pure & Simple.....	76		
Contemporary Kiln.....	90						

NORTH STAR & YOUR CREATIVITY!

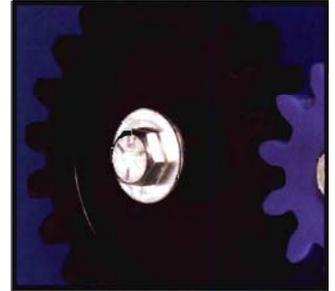
THE CERAMIC EQUIPMENT SPECIALISTS

No Limitations, No Costly Break Downs, No Service Hassles, No Shipping Delays & No Unkept Promises!
Just Quality, Service & Dependability!



24" SLAB ROLLER PACKAGE: \$770.00
30" SLAB ROLLER PACKAGE: \$875.00
(F.O.B CHENEY, WA.)

Gears on the 30" and smaller machines are made of nylon as it is impervious to wear by the action of clay dust, requires no lubrication and "gives" enough to allow the rolls to run out of parallel when necessary without breaking.



All fasteners used in all North Star products are made in America and are at least SAE grade 5, far stronger than required.

Aluminum tube used in all rollers is aircraft quality with a wall thickness far exceeding requirements. The knurling is a sophisticated and expensive machine process. North Star uses it because no other method of making the rolls grip the canvas has been found to work as well or last as long. The glued-on sandpaper used on other rollers usually deteriorates within days. Slab Roller rolls are guaranteed to run true within .005" from end to end.



SLAB ROLLERS WITH HIGH DESIGN & GREAT ADVANTAGES

- ★ Every part carefully designed and machined for its intended purpose. No off-the-shelf or inferior parts or materials. Virtually maintenance free and rust free.
- ★ No chains, cables or cast-iron gears to maintain or replace. No clumsy boards or shims are required.
- ★ Infinitely adjustable thickness settings (from 0 to 2 3/4").
- ★ Slabs can be rolled in either direction and clay can be added or subtracted at any time.
- ★ The length of the slab is limited only by your work space and the available canvas.
- ★ Tapered slabs are quick, easy and precise.
- ★ Accepts a variety of texturing materials and press molds.
- ★ Warping, curling and cracking in drying and firing are drastically reduced due to even compression of the clay across the length and width of a slab.

10 Year Complete Warranty!

TO ORDER VISIT YOUR
LOCAL DEALER OR CALL:

1-800-231-7896

NORTH STAR EQUIPMENT, INC.
P.O. BOX 189, CHENEY, WA 99004

- ★ Shipping (usually) Within 24 Hours
- ★ Ships by UPS for Lowest Freight Rates

VISA AND MASTER CARD ACCEPTED

"AFTER 26 YEARS, SKUTT KILNS
ARE STILL THE BEST."



**THE SKUTT
KM1231PK**

17,300 Watts
of Cone 10 power

Large 11.57 cu. ft.
firing chamber

Industrial wiring
components

Individually balanced
elements

Sectional design

KilnMaster®
automatic controller
2 year limited warranty

UL listed

**MICHELLE
GRIFFOUL,**
Founder, Michelle
Griffoul Studios,
Los Olivos, CA,
and enthusiastic
Skutt kiln owner.

Michelle Griffoul, internationally known ceramic tile artist and manufacturer, produces complex and demanding designs. Her business depends entirely on kilns that she can trust. That is why she has used Skutt kilns for 26 years.

"I chose Skutt because I refused to compromise. I've tried other brands throughout my career and have found Skutt kilns to be consistently more reliable, longer lasting and the best performing. For high school graduation, my parents offered me a mink

coat or a Skutt kiln. I took the kiln and never regretted it. The new KM1231PK is the perfect kiln for our studio because it has the power to go to Cone 5 in six hours, fully stacked. It can cool and repeat the performance in a 24-hour cycle. I'm impressed!"

"If your business depends on consistency and quality, this is the kiln for you. I'm depending on Skutt for the next 26 years!"

To find your Skutt dealer, contact us at Skutt Ceramic Products, 2618 S.E. Steele Street, Portland, OR 97202, Telephone (503) 231-7726.

*The best
in quality
and control.*



SKUTT