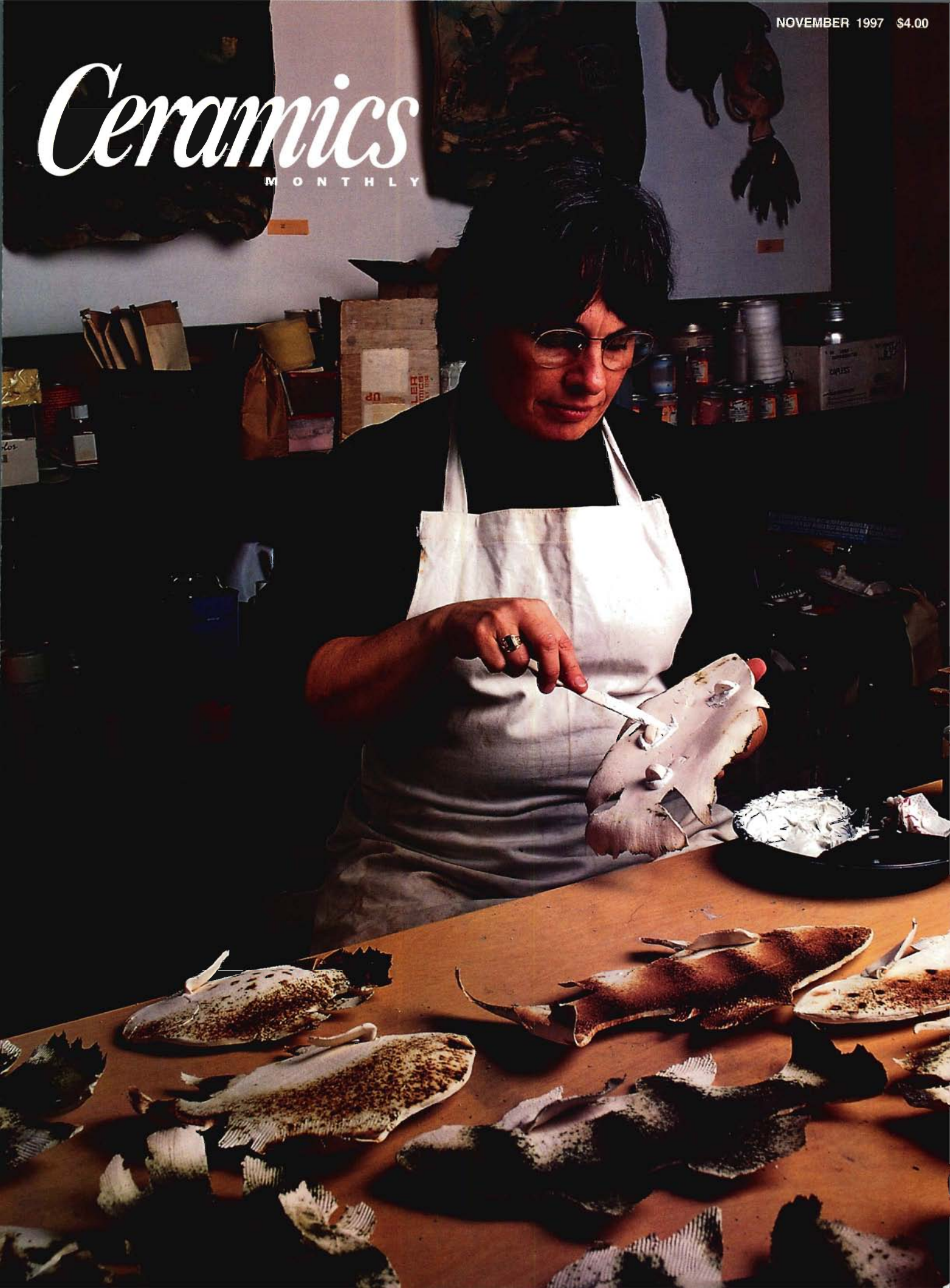
NOVEMBER 1997 $4.00

Ceramics MONTHLY



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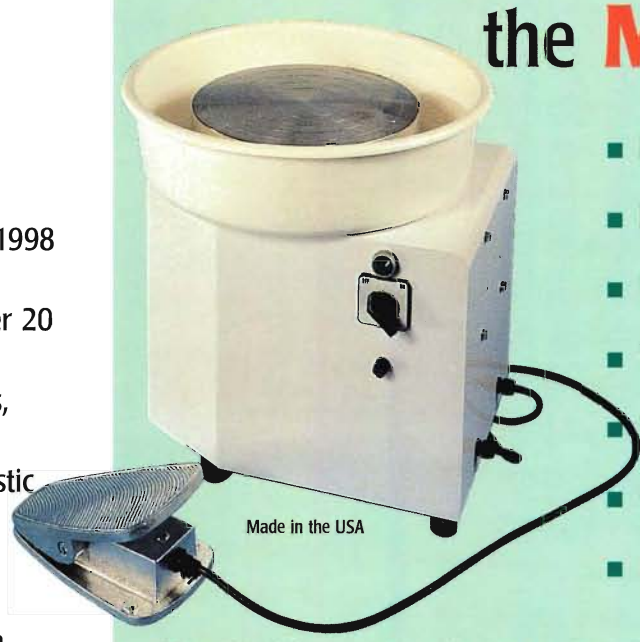

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Ceramics MONTHLY

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DEPARTMENTS

Ceramics MONTHLY

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Letters

Artist's Advocate

It is becoming increasingly apparent that the artist in our community is regarded as a "bludger" who lives off government grants. The time has come for full-time artists who devote their life to art to be given recognition from the highest levels of government.

My proposal centers around a scheme called "The Master Artist." The following grades would apply:

Level one: After completing 10 years of full-time art work, the worthy candidate receives a certificate and the title Junior Master Artist.

Level two: After completing 20 years of full-time art work, the artist receives a certificate and the title Master Artist.

Level three: After completing 30 years, the artist receives a certificate and the title Senior Master Artist.

Level four: After completing 40 years, the artist receives a scroll and the title Grand Master Artist.

Level five: After completing 50 years, the artist receives a scroll with the title Living National Treasure.

To select those who desire the aforementioned titles, the following procedure could be effectuated:

1. A panel of three Master Artists would select a Junior Master Artist.
2. A panel of three Senior Master Artists would select a Master Artist.
3. A panel of three Grand Master Artists would select a Senior Master Artist.
4. A panel of five Senior Master Artists would select a Grand Master Artist.
5. A panel of five Grand Master Artists would select a Living National Treasure.

All selections would be determined by slide record and associated portfolio. All decisions would be determined by unanimous vote.

It is important to realize that artworks outlive the memories of any sporting event you care to mention. Therefore, it is imperative that those who devote their lives to their art are given a fair reward for that work. This system is not about money; it is about public recognition for a life of artistic dedication.

Devil, Toowoomba, Queensland, Australia

More on "Cheating"

In response to the letter in the September 1997 CM about what constitutes cheating in art: I am always amused as well as amazed at how a person decides if artwork produced a certain way has "soul" or is "real art."

According to this letter, it is okay to use an electric wheel or a pug mill, because this particular artist "no longer can kick a wheel or wedge a lot of clay," and it is okay to have "apprentices do the scut work," because others have done it. It is also okay to use commercial stains because they are easier and less time-consuming, as long as you know how to make your own.

According to this letter, it is cheating to give a jiggered pot throwing lines—but okay to use an extruder to make handles or a tool to press tiles, because that is the most efficient way to do these tasks.

Throwing in sections is okay, according to this letter, and so are recentering gadgets, because they allow production potters to work faster and make more money, but jiggering is deceptive, because buyers can't tell if the piece is machine made.

Also, this letter says that it's okay to paint a fired piece, but not an unfired one, because it isn't proper; and it's only okay to glue pieces together if "sections could not have been fired together," as long as the maker has "great skill."

According to this letter, throwing on the wheel is okay, because it is somewhat difficult to master and the work still has "soul." However, works made on other machines have no soul, because the workers running the machines are "unskilled."

Doesn't this all seem a little subjective? I am an artist who does handbuilding in clay, as well as detailed painting on both my own slip-cast designs and on commercial greenware. I would not spend hour upon hour doing this type of work if I did not truly believe that all of my work had "soul."

I often sell my work for more than many wheel-thrown pieces. Sometimes I sell my slip-cast work for more than my handbuilt work. If someone wants to know, I tell them exactly how each piece was produced. I also use commercial paints and glazes. I have no idea how to mix my own glazes. I have no interest in doing such—I don't even cook.

I believe that passing judgment on how much "soul" a particular piece of artwork embodies should be left to the artist and the art loverlbuyer or at least to someone who has seen the piece. I feel strongly that each piece of work should be judged on its own merit, and not prejudged by the process used to create it.

Who decides a "designer contributes too little [soul] to matter" on a computer-generated piece? Who decides what machines and techniques are okay to use? Who rates artists as to their level of skill and who decides who's cheating?

There are so many different ways to impart "soul." I believe we, as artists and as human beings, need to remain open-minded in order to receive it. "Soul" is in the eyes of the beholder. Besides, a piece of artwork will almost certainly have soul if you put your soul into it when you create it, however you create it.

Julie Leiman Weaver, St. Petersburg Beach, Fla.

Leach Kudos

My sincere thanks to Marian Edwards for the splendid article about John Leach in the September issue of CM. John is a gracious gentleman potter who has come twice to our small potter's guild in Strasburg, Virginia, to give a workshop. We feel honored.

That article alone makes the annual subscription fee well worthwhile.

Virginia C. Bailes, Strasburg, Va.

Preposterous Prices?

I see unbelievable prices on some pieces featured in *Ceramics Monthly.* How many of them sell for those prices? Who pays that much for them?

Richard King, Austin, Tex.

Photos Appreciated

Functional pottery is my main interest, but I can find inspiration in many different expressions in clay.

The visual information that is provided in CM is the best of any ceramics magazine I've seen. I find it sparks creativity in myself as well as my students.

Thanks for the high-quality photographs.

Cindy McNealy, Farmington, N.M.

Self-Educated Potters

Are there any potters who are not college or university trained who are struggling or even succeeding? I am getting tired of some potters thumbing their noses at me for lack of education (college andlor university).

Cindy Giacobbe, Dallas, Ore.

Grounded

In these days of cyberspace and interplanetary exploration, CM helps me keep my feet on (and hands in) the earth. Keep up the conscientious balance of idea and technique, invention and tradition.

Dan Selter, Lexington, Ky.

Art vs. Craft

Let the art vs. craft controversy continue. The more thought, the better.

Dave Fry, Louisville, Ky.

Firing Knothole

CM is a good working magazine for the ceramics artist; however, I would like to see more firing information, as the kiln and its firing atmosphere is the "knothole" that every one of our pieces has to travel through and experience in finality.

Janet Toy, Pahrump, Nev.

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 to editorial@ceramicsmonthly. org

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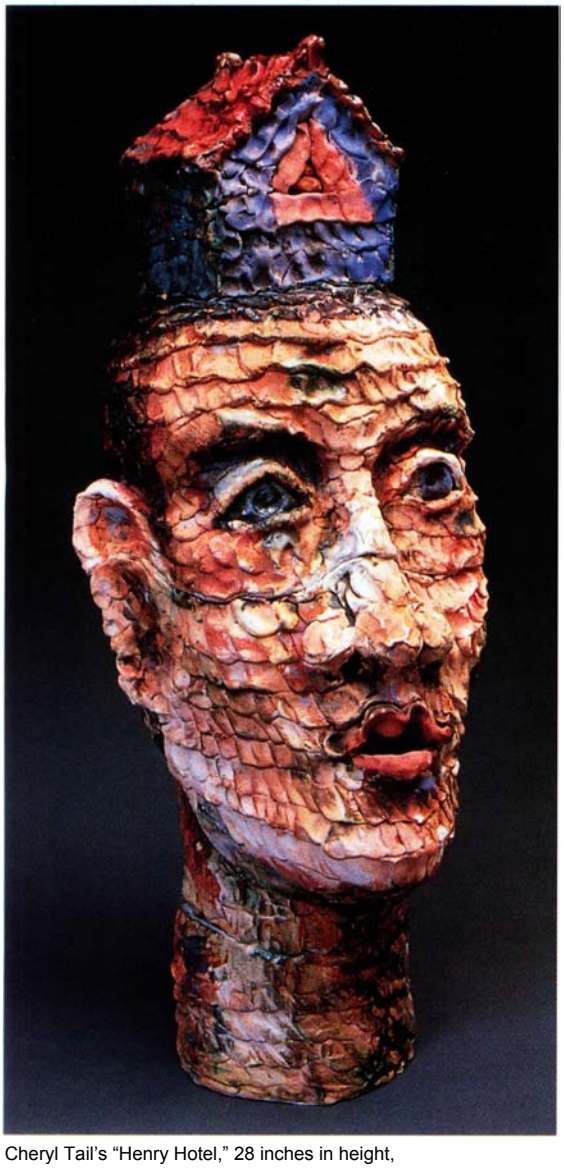
Up Front

Cheryl Tall

"Talkingheads," an exhibition of pinched and coil-built earthenware heads by Florida artist Cheryl Tall, was presented through October 31 at Artquest Gallery in Birmingham, Michigan.



Cheryl Tail's "Henry Hotel," 28 inches in height, earthenware with terra sigillatas and glazes, multifired; at Artquest Gallery, Birmingham, Michigan.

Ranging in size from 10 inches to 6 feet in height, Tails sculptures are influenced by folk art and mythology, and focus on the relationship between figures and houses.

Paul McMullan

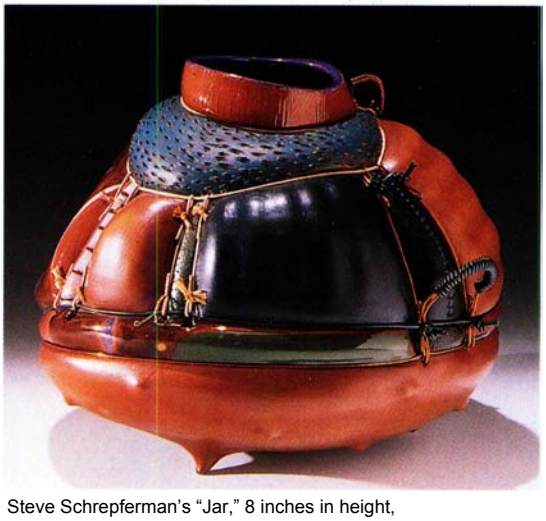
"Crossings," an exhibition of earthenware relief tiles with silk-screened images by New York artist Paul McMullan, was on

Paul McMullan's "Strength," 18 inches in height, earthenware with silk-screened images; at New Image Gallery, James Madison University, Harrisonburg, Virginia.

view through October 3 at New Image Gallery at James Madison University in Harrisonburg, Virginia. After covering areas of the surfaces with white slip, McMullan applied screened and drawn imagery, then carved through the slip to reveal the red clay below. His collages of various images deal with the juxtaposition of human emotions, memories and time.

Steve Schrepferman

Earthenware vessels by Cody, Wyoming, ceramist Steve Schrepferman were exhibited recently at Hibberd McGrath Gallery in Breckenridge, Colorado. Schrepferman shaped these asymmetrical jars and urns by wrapping wire around a soft wheel-thrown pot, then pushed "the inner wall outward, ballooning it around the wire," he explained. "After the form



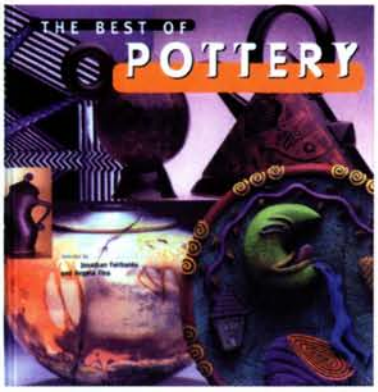
Steve Schrepferman's "Jar," 8 inches in height, earthenware, with wire, reed and raffia; at Hibberd McGrath Gallery, Breckenridge, Colorado.

dried enough to hold its shape, the bindings were removed. The piece was cleaned, patched and repaired as necessary. Textures were applied at this time."

Once the work was bisque fired, Schrepferman applied commercial stains, slips and clear glaze in some areas, then fired it to Cone 03. Unglazed areas were sprayed with a ceramic

You are invited to send news and photos/slides about people 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.

Books for the Potter on Your Gift List



THE BEST OF POTTERY
Selected by Jonathan Fairbanks and Angela Fina

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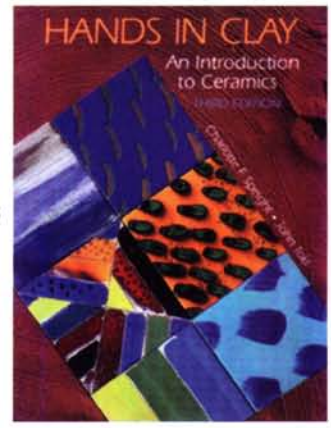

THE BIG BOOK OF CERAMICS
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A guide to the history, materials, equipment, and techniques of handbuilding, throwing, molding, kiln-firing, and glazing. Materials, tools and techniques of the craft are illustrated with many color photos and drawings. 740 color plates. 192 pages.

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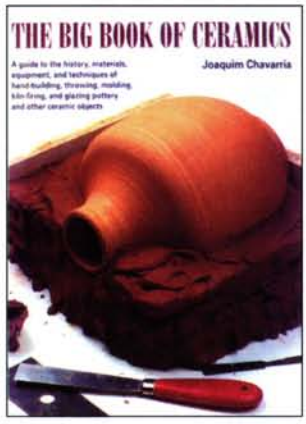

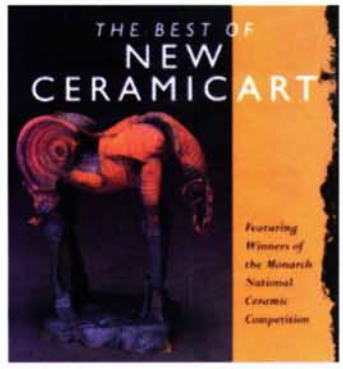

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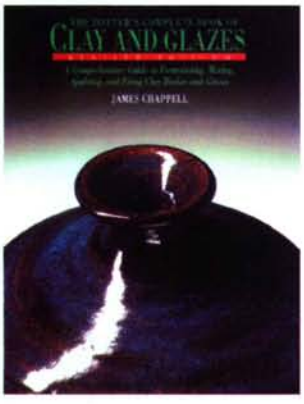

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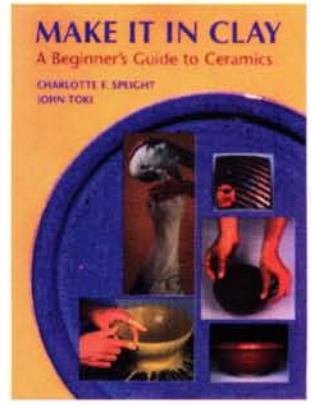

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By Kathleen McMahon

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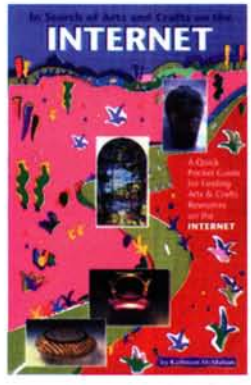

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fixative to seal the surface and give a satin matt finish. Finally, the piece was "retied" with dyed basket reed, raffia and/or wire.

"I developed this technique to set up a cause and effect relationship between the clay and the reed or wire," Schrepferman noted. "It is important to me that all parts of a piece are integral to the whole. I work in this manner in an effort to create pieces with a spiritual vitality inspired by a mysterious system of order."

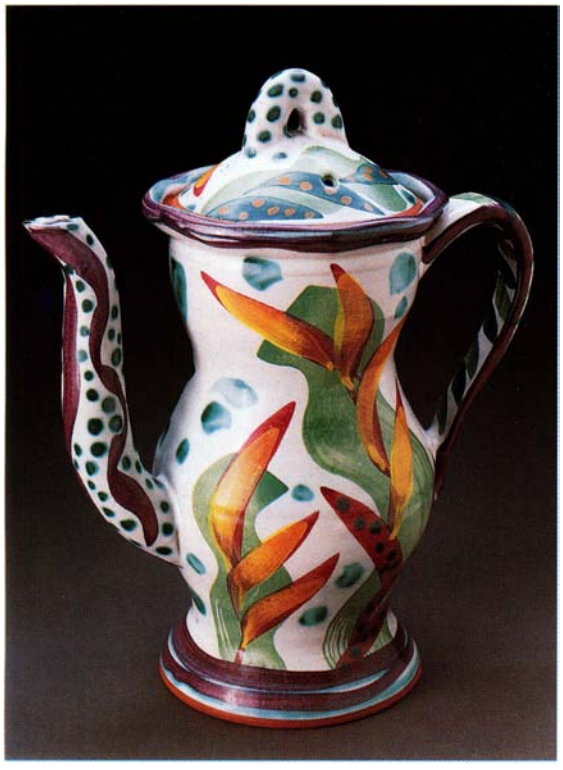
Directory of United Kingdom Ceramists

The eleventh edition of *Potters*, an illustrated directory of fellows and professional members of the Craft Potters Association in the United Kingdom, was released recently. Most listings include a photo of the artist and an example—in color—of his or her work, as well as a brief description of the artists background and type of ceramics he or she makes.

The following section, "Visiting a Potter," lists the names, addresses and phone numbers of association fellows and members; the guide also includes colleges in the U.K. that offer courses in ceramics. A final section discusses various aspects of working with clay, such as types of courses, workshop training and setting up a studio. The directory may be ordered for £11.95 (approximately US$18.50), plus £2.00 shipping (approximately US$3) from *Ceramic Review,* 21 Carnaby Street, London W1V 1PH, England.

Penland Community Potters

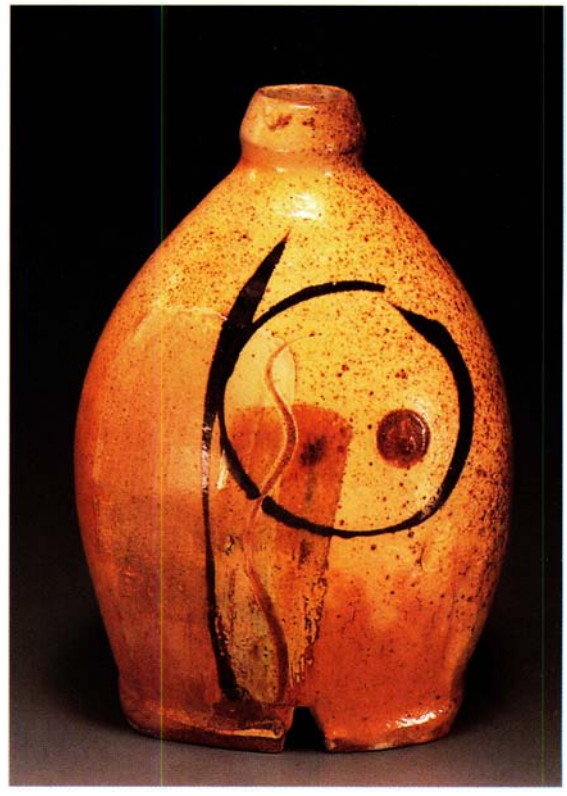
Majolica-decorated earthenware and wood-fired stoneware were among the worlds by 18 potters who reside in and around the rural communities of Penland and Bakersville, North Carolina, that were featured recently in the exhibition "Penland Community Potters" at Gallery 1021: Lill Street in Chicago. All the artists in the show are currently or have been associated, as residents, instructors or students, with the Penland School of Crafts.



Stanley Mace Andersen coffeepot, 10 inches in height, majolica-decorated earthenware, $200; at Gallery 1021: Lill Street in Chicago.

"We may live in a relatively isolated area, but there is a great amount of feedback and support among the artists," noted exhibition curator Suze Lindsay. "The quality of work here is truly amazing."

While techniques varied, all the forms in the show were functional, such as the thrown and altered stoneware vase, shown here, by Douglass Rankin and Will Ruggles. "The art of the utilitarian potter is difficult at best," they commented. "For us, it is the seamless merging of all aspects of function, [which] begins with the visual....The next element is the tactile. After all, the finishing of the art of a good pot is in the hands and sensibility of the user."



Douglass Rankin and Will Ruggles bottle, 8½ inches in height, thrown and altered stoneware, wood fired, $95.

Aberystwyth Potters Festival

by Jim Robison

As a master of ceremonies, you are both blessed and cursed. On one hand, you have the advantage of seeing each maker at close range and a clear view of what is going on. On the other hand, you are involved in the presentation, and do not often have the luxury of relaxing into the pleasure of the moment, concerned as you are with effective communication between maker and audience (complicated at times by interpreters) and maintaining a tight schedule. Just as the demonstrating potters and sculptors have come from far-flung places, so have many of the attendees, and they have high expectations. So it always comes as a relief when the event comes to an end, and you find that an enthusiastic crowd is still with you.

The International Potters Festival held in the beautiful coastal setting of Aberystwyth, Wales, began as an idea in the

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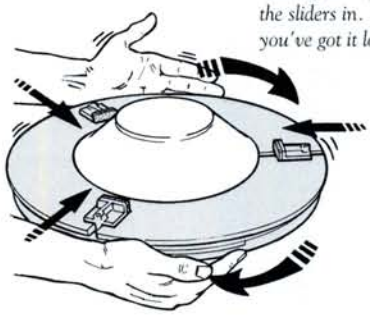
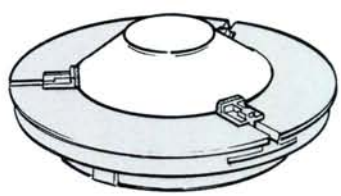


• *Turning the top plate moves the sliders in. Gently tighten; you've got it locked on center.*



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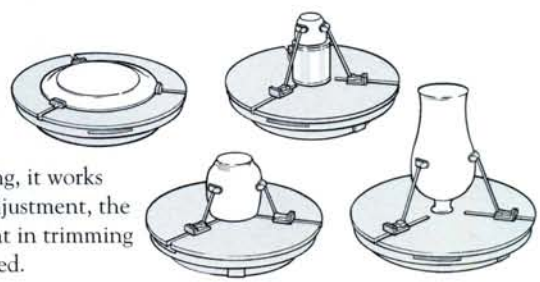

The Giffin Grip is a re-centering tool for potters. Designed specifically for trimming, it works equally well for waxing the foot or banding with oxides. After a simple onetime adjustment, the Giffin Grip quickly snaps on and off your wheel. It halves the time previously spent in trimming and makes it practical to trim shapes that would otherwise have been left untrimmed.

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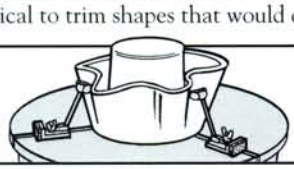
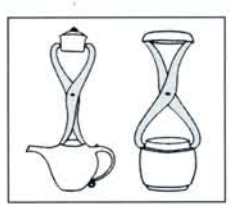


Designed to facilitate holding asymmetrical shapes with the Giffin Grip. The Flex Slider is a modified Basic Slider. By tightening the wing nut assembly, you can lock each slider independently. All the standard rods fit and it reverses as well. Set of three.

Lid Master

Take the guesswork out of sizing lids for your pots. One tool is all you need. Make one measurement and you have its opposite immediately. Does the work of two standard calipers with far greater speed and accuracy. Simply a pleasure to use.



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Lid Master: Lids 0"-11 1/2"

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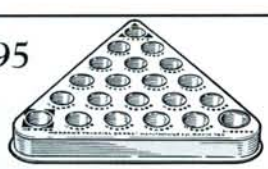
Large Lid Master: Lids 0"-16 1/2"

$39.95



Morgan's Tri-Axial Board

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_____	Lid Master™	$9.95	$3.00	$4.00	_____
_____	Large Lid Master™	$19.95	$3.00	$5.00	_____
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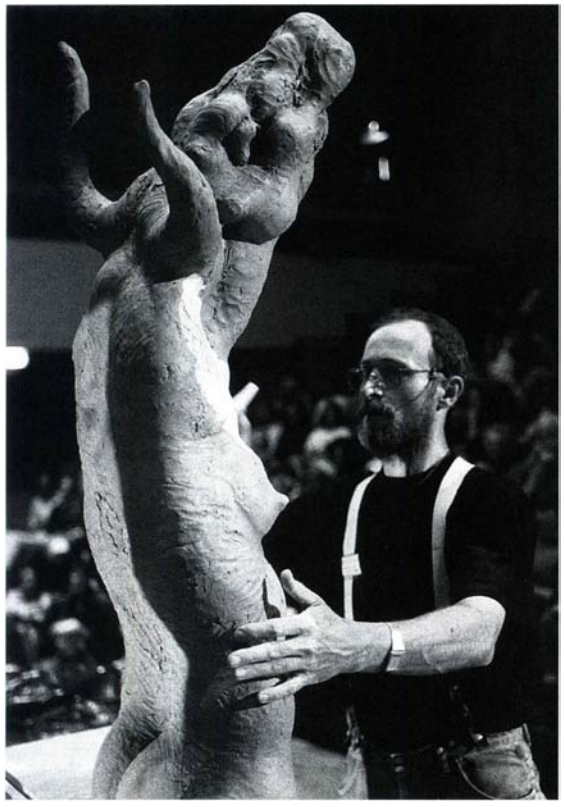


Miroslav Paral demonstrating the sculpting of a minotaur; at the International Potters Festival in Aberystwyth, Wales.

combined North and South Wales Potters Associations, and has grown into what is without doubt one of the most significant events on the potter's calendar. The organizing bodies, backed by the Arts Centre and the university, have matured over the years, and like fine wine growers, are now producing excellent crops with wonderful regularity. Past years have seen such wonders as the master potters from Yixing, China, and the "totally awesome" women potters from Nigeria. This year was no exception, as the list of 17 presenters included guests from 9 countries, drawing extensively on Eastern Europe.

The International Ceramics Studio in Kecskemet, Hungary, for years one of the very few points of contact between East and West, provided the primary exhibition (selected by British artist Alison Britton). Its founder and director, Janos Probstner, eloquently made the point that artists are essential to society and that a sharing of cultural identities through artistic activity enriches us all.

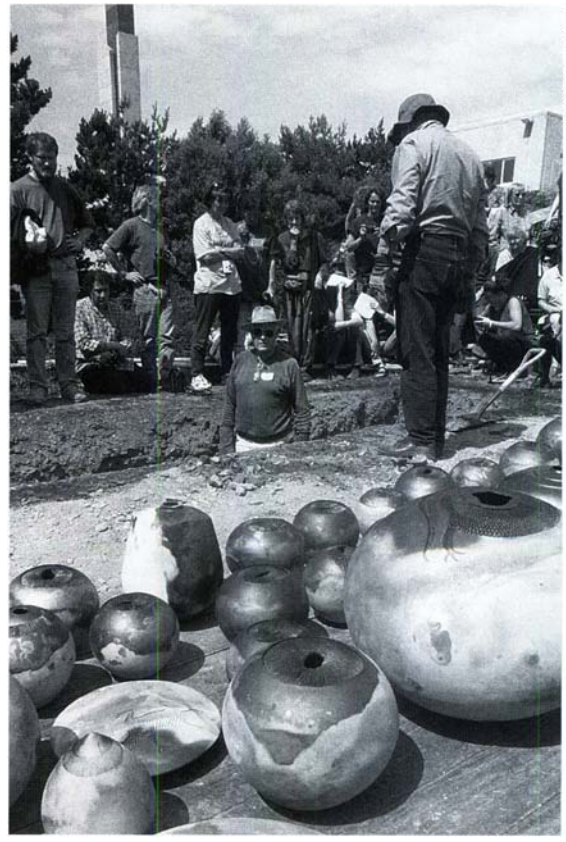
It was a real thrill to kick off the start of the virtual feast of lectures, demonstrations and exhibitions. Then there was the chance to view all of the associated trade stands, check out suppliers, educational opportunities and related activities—not to mention the verbal interaction with the 800 participants. The weekend event functions on many levels: first, it includes making on stage (each artist has two time slots, with viewing aided by a giant video screen in the hall as well as TV screens outside).

Hungarian sculptor Sandor Kecskemeti enthralled the audience by creating a variety of small clay pieces by working into solid blocks with a wire. Miroslav Paral, from the Czech Republic, drew upon years of experience and considerable artistic precedent to create a minotaur of impressive proportions. Anna Malicka-Zamorska of Poland exposed cultural differences between countries when she created her "magical wolves" as protectors, rather than animals to be feared.

Also among the demonstrators was Martin Mindermann, from Germany, who probably had the most heart-stopping moment on stage, when his ambitious raku pot disintegrated before the assembly. His interpreter was not needed, as we all understood what he was going through. It must be said, though, that Mindermann often makes a deliberate feature of cracks through the judicious use of gold leaf.

Rina Kimche, from Israel, demonstrated her methods of slab building (painfully slow), while Ian Gregory of the U.K. displayed virtuosity in modeling incredibly expressive figures and dogs. Jeff Oestreich represented the U.S. through a series of sensitively thrown and altered pots.

It is often said that talent in ones own country is not appreciated. Fortunately, this was not the case in Wales, as David and Margaret Frith decanted what must have been the better part of their local studio, and dazzled the audience with their throwing and decorating skills in both porcelain and stoneware—all while



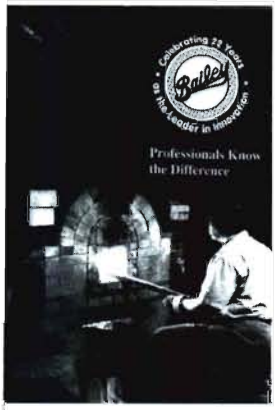
PHOTOS: KEITH MORRIS

Ray Rogers unloading the "Big Pit" kiln.

providing continuous commentary on the mixing of clay bodies, advantages of preparing your own glazes and controlling glaze temperatures through the use of a ball mill.

Each demonstrator also presented slide lectures, where personal history and philosophy were shared as well. These provided a chance for personal contact, and opportunities to ask questions and exchange ideas.

A large outdoor area also provided space for many endeavors, including a hands-on activity orchestrated by Susan Halls of the U.K. She led the creation of over 2000 animals for a sculpture



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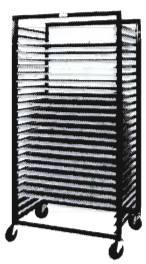

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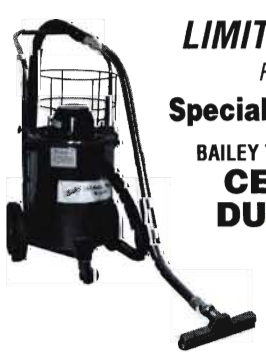

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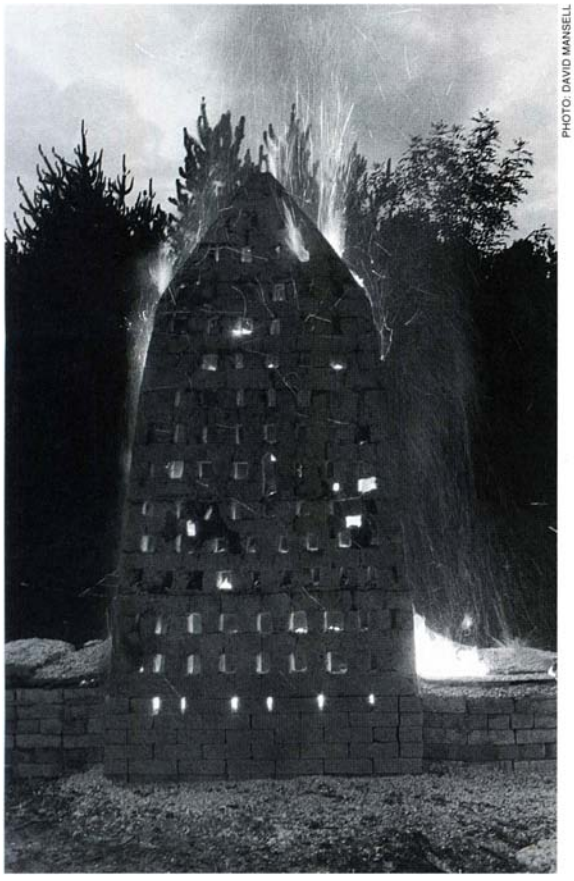
entitled "A Field for Aberystwyth," inspired by Anthony Gormley's human "Fields."

Then there were the kilnbuilding activities: Australian potter Ray Rogers excavated, filled and fired an enormous pit kiln; while U.K. potters Paul Stubbs and Micki Schloesingk erected and fired a salt kiln.

Also part of the outdoor events were the firings of a coil-built "Fire Sculpture" by U.K. artist Maxine O'Reilly, and an ambitious (approaching 4 meters in height) architectonic sculpture



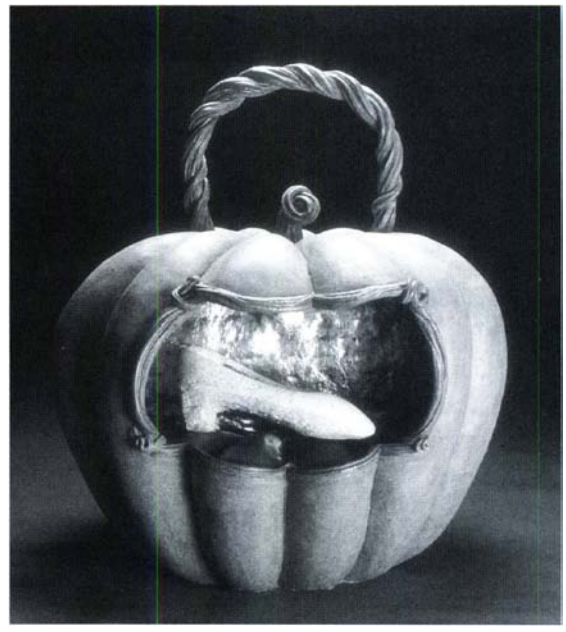
Nina Hole's "House"; wrapped with fiber insulation, it was wood fired overnight, then uncovered at dawn.

by Danish ceramist Nina Hole, whose project required on-site assistance of enthusiastic helpers for the week prior to the event. After using fiber blanket to wrap the work (which acted as its own updraft kiln) and an overnight wood firing to bring it up to temperature, Hole dramatically cut the blanket-retaining wires at dawn to uncover the glowing structure at its peak temperature. Sawdust was then thrown onto the piece to encourage color variation.

Additional discussion groups on such subjects as "Ceramics at the Millennium," led by U.K. editors Paul Scott and Paul Vincent; "Pottery Skills Training Workshops," led by Mick Casson of the U.K and Gus Mabelson of Ireland; historical videos; and the periodic on-stage "Potters' Tips" by Welsh potter Joe Finch, ensured something for everyone.

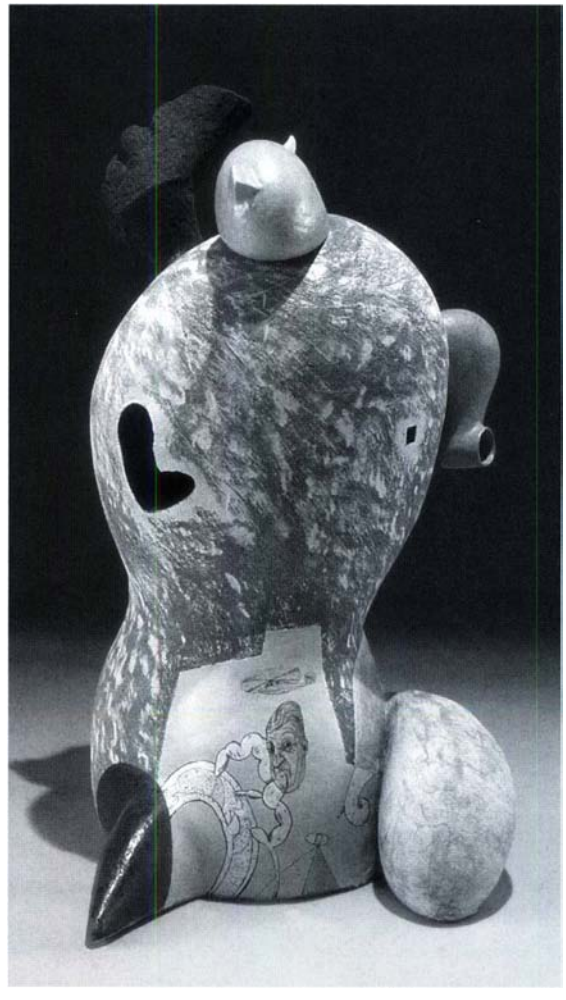
Kristen Cliffel and Kelly Palmer

Clayworks by Ohio artists Kristen Cliffel and Kelly Palmer were featured recently in a "Young Sculptors" exhibition at the



Kristen Cliffel's "Memories of Midnight," 23 inches high, ceramic and glass; at the Sculpture Center, Cleveland.

Sculpture Center in Cleveland. In recreating ordinary objects (women's shoes, dresses, pumpkins, etc.), Cliffel challenges historic and contemporary attitudes and stereotypes relating to femininity and gender. Palmer constructs simpler, more abstract



Kelly Palmer's "Saphena," 45 inches in height.

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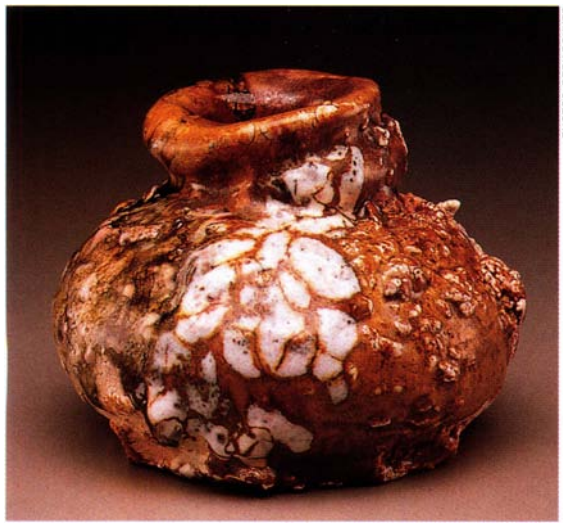
forms, layering the surfaces of his sculptures with words and rendered objects; he wants the viewer to construct a personal narrative, using his work as a starting point.

John Carle and Tim Rowan

Pewabic Pottery in Detroit, Michigan, recently featured the works of resident artists John Carle and Tim Rowan. To encourage a pattern of cracks to develop on his wheel-thrown bottle and vase forms, Carle stretched the clay from the inside; the



PHOTOS: DERK BOKKER

John Carle's "Vessel," 6 inches in height; at Pewabic Pottery, Detroit, Michigan.

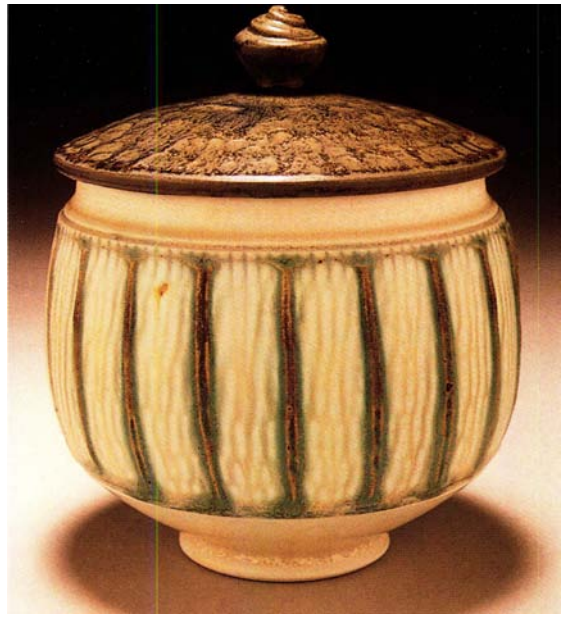
Tim Rowan's "Boat Form," 22 inches in length, slab-built stoneware.

pieces were then either soda/salt fired or "garbage" fired in a saggar. Most of Rowan s utilitarian ware is thrown on the wheel, but the "boat forms" shown in the residency exhibition were slab built, then fired in a wood or salt/soda kiln.

Stricdy Functional

"There are countless exhibitions across the country that feature sculpture and vessels," noted Val Cushing, juror of the fifth annual "Strictly Functional Pottery National," presented at the Market House Craft Center in Ephrata, Pennsylvania. However, "opportunities for the functional pot to be judged against its own kind are rare, made necessary by the fact that artists who make mugs, plates, pitchers and bowls see their works rejected time after time when competing with nonfunctional work."

In selecting 96 works from 1094 submissions by 410 artists, Cushing "took the position that to be functional, a pot must do a particular job. It must pour, serve, cook or bake, store, hold



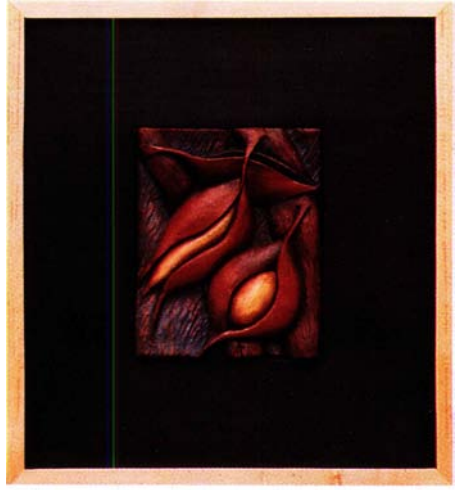
Todd Wahlstrom's "Covered Jar," 8 inches in height, slip-decorated and glazed porcelain, first-place award at the "Strictly Functional Pottery National"; at the Market House Craft Center, Ephrata, Pennsylvania.

candles or whatever else. It should not just suggest function, or symbolize function, or be a visual object that gives meaning to our lives. Strictly functional pottery must do the job."

Cushing awarded best of show to Philadelphia artist Neil Patterson. First place went to Todd Wahlstrom of Shrewsbury, Massachusetts; second place to Brad Johnson, Newcastle, Maine; and third to Steven C. Rolf, Alfred, New York. Jurors awards were presented to Julia M. Galloway, Williamsburg, Virginia; Matthew Metz, Houston, Minnesota; Marsha Owen, Raleigh, North Carolina; Diane Rosenmiller, Middletown Springs, Vermont; and Will Ruggles and Douglass Rankin, Bakersville, North Carolina.

Maria Simon

Wall forms by Portland, Oregon, artist Maria Simon were exhibited through October 11 at Vale Craft Gallery in



Maria Simon's "Silent Opening," 18 inches in height, carved terra cotta; at Vale Craft Gallery, Chicago.

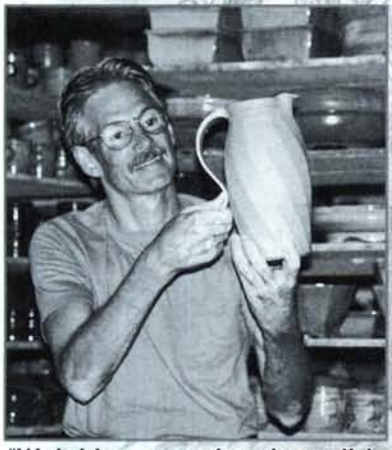
"Spending the week gave me a lot more confidence, and I have grown so much through the experience. Thanks to you, I am not only throwing faster, but also throwing larger pieces, and experimenting with projects I didn't think I could do."

Ann Glendening, Savannah, Georgia

World Pottery Institute

"Stephen is an absolutely brilliant teacher who is capable of making all aspects of pottery understandable even for the novice potter."

Paul Pittman, Williamsburg, VA



"Watching a master clay artist at work is a pleasure; Stephen's enthusiasm is boundless."

Patricia Baker, Orlando, FL

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Chicago. Simon usually begins with a slab of terra cotta (for wall tiles) or white earthenware, then adds coils. Next, the surface is carved and partly burnished.

After a bisque firing, the form is painted with successive thin layers of terra sigillata, burnished again, fired to Cone 04 and rubbed with wax. The finished tiles are then set into recessed hardwood frames.

An exploration of form, light and shadow, and movement, Simon's work is "often about minute details or moments in a landscape that contain a whole universe—the way water moves around a single rock;... the way flower petals emerge from a deep space and wrap seamlessly to the outside.

"It is clear to me that what I choose to notice in the outer landscape is a direct reflection of a deeper inner landscape," she concludes. "It matters not which is 'inner' or outer.' They are the same. These images are meditations."

Squidge Liljeblad Davis

"The River and the Thicket: A Shrine to Eros," an installation by Maine artist Squidge Liljeblad Davis, was on display recently at the Unity College Art Gallery in Maine. Composed of numerous clay totems up to 7 feet in height, the installation demonstrated "the encounter with awe/touch that I experience in materials and in the natural world and which I am calling Eros," Davis commented.

"My great teacher in the quest for the bones of Eros—that most fundamental of energetic entities—has been the 100-acre piece of land in Waldo County, Maine, on which I have lived for the past 25 years," she continued. "The animal guardians in

PHOTO: MICHAEL FLETCHER

"Guardians of the Four Directions," from "The River and the Thicket: A Shrine to Eros" installation, 5½ inches in height, smoked stoneware.

Squidge Liljeblad Davis' "The River and the Thicket: A Shrine to Eros" installation featuring clay totems to 7 feet in height; at the Unity (Maine) College Art Gallery.

WHY PLASTER BATS?

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.

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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.

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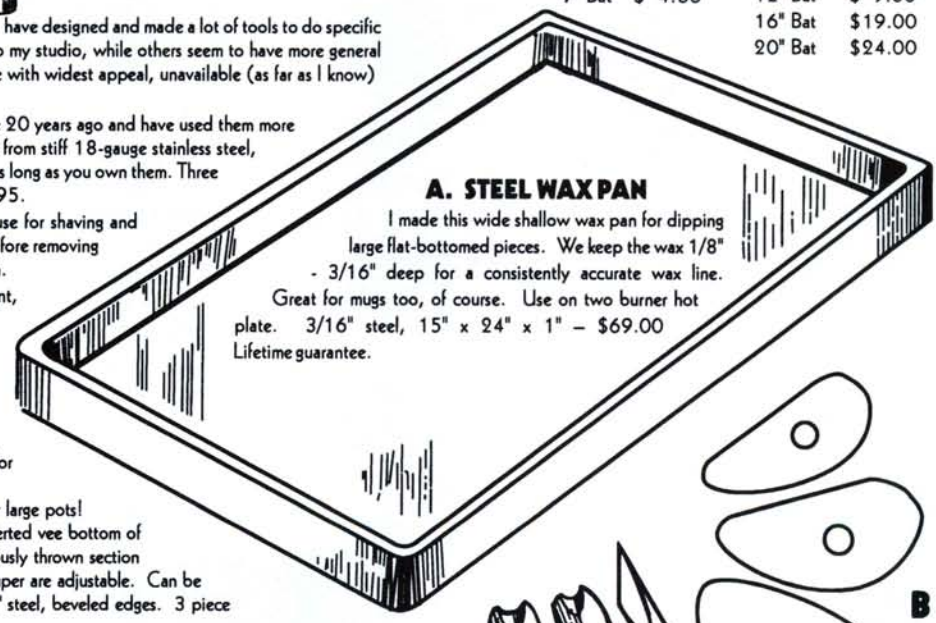

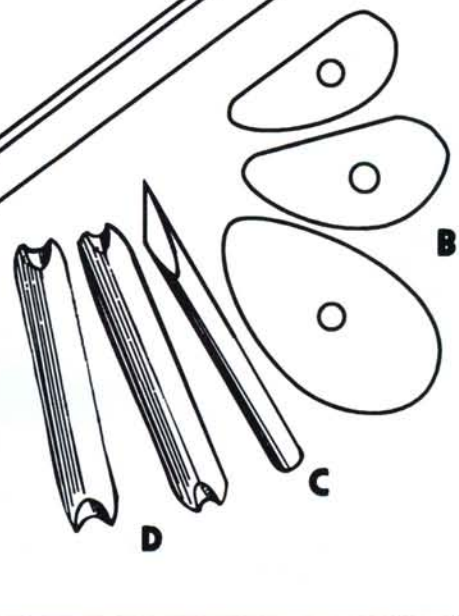

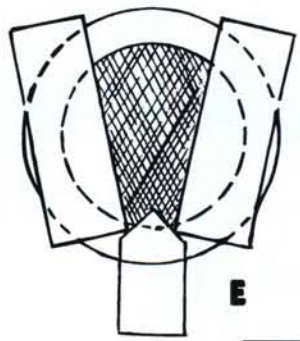

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this installation are the animals who share this land with me and who I wish to honor—along with the trees."

The piece "represents a two-year work cycle of walking, rafting, drawing and 'journaling' my way through each of the seasons as it filled and emptied," explained Davis, who lined the gallery walls with the journal entries and drawings completed during that time.

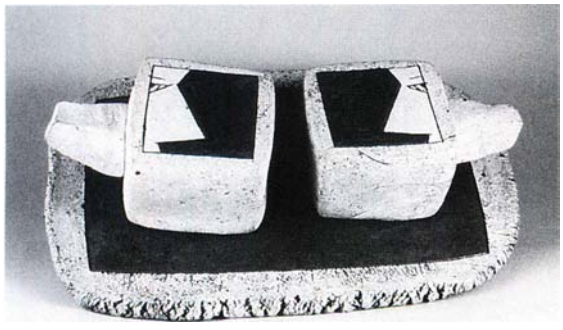
Kaname Takada

Ceramics by Ohio artist Kaname Takada were exhibited through July 6 at the Indianapolis Art Center. An instructor at the Columbus College of Art and Design, Takada produces interpretations of functional forms as well as large-scale wall murals. "The essence of my recent work lies in the tension between order and chaos," he observes. "The appeal of unpredictable and sometimes chaotic patterns is direct. I consider my pieces as sensual objects rather than conceptual objects."

Kaname Takada bowl, 22 inches in diameter, earthenware, fired to Cone 05; at the Indianapolis Art Center.

Eugenijus "Augis" Cibinskas

Clay sculpture by Lithuania artist Eugenijus "Augis" Cibinskas was presented through September 7 at the Lithuanian Museum of Art in Lemont, Illinois. Employed as a ceramist at the Panevezys Glass factory, Cibinskas completed the works featured in this show during residencies at Illinois Wesleyan University in Bloomington and the Oregon College of Arts and Crafts in Portland.



Eugenijus "Augis" Cibinskas sculpture, 15 inches in length, stoneware; at Lithuanian Museum of Art, Lemont, Illinois.

"Cibinskas' work is deceptive," artist/educator Rimas Visgirda commented. "At first glance, one is taken by the humor and playfulness, almost a simplicity in the pieces. Upon closer examination, they convey a complexity that is engaging."

They "have a man-made quality, whereas the decoration is very machinelike," he continued. "The subject matter derives from ethnic (Lithuanian) as well as contemporary sources, and depicts humans, animals and objects of common usage (teapots and cups) combined to give a feeling of dialogue, captured moment or impending event."

Janet Leach, 1918-1997

Texas-born potter Janet Darnell Leach died on September 12, 1997, in Cornwall, England; she was 79. After studying ceramics at Alfred University in the late 1940s, she set up a small studio in New York State. Shortly thereafter, she met Bernard Leach, Soetsu Yanagi and Shoji Hamada during their 1952 tour of the United States, and was invited to work with Hamada in Japan. She subsequently became the first foreign woman to study pottery in Japan, and was reputed to be the only woman there to work at the potter's wheel at that time.

In 1956, she married Bernard Leach and moved to St. Ives in Cornwall, England, eventually taking over the management of the Leach Pottery. When Bernard died in 1979, she decided to stop production of the standard ware associated with her husband and concentrate on her individual daywork.

Miska Petersham, 1923-1997

Miska Petersham, potter, educator, consultant for government projects in underdeveloped countries around the world and frequent contributor to *Ceramics Monthly* (see "Locating Glaze Materials" in the June/July/August 1995 issue), died this past summer. After receiving a certificate in industrial design and a B.F.A. in sculpture from the Cleveland Art Institute, he established a studio pottery in Florida, but four years later went on to graduate school at Syracuse University to earn an M.F.A. degree. From 1957 to 1973, he taught ceramics at Kent State University, then was chair of the art department at the University of Montana for four years.

During his teaching career, Petersham was awarded Fulbright Fellowships for work in Thailand, Sri Lanka (Ceylon) and Iran. The 1965 Sri Lanka trip actually began as a Fulbright lectureship to Pakistan. Petersham told former CM editor Tom Sellers how he and his family had "arrived the night the war started—tank battle 4 miles from the house, air raids, artillery. One hell of a reception. My wife and children were evacuated to Tehran by the U.S. Air Force. After about two weeks, I finally got out by train to Karachi. We were then reassigned to Ceylon, where I advised the setting up of a more comprehensive curriculum, especially in the design and crafts area, at the College of Art."

In 1978, Petersham and his wife became Peace Corps volunteers in Fiji; he later served as a research and design consultant in Micronesia, Haiti and Kenya. The 1990s brought him to Dar es Salaam, Tanzania.

In addition to his development work abroad, Petersham also devoted time to organizations in the States, serving as president of the executive board of the National Council on Education for the Ceramic Arts, as state representative to the American Crafts Council, as a member of the qualifying board of the Ohio Arts Council and as president of Ohio Designer Craftsmen.

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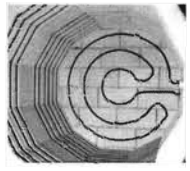

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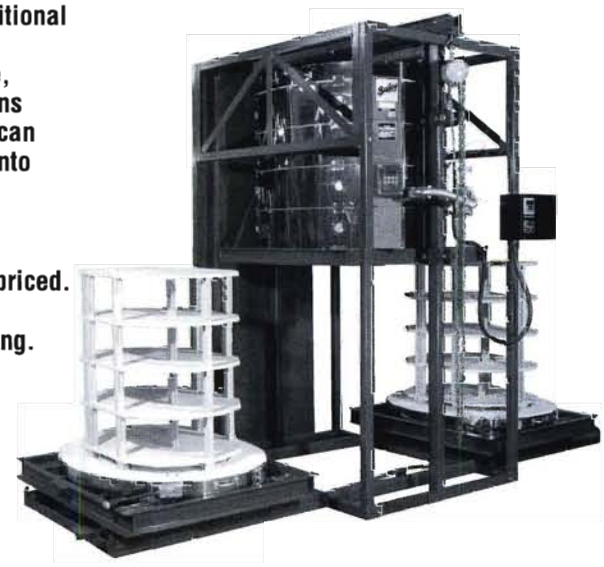

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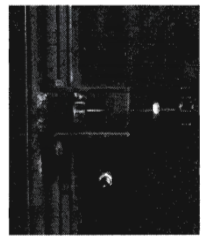

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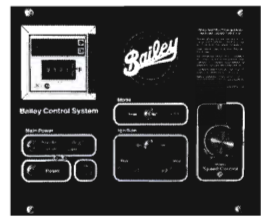

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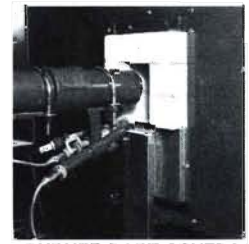

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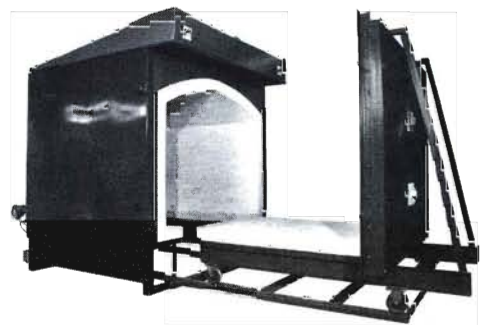

Pictured: 72 cu. ft. Stacking Capacity

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Pictured: 100 cu. ft. Stacking Capacity

New Books

Delftware Tiles
by Hans van Lemmen

"The term 'delftware' entered the English language in the 17th century," states the author of this well-illustrated survey of delftware tiles produced in Holland. "This was a direct result of the fashion amongst English royalty and aristocracy for blue-and-white pottery made in Delft." After an introductory look at the works of potters in Spain, Italy, France and Flanders, who used the tin glazes before they were widely adopted in Holland, van Lemmen discusses the rise in popularity of Dutch tiles.

"The use of tiles by an expanding Dutch middle class was a new phenomenon in Europe. Until the 16th century only the very rich could afford the luxury of tiles.... During the economic boom of the 17th century, a large multilayered middle class was created whose members could share to a greater or lesser extent in the great economic wealth. As a result, many householders could afford tiles to make their homes more comfortable and attractive."

A brief look at the factories and the manufacturing processes is followed by explanations of the tile themes and subjects. Images on tiles included animals, portraits, landscapes, scenes from daily life, fruit and flowers, mythological scenes, etc. Children's games were also popular, and, according to van Lemmen, could convey several different meanings; e.g., symbolizing seasons or particular festivities. They "can also have allegorical meanings. Dutch culture was heavily influenced by Calvinist notions of morality.... Ridi ng a hobby-horse and walking on stilts could signify social climbing or pretentiousness, where you could be heading for a fall. Skipping or running with a hoop could mean folly since the energy expended on these pursuits led to no useful outcome."

Tiles for royalty are examined next, as are imitations and emulations from other European countries. Van Lemmen then discusses the decline, revival and survival of tiles. Although the tile industry in Holland experienced a decline toward the end of the 18th century, "following a strong revival of architectural ornamentation, decoration is now firmly back in favor and includes the manufacture of delftware tiles both in Holland and in Britain."

The final chapter focuses on collecting and studying delftware tiles. 224 pages, including glossary, list of places to visit, bibliography and index. 1 black-and-white and 205 color photographs; 1 sketch. $65. *The Overlook Press, 386 West Broadway, New York, New York 10012.*

Pottery by American Indian Women
The Legacy of Generations
by Susan Peterson

Published in conj unction with the exhibition "The Legacy of Generations" at the National Museum of Women in the Arts in Washington, D.C., this nicely illustrated book "celebrates the achievements of 28 potters who have preserved this important ancestral tradition while advancing the art form through their innovative ideas and masterful craftsmanship," observes artist/author/educator Susan Peterson, who also curated the show. After a historical overview of American Indian pottery, Peterson describes the materials, tools and techniques used by the potters.

"To the Indians, clay is rare, precious, and sacred," she notes. "In the last few hundred years, Indians have often referred to clay as 'mother earth.' Among most Indian cultures, a certain amount of ceremony is associated with clay gathering, and children may be told to eat some of the raw clay 'for the spirit.' During the pot-making process, all the scrap clay is kept for reuse. Clay that is pinched off the coils or scraped in the smoothing—even the dust from sanding—is carefully caught in an apron or on newspaper and mixed with the next batch."

Next, Peterson discusses (individually) the working techniques of each artist, including 6 of the craft's matriarchs (Nampeyo of Hano, Maria Martinez, Lucy Martin Lewis, Margaret Tafoya, Helen Cordero and Blue Corn), plus 12 of their descendents and 10 contemporary artists who are creating non-traditional forms.

"Born around 1860, Nampeyo was the first American Indian woman to gain personal recognition for her pottery, though she did not sign her work. Her revival of ancient firing and painting traditions influenced the art of her entire Hopi-Tewa pueblo in the late 1800s."

Probably the best-known of Nampeyo's descendents is Dextra Nampeyo, her great-

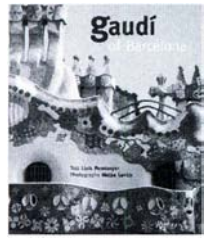
New Books

granddaughter. Dextracoil builds her pots, refining them with gourd tools, then sands and applies another clay slip on the surface to polish. She uses a yucca frond brush to decorate with mineral and plant pigments. "Some pottery goes fast, some slow," Dextra says, "but I always take my time with it, never try to hurry a piece. Sometimes when I am working on a pot, the designs come into my head and I know what I will put on the pot, but then people come and tell me what kind of pot they want. They want a 'fine-line' or something but I can't do that. If I do that, I am smothering the design that is in my head." 224 pages, including exhibition checklist, bibliography and index. 158 color and 16 black-and-white photographs. $55. *Abbeville Press, 488 Madison Avenue, New York, New York 10022.*

Gaudi of Barcelona
by Lluis Permanyer

"Throughout his architectural career, [Antoni Gaudi made] no concessions regarding his aesthetic beliefs, despite conflicts that arose with clients, critics and the press," declares the author of this lavishly illustrated book on Gaudi's architectural works in Barcelona, Spain. "In fact, much of society at the time did not understand or appreciate his artistic vision. He staunchly stood his ground in the face of incomprehension and opposition....On one occasion, he claimed that he had managed to overcome all of his defects save one: his irascibility."

After a brief look at the artist's life (1852-1926), Permanyer describes 12 projects Gaudi undertook throughout Barcelona, including "Park Giiell," which was commissioned by Eusebi Gtiell as a private residential estate. Working with his collaborator, architect Josep Maria Jujol, Gaudi thought of the complex as a "vast stage set on which each element has a specific role to play as part of the intricately planned whole."



One of the most "formidable" pieces of functional artwork created was a tiled bench that "undulates along the plaza's perimeter." Credited to Gaudi until recently, the bench was actually tiled by Jujol. "While Gaudi established the basic rhythm of the composition in its undulating form, Jujol's contribution is like that of a great jazz soloist," Permanyer notes. "Without limitations of any kind, he let his imagination take flight.

"Using a base of white or colored ceramic fragments, Jujol incorporated a great variety of elements: bas-reliefs, hand-painted discs, pieces of crockery from his father's house. He also included graffiti, not discovered until 1964, incising prayers to the Virgin and crosses in the wet clay. Jujol applied color to baked tiles, which were then baked again." 87 pages, including selected bibliography and chronological index of works. 206 color and 5 black-and-white photographs; 5 sketches. $50. *Rizzoli International Publications, 300 Park Avenue, South, New York, New York 10010; (212) 387-3400.*

Prehistoric Pottery
for the Archaeologist
by Alex Gibson and Ann Woods

"While ceramics play an undeniably and increasingly important role in cultural and economic studies, it is primarily as a chronological indicator that pottery has gained so much importance," state the authors of this updated guide (first published in 1990) to the styles, chronology and technology of British prehistoric pottery. They begin with an overview of the

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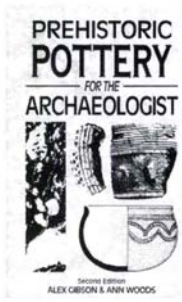
archaeological study of pottery, then describe prehistoric ceramic processes.

"Most British prehistoric pottery was constructed of flattened rings, or straps, of clay," the authors explain. "The basic technique was ring-building, a variant of coiling, in which rings of clay were applied to one another....There are various ways in which the new clay may be applied: round, elongated cylinders of clay may be placed directly on top of others and then joined or the rolls may be shaped and chamfered in such a way as to provide a groove or diagonal bevel.

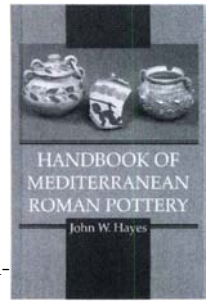
"Basic shapes can be altered by the way in which the straps are applied: for example, a vessel can be widened by applying the rings slightly on the outside of the existing shape or narrowed by applying them internally."



The final chapter details the chronological sequence of British prehistoric pottery. An extensive, illustrated glossary (making up the majority of the book) is also provided. 320 pages, including glossary and bibliography. 106 black-and-white photographs; 493 sketches. $49.50, softcover. *Leicester University Press, Wellington House, 125 Strand, London WC2R OBB, England. Distributed in the United States by Books International, Post Office Box 605, Herndon, Virginia 20172-0605; telephone (703)435-7064.*

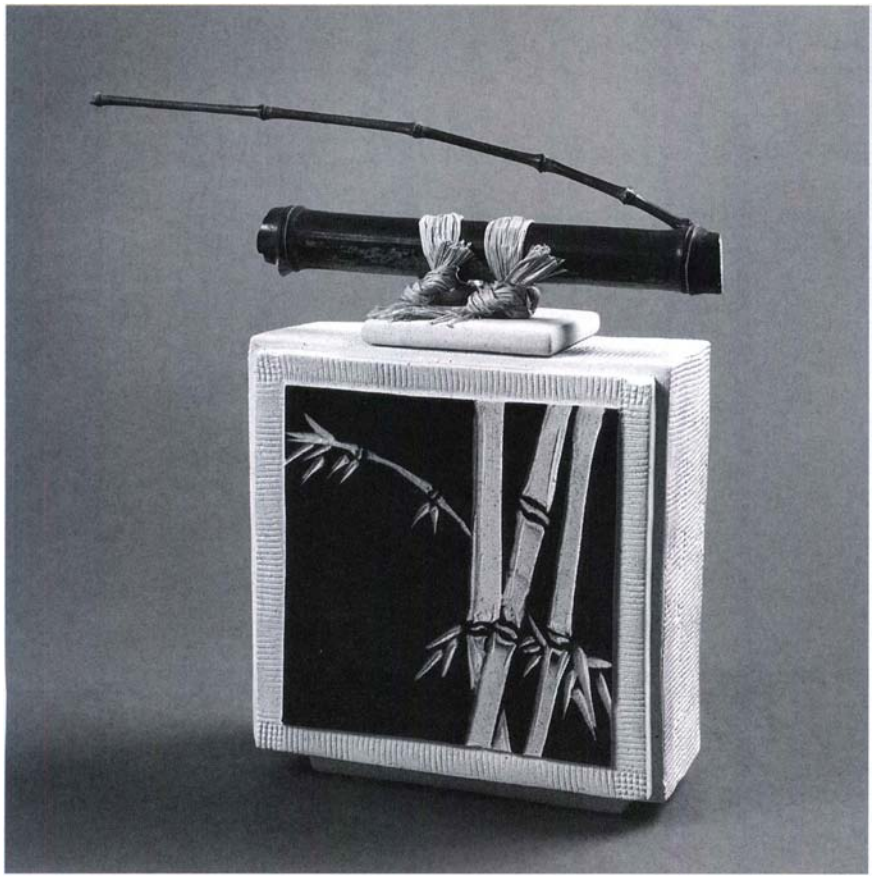
Handbook of Mediterranean Roman Pottery
by John W. Hayes

Illustrated by photographs and cross-section drawings of examples from the British Museum collection, this is a survey of Mediterranean Roman pottery made and used within Italy and the Roman provinces between approximately 100 B.C. and A.D. 600. After describing the functions, shapes, sizes and production of Roman ceramics, the author discusses three types—amphora, fine ware and coarse ware—in greater detail. "Clays firing to a cream or buff tint were used widely for jugs, flagons and other serving vessels," he explains. "The surface of these was generally left unsealed, allowing a certain amount of evaporation; when the contents had to be retained (as in amphorae for shipment), a deliberate coating of resin or the like was applied to the inner surface. Some finer versions, for table use, were coated with a slip of similar color.



"Recurrent shapes include narrow-necked flagons....Ribbed bodies, handles of the 'sliced' variety, and indented bases with central 'buttons' are features of the later varieties, in common with the cooking wares of the period."

In a final chapter, Hayes looks at vessels with special functions, such as ritual vessels, religious souvenirs and toys. "Positive identification of toys is difficult, but some small and miniature vessels found in children's graves may be classed here," he contends. "The most distinctive are thin-walled vessels in the form of animals—pigs, for instance—bearing applied glass 'jewels.'" 108 pages, including appendix on a brief history of the British Museum's collection, endnotes, select bibliography and index of items illustrated. 8 color and 80 black-and-white photographs; 141 sketches. $27.95. *The University of Oklahoma Press, 1005 Asp Avenue, Norman, Oklahoma 73019; (405) 325-5111.*



Lidded vessel with black bamboo handle, 9 inches in height, slab-built stoneware with carved bamboo motif, fired to Cone 6, $160.

Slab-built and carved jar, 9 inches in height, bronze-glazed stoneware with sliced bamboo handle, $110.

Sandi Dihl

by Connie Chronis

Northern California ceramist Sandi Dihl often comes up with solutions to design problems while on a 5-mile run along the beaches of Santa Cruz. "I'm always thinking about my work," Dihl explains. "I eat, sleep and dream it. I keep a drawing pad at my bedside for notes and sketches. At times, I wake up at night and find I have to write down my ideas. I also do a lot of thinking when I run in the morning. I run in the rain. I run almost every day. Its a time when I'm alone and can plot out my designs and map out what I'm going to do that day. If I have a new idea, I can think it through then."

Made of high-fire white stoneware, her vessels have a decided Asian flair and are usually accented with natural materials such as bamboo, raffia and grapevine cuttings. The Asian influence in her work is partly attributed to her late father, a textile importer/exporter who traveled to Japan several times a year when she was a young girl. The treasures he would bring home fascinated Dihl.

Another major influence on the development of her work was ceramist George Dymesich, a University of California-Santa Cruz extension instructor. Under his tutelage, Dihl learned how to use Japanese tools and Japanese throwing techniques, while refining her eye for detail and simplicity of form. This development came a few years after having graduated from the University of California-Santa Barbara as an English major/art minor.

Many of Dihl's pots are interpretations of the classic ginger jar theme. She takes this basic shape and plays with proportion and shoulder height to achieve variations, ranging from 6 inches in height for low, wide, lidded jars to 24 inches for elongated pieces.

The smallest vessels in her portfolio are "wish boxes" created as a tribute to her father, who often brought home lidded porcelain bowls from his travels to the Pacific Rim. As she recalls, he would tell her that her "wish would come true if I wrote it on a small strip

of paper, popped it into the bowl and quickly put the lid on in order to keep my wishes safe and protected. If I was very patient and kept the lid closed, my wish would come true."

On the front of each slip-cast wish box is a raised Japanese character. The *kanji* symbol depicts "happy, soulful thoughts," Dihl says. Inside each wish box, she includes a rolled blank piece of paper tied with raffia and a note explaining the origin of the wish box. Her message ends with the request to "open with care."

A typical workday for Dihl finds her in the studio immediately after her morning run. She rarely leaves during the day. "If I can, I have one of my assistants do my errands, pick up last-minute chemicals and other supplies." Dihl employs two assistants to help out with routine production work: making clay, pouring molds and making lids.

The two-building studio complex is adjacent to her home in Santa Cruz. The larger studio is a 14 • 18-foot space, which houses two wheels (one for throwing, the other for trimming), three top-loading electric kilns and several workstations. Task lighting at each workstation facilitates sgraffito work and handle production/attachment.

PHOTOS: GLENN VIGUERF

Carved stoneware canister, 12 inches in height, with golden bamboo handle and raffia accents, $230.

The smaller studio (10 • 10)is used for slip casting. This is where the "sanding and detailing on greenware occurs," Dihl explains. "My assistants work out of this space most of the time."

Most of her work is hand thrown and trimmed when leather hard. Dihl then uses a variety of tools to carve the surfaces. For instance, plum blossoms are achieved with a dental tool that has a broad shovel-like end. Petals are incised by pressing this end into the clay and twisting 180 .

Another favorite tool was made from cardboard. Several strips of corrugated cardboard were glued together into a block. Pressing the corrugated edge of the cardboard block into the wet clay produces a texture she finds pleasing.

Slip trailing is utilized to achieve raised design effects. For texture, she adds beach sand (40 ounces per 100 pounds) to a commercial casting slip. The sand is hauled from the local beach, washed and strained of debris through a 60-mesh screen.

For a speckled effect, Dihl also adds iron and ilmenite to the trailing mixture. The rust-colored specles from the iron (8 ounces per 100 pounds) complement the black specks produced by the ilmenite (16 ounces per 100 pounds).

Dihl prefers to use colored slip for her raised kanji characters. If a client desires a nonstandard color, she applies four coats of glaze by hand, "then I sand away any excess glaze that could flux away from the design, and hope it stays put. Thats why using a colored slip is safer—a guarantee that your color stays where you want it."

For sgraffito decoration, Dihl often puts her trimming wheel to work. The glaze is applied to greenware with a wide Japanese brush while the wheel rotates. To keep the glaze from "clumping up," she first moistens the surface with a damp sponge.

Glazing temperatures range from Cone 4 to Cone 7. After the glaze firing, Dihl is ready to "dress" her work with a wide range of natural materials, including bamboo, grapevines and raffia. "Many times, the pot is made to fit the bamboo," she points out. "The bamboo is pushed into wet clay handles first, to ensure the handle design fits the curve of the bamboo. This happens most often on my bigger pieces."

Locating a source was one of those serendipitous events that occurred when Dihl was out for a walk. Not more than a block away from home, she discovered a yard overgrown with a bamboo grove. "I wrote my neighbor a letter asking to use her bamboo, and she was overjoyed for me to come remove it."

Flat-faced round jar, 8 inches wide, stoneware, wheel thrown in two pieces and joined, with bamboo and raffia accents, $160, by Sandi Dihl, Santa Cruz, California,

Based on a tip picked up in CM a few years back, Dihl uses a microwave to process the bamboo. "I first try to cut dry bamboo (rather than green stalks)," she says. "The second step is cutting it to the right length and having the right shape fit the pot. After its cut, I sand it, wash it, then put it in the microwave on 50% power for one minute."

This step not only gets rid of insects, but also draws out the bamboos natural oils, giving it a glossy finish as if it had been carefully shellacked. However, Dihl says that "if the bamboo is particularly old, drying in the microwave will give a matt finish rather than a natural luster."

Another material source was found one day when she saw workers cutting back the vines at a local winery. The curling, twisting elements of the vines appealed to her, so she contacted the owner about using the cuttings. Dihl now uses them as handles for her plum blossom carved vessels.

The use of another natural material is Dihl's solution to running glazes. "I do a lot of two-tone glazing and I don't like the two colors to run into each other. Often they do, *so* I wanted to devise a dividing line to cover up any kind of overlap that was not aesthetically pleasing," she explains.

She now puts a groove or two at the desired location. After the piece has been fired, she inlays a thin strip of chair caning in the groove, securing it with commercial epoxy. "I was trying to achieve perfect edges at the bottom or to divide the glazed area from the natural clay body," Dihl explains, "but glazes were fluxing out too far. Adding the caning solved the visual problem."

She also uses raffia to attach a variety of handles to lids. She prefers untreated raffia from Madagascar and buys it 10 hanks at a time. "A lot of time the craft-store raffia is too waxy or looks too artificial. Sometimes its been treated and just doesn't work well," notes Dihl. "The knots used are my own design and have no traditional or symbolic meaning, other than my desire to create an aesthetically pleasing presentation."

When asked about any roadblocks to productivity, Dihl feels the main obstacle is "never having enough time." She explains, "I work at least eight to ten hours a day and would probably work longer if I didn't have other commitments. This year I made a goal to try to set normal working hours."

The only other complication Dihl encounters has to do with the weather and how it affects drying time. On foggy winter days and summer mornings, the air is cool and damp, so Dihl speeds up drying by placing her work in a 200 F oven for 6 to 8 hours.

Dihl sells her work through galleries and craft shows. This year, she'll attend six to seven shows in the Northern California region and participate in an Open Studio sponsored by artists in the Santa Cruz area.

Representing her own work is something Dihl enjoys. "I can see who's buying my designs. It's very rewarding."

About 30% of her income is from commissions. Dihl delights in creating pots for special locations. "I enjoy commission work the most," she notes. The appeal is that "it's the incorporation of both people's desires into one finished piece. My goal has always been to create both functional and unique art pieces."

It's taken some time, but Dihl has arrived at a point in her life where she is completely in tune with ceramics as a way of life and livelihood. But satisfaction doesn't mean complacency. Continually evolving and refining her work—often on those morning runs—remain important. **A**

"Wavy Ewer and Tray," 18½ inches in length, wheel-thrown and altered stoneware, with terra sigillata and stains, $250, by Steve Hansen, Berrien Springs, Michigan.

Abstracted Teapots

"Colorforms," an exhibition of teapots by 35 clay artists, was on view recently at Ferrin Gallery in Northampton, Massachusetts. Utilizing the shape of the teapot and its elements—spout, handle, lid, body, base and surface color—the featured artists created abstract interpretations of the teapot form.

While many of the artists in the show have established careers, several are relatively new to the field. Their styles range from bold graphic to soft curvilinear shapes, with brightly glazed to bare textured surfaces. ▲

"Sauras Tea," 18 inches in height, extruded and handbuilt, brushed with stained alkaline glazes, $3200, by Michael Sherrill, Hendersonville, North Carolina.

"Jujunum," 20 inches in height, porcelain decanter, cups and tray, $575, by Bonnie Seeman, Plantation, Florida.

Slab-built teapot with extruded spout, handle and feet, 14 inches in height, $400, by D. Hayne Bayless, Ivoryton, Connecticut.

Glaze Material Substitutions

byJefFZamek

If we mix our own glazes, at some point it usually becomes necessary to use a substitute raw material. Who among us hasn't been out of a critical material at a critical time (usually when getting ready for a big show or sale)? In an ideal world, we would plan months ahead to restock glaze materials; however, unforeseen events sometimes force substitutions. Some comprehension of which materials can be used when a favorite feldspar or metallic coloring oxide is not available is an asset to the independent potter.

In the long run, the most common reason for glaze material substitutions is one of economics. Potters make up less than V10 of 1% of the raw material purchasing market in the United States. When your favorite Super X feldspar is no longer available, it does not imply Super X has been mined out of existence. On the contrary, there is frequently enough feldspar still at the mine to keep potters supplied for hundreds of years. But mining the material for industrial customers is no longer profitable. The large buyers of materials dictate the market decisions, not the potters. Over time, many of our favorite glaze materials will become obsolete. Potters do not have enough economic power to demand that a mine or processing plant maintain production on any specific raw material. (See "Economics and Raw Materials" in the January 1989 CM.)

Many times potters are faced with the need to substitute a raw material when testing glaze recipes from a magazine or book. Often a particular feldspar or frit can no longer be obtained. Other variables, such as different interactions of glaze and clay bodies, various kiln heating and cooling rates, glaze application thickness or individual glazing techniques, already affect results, so any substitution can have a significant effect on the recipe. When more than one material is substituted, the odds of the other variables throwing off the glaze go up. The general rule in such situations is, the more replacement materials required in a glaze recipe, the further removed from the original will be the fired result.

Moreover, an insidious and sometimes subtle change can occur due to geological changes of raw-materials deposits. The transformation can happen from one bag of material to the next. That old bag of Kentucky Ball Clay (OM 4) you've had in the studio for a while might not yield the same results as a new bag. The mines do an excellent job of maintaining quality control—remember, they are supplying large industries who demand consistency—but changes in materials for any number of reasons can and do happen. Always be prepared to make a substitution due to a "shift" in a raw-materials composition. Just because the name on the bag is the same doesn't always mean what's inside the bag is the same every time.

Substituting one feldspar for another to save 10 or 20 per pound is a false economy if the substitute feldspar does not function properly. Such "savings" could "cost" a production delay.

Good studio organization involves ordering and stocking raw materials before beginning a glazing cycle. It is always better not to be in the position of needing a replacement material; however, when it is time to reorder materials, always be exact as to the chemical name, common name, mesh size, and the name of the mine or processor.

Be aware that the ceramics supplier orders the material from a processor, and sometimes several processors sell versions of a raw material. Each company can market a product with a slightly different chemical composition or particle size, but still refer to the material by the same generic name. Occasionally, the slight difference is distinct enough to affect the glaze.

The ceramics supplier should be able to identify the producer of every raw material. Try to order whole bags of glaze materials, as the company name will often be on the bag. Ordering by the bag will ensure continuity and consistency of materials; besides, the price should be lower on a per-pound basis.

In most instances, substitution of a raw material because of its expense is not an effective cost-cutting strategy. In rare exceptions, such as the extensive use of cobalt oxide, cobalt carbonate, tin, nickel oxide, nickel carbonate or specific stains, the most expensive part of any glaze recipe is the time and effort required to put the glaze on the pot. Using a less expensive material will not yield a true savings if it causes a higher defect rate or if it does not produce acceptable results. The most economic way to judge raw materials is through their reliability and ease of use, not their initial cost to purchase. Substituting one feldspar for another to save 1 <£ or 2<t per pound is a false economy if the substitute feldspar does not function properly. Such "savings" could "cost" a production delay.

Another example of a false economy is not using a commercial gum, such as CMC, or any other "expensive" glaze additive in the glaze mix. If any additive saves one pot from a glaze application or firing defect, or makes the glazing operation more efficient, it more than pays for itself. The amount needed represents a small percentage of the total glaze cost, and just a fraction of the cost of your time and effort. Don't waste time chasing pennies; chase dollars.

Evaluating Materials

Before mixing any new glaze in your studio, check to make sure all the materials are still available. Keep up to date on which materials have changed or are no longer being produced. Ask yourself if it is worth the time and effort to mix a glaze with a material that can no longer

be easily obtained. We all know of potters holding onto their last pound of Albany slip or Oxford feldspar. At some point, they will have to find an adequate substitution for these once-popular materials.

Some potters will mix a 30-gallon batch of the glaze with a substituted material, use it on all of their pots, then, when the fired glaze does not meet their expectations, wonder what went wrong. Never use an untested material on a whole kiln load of pots. The potential for loss from such "experiments" is too great. A better method is to mix up a small sample, then test the glaze on several vertical tiles throughout the kiln. Vertical tiles indicate if a glaze has a tendency to run down the tile surface. Placing the same glaze in different locations in the kiln will show how a glaze reacts to variations in temperature and/or atmosphere throughout the kiln. Using an old kiln shelf under the test tiles will prevent shelving damage if the glaze runs. Test pieces should be fired in the same kiln as the regular production pots to assure consistent results.

Achieving a perfect substitute for every possible glaze material is impossible. Many times, alternative materials will have trace elements that might slightly change the color or texture of the original glaze. Several other factors can hinder the substitute material from yielding similar results, such as a difference in the materials particle size, chemical composition or processing methods. While a precise equivalent material will not be possible in all situations, the substitutions listed here will work in a high percentage of glazes.

Raw materials used in glazes can be classified in many different ways. Chemical composition and particle size are two useful indicators in choosing a replacement material. Always look for similarities in both when trying to substitute one material for another. Ask the ceramics supplier for a chemical analysis sheet for every raw material ordered. It will list the mesh size and the chemical composition of the material. Then, when substituting raw materials, analyses can be compared to select a material with the closest chemical composition and particle size as compared with the original glaze material. Remember, most raw glaze materials look like white or off-white powder and feel similar to one another. Telling the difference in mesh sizes of powders is almost impossible, so rely on the chemical analysis sheet for this critical information.

Frequently, clay is a component of glazes. It contributes silica and alumina and can be classified in groups; the most common are earthenware, stoneware, kaolin, fireclay, ball clay and bentonite. Some groups can be divided into subgroups, such as plastic or nonplastic kaolin. Always choose the replacement clay from the same group or subgroup of clays that are available. This will ensure the optimum glaze match.

When less than 6% barium carbonate is used in glazes that do not contain metallic coloring oxides or stains, there is often no noticeable change in the glaze when all or part of the barium is removed.

Listed below are raw material substitutions and an explanation on how and when to use each substitute material. Raw materials and clays that were *not* included either do not have a practical substitution or involve glaze calculation to arrive at a close material match. Groups of materials enclosed in parentheses are direct substitutes; for example, (Custer feldspar and G-200 feldspar). Both are potash feldspars that can be substituted for one another in a glaze.

Glaze Material Substitutes

Albany slip», a dark-brown-firing, earthenware type, high-iron clay found in Albany, New York, is no longer being mined. The land on which Albany slip is found is more valuable as real estate than for its clay deposits. Many ceramics-supply companies have developed Albany-like substitutes, including Alberta Slip, Seattle Slip, Sheffield Slip Clay Formula, A.R.T. Albany Slip Synthetic, Laguna Clay Company Albany Slip Substitute, with varying degrees of success. Matching true Albany slip with any of the substitutes will depend on the total amount required in the original recipe, the firing temperature of the glaze and the kiln atmosphere.

Alumina hydrate is used in glaze recipes to promote hardness and opacity. Alumina oxide can usually be used as a substitute on a one-for-one basis. Calcined alumina can also be used for either alumina hydrate or oxide, but it might cause raw glaze fit problems.

Ball clay contributes silica and alumina to the glaze formula. Due to its small platelet structure, ball clay also acts to suspend the liquid glaze in the glaze bucket. The higher amount of iron and manganese in each type of ball clay will contribute to a darker fired ball clay color. However, it might not have an effect on the fired color of the glaze, as the percentage of ball clay in most recipes will be low. Therefore, the effect of a dark- versus a light-firing ball clay will not be significant in the fired result of colored glazes. In clear or white glazes, dark-firing ball clay can tint or shade the fired glaze. Some light-firing ball clays are (Tennessee #1, SPG#1, Tennessee #10, Coppen Light, H. C. Spinks C&C, Old Hickory #5, Old Hickory #1 Glaze Clay). Off-white or cream-colored ball clays are (Foundry Hill Cream, #1 Glaze Clay, Jackson, Kentucky OM 4, Kentucky Special, Kentucky Stone, M&D, Thomas, Taylor, XX Sagger, Tennessee #9, Spinks HC5, Gold Label).

Barium carbonate (Chinese and German) acts as a secondary flux, helping to bring primary fluxes into a melt. High amounts of barium carbonate can cause opacity in glazes. Strontium carbonate, using ¾ of the amount of barium required, will make an adequate substitute when color or texture responses are not mandated. When less than 6% barium carbonate is used in glazes that do not contain metallic coloring oxides or stains, there is often no noticeable change in the glaze when all or part of the barium is removed.

Bentonite can be used in a glaze recipe to keep the liquid batch in suspension. Usually, 1% to 2% bentonite is added. Higher percentages are used in once-fire glazes to ensure better fit with the

raw clay body. Light-firing bentonites used in glazes are (HPM-20 air purified, 325-mesh Western Bentonite, 200-mesh Western Bentonite, Bentonite B, Bentolite White GK129). Ibex-200 is a dark-firing bentonite that can be used in darker colored glazes. Other, more effective, suspension agents can also be substituted for bentonite: (Epsom salts [magnesium sulfate], Macaloid, Veegum T and Veegum CER that contains a combination of Veegum and CMC). While CMC can be used as a glaze suspension aid, its primary function is that of a glaze binder.

Bone ash, whether natural calcined animal bones (calcium phosphate) or synthetic bone ash (tri-calcium phosphate) produced from other calcium phosphate materials, can be used interchangeably to contribute opalescence and opacity to glazes. However, in some glaze recipes requiring natural bone ash, synthetic bone will modify the color.

Borax is a soluble flux that, when utilized in amounts of more than 10%, has all the inherent application and firing problems associated with any soluble material. An insoluble form known as (fused borax or calcined borax) can be used as a substitute, using ½ the total amount of borax.

Dolomite contains approximately one-half calcium and one-half magnesium. Frequently equal parts of whiting and magnesium carbonate can substitute for dolomite. For example, if the glaze recipes calls for 10% dolomite, 5% whiting and 5% magnesium carbonate can be substituted. This will not be an exact substitution, but a close match. Trace elements in natural deposits prevent an exact match.

Feldspar, one of the most common materials found in glazes, can be classified into three groups: potash feldspars (Custer, G-200, K200 and Primas P—no longer available are Buckingham, Oxford, Yankee, Clinchfield #202, Keystone, Maine, Madoc H, A-3 and Elbrook); sodium feldspars (Kona F-4, Nepheline Syenite 270x, Nepheline Syenite 400x, Calspar, Primas S, NC-4, Unispar 50, C-6 and Minnspar 200—no longer available are Eureka, Bainbridge, #56 Glaze Spar, Lu-Spar #4, Minpro #4 and Clinchfield #303); and lithium feldspars (spodumene, lithospar and petalite—lepidolite is no longer available). Choose a feldspar from within its own group for a substitution.

Flint, or silica, is one of the most common raw materials found in glazes. It is sold as 400, 325 and 200 mesh, all of which are suitable for use in glazes. (Siltex 44 and Silica IMSIL A-25) are fused amorphous silica; because of their low-expansion rates, their use can correct crazing defects. Both can be used in place of 400-, 325- or 200-mesh flint, but if a glaze recipe calls for 200-mesh flint, 325-mesh flint would be the best option. Some glazes are sensitive to finer grind materials. The smaller mesh materials can increase glaze melt—increased surface area produces more of a reaction with other glaze materials—which might cause a glossier surface. Another possible result of using finer-mesh flint is in removing craze lines from a glaze, or preventing glaze pinholes.

Frit contains oxides predetermined as to quantity and type, which are then melted, fast cooled and ground into a powder. In a sense, frits are "man-made" feldspars. They can contain soluble oxides in an insoluble form; they can also contain toxic materials in nontoxic glassy matrixes. The chart below lists commonly used frits and their equivalents.

Gerstley borate, a calcium borate ore, contributes a strong fluxing action and can create opalescent opacity in the fired glaze. In many glaze recipes, colemanite can be substituted without a noticeable difference; however, both colemanite and Gerstley borate are variable and cannot be depended on for consistent glaze results.

Kaolin can be classified as plastic and nonplastic. Because its primary purpose is to contribute silica and alumina to a glaze, any of the kaolins can be substituted for one another; however, it is always best to substitute from the same group. The plastic kaolins include (Edgar Plastic Kaolin, Grolleg, Kaolex D-6, McNamee, 6 Tile, Pioneer, Laguna #1, Sapphire, Treviscoe and T-7); nonplastic kaolins are (Kaopaque 20, Ajax P, Delta, SnoCal 707, Kingsley, English China Clay and Velvacast). Some raw kaolins, such as Avery kaolin, cannot be readily substituted; however, any kaolin that has been calcined—heated to remove its chemical water (Glomax LL or Ajax-SC)—can be used interchangeably. Calcined kaolin can be produced by firing any kaolin past dull red heat—approximately 1100 F. Calcined and regular kaolin can be used interchangeably but the reduced shrinkage of the calcined kaolin can change the raw glaze fit as it dries on the pot.

Soda ash, sodium carbonate, is highly soluble and not usually found in glaze recipes; however, common baking soda (sodium bicarbonate) can be used as a substitute, as it changes to the carbonate form when heated.

Talc contributes silica and magnesium to a glaze, and moderate amounts will cause opacity. Not all talcs are the same. On the East Coast, NYTAL HR100 Talc is commonly used; a West Coast equivalent would be Pioneer-2882. There are many other talcs, including Sierralite, high-alumina content; Soapstone 78SS, dirty for use in glazes; TDM 92, high-organic matter; or Talc 80/20, a partly calcined material that can be used in dry-pressed clay bodies.

Whiting, calcium carbonate, is a high-temperature flux that can make a glaze harder; it can also develop a chemically resistant glaze surface. It is produced in various mesh sizes under different trade names by many companies. Several kinds that can be interchanged successfully are (Snowcal 40, Vicron 2511, York White, Whiting 55 C, Whiting 3 C Calcium Carbonate, and Goldbond Whiting, #10 White). Always choose a replacement calcium carbonate with approximately the same mesh size as the original. Atomite, a fine-particle-size whiting, might produce a transparent,

Common Frits and Their Equivalents

Ferro	Pemco	Hommel	Fusion
3110	P-IV05		F-75
3124	P-311	90	F-19
3134	P-54	14	F-12
3195		399	F-2
3819	P-25	259	FZ-25

glossy, clear glaze, as opposed to a coarser grade of whiting that would not thoroughly dissolve in the molten glaze, thus producing a white, opaque glaze.

Oxides, Carbonates and Opacifiers

Cobalt oxide is one of the most potent metallic coloring oxides used in glaze recipes. The smallest amount will create a blue tint in almost any glaze. Cobalt oxide is one and one-half times stronger than cobalt carbonate, *so* allow for the difference in any substitution. For example, if the recipe calls for 1% cobalt oxide and cobalt carbonate is being substituted, use 1.5% cobalt carbonate. When cobalt oxide is substituted in glazes requiring cobalt carbonate, it sometimes produces blue specks in a blue field. This is because cobalt oxide is coarser and has a larger particle size than cobalt carbonate. The blue specking is more likely to occur in satin matt or matt glazes where the larger particle of cobalt oxide is not fully incorporated into the molten glaze. Cobalt oxide blue specking is less likely to occur in gloss or transparent glazes.

Copper oxide, including black cupric oxide and red cuprous oxide, is one of the most reactive metallic coloring oxides. The range of glaze colors produced depends in part on the kiln atmosphere and the composition of the base-glaze recipes. -Copper oxide and copper carbonate can produce greens, browns, blacks, turquoise and reds in glazes. Both the red copper oxide and black copper oxide can be used interchangeably, with the red tending not to mix completely in the liquid glaze. Some red copper oxide always floats on the liquid glaze surface but does not affect the color or texture of the fired glaze. Both red and black copper oxides can cause a speckled color in some glazes. Copper carbonate can be substituted for copper oxides by using one and one-half times more than the amount of copper oxide required in the glaze recipe. Because of its smaller particle size, copper carbonate disperses readily into the fired glaze.

Manganese dioxide produces purple or brown in glazes. To substitute manganese carbonate, use one and one-half times more manganese carbonate than the amount of manganese dioxide in the recipe. Granular manganese dioxide is not suitable for glazes, as it will not disperse into a glaze melt because of its large particle size.

Nickel oxide, including nickel oxide black and nickel oxide green, is a strong coloring agent, which can produce browns, grays and, under some conditions, yellows and violets. Nickel oxide black and green can be used interchangeably, while nickel carbonate should be substituted at one and one-half times the required amount of nickel oxide.

Red iron oxide can yield browns, grays, greens, yellows and many other variations of earth tones. Spanish red iron oxide is an ore. Synthetic iron oxides are numerous with differing strengths of iron content and purity; (Iron oxide red #2199, Iron oxide #84, Iron oxide #98) can be substituted for Spanish red iron oxide, but the exact ratio of substitution should be tested. Keep in mind the synthetic brands of iron oxide can be stronger than natural iron oxide ores and a one-to-one substitution will not always produce an exact match. Other types of iron oxide derivatives, such as (Red NR #4686, Red NR #4284) also have to be tested to match. Black iron oxide is a slightly coarser grind than red iron oxide and produces more greens and browns than the red iron varieties.

When reduced to using a substitute material, keep in mind that many other unforeseen variables may affect the fired result.

Rutile is a titanium and iron combination, which produces pale tans, light browns or blue in glazes. The glaze color will depend in part on the base-glaze recipe, application thickness, kiln atmosphere, firing temperature and the time it takes to reach that temperature. Light rutile is a fine light brown powder. (Milled Ruflux 61 or dark rutile) is coarser in particle size and a darker brown in the raw state. A one-to-one replacement of light rutile to Ruflux 61 is possible, with the understanding the fired glaze color will be darker.

Zirconium silicate is used to increase opacity in glazes. Several types in various particle sizes are produced. The smaller the particle size, the less opacifier is required in the glaze recipe. The smallest particle size starts with (Excelopax, Superpax A, Superpax Plus, Zircopax Plus, Superpax, Zircopax A). (Opax, Ultrox) are also opacity-producing materials that can work as direct substitutes. The best match will occur when choosing the nearest particle size. Zircopax Plus and Superpax Plus have slightly higher zirconium contents than the other opacifiers, and less should be used to get the same level of opacity when replacing them with other opacifiers. Because Zircopax is no longer being produced, (Zircopax Plus and Zirconium silicate-RZM) are appropriate substitutes; however, (Zircon G Milled and Zirconium Spinel) are coarser and tend not to be a close match. For a soft or "butter fat" quality, as opposed to the "refrigerator" whites produced with the zirconium silicates, use tin oxide.

Substitution Risks and Rewards

The best position to be in when mixing glazes is not to need to substitute any materials, but when reduced to using a substitute material, keep in mind that many other unforeseen variables may affect the fired result. Statistically, some glaze material substitutions do offer less risk, though. Just remember: in ceramics, nothing is perfect and nothing stays the same. The best results come about when advance planning takes place. Testing should be carried out over a series of separate kiln firings to ensure confidence in the results.

Learning the basic composition of each material and how it works in a glaze gives the potter greater flexibility in developing a glaze palette. It also offers the freedom to experiment with various materials to achieve new textures and colors. Often more than one possible substitute material is available. The correct choices are dependent not on chance but a thorough knowledge of the materials.

The author *A frequent contributor to* Ceramics Monthly *(see "Is Barium Carbonate Safe?" in the September issue), ceramics consultant Jeff Zamek resides in Southampton, Massachusetts.*

Charity Davis

PHOTOS: JEFF BRUCE

Salt-glazed porcelain vase, 8 inches in height, with kaolin slip on the exterior and copper glaze on the interior, $150.

Teapot, 8 inches in height, salt-glazed porcelain with slips and glaze, $250.

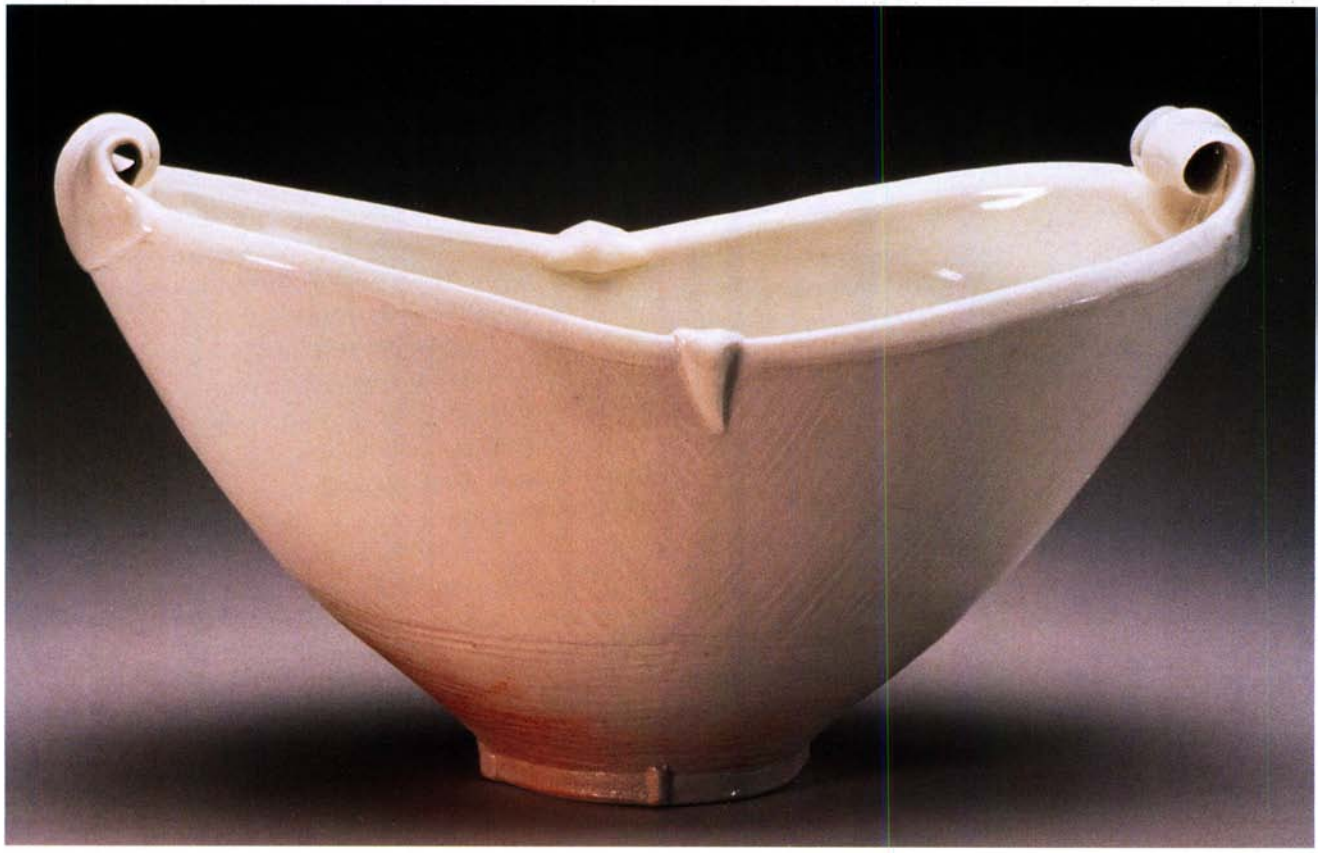
"Cream and Sugar Set," 9½ inches in height, salt-glazed porcelain, with kaolin slip, copper glaze and gold luster, on iron tray, $175.

"Compositions of Utility," an exhibition of salt-glazed vessels by Illinois potter Charity Davis, was presented recently at Craft Alliance in St. Louis, Missouri. Davis concentrates on producing functional pottery because, she explains, "it offers me the greatest freedom for interpreting what I find most exciting, interesting or beautiful in life.

"Through the use of line, texture, volume, and the suggestion of space and movement, I search for forms and surfaces that will convey with apparent simplicity my interest in complex, often conflicting, qualities of life."

With reverence for material, process and "the power of nuance and detail," she works "to combine an intuitive sensibility with deliberate formal decisions. My hope is that [these] pots...will invite use, function well and contribute something of interest to our world." ▲

Candlesticks, 12 inches in height, wheel-thrown and salt-glazed porcelain, $115 each.

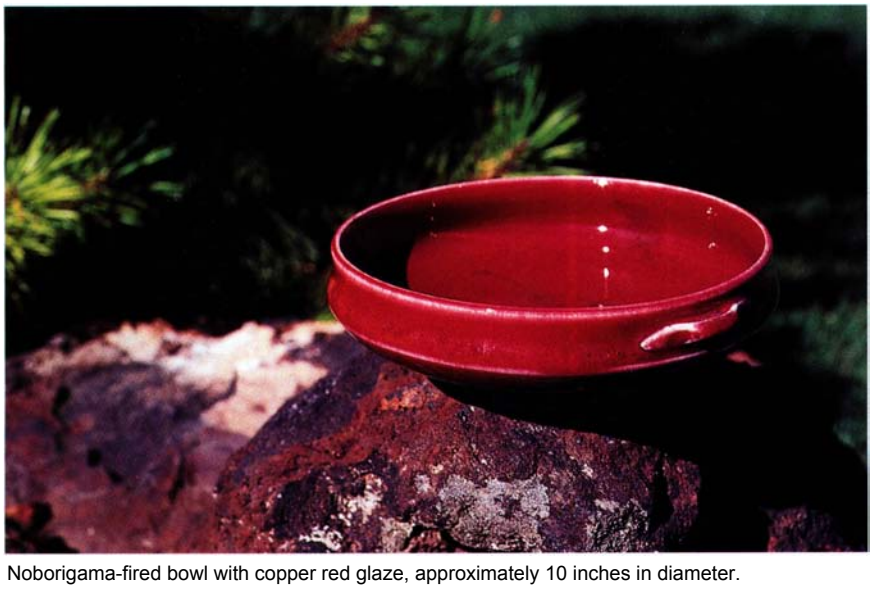


Wheel-thrown and altered bowl, 8½ inches in height, salt-glazed porcelain, $125, by Charity Davis, Edwardsville, Illinois; at Craft Alliance in St. Louis.

View of the newly built noborigama prior to adding stack and mudding the exterior.

A Noborigama in the Colorado Mountains

by Shelley Schreiber



Noborigama-fired bowl with copper red glaze, approximately 10 inches in diameter.

Mark Zamantakis has been a potter for close to 50 years. His aim is to produce pots that enliven the spirit, while remaining accessible for everyday use. To that end, he has explored the Oriental aesthetic and joined it with American materials and needs. He has also incorporated ideas from historic Greece, Crete and South America, all the while ensuring that his own personality and aesthetic concerns are evident in his work. Zamantakis sees ceramics as a highly skilled, complex form of art that is unique in that its beauty is revealed only after the fire.

His interest in ceramics began in college in the mid 1940s. After studying drawing and painting at a junior college in Utah, he moved to Colorado to earn a B.F.A. at the University of Denver. There, the professor, John Billmyer, encouraged Zamantakis to examine his own cultural heritage—to study Greek and Minoan cultures as they related to ceramics; to study the roots and traditions of clay. By the time he graduated in 1950, he had learned that some of the finest ceramic works ever produced came from wood-burning kilns.

Two years later, Zamantakis completed an M.F.A. in ceramics. His thesis focused on introducing ceramics curricula to high-school and college programs. At the same time, he conducted research on glaze formulation, particularly in respect to the "magnificent" copper reds and celadons of the Chinese Song-dynasty potters. Throughout this research, he was repeatedly reminded that wood-burning kilns produced the results he most appreciated.

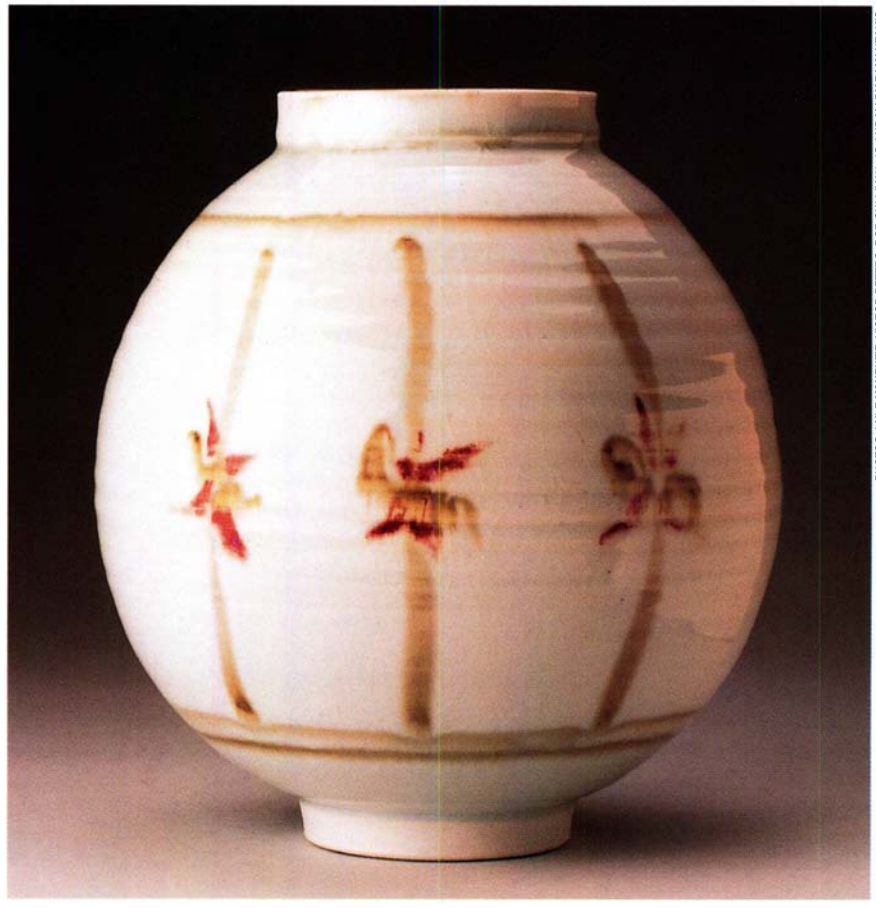
He also studied Korean pottery, recognizing that of the Koryo dynasty as an extension of the Chinese pottery tradition. The pottery of the Korean Yi dynasty was also of interest to him, not only for its beauty, but for its influence in teaching the Japanese about porcelain and stoneware, as well as climbing wood-fired kilns.

Yet it would be many years after completing his M.F.A. before Zamantakis could build a wood-burning kiln for himself. For some time, he used an electric Globar kiln, creating reduction by throwing rosin or lard into the kiln. Then, as the cost of firing the Globar became prohibitive, he built the gas kiln that he still fires.

In 1960, Zamantakis began teaching public school: the first 5 years at a junior high, then at a high school for 21 years. He built a "cultural arts" program through which his students could learn by studying different cultures and their ceramic traditions.

In 1969, the seeds for the construction of a wood-burning kiln were

Slab plate, 13 inches in height, stoneware with titanium glaze and iron oxide and cobalt nitrate brushwork; wheel-thrown stoneware vase with high feldspar glaze and iron oxide decoration; and fluted covered jar, porcelain with temmoku glaze.



PHOTOS: LYLE MCKENZIE, VICTOR PETERS, BOB SULLIVAN, JO AND MARK ZAMANTAKIS

Porcelain jar, 12 inches in height, with clear glaze and iron brushwork, wood fired.

Stoneware vase with porcelain slip and ash glaze, 12 inches in height.

Zamantakis unloading pots from the third chamber of the kiln.

planted. Jim McKinnell, a long-time friend who was in Japan on a Fulbright fellowship, contacted Zamantakis to propose a teaching exchange with a Japanese school. The result was an arrangement between the Kyoto Hiyoshigaoka Fine Arts School and the Denver Public Schools. Zamantakis went to Japan, while a Japanese teacher took his place in Denver.

The time spent in Japan had a profound influence on Zamantakis. While he taught at Hiyoshigaoka, two colleagues, Yasuda Yoshihiro and Eguchi Akira, did their utmost to further his knowledge of Japanese pottery and wood-fired kilns. They arranged visits to Mashiko, Shigaraki, Tamba, Hagi, as well as the pottery centers around Kyoto, to study climbing kilns firsthand.

In 1970, through the long-distance assistance of Eguchi and Yasuda, Zamantakis constructed a three-chamber noborigama in Morrison, Colorado. Although the kiln produced elegant work, it had to be torn down after two years due to local complaints about the smoke produced.

For a place to fire without annoying the neighbors, Zamantakis bought land in Fairplay, Colorado, where open burning was permitted with the appropriate state and federal permits. A year later, a new noborigama was built with 6000 bricks. It was fired for the first time during the summer of 1975.

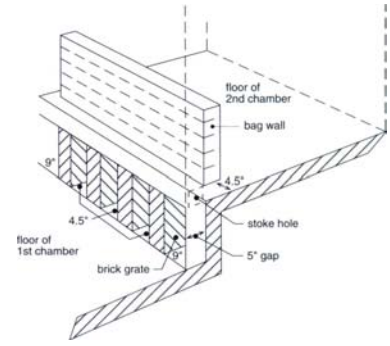
The Noborigama

Situated at 10,800 feet above sea level, the noborigama climbs a hillside at a 23 incline. With a total length of 21 feet 3 inches, it consists of three chambers and an oversized firebox. It also has a chimney, although the original noborigamas did not, as the kiln itself was, in effect, a chimney. Both the lain and the wood stored for firing are protected from winter snows by a large shed with a corrugated tin roof.

The floor of the kiln is made of two layers of firebrick. The outside walls and the walls between each of the chambers are 9 inches thick. The firing chambers increase in size as they go up to improve draw. The chimney is an open, corbeled stack, divided at a height of 6 feet into three 24-inch stacks that allow for control of flames from the left to the right of the kiln. The entire structure is covered with 2½ inches of insulation (fireclay, sand and straw) held in place by chicken wire.

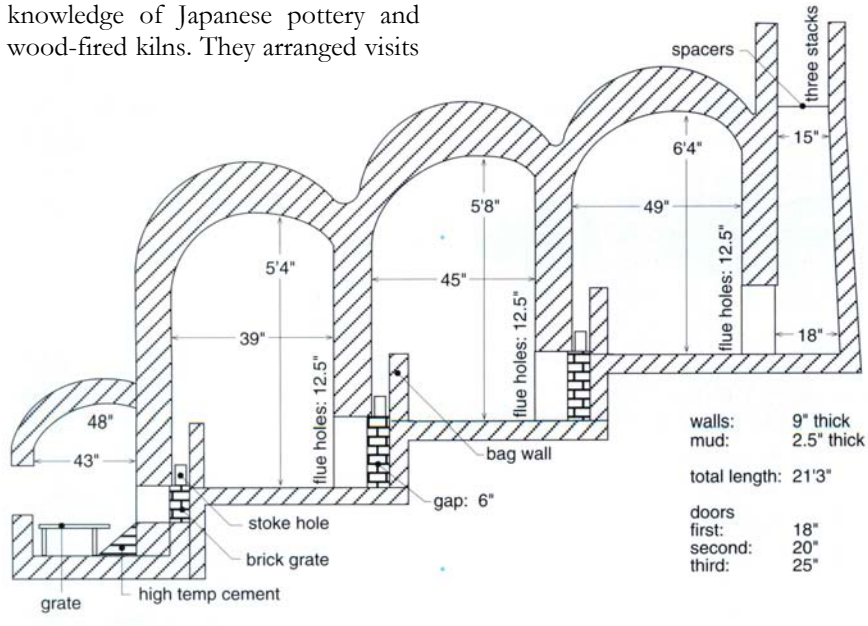
The firebox is approximately 48 inches high by 49½ inches wide by 43 inches deep. This is larger than normal to allow sufficient airflow through the kiln at high altitude. A 14-inch-high metal grate (made of train rails) sits inside the firebox to maintain airflow underneath the wood thrown in, as well as allow the establishment of a good bed of coals.

The flue holes are of varying size in each of the chambers. There are four 9-inch-wide flues from the firebox to the first chamber, with 4!/2-inch dividing bricks between each. Between the wall in each chamber and the floor of the next chamber there is a 5-inch gap. Behind each row of dividing bricks between the ports, there are stacked, cut bricks, which serve as a grate for wood stoked into the chambers. The interval between the bricks, i.e., the opening to the flues below, is shorter than the length of the firewood to be stoked.



From the first chamber to the second, there are two 9-inch-wide flue holes on the near and far side, with three 4½-inch-wide holes in between. From the second to the third chamber, there are again two 9-inch flue holes, with 4½-inch holes in between. All of the flue holes have 4!/2-inch bricks dividing them, and are 12½ inches high. The brick grating is also in place behind the dividing bricks in these chambers.

The configuration of the flue holes changes again between the third chamber and the chimney. Here there are seven 4!/^-inch-wide holes divided by



Schematic of Zamantakis' three-chamber climbing kiln (not to scale).

Glazed pots ready to be loaded into the kiln.

4¹/^-inch bricks. The chimney is open up to a height of 6 feet, at which point 15-inch spacers were placed to create three stacks for control of flame across the kiln.

In each firing chamber, there is a 5-brick-high bag wall at the front. The spacing in the bag wall is approximately 1 to 2 inches between bricks. There is also a 4½-inch gap between the bag wall and the walls of the kiln. These spaces control where the flame goes. The rise of the flame can also be controlled by adding pots on top of the bag wall (alternatively, saggars can be used as a bag wall).

There is a stoke hole in the door side of each chamber for side stoking. The bottom of the stoke hole is located in line with the floor of the chamber, just above the brick grates.

The first and second chambers have barrel arches, while the third chamber has an offset barrel arch. The offset arch serves a unique function: to force the flame to the back side of the chamber and out the exhaust ports to the chimney. The doorways are 18 inches, 20 inches and 25 inches, consecutively, for the three chambers. Zamantakis notes, however, that he would change some of the dimensions if he could build the kiln again. In particular, he would increase the size of the first chamber doorway, since this would have made it easier to construct the arch, as well as get in and out of the kiln when loading.

Loading the Kiln

The way the kiln is loaded is critical to success. In addition to the kiln structure, the positioning of pots will strongly affect where the flame passes. If the flame does not move through the kiln properly, there will be a much greater likelihood of under- and overfired pieces. Ideally, the flame path should enter from the firebox flues, rise to the top of the chamber, then flow around the arch and downward to the flues leading to the next chamber. Flame should also pass along the sides and through the gaps in the bag wall of each chamber. The center of each chamber is heated through radiant heat, from the walls, shelves and the pots themselves.

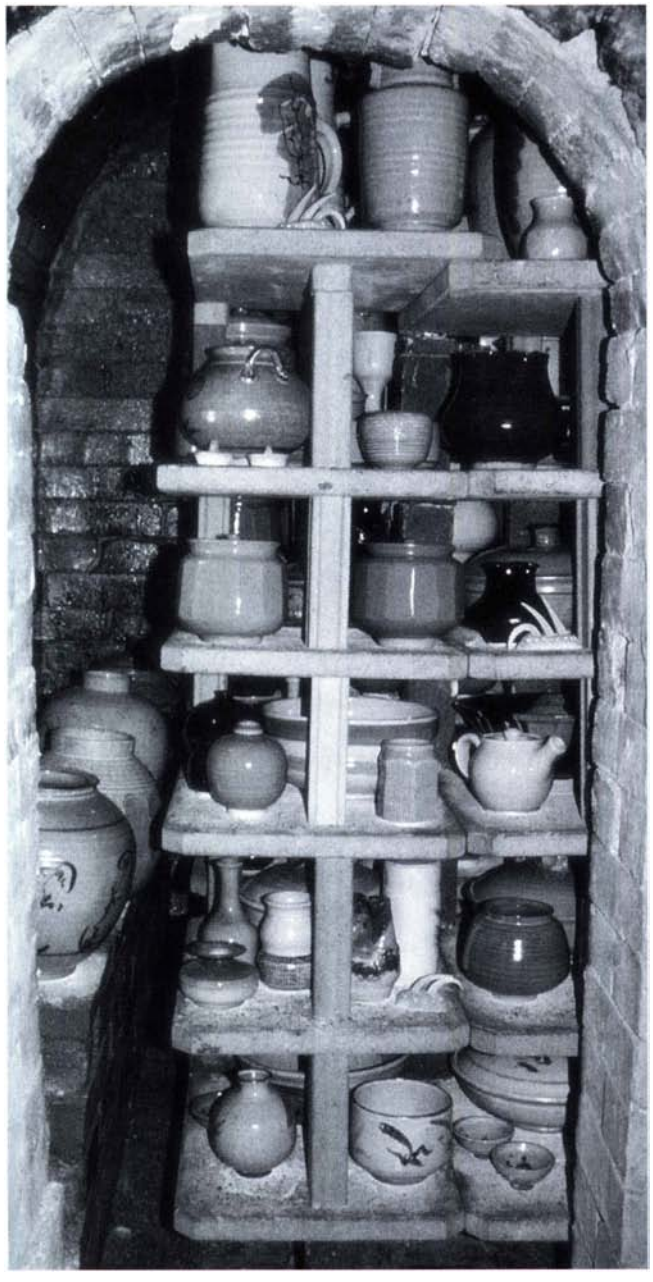
Zamantakis loads his kiln so that there is a 4- to 4!/2-inch space on the shelves adjacent to the walls of the kiln. The bottom is stacked closely with small pots to help push the flame upward. In the center, medium-size pots are spaced about ½- to ½-inch apart. On the top shelves, taller, wider pieces are used to even out temperatures. Space is also left below the kiln arch (about 3 to 4 inches) to allow the flame to travel to the back of the chamber and into the next chamber. Large (12- to 14-inch-high) pots are placed on the bag wall in each chamber to push the flame upward.

Firing the Noborigama

Discarded lodge pole pine and fir slabs from local sawmills are burned in the firebox. The wood slabs are about 8 feet long. They are cut 3 feet long by 3 to 4 inches wide so they will fit into the firebox. About 2 cords of slabwood are needed per firing.

For side stoking, solid, dead-standing lodge pole pine is gathered from Zamantakis' land, then cut to 18-inch lengths. About 1 cord of this wood is hand split into 1 -inch-diameter pieces.

The firing is started with a low fire under the firebox grates. A draw is created from the top of the kiln by throwing lit newspaper into the stacks. It takes between an hour to an hour and a half



View of third chamber during unloading, showing shelf configuration and pots on bag wall.

of throwing newspaper in the stacks, while the low fire is stoked in the firebox, to establish sufficient draft—identified by the feeling of moist heat in the stacks.

Slow stoking with kindling continues under the grates until there is sufficient heat to begin burning slabs on top of the grates (about four to six hours). Slabs can be thrown on top of the grates, in a fanlike pattern, at regular intervals. It is important to keep the stoldng slow and rhythmic to avoid blowing up the pots in the first chamber.

Stoking the firebox goes on for 12-15 hours; that is, two-thirds of the firing is through the firebox. During this time, the rate of stoking increases as the fire and temperature develop. A metal cover over the top opening of the firebox is pulled back only for stoking. Things to watch for are the color of the coals in the firebox (yellow-orange) and the color of the pots in the first chamber. The degree of carbon coating on the pots in the first chamber is essential for reduction of the glazes.

Meanwhile, to avoid choking the fire, the airflow through the coal bed needs to be constantly checked. The coals are raked occasionally to maintain sufficient draft and an air velocity meter is used to measure the draw inside the kiln. The draw is usually between 250 and 400 cubic feet per minute. Zamantakis has found that if he can maintain a draw of 300-400 cfm, the kiln is firing well.

Stoking from the firebox generally brings the temperature in the first chamber to about 2000 F. Zamantakis prefers to fire off the first chamber through the firebox, which happens in years when the kiln is firing well and the wood is sufficiently dry. When firing the first chamber is finished, the temperature in the second chamber usually has reached about 1800 F. This chamber is then side stoked for some four to six hours until 2380 F is reached.

To keep the pots in the first chamber from being subjected to cold air, the opening in the firebox is closed off somewhat as soon as stoking begins in the second chamber. The intensity of the flame in the second chamber determines how much the firebox is closed off.

Once temperature has been reached in the second chamber, the stokers take a five- to ten-minute break to allow the wood in the chamber to burn completely and promote more hot air passage to the third chamber. The temperature in the third chamber will have reached about 1800 F by this time. The third chamber is stoked another four to six hours before it is fired off.

As soon as temperature is reached in the third chamber, the firebox and stacks are blocked off and all peepholes are sealed with clay. The kiln is cooled for three days before opening (the first chamber temperature is about 120 F at this point).

Several indicators are monitored to judge firing progress. The color of the flame and the coals is extremely important. Smoke from the stacks is an indicator of when and how to stoke the firebox and the chambers. Blow holes are located at the front of the first chamber as markers of flame balance.

Stoking is done in a pattern that will evenly distribute heat throughout the kiln and promote an alternating oxidation/reduction cycle during the entire firing. When side stoking, Zamantakis looks for a brilliant white flame as a sign of efficient combustion; i.e., good air flow and good flame impingement on pots. The dissipation of smoke is a sign

that the kiln can be stoked again. The smoke also tells him if stoking is even from left to right.

Zamantakis emphasizes that the rate of stoking is fundamental to the firing process. If too many small pieces of wood are thrown into the kiln, they will block the passage of air and create a high concentration of methane gas, which is potentially dangerous. Generally, the firing works out to a cycle of stoking every three to four minutes, determined by how fast the wood burns.

Raking the coals in the firebox and in the side stoking holes helps maintain good air flow to the fuel. A sign that the kiln may be "choking" is an orange flame; when the wood is burning well, the flame is white.

Questions have arisen from time to time regarding fire hazards in the forest. Zamantakis has installed two spark resisters just above the stacks to catch any errant sparks.

Above all else, he emphasizes the human factor in firing. Because the process is physically and mentally demanding, creating harmony between people and the kiln is the key to success. Firing teams are set up in groups of four. They participate for four to six hours at a time, then rotate, after discussion of what is taking place in the kiln. People are grouped in this way to keep anyone from becoming exhausted or dehydrated, as the heat of the kiln, particularly at high elevations, can cause people to become negligent or anxious.

Zamantakis has learned that you cannot hurry the firing. There is a lot at risk here if things do not go well. Weeks have already been spent splitting wood, glazing and loading the kiln, not to mention the months of making more than 600 pots.

Glazes

The glazes used on work fired in Zamantakis' noborigama are the result of experimentation with close to 50 different recipes. He has found that the results are far more unassuming in the wood kiln than in gas kilns. The oxidation/reduction cycle and constant flame seem to lend themselves to this more subtle glaze development.

Many of these glazes have wide firing ranges to accommodate the variations in temperature in the kiln from top to bottom. Lower-temperature glazes, ranging from Cone 6 to 8, are used on the bottom. In the center, Cone 8-10 glazes are best. Cone 10-12 glazes are used on the top shelves, and Cone 12—13 glazes are used on the pots on the bag walls.

Zamantakis focuses on a number of "families" of glazes, including celadons. Most are a mixture of feldspathic material, whiting, kaolin and washed wood ash. Wood ash used as a fluxing agent adds phosphates to the glaze and gives it a certain uniformity in texture, he says. Ground in a ball mill for 45 minutes, his celadon glazes range in color from yellow to olive green, blue-green and blue.

Zamantakis stresses that in developing celadon glaze color, one must be aware of the fluxing agents. For example, if the glaze is high in sodium, there is more of a tendency toward sky blue. If it is high in potassium, blue-green to olive-green can be achieved.

Celadon Glaze
(Cone 10, reduction)

Barium Carbonate	16.92%
Whiting	6.31
Kingman Feldspar	51.75
Kaolin	4.10
Flint	20.92
	100.00%
Add: Iron Silicate	1.50%

For sky blue, 1%-3% black iron oxide can be used in place of iron silicate.

Zamantakis gets his best copper reds, varying from light pink to peach bloom to oxbloods, from a single base glaze that uses a ratio of 0.5% red copper oxide to 1% tin oxide. He also adds a small amount of boron (1%-2% in the form of boric acid) to enhance the surface quality and produce a more fluid melt. The silica content is reduced a bit to compensate for the added boron.

Copper Red Glaze
(Cone 10, reduction)

Colemanite	13.18%
Whiting	10.59
Buckingham Feldspar	9.09
Nepheline Syenite	42.46
Georgia Kaolin	2.00
Flint	22.68
	100.00%
Add: Tin Oxide	1.00-3.00%
Red Copper Oxide	.0.10-0.30%

Copper red glazes are ball-milled for 45 minutes and sieved 7 to 8 times through a 100-mesh screen.

The wood-burning kiln creates especially beautiful kaki, tessha, temmoku and iron red glazes. A Seger formula with high potassium and equal amounts of calcium and an alumina/silica ratio of 0.5 to 4.0 has worked well as a base for iron-bearing glazes. The thickness of the glaze and the amount of reduction determine the colors here. Though there is no wood ash in the mix, the effects of fly ash in the kiln can be seen as gold flecks in the fired glaze.

Iron Glaze
(Cone 10, reduction)

Barium Carbonate	16.8%
Whiting	8.5
Zinc Oxide	5.5
Kingman Feldspar	56.3
Kaolin	8.8
Flint	4.1
	100.0%
Add: Red Iron Oxide	1.0-6.0%

Depending on the percentage of iron, colors range from tessha to temmoku.

The following glaze recipe can be mixed with a wide variety of coloring oxides for use in the wood-burning kiln:

Semimatt Glaze
(Cone 10, reduction)

Dolomite	10.4%
Whiting	15.4
Custer Feldspar	60.0
Alumina Hydrate	14.2
	100.0%

According to Zamantakis, success with wood-fired glazes demands experimentation, as well as some degree of intuition. There is a wide range of possibilities available as a result of materials, firing conditions, etc.; still, unintended results can occur, lending to the intrigue of wood firing.

All wood-fired glazes should have long firing ranges, he advises, and be placed in the kiln to receive the full benefits relative to a particular location.

One should also be aware of the amount of moisture and rosin in the wood being used as fuel, as this will affect the way the kiln fires and the characteristics of the resulting glazes.

And remember, as Zamantakis wryly notes, the more control you think you have, the less you do have. ▲

Jo Buffalo

by Amy Hufnagel

PHOTOS: BRANTLEY CARROLL

"Ring-Around-the-Rosey," 12 inches in height, reconstructed smoked vessel, accented with acrylic paint and gold leaf.

A renowned Chicago psychologist, Mihaly Csikszentmihalyi, recently published a text about creativity. One of his insights was that people feel most satisfied, most fulfilled, when they are striving to achieve something—when they have a big goal set out in front of them. For Jo Buffalo, the goal is to satisfy her need to be creative and expressive, emotive and cerebral about everyday life.

A Syracuse, New York, interdisciplinary artist, Buffalo works as a ceramist, illustrator, painter, sculptor, historian, scientist and teacher. Striving to achieve the balance of each mediums advantages is the overriding goal that keeps her wholly engaged.

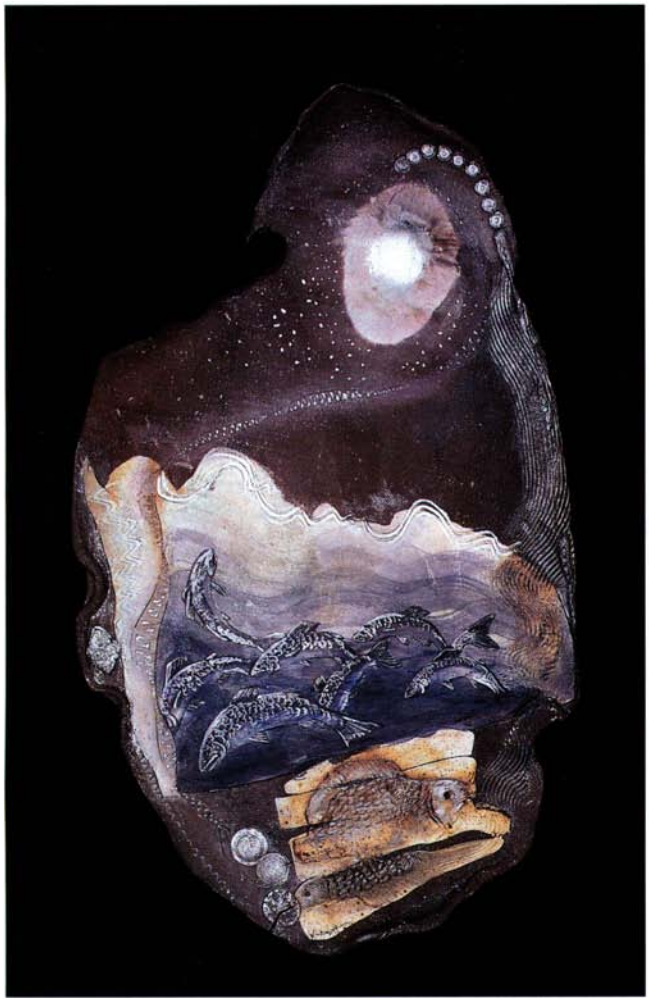
A splendid combination of realism and the ephemeral, her art weaves together aspects of contemporary culture, history and science. Each work is a story in the language of symbol.

Buffalo plays with folklore, fragments of myths, analyzing and inventing form to tell her own story; and, let's face it, in her own words, "Who doesn't love a great story?"

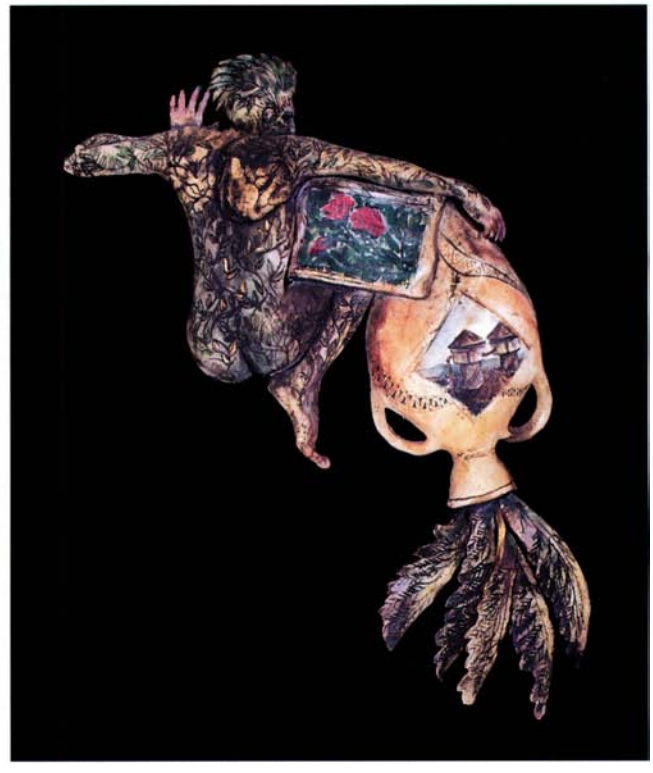
She finds a great sense of purpose in the joy and pain of unraveling the yet untold story. "Ring-Around-the-Rosey" is one piece that aptly challenges traditional storytelling and formal art making. After the vessel was fired, she broke it (methodically, like Rick Dillingham), then put the shards back together again. The piece is as much about reconstruction as deconstruction. Drawing inspiration from archaeology, Buffalo says that sometimes the story, the form, must be broken, for once it is broken it becomes "more than it could have been had it remained unbroken."

Like an archaeologist, Buffalo looks for information based on a hypothesis—a hunch. But the artist, like the archaeologist, cannot prove the theory until the layers of cultural sediment have been removed to expose the actual fragments. If we bother to put the broken fragments back together again, something novel is revealed.

"Drowned," 20 inches in height, slab-built wall form, brushed with oxides, stains and alkyd paint.



"Salmon Moon," 15 inches in height, colored clay with stains, oxides, enamel paint and silver leaf.



"I Am the Rain," 21 inches in height, wall form, by Jo Buffalo, Syracuse, New York.

The children's rhyme about the plague in Europe in 1348 that inspired "Ring-Around-the-Rosey" is acted out in illustrations of children dancing hand-in-hand on the vessel's surface. But the visual plane is interrupted, or perhaps enhanced, as the action moves from around the outside to the inside, where the figures turn into death angels falling into the darkness of the interior. In order to fully read the story, one must conceptually put the pieces together.

This piece also transcends its singular historical reference and conjures direct associations with the AIDS epidemic of the late 20th century. The dangers of seeking unmitigated human contact are as relevant to current generations as to those who knew the bubonic plague. As a youthful generation slips into a consciousness of its own mortality, reality is broken into shards of optimism and pessimism, truth and deception.

For most of her adult life, Buffalo, like many artists, has been consciously aware of her personal need to make objects, but finding her place in the history of ceramists has always been like conducting an archaeological dig. She wants to know, "Is there anything in the sediment that will be useful to my personal theories?"

Her current interest in plates stems from research she conducted while in graduate school; she takes the position that plates are an artist's surface. As a recent recipient of the James Renwick Fellowship at the National Museum of American Art, Buffalo compiled interviews with contemporary platemakers, primarily handcrafters, but also some commercial producers.

In conducting these interviews and in studying materials housed at the Smithsonian's National Museum of American Art in Washington, D.C, she is particularly interested in uncovering how the many-thousand-year history of plate design influences contemporary makers. For instance, ceramist Peter Voulkos employed the tradition of the plate in his 1960s constructions, but slashed the surface, pierced it with holes, and basically transformed this functional form into an art form. This work greatly affected the next generation of studio platemakers, as many of the rules governing "what a plate could be" were exploded.

Her research should also enable Buffalo to determine to what extent economic markets and international trade patterns affect aesthetics and distribution options for contemporary platemakers. With each glued fragment, she will come closer to assembling a whole for artists and historians. No doubt this research will greatly affect her own art-making process as well. ▲

Traveling Solo

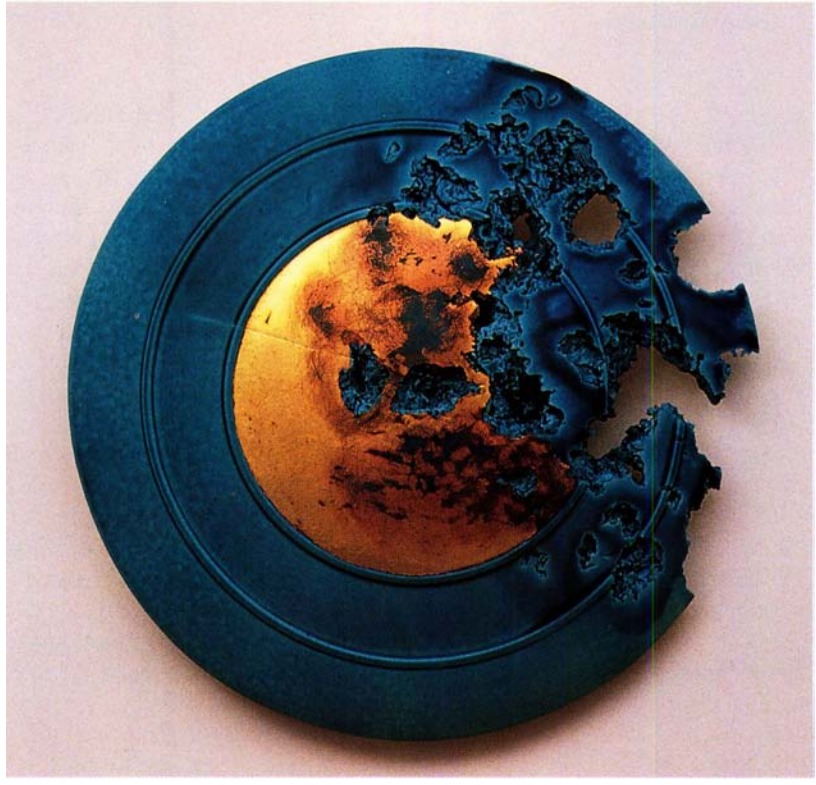
by Peter **Powning**

So you want to have a solo touring exhibition? Someone has suggested the idea and wants to curate the show. Pretty flattering, right? I thought so. Three years later, I can tell you that I had no idea what I was committing to when I jumped off that particular cliff. I thought it would be clear flying and wasn't ready for downdrafts along the way. I have no regrets. I'm just a little wiser than I was. It's not something I would jump at again without a clear idea of who was doing what, when and how.

One of the best parts of the experience was working with a curator: choosing the work, talking about the way I work, why I work and what it's all about. It was somewhat like being in analysis. A good curator helps an artist see his/her work more clearly, pointing out repeated symbols, icons, themes and forms. I really enjoyed taking the time to think about what I've been doing for the last 26 years and learning that seemingly disparate groups of work have a lot more in common than I'd realized. The process has helped me refocus, and has given me a new sense of energy about my creative life.

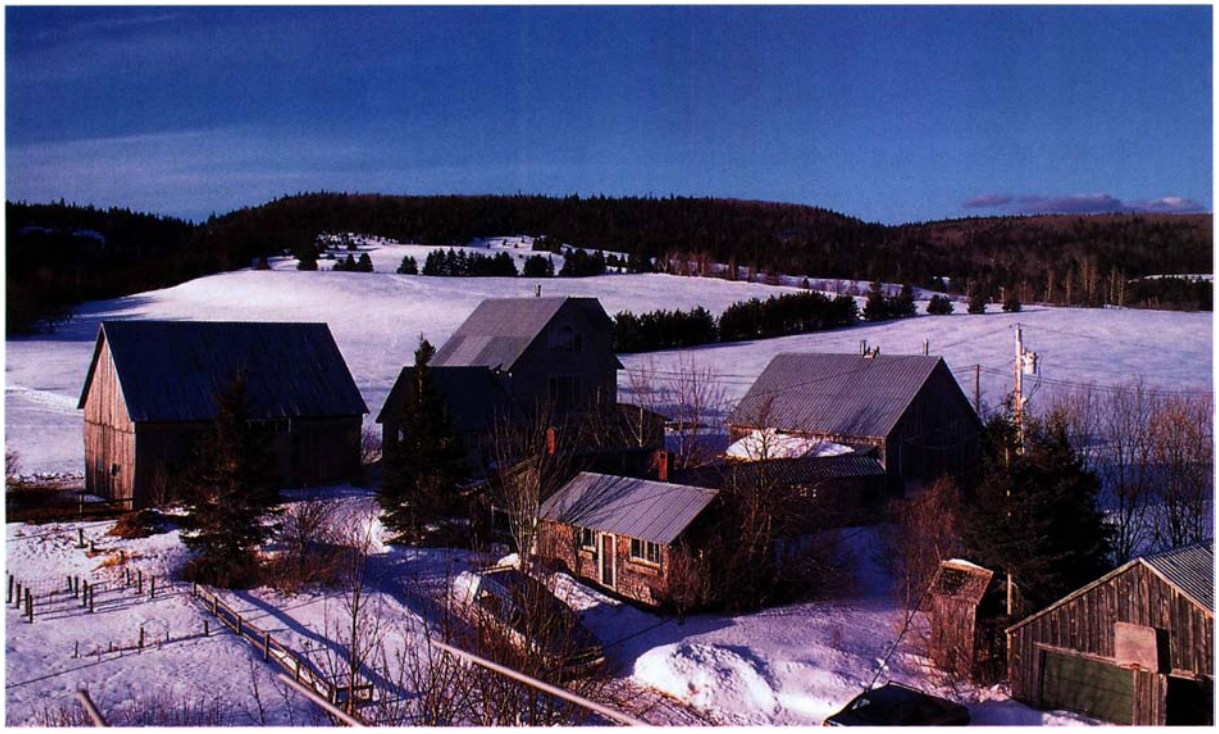
Canadian artist Peter Powning inspecting a group of trimmed and assembled pots at his studio near Sussex, New Brunswick.

Having the exhibition up in various institutions, seeing public reaction and getting feedback have been very fulfilling as well. Some of the other necessities of preparing a large body of work for an exhibition were not *so* uplifting. I think that self-employed artists have a somewhat different vision of how things work than those who work for institutions. I was often frustrated by how difficult it was to get answers to what seemed like simple questions (e.g., Would the sponsoring institution need help filling out a grant application in time?). While I had various letters outlining what was to happen, there was a great deal that wasn't spelled out; this oversight led to confusion and some aggravating screw-ups.



"Discus," 16 inches in diameter, raku-fired clay with gold leaf, 1996.

"Fragment," 7½ inches in height, raku-fired clay, 1992.



Powning's studio and home in New Brunswick; the worst snowstorm of the season occurred during the exhibition's "official" opening.

My main advice to anyone contemplating such an endeavor is to go through all the details with the organizer beforehand, have clearly defined, mutually understood agreements about responsibilities and deadlines for: mailing lists for invitations, delivery of work, all the details and complications around producing the show catalog, crating the work, shipping the work, displaying the work, lighting the work, color of walls and display furniture, the display furniture itself (Do you need special displays or are you willing to have work displayed on whatever is available?), setting up the work (Will the curator be paid to do this? Do you want or need to be present during the set-up?), documenting the exhibition once its up, promotion of the exhibition, press kits and contacts, your presence at openings (Who will pay to get you there?), your availability to do workshops or slide talks in conjunction with the show, ownership of the rights to the catalog, sale of work (How will they be handled by public institutions?), the costs of insurance, etc. Other questions to resolve: What are your artist's fees for supplying the institution with the exhibition? Who will you be directly dealing with at the institution? What happens if things are broken? How will the sponsoring institution be promoting the tour to other possible venues and in what time frame?

You think this sounds like a hassle? Well, it can be, especially if everything isn't clearly thought out beforehand and written down. It really pays to insist on having one person in the sponsoring institution acting as the "show manager," someone who will field your questions and concerns, and gets answers for you in a timely manner. I had expected that I'd just be handing over all the details of preparation to the museum, but I was dreaming.

The exhibition was generated by an independent curator; that meant that many of the details and much of the support for the exhibition (funding and otherwise) were left to the curator or me. Many public arts institutions are strapped for money these days. The places that I dealt with are no exception. It became clear to me, early on, that if I wanted a catalog, it was going to be up to me to make it happen. The originating institution said it would try to find some money for the catalog; however, it missed an application deadline for grant funding, and was unable to provide much funding from the grant that was secured, as it was needed for other expenses.

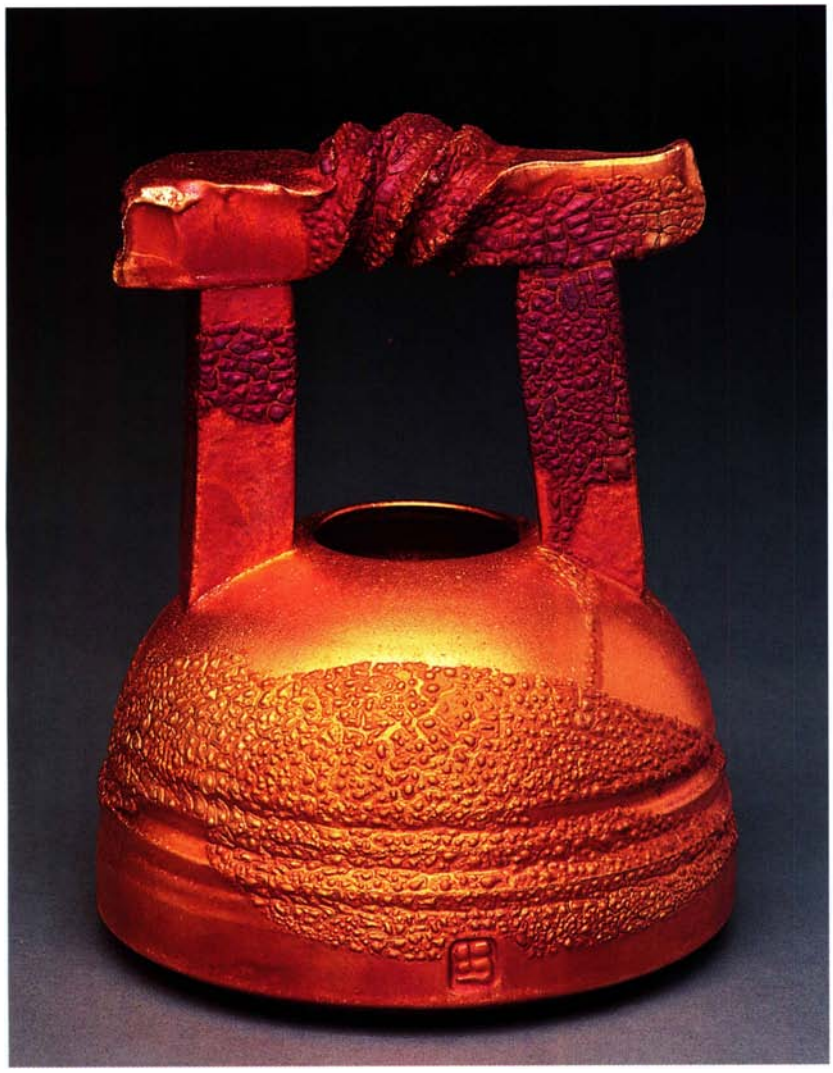
Wheel-thrown and raku-fired bowl, 7 inches in height, 1996.

After about a year of beating the bushes, with little success, looking for grant funding to help pay for the catalog and for corporate sponsors (they were all "downsizing" and thought it would look bad to employees and former employees to be funding the arts at the same time they were cutting jobs, even though profits were at historic highs), I turned to a new scheme. I approached people who had collected my work in the past and asked if they would be interested in participating in the production of a catalog by giving me money in exchange for credit toward work they could choose either from the exhibition or at my studio. It took quite a bit of time, but I raised about $12,000 from collectors and another $3000 from grant sources; also, one of the sponsoring museums agreed to purchase $5000 in catalogs, paying in advance. That gave me $20,000 to produce a 28-page, full-color catalog.

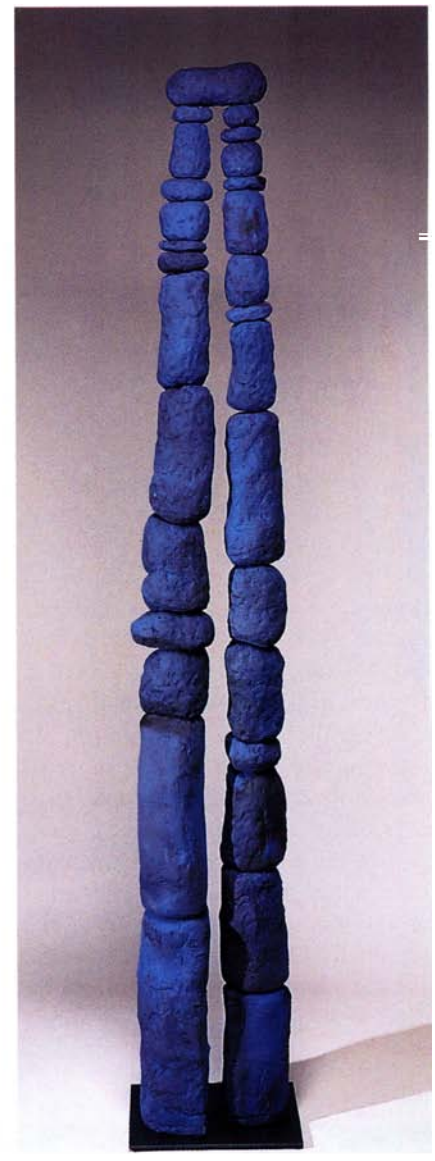
The drawback to this arrangement is that the $12,000 from collectors is essentially a loan that has to be repaid with work. In effect, that means I'm the one who is paying for most of the catalog; I have to hope I can sell enough to cover my costs. If I don't, the work that goes out to repay collectors will have simply made the catalog possible but left me with little income from the work in the exhibition.

Because I was the "publisher" of my own catalog, it was up to me to produce and distribute it. I did some of the photography myself and hired professionals to do the rest. The curator provided an essay and I wrote an artist's statement. I hired a publishing company to help design and oversee the production (I wanted experienced professionals to deal with the printer). Then, through the publishing company, I signed a contract for national and international distribution. In addition, I traded and paid a friend to design and put together a web site that, in part, had images and text about the exhibition (www.discribe.ca/powning/).

In the meantime, I was busy making new work for the exhibition. This had to be completed four months before the opening of the show in order to allow time for the production of the



"Trilithon Series, 11½ inches in height, raku-fired clay, 1996.



"Punctuated Blue 2," 76½ inches in height, raku-fired clay, 1996.

"Step Series," 8½ inches in height, raku-fired clay, 1995.

catalog (photography, design, layout, editing, proofing, printing, etc.).

I'd have liked to have had more time to work solely toward the exhibition. Over half the show is new work; most of it was produced in the eight months before the show. It would have been nice to have not been doing production raku throughout much of this period, but as it was, there was no choice. If I ever do something like this again, I'll try to reserve a period of time when I can afford to do nothing but work on the exhibition.

One of the central problems in mounting a touring exhibition is crating the work for repeated unpacking and repacking as it travels from venue to venue. This also fell to me to do. The show consists of 40 works; some are pretty big and multipart. I borrowed 10 crates from the provincial Arts Branch and redesigned their interiors to accommodate my work. I constructed foam pockets for each piece, documented what went into each crate, what the insurance value and weight of each crate was, included assembly instructions for pieces that needed them, made labels and "FRAGILE—This Side Up" signs to paste all over the crates and got everything ready for the shipper.

The originating institution had arranged for a ceramics-supply company to drive 1000 miles to pick up the 12 large plywood crates and deliver them to the exhibition site. It was a generous offer and is the kind of help that arts institutions depend on for survival these days. What a relief to see the truck head down the driveway with all the work safely crated and on its way.

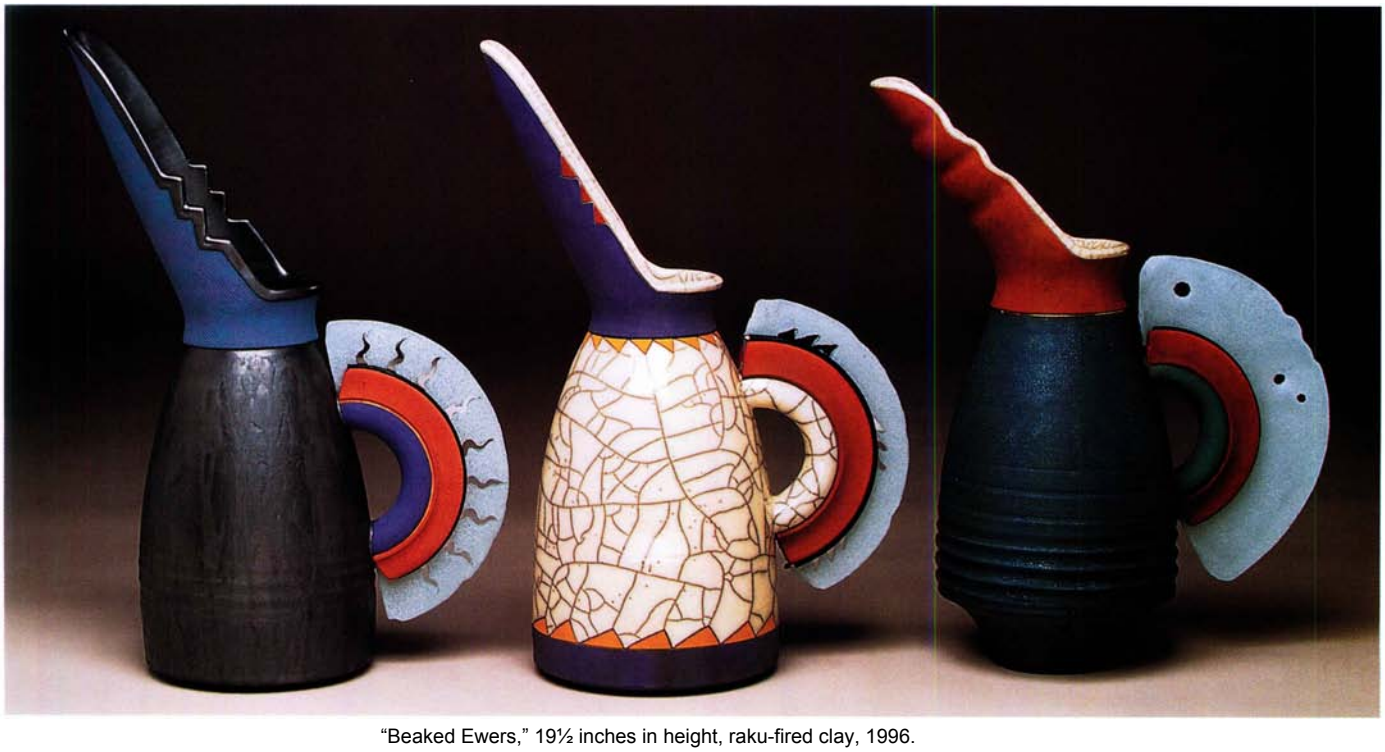
The first opening seemed like a dream. It was weird showing up to find the curator had done a stunning job mounting the show with no help or direction from me. It was a far cry from any experience I'd had before. I'm more used to schlepping fair displays long distances and setting everything up with my wife or with various indentured help, or at best having my work in group exhibitions that I never see, although I may get the occasional catalog. It was a pleasant, if disorienting, experience.

As I write, the exhibition is at a museum closer to home and I'm involved in many related activities. Since the worst storm of the winter occurred during the "official" opening and only 70 of the expected 400 guests showed up, I wanted to have events that put me in the museum with interested friends. One weekend, a group of about 25 friends met at the museum to go through the exhibition, then out to a restaurant. A good friend of mine agreed to organize the outing and I printed invitations that she sent out:

HEY!

Sick of the same old Valentine routine? The limp, forced roses, the waxy chocolate with the June bug surprise in the center, the romantic movie after the kids are in bed that HE is lulled to sleep by or SHE finds stupid instead of inspiring? Well heres the plan:

Get out the glad rags and car pool to the NB Museum Saturday night February 15 th fora walk on the wild side. First well get a tour of Peter P's touring exhibition titled "Elemental (emphasis on the mental) Clay and Glass" with himself talking about what it all means and fielding questions and unkind remarks (as the case may be) until everybody is good and hun-



"Beaked Ewers," 19½ inches in height, raku-fired clay, 1996.

gry. Then well all convoy over to Cooking 911 for a fixed prix meal ($17 a pop, bring your own wine or whatever) for a grand convivialfeeding frenzy.

Vans and car pools were organized for group transportation to the city, and I had the satisfying opportunity to share with friends what I've been doing with large chunks of my life back in the hinterland. Living as a very rural, fairly solitary practitioner of the plastic arts, I rarely have the chance to show friends what I do and talk about it in any comprehensive (or comprehensible) way. They are certainly familiar with my production pottery, but have mostly not seen the other half of what I do, at least not in an organized and curated form. While the catalog is a help in showing and explaining my work, the exhibition is the real thing. Scale, texture, color and relationships between work all come alive in ways a catalog can't hope to accomplish. I've been amazed at the number of people who are totally taken aback by the scale of the work. They almost inevitably think things were going to be smaller or bigger. Since the work ranges from 4 inches to over 7 feet, there's plenty of room for surprise.

The exhibition will be "on the road" for two years, and I'll have the chance to be at openings and get feedback (good and bad) as the show progresses. A printed questionnaire is available to the public at each exhibition site. It has been very rewarding (and often funny) reading what people write about the show—their likes and dislikes. What one person loves, another loathes. It all balances out, and I've gotten a good sense of how a cross section of people have been affected by what I spend so much of my life doing.

So, if you have the opportunity, the energy and the desire to mount a curated, traveling exhibition of your work, my advice is to go for it. Just do it with your eyes open and with plenty of time and patience. The aggravations are many, but the rewards plentiful. In the end, it has turned out to be one of those "life passages" that I'm grateful to have had the chance to experience. ▲

Behind the Scenes

by Gloria Hickey

I first encountered Peter Powning's ceramics in the mid 1980s, nearly ten years before I would propose to curate a survey exhibition of his work for the Canadian Clay and Glass Gallery. It was at the "One of a Kind Canadian Craft Show" in Toronto, Canada's largest and most successful retail craft fair. The vases and teapots in the booth were familiar—distinctive white-crackle raku decorated with colorful geometric designs that I had seen in craft shops across the country. Since the 1970s, Powning had developed a reputation for an unusual consistency in both his business dealings and his raku.

I confess, I was initially more impressed with his commitment than his pottery. From conversations, it was clear that he took pride in being self-employed, in making a living from his art and in providing employment for others in his rural community near Sussex, New Brunswick. I made a mental note then to watch the development of his work.

Not surprisingly, two years later, I was asked to review Peter's pottery for *ARTSatlantic,* a regional art magazine. By then, he had built a metal studio and added bronze, with its rich patinas, to his pottery. There were other dramatic changes, such as all black work that showcased the forms and silhouettes of the vessels, but I concluded that Powning was still basically experimenting. At the time, I didn't appreciate that he was a relendess experimenter.

Glass would follow bronze and Powning added its transparency to a growing artistic vocabulary. By 1989, the variety of objects in the craft fair booth had increased beyond logical product development. Cast glass reliquaries ornamented with bronze musk-rat skulls joined the teapots and trivets.

Despite the fact that he had earned awards at home and abroad, in people's perceptions, Peter remained a reliable production potter whose more individual work occasionally turned up in group exhibitions. That perception was based on reality. Like many ceramists, Powning divided his time between the bread-and-butter production work and his sculpture, including the infrequent commission.

When the Canadian Clay and Glass Gallery opened its doors with much fanfare in 1993,1 decided to approach them about mounting an exhibition of Peter's sculpture. How could they refuse? As a national venue, it needed regionally based shows. Peter had not had a substantial sculpture show, and his work in both clay and glass was a perfect fit for the gallery's mandate. What gave me extra confidence was that Joan Chalmers (a prominent Canadian collector, who was honored by the American Crafts Council in 1996) had donated a stunning Powning sculpture to the gallery; it lived just outside the directors office. Surely, I would be preaching to the converted. Without hesitation, they accepted.

What I hadn't counted on was that the converted had insufficient staff and no money. It took nearly two years before grant money could be found toward the cost of the exhibition and to pay my curator's fee. In 1995, I started my formal research, which I divided into a literature search, study of slide and primary materials, and field work.

Three dominant themes were identified in Peter's sculpture: reliquaries, arches and cairns. I organized my notes and a collection of slides to illustrate these themes, then Peter and I locked ourselves up for a weekend-long meeting to discuss what pieces would be included in the show and how they would be interpreted. It was a collaborative process we had agreed to from the outset. As a writer, I had heard too many horror stories from artists about curators. Sharing control of the exhibition created a sense of trust and comfort that was invaluable when both of us were working far too many unpaid and crazy-making hours.

Discussing the concept behind the reliquaries, Peter related that the theme had originated while his then 10-year-old son was fascinated with treasure chests. It was an opportunity for father and son to explore what they considered valuable enough to merit storing

in a chest. Peter explained that the designs he used were based on actual medieval reliquaries. I discovered that medieval reliquaries were often decorated with Christian images consistent with their function of storing a saint s relics; however, Peters interpretations are secular, and the titles all had to do with nature: "Wind Reliquary, " "Muskrat Reliquary," "Moonbeam Reliquary," which suggested to me the healing yet fragile forces of nature.

This focus on the natural environment also helped me understand Peter's attachment to the rural setting of his home and studio. His commitment to nature (which is also expressed in his social activism, such as protesting the local spraying of pesticides) is a commitment to the environment that surrounds and nourishes his work. For Peter, nature is home.

"Reliquary Blue," 9 inches in height, raku-fired clay, 1996, by Peter Powning, Sussex, New Brunswick, Canada.

Nature was also prominent in the arch-themed sculptures. Peter pointed out that the arch evolved out of the throwing process and from handles in the production work. Arches were also used as decorative motifs—sometimes gold leafed, taking on a solar, life-giving quality. Historically, arches were symbols of rainbows and paradise. For Peter, they were like gateways, which evoked personal passage and transition. And when I asked why the confident energetic arches in some sculptures had given way to eroded arches, Peter answered that it had to do with decay. While he agreed that decay is an essential part of the life cycle, he added that it also expresses his fear that humankind is irrevocably upsetting the balance of nature.

In doing the fieldwork for the exhibition, I interviewed as many people as possible about Peter's work. This ranged from neighbors and longtime friends to far-flung collectors, retailers and colleagues. My interest was in gathering information about his perceived strengths and weaknesses as an artist, and what concerns I should address, both in my catalog essay and the presentation of the sculpture in the gallery setting. For example, I heard frequent comments about the supposedly religious nature of Peter's reliquaries. Some viewers described them as altars, and the cairns were referred to as "mini-Stonehenges." When I told Peter there was a distinct possibility that people might consider his sculpture "New Age," he visibly winced. The issue and the reaction went into the essay along with the following comment:

"Peter is more given to probing for answers than veneration, and the natural world provides him with sufficient mystery. At his own suggestion, you might call him a hard-boiled romantic.' Wliile Powning's sculptures cannot be said to express religious convictions, they do express his desire to belong to something larger than himself; they are the product of someone who sees himself as part of a human continuum. To me, they are evidence of humanity's need to make sense of the world at the same time as asserting our place within it."

Interviewing also gave me the information that the majority of viewers did not know of the variety of Peter's work and that those who did were puzzled by it. Nor did they recognize any recurring themes. Experimentation, which was central to his creative process, was consequently addressed in two ways. The catalog essay discussed his innovative working methods and his fascination with transformation by fire, which unites the raku, metal and glass casting. Also, we agreed to include a few small series—three large-beaked ewers and the "Step Series"—to illustrate variations on a motif. Thematic groupings of sculpture would be contrasted by a handsome white-crackle-glazed raku bowl—the kind viewers identified as Powning production ware—placed near the entrance to the show.

Since its opening in Ontario, "Peter Powning: Elemental Clay and Glass" has begun a tour organized by the New Brunswick Museum. It will have traveled through four provinces by the end of next year.

Nina Koepcke's Russian Fairy Tales

by Lois Stuart

Entering the rooms of "Russian Fairy Tales," a series of sculptures and paintings by Nina Koepcke, is to "go I know not where, seek I know not what." A mutiny is in progress. It is a mutiny against timelines, common sense, appropriateness and linear thinking. In their place are a seemingly nonsensical tiny house on gigantic chicken legs; an unexplainably diminutive child sitting in the ear of a reclining red-orange cow; two people afloat on a hand in the middle of the ocean surrounded by sea creatures; and a whale who asks, "What if a whole village lived on my back?"

Three years ago, Nina Koepcke spent a month at a ceramics symposium in St. Petersburg. While there, she lived with Russian artists, talked about art with them and their friends, created clay sculpture in their factory studio and visited art museums in the area. The work influenced by this experience, her "Russian Fairy Tales," was exhibited recently at the Olive Hyde Gallery in Fremont, California.

Not simply for children, this fairy-tale experience speaks to the imagination of adults as well. Here, trees, fish, people and teapots all have the attributes of speech, mobility, wisdom and transformation. Here, the earth that holds us looks like a monumental hand or a purple frog or a whale with 30 sailboats in its mouth. Here, a bear can play the cello *and* carry a child in a backpack. And who knows, perhaps the bear will also teach the child to play the cello.

On the walls surrounding the sculptures are large-scale mixed-media paintings. The expressively rendered human figures are the audience for the story being told on the floor before them. They compress the exhibition space as they lean forward to hear the words and follow the action. Printed words from the fairy tales are collaged into the background of the paintings.

This device places them not apart from the bizarre story images in the center of the space, but in their midst—with the story behind them and the story in front of them. Gallery visitors are also simultaneously story, storytellers and audience as they move within the story's space.

The inspiration for this work started "very simply," Koepcke said, "when I saw a sculpture of a whale with a village on its back in the contemporary craft section of the State Museum of Russia. I was immediately intrigued. It reminded me of the stories I had heard in my own childhood, especially those of Baba Yaga, the witch who lived deep in the forest in a hut built on chicken legs. I knew I had to find out more about that image."

All she could learn from her Russian friends was that it was an image from a Russian children's story, *so* when Koepcke returned home, she started to search out the source of the image by reading book after book of Russian fairy tales. Although the original image eluded her, she found herself fascinated with fairy-tale images in general: their multilayered meaning, the free-

PHOTOS: DYNAMIC FOCUS PHOTOGRAPHY

"Sea Monster Village," 23 inches in length, pinched and coil built, layered underglazes and glazes, multifired.

dom of themes to move from tale to tale and their crossover into Russian art history, social history and folk art. She also became interested in the crossover of the roles of storyteller, story and listener.

Months later, she did find the story with the image of the whale with the village on its back. By then, however, she was hooked on a much larger vision: the integration of the sociocultural, psychological, mythological and spiritual roots of a people expressed in the tales told to their children.

Construction proceeded slowly. Image after image was built by coiling and pinching. Some works were free-standing; others needed a platform like a whale, or a clearing in the tall trees like the palm and fingers of a hand. Images moved from place to place, going with the story. Human beings, animals, plants and inanimate objects whispered the next step of the story to one another.

"Out of Russia: Shavalova Tea," 22 inches in height, with multifired underglazes and glazes.

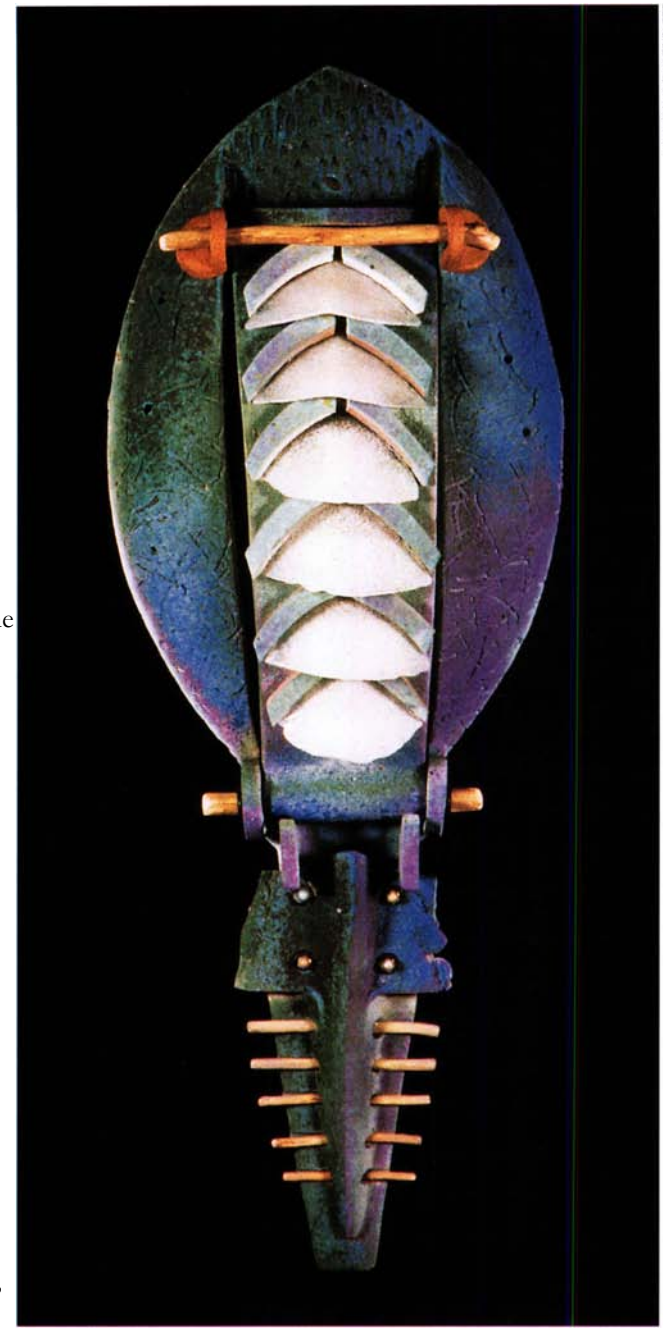
Next came the introduction of color. This was an important technical decision because these pieces were to exist as both visual mythologies and sculpture. She envisioned the color bright and playful as in a child's world, yet layered to give visual depth and meaning. The surface was to be matt-finished with areas of gloss for emphasis. She needed saturated color that was transparent enough to allow underlying colors to show through as in oil painting, yet with enough ego to hold meaning and a surface with a varied finish. To achieve this, Koepcke discarded the easier path of painting the fired sculptures with oils or acrylics, opting, instead, to use layers of fired-on color, mixing

"Tiny Haurosheuka," 23 inches in length, pinched and coil built, layered underglazes and glazes, multifired.

glaze and underglaze for varying degrees of transparency.

Alexander Pushkin, the Russian poet, wrote in 1828: "A Greek oak stands by the shores of a bay. Around the oak is a golden chain, and day and night a learned cat walks round and round on the chain. As he walks to the right he sings a song; as he walks to the left, he tells a story." Nina Koepcke made a creative journey based on the inspiration of a single image. Her song is the art she produced; her journey is the story. And the value of both, as Pushkin implies, is in the telling. A

"The House on Chicken Legs," 14 inches in height, pinched and coil built, brushed with underglazes and glazes, multifired, by Nina Koepcke, San Jose, California.



PHOTOS: KATHY TRIPLETT

Wall Sconce," 23 inches in height, clay and glass.

Kathy Triplett

by Anthony Wheeler

Kathy Triplett was a child growing up on the coast of South Carolina while Peter Voulkos and others at the Otis Institute were rejecting function and began rendering clay into sculptural vessels. Voulkos led his students from the tradition of the "brown pot" to emphasize the physical experience of working with clay as an act of expressionism between the artist and the medium. Back East and a generation later, Triplett also allowed her daywork to evolve from the "brown pot," from physical to metaphysical function, from crafting pots to creating two- and three-dimensional sculptural vessels that mixed media and cultures.

A self-described hippie, Triplett had talent in mathematics and a yearning for art, which landed her at Agnes Scott College in Decatur, Georgia, in 1971. There, she discovered the process and physicality of art, and the act of conception and execution, which distinguishes art from craft and mass production.

Art is created. It is original, autonomous and transcendent. True art functions as an aesthetic experience that summons human thought and feeling, and creates cognitive continuity between the creator and the viewer.

While at Agnes Scott College, Triplett began working with clay, initially throwing functional ware; however, she recalls that "the wheel was frustrating. I was searching for asymmetry. I wanted my works to be bigger, so I turned to using slabs and handbuilding."

After graduation, she moved to Mexico to study art and ceramics as a graduate student at the Universidad de las Americas, where she was influenced by Mayan geometry and abstract forms carved in stone. Early vessels and sculptural wall reliefs evoke organicism in natural brown. Later, she began adding materials and objects to these forms, often using high-tech odds and ends, such as computer chips or plastic hose.

Worn, aged, rusted oddments and worldly fossils of todays reality are her favorite found decorations. This encounter between traditional materials and organic or industrial remnants was borne out in three dimensions in an early 1980s teapot series. With this work, she moved from more natural hues to bright glazes, often turquoise or geranium, combining crisp geometric forms with tall tubular handles sometimes made of plastic hose. Her "pseudofunctional" teapots symbolized a transition very much like the modernist sculptor August Rodin, as her primary focus was now expressionistic and sculptural.

About the evolution from functional to nonfunctional forms, she commented: "Was it a conscious act to create a useless teapot'? Not really. It comes naturally to just keep pushing the limits of the clay and the form—changing, rearranging, making it huge, then tiny, and getting lost in it, until the original idea is barely visible, something new emerges, with its roots in 'teapot.' Some might say getting lost is not creative, but I think getting lost (in the process) is what it's all about."

For Triplett, the physical process of creating had become a neurochemical journey through the synaptic corridors of her right brain, where she found bridges leading from traditional function and form to new abstract cosmic and fantastic paradigms.

Constructed of molded, thrown, altered, extruded and slab forms, those early teapots defined geometry with "solid crisp bright colors." Later, as if

Fashionably chic teapot form, 27 inches in height.

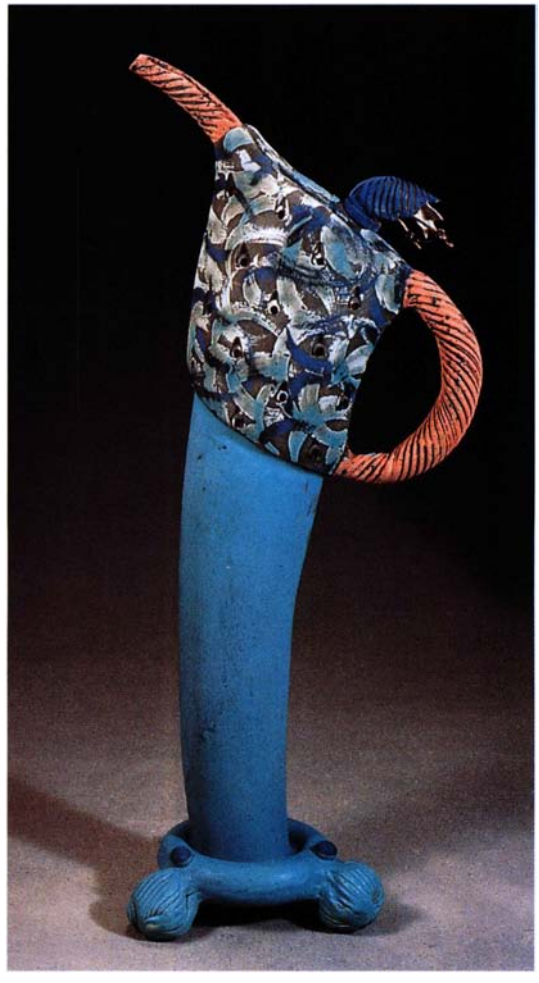
"stepping through the looking glass," teapot parts were biologically transformed. Handles soared upward, then suddenly involuted. Some pieces were detailed with more abstract oddities, such as wire, pieces of bone or other organic materials. New forms reconfigured themselves like genetic mutations searching for balance within fluctuating gravitational fields.

To some observers, these forms appeared "awkward and large in mass contrasted with intricate detail, skinny insectlike legs, chameleon handles and coarse surfaces with lichen color and texture." As scavenger life-forms, they garnered themselves with metal and high-tech debris. Her teapots are alluring with intricacies on the surface for both hand and eye, created by collisions between primordial structure and materials of a tribal past and high-tech artifacts from cyberspace.

It is the variations in geometry, color and texture that make the viewing experience unique. Encountering her teapots and the more recent wall sconces gives one a sense of discovering relics from some "future past," a vehicle for understanding an imaginary culture within the artists mind. Are they archaeological discoveries or anthropic insights?

Triplett still makes functional pottery as well. Modernist coffee cups are produced by hand; each is colorful and fitted with an ergonomic handle.

Recent evolution into pseudo-functional naturalistic forms combines glass and light into primitive-looking and often massive wall sconces, architectural forms that modify the inner space they occupy, setting mood and atmosphere. They loom prodigiously over the discoverer and glow softly, urging the viewer closer.



Teapot form, 27 inches in height, by Kathy Triplett, Weaverville, North Carolina.

Nowadays, looking back, she believes her work has "loosened up. It's not as tight. It's more organic, but adding metal and glass has given it more contrast and tension. While I understand the powerful role certain influences have had (on my work), what continues to intrigue and puzzle me most are how similar influences have affected artists of different cultures and eras, even before merchants traded their work and electronic media transported their ideas across space and time."

Triplett exhibited her most recent transcendence at Blue Spiral Gallery in Asheville, North Carolina. Titled "A Stone; a Tea Leaf and a Door," the show combined her sense of geometric "organicity" with new venues, including coin savers, planters and a centerpiece wine cellar. Her wine cellar recalls traditional roots; however, her coin savers, wall sconces and, of course, teapots continue to evolve.

Upon viewing this collection, I was sure her clayworks transmute genetically, influenced by Darwinism and natural selection. These new works have acquired a sense of emotion and humor. Moreover, they have "altitude and attitude."

As if high fashion, Triplett's teapots have straightened up and cocked their spouts proudly back. Teapot lids now flaunt high-fashion coiffure and millinery. They exude chic—defiant, tall and fashionably thin.

Coin savers are miserly fortresses, and sconces fill their space with ambition. Each of Triplett's sculptures has life and resonates an innate biological frequency.

The author *A neurologist practicing in Charlotte, North Carolina, Anthony Wheeler is an avid collector of British and American ceramics, and an amateur potter.*

Edmund de Waal

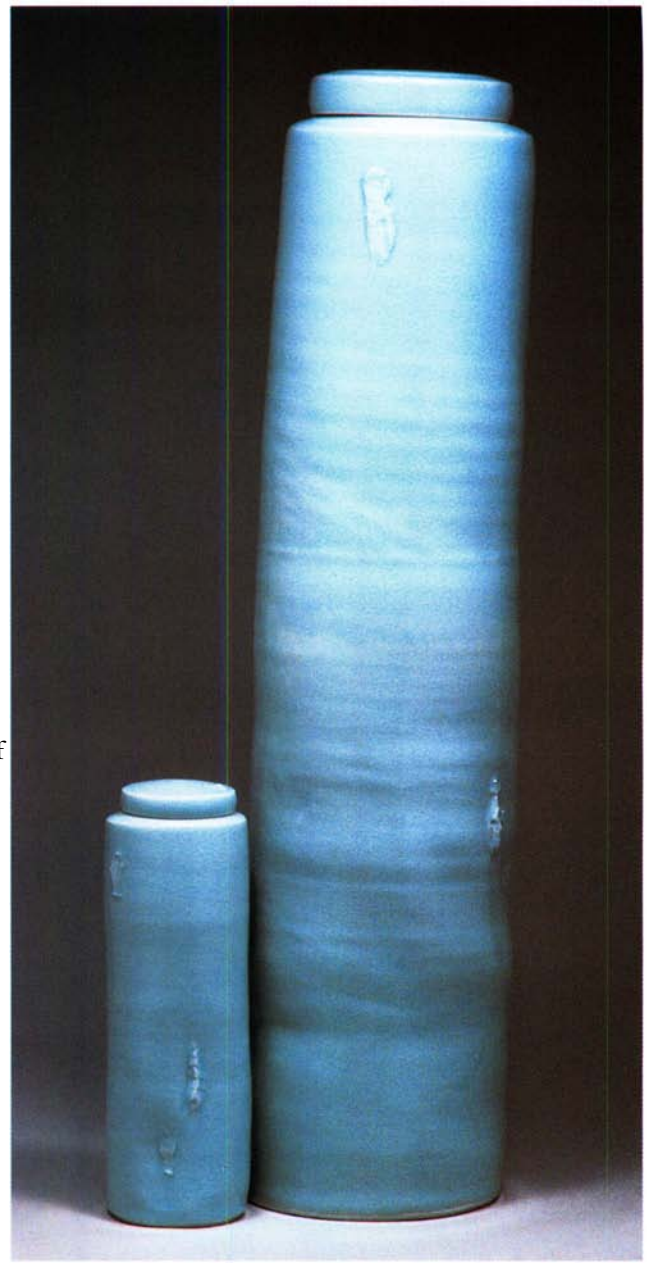
"Porcelain is a material with a matrix of assumptions and associations that I find endlessly fertile. Preciousness, translucency, purity: a list of key words to delight any cultural historian. Porcelain is a cipher for the East, it is the pivot for Oriental trade, it is how we understand China," commented British artist Edmund de Waal in regard to the wheel-thrown porcelain vessels exhibited through August 14 at Galerie Besson in London.

"This is part of why I want to make porcelain pots that can be handled, for handling allows for a certain breadth in intention," he continued. "The pots can be used in the domestic realm and also in the more sacramental realm of things put aside, looked after, cared for, placed in special places, given in particular ways. It is this realm, caught between the everyday and the numinous, the present and the historical, that pottery can inhabit."

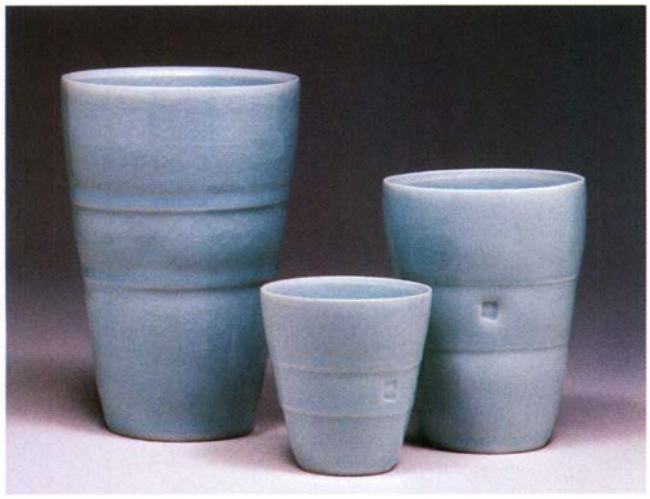
De Waal finds "great pleasure in gently compressing the sides of a finished pot, restoring the feeling of the plasticity of its making. It is a feeling closer to Robert Herricks 'Delight in Disorder than to any contemporary minimalist strictures."

Herrick wrote that in a freely tied shoelace, "I see a wilde civility: / Doe more bewitch me, then when Art / Is too precise in every part."

De Waals intent is to produce pots that keep a "wilde civility" of their own. ▲



"Two Clear Jars," to approximately 29 inches in height, celadon-glazed porcelain, by Edmund de Waal, London, England.



"Three Beakers," to 6 inches in height, wheel-thrown porcelain, with celadon glaze.

"Two Dishes," to approximately 9 inches in diameter, wheel-thrown and celadon-glazed porcelain.

Field of Vision

by Paul A. McCoy

Resident artist Dan Edler advising Paul McCoy at Scattergood Friends School in Iowa, circa 1966-67.

^Vs an adolescent in the 1960s, I had no past, only the present and a future that continuously renewed and sustained the present. I spent my high-school years at Scattergood Friends School, a small Quaker college-prep boarding school in rural Iowa. At that time, it could have been characterized as politically liberal, socially conservative and wholly committed to the work ethic of earlier generations.

It was difficult to turn around without bumping into a rule or regulation. School orchards and gardens maintained by students, faculty and staff, provided much of the food we ate. We had a dairy operation, raised pigs and chickens, listened to classical and folk music, and did a lot of camping. We examined the world, its history, people and great issues in an interactive manner, accepting little on faith.

Our minds were challenged, stimulated and gradually opened. As conscientious students, we rebelled often and with great enthusiasm. It was a tremendous environment for learning and exploring the worlds within ourselves and beyond our horizons.

When I arrived as a freshman in the fall of 1964, Dan Edler was Scattergood's resident artist as well as a graduate student at the University of Iowa. (He received an M.FA. in 1968 under Paul Soldner.) Working with the students, Edler coordinated and supervised the design and construction of the ceramics facility, complete with handmade kick wheels, clay mixers and propane-fired kilns. Much of the equipment was built from salvaged materials, although it was by no means a primitive facility. We mixed our clays and glazes, and explored a variety of firing options (raku and pit, as well as Cone 10 reduction).

Edler was a quiet and even-tempered individual who taught through example and with great economy of words. His program embraced both the Leach/Hamada tradition and the new American ceramics, which, at that time, was still feeding aggressively on the adrenaline generated in the '50s. One day we would be sitting at Warren MacKenzie's feet as he demonstrated throwing at the University of Iowa, and the next day we might be working sculpturally, draping slip-soaked fabric over wooden armatures. Several of the students lived for studio time, running to the pot shop between chores or classes for a few minutes of throwing, trimming or pounding out slabs.

Dan Edler and his pot shop existed as a doorway to the almost magical vista of life's possibilities. In his quiet manner, he introduced Scattergood's wide-eyed adolescents to a type of freedom quite unlike the notion of freedom touted by today's popular culture. It was the freedom to explore, an invitation to pursue life, to be an active participant in the educational process. It was a freedom that required much from the indi-

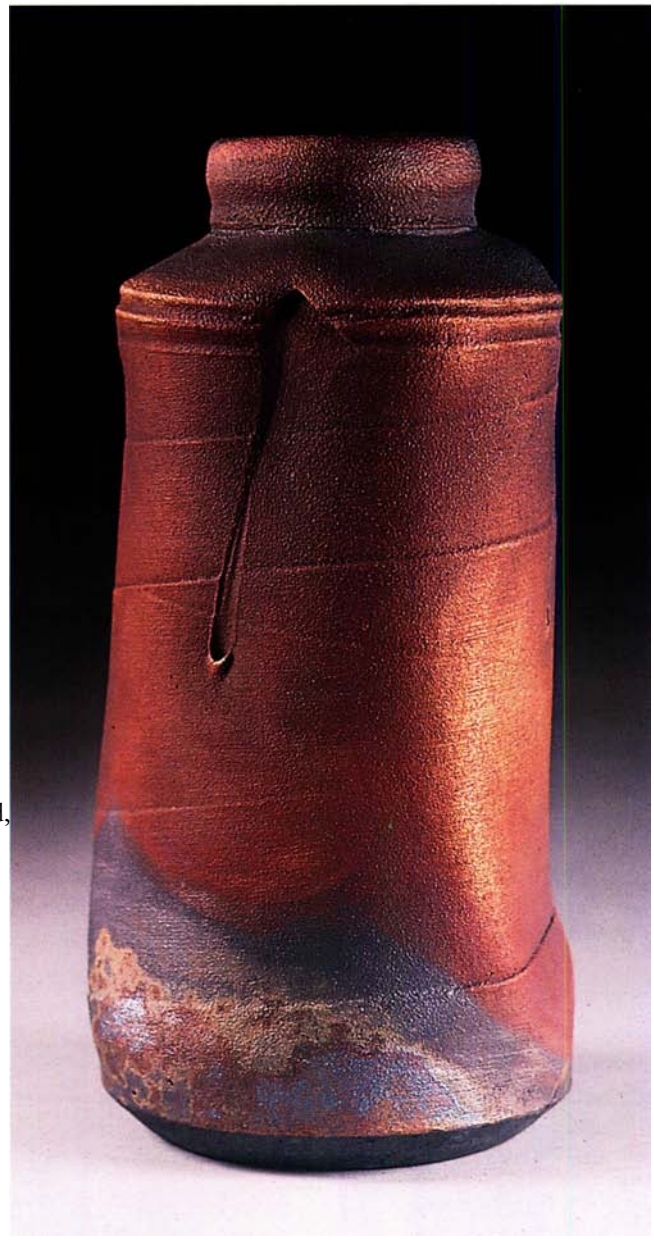
Wheel-thrown stoneware platter, 16 inches in diameter, with Anderson Ranch Iron-Saturated Glaze overall, and trailed, flipped, poured and sprayed glaze accents.

vidual—skills were not learned quickly; patience and determination were prerequisites to learning—and we gave ourselves to it gladly.

Considerable time has elapsed and many changes have evolved in the character of our society since my student days in the pot shop at Scattergood. Today, I am structuring a ceramics curriculum at Baylor University in Waco, Texas, attempting to create a field of vision that gives my students a better understanding of themselves and provides a glimpse of the world beyond their horizons. It is a task never fully resolved, but rather in a state of constant flux, changing its tenor to embrace each semester's unique mix of personalities and perspectives.

I am challenged, perhaps most significantly, by what I perceive to be a decline in our national attention span in direct proportion to the advance of technology. Simply put, we have more distractions today than ever before and their influence is evident in the classroom. It is an issue that must be addressed each time a problem is designed, introduced and critiqued.

There are times when I find myself almost believing that the human capacity for contemplation is rapidly going the way of the dinosaurs. Then a kiln filled with student work will be unloaded, a student will truly center a ball of clay for the first time, or a quantum leap in understanding will be made, suddenly and without warning, in a critique, and I see that magical landscape of life's possibilities illuminated in my students' eyes. I feel its depth and am reminded again of its power to motivate, to expand one's view, to shape our lives. I see with great clarity the symbiotic relationship that defines the educational process and plays such a monumental role in my own daywork.



Wheel-thrown and altered stoneware vase, 9½ inches in height, raku fired.

It has been obvious to me for some time now that I was not cut out to be a production potter, although I have always viewed that discipline with great respect and admiration. Since early childhood, I have been seduced by the scenic route, and it has been to my advantage that I have finally accepted this characteristic as a fundamental part of who I am.

I confess to being grateful beyond words for the teaching position that allows my continued exploration in the studio. The long walks I find myself taking down various aesthetic paths are the food of life in the studio.

In the '60s, I was most interested in working with wheel-thrown functional forms. Every available moment was spent in the pot shop struggling with the predictable issues of hand/eye coordination and a surplus of humility. Each minuscule advance in my relationship with this malleable material was cause for celebration.

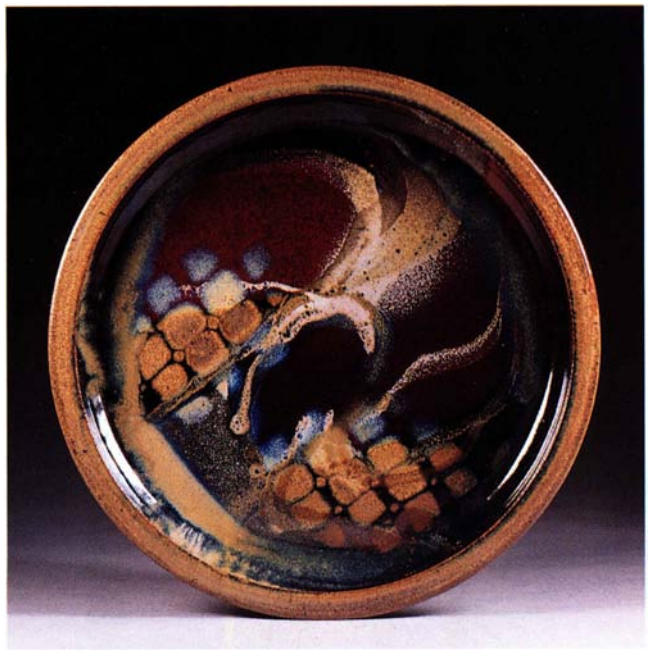
In the late 1970s, I began exploring a sculptural approach to image-making, which I continue today. My enthusiasm for wheel-thrown utilitarian ware could not be quelled, however, and I continue to devote about half of my studio time to exploration in this arena. Since my first exposure to the making of pots, I have felt an intimate familiarity and excitement with the handmade pot's dual roles as both utilitarian and aesthetic object.

As a husband, father, potter, teacher, gallery director and gardener, I have found studio time to be elusive, at best. For the past decade, I have chosen to concentrate primarily on platter and vase forms, although I confess to submitting to strong urges where coffee mugs and cereal bowls are concerned. I am interested in the platter form because it allows me maximum freedom where glaze application is concerned. I suspect my approach to a bisque-fired platter is similar to the manner in which some painters approach a freshly gessoed canvas.

The clay is an open stoneware body that I fire in reduction to Cones 9 and 10. The fireclay used in this body is so fine-grained that it has been necessary to add 10% grog (20 mesh) to prevent

the fired clay from being too dense and thermally frail. Recently, however, I have been backing off to 5% on the grog content, replacing the other 5% with 48-mesh mullite to produce a more efficient blend.

A slip (usually white, although sometimes colored with iron, cobalt or copper) is applied to the platters immediately after they are thrown. I use the slip to build up the interior surface and to impart a brilliance to the glazes. I generally use a very heavy application, which is resolved through the use of ribs and/or coarse brushes while the pot is turning on the wheel. Drying must be even and excruciatingly slow to prevent warping and cracking.



Platter, 16½ inches in diameter, with Iron-Saturated Glaze overall, and poured, trailed and sprayed rutile wash and Copper Red, MacKenzie White and Binns Rutile Blue glazes

The glazes I employ tend to spring from traditional Eastern formulations (temmoku, kaki, celadon, copper red, etc.). I generally utilize extensive layering of glazes and washes (iron, rutile, cobalt, copper) through dipping, pouring, brushing, trailing and spraying. It is easy to get carried away.

My intent is to create a physical relationship between the glazes and the clay, which permits an interaction during firing and cooling that visually references the magnificence of nature on some level. Some pieces border on chaos in their resolution, while others are quiet and subtle, suggesting a reverence for the natural world.

I view each piece that goes into the kiln as a big test tile, and look forward to the discovery of something unexpected with every firing. This approach translates into a lot of fired work that becomes what is known in the construction business as "clean fill." It is exhilarating, however, to be a part of this process. Since 1964, when I pushed and worried my first pot into existence, I have known this to be an act of celebration. A fundamental aspect of life is intimate knowledge of pain, sorrow and great suffering. I find it necessary to balance life's more sobering aspects with a healthy dose of celebration. ▲

Raku vase, 11½ inches in height, wheel-thrown and altered stoneware.

Recipes

Stoneware Throwing Body
(Cone 9-10)

Potash Feldspar	10 %
Kentucky Ball Clay (OM 4)	10
Kentucky Stone	5
Missouri Fireclay	65
Mullite (48 mesh)	5
Grog (20 mesh)	5
	100%

A word about black-coring: For several years, I have been plagued with black coring. Raising the bisque temperature to Cone 04 and lengthening the firing time, lengthening the pre-red-heat phase of the glaze firing (with dampers wide open and a tight blue flame) and raising the temperature for body reduction to Cone 04 did nothing to eliminate or even ease the problem. Backing off on my body reduction (heavy reduction for 10 minutes) caused my glazes to be, for the most part, oxidized in their resolution. I have finally resolved the problem by going ahead with my normal body reduction at Cone 06, then opening the dampers wide for 30 minutes to completely clear the atmosphere. This is a big issue when glazes (Shinos, iron saturates, celadons, etc.)

require a fairly stout reduction early on in the firing process in order to achieve the desired color response.

White Slip

Potash Feldspar..... 5%
Kentucky Ball Clay (OM 4) 75
Kaolin..... 10
Flint..... 10
100%

From Robin Hopper's *Ceramic Spectrum,* page 161. Add 1% cobalt carbonate for light blue; 3% cobalt carbonate for medium blue; 1% cobalt carbonate and 3% copper carbonate for blue-green; 4.5% copper carbonate for green; 8% red iron oxide for brown; 7% manganese dioxide, 3% copper carbonate, 3% cobalt carbonate for black. Apply on wet to leather-hard clay.

Oxide washes are mixed by adding the following amounts to a base of 150 grams Gerstley borate:

Copper Wash
Copper Carbonate.....30grams
Cobalt Wash
Cobalt Carbonate.....15 grams
Iron Wash
Red Iron Oxide.....30 grams
Rutile Wash
Rutile.....20 grams
Iron Oxide..... 5 grams

These washes are used extensively beneath, between and on top of glazes. Caution: Heavy application of cobalt wash on top of glazes on exterior surfaces should be avoided, as it tends to slough off during firing and will easily penetrate kiln wash and shelves. For exterior application, either a light coat on top of glazes or, better yet, apply beneath glazes.

Ash Glaze

(Cone 9-10, oxidation or reduction)
Hardwood Ash (unwashed)..... 40 %
Barnard Slip Clay..... 60
100%

PHOTOS: COURTESY OF THE ARTIST AND SCATTERGOOD ARCHIVES

Reduction-fired serving dish, 10 inches in diameter, with Binns' Rutile Glaze overall, accented with cobalt wash, iron wash, Rutile Green and MacKenzie White glazes, by Paul McCoy, Waco, Texas.

Apply Ash Glaze very thin for best results. Yields warm yellow to brown, depending on intensity of reduction.

MacKenzie White Glaze

(Cone 9-10, oxidation or reduction)
Dolomite..... 6.87%
Gerstley Borate..... 12.37
Talc..... 13.75
Custer Feldspar..... 41.25
Ball Clay..... 5.15
Flint..... 20.61
100.00**%**

For a turquoise variation, add 0.5% cobalt carbonate, 0.75% chromium oxide and 1.3% rutile.

Rutile Green Glaze

(Cone 9-10, oxidation or reduction)
Dolomite..... 15.8%
Whiting..... 11.1
Potash Feldspar..... 30.0
Kaolin..... 16.8
Flint..... 26.3
100.0%
Add: Copper Carbonate..... 5.0%
Rutile..... 8.0%

A fluid glaze; use accordingly. Blends extremely well over MacKenzie White.

Anderson Ranch Iron-Saturated Glaze

(Cone 9-10, reduction)
Whiting..... 17%
Potash Feldspar..... 46
Grolleg Kaolin..... 11
Flint..... 26
100%
Add: Red Iron Oxide..... 10%

Charles Binns Rutile Glaze

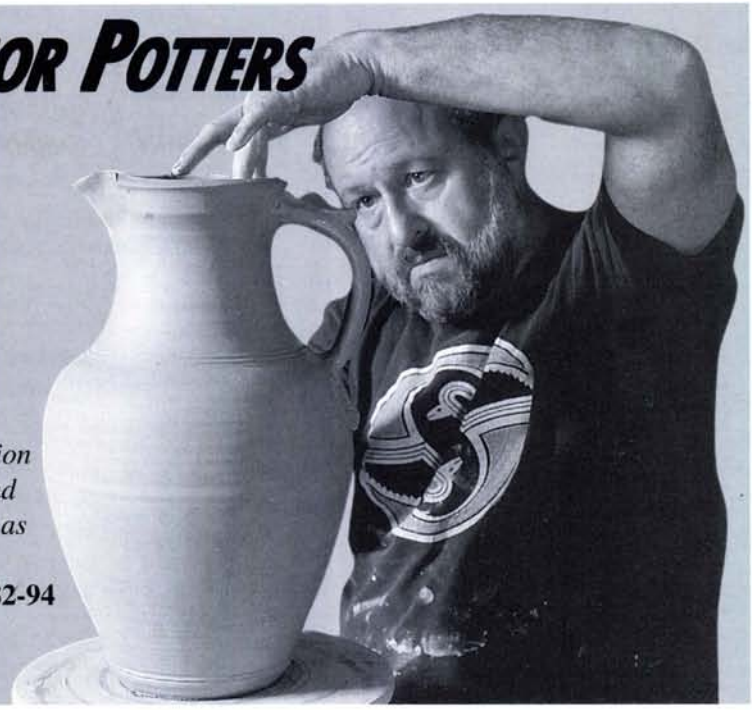
(Cone 9-10, oxidation or reduction)
Whiting..... 24%
Potash Feldspar..... 61
Kaolin..... 15
100%
Add: Rutile..... 5%

For blue, add 0.75% cobalt carbonate.

Copper Red Glaze

(Cone 9-10, reduction)
Barium Carbonate.....5%
Whiting..... 10
Frit 3134 (Ferro)..... 16
Potash Feldspar..... 42
Kaolin..... 10
Flint.....*17*
100%
Add: Tin Oxide.....2%
Copper Carbonate.....1%

VIDEO WORKSHOPS FOR POTTERS



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Bill Hunt, *Ceramics Monthly* Editor, 1982-94

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Multiple camera angles, close ups of hand and finger positions, and cut-away shots make [this video] engaging and worthwhile.

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Book Report

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Contact

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

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with Graham Sheehan

This video guides you through the construction of a 25 cubic foot propane-fired kiln. Includes materials list and working drawings.

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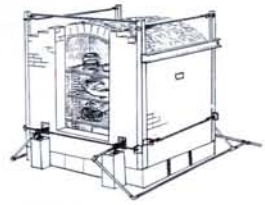
Book Report



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Application Deadline for Exhibitions, Fairs, Festivals and Sales

International Exhibitions

December 1 entry deadline

Auckland, New Zealand "The Fletcher Challenge Ceramics Award" (May 1-June 2, 1998). Juried from up to 3 slides. No entry fee. Awards: Premier Award, NZ$15,000 (approximately US$10,000); five merit awards of NZ$1000 (approximately US$675) each. Contact Fletcher Challenge Ceramics Award 1998, PO Box 13195, Onehunga, Auckland; telephone (64) 9 634 3622, fax (64) 9 634 3626 or e-mail asp@ceramics.co.nz

February 20, 1998, entry deadline

Baldwin City, Kansas "The 1998 International Orton Cone Box Show" (March 10-April 7, 1998), open to works composed of more than 50% fired clay that fit into a large Orton cone box (3*3*6 inches). Juried from actual works. Jurors: Harris Deller, professor, Southern Illinois University, Carbondale; Anna C. Holcomb, professor, Kansas State University, Manhattan; and Michael Simon, studio potter, Winterville, Georgia. Fee: $20 per entry; up to 2 entries. Purchase awards of $ 100 each. For prospectus, contact Inge G. Balch, Dept, of Art/Ceramics, Baker University, PO Box 65, Baldwin City 66006-0065.

February 21, 1998, entry deadline

Trois-Rivieres, Quebec, Canada "8th Biennale Nationale de Ceramique" (June 20-September 13, 1998), open to large-scale sculpture or installation work (relating to the theme "Espace Terre") by Canadian artists living in Canada. Juried from 3 slides, description of the work and how it relates to the exhibition theme, plus curriculum vitae. Fee: Can$25. Awards: prix de la ville de Trois-Rivieres, Can$2000; prix Pierre-Legault, Can$2000; and prix du public, Can$1000. Contact Biennale Nationale de Ceramique, 864, rue des Ursulines, c. p. 1596, Trois-Rivieres G9A 5L9; telephone (819) 691-0829, fax (819) 374-1758 or e-mail galerie_art.duparc@tr.cgocable.ca

September 30, 1998, entry deadline

Columbus, Ohio "Ceramics Monthly International Competition" (March 15-21, 1999), open to utilitarian and sculptural ceramics. Location: Columbus Convention Center, in conjunction with the National Council on Education for the Ceramic Arts (NCECA) 1999 conference. No entry fee. Juried from slides. Cash awards. Color catalog. For prospectus, write CM International Competition, PO Box 6102, Westerville, OH 43086-6102; fax (614) 891-8960; or download online from www.ceramicsmonthly.org

United States Exhibitions

November 10 entry deadline

Gatlinburg, Tennessee "Surface: New Form/New Function" (February 26-April 11, 1998), open to works in all media. Juried from up to 3 slides per entry; up to 3 entries. Fee: $20. Juror: Martha Stamm Connell, independent curator, author, owner of Connell GallerylGreat American Gallery in Atlanta. For entry form, send **SASE** to Billi R. S. Rothove, Gallery Coordinator, Arrowmont School of Arts and Crafts, PO Box 567, Gatlinburg 37738.

November 15 entry deadline

Montpelier, Vermont "Emerging Artists Exhibition" (February 1-28, 1998), open to clay artists who have exhibited their work less than 6 times in galleries and/or educational environments. Juried from slides. Entry fee: $10. For prospectus, send **SASE** to Vermont Clay Studio, 24 Main St., Montpelier 05602; telephone (802) 223-4220.

December 1 entry deadline

New York, New York "Artists on Their Own" (February 19-March 21, 1998), open to emerging clay artists and artists without gallery representation. Juried from 4 slides (with **SASE**). Entry fee: $15. Jurors: Ulysses Dietz and Joyce Kozloff. Contact Greenwich House Pottery, 16 Jones St., New York 10014; or telephone (212) 242-4106.

December 6 entry deadline

Thibodaux, Louisiana "Chef John Folse Culinary Institute Utilitarian Ceramics National Competition" (March 9-27, 1998), open to ceramic food-serving implements by artists over 18 years old. Juried from up to 2 slides per entry; up to 3 entries. Fee: $25. No commission. Awards: over $3000 in cash and purchase. Juror: Bill Kremer, chair, ceramics program, University of Notre Dame. Contact Ross Jahnke, Gallery Director, Nicholls State University, PO Box 2025, Thibodaux 70310; telephone (504) 448-4598 or fax (504) 448-4927.

December 31 entry deadline

Zanesville, Ohio Outdoor art monument for waterfront park (permanent); designs should provide for a time capsule to be opened in 100 years. Juried from proposals. Entry fee: $50. Awards: $ 1000 honorariums to 3 finalists. Contact Millman Linn III, Zanesville Stoneware Co., PO Box 605, Zanesville 43702; or telephone (614) 452-7441.

January 5, 1998, entry deadline

Tampa, Florida "9th Annual Black and White, Shades of Gray" (February 6-March 28, 1998), open to works in black, white and/or gray; no color. Juried from 3 slides. Entry fee: $25; members, $ 18. For further information, contact Artists Unlimited, Inc., 223 N. 12th St., Tampa 33602; or telephone (813) 229-5958.

January 9, 1998, entry deadline

Wichita, Kansas "Art Show at the Dog Show" (March 1-April 2, 1998, and April 3-5, 1998), open to works depicting dogs. Juried from slides. Jurors: Joy Kroeger Beckner, best-of-show winner at last year's exhibition; Barbara Jedda, manager/curator, the American Kennel Club Museum of the Dog, Saint Louis; and David Murano, director, Wichita Center for the Arts. Awards: over $8000. Contact Pat Deshler, 4300 N. Edgemoor, Wichita 67220; or telephone (316) 744-0057, fax (316) 744-0293, e-mail pudel@wichita.infi.net

January 15, 1998, entry deadline

Smithville, Tennessee "Still Alluring" (January 19-February 21, 1998), open to handmade lures containing a hook or some kind of capturing device. Juried from actual works; entries become part of center's permanent collection. Cash awards. Contact Still Alluring, Appalachian Center for Crafts, 1560 Craft Center Dr., Smithville 37166.

January 17, 1998, entry deadline

Chicago, Illinois, and Oconomowoc, Wisconsin "Teapots, Fun, Funky and Functional" (February 22-May 11, 1998). Juried from slides. For prospectus, send business-size **SASE** to A. Houberbocken, Inc., PO Box 196, Cudahy, WI 53110.

Galesburg, Illinois "GALEX 32" (March 14-April 11, 1998), open to all media. Juried from

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

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slides. Fee: $20 for 4 slides. Awards: $2000. Juror: Preston Jackson. For prospectus, contact Galesburg Civic Art Center, 114 E. Main St., Galesburg 61401; or telephone (309) 342-7415.
January 20, 1998, entry deadline

Denton, Texas "Ceramics USA 1998" (March 1-29, 1998). Juried from slides. Juror: David Shaner. Fee: $20 for up to 3 entries. Awards. For prospectus, send #10 **SASE** to Ceramics USA 1998, *do* University of North Texas Gallery, School of Visual Arts, PO Box 5098, Denton 76203-0098; or telephone D. Rhudy (903) 784-2354 or D. Gray (803) 661-1535.
January 23, 1998, entry deadline

New Haven, Connecticut "Visual Poetry—Word as Image" (April 13-May 22, 1998), open to works in all media. Juried from slides. Juror: Squeak Carnwath. For prospectus, send **SASE** to Creative Arts Workshop, 80 Audubon St., New Haven 06510; or telephone (203) 562-4927.
January 31, 1998, entry deadline

Springdale, Arkansas "16th Annual Women's National Juried Art Exhibition" (April 6-May 25, 1998), open to works in all media. Juried from slides. Cash awards. For prospectus, send **SASE** to Gloria Pendry, Chair, W. C. 19, 11896 Little Elm Rd., Farmington, AR 72730.

Ephrata, Pennsylvania "Strictly Functional Pottery National" (May 3-24,1998). Juried from slides. Juror: Cynthia Bringle. Fee: $20 for up to 3 entries. For application, send #10 business-size **SASE** to Jean B. Lehman, Market House Craft Center, Studio 201, Strictly Functional Pottery National, 100 N. State St., Ephrata 17522.

February 27, 1998, entry deadline

Allentown, Pennsylvania "Mayfair Festival of the Arts' National Juried Craft Exhibition" (June 5-July 5, 1998). Juried from 3 slides per entry. Fee: $10. Awards: $750, $400, $250, $150 and 3 at $50. For prospectus, contact Mayfair, Dept. JA, 2020 Hamilton St., Allentown 18104; telephone (610) 437-6900, e-mail info@mayfairfestival.org or web site www.mayfairfestival.org
March 6, 1998, entry deadline

Lincoln, California "Feats of Clay XI" (May 20-June 13, 1998). Juried from slides. Juror: Clayton Bailey. Cash and purchase awards. For prospectus, send legal-size **SASE** to Lincoln Arts, PO Box 1166, Lincoln 95648.
March 25, 1998, entry deadline

Greensburg and Youngwood, Pennsylvania "Westmoreland Art Nationals" (May 31—June 14 and July 2-5, 1998). Juried from slides. Awards: $23,000 in purchase; best of each show, $700; best of both shows, $1000. Send legal-size **SASE** with 55<f postage to Westmoreland Art Nationals, RD 2 Box 355A, Latrobe, PA 15650; or telephone (412) 834-7474.
April 17, 1998, entry deadline

*Laramie, Wyoming*SecondKnmia[* Wyoming Pottery Show" (May 1-30, 1998). Exhibition theme is teapots and pitchers. Juried from actual works; up to 4 entries. Cash awards. For prospectus, send **SASE** to Artisans Gallery, 213 S. Second St., Laramie 82070.

Regional Exhibitions

November 15 entry deadline

Dallas/Fort Worth, Texas "National Council on Education for the Ceramic Arts 1998 Regional Juried Student Exhibition" (February 21—March 28, 1998), open to undergraduate and graduate students from 2- and 4-year college programs in Arkansas, Louisiana, New Mexico, Oklahoma and Texas. Schools must submit student entries as a group at one time; however, jurying will be done on an individual basis. Juried from up to 2 slides (with **SASE**) per entry; up to 2 entries. Jurors: Von Allen, professor, Brigham Young University, Provo, Utah; and Jay Lacouture, professor, Salve Regina University, Newport, Rhode Island. Awards: $200 for award of excellence. Contact Sonya M. PauKune, curator, R. J. S. E., Watershed Center for the Ceramic Arts, 19 Brick Hill Rd., New Castle, ME 04553; or telephone (207) 882-9544.
December 3 entry deadline

Houston, Texas "Materials + Form 5" (February 6—27, 1998), open to craftspeople residing in Arkansas, Louisiana, New Mexico, Oklahoma and Texas. Juried from slides. Jurors: Roger Detheridge and Mary Rogers. Entry fee. Cash awards. For prospectus, send legal-size **SASE** to Art League of Houston, 1953 Montrose Blvd., Houston 77006-1243; or telephone (713) 523-9530.
December 15 entry deadline

Irving, Texas Survey exhibition of ceramic vessel makers (March—April 1998), open to current and former Texas residents. Juried from 10-20 slides, resume, artist's statement and pertinent supportive materials (with **SASE**). Contact Irving Arts Center, 3333 N. MacArthur Blvd., Irving 75062; or telephone (972) 252-7558, fax (972) 570-4962.
January 5, 1998, entry deadline

Fort Worth, Texas "Texas Clay Exhibition" (March 16-28,1998), open to current and former Texas residents. Juried from slides. Juror: Elmer Taylor. Fee: $25 for up to 3 entries completed in the last 2 years. Cash and merchandise awards. Sponsored by the Texas Pottery and Sculpture Guild. For entry form or further information,

Call for Entries

send SASE to TPSG, PO Box 16436, Ft. Worth 76162.

January 14, 1998, entry deadline

El Paso, Texas "From the Ground Up XVII" (March 6-April 5, 1998), open to clay artists residing in Arizona, New Mexico, Texas or northern Mexico. Juried from slides. Fee: $15 for up to 3 entries. Juror: Jeanne Otis. For prospectus, send SASE to Potters' Guild of Las Cruces, c/o 4741 Lucy Dr., El Paso 79924-1013; or, for further information, telephone (915) 821-5115 or (915) 532-6477.

Fairs, Festivals and Sales

November 11 entry deadline

Indio, California " 12 th Annual Southwest Arts Festival" (January 31-February 1, 1998), open to works with a southwestern motif or theme, traditional or contemporary. Juried from slides or photos. Entry fee: $15. Booth fee: $150. For application or further information, contact the Indio Chamber of Commerce, 82-503 Highway 111, Indio 92201; or telephone (760) 347-0676.

November 14 entry deadline

Philadelphia, Pennsylvania "The Philadelphia Furniture and Furnishings Show" (April 17-19, 1998). Juried from slides. Contact Philadelphia Furniture and Furnishings Show, 162 N. Third St., Philadelphia 19106; telephone (215) 440-0718; or fax (215) 440-0845.

November 25 entry deadline

Highland Park, Illinois "Festival of the Arts '98" (March 7-8, 1998). Juried from 5 slides (with SASE). Entry fee: $10. Contact Beth El Art Selection Committee, 1175 Sheridan Rd., Highland Park 60035; or telephone (847) 432-8900.

December 5 entry deadline

Gainesville, Florida " 12th Annual Hoggetowne Medieval Faire" (February 6-8, 1998); open to works fitting the medieval theme—priority is given to artists who will demonstrate as well. Juried from slides. Booth fee: $85 for a 15*15-foot space. For information and/or application guidelines, contact Linda Piper, Coordinator, Hoggetowne Medieval Faire, Dept, of Cultural Affairs Sta. 30, PO Box 490, Gainesville 32602; or telephone (352) 334-2197.

January 1, 1998, entry deadline

Frederick, Maryland "24th Annual Frederick Craft Fair" (May 15-17, 1998). Juried from 5 slides of work and 1 of display, plus resume. Entry fee: $10. Booth fee: $300-$400. No commission. Contact National Crafts Limited, 4845 Rumler Rd., Chambersburg, PA 17201; telephone (717) 369-4810; or fax (717) 369-5001.

Gaithersburg, Maryland "23 rd Annual National Craft Fair" (October 16-18, 1998). Juried from 5 slides of work and 1 of display, plus resume. Entry fee: $10. Booth fee: $340-$425. No commission. Contact National Crafts Limited, 4845 Rumler Rd., Chambersburg, PA 17201; telephone (717) 369-4810 or fax (717) 369-5001.

January 9, 1998, entry deadline

Atlanta, Georgia "Sugarloaf Crafts Festival" (November 27-29, 1998). Juried from 5 slides, including 1 of booth. Booth fee: $425. No commission. For application, send 3 loose first-class stamps (96<t) for postage to Sugarloaf Mountain Works, Inc., 200 Orchard Ridge Dr., #215, Gaithersburg, MD 20878; telephone (800) 210-9900.

Gaithersburg, Maryland[11] Sugarloaf Crafts Festival" (November 19-22, 1998, or December 11-13, 1998). Juried from 5 slides, including 1 of booth. Booth fees vary. No commission. For application, send 3 loose first-class stamps (96<t) for postage to Sugarloaf Mountain Works, Inc., 200 Orchard Ridge Dr., #215, Gaithersburg 20878; telephone (800) 210-9900.

Timonium, Mary land "Sugarloaf Crafts Festival" (October 9-11, 1998). Juried from 5 slides, including 1 of booth. Booth fee: $465. No commission. For application, send 3 loose first-class stamps (96C) for postage to Sugarloaf Mountain Works, Inc., 200 Orchard Ridge Dr., #215, Gaithersburg, MD 20878; telephone (800) 210-9900.

Novi, Michigan "Sugarloaf Art Fair" (October 23-25, 1998). Juried from 5 slides, including 1 of booth. Booth fee: $425. No commission. For application, send 3 loose first-class stamps (96<t) for postage to Sugarloaf Mountain Works, Inc., 200 Orchard Ridge Dr., #215, Gaithersburg, MD 20878; telephone (800) 210-9900.

Somerset, New Jersey "Sugarloaf Crafts Festival" (October 2-4, 1998). Juried from 5 slides, including 1 of booth. Booth fee: $425. No commission. For application, send 3 loose first-class stamps (96C) for postage to Sugarloaf Mountain Works, Inc., 200 Orchard Ridge Dr., #215, Gaithersburg, MD 20878; telephone (800) 210-9900.

Columbus, Ohio "37th Annual Columbus Arts Festival" (June 4-7,1998). Juried from slides. For application, contact Columbus Arts Festival, 55 E. State St., Columbus 43215; telephone (614) 224-2606 or e-mail festival@gcac.org

Fort Washington, Pennsylvania "Sugarloaf Crafts Festival" (October 30-November 1,1998). Juried from 5 slides, including 1 of booth. Booth fee: $425. No commission. For application, send 3 loose first-class stamps (96C) for postage to

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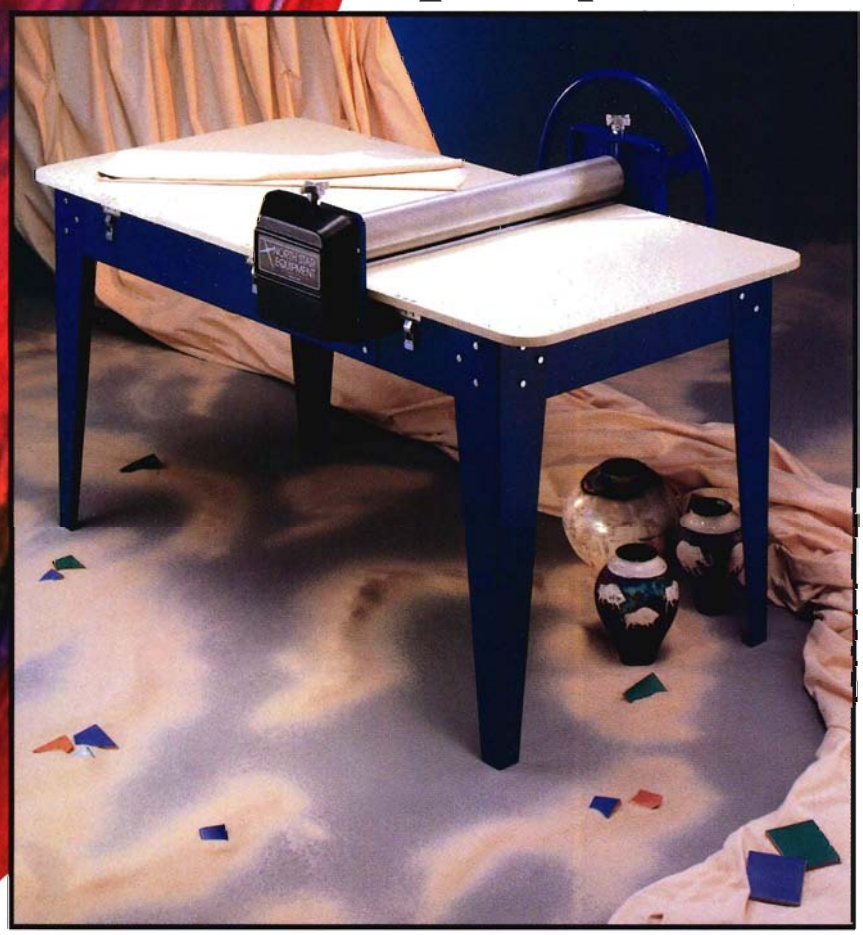

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Manassas, Virginia "Sugarloaf Crafts Festival" (September 11-13, 1998). Juried from 5 slides, including 1 of booth. Booth fee: $395-$465. No commission. For application, send 3 loose first-class stamps (96<£) for postage to Sugarloaf Mountain Works, Inc., 200 Orchard Ridge Dr., #215, Gaithersburg, MD 20878; telephone (800) 210-9900.

January 21, 1998, entry deadline

Jacksonville, Florida "ArtWorks" (May 15-17, 1998). Juried from slides. Awards: $25,100 in prizes plus $12,000 purchase award program. For prospectus, contact ArtWorks, PO Box 41564, Jacksonville 32203; or telephone (904) 308-7007, fax (904) 308-7996.

January 23, 1998, entry deadline

Stevens Point, Wisconsin "Festival of the Arts" (April 5, 1998). Juried from 3 slides of work plus 1 of booth, and brief resume (with **SASE**). Entry fee: $10. Booth fee: $60 for an 8 • 10-foot space. Awards. Contact Festival of the Arts, PO Box 872, Stevens Point 54481-0872.

January 31, 1998, entry deadline

Allentown, Pennsylvania "Mayfair Festival of the Arts 1998" (May 21-25, 1998). Juried from 4 slides. Entry fee: $10. Booth fee: $200 for 5 days; $175 for 3 days; for a 10-10-foot space. Cash awards. Contact Mayfair Festival of the Arts, Dept. AM, 2020 Hamilton St., Allentown 18104; telephone (610) 437-6900, e-mail info@mayfair-festival.org or web site www.mayfairfestival.org

February 13, 1998, entry deadline

Beaver Creek, Colorado "Beaver Creek Arts Festival 11" (August 8-9, 1998). Juried from 3 slides of work plus 1 of display. Entry fee: $25. Booth fee: $240 for a 10-10-foot space. For application, send **SASE** to Cathy Zaden, Vail Valley Arts Council, PO Box 1153, Vail, CO 81658.

Vail, Colorado "Vail Arts Festival 15" Quly 11-12, 1998). Juried from 3 slides of work plus 1 of display. Entry fee: $25. Booth fee: $240 for a 10 • 10-foot space. For application, send **SASE** to Cathy Zaden, Vail Valley Arts Council, PO Box 1153, Vail 81658.

March 1, 1998, entry deadline

Salina, Kansas "Smoky Hill River Festival—Fine Art/Fine Craft Show" (June 13-14, 1998), open to fine art and fine/contemporary crafts. Juried from 6 slides. Entry fee: $15. Booth fee: $175 for a 10 • 10-foot space. No commission. Purchase and merit awards. For further information/application, contact Salina Arts and Humanities Commission, PO Box 2181, Salina 67402-2181; or telephone (785) 826-7410, fax (785) 826-7444.

Salina, Kansas "Smoky Hill River Festival—Four Rivers Crafts Market" (June 12-14 1998), open to traditional crafts. Juried from 5 slides. Entry fee: $15, Booth fee: $100 for a 10 • 10-foot space or 10% commission, whichever is greater. Merit awards totaling $900. For further information/application, contact Salina Arts and Humanities Commission, PO Box 2181, Salina 67402-2181; or telephone (785) 826-7410, fax (785) 826-7444.

March 31, 1998, entry deadline

Clinton, Iowa "Art in the Park" (June 20-21, 1998). Juried from 4 slides of work plus 1 of display. Entry fee: $5. Booth fee: $75 for a 12 • 12-foot space. No commission. Cash awards. Send **SASE** to Art in the Park, Box 2164, Clinton 52733; or telephone Carol Glahn (319) 259-8308.

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Jurors: Michael Simon Studio Potter, Winterville, GA Harris Deller Southern Illinois University, Carbondale, IL
Anna C. Holcomb NCECA Past President Kansas State University, Manhattan, KS

MEDIA: Works composed of more than 50% fired clay are eligible.

RULES: All artists/crafts persons, including those outside the United States, are eligible to submit up to two entries. Works must be able to fit into a Large Orton Cone Box (3" x 3" x 6"), an entry tag must be securely attached to each piece for identification. All forms must be properly filled out by the artist. **ALL ENTRIES SUBMITTED FOR JURYING BY THE ORTON CONE BOX SHOW MUST BE FOR SALE** and may be sold even if not juried in to the show. No single piece may exceed $100 in value (insurance to be provided by the carrier). Entries which are received with a *"Not for sale or NFS"* will be refused for jurying. All works must be original, completed within the last two years, and be available for the two year traveling exhibit. Submitting entries implies consent for photographic reproduction, as well as compliance with the rules.

SHIPPING: Entries should be sent to: 1998 International Orton Cone Box Show, Baker University. Unsold entries will be returned with insurance and postage paid as soon as they are released from jurying or the show.

ENTRY FEE: The entry fee is $20 (U.S.A.). Artists may submit up to a total of two entries. Check should be made out to: *1998 International Orton Cone Box Show.* Check and forms must accompany entries.

AWARDS: $100 purchase awards will be distributed by the jurors at the time of the jurying.
Those interested in availiblity of the traveling exhibit or purchase award sponsorship should write to: Inge G. Balch; Department of Art/Ceramics; Baker University; PO Box 65; Baldwin City, KS 66006-0065.

Calendar:

February 20, 1998	Deadline to receive entries
March 10 , 1998	Opening at Baker University
March 10 - April 7, 1998	Exhibition at Baker

All entries must be sent to Baker University!

ENTRY TAG A

Name: _____
Address: _____
_____
_____
Title: _____
Description: _____
_____
Price: _____

ENTRY TAG B

Name: _____
Address: _____
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_____
Title: _____
Description: _____
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Price: _____

PLEASE PRINT ALL INFORMATION

Jury Notification Card

Name: _____
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_____
Phone: _____
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	Accept	Reject
Entry A Title: _____	☐	☐
Entry B Title: _____	☐	☐

The informational cards must be filled out and mailed with each entry. Attach an entry tag to each entry before mailing. A phone number must be included for return shipping purposes.

Please photocopy this information for other people

Mohoganogan

Suggestions

From Readers

Trimmings Catcher

When trimming on a wheel not equipped with a splash pan, save cleanup time by cutting one side from a cardboard box and sliding the open end under the far side of the wheel head. Most of the trimmings will fall into the box. The floor-debris-free trimming scraps can then be recycled.—*Margaret Patterson, Atlanta*

Portable Bat Stand

I have adapted a wheeled television stand (the kind with round bars) for use as a plastic bat rack by sawing notches into the bars. Stood on edge, the bats fit nicely into the notches, and the stand rolls easily from sink to wheel.—*Diane Mann, Merom, Ind.*

Raku Protection

I am a lab technician at a community college in Southern California where the students do a lot of raku. One student's father is a fireman, and he donated an outdated fire-resistant jacket to the school. It protects us quite nicely from extreme heat when pulling pots from the kiln, and it will probably last forever.—*Peggy Linberg, Upland, Calif.*

Temporary Drying Box

An excellent temporary hot box can be made by installing a portable dehumidifier in a small (closet-sized) space. The dehumidifier will heat the air as it removes moisture.

You can also use the condensate water for glazes and casting slip; it may appear dirty, but it will be very low in soluble salts.—*Louis Katz, Corpus Christi, Tex.*

Raw Glaze Removal

To remove raw glaze easily from the bottom of pots, I use buffing pads (white is best, but red and green also work well) from a floor scrubber. Place one on a strong screen over a recycling bucket near the kiln. In seconds of rubbing, the excess glazes are scraped off and recovered for later use.—*Andrew Watson, Provo, Utah*

Large Ribs

Large ribs for platters and bowls can be made from sink cutouts from Formica countertops (usually available free from kitchen and bath contractors).—*Janell Tolbert, Gladewater, Tex.*

Measuring Kiln Space

Having trouble estimating the available space at the top of your arched kiln? Try

THE CERAMICS MONTHLY BOOK DEPARTMENT

CERAMIC HOUSES & EARTH ARCHITECTURE: How to Build Your Own *by Nader Khalili.* Architect Khalili shows how to construct, glaze, and fire adobe and rammed-earth buildings. He developed the process after packing the openings of an existing house with mud and straw, then firing it with a kerosene burner. By packing the to-be-fired house with pots, the house itself became a kiln. **$19.95**
ORDER CODE: D016

HAND-FORMED CERAMICS: Creating Form and Surface *by Richard Zakin.* In this instructional guide to pinch, coil, slab and solid building, distinguished potters from around the world share their techniques for creating vessels, sculpture and wall pieces.
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ILLUSTRATED DICTIONARY OF PRACTICAL POTTERY *by Robert Fournier.* The new edition of this popular book is exhaustive in scope and detail. Includes definitions, descriptions, recipes, analyses, charts and more. It will prove to be the most referred-to book in your library. **$29.95**
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HANDMADE TILES *by Frank Giorgini.* Written for the beginning tile maker, the accomplished artist and the tile lover alike, this comprehensive, easy-to-understand treatment of the art of handmade tiles provides a wealth of practical information, a touch of history, and a stunning array of color photography. The author guides the reader through setting up a studio; selecting materials; purchasing and making tools and equipment; and designing, fabricating, firing, decorating and installing tiles. **$24.95**
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WARREN MACKENZIE: An American Potter *by David Lewis.* A magnificent book encompassing the artistic career of a great American potter. The author takes us into MacKenzie's inner sanctum, describing his pottery, processes (including glaze recipes) and environment, as well as his influences and aesthetic concerns. An outstanding gift! **$65.00**
ORDER CODE: D020

THE KILN BOOK *by Frederick Olsen.* An illustrated guide to the construction, maintenance and repair of electric and fuel-burning kilns. A complete, basic and usable text, it includes principles of design and specifics from refractories to fuels. For the fuel conscious, the author has revised construction methods for burners and firing systems in order to use gas and oil more efficiently. Complete plans and instructions are provided for building a kiln of any size or type for any purpose. **$40.00**
ORDER CODE: D021

FUNCTIONAL POTTERY: Form and Aesthetic in Pots of Purpose *by Robin Hopper.* Practical, down-to-earth information gathered during 30 years of pottery making and teaching. The author's aim is to encourage the search for personal style, with emphasis on the "why to" rather than just the "how to." Illustrated with hundreds of photographs and drawings. **$50.00**
ORDER CODE: D022

A POTTER'S COMPANION *Compiled and edited by Ronald Larsen.* In celebration of the handmade and the functional, the author has gathered a fascinating collection of literature exploring the history, aesthetics and philosophy of making pots. Includes essays, stories, poems and observations by a wide range of potters, writers and philosophers. **$17.95**
ORDER CODE: D023

SALT-GLAZE CERAMICS: An International Perspective *by Janet Mansfield.* Through the works of 60 ceramists, this book spans the range of salt effects achieved worldwide. Both their technique and their intention are included. Beautifully illustrated. **$39.95**
ORDER CODE: D024

THE POTTER'S PALETTE *by Christine Constant and Steve Ogden* A practical guide to the colors that can be obtained by adding various oxides to a group of base glazes. In addition to recipes, the text includes advice on mixing and firing, along with health and safety tips. **$19.95**
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THE UNKNOWN CRAFTSMAN *by Soetsu Yanagi.* Revered by contemporary studio potters for decades, this text consists of observations by Soetsu Yanagi (1889–1961), the father of the Japanese folkcraft movement. **$32.00**
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MOLD MAKING FOR CERAMICS *by Donald E. Frith.* This is the only book to demonstrate precisely the craft of making

and using all types of molds—press and slip casting. Each process is carefully described and abundantly illustrated in exact, detailed photographs. A volume and mix calculator for plaster, plus a shrinkage calculator are included. **$75.00**
ORDER CODE: D027

CERAMICS: Mastering the Craft *by Richard Zakin.* A comprehensive handbook for all those interested in working in ceramics. Includes advice on buying and formulating clays, choosing and applying glazes, firing, and setting up a studio. Also discussed are ceramic forms and several methods of decoration. **$29.95**
ORDER CODE: D028

SCULPTING CLAY by *Leon I. Nigrosh.* This text, written for the beginner and intermediate sculptor, is an important source for information on clayworking methods for both student and teacher. Covers coil building, constructing with slabs, wheel throwing, surface treatment, heads and figures, plaster, molds and mold making, and firing. **$27.50**
ORDER CODE: D029

THE CRAFT AND ART OF CLAY *by Susan Peterson.* For both beginners and advanced ceramists, this is the second edition of a step-by-step guide to acquiring practical skills in hand-, wheel- and plasterwork techniques. Contains an innovative approach to compounding glazes, along with full-color charts of clay and glaze combinations, as well as an extensive chart of frits with stains.
ORDER CODE: D030 $55.00

THE CERAMIC SPECTRUM *by Robin Hopper.* This well-illustrated book provides proven guidelines—without the usual heavy dependence on chemical formulas and mathematical equations—that all potters can use in developing their own glazes. Includes information on kilns, firing techniques, clay bodies, frits, fluxes, wood ash, crystalline glazes, stains, opacifiers, glaze application and much, much more. A standard in the field. **$48.00 ORDER CODE: D031**

CLAY AND GLAZES FOR THE POTTER, Revised Edition *by Daniel Rhodes.* Potters and pottery students will find the latest edition of this famous book to be an indispensable reference and text. All the fundamentals of clay and glazes are covered. A glossary and an extensive appendix add to the value of the text. **$31.95**
ORDER CODE: D032

CERAMICS: A Potter's Handbook *by Glenn Nelson.* 5th edition. A standard in the field—covering all facets of ceramics. Intended to provide essential information on clayworking, this is a quality reference for potters, and is used widely as a college text. **$34.95**
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ELECTRIC KILN CERAMICS, 2nd Edition: A Guide to Clays and Glazes *by Richard Zakin.* Written for potters working in oxidation, this text covers suitable clays, glazes and decorating techniques. An appendix contains equivalency charts for raw materials in Canada, Great Britain and the United States. **$39.95**
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CERAMICS *by Philip Rawson.* A teacher-recommended text that presents complex aesthetic principles in a clear, readable format. This is an art appreciation book in which the author outlines what he considers to be the fundamental principles of good pottery. The illustrations encourage a closer examination of pots and show the diversity of objects covered by the term ceramics. No other book can serve as well in beginning a critical dialogue for ceramics. **$18.95 ORDER CODE: D035**

RAKU, A Practical Approach *by Steve Branfman.* Illustrated with many process photos, this comprehensive, step-by-step handbook was written to serve as a complete source of information on the raku process. Appropriate clay bodies, glazes, kilnbuilding and firing techniques, supplies and materials are covered. **$26.95**
ORDER CODE: D036

THE COMPLETE POTTER'S COMPANION *by Tony Birks.* A revised and updated edition of a classic. The contents include •Coil, slab, pinch pots •Beginning throwing •Dipping and pouring glaze •Glaze recipes and results •Decorating •Slip casting •Mold making •Kiln firing •Raku and saggar firing •Advice for the home potter •And more! **$24.95**
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Suggestions

measuring with the telescoping antenna fr
a nonfunctioning radio. It will expand to fi
any irregular space.—*Ed Dixon, Cleveland*

Spaghetti Skewers

Uncooked spaghetti is an indispensable bead-holing tool. Simply skewer the moist clay bead, wiggle the spaghetti a bit and br off the excess. Use the protruding end as a handle for underglaze and slip decoration. The spaghetti burns out in the bisque firing.—*Carol Ratliff, San Diego*

Body Reduction Cue

Students fresh out of a school situation, where everyone watched a pyrometer to monitor the kiln's temperature for body reduction in a Cone 10 firing, can avoid guesswork in their own kilns by using an 06 cone on a bisqued pad to tell when to put the kiln into reduction. By Cone 10, the 06 cone will have melted, but the pad will contain the flow.—*JeffStellges, Huntington Beach, Calif.*

Fine On-glaze Decoration

It is frequently difficult to paint fine, continuous lines over a glaze. The paintbrush almost immediately loses its sharp point, preventing the liquid from flowing fluently from the tip. I've been able to overcome this problem by using pencils and tracing paper to impress the design on glazed ware.

First, draw the motif on tracing paper, taking care to consider the dimensional aspects of the piece to be decorated. Once the drawing is complete, glaze the piece and allow it to dry slightly (until the surface no longer looks wet). Lay the tracing paper over the glaze and redraw all lines, applying just enough pressure to leave shallow troughs in the glaze. Apply the desired slips or glazes (slips are easier to control) over the impressed pattern. Sometimes it is convenient to apply a transparent glaze over all or part of the slip decoration; use wax resist (or commercial floor wax) to prevent unwanted overcoatin

The result will be fine lines defining a detailed drawing.—*MariaAdela Tamawiecki, Merida, Venezuela*

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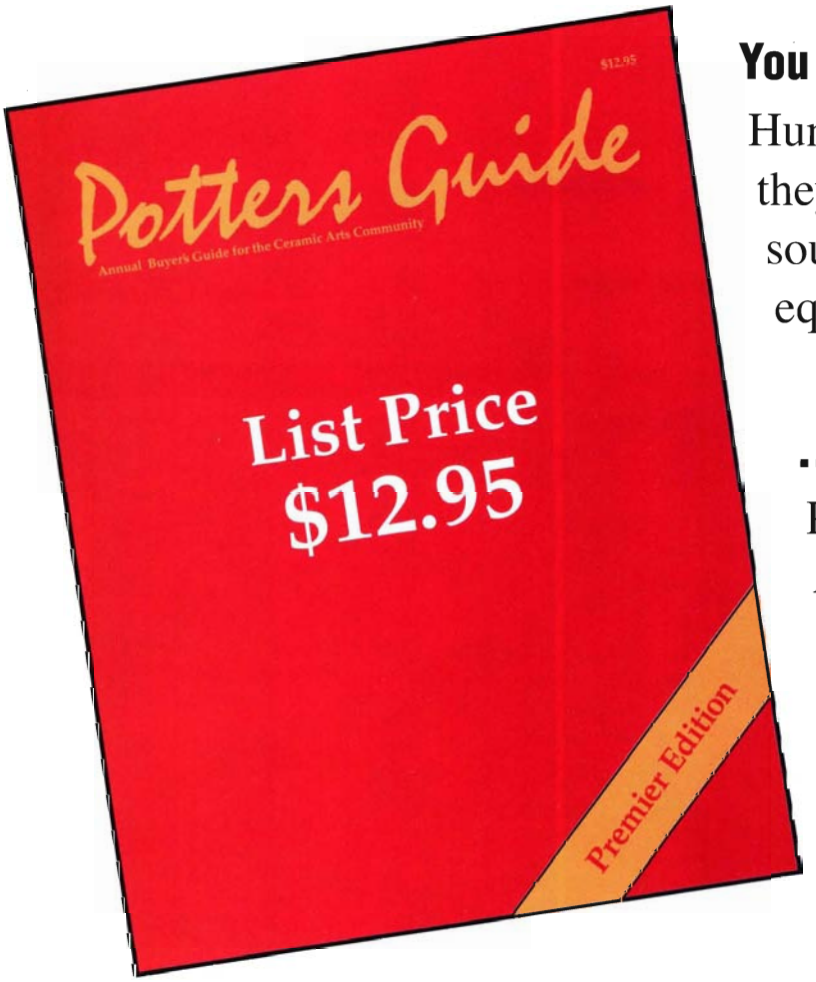

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Calendar

Events to Attend—Conferences, Exhibitions, Workshops, Fairs

Conferences

Massachusetts, Springfield *November 6—8* "A Survey of American Ceramics" with featured speaker Elaine Levin, plus pottery demonstrations, tours of the museum and studios of three ceramists. For further information, contact Museum School, Springfield Library and Museums, 220 State St., Springfield 01103; telephone (413) 263-6800, ext. 382.

Texas, Fort Worth *March 25-28, 1998* "NCECA '98—32nd Annual Conference." For further information, contact Regina Brown, Executive Secretary, NCECA, PO Box 1677, Bandon, OR; or telephone (800) 99-NCECA.

Canada, Ontario, Toronto *February26—28,1998* "College Art Association 86th Annual Conference." For further information, contact the College Art Associaton, 275 Seventh Ave., New York, NY 10001.

Czechoslovakia, Bechyne *July 1998* "The International Foundation for the Symposium of Ceramics Bechyne," working symposium will include 8 international and 4 Czech artists. Interested ceramists should send pictorial portfolio and resume by the end of November; selections will be made in December. For further information, contact Prof. Bohumil Dobias, Pfsecka 275, 39165 Bechyne; or contact Dr. Jana Hornekova, UP museum, 17 listopadu, llooPraha 1.

Solo Exhibitions

Arizona, Scottsdale *December 1-30* Katya Apekina; at Joanna Rapp Gallery/North Gallery, 4222 N. Marshall Way.

Arizona, Yuma *through November 14* Janet Neuwalder, "Ubiquitous States," wall works and "living" wet clay installation works; at Gallery Milepost Nine, Arizona Western College.

California, Berkeley *through November 30* Akio Takamori; at TRAX Gallery, 1306 Third St.

California, La Canada-Flintridge *through November 13* Judy Springborn, sculptural and functional stoneware; at Descanso Gardens Gallery, 1418 Descanso Dr.

California, San Diego *December 5-January 30, 1998* Jeff Irwin ceramic sculpture, "Call of the Wild"; at Simay Space Gallery, 835 G St.

California, San Francisco *through November 24* Eileen P. Goldenberg, porcelain; at In Sight Gallery, 344 Presidio Ave.

December 2—January 3, 1998 Shoichi Ida, ceramics and works on paper; at Braunstein/Quay Gallery, 250 Sutter St.

California, Santa Barbara *through January 4,1998* Beatrice Wood, "A Centennial Tribute"; at the Santa Barbara Museum of Art, 1130 State St.

California, Santa Monica *November 8—December 10* Adrian Saxe, recent work; at Frank Lloyd Gallery, 2525 Michigan Ave., B5B.

California, West Hollywood *through December 13* Barbara Hashimoto; at Gallery Soolip, 550 Norwich Dr.

D.C., Washington *through January 4, 1998* Michael Lucero, sculpture; at the Renwick Gallery, Smithsonian's National Museum of American Art, Pennsylvania Ave. at 17th St., NW.

Illinois, Chicago *through November 7* Virginia Scotchie, "Object Lessons"; at I Space, 230 Superior. *through November 15* Peter Voulkos; at Perimeter Gallery, 210 W. Superior St.

Iowa, Pella *November 1—30* Megan Quinn; at Mills Gallery, ABS Building, Central College.

Massachusetts, Boston *through November 10* Brother Thomas, "Continuity and Renewal"; at Pucker Gallery, 171 Newbury St.

Michigan, Pontiac *November 7—29* Mary Roehm; at Shaw Guido Gallery, 7 N. Saginaw St.

Missouri, St. Louis *November l-29]eff* Oestreich; at Craft Alliance, 6640 Delmar Blvd.

New Hampshire, Concord *November 1-30* Hideaki Miyamura, "Ancient Traditions"; at the League of New Hampshire Craftsmen Shop, 2526 Main St.

New Mexico, Santa Fe *November 26—January 10, 1998* Brad Miller, sculpture and drawings; at Bellas Artes, 653 Canyon Rd.

New Mexico, Silver City *November 1-December 14* Linda Brewer, handbuilt sculpture; at Eklektikas Gallery, 703 N. Black St.

New York, Garrison *through November* 7 TEdith A. Ehrlich ceramic spheres, "Witnesses/Guests"; at the Garrison Art Center.

New York, New York *through November 15* Jack Earl, life-size sculptures. *November 18—December 13* Lies Cosijn, stoneware vessels and figurative sculpture. *December 16-January 17, 1998* Greg Payee, classical vessel forms; at Nancy Margolis Gallery, 560 Broadway, Ste. 302.

November 4—29 David Regan. Tony Bennett. *December 2-January4,1998* Richard Notkin; at Garth Clark Gallery, 24 W. 57th St.

New York, Port Chester *through November 30* Alan E. Cober, "Confrontation in Three Dimensions," ceramic sculpture and drawings; at the Clay Art Center, 40 Beech St.

North Carolina, Charlotte *December 2—January 3, 1998* Dan Anderson; at gallery W. D. O., 2000 South Blvd., Ste. 610.

North Carolina, Raleigh *through December* 7Mark Hewitt; at the Visual Arts Center, North Carolina State University.

Oregon, Portland *November 6—29* Mary Carroll, "Studies from Sevres: Vessels and Works on Paper." *December 4—27*Dharma Strasser, new work; at BonaKeane Gallery, 205 S.W. Pine St.

Pennsylvania, Philadelphia *November 7—30* Paul Soldner; at the Clay Studio, 139 N. Second St.

Pennsylvania, Pittsburgh *through November 5* Malcolm Davis, porcelain. *November 7-December31* Priscilla Hollingsworth, new vessels; at the Clay Place, 5416 Walnut St.

December 5-January 30, 1998 Amara Geffen; at Manchester Craftsmen's Guild, 1815 Metropolitan St.

Texas, Houston *through November 9V*. Chin; at Archway Gallery, 2013 W. Gray.

November 3-December 4 Josh DeWeese; at North Harris College, 2700 W. W. Thorne Dr.

Texas, Lancaster *through November* /^Adelaide Paul, soda-fired stoneware and porcelain. *Novem-*

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

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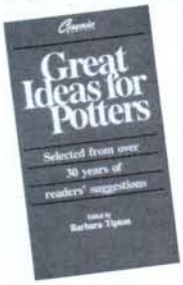

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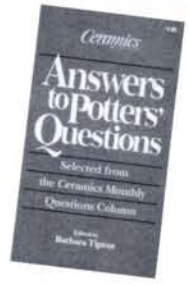

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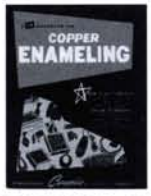

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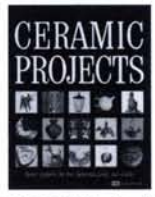

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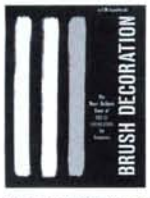

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ber 17-December 14 Janice Strawder, majolica-glazed and slip-decorated terra cotta; at Ceramics Gallery, Cedar Valley College, 3030 N. Dallas Ave., E Bldg.

Texas, Waco *through December 12* Paul McCoy, "Works from the Human/Nature Series"; at Martin Museum of Art, Hooper-Schaefer Fine Arts Center, Baylor University, 1401 S. University Parks Dr.

Virginia, Virginia Beach *November 14-January 5, 1998* Debra Belcher Chako, chairs; at 1812 Arctic Gallery, 1812 Arctic Ave.

Wyoming, Buffalo *November 28-December 24* Margo Brown; at Margo's Pottery and Fine Crafts, 26 N. Main.

Group Ceramics Exhibitions

Arizona, Phoenix *November 8-December 5"*ALL-AZ-CLAY"; at Shemer Art Center, 5005 E. Camelback Rd.

Arizona, Scottsdale *December 1-31* "Domestic Pottery," exhibition of works by 15 artists; at Joanne Rapp Gallery/North Gallery, 4222 N. Marshall Way.

California, Glendale *December 5-January 3,1998* "BRAND XXVII Juried Ceramics Show"; at Brand Gallery, 1601 W. Mountain St.

California, Los Angeles *November 13-March 30, 1998* "Hirado Porcelain of Japan from the Kurtzman Family Collection"; at the Los Angeles County Museum of Art, 5905 Wilshire Blvd.

California, Wilmington *through November 20* "Clay Times," works by Steve Bougher, Sharon Brown, Patrick Crabb, Charlene Felos, Karen Koblitz, Richard McColl, Neil Moss, Karen Thayer, Lana Wilson and Scott Young; at L. A. Harbor College Art Gallery, 1111 Figueroa PI.

Colorado, Loveland *through January 5, 1998* "Contemporary American Ceramics," works by 21 artists; at Loveland Museum/Gallery, Fifth and Lincoln.

Colorado, Manitou Springs *through November 25* "Latka Land Family Size," functional earthenware by Jean Latka, extruded work by Tom Latka, and large slip-cast vessels by Nick Latka; at Commonwheel Gallery, 103 Canon Ave.

D.C., Washington *through January 11, 1998* "Legacy of Generations," works by 28 Native American women potters; at the National Museum ofWomen in the Arts, 1250 New York Ave., NW.

Maryland, Baltimore *through November 15* "Multiple Visions," works by Clayworks member artists. *November 21-December* 2^"Winterfest Holiday Invitational"; at Baltimore Clayworks, 5706 Smith Ave.

Massachusetts, Cambridge *through December 28* "Fragments of Antiquity: Drawing upon Greek Vases"; at the Fogg Art Museum, Harvard University Art Museums, 32 Quincy St.

Massachusetts, Ipswich *November 15—December 31* "Holiday Traditions"; at Ocmulgee Pottery and Gallery, 317 High St.

Michigan, Pontiac December *5-January 17, 1998* "Six Views," ceramics by Susan Beiner, John Gargano, Adelaide Paul, Betsy Rosenmiller, Bonnie Seeman and Deborah Sigel; at Shaw Guido Gallery, 7 N. Saginaw St.

Minnesota, Minneapolis *November 16—December 31* "1997 Holiday Invitational Exhibition," works by over 50 clay artists; at Northern Clay Center, 2424 Franklin Ave., E.

New York, Alfred *through January 22, 1998* "Defying Gravity: The Fragmented Facades of Architectural Terra Cotta"; at the International Museum of Ceramic Art, Alfred University.

New York, Jamaica *through December 31* "Forms and TransFormations: Current Expressions in Ceramics, from Art to Industry," includes works by 26 New York ceramists plus high-tech ceramic objects; at Queens Library Gallery, 89-11 Merrick Blvd.

New York, New York *November 7—December 19* "Six Interpretations of Clay: Handmade in Taiwan," works by Cheng-Hsun Chen, Marvin Minto Fang, RayJ. C. Liao, Chen-Chou Liou, Francis T. J. Shao and Margaret Shiu Tan; at Taipei Gallery, McGraw-Hill Building, 1221 Avenue of the Americas.

December 2—January 4, 1998 "Yixing Ceramics"; at Garth Clark Gallery, 24 W. 57th St.

New York, Nyack *through November 26* Works by Shellie Jacobson and Tim Rowan; at the Klay Gallery, 65 S. Broadway.

New York, Port Chester *December 5-January 3, 1998* "Members' Group Show"; at the Clay Art Center, 40 Beech St.

New York, Rochester *November 14—December 31* "Porcelain '97"; at Shoestring Gallery, 1855 Monroe Ave.

North Carolina, Charlotte *November 4-29* "Two Unparalleled Masters of Subtlety," works by Mary Law and Byron Temple; at gallery W. D. O., Ste. 610 at Atherton Mill, 2000 South Blvd.

Ohio, Cincinnati *through November 18* "The Best in Contemporary Clay"; at Miller Gallery, 2715 Erie Ave.

Ohio, Cleveland *through November 16"*Ceramics Invitational XVIII," with works by Richard Fox, Terry Gess, John Goodheart, Michael Jones, Jim Kraft, Cliff Lee, Charles Proffer and Kostas Ulevicius; at American Crafts Gallery, 13010 Woodland Ave.

Oregon, McMinnville *November 3-26 "Oregon* Clay National for Men Only"; at Renshaw Gallery, Linfield College.

Pennsylvania, Philadelphia *November 7-30* Works by resident artists. *December 5-24* "Holiday Show"; at the Clay Studio, 139 N. Second St.

Pennsylvania, Pittsburgh *through December 3* Betty and Donn Hedman, "Big Work"; at the Clay Place, 5416 Walnut St.

Texas, Fort Worth *December 7—March 1, 1998* "Qing Porcelain from the Percival David Foundation of Chinese Art"; at Kimbell Art Museum, 3333 Camp Bowie Blvd.

Vermont, Montpelier *through November 28* "Vermont Clay Studio: The Super Bowl Show," small and large bowls made by New England potters. *through December 31* "Masterful Mugs"; at the Vermont Clay Studio, 24 Main St.

Virginia, Alexandria *through November 30* "Holiday Designs," works by Ceramic Guild members. *December 3-January4,1998*"T ransformed through Fire," works by Washington Kiln Club members; at Scope Gallery, Torpedo Factory, 105 N. Union St.

Ceramics in Multimedia Exhibitions

Arizona, Tempe *December 5-February 8, 1998* "Heart"; at Tempe Arts Center, Mill Ave. and First St.

Arizona, Tucson *November 8—January 3, 1998* "Annual Holiday Exhibition," including ceramics by Kathleen Nartuhi; at Obsidian Gallery, St. Philips Plaza, 4340 N. Campbell Ave., Ste. #90.
Arkansas, Little Rock *November 21-January 4, 1998* "Collector's Show and Sale." *November 27-January 4, 1998* "Toys Designed by Artists Silver Anniversary Exhibition"; at the Decorative Arts Museum, Seventh and Rock.
California, Los Angeles *through November 15* "A Perfect Setting," art for the table; at Freehand, 8413 W. Third St.
through February 2, 1998 "Tantalizing Teapots: The Felicitous Union of Form and Content," approximately 100 interpretations; at the Craft and Folk Art Museum, 5800 Wilshire Blvd.
California, Sacramento *December 4—28* "Big Kid's Toy Box: Toys in Art, Art as Toys," including ceramics by Gary Dinnen, Paul DiPasqua, Nina Else, David Gilhooly, Tony Natsoulas and Maija Peeples; at Solomon Dubnick Gallery, 2131 Northrop Ave.
California, San Francisco *through November 13* "Second Annual Best in America," works by 26 craft artists who have participated in one of several top craft shows throughout the U.S.; at Stones Gallery, 55 Third St.
through February 8, 1998 "L'Chaim! A Kiddush Cup Invitational," including cups by 21 clay artists; at the Jewish Museum, 121 Steuart St.
December 4-January 30, 1998 "Teapot Invitational," exhibition of functional and sculptural teapots by clay and glass artists; at Dorothy Weiss Gallery, 256 Sutter St.
Connecticut, Avon *November 8—December 24* "The Art of Giving/The Giving of Art"; at Farmington Valley Arts Center, 25 Arts Center Ln.
Connecticut, Brookfield *November 15—December 31* "21st Annual Holiday Exhibition and Sale"; at Brookfield Craft Center, 286 Whisconier Rd.
Connecticut, New Canaan *November22—December 24* "USA Craft Today '97"; at Silvermine Guild Arts Center, 1037 Silvermine Rd.
Connecticut, New Haven *November 8—December* 2^"29th Annual Celebration of American Crafts"; at Creative Arts Workshop, 80 Audubon St.
D.C., Washington *through April26, 1998* "Japanese Arts of the Meiji Era (1868-1912)"; at the Freer Gallery of Art, Smithsonian Institution.
Florida, Belleair *through November 16* "Southeastern Fine Crafts Biennial II"; at Florida Gulf Coast Art Center, 222 Ponce de Leon Blvd.
Florida, St. Petersburg *November 14-December 24* "Hand and Home: Members Holiday Show and Sale"; at Florida Craftsmen Gallery, 501 Central Ave.
Florida, Tampa *through November* I "The White House Collection of American Crafts"; at the Tampa Museum of Art, 600 N. Ashley Dr.
November 21—January 10, 1998 "Creative Coloration"; at Artists Unlimited, 223 N. 12th St.
Georgia, Athens *through November 5"Go\d,* Jade, Forests: Costa Rica"; at Georgia Museum of Art, University of Georgia, 90 Carlton St.
Kentucky, Louisville *January 24-February 13, 1998* "DinnerWorks '98"; at the Louisville Art Association, Water Tower, River Road.
Maryland, Baltimore *through January 18, 1998* "A Grand Design: The Art of the Victoria and Albert Museum"; at the Baltimore Museum of Art, Art Museum Dr.
Massachusetts, Boston *November 15-January 4, 1998* "Trends in Contemporary Craft Educa-

Calendar

tion," clay, glass, bookbinding, furniture and metals; at the Society of Arts and Crafts, 175 Newbury St.

November 18—January 2, 1998 "Trends in Contemporary Craft Education," clay, glass, bookbinding, furniture and metals; at the Society of Arts and Crafts, 101 Arch St.

Massachusetts, New Bedford *November 13—January 13, 1998* "The Figure in Clay and Fiber"; at the New Bedford Art Museum, 608 Pleasant St.

Massachusetts, Northampton *November 15-December 31* "All Decked Out"; at Ferrin Gallery, 179 Main.

Missouri, St. Louis *November 15—December 30* "Art St. Louis XIII, The Exhibition"; at Art St. Louis, 917 Locust St., Ste. 300.

New Jersey, Haddon Township *November 22-January 10, 1998* "Art that Works: Celebrating Function and Imagination in Multimedia," including ceramics by Paul Heroux and Amy Sarner Williams; at Hopkins House Gallery, 250 S. Park Dr.

New York, Albany *through February 16, 1998* "Arts and Crafts: From the Collections of the New York State Museum"; at the New York State Museum, Empire State Plaza.

New York, Brooklyn *November 1—December 30* "Ornaments" and "Men's Gifts," juried nationals; at Brooklyn Artisans Gallery, 221A Court St.

New York, East Islip *through November* /^"Surface and Shadow: Abstraction Revisited," including ceramic sculpture by Sara D'Alessandro; at the Islip Art Museum, Brookwood Hall, 50 Irish Ln.

New York, New York *through January 1998* "The Sevres Porcelain Manufactory: Alexandre Brongniart and the Triumph of Art and Innovation, 1800-1847," includes 35 porcelain tableware and presentation pieces, 20 unglazed porcelain blanks, 110 working drawings and watercolors of Sevres porcelain; at Bard Graduate Center for Studies in the Decorative Arts, 18 W. 86th St.

New York, Staten Island *through January 4, 1998* "Staten Island Biennial Juried Craft Exhibition"; at Staten Island Institute of Arts and Sciences, 75 Stuyvesant Pi.

North Carolina, Asheville *through November 8* "Fall Color VII: The Harvest"; at Blue Spiral 1, 38 Biltmore Ave.

North Carolina, Charlotte *November 7-December 28* "Form and Function," two-person exhibition including ceramics by J. Paul Sires; at Center of the Earth Gallery, 3204 N. Davidson St.

Ohio, Columbus *through November 7* "New Works" by faculty members; at Hopkins Hall Gallery, Ohio State University.

through December 14 "CCAD Faculty Show"; at Columbus College of Art and Design, Joseph V. Canzani Center, 60 Cleveland Ave.

through April 1998 "118th Student Exhibition"; at the Columbus College of Art and Design, Joseph V. Canzani Center, 60 Cleveland Ave.

Ohio, Lima *through November 18* "Hunger"; at ArtSpace/Lima, Center for the Visual Arts, 65-67 Town Sq.

Oklahoma, Norman *November 22—December 30* "Christmas Gallery"; at the Firehouse Art Center, 444 S. Flood.

Pennsylvania, New Castle *through November 8* "1997 Hoyt National Juried Art Show"; at the Hoyt Institute of Fine Arts, 124 E. Leasure Ave.

Pennsylvania, University Park *November 21—23* "Holiday Ornament Juried Sale and Exhibition"; at Palmer Museum of Art, Pennsylvania State University.

Pennsylvania, Wayne *December 5-January 22, 1998* "Craft Forms '97"; at Wayne Art Center, 413 Maplewood Ave.

Tennessee, Chattanooga *through May 1998* "1997-98 Sculpture Garden Exhibit"; at River Gallery, 400 E. Second St.

Tennessee, Knoxville *through January 4, 1998* "The Spirit of Ancient Peru: Treasures from the Museo Arqueologico Rafael Larco Herrera"; at the Knoxville Museum of Art, 1050 World's Fair Park Dr.

Texas, Dallas *through November 16* "Fables for These Times"; at the Dallas Museum of Art, 1717 N. Harwood.

Texas, Fort Worth *November 9-January25,1998* "Hidden Treasures from Tervuren: Masterpieces from the Royal Museum for Central Africa, Belgium"; at Kimbell Art Museum, 3333 Camp Bowie Blvd.

Washington, Kirkland *November 20—December 24* "Multiples: A Group Show," including a ceramic installation by Jason Gover; at Anderson Glover Gallery, 303 Kirkland Ave.

Wisconsin, Appleton *through December 13* "The Native American Experience"; at Appleton Art Center, 130 N. Morrison St.

Fairs, Festivals and Sales

Alabama, Birmingham *November 15—16* "Alabama Designer/Craftsmen Art and Fine Craft Show"; at the Birmingham Botanical Garden.

Arkansas, Little Rock *December 5—7* The " 19th Annual Christmas Showcase"; at the Excelsior Hotel's Statehouse Convention Center, Markham and Main.

California, Anaheim *November 7—9* "1997 Harvest Festival"; at Anaheim Convention Center.

California, Berkeley *November 29—30, December 6—7, 13-14 and 20-21* "Berkeley Artisans 1997 Holiday Open Studios." For map, send **SASE** to Artisans Map, 1250 Addison St. #214, Berkeley 94702 or pick map up at same address; for other map distribution sites, telephone (510) 845-2612.

California, Pomona *December 5-7* "1997 Harvest Festival"; at Fairplex, Los Angeles County Fairgrounds.

California, San Francisco *November 14—16 and 21-23* "1997 Harvest Festival"; at Concourse Exhibition Center.

December 5-7 and 12-14 "Celebration of Craftswomen"; at Fort Mason Center's Herbst Pavilion, Buchanan St. and Marina Blvd.

California, San Jose *November 28-30* "1997 Harvest Festival"; at San Jose Convention Center.

California, San Mateo *November 7—9* "Sugarloaf Art Fair"; at the San Mateo County Expo Center.

California, Santa Monica *November 7—9* "Contemporary Crafts Market"; at Santa Monica Civic Auditorium, corner of Pico Blvd. and Main St.

Connecticut, Guilford *November 1—December 24* "Artistry," holiday festival of crafts; at Guilford Handcraft Center, 411 Church St.

D.C., Washington *December 5-7* "Washington Craft Show"; at the Washington Convention Center, 900 Ninth St., NW.

Florida, Alachua *December 6—7* "Alachua Dickens Festival"; downtown. *Continued*

Calendar

Florida, Gainesville *November 15-16*" 16th Annual Downtown Festival and Art Show"; downtown.
Florida, Tampa Bay *December 5—7* "ACC Craft Fair"; at the Tampa Convention Center.
Georgia, Atlanta *November28-30* "Sugarloaf Art Fair"; at the Cobb Galleria Centre.
Illinois, Evanston *November 14—16* The 25th anniversary show and sale of works by Midwest Clay Guild members; at the Midwest Clay Guild, 1236 Sherman Ave.
November 22—December 14 "The Evanston Art Center's Annual Holiday Market"; at the Evanston Art Center, 2603 Sheridan Rd.
Illinois, Winnetka *November 8-9* "The Modernism Show: An Exposition and Sale of 20th-Century Design"; at Winnetka Community House, 620 Lincoln St.
Iowa, Sioux Center *December 6U* Centre Mall Arts Festival"; at the Centre Mall.
Maryland, Gaithersburg *November 20-23 and December 12-14* "Sugarloaf Art Fair"; at the Montgomery County Fairgrounds.
Massachusetts, Boston *December 4—7* "Crafts at the Castle"; at Park Plaza Castle, Arlington St. and Columbus Ave.
Michigan, East Lansing *November* 73—15 "Greater Lansing Potters' Guild Annual Fall Sale"; at All Saints Church, 800 Abbott Rd.
New Jersey, Moorestown *December 12-14* "First Annual Pottery Show and Sale"; at Perkins Center for the Arts, 395 Kings Highway.
New York, Herkimer *November 8-9* "22nd Annual Herkimer County Arts and Crafts Fair"; at Herkimer County Community College campus.
New York, Long Island *November 21—23* The "23rd Annual Harvest Crafts Festival"; at Nassau Coliseum.
New York, New York *December 4—7* "Clay Can Save Your Life," benefit holiday sale of ceramics; at Greenwich House Pottery, 16 Jones St.
New York, Syracuse *November 21—23* "Masterworks"; at Onondaga County Convention Center (ONCenter).
North Carolina, Asheville *November28—30*"24th Annual High Country Art and Craft Guild"; at Asheville Civic Center.
North Carolina, Charlotte *December 11-14"ACC* Craft Fair"; at the Charlotte Convention Center.
North Carolina, Marion *December 6* "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 cafeteria.
North Carolina, Raleigh *November28-30*"Carolina Designer Craftsmen Guild 28th Annual Craft Fair"; at Kerr Scot Pavilion, North Carolina State Fairgrounds.
Oregon, Central Point *November 20-23* "22nd Annual Clayfolk Christmas Sale"; at Padgham Pavilion, Jackson County Expo Center.
Pennsylvania, Philadelphia *November 6—9* "Philadelphia Museum of Art Craft Show"; at the Pennsylvania Convention Center, 12th and Arch sts.
Texas, Houston *November 8—January 4, 1998* "Christmas/Holidays!"; at Archway Gallery, 2013 W. Gray.
Vermont, Montpelier *November 8* "Empty Bowl

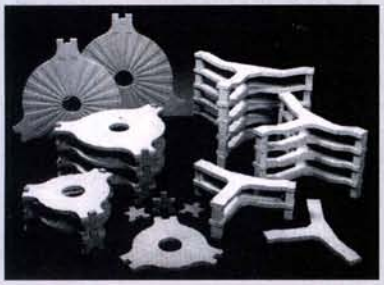
Calendar

Project," hot soup and bread luncheon/benefit; at Bethany Church, 115 Main St. Tickets sold at door or contact Vermont Clay Studio, 24 Main St., Montpelier 05602; telephone (802) 223-4220.
December 14 "Holiday Open House Exhibit and Sale"; at Vermont Clay Studio, 24 Main St.
Virginia, Richmond *November 7-9* "33rd Annual Hand Workshop Craft and Design Show"; at the Richmond Centre for Conventions and Exhibitions, downtown.
West Virginia, Jefferson County *November 8-9* "Over the Mountain Studio Tour"; in the towns of Shepherdstown, Kearneysville, Leetown and Middleway. For map, contact OTMST, 38 Paynes Ford Rd., Kearneysville, WV 25430; or, for further information, telephone (304) 725-0567 or 725-4251.

Workshops

Arizona, Bisbee *February 1—6 or 8—13* Handbuilding workshops with Thomas Kerrigan, exploring once-fired surface processes,including glazing. For further information, contact Thomas Kerrigan, PO Box 572, Bisbee 85603; or telephone (520) 432-4819.
Arizona, Phoenix *November 8—9* A session with Frank Boyden. Fee: $55; members, $45; students, $40. Contact Arizona Clay, 25037 N. 17th Ave., Phoenix 85027; telephone Michelle Lowe (602) 516-2209 or e-mail mishlowe@indirect.com
California, Los Angeles *December 4* Lecture on the form of the teapot and its various manifestations, with Elaine Levin. Fee: $10. Contact the Craft and Folk Art Museum, 5800 Wilshire Blvd., Los Angeles 90036; or telephone (213) 937-5544.
California, Rancho Palos Verdes *January 17, 1998*A session with Peter Shire. *February 7, 1998* Lecture/demonstration with Mario Bartels. Fee per session: $40; members, $35. For further information, contact the Palos Verdes Art Center, (310) 541-2479.
California, Wilmington *November 8* "Shape and Surface" with Lana Wilson. Fee: $25. Contact L. A. Harbor College, Art Gallery, 1111 Figueroa PL, Wilmington 90744; or telephone Stella Vognar, (310) 522-8370.
Connecticut, Brookfield *January24,1998* "Carving Porcelain Jewelry" with Jean Mann. *January 30-31, 1998* "Trompe l'Oeil Ceramics" with Lillian Dodson. Contact Brookfield Craft Center, PO Box 122, Rte. 25, Brookfield 06804; or telephone (203) 775-4526.
Connecticut, New Canaan *November 1—2* "Altering Thrown Forms" with Robert Compton. Fee: $170 (does not include clay and firing fees). All skill levels. Location: Silvermine School of Art. For further information, telephone (203) 866-0411.
Connecticut, New Haven *November 7-9* Slide lecture, demonstration and hands-on session with Kristin Doner, emphasizing glazing and raku firing. Fee: $125; members, $113. For further information, contact the Creative Arts Workshop, 80 Audubon St., New Haven 06510; or telephone (203) 562-4927.
D.C., Washington *November 8—9* A session with Randy Johnston. Contact Hinckley Pottery, 1707 Kalorama Rd., NW, Washington, DC 20009; or telephone (202) 745-7055.
November 9 A discussion with Michael Lucero about his work and the exhibition at the Renwick. Contact Renwick Gallery, Pennsylvania Ave. at 17th St., NW, Washington, DC 20560; or telephone (202) 357-2700.
Florida, DeLand *November 11* "The Past Is Present—Ceramics at the End of the 20th Century," lecture with Ron Kuchta, editor of *American Ceramics* magazine. *January 21-22, 1998* Lecture and workshop with Vincent Sansone. Location: Stetson University. For further information, contact Artists and Lecturers Committee, (904) 822-7266.
Florida, Key West *December 13—14* Slide presentation/demonstration with Tom Coleman and Patrick Horsley. Contact Lisa, Plantation Potters Gallery, (305) 294-3143.
Florida, Orlando *November 13—14* A session with Peter Voulkos and Peter Callas.Telephone University of Central Florida Potters Guild, (407) 568-0969 or e-mail trobert4u@aol.com
Florida, Sopchoppy *January 12-17 or 26-31, 1998* "A Spirited Approach to Clay" with George Griffin, includes 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, (850) 962-9311.
Illinois, Evanston *November 15* Lecture and demonstration with Seth Cardew. Fee: $75; members, $65. Slide lecture only: $5. For further information, contact Evanston Art Center, Center for the Visual Arts, 2603 Sheridan Rd., Evanston 60201-1799; telephone (708) 475-5300 or fax (708) 475-5330.

Continued



Calendar

Illinois, Winnetka *November 8* "From Germany to America: Collecting the Bauhaus Aesthetic," lecture with art historian Rolf Achilles. Fee: $25.Contact the Winnetka Community House, 620 Lincoln Ave., Winnetka 60093; or telephone (847) 446-0537.

Maryland, Baltimore *November 14-15* "Wood Firing for Students" with Sarah Barnes. Will unload kiln on November 18. Fee: $100; members, $90. *November 15 and22* "Autumn Impressions: To Everything There Is a Season" with Carol Grant, creating surfaces with images and textures that emerge and fade. Fee: $120; members, $100. *December 6* Demonstration of Yixing techniques with Ah-Leon. Fee: $60; members, $50. *December 13* "Raku Workshop" with Sarah Barnes. Fee: $75; members, $65. Contact Baltimore Clayworks, 5706 Smith Ave., Baltimore 21209; or telephone (410) 578-1919.

Maryland, Frederick *January 8-11, 1998* "Master Workshop" with Joyce Michaud, focusing on advanced throwing skills. Fee: $185. Contact Hood College Ceramics Program, 401 Rosemont Ave., Frederick 21701; or telephone (301) 696-3456 or (301) 698-0929.

Massachusetts, Worcester *January 17—18, 1998* "Throwing Clinic" with Scott Goldberg. Fee: $135; members, $120; includes materials. For further information, contact Worcester Center for Crafts, 25 Sagamore Rd., Worcester 01605; or telephone (508) 753-8183.

Nevada, Las Vegas *November 15—16* "Raku" with Rick Berman. Participants must bring bisqued pots. Fee: $125. Contact Coleman Clay Studio, 6230 Greyhound Ln., Ste. E, Las Vegas 89122; or telephone (702) 451-1981.

New York, New York *November 7—8* "Alternative Surfaces" with Sana Musasana. Fee: $165; members, $150. *February 6 and 13, 1998* "Studio Ergonomics and Yoga Techniques for the Ceramics Artist" with Ellen Saltonstall. Fee: $90; members, $75. For further information, contact the Craft Students League, YWCA/NYC, 610 Lexington Ave., New York 10022; or telephone (212) 735-9731.

New York, Port Chester *November 15* "Functional Forms and Sculptural Vessels" with Frank and Polly Martin. *December 6* "The Figure in Clay" with Sarah Sedgwick-Coble. For further information, contact the Clay Art Center, 40 Beech St., Port Chester 10573; or telephone (914) 937-2047.

Ohio, Dayton *November 12* A session with British potter Seth Cardew. Location: Sinclair Community College. For further information, telephone (937) 226-2536.

Oregon, Gresham *February 28-March 1, 1998*A session with Jack Troy, making pots, discussing glazing and the wood-fire aesthetic. Participants can send 2 small (teabowl-size) pots to be fired. Fee: $80; OPA members and students, $60. For further information, contact Stephen Mickey, Mt. Hood Community College, 26000 S.E. Stark St., Gresham 97030.

Pennsylvania, Philadelphia *November 21—23* Lecture (November 21) and workshop (November 22-23) with Paul Soldner. *February 13, 1998* Lecture with Janet Koplos. Lecture location: Moore College of Art and Design. Contact the Clay

See Classifieds on page 108.

Calendar

Studio, 139 N. Second St., Philadelphia 19106; or telephone (215) 925-3453.

Texas, Fort Worth *December 6* "The Quest for Perfection: Qing Court Porcelain," lectures with Jennifer R. Casler, curator for Asian and non-Western art, Kimbell Art Museum; Julia B. Curtis, North American representative for the Oriental Ceramic Society, London; Rosemary E. Scott, director, Percival David Foundation of Chinese Art, London; and James C. Y. Watt, senior curator of Chinese art, Metropolitan Museum of Art, New York City. For further information, contact the Kimbell Art Museum, 3333 Camp Bowie Blvd., Ft. Worth 76107-2792; or telephone (817) 332-8451.

Texas, Houston *November 7-8* Slide lecture and demonstration with Josh DeWeese. Fee: $30. Limited space; preregistration required. For further information, contact Roy Hanscom, Art Department, North Harris College, 2700 W. W. Thorne Dr., Houston 77073; or telephone (281) 443-5609.

Texas, San Antonio *November 8-9* "Porcelain and Residual Salt Glaze" with Paul Dresang. Fee: $125. Contact Southwest Craft Center, 300 Augusta, San Antonio 78205-1296; or telephone (210) 224-1848.

Vermont, Montpelier *January 23, 1998* Demonstration with Ara Cardew. Fee: $4; members, $3. *January 24-25, 1998* Hands-on workshop with Ara Cardew. Fee: $95, includes clay. For further information, contact the Vermont Clay Studio, 24 Main St., Montpelier 05602; or telephone (802) 223-4220.

International Events

Belgium, Brasschaat *November 29-30* "Throwing Large Pots/Forms" with Jan Winkels. For further information, contact Atelier Cirkel, Miksebaan 272, B2930 Brasschaat; telephone (32) 36 330 589 or fax (32) 36 636 665.

Belgium, Zulte *November 23-December 21* "The Elusive Body," exhibition of ceramics by Felicity Aylieff; at Goed Werk G. C. V., Moerbeekstraat 86.

Canada, Saskatchewan, Saskatoon *through November 30* "Clay Uncovered"; at Saskatchewan Craft Gallery, 813 Broadway Ave.

Denmark, Kolding *through November 23* Exhibition of ceramics and silver by Thorvald Bindesboll, 1846-1908. "Keramik in Kolding." "Tableware 1797-1897-1997"; at Museet PA Koldinghus, Postboks 91.

through December 13 "Ceramic Jugs"; at Galleri Pagter, Adelgade 3.

Denmark, Middelfart *through November* 30 "The Contemporary Teapot," exhibition of teapots by artists from 18 countries; at the Grimmerhus Museum of Ceramic Art, Kongebrovej 42.

through November 30 "1000 Years of Funen Pottery"; at Middelfart Museum, Algade 4.

England, Bolton *through November 15* "As Clear as Clay," exhibition of ceramics by Jim Malone; at Bolton Museum and Art Gallery, le Mans Crescent.

England, Chichester *November 14-16* A workshop on throwing, turning and handle making with Alison Sandeman. *December 12—14* "Master Potter Series No. 6" with Takeshi Yasuda. Contact the College Office, West Dean College, West

THOUGHT YOU MISSED IT?

Not to worry. **September 30, 1998,** is the entry deadline for the "*Ceramics Monthly* International Competition." For prospectus, write to PO Box 6102, Westerville, OH 43086-6102 or download from www.ceramicsmonthly.org

Calendar

Dean, Chichester, West Sussex P018 OQZ; or telephone (243) 811301.
England, Ipswich *Fall* Two-week sessions on salt glazing with Deborah Baynes. Intermediate through professional skill levels. Fee: £575 (approximately US$950), includes materials, firing, lodging and meals. Contact Deborah Baynes Pottery Studio, Nether Hall, Shotley, Ipswich, Suffolk 1P9 1PW; or telephone (473) 788 300, fax (473) 787 055.
England, London *through November* 5 "The Leach Influence," ceramics by Richard Batterham, John Bedding, Shigeyoshi Ichino, Michael Leach, William Marshall; at Paul Rice Gallery, 3 Tring Ave.
through November 16 Exhibition of ceramics by Christie Brown. *November 19—December 23* "A Heavenly Christmas," invitational exhibition; at Crafts Council Shop at the Victoria & Albert Museum, S. Kensington.
December 3—24 "Sparkling Christmas." *December 11-March 29, 1998* Exhibition of ceramics by Bernard Leach; at the Crafts Council Gallery Shop, 44a Pentonville Rd., Islington.
England, Makings *November22—23* "The Southern Ceramics Show"; at Farnham.
England, Oxford *through November 19* Two-person exhibition with ceramics by William Newland. *November 24-January 7, 1998* "All for Your Delight," three-person exhibition with ceramics by Sophie MacCarthy; at Oxford Gallery, 23 High St.
England, Plymouth *November 14—December 24* "Contemporary European Ceramics," exhibition of works by 22 artists; at Plymouth Arts Centre, 38 Looe St.
France, Dunkerque *through January 25, 1998* Exhibition of ceramics by Claudi Casanovas and Betty Woodman; at Musee d'Art Contemporain.
France, Mulhouse *November 15-March 1, 1998* "Kindergarten," installation by Obi Oberwallner. "Offrez Vous les Terres"; at Maison de la Ceramique, 25, rue Josue Hofer.
France, Sevres *through December 28* "Ropes of Fire: A Thousand Years of Japanese Pottery from Bizen"; at the Musee National de Ceramique, Place de la Manufacture.
India, Nepal *January 30-February 20, 1998* "Exploring with the Potters of Nepal" with Doug Casebeer, Judith Chase, James Danisch and Santa Kumar Prajapati. Fee: $3500. Full payment due by November 14, 1997. For further information, contact Anderson Ranch Arts Center, PO Box 5598, Snowmass Village, CO 81615; or telephone (970) 923-3181, fax (970) 923-3871, e-mail artranch@rof.net
Italy, Faenza *through November 9* "From the Raku Museum in Kyoto: A Dynasty of Ceramists from the Origin to Kichizaemon Raku XV." *through December 8* "International Competition of the Ceramic Arts"; at the International Ceramics Museum.
Japan, Tokyo *November 7—26* "Gerd Knapper Objects, 1987-1997"; at the BMW Square, 2-12-16 Kita-Aoyama, Minato-ku.
Mexico, Oaxaca *December 29—January 3, 1998, and January 12—17,1998* "Oaxacan Pottery Workshop" with Leopoldo Barranco, Rosario Diaz, Macrina Mateo, the Doloras Porras family, and Alberta and Dorotea Sanchez. Fee: $440, includes materials, lodging and most meals. Limited to 7 participants. Contact Eric Mindling and Rachel Werling, Manos de Oaxaca, AP 1452, Oaxaca, Oax., CP 68000; fax (951) 3-6776 or e-mail rayeric@antequera. com
January 7—15,1998 "From the Zapotec T radition and Beyond," workshop with Bob Green. For further information, contact Horizons, 108 N. Main St., Sunderland, MA 01375; or telephone (413) 665-0300.
Mexico, near Todos Santos *February 9—13 and/or 16-20, 1998* "Traditional Baja Ranchware" with Lorena Hankins, finding and preparing clay, making traditional cooking pots, firing. Location: Rancho Pilar. Fee per session: US$250, includes tools, some clay, firing, lunch and snacks. Contact Cuco Moyron, Apto. 58, Todos Santos, B. C. S., Mexico 23300.
Netherlands, Deventer *November 2—29* "Porcelain 3," exhibition of works by Gordon Cooke, Jean Girel, Horst Gobbels, Judit Hodos, Fredick Payne and Mary Vigor. *December 7-January 10, 1998* Exhibition of ceramics by Gilbert Portanier; at Loes and Reinier, Korte Assenstraat 15.
Netherlands, Oosterbeek *November 9—December* /Exhibition of ceramics by Veronika Poschl and Barbara Reisinger; at Galerie Amphora, van Oudenallenstraat 3.
Switzerland, Basel *November 7—1* ^"TEFAF Basel"; at Messe Basel.
Switzerland, Carouge *through November 30* "International Ceramic Competition"; at Musee de Carouge.
Switzerland, Geneva *through January 14, 1998* Exhibition of ceramics and glass by Bernard Dejonghe; at Ariana, Swiss Museum of Ceramics and Glass, 10, Ave. de la Paix.

Questions

Answered by the CM Technical Staff

Q *I am in a bit of a quandary over which kiln to buy. I spoke with kiln maker A, a well-known manufacturer ofinnovative downdraft kilns, and was thoroughly convinced that his downdraft would produce better reduction firings than my current25-year-oldupdraft. Kiln maker B, manufacturer of both ready-to-fire and kit updrafts, told me his updraft kiln will outperform my present updraft and the downdraft by kiln maker A. I had the feeling this could be accomplished with one burner tied behindBs back.*

Without considering the substantial difference in price between the downdraft and the kit updraft, which design has thepotential to produce the most consistent and efficient reduction firings to Cone 10 and why? After a design has been chosen, how does a prospective buyer then determine which manufacturer produces the best (highest quality) kiln of that type?—W.S.

You have brought up an interesting set of related problems. The first is the age-old debate over the quality of firing achieved in an updraft versus a downdraft kiln. To determine the best choice for your situation, we would have to define exactly what you consider to be attributes of quality firing. We would also need to know if there are special fuel considerations and something about the size of the kiln.

I would first look at the insulating value of the refractory material. The refractory should be an even thickness (top, bottom and sides). It should be of a quality to withstand the maximum temperature you intend to fire to. There is no need to overpower or to over-refractory your kiln. However, if you do not know what the maximum temperature will be, then it might be best to buy a kiln capable of firing to Cone 10.

As you consider the materials used to construct the kiln, you should also be aware of how refractories can affect the quality of a glazed surface. One of the primary factors is the cooling rate of the kiln. Fast cooling is normally detrimental to the color and texture of a glaze. Rapid cooling can also cause some pieces to crack or break.

Fiber blanket will allow the kiln to cool faster than insulating firebrick (IFB), and IFB will cool faster than hardbrick or dense castable refractory. The downside of hardbrick is that considerably more fuel is required to heat the kiln. Nils Lou's book, *The Art of Firing,* covers this conundrum very well.

My preference for a fuel-burning-kiln design has always been downdraft. A downdraft kiln tends to fire more evenly and the atmosphere is easier to regulate from top to bottom. Should you wish to fire oxidation exclusively, I would suggest you consider only electric kilns.

The best way to determine which design is best for you is to talk to individuals who own the different kilns you are considering. Look at their work, then make your decision. You might find an electronic-mail-users group, such as Clayart, valuable for acquiring many opinions and anecdotal comments on the subject.

One of the most fascinating aspects ofworking with clay is that users of the same piece of equipment or tool can find a variety of potential outcomes. There are no absolutes in clay, only possibilities. Those "beacons in the murky world of reduction-fired stoneware" are only possible paths you might choose to take.

I am reminded of Robert Frost's thoughts as his path diverged in a snowy wood. My best advice is to be tuned into your process from making the object through the firing, keep good notes about the process and then step back and objectively evaluate the results.

W. Lowell Baker
University of Alabama
Tuscaloosa, Ala.

Q *I have a very old kiln (probably 30+years old). The top, or lid, of the kiln is 31 inches square, and is separate from the kiln—not attached by hinges. It is made ofsoftbricks held together with some type of mortar and a metal band around the*

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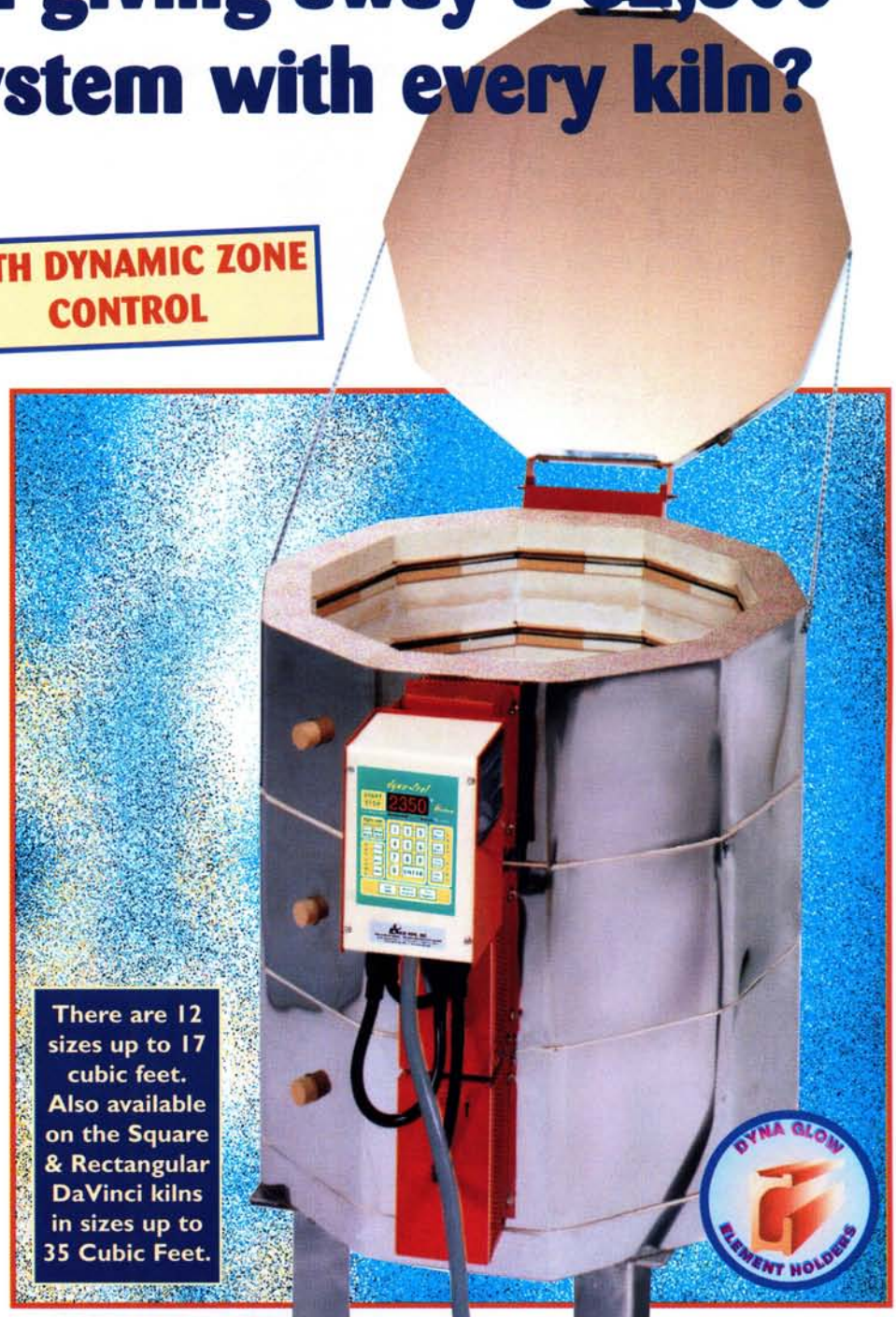

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Questions

outer edge. During a recent storm, a tree was blown against my house, breakingsoftbrick in the lid. It is a clean break, all the way across. Now I am faced with the task of repairing the existing lid or replacing it. My question is, what would be the strongest method of repairing this break, or is there a lighter material that I might be able to make a new lid from? I would appreciate any help. The kiln is in excellent shape otherwise, and I really miss being able to use it.—-J.R.

It is possible to repair such a crack, but the lid would not have the degree of structural integrity that it needs to support itself when fired. If you wish to repair it, I would remove the metal band and separate the two pieces. Clean any loose bits of insulation brick from the exposed crack, and apply a high-temperature air-set mortar (available from many refractory manufacturers). Using two pipe clamps and some wood to protect the brick, clamp the two pieces together until the mortar has set. Clean off the excess mortar from the joint, remove the pipe clamps and replace the metal bands. The mortar forms a structural bond upon drying, and when fired, a chemical bond, joining the brick together.

You could also make a new lid in the same fashion, using insulating firebrick, air-set mortar and the clamping assembly. If the lid is 31 inches square, as you indicated, you would need approximately 52 insulating brick. The new lid would be 4½ inches thick, and you would need to mortar the bricks together in a stretcher fashion so that the joints of the brick overlap from course to course. After the lid has set, you could trim off the excess with a saw so that the newly assembled lid is the appropriate size for your kiln. Clamping the entire assembly would insure a structural bond; be careful not to apply too much pressure, bowing the brick. After firing, the lid should be well bonded together.

A lightweight solution would be to use ceramic fiberboards rated to the maximum operating temperature of the kiln; they are available in a variety of thicknesses. Over time, however, fiberboard may deform slightly, resulting in an improper fit to the top of your kiln. The weight of an insulating brick lid would ensure a good seal to the kiln.

Jonathan Kaplan
Ceramic Design Group
Steamboat Springs, Colo.

Subscribers' questions are welcome and those of general interest will be answered in this column. Due to volume, letters may not be answered personally. Address the Technical Staff, Ceramics Monthly, Post Office Box 6102, Westerville, Ohio 43086-6102; fax (614) 891-8960; or e-mail editorial@ceramicsmonthly. org.

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I certify that the statements made by me above are correct and complete. Mark Mecklenborg, Publisher

Joan Panisello's Tree-Textured Vessels

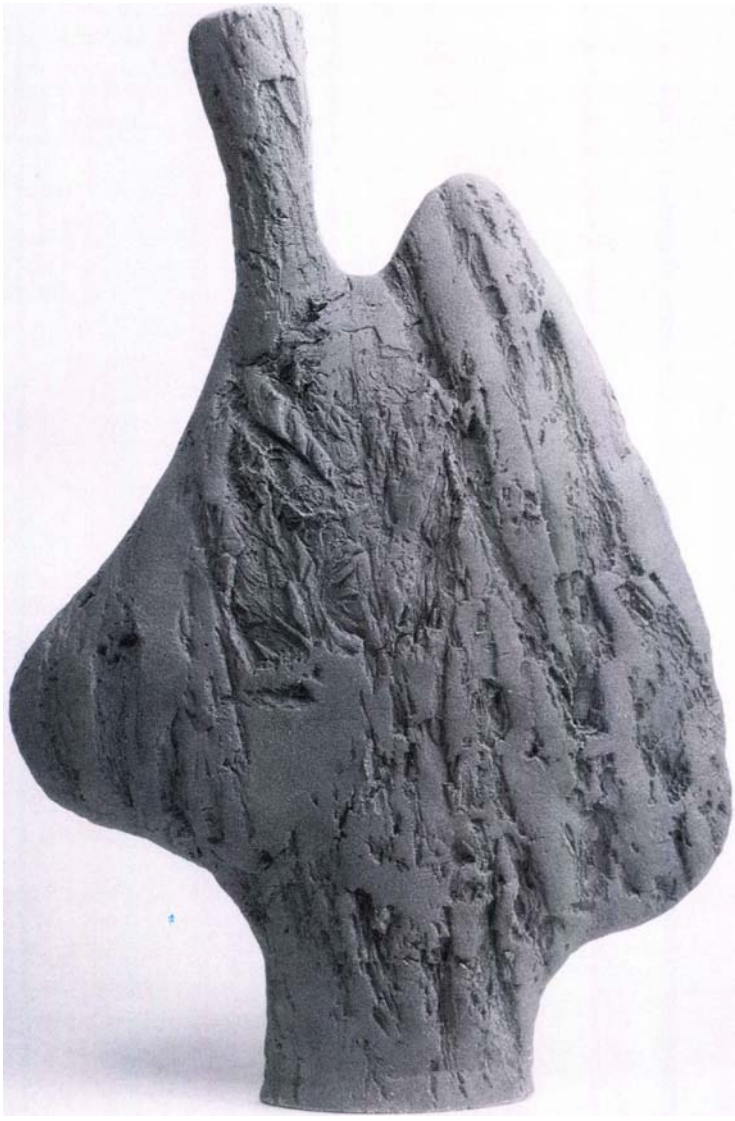
"Binomial Tree-Men in the Terres de l'Ebre," a traveling exhibition of slab-built ceramics by Spanish artist Joan Panisello, opened in January at the Museum of Modern Art in Tarragona and concluded its tour in mid September at Julio Antonio Hall and Regional Council in Mora d'Ebre, Spain. Consisting of 30 sculptural vessels that measure between 50 and 100 centimeters (approximately 20 to 40 inches) in width and fired to 1300 C (2372 F), the series centers around Panisello s respect for and appreciation of nature.

Starting with stoneware slabs that were between 15 and 20 millimeters (½

Left: "Washington Palm," approximately 30 inches in width, slab built, reduction fired, $2500.

PHOTOS: JOAN ALBERICH, JOAN CASANOVA

"Ombu," approximately 30 inches in width, assembled from slabs textured on Roquetes Park trees, $2500.



"Bujacenia's Elm," approximately 20 inches in height, $2500, by Joan Panisello, Tarragona, Spain.

Panisello texturing a slab with the bark of an oak tree in Tortosa Park.

to ¾ inch) thick, Panisello gave literal meaning to the "tree hugger" epithet. Each slab was textured by placing it on his chest and embracing a tree.

"With the force of the embrace and by pressing a few times more with my hands and fists, the bark of the tree remained engraved forever on the external part of the sculptural piece," Panisello explained. The imprinted slabs were then curved to create volume. To form a vessel, two slabs were joined and placed on a slab base.

For the past two years, Panisello has reproduced the bark of the "most important trees" in his region, including an olive tree that is 3000 years old. His intent is to pay "homage to the vegetable kingdom, which is the basis of our life, for its many contributions, for improving our surroundings and our quality of life." ▲

Jared Jaffe's Functional Fantasies

by Lisa Hurwitz

"Pumpkin Teapot," 11 inches in height, slip-cast and handbuilt whiteware, with Cone 06-04 glazes, $150.

Philadelphia potter Jared Jaffe works almost exclusively with the teapot form. The primary reason is "the great possibilities for artistic expression within the limitations set by its function," he says. "I feel that function has to be considered along with the physical qualities of a teapot. It is the most integral aspect of the form, a fluid combination of handle, body, spout, lid and foot."

For organic and animalistic undertones, his "handles and spouts may become stems, horns, tails, snouts and so forth. The body of the teapot may take on a life of its own, transforming into snails, shells or tree trunks."

The construction technique is whichever method he feels suits the form best. Simple cones, spheres or cylinders are thrown on the wheel. The handles and spouts are usually pulled solid, and any unusual shapes are handbuilt or directly molded from an actual object.

Jaffe then makes plaster molds of the teapot for eventual slip casting. This step eliminates any cracking or separat-

"Burnt Wood Teapot," 7 inches in height, slip cast and handbuilt, brushed with color variations of the same low-fire glaze, $225.

ing of the various components. It also renders the teapot lightweight and of uniform thickness. When the teapot is removed from the mold, the surface is textured by carving. This allows the small undercuts that would otherwise be impossible to achieve from slip casting.

Glazing is with variations of the following base glaze:

Clear Gloss Glaze
(Cone 06-04)

Gerstley Borate	65 %
Edgar Plastic Kaolin	10
Flint (325 mesh)	25
	100%

Colors are achieved with the following additions (all can be opacified by adding 5%—10% Superpax):

Deep Blue	
Cobalt Carbonate	2 %
Bright Yellow	
Mason Stain 6485	10 %
Green	
Copper Carbonate	5 %
Light Purple	
Mason Stain 6006	10 %
Orange	
Mason Stain 6121	10%
Dark Brown	
Red Iron Oxide	15 %

Viewers at the "Art Now" exhibition presented earlier this year at the Main Line Art Center in Haverford, Pennsylvania, were sometimes surprised to discover that the finished teapots are intended for use. Jaffe wants his work to enrich and enliven the familiar routines that people perform on a daily basis. He challenges himself to arrange seemingly disparate elements into a visually pleasing and coherent form that functions both as a teapot and as an artistic object. ▲

"Snailing on a Pea of Green Teapot," 8 inches in height, slip-cast and handbuilt whiteware, $150, by Jared Jaffe, Philadelphia.

Electric Kiln Copper Reds

by Robert S. Pearson and Beatrice I. Pearson

Bright red was achieved by mixing Base Glaze 1 with 2.8% Color Mixture 4.

^^opper red glazes are formed by reducing copper compounds in the presence of tin. Most often the reducing conditions are obtained by controlling the gas-air ratio in a gas-fired kiln; however, a reducing environment can be obtained in an electric kiln by including a suitable reducing agent within the glaze mixture. In recent tests, we had some initial promising results with both powdered elemental silicon and powdered elemental boron, but neither of these is as widely available as silicon carbide, the reducing agent in all the Cone 5 glazes described here.

A large number of glaze compositions are suitable for producing copper reds. Nevertheless, there is a much larger number of glaze compositions that refuse to produce any hint of red; e.g., glazes containing too much clay gave no reds. In fact, a higher than normal silica content seemed necessary to give good reds.

The red color varies somewhat from glaze to glaze. Higher calcium glazes shift the red slightly toward blue; however, all of the reds described below come closer to true red than any glaze stain we have tried.

Just for the record, our kiln has a capacity of about 3 cubic feet, we raise the temperature at the rate of350 F per hour and fire to 2220 F, at which point a self-supporting number 5 cone bends enough to touch its support.

The color-forming ingredients are added to the glaze batch as a single addition, which we call the color mixture: copper carbonate, tin oxide, silicon carbide and a diluent. The very small amounts of copper carbonate and silicon carbide used are difficult to weigh directly. For this reason, they are combined with the tin oxide and the diluent.

There is nothing special about either the tin oxide or the copper carbonate, but the silicon carbide requires some discussion. Silicon carbide is available in a wide range of particle sizes. The coarsest that seems to be suitable in glazes is sold as 3F or FFF. Our sample of 3F silicon carbide was obtained many years ago from a lapidary supply house. Examination under a hand lens shows that it consists of a wide range of particle sizes. Although 3F is nominally 320 mesh, it is clear that our sample

A purple glaze with blue flecks was obtained by adding 3.5% Color Mixture 3 to Copper Red Base Glaze 7.

contains considerable fine material, so we assume it is a mixture of all particle sizes that pass through a 320-mesh sieve. Trials with 320-mesh silicon carbide have not produced useful glazes.

A more uniform fine-grained material sold as 1000-mesh silicon carbide is available from some laboratory supply houses and lapidary suppliers. One source is Wards Earth Science, Post Office Box 92912, Rochester, New York 14692-9012.

The very finest particle size material is sold as ultrafine silicon carbide with individual particles in the micron-size range. It comes in three size grades: number 5, 10 and 15, with 15 being the finest. We used ultrafine 10 in all our tests. Unfortunately, at this time we are unaware of a retail source for this material. The bulk dealer is H. C. Starck Company, 45 Industrial Place, Newton, Massachusetts 02161. Although their minimum order is more than any one potter is likely to want, a group of potters might consider the amount affordable. Also, if there is sufficient interest in this material, a ceramics supply house may be persuaded to add this product to its inventory. This ultrafine-particle-size silicon carbide gave us the brightest and clearest reds; however, any very-fine-grained silicon carbide should be worth a try.

The diluent, which is added simply to make weighing easier, is always one of the major glaze ingredients. We used either flint or Custer feldspar as diluent.

The color mixtures most often have the following compositions:

Color Mixture 1

Copper Carbonate	7.6%
Tin Oxide	50.0
Flint	22.4
3F Silicon Carbide	20.0
	100.0%

Color Mixture 2

Copper Carbonate	4%
Tin Oxide	50
Custer Feldspar	36
1000-Grit Silicon Carbide	10
	100%

Color Mixture 3

Copper Carbonate	6%
Tin Oxide	47
Flint	40
Ultrafine 10 Silicon Carbide	7
	100%

Color Mixture 4

Copper Carbonate	5.0%
Tin Oxide	50.0
Custer Feldspar	39.4
Ultrafine 10 Silicon Carbide	5.6
	100.0%

Color Mixture 5

Copper Carbonate	3.6%
Tin Oxide	50.0
Flint	42.4
Ultrafine 10 Silicon Carbide	4.0
	100.0%

The brightest reds are usually formed with color mixtures having the least possible amount of copper. For best results, all ingredients in the color mixtures should be thoroughly blended, then ground together.

A white surface on the clay body is also essential for bright red glazes. Non-white firing clays can be coated with white slip, such as this one from Bernard Leach:

White Slip

Kona F-4 Feldspar	20%
Edgar Plastic Kaolin	60
Kentucky Ball Clay (OM 4)	20
	100%

The frits used in all of the glazes described below were obtained from General Color and Chemical, Post Office Box 7, Minerva, Ohio 44657. One glaze that gives good reds is:

Copper Red Base Glaze 1
(Cone 5)

Custer Feldspar	32%
Strontium Carbonate	4
Frit 146	32
Flint	32
	100%
Add: Macaloid	1%

A fair red can be obtained by adding 2.8% Color Mixture 2. A 2.0% addition of Mixture 4 or a 4.5% addition of Mixture 5 gives very nice reds.

Copper Red Base Glaze 2
(Cone 5)

Custer Feldspar	30%
Frit 146	30
Frit 154	10
Flint	30
	100%
Add: Macaloid	1%

Either a 1.5% addition of Color Mixture 4 or a 2.5% addition of Mixture 5 gives good reds.

Copper Red Base Glaze 3
(Cone 5)

Custer Feldspar	32 %
Frit 146	32
Frit 156	4
Flint	32
	100%
Add: Macaloid	1%

A fairly good red is obtained with 3% Color Mixture 2, and a nice bright red is obtained with either 2% Mixture 4 or 3.2% Mixture 5.

Part of the frit is replaced by Borax in the fourth base glaze:

Copper Red Base Glaze 4
(Cone 5)

Borax (10 mol)	10%
Strontium Carbonate	4
Custer Feldspar	33
Frit 146	23
Flint	30
	100%
Add: Macaloid	1%

A very bright red is obtained with the addition of 2.5% Color Mixture 4 to Base Glaze 4.

Base Glaze 5 has a number of minor variations that are all useful. A nice red is obtained with 3% Color Mixture 4:

Copper Red Base Glaze 5A
(Cone 5)

Whiting	7%
Custer Feldspar	31
Frit 146	31
Flint	31
	100%
Add: Macaloid	1%

Copper Red Base Glaze 5B
(Cone 5)

Whiting	6%
Custer Feldspar	34
Frit 146	30
Flint	30
	100%
Add: Macaloid	1%

Using 3.5% Color Mixture 4 in variation 5B gives a nice red that can be applied thinly.

A third variation (5C) gives a blued red with the color mixtures:

Copper Red Base Glaze 5C
(Cone 5)

Whiting	10%
Custer Feldspar	30
Frit 146	32
Flint	28
	100%
Add: Macaloid	1 %

Copper Red Base Glaze 6
(Cone 5)

Strontium Carbonate	4%
Custer Feldspar	42
Frit 111	28
Flint	26
	100%
Add: Macaloid	1%

Base Glaze 6 gives a cranberry red when combined with 3.0% Color Mixture 3.

As noted earlier, clay content tended to impede red color; however, these glazes made without clay minerals proved to be difficult to apply. We found the use of Macaloid at the rate of about 1 % to be helpful; and instead of mixing the dry glaze with plain water, we use a 0.75% suspension of CMC gum (1 milliliter of gum suspension for each gram of glaze). The resulting viscous glaze suspensions are slower to dry, but give fairly uniform coverage.

When the glaze is applied with a brush, it is often necessary to apply four glaze coats to obtain the desired thickness and uniformity. Because of the added moisture from four brushed-on coats, we found it necessary to glaze the outside of a bowl first, allowing it to dry for a few hours or overnight before glazing the inside.

Reglazing poorly covered pots has not been successful. A second firing destroys part of the red color developed in the original firing.

A few substances were found to cause major color changes when added to some of the glazes. Rutile and bone ash were especially active. Those susceptible glazes contained moderate amounts of calcium either as whiting or as frit 111.

Rutile was very effective at shifting glaze color. A gradual increase in rutile content shifts the glaze color from red through various purples to blue. Continued addition of rutile causes the blue to fade. An almost endless range of red-purple, purple, blue-purple colors can be produced by varying the color mixture/rutile ratio and by varying the total amount of color-forming materials. Of course, changing from one color mixture to another will also have an effect on the final color. To a lesser extent, bone ash also shifts the glaze color toward purple.

The high whiting variation of Base Glaze 5 (5C) shows the color shift. When 3% Color Mixture 3 is added along with 3% rutile, an intense blue results; while the addition of 2.5% Color Mixture 1 along with 3% rutile gives a blue glaze with a red pattern.

Base Glaze 6 yields a wide range of colors with rutile. Adding 5% Color Mixture 4 along with 2% rutile gives a purple with pink; 3% Mixture 3 along with 2% rutile yields a blue-purple; and a thinner application of the glaze containing 4% Mixture 4 and 2% of rutile results in red-purple. A 1.6% addition of Mixture 1 gives a red-purple without adding any rutile.

Base Glaze 7, which is high in calcium, also yields purple instead of red without an addition of rutile or bone ash with some color mixtures:

Copper Red Base Glaze 7
(Cone 5)

Strontium Carbonate	4%
Custer Feldspar	28
Frit 111	32
Flint	36
	100%
Add: Macaloid	1%

When 3.5% Color Mixture 3 is added to Base Glaze 7, the fired result is a red-purple with small blue flecks. Base Glaze 7 also gives a blue with pink flecks when combined with 2.5% Mixture 1 and 3% rutile.

Actually, if the silicon carbide is left out of the glaze, a very pale blue results. So little copper is present in the best red glazes that when no reduction takes place the glaze is almost colorless. Slightly increasing both the copper carbonate and tin oxide over what is needed for a red glaze gives a light blue glaze:

Base Glaze 8
(Cone 5)

Custer Feldspar	40.0%
Frit 111	26.0
Flint	34.0
	100.0%
Add: Tin Oxide	2.5 %
Copper Carbonate	0.6%
Macaloid	1.0%

Adding 5% praseodymium yellow stain shifts the color to light green.

With the proper white clay surface (nonwhite clays can be coated with white slip) and sufficient care in the glaze application, satisfactory and reproducible copper reds, along with several purple to blue color variations, can be obtained in an electric kiln. ▲

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Current Perspectives by M. A. DeRose

Ceramics is a very large field with a long and impressive history; as a result, it has room for many different types of expression. It appears, however, that certain types of expression are on their way out or are, unfortunately, already gone. They were wiped out under an asteroid-like shower of negative critical response and marketing decisions based on perceived public expectations. Fashion, style and a specific "look" have become the hallmarks of desirability among ceramic taste makers.

Current perspectives favor bold (even boisterous) statements, which lead to a rather sad outcome that could easily be termed the "cloning phenom." It begins when the ceramics press does a story on an up-and-coming artist. The work begins to sell well. The artist does some workshops and, soon, similarities begin turning up in the most unlikely places—in the booths of fellow ceramists. As certain types of decoration and altered form have reached the craft marketplace and met with great success, more potters have begun to appropriate these successful "touches" for their own work.

All of these fashionable statements are soon filtered into the ceramic consciousness and become one way of determining, in the minds of many potters and their customers, what is good and what is bad in ceramic art. Thus follows the notion of current style and, even more unfortunately, the cutting edge.

This presents a dilemma for the person working in clay today. Potters can choose to follow the bandwagon and feed the American publics taste for change and novelty, trying all the while to set their work apart artistically. But if potters follow the dictates of the avant garde, merit will exist not so much in what they do as in being ahead of what others do. Part of that will undoubtedly result in the necessity to make the signature pot—visually aggressive and highly theatrical. Such work is perhaps better suited to one who has aspirations as a designer, rather than as a craftsperson.

On the other hand, the potter may choose to follow a different path. He or she may choose to look inward rather than outward, back rather than ahead. Even a cursory look at ceramics collections in museums reveals those pots that are timeless. They reflect our collective thirst for beauty, something of the spirit or soul of the maker. Thought of in this context, pot-making can become both creative and soulful work, but not necessarily original or novel work.

The best pots are those in which the temperament of the maker shines through with clear authenticity. They represent an individuals personality, experience and emotions at a certain time in history Thus, as an authentic representation of our mutual human condition, they strike

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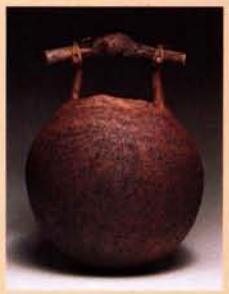

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a chord of familiarity that resonates within us when we view, handle, touch or use these pots. They do not necessarily ride the wave of style, nor are they usually described as up to the minute. That does not mean they are not good pots.

The popular acceptance or artistic value of a pot should not be dependent on its adherence to a certain look. Using the look of a piece as a criterion for judgment does not seem to be particularly useful when it comes to quality, but it does seem to be the trend among many jurors. A perusal of the ceramic work shown in the trendiest of galleries or art fairs would seem to corroborate this fact.

It is most unlikely that a portfolio of Shoji Hamada's slides would gain entrance to a prestigious craft show of the 1990s. Juries have seen those forms and surfaces before, and Hamada would become a casualty of the "been there done that" syndrome *so* prevalent in modern society. The new look is in, the old look is out. Can this type of mentality allow for valid judgments regarding the enduring worth of much ceramic art?

When the iconoclastic potter becomes the potter of choice, that which is new and unseen becomes worthwhile solely on the basis of its fresh look. That the freshness may stale (and ultimately become rancid) is evident only to those who have taken the time to leaf through old issues of American craft magazines. There, one can see photos of craft objects embellished with shag carpeting, a material that has been thoroughly vilified, and with good reason. How will some of the more grandiose pots of today fare 20 years from now?

Twentieth-century society's preoccupation with the flashy the heroic and the grandiose tends to obscure the inherent worth of many an understated craft object.

The pots that will stand the test of time will be those in which the potters abandonment to the process of forming clay is evident—those pots in which the maker's individualistic tendencies emerge as a by-product of the pot s vitality, rather than as forced and attention-grabbing ostentation. Twentieth-century society's preoccupation with the flashy, the heroic and the grandiose tends to obscure the inherent worth of many an understated craft object. Although pots with strongly implied gestural movement and highly activated surfaces may reflect society's preference for motion and activity, they are not, in and of themselves, superior to those pots that speak of stillness, stability and restraint. Appraisals based on either/or thinlcing do not serve their purpose.

Tightly thrown objects need not be bad, nor loosely thrown ones good. The small, the quiet, the subtle need not be less by virtue of simplicity; nor should the oversized and showy be considered more, solely on the basis of a commanding presence. Quietness and inwardness can be just as nourishing to the individual as expansiveness and drama. One need not be better. There can and should be room for both. Balance, in fact, demands it.

The author *M. A. DeRose teaches at Triton College in River Grove, Illinois.*

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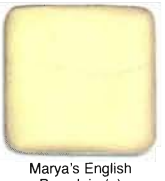
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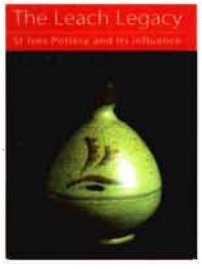

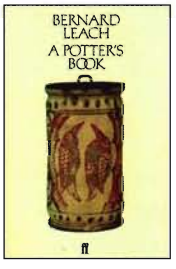

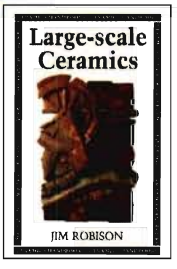

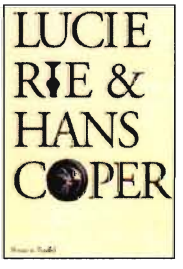

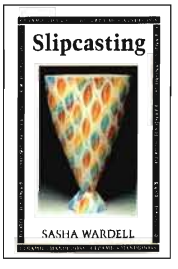

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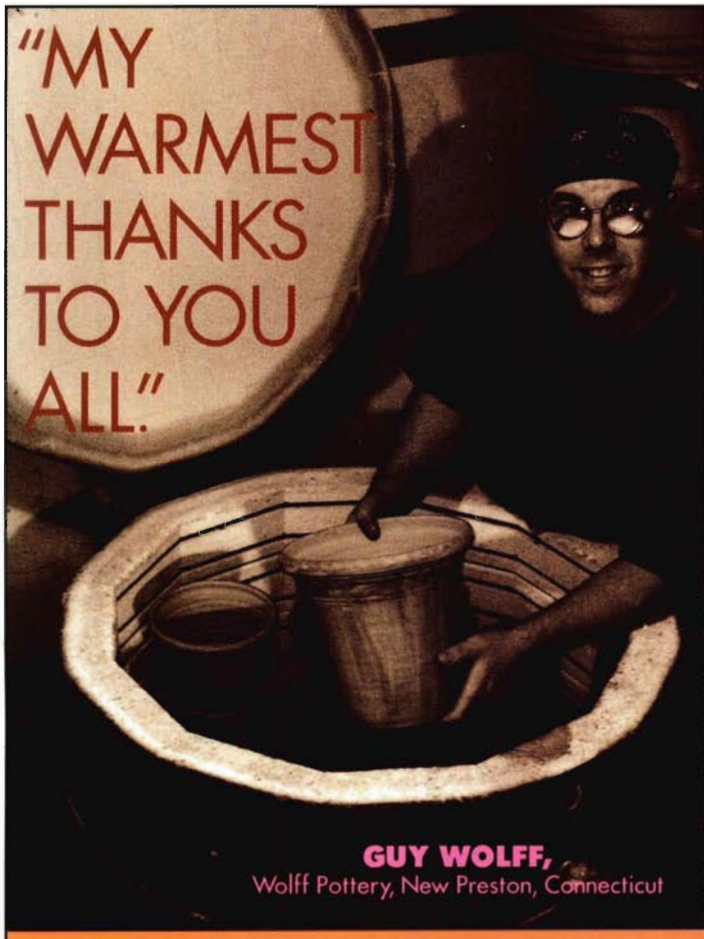

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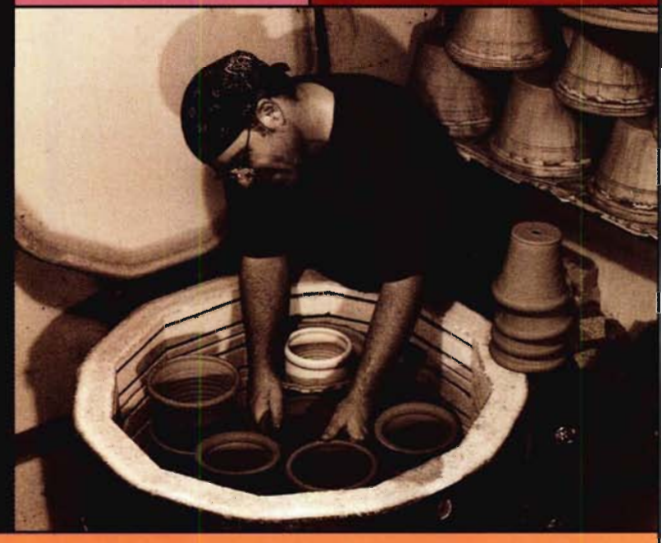

Guy Wolff is an internationally known potter who apprenticed in the English pottery craft at such storied potteries as the Helyt in Ewenny and Wetheriggs. Today, he produces a growing volume of highly individual hand-thrown work (signed and dated to avoid being mistaken for antiques) at his studio in New Preston, Conn. and is still not able to meet demand.

He writes: "Dear Skutt. My name is Guy Wolff, and I am a traditional potter making horticultural pots in terra cotta and white clay to the tune of 50,000 (wet) pounds per year."

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