

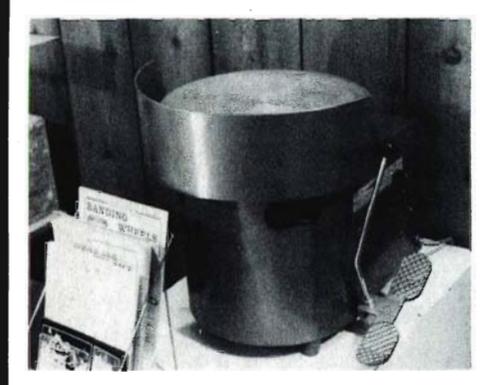
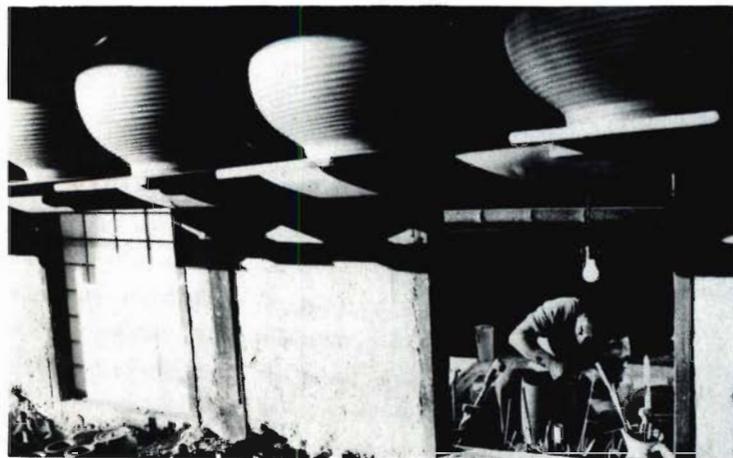
Ceramics
MONTHLY

OCTOBER 1983 \$1.75



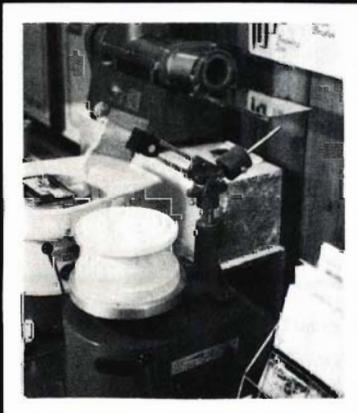
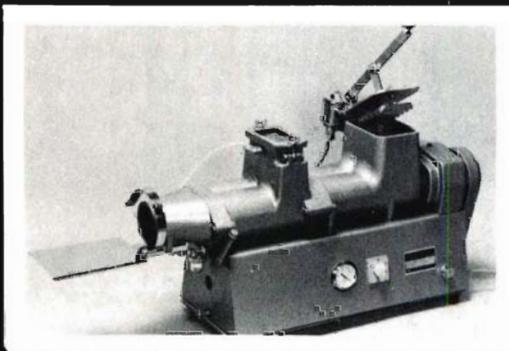
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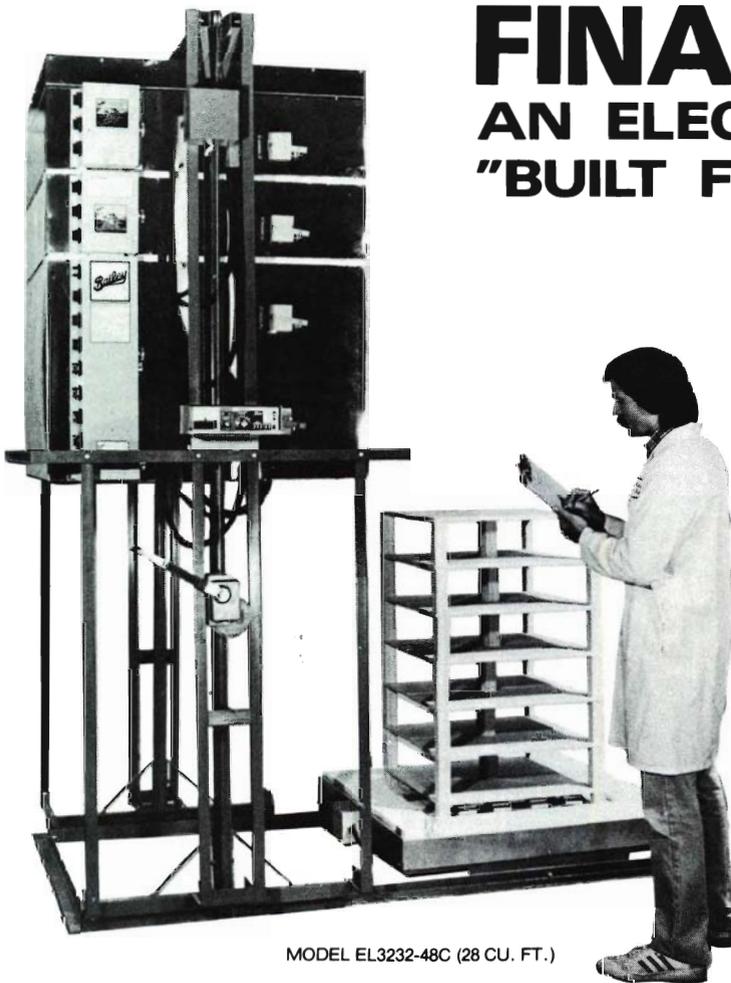
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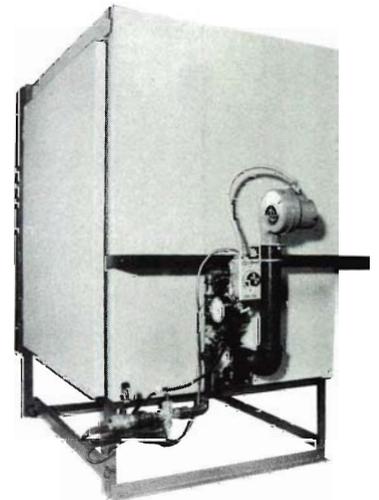
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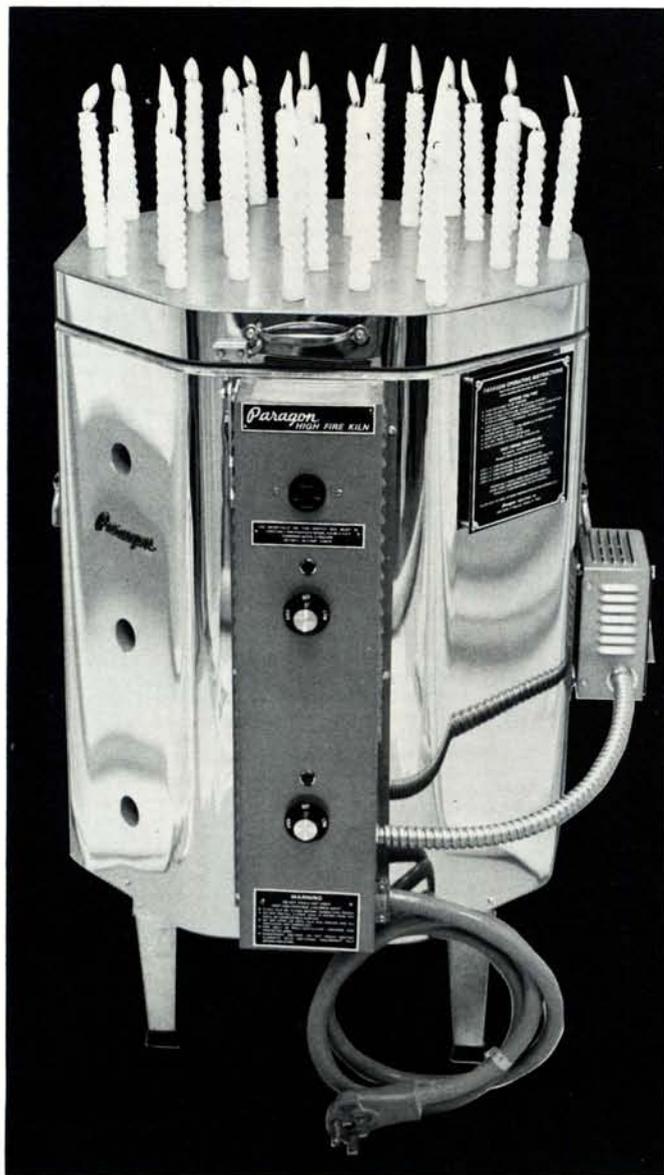


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Ceramics Monthly

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October 1983

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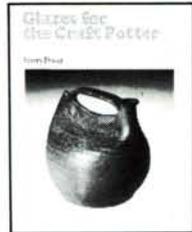
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The Cover

Jeff Oestreich's faceted jar, 10 inches in height, thrown stoneware, Cone 7-10 carbon-trap glaze: 4% soda ash, 11% Kona F-4 Feldspar, 45% nepheline syenite, 15% ceramic grade spodumene, 15% Kentucky Ball Clay (OM 4), and 10% Edgar Plastic Kaolin. For some thoughts from this Minnesota studio potter and a look at his latest work, turn to his article beginning on page 52.

special interest

B2GLZCR *Limited quantities*
Glazes For The Craft Potter, Harry Fraser. An invaluable text about glaze technology and practice. Glaze calculation, composition and application is considered at length. Further chapters deal with opacifiers, stains and coloring, binders, electrolytes and suspending agents. Fraser discusses the importance of health precautions when handling toxic materials. Further descriptions include pottery faults and their remedies, concluding with a large number of glaze recipes. Soft cover **\$9.95**



B2LUCIE
Lucie Rie, edited by *John Houston*. A major retrospective exhibition of Lucie Rie's ceramics shown at the Sainsbury Center, Norwich, and the Victoria and Albert Museum, London, in 1981 and 1982. Beautifully illustrated, over 200 pots from more than 50 years of her career. **\$20.00**

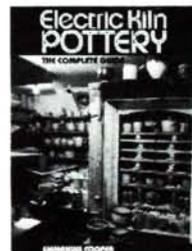


B2CHPTR
The Chinese Potter: A Practical History of Chinese Ceramics, Margaret Medley. Concerned with the technique of manufacture and the technological, geographical and historical conditions under which the wares of China were produced. Well illustrated. Soft cover. **\$14.95**



B2RVIEW
The Ceramic Review Book of Clay Bodies and Glaze Recipes, edited by *Emmanuel Cooper and Eileen Lewenstein*. A collection of over 400 recipes from established potters throughout England and the US. Soft cover. **\$6.95**

B2NOTEB
Pottery: A Notebook For New Potters, Clayton-Morrison, Chare, Teller and Kaufman for the Smithsonian Institution Traveling Exhibition Service. A step-by-step instruction booklet for making pottery at an introductory level. Informative and concise, this well illustrated book is an excellent resource for students and teachers. Soft cover. **\$4.95**



B2ELECT
Electric Kiln Pottery: The Complete Guide, *Emmanuel Cooper*. Dealing comprehensively with the particular qualities of the electric kiln. Special areas of concentration are: kiln descriptions and information; firing; clays; glazes, glaze making and glaze application and decoration. **\$24.95**

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Letters

Got What It Takes

After reading the Summer issue I finally realized, after all these years, that I, too, have what it takes to be a notable potter like John Leach, Doug Dacey, Joe Osolnik, Dave Westmeier, Nick Rees and Mitch Lyons: a beard!

Richard Overman
Cincinnati

Invisible Editors

CM is sort of like Mom. How many potters or clay artists are ever going to cancel their subscriptions? But with such a captive readership it is easy to get complacent. The bland presentation of current trends and elitist fads, plus the lack of real content in many articles, often gives CM a flaccid tone. If editorial policies were more directly stated, and real substance were required from contributors, the publication would be more honest and forthright, and would make a more substantial contribution to the ceramic arts.

CM has always seemed to have an "invisible" editorial staff. The corollary is that CM is just the mirror on the wall of the ceramic world; just an impersonal reflection of events in that world. This is safe but dishonest as well as being nonsense.

For years now we have had the endless cyclic repetition of such things as funk vs. functional arguments, without very much progression in the level of thought. I think the policy of "balanced" presentation (one letter pro, one letter con) is not really balanced at all but a cop out, and actually serves to stagnate such discussions and stall them out at an elementary level.

Ceramic artists are not very richly rewarded by our society. One thing we can do for ourselves, with some help from CM, is to heighten our own consciousness through more strenuous thinking/feeling interchanges on all things pertaining to our chosen medium.

So how about coming out from behind the ol' desk now and then and stating a thought or position explicitly? Tell us how CM sees things, respond openly to a few readers' letters, draw a little fire and provoke some discussion on important topics with and among readers. Perhaps CM can help raise the level of discussion in time.

John Ross
Paso Robles, Calif.

Okay.

Ceramics Monthly does seek to mirror events in ceramics worldwide with particular emphasis on those that pertain to ceramists in North America. Our principal role is that of a news service, keeping you linked with people and developments of interest, regardless of style, point of view, or any other bias. We recognize that there are great human limi-

tations and potential for misrepresentation in this role, but these are the same limitations and potential for misrepresentation that are faced by the New York Times, NBC News or any other descriptive communications resource. If attempting to meet the challenge of mirroring the fascinating world of ceramics is "safe but dishonest as well as being nonsense," then one must proceed from your premise to say that this criticism is true for everyone's attempt to simplify and make sense of an otherwise very complex world. We recognize (to paraphrase an old philosophical truth) that all things are not explained by a few things, but by all things. And it is this dilemma that plagues everyone in understanding the ceramics world as well as the world at large.

It is inaccurate to state that Ceramics Monthly has a policy of balance between pro and con in the Letters column. Rather, with the exception of extremely infrequent editor's comments, the Letters column is the property of subscribers. When you send letters pro and con, that is what appears. When letters are predominantly negative, then only that one side appears. We do avoid letters of praise, however. As much as we appreciate such mail, subscribers tell us that they usually make dull reading and only support the fact already supported by the magazine's existence. (And subscribers do vote with their subscriptions, rather than being a captive audience as you suggest.) The larger issue is that Ceramics Monthly's Letters column is one of the few forums in the art/craft world where anyone can speak their mind regardless of how much the editors might oppose a letter's contents, no matter how much we might disagree. First Amendment rights are as useful and important in the world of ceramics as in any other aspect of our society. However, the Letters column has hosted a variety of debates that go well beyond the far too simplistic reducto ad absurdum of "funk vs. functional." In fact, even at this most basic level of understanding of ceramics categorization, the funk vs. functional arguments have not truly remained the same over the years, as close scrutiny of Letters will demonstrate. Only this funk/functional label has persisted through time, while the arguments have evolved much in the same manner as the field of ceramics has evolved over the past 20 years or so.

Finally, it is easy to concur (and who would disagree with you) on the benefits of "more strenuous thinking/feeling interchanges on all things pertaining to our chosen medium." We hope that those with the ability to write in the ceramics field feel encouraged to write for us. Those who wish to "expose" the latest fads, those who wish to see real content, those who detest a flaccid tone—write for us. Ceramics Monthly exists because hundreds of ceramists and interested observers around

the world have taken valuable time from the studio, from teaching, from galleries, from all walks of life to share and participate through our pages. If Ceramics Monthly's editors have been too silent, it is through a conscious effort to submerge our own opinions in order to better present the diversity of viewpoints around the world. We recognize the many difficulties in achieving this goal. But together, the network of ceramists and interested observers (which is every one of us) can help Ceramics Monthly continue to improve the closest reflection of the clay world within our means.—Ed.

Functional Gripes

I was going to allow my CM subscription to run out—I fully intended to. The past six months all I have been doing is clipping a couple pictures, perhaps an ad and an article and pitching the rest of it in the trash. I have cupboards full of back issues with articles and pictures and how-to-do-it articles that students love to go through. Yes, CM has come a long way, but it doesn't do too much for the production potter. A couple times a year I get a good color shot of another production potter's work that can inspire me to bask for a few minutes in the glow of a beautiful bowl or teapot. Well, along came the March issue with Comment by Alice King—and you know, I could understand every word of it. Further, I felt as if she were writing about me. And then that portfolio of work by Japanese potters and the couple pages of Scandinavian Modern. Okay, I'll take a chance on CM one more year.

Debbie Hopkins
Wolfeboro, N.H.

Diversity Encouraged

If it's about, by, for, against, with and contains clay, by all means print it. It seems to me CM is truly interested in documenting international clay every day.

Doyle Long
Delaware, Ohio

Gerstley Borate Misinformation

There exists a plethora of misinformation in the area of borate glaze materials, in particular, but not limited to the sedimentary rock Gerstley borate. This rock is composed of the borate minerals probertite ($\text{Na-CaB}_5\text{O}_9 \cdot 5\text{H}_2\text{O}$), ulexite ($\text{NaCaB}_2\text{O}_7 \cdot 8\text{H}_2\text{O}$) and colemanite ($2\text{CaO} \cdot 3\text{B}_2\text{O}_3 \cdot 5\text{H}_2\text{O}$). Along with the borate minerals there is also approximately 30% associated clay and carbonate minerals present. The B_2O_3 content ranges from 28-30%. This is a nonbeneficiated run-of-the-mine ore, which explains its variation in composition.

Numerous glaze books, ceramics suppliers, ceramics teachers, etc. have referred

Continued

Birth Announcement . . .



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Letters

to Gerstley borate as a colemanite, synthetic colemanite and as a frit. It is, of course, none of the above. There is not even very much colemanite in Gerstley borate, and it is certainly not a frit or synthetic. All of the above are usable sources of B_2O_3 , but that is where the similarity stops—none of them are synonymous. In the past there has been a synthetic "colemanite" (a calcium borate frit) produced; however, Pemco and Ferro have both discontinued production due to lack of demand.

Another false statement is that colemanite is no longer being mined. Large tonnages of colemanite are used in fiber glass manufacturing; both Turkish and domestic supplies are available. Seemingly some of the pottery suppliers would carry colemanite—the least soluble of the borates; however, they don't seem to. Both Turkish and domestic colemanite are available through the American Borate Company of Las Vegas, Nevada. They do, however, have a 10-ton minimum order—not too much for one of the major suppliers to handle.

As ceramists, we should keep our terms straight so that we can communicate clearly and effectively.

John Ranney
Kansas Geological Survey
Lawrence, Kans.

May Issue

Thank you for choosing one of our photos, beautifully printed, for the cover of the May issue.

We wanted to let readers know that our exhibition on desert architecture in mud, "Spectacular Vernacular," circulated by the Smithsonian Institution Traveling Exhibition Service, is in book form. Peregrine Smith Books, published by Gibbs Smith, Inc., brought it out in June.

Jean-Louis Bourgeois
Carolee Pelos
New York City

Need Spraying Information

I would like to see some good information on spraying stoneware glazes for pots that are too big to brush or dip. What kind of sprayer works, how large a compressor, or does an airless paint sprayer work?

Jeanne Ground
Gold Beach, Ore.

Academic Potters

While I usually enjoy the diversity of articles and opinions in CM, I (and I suspect many others) tend to gag on the trite outpourings of the "academic potters" (professors, assistant professors and the like). These, with their verbose, lengthy interpretations of what is usually mediocre (or worse) ceramics, would do well to transfer to their college English departments. Real potters

make pots—these guys are just playing at it.

Allen Sanderson
Northumberland, England

Space Age Clay

If articles were included on space age—I mean really space age—uses of clay and how products are manufactured, it might be of interest to some of us, and even give those who write the editor something new to complain about.

Hope Cowan Peebles
Kodak, Tenn.

Upset

Please provide as much material as possible on functional pottery. When I see a full-color page devoted to a swiss cheese supported by a pile of sticks, I get pretty upset.

John R. Forstall
Pensacola

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

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Questions

Answered by the CM Technical Staff

Q When Adelaide Robineau's "Scarab Vase" cracked in bisque firing, it was repaired and refired and emerged in perfect shape. Do you have any idea how this was accomplished? The only information about porcelain repairing I can find says to fill cracks with epoxy after decorating. Such a method is not acceptable to porcelain collectors.—F.S.

According to an account in Samuel Robineau's memoirs, as related in the book *Adelaide Alsop Robineau: Glory in Porcelain*, by Peg Weiss, the base of the "Scarab Vase" emerged from the first firing badly cracked. French ceramist Taxile Doat, at the time an associate of Adelaide Robineau at the Academy of Fine Arts, University City (Missouri), advised filling the cracks with paste (low-fire, fritted porcelain), then using (overglaze) enamel to match the glaze. But Adelaide said she would "either repair the vase at high fire or throw it in the ash can." Samuel wrote that "she spent hours filling the cracks with ground [fired] porcelain," glazed the base with the same recipe used on the body of the vase, and after the second firing, the original cracks were no longer visible.

A popular method of repairing porcelain today is to force porcelain grog, or molochite into the cracks. (Rebisqueing may be advisable to check the success of the repair.) The work may then be glazed and fired as usual.

Q The use of large amounts of spodumene and petalite for making flameware bodies is well documented. But short of making flameware, will small amounts of these materials improve thermal shock

resistance? Is the effect in proportion to the amount used? What is the affected temperature range?—D. V.

Theoretically, small amounts (from 5 to 20%) of spodumene and petalite may make small improvements in thermal shock resistance of clay bodies, provided the appropriate firing temperature of this system is determined—lithia bodies' resistance to thermal shock is extremely sensitive to firing temperature. Thus, without experimentally determining the appropriate cone range for your specific thermal shock body, you might simply be throwing away dollars spent on spodumene or petalite. The best thermal shock resistant lithia ceramics are fired to Cone 11 or 12. At Cone 10, some such bodies completely fail basic thermal shock testing. But when fired to the right temperature, it can be said that generally the more lithia mineral, the more thermal shock resistance. Thermal-shock resistant clay bodies tend to contain 35% or more petalite/spodumene. For further information, a good discussion of thermal shock bodies is contained in the book, *Ceramic Science for the Potter*, by W. G. Lawrence and R. R. West.

Q I lose many pots each year because often I can't, or forget to, trim them when the moisture level is just right. The ware gets too dry for footing and has to be discarded. Any solutions?—R.E.

Pots that are too dry for footing need not be discarded, as there are at least two successful rewetting techniques commonly in use. If the ware is completely dry, it should be totally submerged in water

Please Turn to Page 74

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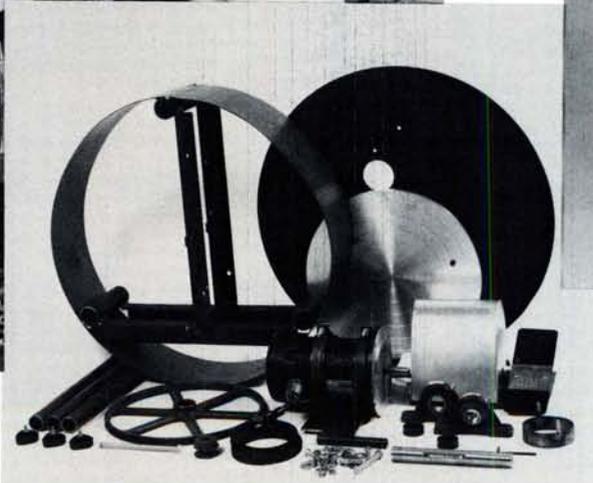
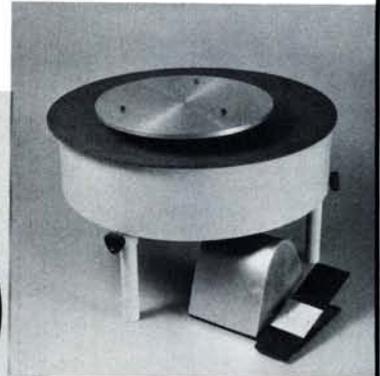
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Where to Show

exhibitions, fairs, festivals and sales

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

International Exhibitions

November 1 entry deadline

Trois-Rivieres, Quebec, Canada "National Biennale Exhibition of Ceramics" (June 26-September 2, 1984) is open to residents of Canada. Juried from works. Awards. Fee: Can.\$25. Contact: Christiane Simoneau, 643, rue Des Ursulines, Trois-Rivieres, Quebec G9A 5B3; or call: (819) 374-3242.

National Exhibitions

October 15 entry deadline

Portland, Maine Christmas tree ornaments for the first holiday celebration of the Portland Museum of Art (December 14-31) is juried from slides, 1 entry per artist. Contact: The Portland Museum of Art, 7 Congress Sq., Portland 04101; or call: (207) 775-6148.

November 30 entry deadline

Saint Louis, Missouri "Tea Bowl" (January 1-31, 1984) is juried from 2 to 8 slides. Contact: Michael Holohan, Craft Alliance, 6640 Delmar Blvd., or call: (314) 725-1177.

January 5, 1984 entry deadline

Rochester, New York "Introspectives" (March 17-April 28, 1984) is open to women artists. Juried from slides. \$1500 in awards. Send self-addressed, stamped envelope to: Introspectives, Pyramid Arts Center, 163 Saint Paul St., Rochester 14604; or call: (716) 232-1376.

February 5, 1984 entry deadline

Murfreesboro, Tennessee "Currents '84" biennial crafts competition (March 5-April 6, 1984) is juried from slides of up to 3 works. Fee: \$10. Contact: "Currents '84," Art Department, Middle Tennessee State University, Box 25, Murfreesboro 37132; or call: (615) 898-2455.

Regional Exhibitions

October 28 entry deadline

Winnipeg, Manitoba, Canada "Reflections on Three Plains: Contemporary Crafts" (March 4-April 15, 1984) is open to residents of Alberta, Saskatchewan and Manitoba. Juried from works, up to 3 entries. Jurors: Dianne Carr, Robin Hopper and William Hodge. Contact: Reflections on Three Plains, 202-89 Princess St., Winnipeg, Manitoba R3B 2X5; or call: (204) 942-1816.

November 5 entry deadline

Pueblo, Colorado 23rd annual "Own Your Own" exhibition (November 11-20) is open to residents of Arizona, Colorado, Idaho, Kansas, Montana, Nevada, New Mexico and Wyoming. Juried from works. Jurors: Cathy Cohen, Ken Iwamasa and Lewis Story. \$2000 in awards. Fee: \$10. Commission: 30%. Contact: Tallie Huber or Jerry Schefcik, Sangre de Cristo Arts Center, 210 N. Santa Fe Ave., Pueblo; or call: (303) 543-0130.

November 11 entry deadline

Ames, Iowa "Clay/Fiber/Paper-as-Medium '84" (December 4-January 29, 1984) is open to artists living within a 500-mile radius of Ames. Juried from works. Fee: \$15 for 3 entries. Send self-addressed, stamped envelope to: The Octagon, 427 Douglas, Ames 50010; or call: (515) 232-5331.

December 1 entry deadline

Mesa, Arizona "6th Annual Vahki Juried Competition" (March 12-30, 1984) is open to residents of Arizona, Colorado, New Mexico and Utah.

Juried from slides of up to 3 entries. Fee: \$7 each. Contact: Sue Hakala, Box 1466, Mesa 85201; or call: (602) 834-2053.

December 2 entry deadline

Pocatello, Idaho "Big Sky Biennial III/Crafts" (March 2-30, 1984) is open to residents of Alaska, Idaho, Montana, Nevada, Oregon, Utah, Washington and Wyoming. Juried from slides. Awards. Fee: \$5 per entry, up to 4 entries. Contact: Big Sky Biennial III/Crafts, Department of Art, Box 8004, Idaho State University, Pocatello 83209; or call: (208) 236-2361 or 236-3905.

January 6, 1984 entry deadline

San Angelo, Texas "Ceramic Competition '84" (February 13-March 16, 1984) is open to residents of Arkansas, Kansas, Louisiana, New Mexico, Texas and Oklahoma. Juried from slides. Fee: \$10 for up to 3 works. Contact: Martha Wittstruck, Art and Music Department, Angelo State University, San Angelo 76909; or call: (915) 942-2223.

February 8, 1984 entry deadline

Detroit, Michigan "Michigan Ceramics '84" (February 10-28, 1984) is open to former and current Michigan Potters Association members, and residents of Michigan and Windsor, Ontario, Canada. Juried from 3 works. Juror: Anne Christenson. Fee: \$10 for members, \$20 for nonmembers. Contact: Michigan Ceramics '84, 4241 Crestline Dr., Ann Arbor, Michigan 48103.

March 1, 1984 entry deadline

Rockville, Maryland The 16th "Biennial Creative Crafts Council Exhibition" (April 29-May 26, 1984) is open to residents of the District of Columbia, Maryland and Virginia. Juried from works. Awards. Contact: Marcia Jestaedt, 13300 Forest Dr., Mitchellville, Maryland 20716.

Fairs, Festivals and Sales

October 7 entry deadline

White Plains, New York "Fifth Annual Craft Fair" (November 5-6) is juried from 4 slides of work and 1 of display. Fee: \$60 for an 8 x 10-foot booth. Contact: Westchester Art Workshop Craft Fair, County Center Bldg., White Plains 10607; or call: (914) 682-2418.

October 10 entry deadline

Washington, D.C. "Washington Craft Show" (April 27-29, 1984) is juried from 5 slides. Jurors: Jackie Chalkley, Michael Monroe, Ed Rossbach and Gerry Williams. Awards. Fee: \$10. Contact: Women's Committee, Smithsonian Associates, A&I 3101, Smithsonian Institution, Washington 20650; or call: (202) 357-4000. ^

October 20 entry deadline

Dallas, Texas "Craft Fair at Dallas" (April 4-8, 1984) is juried from 5 slides. Entry fee: \$15. Booth fee: \$200-\$400. Contact: American Craft Enterprises, Box 10, New Paltz, New York 12561; or call: (914) 255-0039. ^

October 24 entry deadline

Saint Augustine, Florida "10th Annual Fall Arts and Crafts Show" (November 26-27) is juried from 3 slides, 1 of display. Entry fee: \$2. Booth fee: \$85 for a 12x 12-foot space. Send self-addressed, stamped envelope to: Frederick White, Saint Augustine Art and Craft Council, Box 547, Saint Augustine 32084; or call: (904) 829-8175.

October 26 entry deadline

New Smyrna Beach, Florida "Images, a Festival of the Arts" (February 25-26, 1984) is juried from 3 slides. \$10,000 in awards. Entry fee: \$5. Booth fee: \$40. Contact: Images '84, 1414 Art Center Ave., New Smyrna Beach 32069; or call: (904) 423-4733.

October 31 entry deadline

Coral Gables, Florida "Beaux Arts Festival of Art" at the Lowe Art Museum, University of Miami

(March 10-11, 1984) is juried from a minimum of 4 slides including 1 of display. For further information contact: Beaux Arts Festival of Art, Box 431216, South Miami, Florida 33143.

November 1 entry deadline

Saint Cloud, Florida "Saint Cloud Art Show" (December 3-4) is juried from 2 slides or photos. Fee: \$30 for a 12x12-foot space. For further information contact: Sally Ann Corbley, Saint Cloud Junior Women's Club, Box 522, Saint Cloud 32769; or call: (305) 892-4828.

Worcester, Massachusetts "Christmas Craft Festival" (December 9-11) is juried from 5 slides or photos. Fee: \$145 for a 10x8-foot space. Contact: Mil Productions, Box 93, Vernon, Connecticut 06066; or call: (203) 745-5071.

November 10 entry deadline

Asheville, North Carolina "High Country Christmas Art and Craft Show" (November 25-27) is juried from 3 slides, photos or work. Fee: \$85 for a 10x12-foot space. Send self-addressed, stamped envelope to: Betty Kdan, High Country Crafters, 40 Hyannis Dr., Asheville 28804; or call: (704) 253-6893.

November 11 entry deadline

Peoria, Illinois "Christmas Art and Craft Show" (November 25-27) is juried from 3 slides or photos. For further information contact: Bill Riggins Promotions, 215 Florence, Peoria 61604; or call: (309) 688-2104.

November 15 entry deadline

Scottsdale, Arizona "Scottsdale Center for the Arts Festival" (March 30-April 1, 1984) is juried from up to 6 slides. Fee: \$10. Contact: Festival Manager, Scottsdale Center for the Arts, 7383 Scottsdale Mall, Scottsdale 85251; or call: (602) 994-2301.

November 18 entry deadline

Indian Rocks Beach, Florida "The Beach Art Center's 8th Annual Fall Art and Craft Show" (November 27) is juried from 3 slides or photos. Fee: \$20 for a 12 x 12-foot space. For further information contact: George King, Beach Art Center, 1515 Bay Palm Blvd., Indian Rocks Beach 33535; or call: (813) 596-4331.

November 25 entry deadline

Demopolis, Alabama "Christmas on the River Fair" (December 3) is juried from 3 slides or photos, 1 of display. Fee: \$30 for a 10 x 12-foot space. For further information and registration contact: Mary Estes, 715 Flamingo St., Demopolis 36732; or call: (205) 289-0539.

December 1 entry deadline

Miami Beach, Florida "Miami Beach 10th Annual Outdoor Festival of the Arts" (February 11-12, 1984) is juried from 3 slides. \$6000 in awards. Fee: \$125 for a 10 x 10-foot space. Contact: Pearl Kipnis, Miami Beach Fine Arts Board, City of Miami Beach, Box "O", Miami Beach 33119; or call: (305) 673-7733.

Houston, Texas "The Houston Festival" (March 24-April 1, 1984) is juried from up to 5 slides or work. Fee: \$15. Contact: Barbara Metyko, Crafts & Arts Exposition Committee, The Houston Festival, 1950 W. Gray, Suite 2, Houston 77019; or call: (713) 521-9329.

January 13, 1984 entry deadline

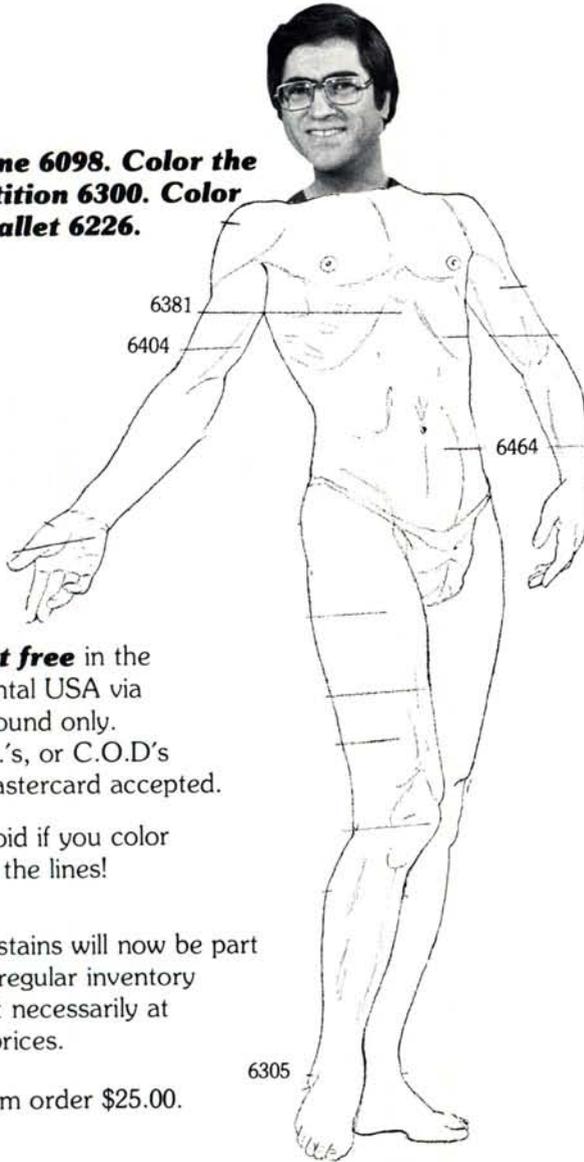
New York, New York "WBAl Spring Crafts Fair" (May 18-20 and June 1-3, 1984) is juried from 5 slides. Entry fee: \$10. Booth fee: \$275. Send self-addressed, stamped envelope to: Matthew Alperin, WBAl Crafts Fair, Box 90, Warwick, New York 10990; or call: (212) 279-0707.

January 14, 1984 entry deadline

Rhinebeck, New York "Rhinebeck Craft Fair" (June 18-24, 1984) is juried from 5 slides. Fee: \$250 for a 10 x 10-foot space. Contact: Mil Productions, Box 93, Vernon, Connecticut 06066; or call: (203) 871-7914 or 745-5071.

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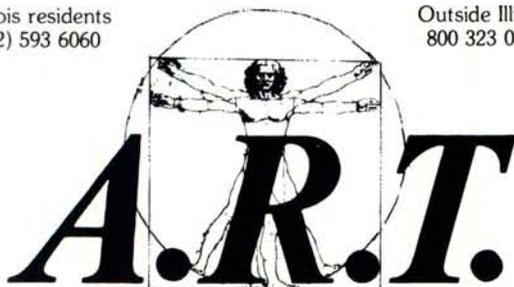
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6007	Peach	Cr Sn V	4.20	12.60	3,4,5
6009	Coral	Cr Sn V	3.60	10.80	3,4,5
6020	Pink	Mn Al	2.60	7.50	1,3
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6101	Chesnut brown dk	Cr Fe Zn Mn	1.60	4.80	3,6,7
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6121	Saturn orange	Cr Fe Zn Al Mn	1.60	4.80	3,6,7
6124	Chocolate brown	Cr Fe Zn Al	1.80	5.40	3,6,7
6126	Hazelnut brown	Cr Fe Zn Al	1.75	5.25	1,3,7
6128	Camel brown	Cr Fe Zn Al	1.60	4.80	3,6,7
6129	Golden ambrosia	Cr Fe Zn Al	1.60	4.80	3,6,7
6134	Red brown	Cr Fe Zn	1.80	5.40	1,3,6,7
6153	Seal brown	Cr Fe Zn Mn	1.60	4.80	3,6,7
6202	Florentine green	Cr Co Si	2.60	7.50	1,3,6,8
6211	Pea green	Zr V Sn	4.20	12.60	1,3,6,8
6223	Ivy green	Cr Al Si	2.00	6.00	3,5
6225	Victoria green	Cr Ca	1.80	5.40	2,5,6
6226	Dark leaf green	Cr Co Zn Si Fe	1.80	5.40	1,3,6,8
6236	Chartreuse	Zr V Sn	4.80	14.40	1,3,6
6242	Bermuda green	Zr V Pr	2.25	6.75	1,3,6
6265	Leaf green	Cr Co Zn Ca Si	1.80	5.40	2,5
6266	Peacock	Cr Co	5.10	15.30	1,3,6,8
6280	Avacado	Zr V Cr Fe Co	3.40	13.20	
6300	Mazerine blue	Co Si Zn	5.30	15.90	1,3,6
6302	Cadet blue	Cr Co Al Si Sn	3.80	11.40	1,3,6
6305	Teal blue	Cr Co Al Si Zn	2.60	7.80	1,3,6
6308	Delphium blue	Co Al Si	3.50	10.50	1,3,6
6319	Lavender	Mn Al Co	2.50	7.50	
6332	Orchid	Cr Sn Co	3.60	10.80	1,3,6
6363	Sky blue	Co Al Si	1.80	5.40	1,3,6
6364	Turquoise	Zr V	1.80	5.40	1,3,6
6371	Dark teal	Cr Co Al	3.30	9.90	1,3,6
6379	Cerulean	Zr V	1.80	5.40	1,3,6
6381	Blackberry wine	Cr Sn Co	3.90	11.70	3,5,9
6385	Pansy purple	Cr Sn Co	4.10	12.30	3,5,9
6390	Deep turquoise	Zr V	2.10	6.30	1,3,6
6404	Tin vanadium yel	Sn V	5.80	17.40	1,3,6
6464	Zirconium yellow	Zr V	3.00	9.00	1,3,6
6471	Old gold	AlCoCrSnVaZnZr	3.60	10.80	1,3,6
6481	Praseodymium yel	Pr Zr	2.05	6.15	3,6
6485	Titanium yellow	Sn V	1.60	4.80	1a,3
6500	Sage grey-green	Cr Co Ni Si	2.40	7.20	3,6
6503	Taupe grey	Cr Fe Al Si Zr	1.50	4.50	3,5
6530	Silver grey	Cr Fe Co Ni Sn	3.60	10.80	3,6
6540	Blue grey	Cr Fe Co Ni Sn	4.00	12.00	3,6
6600	Black	Cr Fe Co Ni	3.00	9.00	1,3,6
6616	Bk- chrome free	Cu Fe Mn	4.30	12.90	1,3,6
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6700	White	Zr Al Si	1.40	4.20	3,6,8

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Suggestions

from our readers

Wax Protection

Wax resist brushed over fragile rims provides protection before bisque firing. It does leave some ash after bisquing, but this is easily rinsed away.
—Joann Spamer, Poway, Calif.

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—Kevin Larson, Plattsouth, Neb.

Inset Bats

An economical system for removing small objects from the wheel head can be made with sink cut-out bats and commercial tiles. After purchasing a few dozen 6-inch, unglazed tiles from any floor covering distributor, cut a square hole the same size in the center of the bat. Mount the bat on the wheel head, and place tiles in the center to provide a level surface. Throw on the tile, remove the object, insert another tile, and throw another work. The tiles dramatically increase ware storage space, separate easily and leave work nearly trim free.
—Rosanne VanWiemeersch Triano, Birmingham, Mich.

Formula Filing System

An efficient, portable and flexible system for filing glaze formulas can be made with the small photograph albums designed for Polaroid snapshots. Use 3 X 5-inch index cards: write the formulas on one

side, insert them on only one side of the pocket, reserving the back side for additional notes, dates, etc., should you make subsequent changes in the original formula. The cards stay clean while mixing glazes, the pockets are ideal for keeping changes with the original, and the book fits nicely on the shelf. I color code the edges of the card by glaze color. —Lynne Rothman, North Little Rock, Ark.

Hot Glaze Tip

To encourage glaze formation on the interior of Egyptian paste bowls or cylinders, suspend a light bulb in the center. The heat from the light should encourage drying and the subsequent formation of sodium salts necessary for a glaze coating.
—Shirley Myers, Dallas

Sponge Tool

Green cane (available at most garden centers) split about 4 inches up the middle of one end makes an ideal sponge holder for removing excess moisture from inside tall pots. The sponge may be made more secure by fitting the cane with a small piece of plastic tubing that will slide down over the split end as a collar.
—Alan H. Bolton, Bexley, Kent, England

Dollars for Your Ideas

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



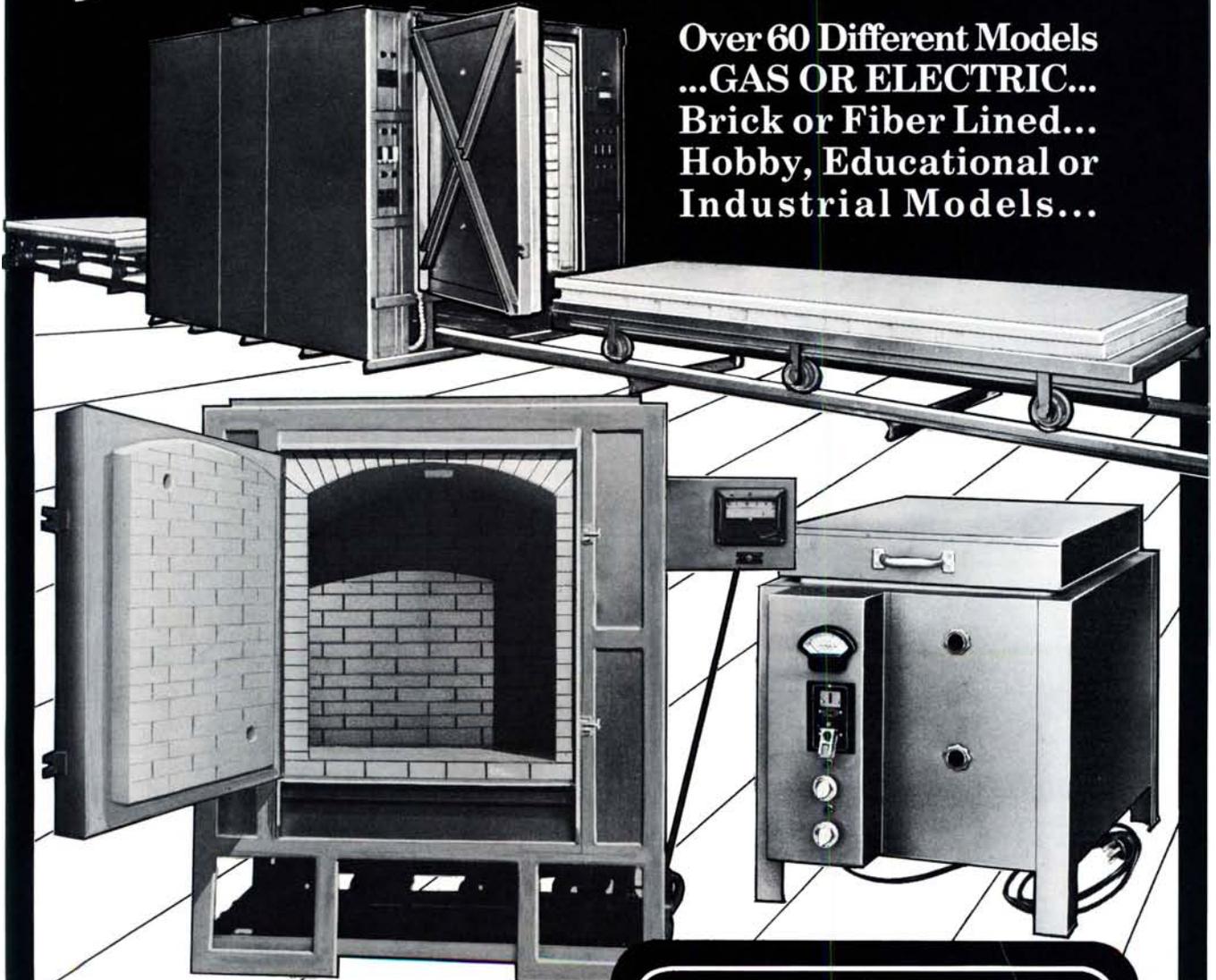
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Itinerary

conferences, exhibitions, workshops, fairs and other events to attend

Send announcements of conferences, exhibitions, workshops, juried fairs and other events at least seven weeks before the month of opening to: *The Editor, Ceramics Monthly*, Box 12448, Columbus, Ohio 43212; or call: (614) 488-8236. Add one month for listings in July and two months for those in August.

International Conferences

Louisiana, New Orleans November 13-15 "The Arts of the Edo Period," an international symposium on Japanese art (1615-1868), in conjunction with the exhibition "A Myriad of Autumn Leaves: Japanese Art from the Kurt and Millie Gitter Collection," will feature speakers from Japan, England and the U.S.A. Registration deadline: October 21. Fee: \$50. Contact: New Orleans Museum of Art, Box 19123, New Orleans 70179.

Puerto Rico, Rio Piedras November 11-18 The first "Latin American Crafts Congress," in conjunction with the regional assembly of the World Crafts Council in San Juan, will include exhibitions of Latin American crafts, a "Latin American Craft Fair," workshops and seminars on traditional and contemporary crafts, and tours to the local craft studios. Contact: Mary Theresa Stahl or Magda Grissel Rosa-Betancourt, Contemporary Crafts Center, Division of Continuing Education, University of Puerto Rico, Box N, University Station, Rio Piedras 00931; or call: (809) 751-8358, extension 3363 or 3137.

Conferences

Illinois, Chicago October 17, 24, 31 and November 7 "Contemporary Ceramics: Four Perspectives," a seminar series at the School of the Art Institute of Chicago and Lill Street Gallery. Artists and others will discuss today's ceramic art—its reception and support by critics, curators and galleries, as well as future directions in the wake of economic changes, new technologies and aesthetic trends. Contact: Lill Street Gallery, 1021 W. Lill, Chicago 60614; or call: (312) 248-4414.

Maryland, Baltimore April 19-24, 1984 The 24th "Annual National Art Education Association Convention" is receiving proposals for presentations. Proposal deadline: October 14. Contact: Harold A. Truax, School of Fine Arts, Miami University, Hiestand Hall, Oxford, Ohio 45056.

Missouri, Kansas City October 14-16 "Ceramic Echoes: Historical References in Contemporary Ceramics." For late registration and information contact: Echoes, 855 Rockwell Ln., Kansas City 64112; or call: (816) 753-5299.

Tennessee, Chattanooga October 27-29 The 1983 "Southeastern College Art Conference" at the University of Tennessee will include sessions on art history, art criticism, folk and vernacular art, microcomputers for artists, and art in architectural spaces. Participants must be SECAC members. Fee: \$15. Contact: SECAC, Box 1022, Chapel Hill, North Carolina 27514.

Solo Exhibitions

California, La Jolla October 14-29 Lana Wilson, handbuilt porcelain chairs; at Gallery Eight, 7464 Girard Ave.

California, Los Angeles October 8-November 19 Philip Cornelius, paper-thin porcelain teapots. Betty Woodman, low-fired functional ceramics; at Garth Clark Gallery, 5820 Wilshire Blvd.

California, Mendocino October 29-November 25 David Gilhooly, sculpture; at This Is Not Art, 10450 Lansing St.

California, Oroville October 17-November 4

Christine Pendergrass, sculpture; at Coyote Gallery, Butte College.

California, Sacramento October 8-November 20 Ruth Rippon, sculpture; at Tempo Gallery, Crocker Art Museum, 216 "O" St.

California, San Francisco October 4-29 Juta Savage; at Meyer Breier Weiss, Building A, Fort Mason Center.

California, Santa Cruz through October 9 Scott Lindberg, "Clay and Paper"; at Center Street Gallery, 1001 Center St.

Illinois, River Grove October 10-November 3 Marybeth Sorendo; at Triton College Art Gallery, 2000 Fifth Ave.

Kansas, Emporia October 3-21 Angelo Garzio; at the Norman R. Eppink Art Gallery, Emporia State University.

Maryland, Glen Echo through October 5 Jeff Kirk, vessels; at Glen Echo Gallery, Glen Echo Park.

Michigan, Birmingham through October 16 Jun Kaneko; at Yaw Gallery, 550 N. Woodward.

Minnesota, Minneapolis October 3-29 Tom Kerrigan; at By Design, 10 S. Fifth St., Lumber Exchange Bldg.

Missouri, Kansas City October 7-29 Karen Estelle Koblit; at Donald Batman Gallery, 825 Westport Rd.

October 9-November 20 Linda Lighton; at L'Omega Gallery, 4001 Broadway.

New Jersey, Newark October 8-November 20 Mark Forman, "The Evidence of Man II"; at the Newark Museum, 49 Washington St.

New Jersey, Trenton through October 14 Alan Bennett, thrown stoneware vessels; at Trenton City Museum, Ellarslie In Cadwalader.

New Mexico, Albuquerque through November 26 Fred Wilson, large clay sculpture; at Muddy Wheel Gallery, 4505-07 Fourth St., NW.

New York, Brooklyn through October 20 Rick Foris, raku vessels. **October 22-November 30** David Nelson, stoneware; at the Clay Pot, 162 Seventh Avenue.

New York, New York through October 13 Rob Sieminski. **October 25-November 25** Wally Mason; at Convergence, 484 Broome St.

through October 15 Esther A. Grillo, sculpture; at 14 Sculptors Gallery, 164 Mercer St.

October 4-21 Aurore Chabot, low-fire sculpture. **October 25-November 15** Karon Doherty, "The Last Garden Party," narrative imagery; at Greenwich House Pottery, 16 Jones St.

New York, Rochester through November 5 J. Paul Sires, sculpture; at Merritt Gallery, Powers Bldg., Main and State Sts.

Oregon, Portland through October 15 John Takehara; at Contemporary Crafts, 3934 S.W. Corbett Ave.

Pennsylvania, Philadelphia October 7-28 Ron D'Alonzo, handbuilt and thrown colored porcelain; at the Clay Studio Gallery, 49 N. Second St.

Pennsylvania, Pittsburgh October 8-November 3 Robert Milnes, sculpture; at the Clay Place, 5600 Walnut St.

Pennsylvania, Swarthmore through October 15 Rose Gomez Hausman, "Fire and Smoke Clay Vessels." **October 17-November 12** Mary del Bello, small figures; at the Studio in Swarthmore, 413 Dartmouth Ave.

Tennessee, Chattanooga October 25-November 25 MaryAnn Fariello, cast colored porcelain; at the University of Tennessee Gallery.

Tennessee, Nashville through October 23 Sylvia Hyman, stoneware and porcelain; at the Tennessee Fine Arts Center, South Wing Gallery, Cheekwood Forest Park Dr.

Texas, Austin October 15-29 Janet Leach; at Soho Gallery, 1509 W. 38 St.

Wisconsin, Sheboygan through November

13 Ken Little; at John Michael Kohler Arts Center, 608 New York Ave.

Group Exhibitions

Alabama, Huntsville through November 6 "Traditional Pottery of Alabama"; at Constitution Hall Park.

Arizona, Phoenix through February 15, 1984 "Gifts of Mother Earth: Ceramics in the Zuni Tradition"; at the Heard Museum, 22 E. Monte Vista Rd.

California, Alta Loma through November 16 "Shadows of the People," pre-Columbian art; at the Rex W. Wignall Gallery, Chaffey College, 5885 Haven Avenue.

California, Los Angeles through October 9 "Contemporary Classical Potters," works by Elaine and Tom Coleman, Vivika and Otto Heino, Richard Hensley, David Nelson, Don Pilcher, Donna Polseno and Tom Turner; at Rodell/Retreat, 11714 San Vicente Blvd.

through October 26 "Invitational Ceramics"; at del Mano Gallery, 11981 San Vicente Blvd.

through January 1, 1984 "German Faience from the Hans Cohn and Siegfried Kramarsky Collections"; at the Los Angeles County Museum of Art, 5905 Wilshire Blvd.

October 21-November 12 "Clay and Fiber"; at Freehand, 8413 W. Third St.

California, Quincy through October 31 "Clay Directions"; at Plumas County Museum, 500 Jackson St.

California, San Francisco through October 15 A multimedia exhibition including James Irwin, burnished earthenware; at Contemporary Artists, 530 Bush St.

California, Santa Barbara through October 16 A multimedia exhibition including Carolyn Brice Brooks; at Elizabeth Fortner Gallery, 1114 State St., Studio 9, La Arcada Ct.

California, Westlake Village through October 10 A dual exhibition with Amy Sarner; at the Retreat Gallery, 3865 E. Thousand Oaks Blvd.

Colorado, Denver October 15-January 8, 1984 "The Heritage of Tlanuwa: Prehistoric Arts from the Southeast"; at the Denver Art Museum, 100 W. 14 Ave. Pkwy.

Colorado, Englewood October 6-30 "Celebration of Texture," a multimedia exhibition including Crispin Gonzalez; at Alpha Gallery, Arapahoe East Shopping Center, 9618 E. Arapahoe Rd.

Colorado, Golden through October 16 Pat and Cheryl Jarosz, pottery; at the Foothills Art Center, 809 Fifteenth St.

Colorado, Greeley through October 29 Fourth annual "Max'ims High Plains National All Media Exhibition"; at Max'ims of Greeley Art Center, 818 Ninth St.

Connecticut, Greenwich October 11-November 12 A multimedia exhibition with Dick Studley, porcelain; at the Elements, 14 Liberty Way.

D.C., Washington through October 9 "From the Earth: African Ceramic Art"; at the National Museum of African Art, Smithsonian Institution. **through October 10** "Scandinavian Modern 1880-1980." **through June 17, 1984** "Clay for Walls"; at the Renwick Gallery, Pennsylvania Ave. at 17 St., NW.

through October 14 "George Washington University: The First Decade," 1973-1983 ceramic majors; at Dimock Gallery, Lower Lisner Auditorium, 730 Twenty-first Street, NW.

through January 8, 1984 "Art of Aztec Mexico: Treasures of Tenochtitlan"; at the National Gallery of Art, Fourth St. at Constitution Ave., NW. **October 3-30** "Table Art 1983," place settings

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and serving pieces by 24 potters; at Benchmarks, 3135 Highland Pl., NW.

Florida, Gainesville through October 15 "Treasure of the Quicksilver Galleons"; at Santa Fe Community College Art Gallery, 3000 N.W. 83 St.

Florida, Jacksonville October 22-November

13 The 33rd annual exhibition by members of Florida Crafts; at Cummer Gallery, 829 Riverside Ave.

Florida, Orlando through October 7 "The Vessel: A Continuing Tradition"; at the East Campus Gallery, Valencia Community College.

Florida, South Miami October 5-31 "Mask Media . . . Faces of '83," national juried exhibition; at Netsky Gallery, 5759 Sunset Dr.

Illinois, Chicago through October 13 "European Terra-Cotta Sculpture"; at the Art Institute of Chicago, Michigan Ave. at Adams St.

through October 28 "Chicago Vicinity Clay 3"; at Lill Street Gallery, 1021 W. Lill St.

Indiana, Fort Wayne October 8-29 "Craft 150"; at the Allen County Library, 900 Webster.

Indiana, Indianapolis October 4-30 A dual exhibition with Michael Cohen, pottery; at Indianapolis Museum of Art, 1200 W. 38 St.

Kansas, Wichita October 29-December 10 "Treasure of the Quicksilver Galleons"; at the Ulrich Museum, Wichita State University.

Kentucky, Covington through October 7 A dual exhibition with Diane Krueger; at Carnegie Arts Center, 1028 Scott St.

Maine, Portland through October 31 "Portland School of Art Faculty Show"; at Baxter Gallery, 97 Spring St.

Maryland, Annapolis October 11-November 6 "Works in Clay II"; at the Maryland Federation of Art Gallery, 18 State Circle.

Maryland, Rockville through October 14 "Maryland Crafts Council Biennial Exhibition"; at Montgomery College.

Massachusetts, Boston through October 10 "Master of Fine Arts Exhibit" includes Leslie Ferst, carved vessels; and Marvin Sweet, sculpture; at the Boston University Art Gallery, 855 Commonwealth Ave.

October 4-29 "Designer's Choice: Selections by Michael Haynes," British crafts; at Westminster Gallery, 132A Newbury St.

October 7-16 Jillian Barber, Al Davis, Laney K. Oxman and Debra Trager; at Signature Gallery, 1 Dock Square, North St.

Massachusetts, Cambridge through October 15 Nancee Meecker and Jane Hollenberg, raku and salt-glazed ceramics; at Ten Arrow Gallery, 10 Arrow St.

Massachusetts, Hyannis October 7-16 Jillian Barber, Al Davis, Laney K. Oxman and Debra Trager; at Signature Gallery, 259 E. Stevens St.

Massachusetts, Northampton through October 9 "Earthenware: Red, White and Black"; at the Craftsmarket Gallery, 150 Main St.

Michigan, Detroit through October 30 "The Quest for Unity: American Art Between World's Fairs 1876-1893"; at the Detroit Institute of Arts, 5200 Woodward Ave.

through November 30 "Teapots"; at the Detroit Gallery of Contemporary Crafts, 301 Fisher Bldg. October 21-November 18 "Colored Clay," national invitational; at Pewabic Pottery, 10125 E. Jefferson.

Missouri, Kansas City October 7-31 Sandra Blain, Molly Cowgill, Audry Heatwole, Catharine Hiersoux; at Gallery Woodstock, 902 Westport Road.

October 13-November 30 "Ceramic Echoes: Historical References in Contemporary Ceramics," in conjunction with the Third International Ceramics Symposium of the Institute for Ceramic History; at the Nelson-Atkins Museum of Art, 4525 Oak St.

Missouri, Saint Louis through November 27 "Mixed Media: Style and Form in 18th and 19th

Century Decorative Arts"; at the Saint Louis Art Museum, Forest Park.

New Jersey, Camden through December 30 "Soup Soup Beautiful Soup," soup tureens; at the Campbell Museum.

New Jersey, Morristown through October 5 "Morristown Craftmarket Preview Exhibit"; at the Main Gallery, Morris Museum of Arts and Sciences, Columbia Turnpike and Normandy Heights Road.

New Jersey, Newark through October 30 A dual exhibition with Toshiko Takaezu. through January 20, 1984 "Tempered by Time: 800 Years of Southwest Indian Pottery." October 7-January 23, 1984 "Japan: The Enduring Heritage"; at the Newark Museum, 49 Washington St.

New Jersey, South Orange October 1-31 Susan

and Steven Kemenyffy, raku; Jane Peiser, porcelain; at Whichcraft Studio Gallery, 15 Vose Ave.

New Jersey, Upper Montclair October 10-November 2 "National Council on Education for the Ceramic Arts Juried Members' Exhibition 1983-84"; at Montclair State College Art Gallery.

New Mexico, Los Alamos October 28-November 20 "Aspen Exhibit," juried show; at Fuller Lodge Art Center, 2132 Central Ave.

New Mexico, Santa Fe through October 31 "Louis C. Tiffany and the Arts and Crafts Movement"; at Bellas Artes Gallery, Garcia St. at Canyon Road.

New Mexico, Taos October 1-31 "Women's Work" includes pottery by New Mexico artists; at Return Gallery, 104 Placitas.

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October 15-November 12 A dual exhibition with David Joy, soda vapor vessels; at Clay and Fiber Gallery, North Pueblo Rd.

New York, Greenvale October 19-November 9 "The Raw Edge: Ceramics of the '80s"; at Hillwood Art Gallery, C. W. Post Center, Long Island University.

New York, New York through November 13 "Autumn Grasses and Water: Motifs in Japanese Art" includes 13th- to 19th-century porcelain; at Japan House Gallery, 333 E. 47 St.

October 4-November 6 David Bigelow, Annette Corcoran, Bill Ellis, Maureen Daniel-Ellis, Rob MacConnel, Rosemary Ishii-MacConnel, "California Clay"; at Convergence, 484 Broome St.

New York, Rochester through October 8 John Frisenda and Richard Hirsch, "Clay Images"; at Craft Company 6, 785 University Ave.

New York, Scarsdale through October 29 "Clay Spectrum," works by 25 artists; at the Craftsman's Gallery, 16 Chase Rd.

New York, Syracuse through October 30 "The Diversions of Keramos: American Clay Sculpture 1925-1950"; at the Everson Museum of Art, 401 Harrison St., Community Plaza.

New York, White Plains through October 7 Roger Baumann, Connie Sherman, porcelain and stoneware. **October 17-November 10** Students of Harriet Ross, functional and nonfunctional stoneware; at Westchester Art Workshop Gallery, Westchester County Center Bldg.

North Carolina, Raleigh October 28-November 20 "Functional Ceramics '83"; at the Craft Center Gallery, North Carolina State University.

North Carolina, Winston-Salem October 15-November 27 "Crafts Invitational"; at the Southeastern Center for Contemporary Art, 750 Marguerite Dr.

Ohio, Athens October 22-November 20 "Nori-take Art Deco Porcelains"; at Trisolini Gallery, Ohio University.

Ohio, Canton through November 4 "All Ohio 1983"; at the Canton Art Institute, 1001 Market Ave., N.

Ohio, Cincinnati October 21-November 19 "Cup and Saucer Invitational" includes works by Stanley Anderson, Mike Imes, Pam Korte, Mario Petrirena, John Stephenson, Barbara Tipton, Sandra Wyner and Georgette Zirbes; at Vertu, 320 W. Fourth St.

Ohio, Cleveland through October 9 "Consuming Passions: The Art of Food and Drink." **through February 26, 1984** "Highlights of the Rococo: Norweb Ceramics and Related Arts"; at the Cleveland Museum of Art, 11150 East Blvd. **through October 13** A dual exhibition with Gary Schlappal, sculpture; at DBR Gallery, 13225 Shaker Square.

October 1-28 A dual exhibition with Greg Pitts; at Fiori Gallery, 2071 Murray Hill Rd.

Ohio, Middletown through October 7 "American Art Annual"; at Middletown Fine Arts Center, 130 N. Verity Pkwy.

Pennsylvania, Elkins Park through October 12 Rick Foris and Robert Smith, raku; Robert Levine, porcelain vessels; Helene Stephenson, mixed media; at Gallery 500, Church and Old York Rds.

Tennessee, Smithville October 2-29 "From within the Highland Rim"; at the Appalachian Center for Crafts, Route 3.

Texas, Lubbock through October 16 "Clay Works" by John Chinn, Ken Ferguson, Barbara Frey, Jennifer Greer, Les Lawrence, Dennis Smith, Cecily Smith-Garnett, Willy Scholten and James C. Watkins; at the Mackenzie Terrace Pottery Center, 1010 Ninth St.

Utah, Park City through October 13 Utah Designer Craftsmen juried show; at the Kimball Art Center, 638 Park Ave.

Vermont, Middlebury October 8-November 5 A dual exhibition with Caroline McKinney, porcelain; at the Vermont State Craft Center at Frog Hollow.

Virginia, Alexandria through October 30 "Autumn Impressions," an exhibition by the Kiln Club of Washington D.C.; at the Scope Gallery, Torpedo Factory Art Center, Old Town, Union and King Streets.

Virginia, Charlottesville October 1-November 1 "Dynamic Dimensions" includes Gene Kleinsmith, platters and sculpture; at Gallery II R.S.V.P., 218 W. Main St.

Wisconsin, Milwaukee through October 16 "Medieval and Renaissance Ceramics from the Kassebaum Collection"; at the Milwaukee Art Museum, 750 N. Lincoln Memorial Dr.

Fairs, Festivals and Sales

Arkansas, Heber Springs October 7-9 The

18th annual "Ozark Frontier Trail Festival"; 2 blocks south of the Cleburne County Courthouse Square.

Colorado, Golden October 23-December 11 "Holiday Art Market"; at the Foothills Art Center, 809 Fifteenth St.

Georgia, Atlanta October 6-9 "Atlanta Craft Show '83"; at the Atlanta Civic Center.

Georgia, Dalton October 8-9 "The Prater's Mill Country Fair"; 10 miles north of Dalton.

Maryland, Gaithersburg October 14-16 "Eighth Annual National Craft Fair"; at Montgomery County Fairgrounds.

Nevada, Las Vegas October 28-30 "KNPR Craftworks Market"; at 5151 Boulder Hwy.

New Jersey, Morristown October 7-9 "Mor-Please Turn to Page 70

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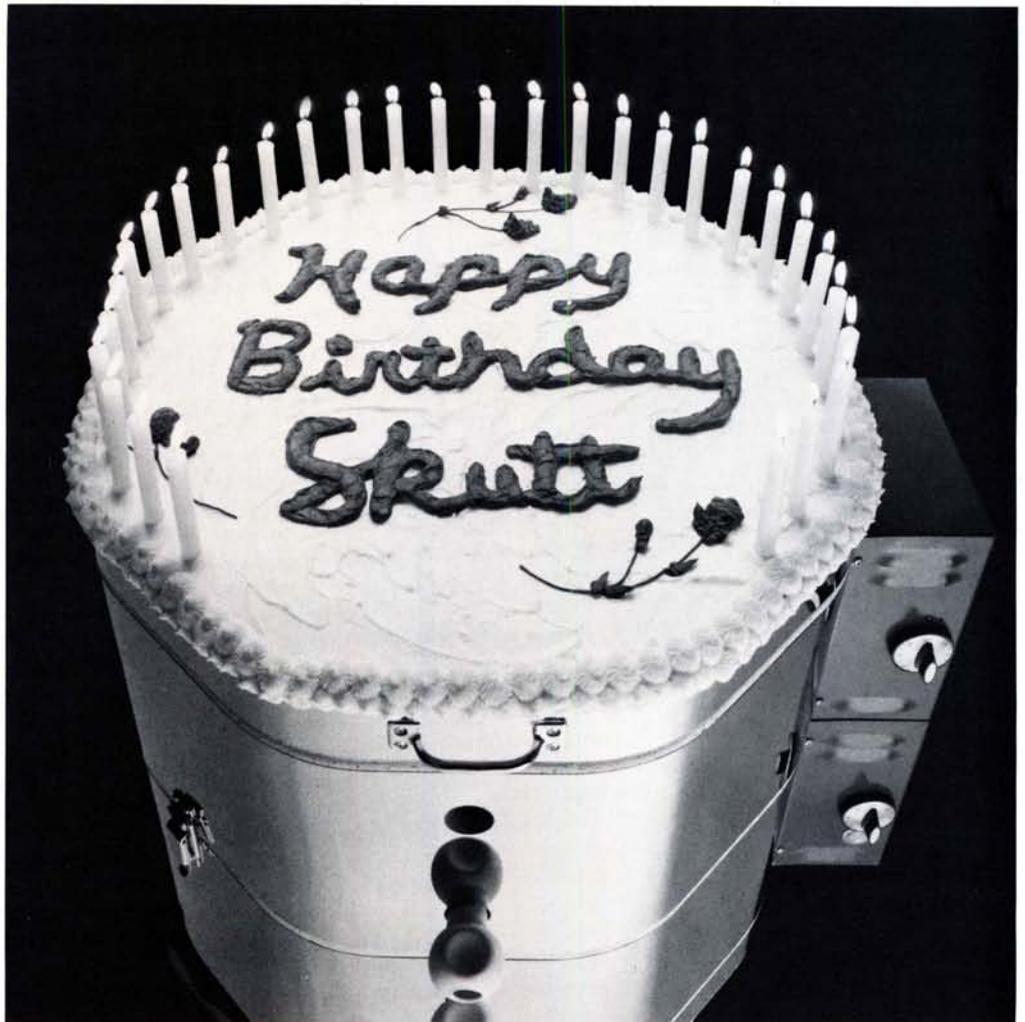
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SKUTT

Comment

Technological Thrills *by Ersatz Soubriquet*

On a TRIP to California I came across a pottery up in the hills overlooking "Silicon Valley." I might not have known it was there except for the small kiln stack observable behind one of the outbuildings. So I ventured in to meet the potter.

Horoshi Yukida, a young man probably in his early twenties, answered a knock at the door. And at that, the door was barely opened. After introducing myself and sensing that the man was reluctant and secretive, I mentioned that from time to time I write about craftspeople. This had a warming effect and I was ushered in. It appeared to be a computer store that had some amazing, if heavy, ceramic objects around as decoration; but I soon learned it was actually the control center of the pottery. In an adjoining space was a spotless studio with a beautiful view. There were two wheels, a glazing area, a wedging area and an industrial robot.

As it was explained to me (not too well—for patent protection), the computer had been programmed so that an artist could select, modify and three dimensionalize designs for ceramic forms to be made by the robot. Yukida simply uses the computer screen to design pottery; he is not a potter.

As a 12-year-old college sophomore, he had taken the class "Ceramics as Self-Identification," taught by an itinerant potter/philosopher who specialized in seaweed-soaked, unfired brick walls. Offered at a storefront doubling as the Oakland-Hayward Free University and Co-op, the course had made Yukida aware of the realities of the nature of contemplation of transcendental ceramics as projected through the spiritual structures of artists' struggle to justify their existence through an exhibition at Jo Jo's restaurant. The desire to express his inner spatial feelings through the earthy goodness of clay soon won out over Yukida's vocational plans of becoming a solid-state, high-energy specialist. He would make pots and communicate his

cosmic understandings through exhibitions at the top spaces throughout suburban San Jose.

Yukida also had learned in his free university experience that the important thing in the ceramic world was to be ahead of others in the ability to impress Jo Jo's manager by the concepts one brings to one's work through verbalizations which would be printed in the announcements.

So, as a 13-year-old college dropout, he took his savings, the accumulated royalties from his computer games programs, and invested this meager \$457,000 and change in his future as a struggling artist. Of course, the first choice had to be a computer to manage the rest of the development. The next thing was to follow the computer's statistical analysis and buy into IBM at \$83, then watch the splits and dividends to bring in enough to acquire the other equipment necessary to become the first "compu-potter" in the area.

Pots designed on the computer are translated into specification signals, including size, weight, clay body, decoration, glazing and firing (location in the kiln), then transmitted to the robot arm and servo-controlled wheels. The robot arm retrieves the proper clay from under the wedging area, weighs out the calculated amount, wedges it and centers it on a wheel. Next, the arm is instructed to attach particular throwing tools, such as Teflon fingers with Yukida's fingerprints engraved, a set of knuckles for large pots, an artificial sponge, a woodlike surface or ball bearings for porcelain. The wheel and arm work together to throw according to design instructions. In most cases, but not all, the pot is thrown slightly off center. Yukida believes there is a need for pottery to vary from piece to piece to show the human interaction which makes clay such a personal and dynamic art; this variation is part of his computer program. Each of the throw-

Continued

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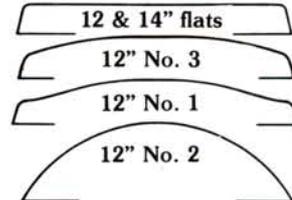
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Comment

ing instruments is designed with small pores to allow the flow of lubricant to the clay surface. No water is used and the lubricant dries rapidly. After a pot is thrown, the arm lifts the wheel head and places it in a specified location on a ware rack.

At this point come the most critical steps. Yukida may be intelligent beyond his years, but he makes up for it by being exceedingly clumsy. Since he ran out of money when equipping the studio, there is no transport system to the kiln, and Yukida often trips while loading or unloading the ware. This factor when entered into the computer program resulted in some interesting design changes. The new pots are thicker so that, if they should make it to the kiln, once fired they would be stronger and less likely to break when dropped; some are also beyond Yukida's ability to lift. Thus, someone else would have to unload the kiln. Since the computer screened candidates for apprenticeships, strength and coordination could be criteria for selection.

Though designed at the computer, the kiln was built by Yukida, using quick-setting mortar, so it is not quite tight. But no matter; once the ware is in the kiln, the firing is perfect. Six pyrometers feed temperature information to the computer, which then controls the gas, fan and damper.

Before leaving, I took time to talk aesthetics. Unfortunately Yukida had to leave to meet the manager of the newest Jack-in-the-Box. (It seems that JoJo's had been booked, or at least that is what the manager told him.) But the computer and I conversed about the veridical nature of the rugged hand-to-clay relationship which is so necessary for ceramics to transcend the commonplace and start to live. This was the natural, unpretentious effect of the clay and the impact of the environment creating oneness in the wilderness of so many cute mugs. It was this strong feeling which the computer held toward the interrelationship of nature, clay and the final exhibition that it used when designing the studio so that the arm could be reminded of the importance of beauty by the view as it made pots. I found my own way to the door.

The author *Ersatz Soubriquet* is a figment of the imagination of Glenn Rand.

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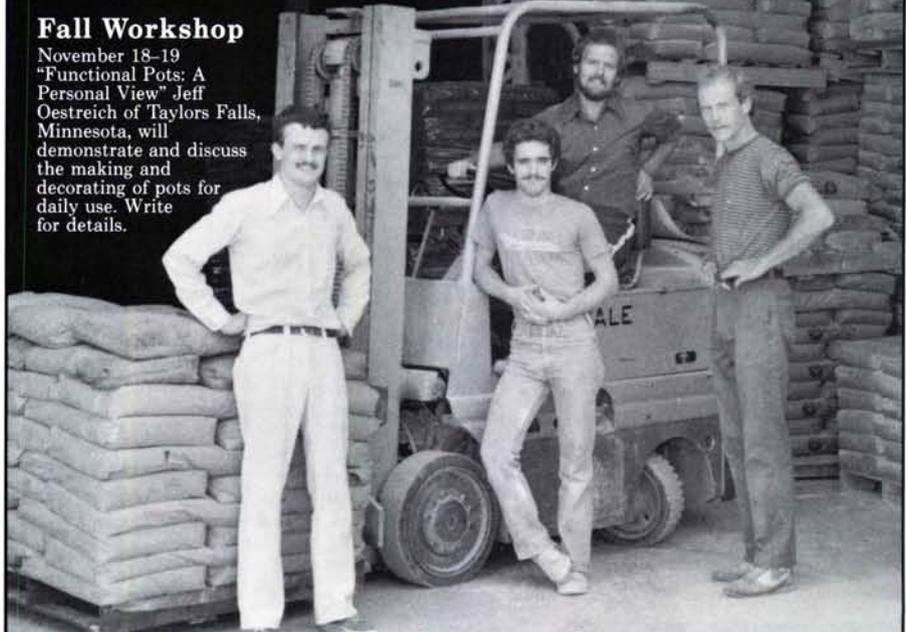
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Doug Baldwin

by VICTORIA GELLNER

Sitting DUCKS bombarded by the outside world—minutiae and catastrophes of life—are the unsuspecting players in Doug Baldwin's recent series of vessel drama, "The Most Disastrous Ball Games in History, Natural and Unnatural." In the sculptures, recently exhibited at the Betsy Rosenfield Gallery, Chicago, tiny creatures in tiny hats are seated in circular stadiums, besieged by life-size objects (scorpions, crabs, jelly beans, ice cream cones) or threatened by natural phenomena (earthquakes, floods, sandstorms). From whence did these duck cultures spring? From events and experiences of the artist's life.

After moving to Baltimore in 1969 (where he teaches at the Maryland Institute), Doug combined a low-key, tongue-in-cheek humor with clay craftsmanship to make a tureen in the shape of Memorial Stadium, the home of the Baltimore Orioles. Previous work had included containers of all sorts—funky teapots and sugar bowls—so the stadium tureen was not a dramatic departure. Then a grant from the American Crafts Council provided an opportunity to work in a commercial ceramic mold factory. Discovering molds of Gainsborough's "Blue Boy" and of duck heads for naturalistic figurines, Doug combined the two to create a duck in 18th-century costume. Since he had just completed a stint in the Army, why not have the ducks enlist? Duplication of the form seemed natural—an army of ducks. So helmets were added, along with rifles and duffle bags, and the ducks marched the yellow brick road to war.

A trip to Greece affected that line of development. Seeing the Greek potters, with their dedication to basic forms, started a major reevaluation—throw away the glazes—make clay. But another Grecian influence, the ruins of a past civilization, was also operative. Ducks began to appear in cities, in ruined structures, and in turn as teachers in a ceramics school.

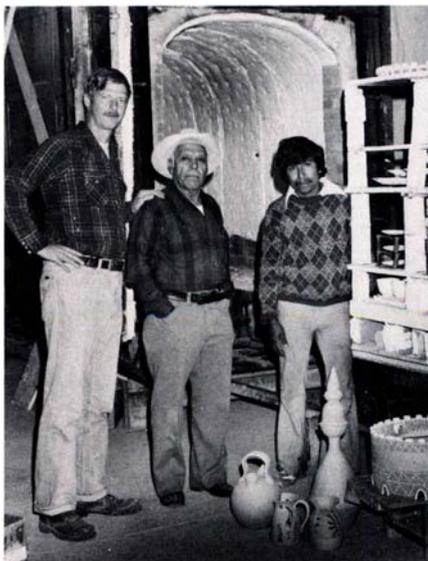
In the past eight years, the ducks have gone from large figures, serving in the Army, to crowds of tiny figures, an anthropomorphic population of diminutive, insignificant beings. The duck has become mannered, reduced to an icon—an immediately recognizable image. It



Maryland artist Doug Baldwin works on a vessel sculpture at the Dolores Hidalgo Ceramic Factory, Guanajuato, Mexico. For a year he built clay stadiums alongside seven Spanish-speaking craftsmen who produced traditional pots and ceramic bells for tourists.

was in the logical scheme of things that they should merge with the earlier containers to create a fantasy world reflecting real world fears.

Last year, on a National Endowment for the Arts grant, Doug lived in Mexico. At a pottery in Dolores Hidalgo (see "Dolores Hidalgo: City of Tiles" in the April 1982 CM), he worked from 8 to



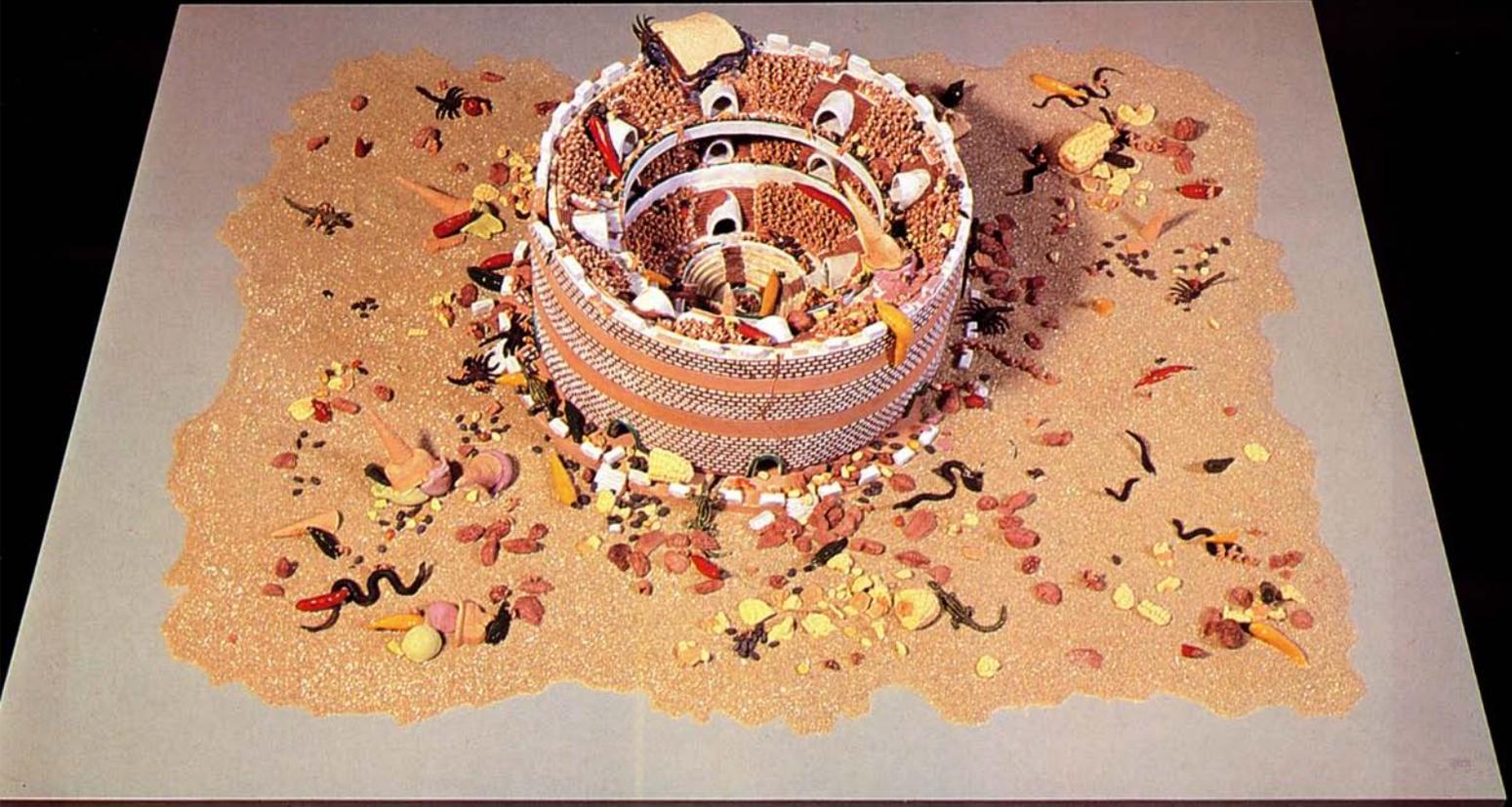
Doug's stadiums were fired with traditional ware in the pottery's fiber-lined tunnel kiln.

5, five days a week, alongside seven Spanish-speaking craftsmen who produced traditional pots and ceramic bells for the tourist trade. On starting he didn't even know how to say "clay" in Spanish, but at the end of the year Doug's vocabulary had increased markedly and he had made 21 stadiums filled with a total of 13,500 figures (each 1/2 inch in height).

The local craftsmen, who had been together as a crew for years, created a stable environment and ultimately a "great exchange" for the American making the ball game series. They mixed the clay, prepared glazes and fired the forms. Suggestions were often put forth on design, or more often on glaze technique. They reacted to Doug's work with broad smiles as the stadiums came from the kiln. At one point, however, a disagreement arose. Doug had set an unfired stadium in the sun to obtain the cracked effect of an earthquake. Long explanations were necessary to convince the traditional clay workers this was a purposeful attempt at desired defects. The "Most Disastrous Ball Games in History" took on aspects of Mexican art as well. Blue and white tiles cover some exterior stadium walls, and the "attackers" are often typical Mexican market fare—chili peppers and corn.

Visual commentary was frequently inspired by what Doug read in a small English language newspaper during his stay. "It got to the point," he recalled, "where every day seemed to get worse and worse in the U.S.A.—the Atlanta and Buffalo area killings, the assassination attempt on President Reagan, the violent death of John Lennon, and inflation. This was all in such contrast to the honest, simple life-style of Mexico. This contrast had a great deal to do with this series. Can you imagine going to a ball game and having any of these things happen, like the attack of the corn or the chili peppers? Crazy? Ridiculous? Maybe, but not any more than many of the violent activities taking place throughout the world today."

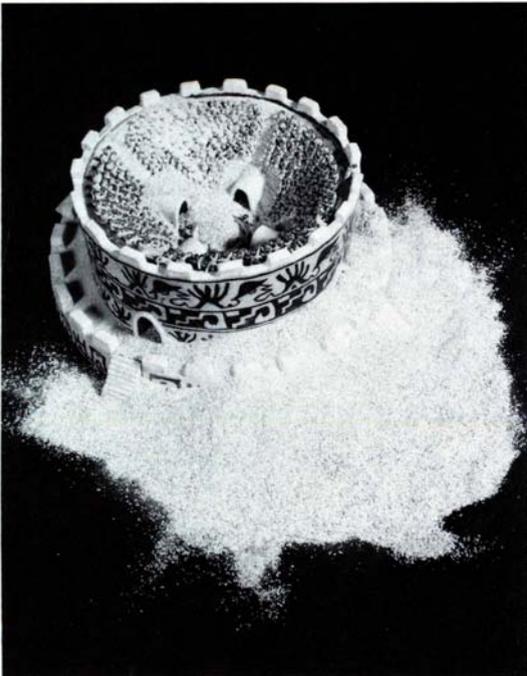
Elaborating on the duck, Doug concluded: "It has been the chance to carry out a creative endeavor with the same general subjects on many different levels—autobiographical, humorous, fantastic and philosophical."



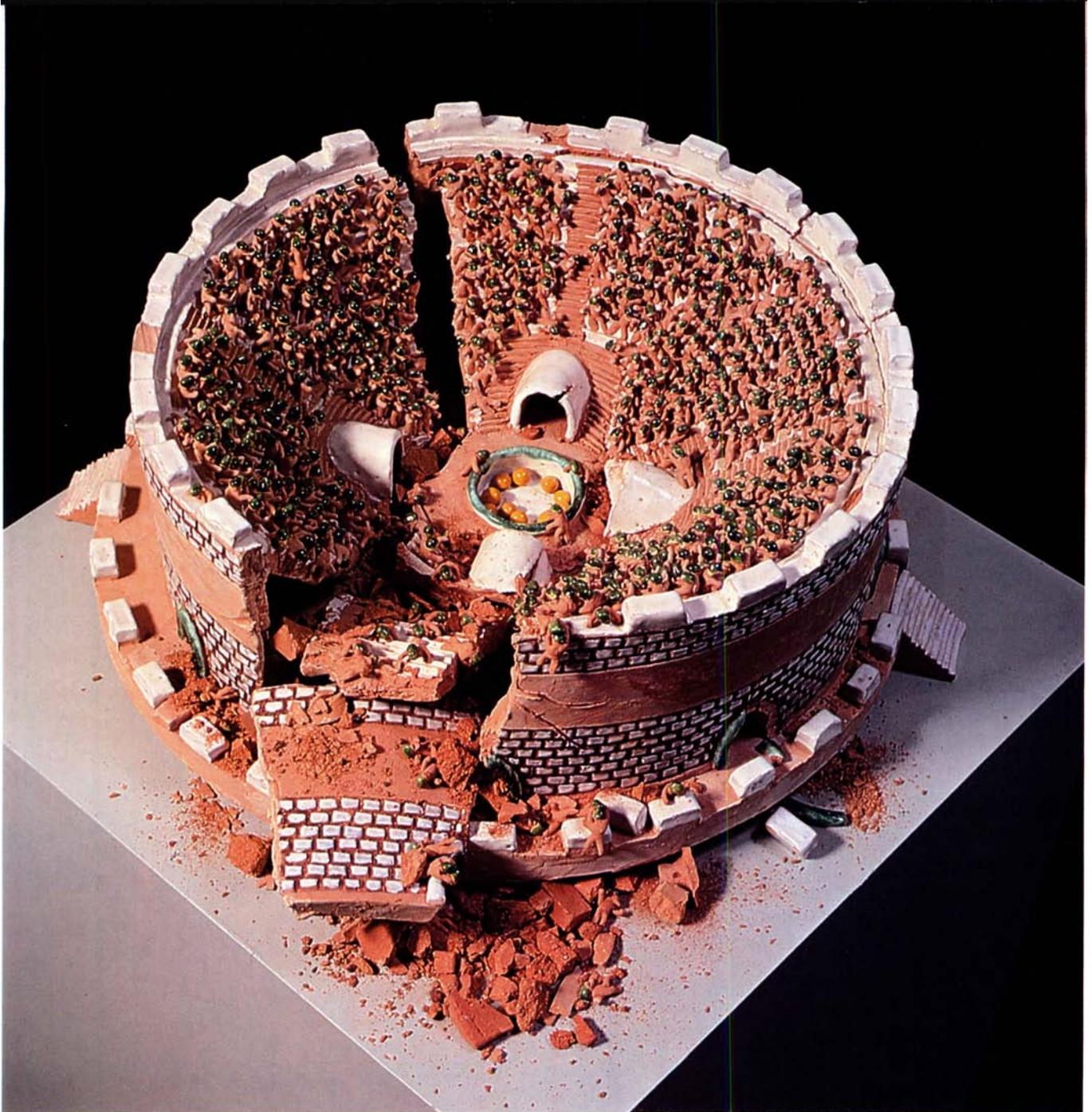
"The Most Disastrous Ball Game in History" handbuilt clay stadium, 21 inches in diameter; with ceramic chili peppers, ice cream cones, scorpions and other attackers. Doug Baldwin's ideas for these catastrophic subjects come from events in his own lifetime.

"Sand Storm" handbuilt stadium, 14 inches in diameter, with blue-and-white "tile" exterior.

"Tidal Wave," handbuilt stadium, 15 inches in diameter, with "tile" exterior.



Photos: Paul Dudar and courtesy of Betsy Rosenfield Galle



Above "Earthquake " handbuilt, approximately 17 inches in diameter. When Doug set the unfired stadium in the sun to produce the earthquakelike cracks, explanations were necessary to convince the traditional clayworkers at Dolores Hidalgo that this was a purposeful attempt at desired effects.



Left "Attack of the Jelly Beans," 13 inches in diameter, stadium and jelly beans of handbuilt clay, by Doug Baldwin, Baltimore.

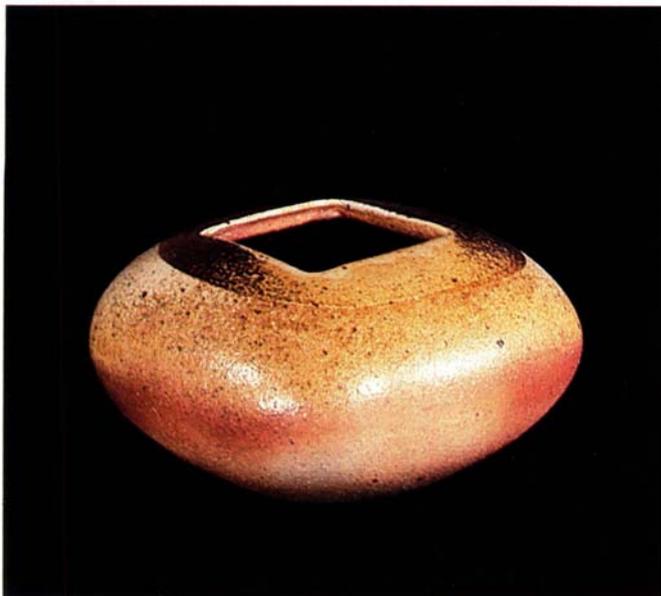
Functional Ceramics 1983



As THE ONLY annual national showcase for potters creating functional clay works, this year's "Functional Ceramics" exhibition was displayed through May 1 at the College of Wooster, Ohio. Selected by Phyllis Blair Clark (exhibition director), William Hunt (*Ceramics Monthly* editor)

and Walter Zurko (Wooster ceramics faculty), the exhibition was designed to review its own ten-year existence with current works drawn from approximately 60 "known and less well-known potters working individually or representing potteries" who had participated in one of the nine pre-

vious shows. A representative portion of the exhibition was selected to travel for the remainder of the year: most recently to Dickinson College, Carlisle, Pennsylvania, through October 1; then to North Carolina State University, Raleigh, October 28 through November 20.



Pillow pot, 6 inches in height, wheel thrown, altered, wood fired, by Dave Shaner, Bigfork, Montana.



Porcelain teapot, 7 inches in height, with cups, by Jenny Lind, Santa Fe, New Mexico.

Overleaf Salt-glazed jug, 9 inches in height, by Kathy Kellagher and Tim Galligan, Cooksburg Pottery, Pennsylvania.

A Potter's Dilemma

by Angela Fina

I HAVE BEEN SURVIVING as a potter for five years, after having been a college ceramics teacher for sixteen. It has been a concentrated learning experience, and now that many of the most basic anxieties have subsided, the question which most often occupies me and which I find myself discussing at length with other potters is: "Am I (are you) making the pots you really want to make, or are they the pots the market seems to want you to make? How much is my (your) work affected by the need to sell?"

Every fair and studio sale for five years has been an experience in market research for me, and has changed my work a great deal. I have "retired" three glazes which I thought were gorgeous and appropriate for my forms, but which simply would not sell, except to other potters. In fact, I sometimes felt there was a potter's curse on certain glazes—that if potters loved a glaze, it would surely bomb at fairs. In response to public reaction I have standardized the sizes of functional pieces. "How many quarts is that casserole? How many ounces is that mug? Is that an 11-inch plate?" Because of my dealings with wholesale buyers, I have tightened up my standards of "per-

fection." An iron spot in the white glaze might never bother me or another potter, but a shop will send it back. The necessity of presenting a wholly consistent image in order to get juried into shows, and in order to wholesale functional pots has also exerted a strong influence on my work. I have developed a "line" of work with the pieces designed to relate closely with a well-defined identity.

It is evident that the influence of the market is not altogether restricting and negative. The demands of professionalism have spurred me on to grow very rapidly and to look at my work with a more critical eye. But it is also evident that I, and many other potters, do feel a frustration and a lack of freedom resulting from market pressure, especially those of us whose only income is from selling our work.

There is an element of the fashion world in the crafts market where a certain "look" or color type of decoration is hot for a while and then dies. You don't want to coldheartedly try to outguess or merely follow what is in style, but if one of your glazes, forms, or decorations starts selling well, and another doesn't, you start developing and making more of what

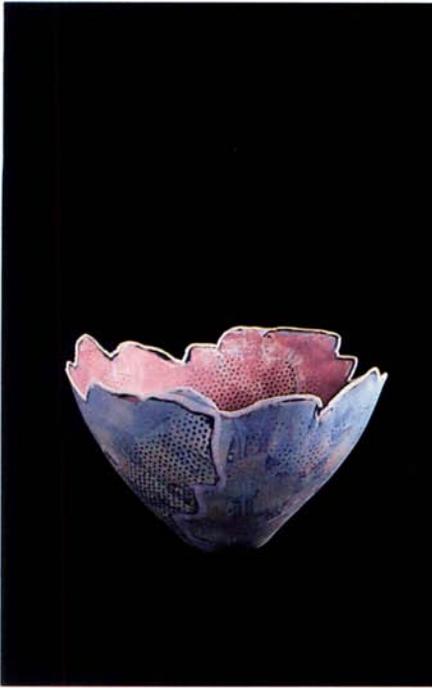
sells. The buying public sends a clear message of what direction your work should go in. The question has to do with the difference between selling out, and surviving by flexibility.

One potter I questioned answered, "How do I know what I *want* to make any more? I'm too busy making what I can sell." Another said that she knows what will sell, makes a body of that work, and then takes some time to make what she really loves to make. She finds that this work feeds not only her spirit and her love of working in clay, but also affects her production line. One very successful potter said that a few years ago, he was so bored and frustrated that he started making just what he wanted and found that this work sold even better and at much higher prices. But now, in the face of so much success, he finds that once again he is hesitant to make big changes and risk disfavor in the market.

Every self-supporting potter wrestles with this conflict in some way. It probably is an age-old problem for all craftsmen and artists who have to be able to sell their work for their livelihood. It is a new dilemma for me, and is one I am still learning to deal with.



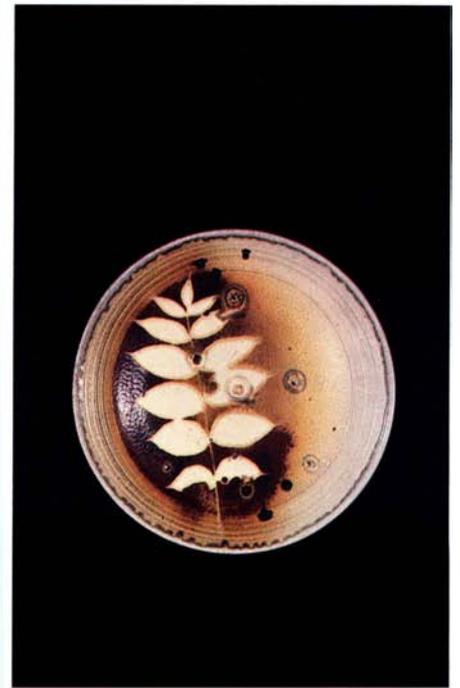
*Thrown porcelain teapot, 9 inches
in height, carved, glazed, by Elaine
Coleman, Canby, Oregon.*



Handbuilt translucent porcelain vessel, 5 inches in height, by Curt and Suzan Benzie, Columbus, Ohio.



Porcelain teapot and stand, 11 inches in height, slip trailed, by Walter Hyleck, Berea, Kentucky.



Wheel-thrown plate, 16 inches in diameter, stenciled leaf, on-glaze design, porcelain, by Joe Zeller, Athens, Ohio.

Raku-fired vessel, 14 inches in height, by Harvey Sadow, Clarksburg, Maryland.





Above Casserole,
11 inches in diameter;
thrown, combed slip
decoration, salt glazed,
by Les Miley,
Evansville, Indiana.



Far left Earthenware
casserole, majolica
decoration, by Stanley
Mace Andersen,
Pen land, North
Carolina.



Left Pierced platter,
16 inches in diameter,
earthenware, by David
and Mary Farrell,
Westmoore Pottery,
Seagrove, North
Carolina.



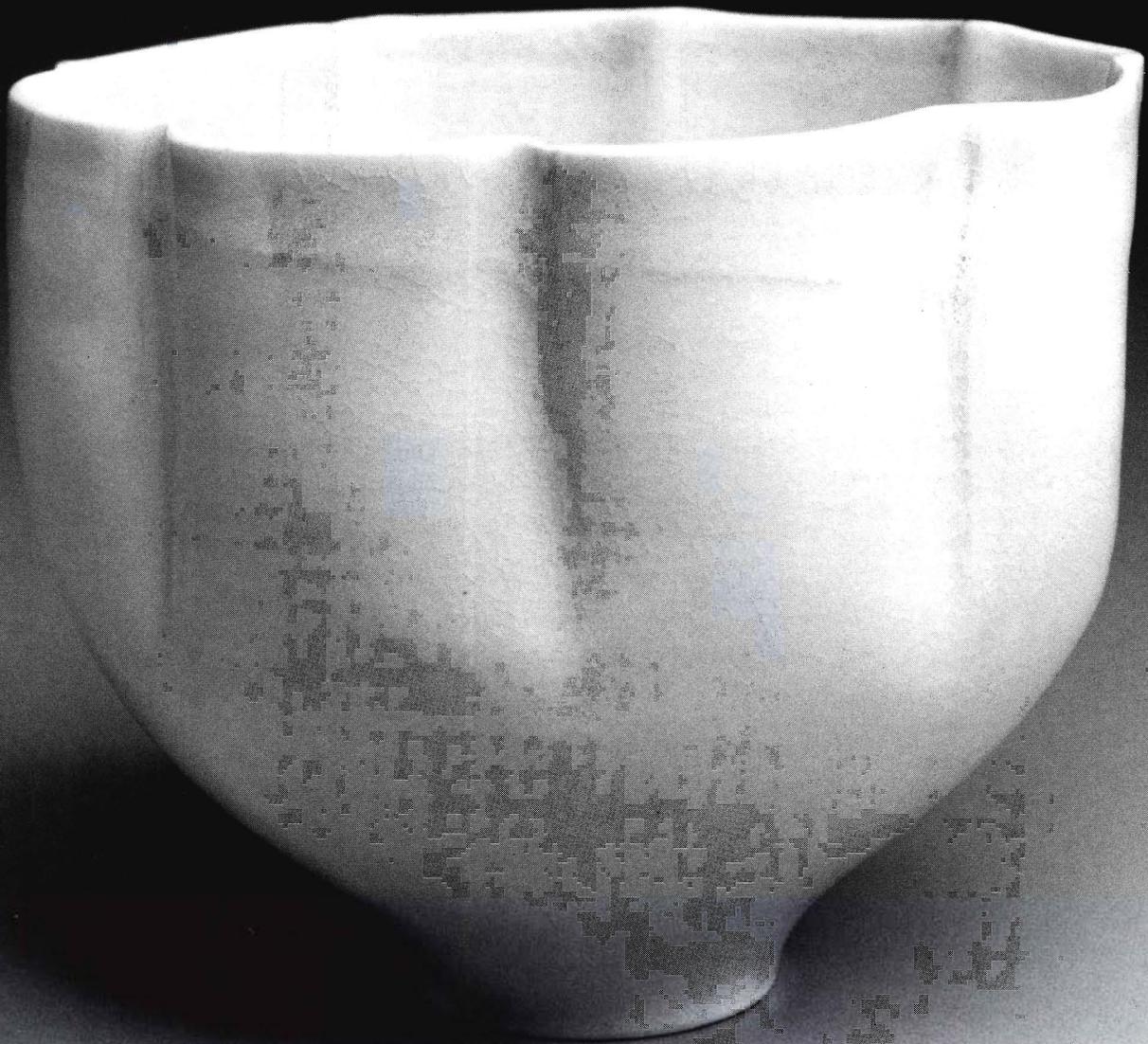
Porcelain "Feelie," 6 inches in height, by Rose Cabat, Tucson.

Stoneware platter; 16 inches in diameter; wheel thrown, altered, glaze decoration, by John Fassbinder, Claremont, California.

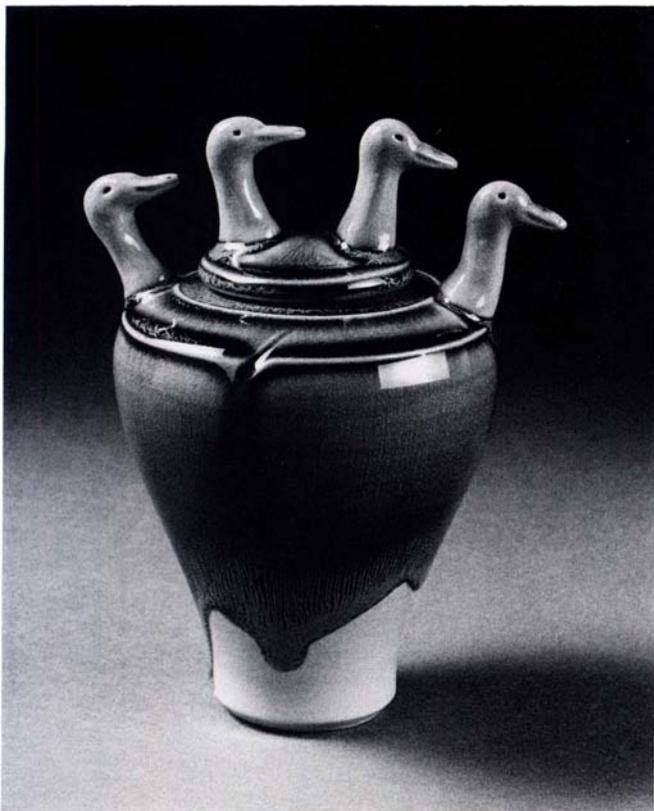
Porcelain platter, 18 inches in diameter, trailed, brush and stencil-resist decoration, by Rick Hensley, Floyd, Virginia.

Wheel-thrown, stoneware platter, 17 inches in diameter, glaze decoration, by Wally Schwab, Portland, Oregon.





Glazed porcelain bowl, 9 inches in height, wheel thrown, altered, by Pam Korte, Cincinnati.



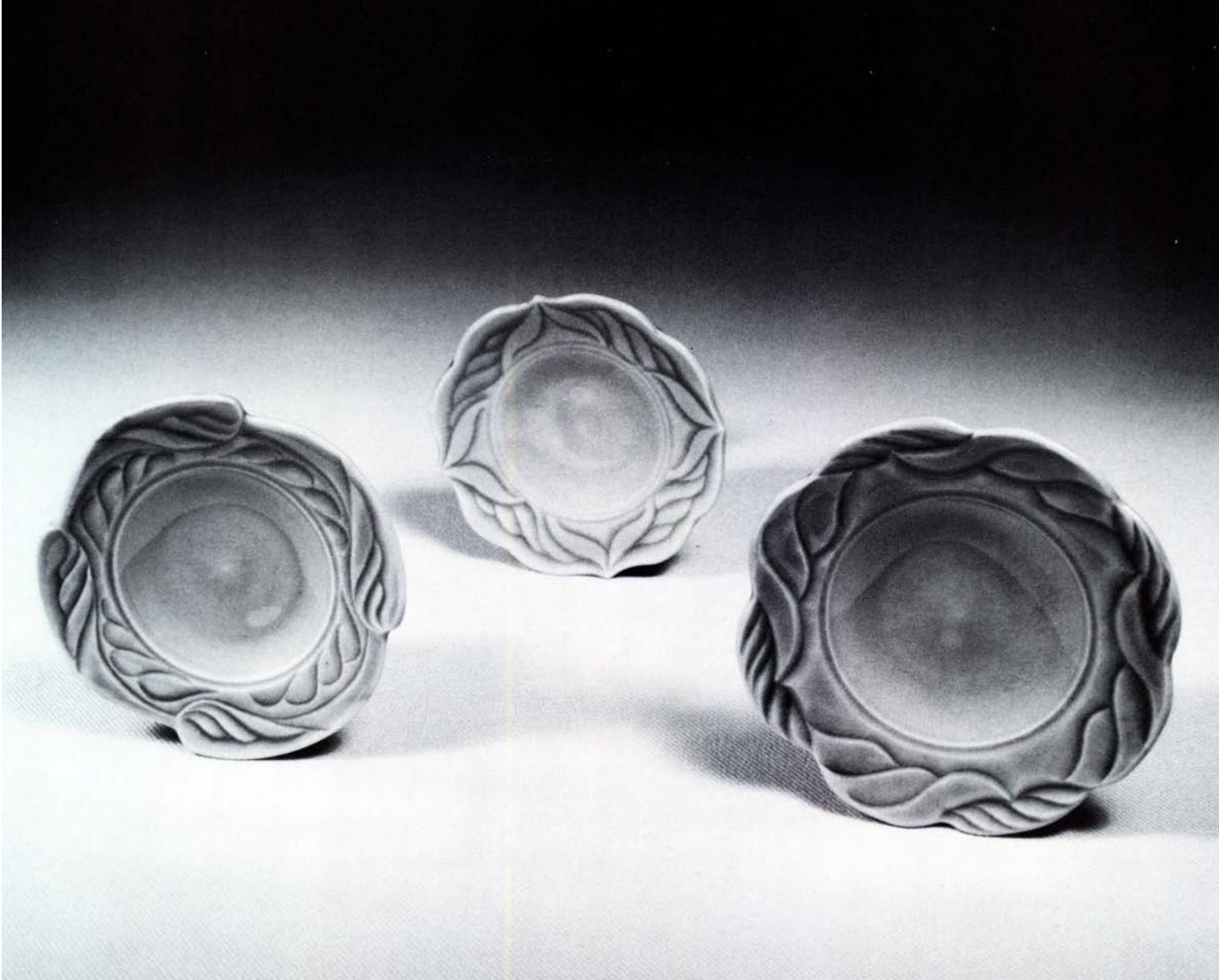
Salt-glazed covered jar, 5 inches in height, porcelain, handbuilt additions, by Annette McCormick, Mansfield, Ohio.



"Funerary Vessel," 12 inches in height, thrown, incised, raku fired, by David Keator, Louisville, Kentucky.

Carved porcelain jar; approximately 17 inches in height, by Elaine Coleman.

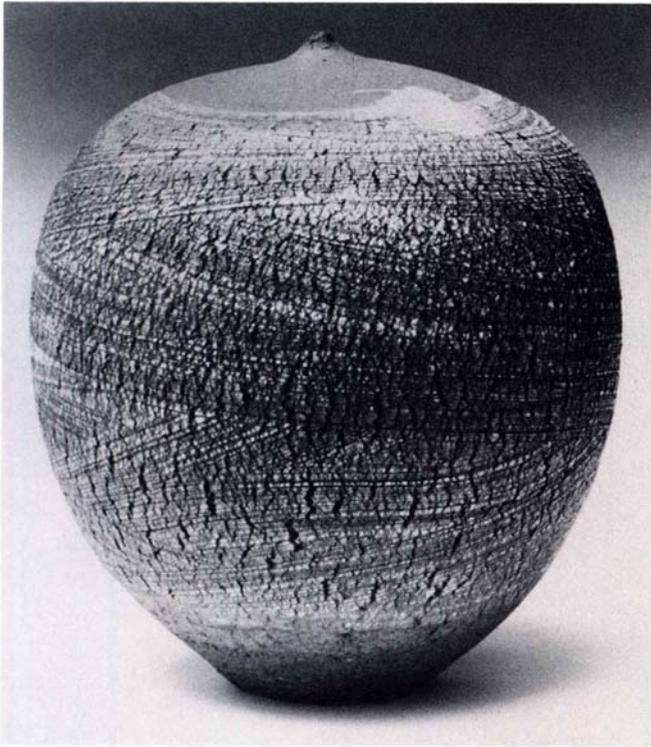




Above Porcelain plates with carved rims, the largest approximately 4 inches in diameter, celadon glazed, by Betty Talbott, Westerville, Ohio.

Right Earthenware coffee set, approximately 9 inches in height, thrown, majolica decoration, by Stanley Mace Andersen.





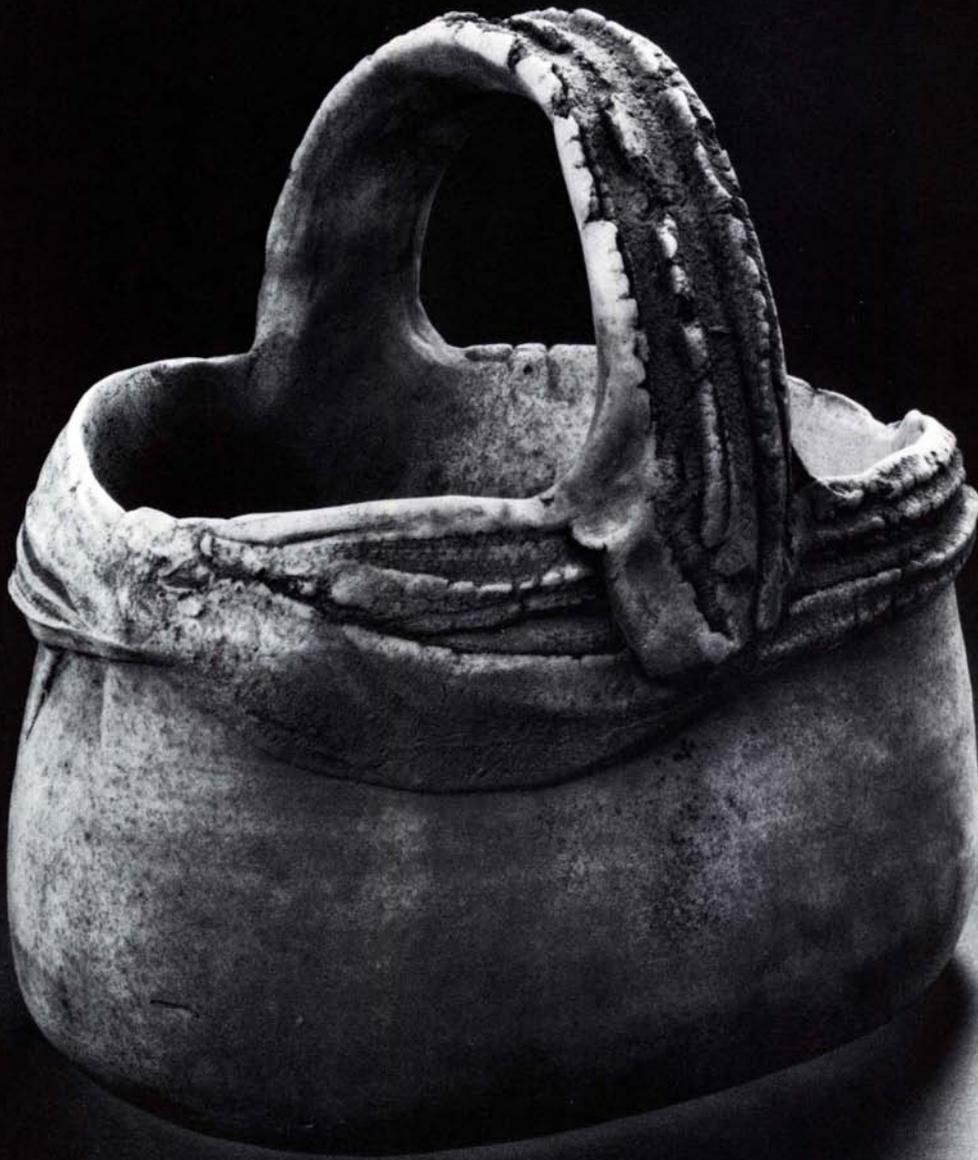
Thrown stoneware form, 18 inches in height, expanded from the interior for surface effect, by Tom Marsh, Borden, Indiana.



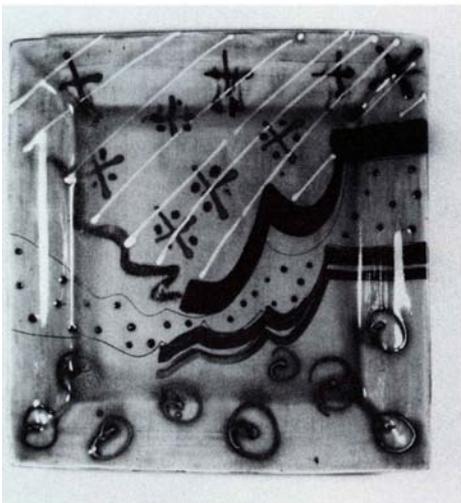
Porcelain plate, 10 inches in diameter, thrown, cut rim, slip-trailed drawing, by Barbara Tipton, Powell, Ohio.

Teapot, 10 inches in height, and cups, thrown stoneware, with impressed design, by Ginny Marsh, Borden, Indiana.

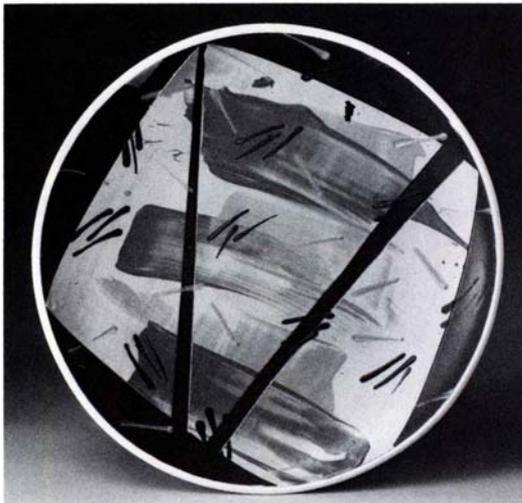




Raku Basket, " 10 1/2 inches in height, wheel thrown, altered, by Jane Hatcher, Penland, North Carolina.



Far left Tray, 12 inches square, handbuilt, with slip trailing, brush decoration, glaze, by Steve Jepson, Geneva, Florida.



Left Platter, 17 inches in diameter, Cone 3 porcelain with polychrome slip decoration, by Diana Gillispie, Weaverville, North Carolina.

Potters' Portraits

by R. CLAYTON BAKER

AS A READER of art and craft magazines from around the world, when they served their purpose, I have, over the past few years, passed them along to another artist who uses them in her teaching. A few weeks ago, she returned the favor by arriving at a dinner I was having for some potter friends, bringing along what looked like flash cards straight out of art history class. After dinner, she invited us to examine these—about 40 photographic artists' portraits which she had cut from my various magazines. Then we were asked to decide which were the best artists or most successful artists on the strength of these photos alone (and without referring to their names on the backs).

We picked thoughtfully, and found it amazingly easy to agree even without knowing the identity of most. The final selection of portraits had an air of competence that seemed the stuff of art since portraiture began. My friend asked us to spread these out on the floor to get an overview and then to try finding common elements among them. Surprisingly, we discovered there were three such elements present in each of the good por-

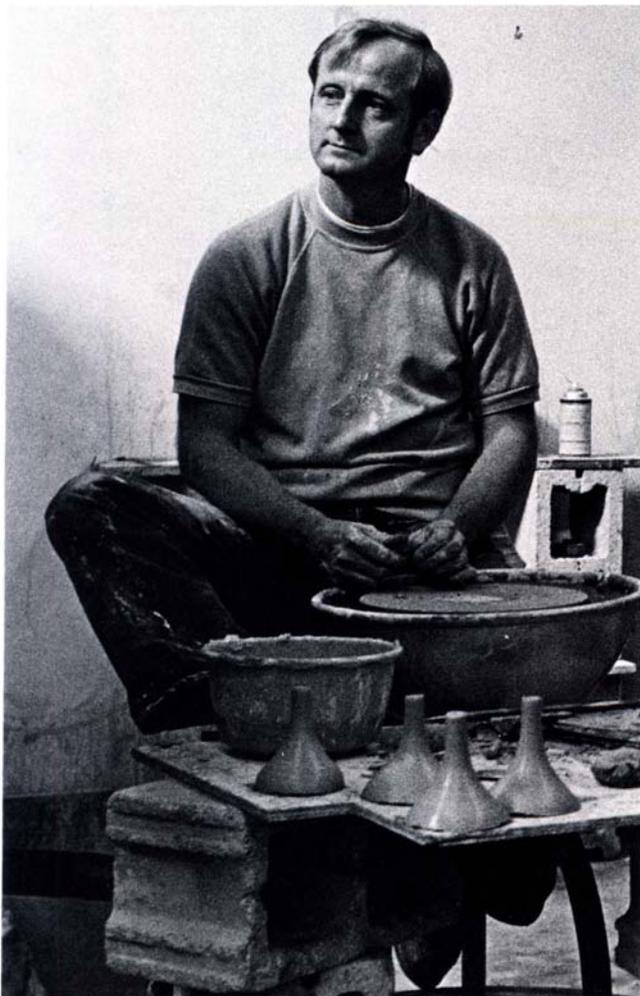
traits. First of all, they were interesting compositions. Even allowing a lot of room for subjectivity, we could still agree on that. These compositions manipulated and directed the eye just like a good painting. Secondly, each had a certain eccentricity about the person and/or the artist's environment. And finally, none of the artists were smiling!

There are a variety of obvious conclusions that could be drawn from this unscientific analysis, but perhaps it is better to pose some questions about the subject of portraiture which affect studio potters, ceramic artists and everyone else who works from time to time in the public eye: How is our view of an artist manipulated by the nature of portraits which appear in public? Why don't important artists seem to smile very much in their portraiture, and how does this affect our image of them? We often spend a great deal of time on the quality of slides to represent our work. Should the same kind of emphasis be placed on recording ourselves?

Our view of important artists from the past and present has been shaped by their

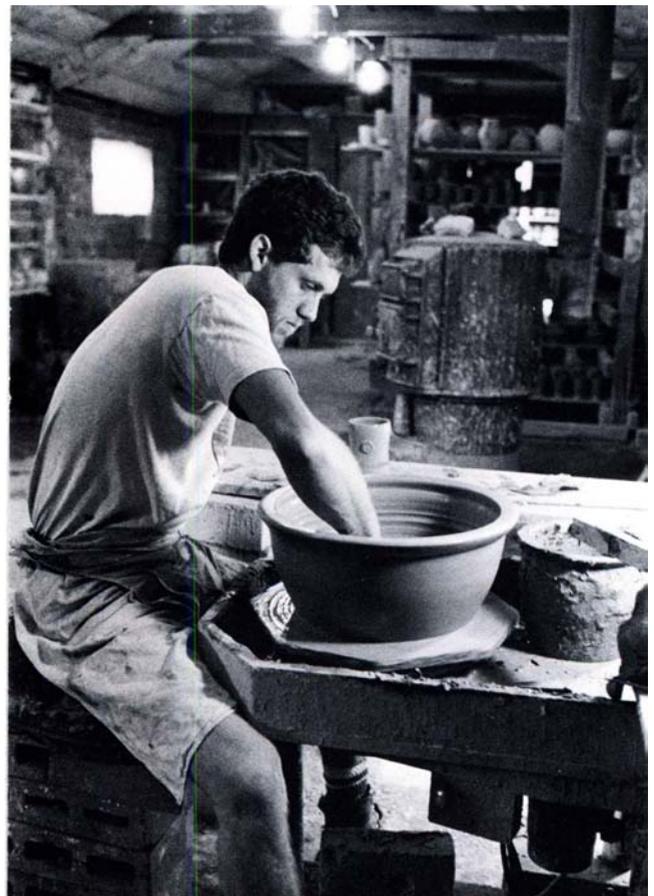
photographic portraiture, and published photos of their work. In fact those we feel we have gotten to know, we have come to know primarily through photographs rather than through visiting their studios or homes. How do we really know artists like Henry Moore, Picasso, Andy Warhol, Christo, Dali? Have we ever seen them, visited them? How much of their actual work have we seen? Is it not the photograph which forms nearly our entire sensory reality about these artists? We seem to see only solid, interesting portraiture about important artists. Is it because their lives were/are always like that, or is it because there was/is some control exercised about the way they appear in public photographs? After all, isn't releasing bad portraiture a bit like letting out bad work (which seems to always haunt the artist later)?

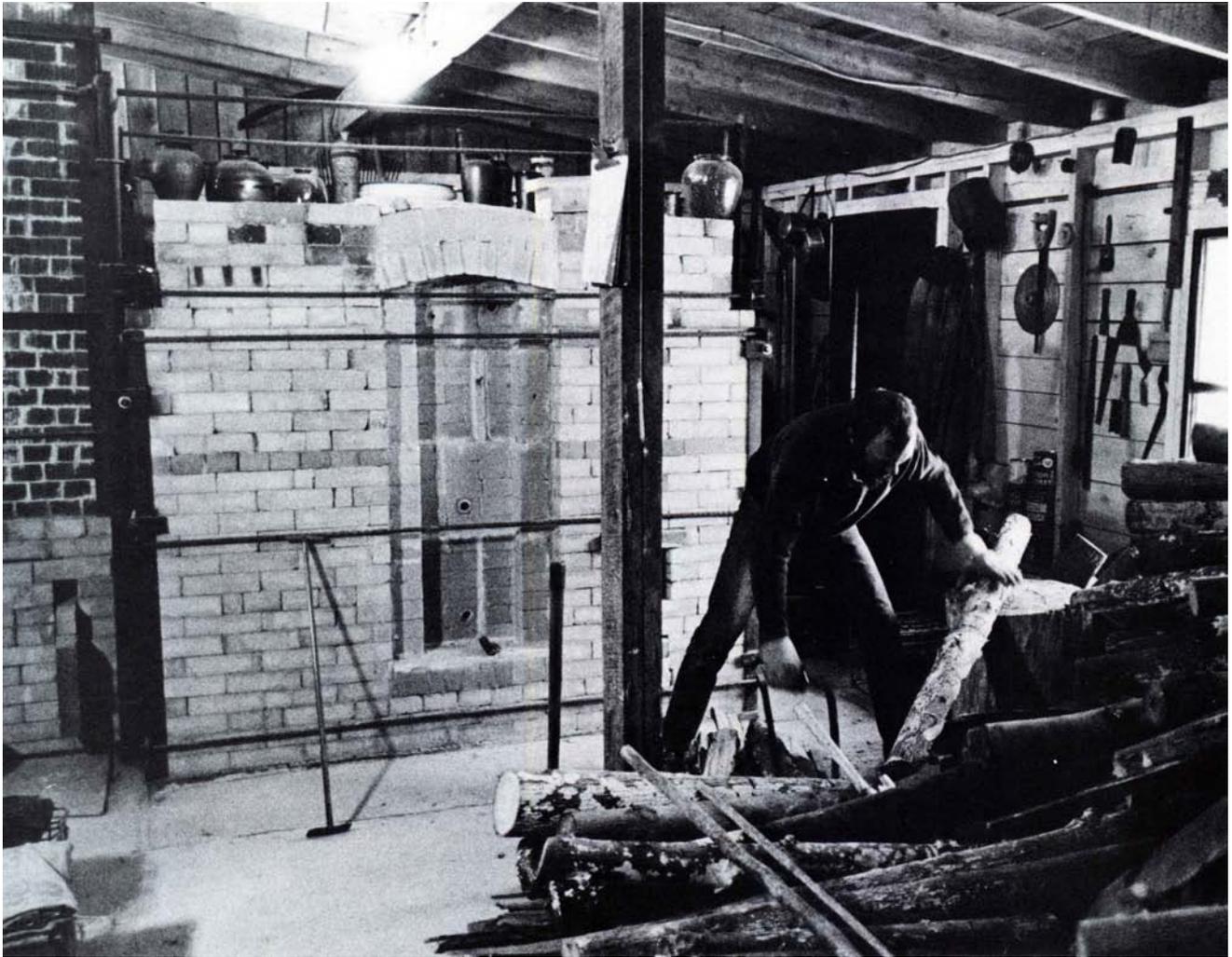
As further food for thought, this article consists of potters' portraits submitted by the artists themselves to the national exhibition "Functional Ceramics." I think these are some of the better portraits of ceramists, and for that reason, worthy of study.



Left Dave Shaner, Bigfork, Montana,

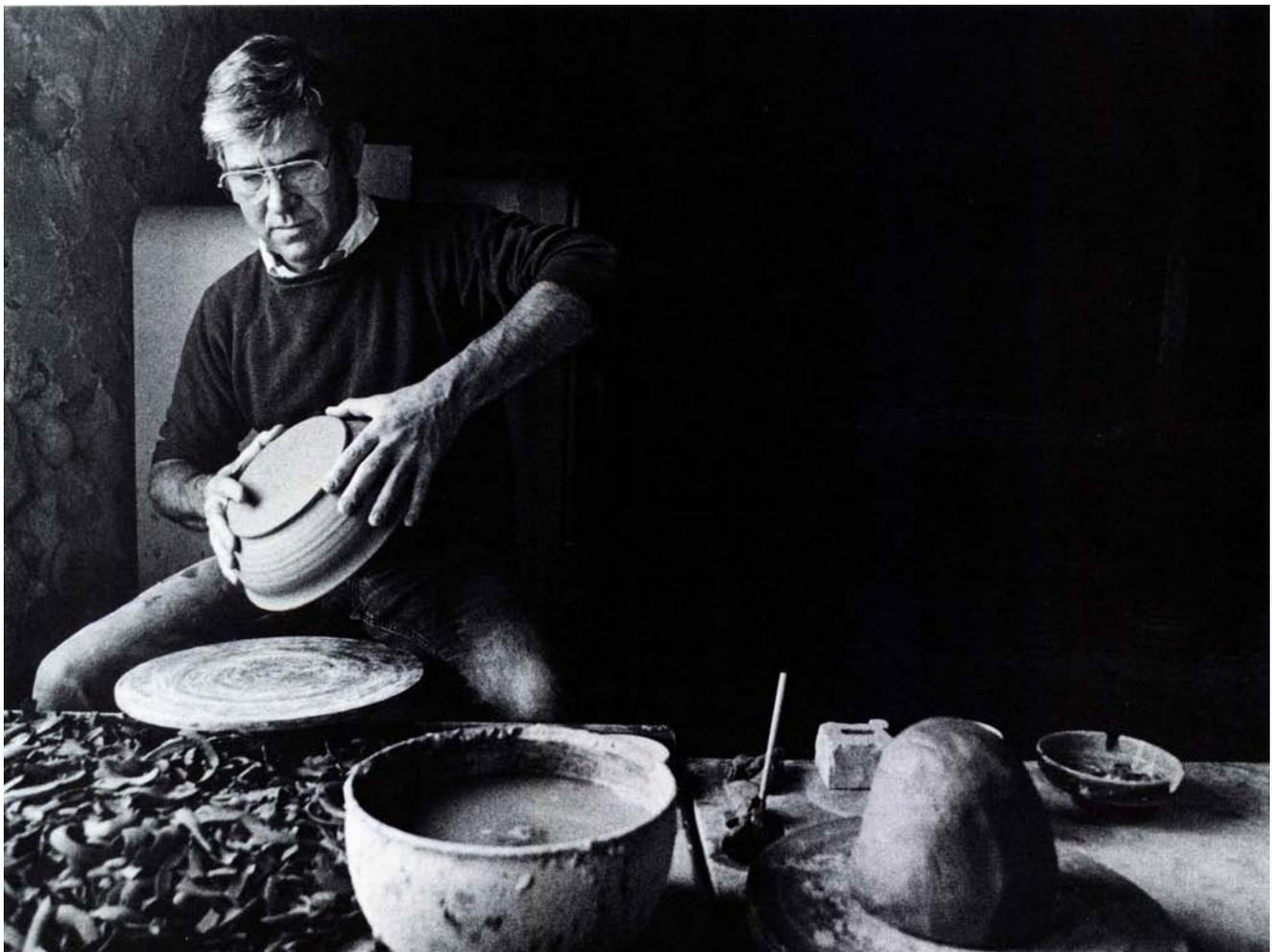
Todd Piker; Cornwall Bridge, Connecticut.





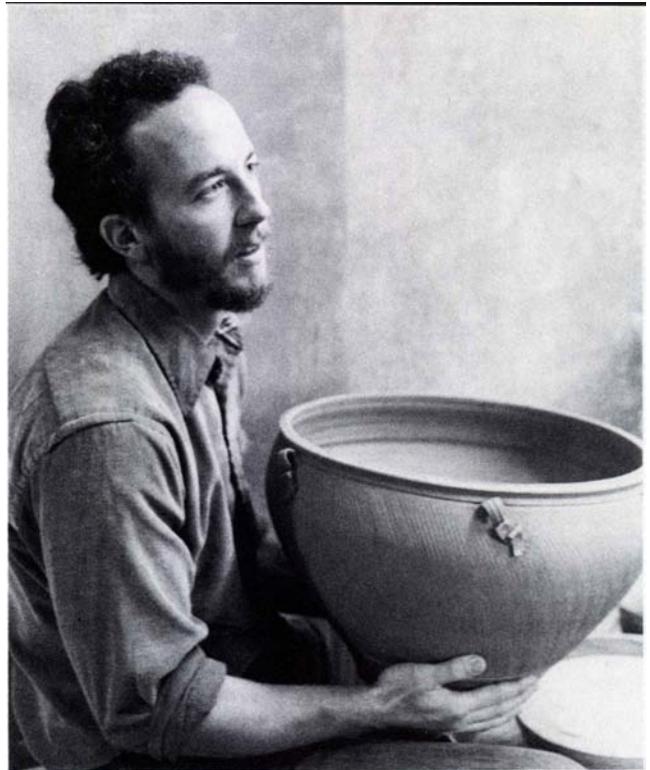
Brian Van Nostrand, Hacker Valley, West Virginia.

John Fassbinder, Claremont, California.



Ginny and Tom Marsh, Borden, Indiana.

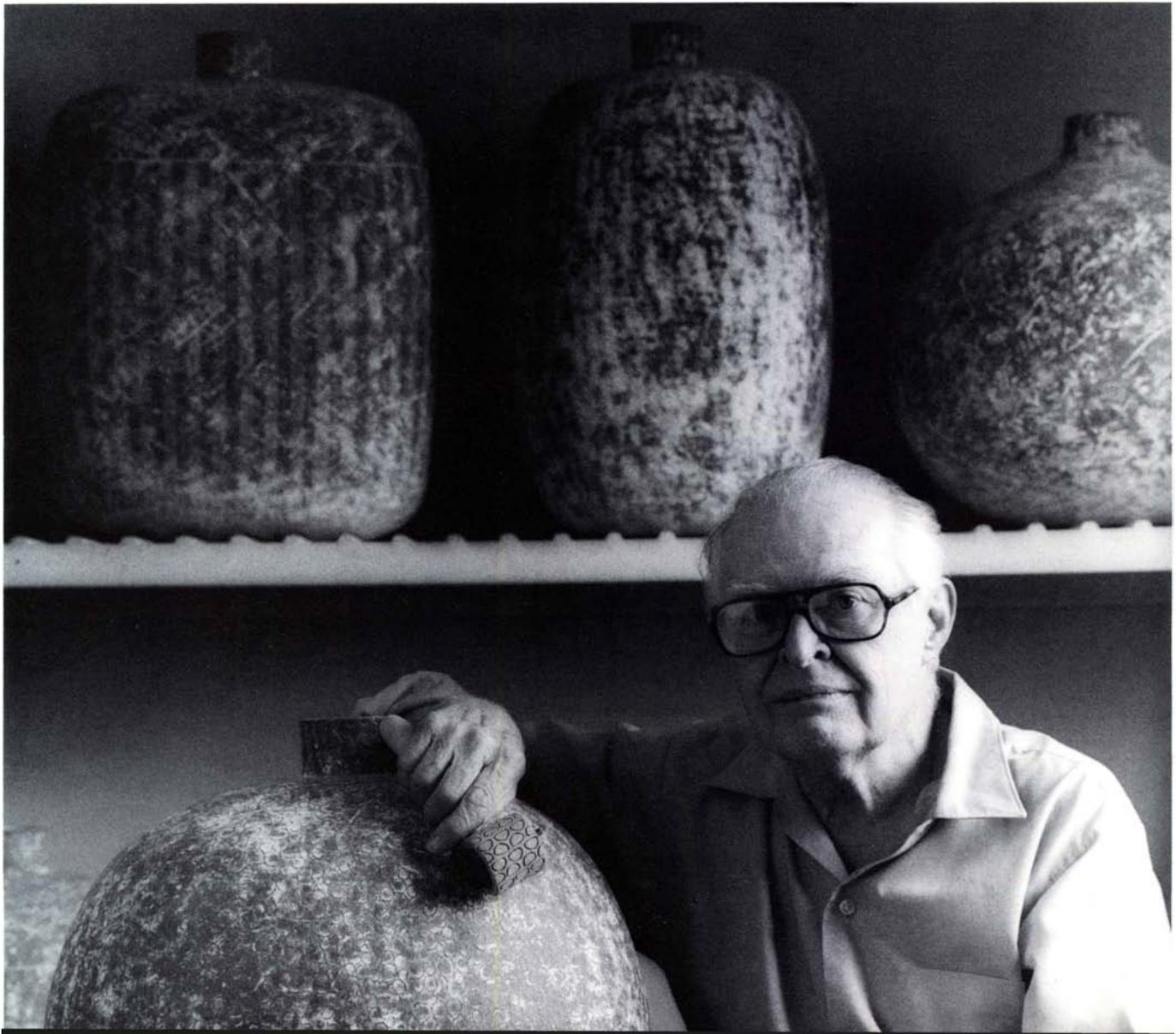




Richard Burkett, Bainbridge, Indiana.

Left *Lenore Vanderkooi, Nashville.*

Claude Conover, Cleveland.



Mail-Order Marketing

by EILEEN BLACK

STARTING OVER in a new city and setting up a studio always seem to take longer than planned. In 1981 I moved to Greensboro, North Carolina, and it took about 12 months before the new gas kiln was ready to fire. After that, my only problem was that I had very few customers. During eight years as a stu-

dio potter in Miami I had become well established and had developed a mailing list of over 300 regular customers. So until I got established in Greensboro, I decided to continue to rely on my Florida customers through mail ordering.

After some research at the local library, I began by getting a post office

box so that my home would not be used as a business address and the "hundreds" of checks coming in would be safer until collected. A small box costs approximately \$20 a year.

The next step was to choose a product line of popular, functional pots that are small and sturdy enough to conveniently ship, and easy to make in large quantities. Several items which sold well in Florida fit the criteria: large and small utensil pots, large and small pitchers, a spoon jar, toothbrush holder, honey pot, mixing bowl and napkin rings.

Initially I wanted to have a full-color, multipage catalog, until I checked the cost. Even a single-page, full-color brochure would have required a major investment—so black and white it would have to be. I was lucky; I met a commercial photographer who agreed to trade about \$125 worth of photographs (a pottery grouping, me at the wheel and kiln-ready glazed ware) for pottery. Of course, if you are a talented photographer, you could do it yourself; but first check with a printer on the kind and size of prints needed. The typesetting was done commercially at a cost of \$50 for the brochure and a price list. Professional layout, including the placement of the pictures and the typesetting, would normally have run about \$100, but again I was able to trade with a commercial artist. Printing 2800 brochures on high-gloss paper cost \$200, while the separate price list/order form was \$18 for 500. (This insert allows the most flexibility; prices can be changed and a new list printed on low-cost stock without altering the brochure.)

Folded into thirds, the 9x 12-inch brochure is a standard business-letter size and meets postal regulations. The top leaf has the name of my pottery and address printed at one end, and is used for addressing the mailer to the customer. The back has the photo of glazed bisqueware on shelves in my studio and a brief description of the work. The inside leaf includes a photo of me throwing at the*wheel and a brief resume; since many customers had seen me only once or twice at shows, the picture serves as a means of identification. When the brochure is opened fully, the inside shows a photo grouping of the available pots, each numbered to correspond with a description. A note at the top of the photo describes the glazes (colors) used.

The Potter's Mark



The Potter's Mark
Greensboro, North Carolina
Hand-crafted Pottery
by Eileen Black

Eileen Lovinger Black received her B.A. degree from Queens College in New York with a major in Art.

After relocating to Miami in 1973, she became an award winning potter specializing in functional ware. Her work has been shown in many juried exhibitions, invitationals and is displayed in several permanent collections.

In 1981, Eileen moved to Greensboro, North Carolina where she established "The Potter's Mark" studio.

The Potter's Mark



Ware ready to be fired in gas kiln.

Since all the pottery is individually hand-crafted, no two are exactly the same. The glazes, which are in full-rich-earth tones, range from off-whites, to rusts and browns.

Each piece of pottery has been carefully hand-crafted with individual attention given to both its form and its function.

For your safety, only lead-free glazes have been used; and each piece is fired to 2350°F.

The pottery is dishwasher safe.

The Potter's Mark

P.O. Box 8862
Greensboro, North Carolina 27419-0862



The author's mail-order brochure was designed to fold into thirds with a blank leaf on the outside (above) for an address. When folded, it is the size of a standard business envelope. The inside (below) shows the available ware and a corresponding description.

The Potter's Mark  Hand-crafted Pottery by Eileen Black

Since all the pottery is individually hand-crafted, no two are exactly the same. The glazes, which are in full-rich-earth tones, range from off-whites, to rusts and browns.

1. **Large Pitcher:** This clay pitcher will keep liquids cold for a long time. Ideal for serving wine or iced tea. Holds 6 cups (approx.)
2. **Toothbrush Holder:** What every bathroom needs. Holds 6 brushes and a tube of toothpaste. Can be hung on a wall or can sit on your counter.
3. **Small Pitcher:** The perfect size pitcher for everyday use. Holds 16 oz. (approx.) Great mate for spoon jar.
4. **Spoon Jar:** Perfect pot for sugar or instant coffee. Wooden spoon included.
5. **Honey Pot:** An old time favorite. The neat way to serve and store your honey. Honey twirler included.
6. **Mixing Bowl:** A great little bowl for everyday use. Excellent for mixing eggs or pouring gravy. A mini-whisk is included.
7. **Napkin Rings:** Ceramic napkin rings compliment many of your favorite serving pieces.
8. **Utensil Pot: (Small)**
9. **Utensil Pot: (Large)** These popular pots can sit on your counter or hang on the wall. Can be used to hold anything from spoons to plants (4 wooden utensils shown are available at additional cost)



The Potter's Mark

P.O. Box 8862
Greensboro, NC 27419-0862

Gift Service

Free Offer!

Ship To _____
Street _____
City _____ State _____ Zip Code _____

Since every item is hand-made, please allow 4-6 weeks for delivery.

Have pottery shipped directly to your friends (please print)

ITEM NO.	DESCRIPTION	QUANTITY	UNIT PRICE	TOTAL
1	Large Pitcher		\$20 00	
2	Toothbrush Holder (apx. 6½" tall)		\$14 00	
3	Small Pitcher		\$12 00	
4	Spoon Jar (apx. 5½" tall) - spoon included		\$14 00	
5	Honey Pot (apx. 5½" tall) - twirler included		\$12 00	
6	Mixing Bowl - mini whisk included		\$ 6 00	
7	Napkin Rings - minimum order 8		\$ 1 00	
8	Small Utensil Pot (apx. 6" tall)		\$10 00	
9	Large Utensil Pot (apx. 9" tall)		\$14 00	
	Set of 4 Wooden Spoons (Made in Sweden)		\$ 5 00	

Check Enclosed Master charge* Visa*

INTERBANK NO. EXPIRATION DATE

Amount for Order
N.C. Residents: Add 4% Sales Tax
Postage: Add 50% Minimum \$2.00
Total

*Signature required when order is charged

I do not wish to order anything at this time but please keep me on your mailing list.
 Please use the back of this form for the names and addresses of friends who would like a brochure.

All items are guaranteed to be to your liking. Please return any item you do not like within 15 days and the purchase price will be quickly refunded.

Thank you

ITEM NO. _____
Ship To _____
Street _____
City _____ State _____ Zip _____

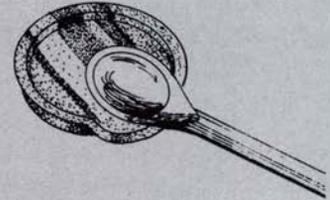
ITEM NO. _____
Ship To _____
Street _____
City _____ State _____ Zip _____

(Use back of order form for additional names.)

Include \$2.00 postage and handling for each separate mailing.

Each mailing will include a gift card (from you) and a free spoon rest.

Place your order and receive a free spoon rest . . . a \$3.50 value.



Thank you for your order,

Allen Black

Produced as an insert, the order form is inexpensively printed on low-cost paper. As prices change, it can be reprinted without altering the more expensive mail-order brochure (opposite page). Line work around the prices was designed on an acetate overlay so that new prices could be easily inserted by any printer without the need for returning to the graphic designer.

The order form insert was designed to require a minimum of writing by the customer. For each item in the brochure the customer needs only to write the quantity and total amount. Space for a signature for credit card sales was provided after consulting with a bank. A statement guarantees every pot ordered—purchase price refunded on return of the ware. Another statement estimating delivery in four to six weeks allows sufficient time to make the pots (if I am out of stock) and for the check or charge to properly clear the bank. Also included is a space for people to check if they do not wish to order but want to remain on the mailing list, and a place for writing names of friends who might be interested in receiving a brochure. (Both these features were used by my customers.) To the right of the order form is a "gift service" for orders shipped directly to purchasers' friends. (To date only one customer has taken advantage of this service, but I intend to continue it since it doesn't cost much to print on the form and it may catch on during the

holidays.) As an added incentive, a free ceramic spoon rest is offered with each order. (While there is no way of knowing how many customers would not have ordered if this gift was not offered, I am going to keep it through several future mailings.)

My first mailing was to 300 customers in Miami, and first-class postage cost \$60. About 30 orders totaling approximately \$650 were received. The postage and handling charge—10% of the total order or \$2 minimum—covered packaging and shipping costs. I have found United Parcel Service to be less expensive than the post office and very efficient; U.P.S. also insures every package (valued to \$100) for no extra charge.

After the first mailing I still had some 2500 paid-for, ready-to-mail brochures left.

My next venture involved mailing 1200 brochures with a cold list—the names of "arts and crafts lovers" obtained from a friend who owns a gallery in Florida. First class postage (20¢) to mail each brochure seemed prohibitive, but by in-

vesting \$80 the first year and \$40 each year thereafter you can get a bulk rate and can save about half on your postage bill. There are also private bulk mailing services available for approximately \$40 per year; if you sort by zip code and have over 500 pieces to mail, you can still halve the cost of first class.

The second mailing resulted in only about five orders on a \$204 investment. This suggests that people must know your work for a good return. Those potters who keep a list of customers when traveling to different states for craft shows should find mail ordering a good means of maintaining contact throughout the year.

To some of my remaining 1200 brochures I have added a separate wholesale price list and used them to contact craft outlets. Others, with an insert featuring baking casseroles, were recently mailed to my customers in Miami. I expect an even more profitable return this time. Those potters who have worked with mail ordering over a period of years say the business just keeps growing.

A Utah Symposium

by BARBARA TIPTON

WHETHER we have studios in the country or city, work full or part time, most of our art is made in solitude—the only feedback being from visitors or through occasional reviews—both of which can only scratch the surface. But I remember times in school as being especially energized. Working in proximity to others produced a charged atmosphere—be it from competition or interaction—often resulting in longer, more productive workdays. I suspected that other professionals shared these feelings and would welcome the chance to again be a part of such a situation. Consequently, “Clay Interaction ’83,” a three-week ceramics symposium, was arranged in June at Utah State University, Logan, with faculty ceramist Alan Bennett as coordinator. The event was loosely patterned after the symposiums currently held in Europe: no regular observers, no teaching. Our only responsibilities were to live together and work during our allotted time.

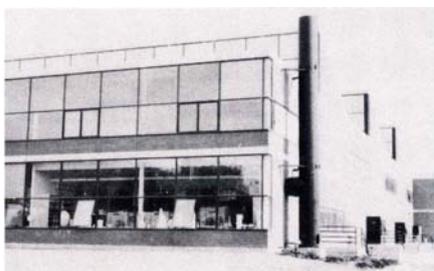
“It was an experiment,” Alan noted. “Get seven artists [most of whom knew each other primarily through photographs of their work], bring them all to one place and see what happens.”

The seven came from various parts of the United States and Canada: John Chalke, Calgary, Alberta; Tam Irving, Vancouver, British Columbia; Ann Mortimer, Newmarket, Ontario; Jeff Oestreich, Taylors Falls, Minnesota; Jeanne Otis, Tempe, Arizona; Rob Reedy, Mantachie, Mississippi; and myself, from Powell, Ohio. With Alan and Larry Eisner (faculty sculptor at Utah State) we had a group of nine.

Most of us agreed with Jeff: “My goal was to make a lot of pots, get to know people, try some new ideas, hash over some old ideas, explore the area, soak in as much as I could.”

There was to be an exhibition at the end of our stay. But to take pressure off of coming up with objects for a show (rather than leaving ourselves open to experimentation), it was to be a casual “works in progress” event.

That freedom seemed important: “There’s one thing that stands out in my mind,” reflected Tam Irving, “and that’s a reminder of the need to play. I think that—certainly in my case—gets easily forgotten. I get so bogged down that I lose sight of the importance of playing.



The symposium site was the ceramics department at Utah State University.



(From the right) Rob Reedy’s and Ann Mortimer’s collaborative work is discussed with Alan Bennett and Larry Eisner.

There are so many other distractions, all kinds of other responsibilities. Here I felt I could be somewhat indulgent about simply working at some ideas.”

Tam’s investigative personality had him picking up everyday objects, changing their identity, incorporating them into his work. A plastic sandwich container from the university lunch counter was cast and became the basis for a variety of vessel shapes. Paddled and slab built around this plaster mold, the forms, with their added legs, took on an almost “war machine” look, though Tam said they were more about landscape and some of the sights and highway markings he had noticed on the trip down. His other in-

terests in geology and natural materials led him to fill one container with bits of feldspar (gathered on a side trip) and fire it, so that the feldspar chunks fused slightly. Other forms were fired empty, then later filled with granite or mica.

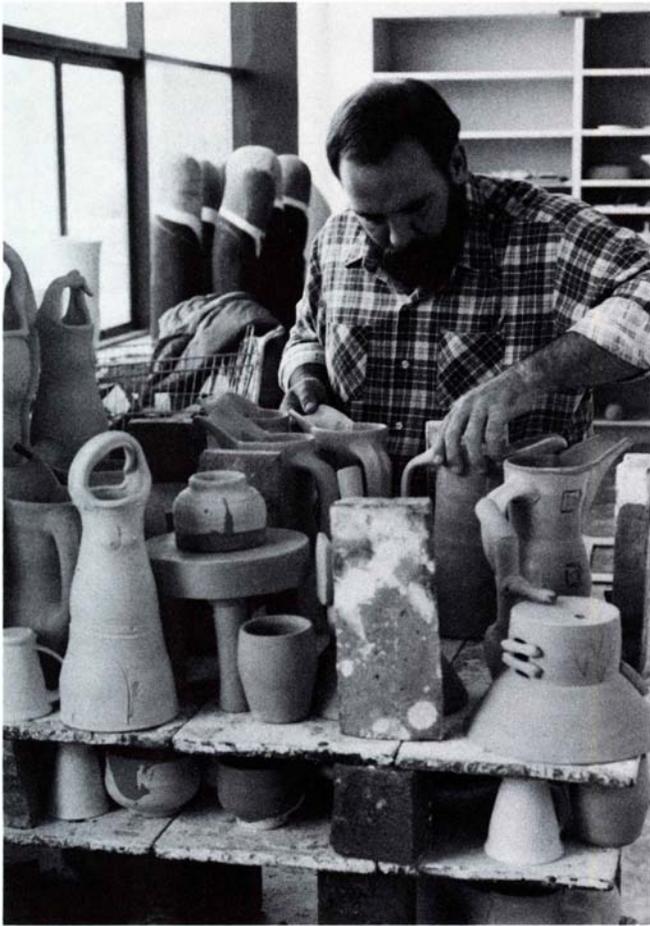
Both Tam and John Chalke wedged bits of chunk feldspar into their white stoneware body, composed mainly of 6 Tile clay. During the light salt-glaze firing, the feldspar slightly melted and at the same time pushed up toward the surface, leaving tiny fissures around each fragment—an appearance somewhat akin to Shigaraki clay: “stones like stars,” John said.

Throughout our time together there was a spirit of exchange/interchange and even some collaborative effort. Jeanne Otis colored a handrolled porcelain slab with slips and inlaid clay, then gave it to Rob Reedy to decorate. He came up with “Utah Teapot,” a polychrome slip painting of a table and teapot, which I further embellished with slip trailing.

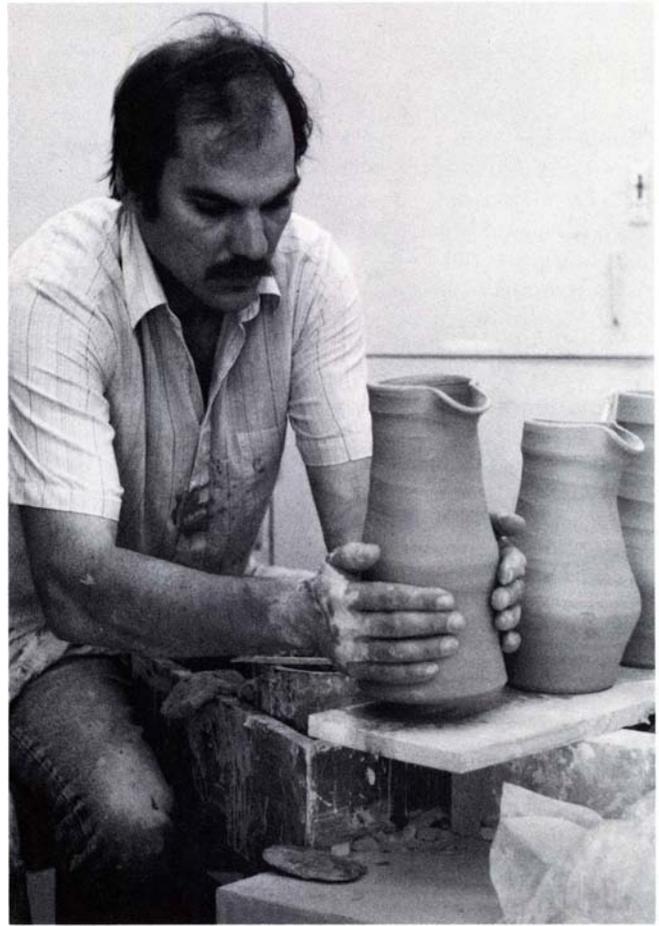
John incorporated a fish cutout Alan had given him, tracing around it on thrown and handbuilt plates and on a series of baskets pressed in a mold Larry Eisner had given him. A colored porcelain tray from Jeanne Otis looked like a shirt when inverted, so John added clay fish cutouts to the “sleeves.”

To add variation to her spherical sculpture usually handbuilt in a round, plastic beer container, Ann Mortimer mixed a self-glazing raku body from a recipe Alan supplied. Filled with Ox-ydol and borax, it was slightly thixotropic, though throwable for simple forms. It soon proved too caustic for any extended skin contact but when bisque fired, presented a warm, shiny surface. Raku fired, Ann said it yielded greater variation of surface color than most bodies she had used.

Keeping a steady pace of production from the moment he arrived, Jeff Oestreich was soon adding pronounced spouts to his pitchers in an effort to change their “everyday” look. He said he often worked that way, thinking of an element he



Rob Reedy loads a bisque firing in one of the three fiber car kilns at Utah State. Most participants fired their work in the salt or raku kilns and occasionally added post-firing surfaces.



Jeff Oestreich maintained a steady flow of production, with slight changes in each group of forms. A second series of pitchers (some evident in the photo at left) received pronounced spouts.

Symposium Recipes

Utah Porcelain

(Cone 9-10, oxidation or reduction)

Custer Feldspar	50 lbs.
Grolleg Kaolin.....	110
Kentucky Ball Clay (OM4) . .	16
Pyrophyllite	10
Flint	10
Macaloid.....	<u>4</u>
	200 lbs.

White Stoneware

(Cone 9-11, oxidation or reduction)

Custer Feldspar	22 lbs.
Georgia Kaolin (6 Tile).....	100
Kentucky Ball Clay (OM4) . .	15
Fine Grog.....	15
Silica Sand	<u>5</u>
	157 lbs.

Adobe Mixture

Slip.....	3 parts
Elmer's Glue (most water-base glues will work).....	2 parts

Grog, sand, straw, sawdust, etc. may be added (by eye usually) to change the textural quality of the mixture. Adobe mixture is a surface coating applied after firing.

Utah Stoneware

(Cone 9-11, oxidation or reduction)

Custer Feldspar	30 lbs.
Cedar Heights Goldart Clay ..	200
Kentucky Ball Clay (OM 4) . .	50
Fine Grog.....	30
Sand	<u>30</u>
	340 lbs.

Rob's Raku Body

Custer Feldspar.....	10 lbs.
A. P. Green Fireclay	65
Kentucky Ball Clay (OM 4) . .	20
Kyanite.....	15
Grog.....	<u>5</u>
	115 lbs.

Lizard Skin Raku Glaze

Borax.....	9.0%
Gerstley Borate.....	64.0
Petalite	<u>27.0</u>
	100.0%

Add: Copper Carbonate.....	4.5%
Chrome Oxide.....	0.4%
Manganese Carbonate . . .	45.5%

Dry Turquoise Raku Glaze

Lithium Carbonate.....	100%
Add: Copper Carbonate.....	5%

White Raku Glaze

Gerstley Borate.....	66%
Custer Feldspar	17
Edgar Plastic Kaolin	<u>17</u>
	100%

Pots first fired with Dry Turquoise Raku Glaze then coated with White Raku Glaze and refired may yield yellow areas where heavily reduced in sawdust.

wanted to change or emphasize, then playing with the rest of the form to accommodate that alteration. "Most of the changes in my work are gradual," he observed. "I rarely take big jumps, and from this symposium I'll take back bits and pieces that will come out over the months, possibly years."

Most of us agreed that by spending three weeks freed of all responsibilities we were somehow able to see things that we often lose sight of in everyday life. Talk of this, along with a lot of easy-going banter, argument and laughter filled most of one of the last nights:

"We have these notions, these inklings that things aren't quite right and that we need to pursue this or that," Jeanne Otis observed. "But we're very stubborn about letting go of 'old friends'—dropping them and going where the ideas are taking us."

"It seems to me," noted Larry, "that there's a danger of getting product ori-

ented. You try to make a product that you have out for people to see and this gets moving along and you sort of forsake a certain amount of playing around. I think it takes a certain mentality, a certain consciousness of doing that."

"Well," said Rob Reedy, "this afternoon someone asked me to compare myself with Jeff. I told him it's not a better or worse situation, because for some reason I take chances with my work that don't follow any kind of predictable pattern. Someone who is (like Jeff) on the wheel most of the time, has progress from the most minute influence that may slip out a little at a time. Whereas, I was watching John work: look, watch, smell, feel. Then all of a sudden, bam—it happens. I don't see it as an either/or situation, I just see it as different."

"But you do work within a pattern to some extent," countered Tam. "When I was looking at your teapots today, in essence that's the pattern. What hangs those

pieces together is your recognition of the fact that they represent a teapot. What would happen if we could forget about 'teapot' and consider the relationships of the parts free of that teapot image? I began to feel that maybe you're in danger of being blind to the relationship between parts because you are relying on the pattern of the teapot."

"I could draw the same comparison with Tam, who uses the container all the time," said John.

"Maybe that's our crutch," mused Rob. "I can't help but think back to the play thing and taking time to look at different possibilities—one of the big things that's come out of this symposium for me is that I need to spend a lot more time in the studio."

"I think it's pretty evident when you look at my work area that I've tried a lot of things here," he continued. "I made those teapots, but I make those at home. Then I made some jars that looked like

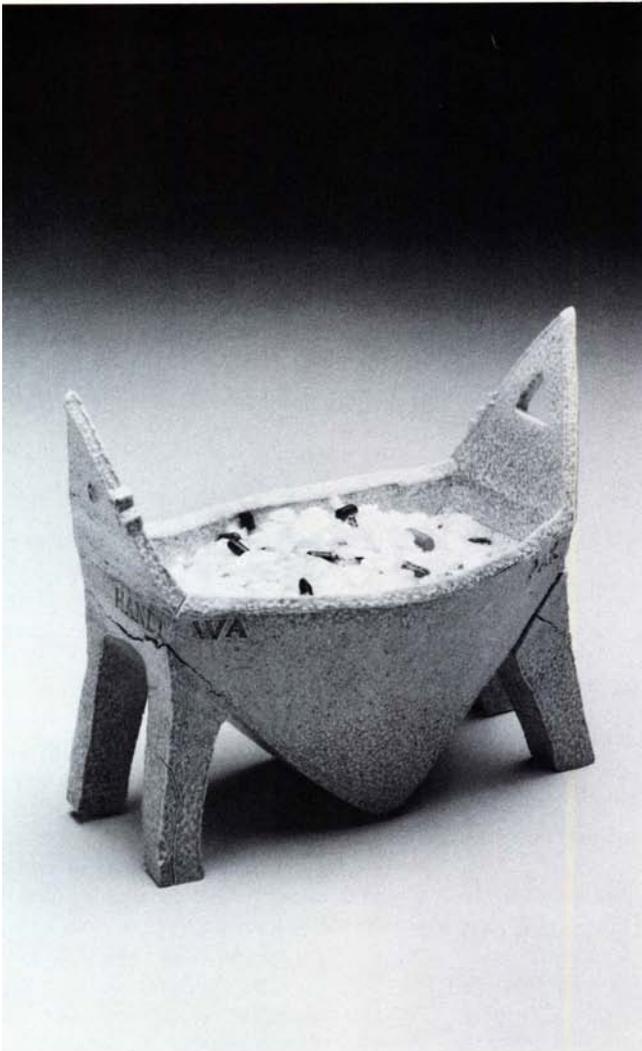
Paper keyed to clay colors allowed Jeanne Otis to make rapid, small-scale sketches of large porcelain wall works.



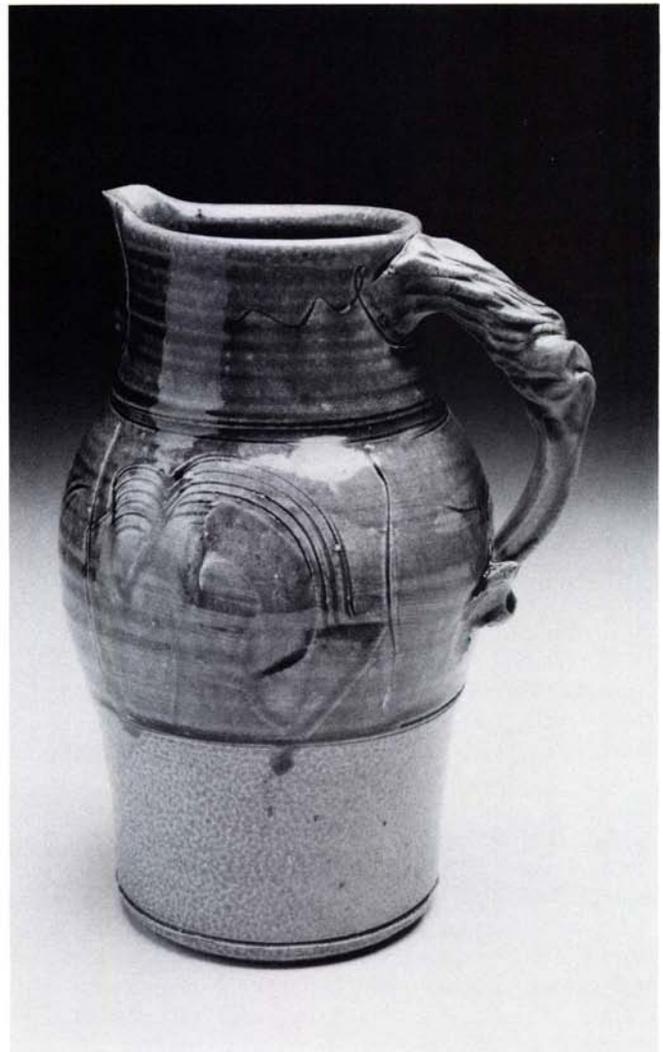
Photos: R. T. Clark, Ron Forth and the author

Tam Irving and John Chalke consider one of Tam's handbuilt forms, based on a mold of a plastic sandwich container.





Handbuilt form, approximately 5 inches in height, white stoneware, filled with chunks of feldspar and underglaze crayon, then fired in the salt kiln, by Tam Irving.



Salt-glazed pitcher, 11 inches in height, wheel-thrown stoneware, with slip, incising, by Rob Reedy. The handbuilt and pulled handle was derived from his earlier series of cup handles.

rocks—so I pitched them. Then I made pitchers. . . . Actually, the cups got me into the pitchers.” (We had all pulled handles with Alan one night for 300 mugs he and some students had made to trade for some of our food. Rob’s handles re-kindled his interest in utilitarian forms.) “Those handles led me to the pitchers, which I like as much as the [sculptural] teapots.”

Now that it’s all over, and we’re all back in our respective places, I wonder what the effects will be. Probably, as Jeff said, it will take a while to digest, to see what comes out in the work. A lot happened as far as exchange of techniques, sharing of working methods, principles. But I think that there were other, more subtle occurrences—things that had something to do with living and working with other distinct individuals 24 hours a day for three weeks. We each got into each other’s heads a little in a way that’s not possible for most ceramists. Getting to know each other well enough to be



“Post Cards and Apple Fritters while Waiting for the Salt Kiln, June 14, 1983,” stoneware plate, approximately 20 inches in diameter, thrown by Jeff Oestreich. The decoration of slip, incising, stamping and slip trailing (of Jeff) is by the author. A symposium among professional ceramists encourages opportunities for experiment, collaboration, new directions and a return to the spirit of “play” with which we all began our experience with clay.

honestly, helpfully critical about the other’s work enabled us to present viewpoints that were based not just on what we saw, but that came from an understanding of what that person was about.

As Rob reflected, “Vulnerability is one of the key elements that must occur in a true interactive experience. To really expand your thoughts you must first come to the realization of what you don’t know, and this places us in a sometimes uneasy situation. Often when artists come together we are given only egos and art code words to deal with. But for once attention was focused on the artist as a person and how who we are influences our work. This was not a workshop or a symposium, it was a real live exchange, total openness—largely because of the willingness of the artists involved to be vulnerable. It’s like Theora Hamlett, a primitive painter in Mississippi, once said, ‘When you have one good thrill of joy, you just naturally want to have another.’”

Some Thoughts on Studio Pottery

by JEFF OESTREICH

THE ROMANTIC NOTION of a potter's life gave way to reality when I became an apprentice at Bernard Leach's pottery in Saint Ives, England, after undergraduate studies in Minnesota. It was unnerving to learn that making pots required work and discipline.

The Saint Ives pottery was structured in such a way that students learned largely through making approximately 50 standard forms that had evolved over a 40-year period. Each pot held a lesson, or was an exercise in some aspect of shape, pattern or volume. At first glance the forms seemed so simple. Only after producing hundreds of the same shape did I begin to understand the unlimited variations of expression possible within this framework. The subtle nuances required to bring a pot to life were learned through repetition. The importance of rhythm in potting became increasingly evident. By throwing daily, one becomes totally immersed in the challenges of making a good pot.

It was not easy to leave a strong community of potters dedicated to their work and return to America where I felt alien. Only a few potters in Minnesota, not associated with a university, were potting full time. Although I began working immediately, it took a long time to realize the significance of my experience in England.

There were the usual struggles confronting anyone starting a pottery. Aside from choosing a place to settle, borrowing money, purchasing equipment and materials, etc., there were the internal issues. It was important to find forms and glazes of my own; and to find an identity of my own in the work. At the same time I did not want to reject the tradition of pottery that I was a part of.

After several years moving about, I purchased a 5-acre farm with woods and field, house, barn and chicken coop near Taylors Falls, Minnesota; then set to work restoring the house and repairing the outbuildings for use as a studio and showroom. The environment is well suited to pottery making, offering space, quiet and beauty.

The potter's art lies in choices of materials (clays, glazes, firing methods) and how they are manipulated. The interconnection of form and function is indeed intriguing; decisions made with the wet clay on the wheel often defy logic and analysis, but are made by intuition.



The author's house (right) and studio (left) are on 5 acres in rural Minnesota.



Pine slabs are cut in half \ then split for the wood kiln. The pile here is enough for two firings.

Pots are made in series, not for the sake of efficiency, but in the investigation of an idea. The search frequently takes tangents; one form suggests another, resulting in a family of pots related in some manner. Observing how ideas emerge, are nurtured and grow from year to year, is often more exciting than the finished object. By limiting myself to two clays and six glazes I have in essence gained more freedom; thus comes a focus.

Change is valued—not for the sake of change, but for growth. Feeling at a standstill several years ago, I built a wood-burning kiln. That was a transitional period in my work when I felt that the pots needed more attention to surface. Previous decorating was becoming too routine, too easy and boring. This new direction allowed for more risk taking.

In economic terms, firing with wood doesn't make sense. (But at times the entire act of pottery making in this culture and century doesn't make sense, so what's the difference?) Nor is it economical in terms of labor; cutting wood and stoking for 15 hours is more costly than firing with propane. But wood firing allows the potter to be more involved with the process. There are also the enjoyment of fly ash and flashing, a concern for the structure of the pot and a tinge of romance.

The kiln was designed around established factors: space in the kiln shed, size of shelves, available brick and wood. An-

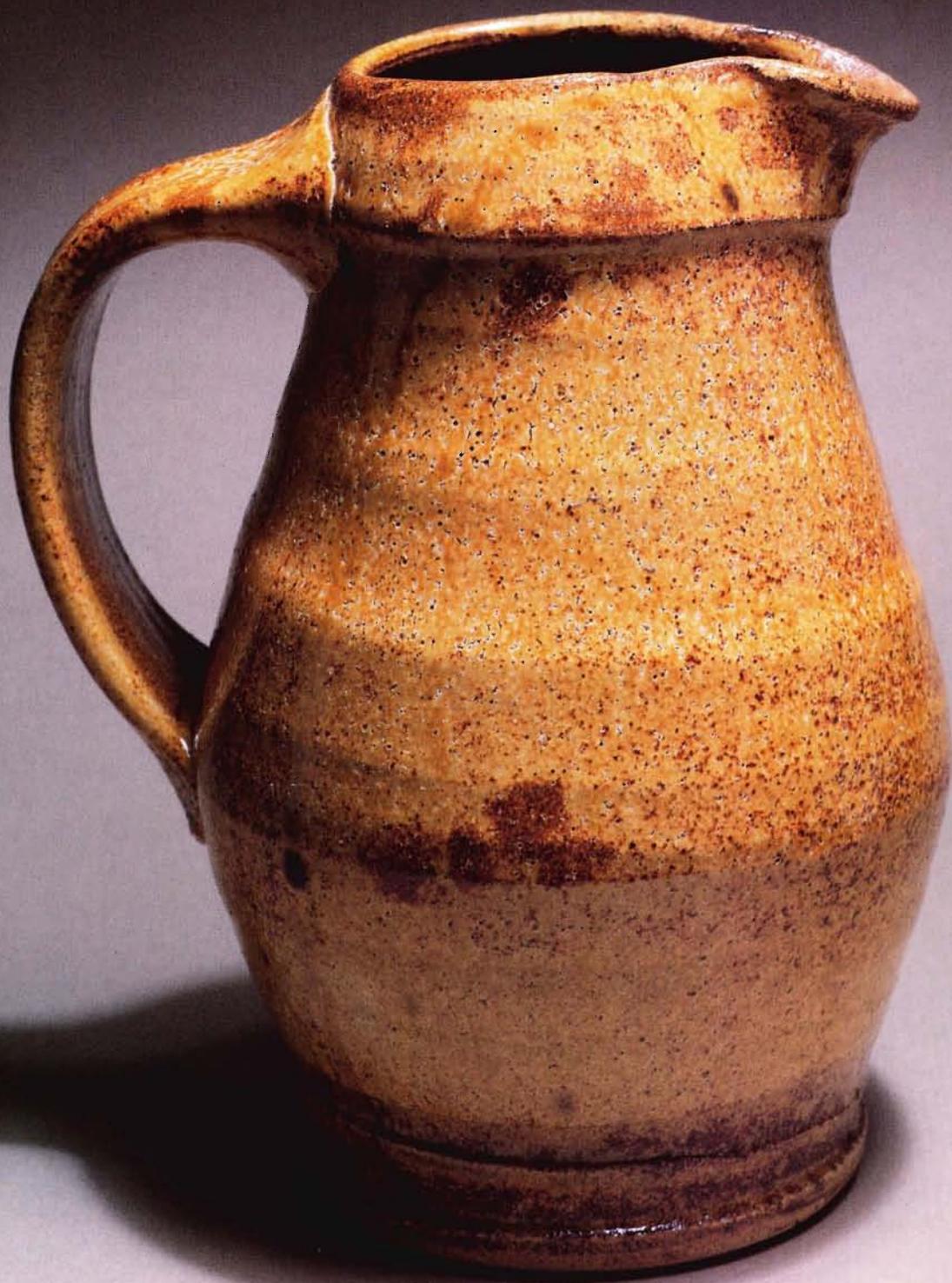
other consideration was that it would hold enough pots to make worthwhile the effort expended in stoking so many hours. Three hundred pots can be fired each time, and the design allows for a second chamber in the future. Gas burners do the bisque firings and preheat the grates overnight for the 14-15 hour wood firing.

Because the kiln fires to temperatures ranging from Cone 10 to Cone 7, it was necessary to develop glazes for the cooler, oxidized back of the chamber. At first, this seemed to be a problem; but I have reassessed this variance and now enjoy the range. It is a matter of accepting what the kiln has to offer and working with it. A bright yellow glaze over a white crackle slip (fired at Cone 7 in oxidation) is now one of my favorites. It is a welcome addition to my palette of Cone 10 reduction celadon, temmoku and ash glazes.

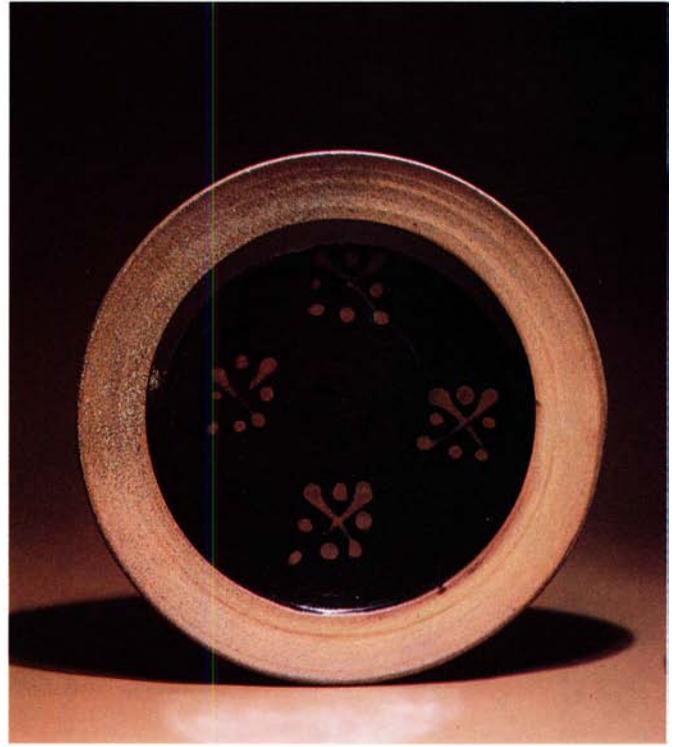
The most frustrating aspect of being a potter is marketing: The audience is small for understated pots. Approximately 15 percent of my work is sold through galleries; periodic sales at my home account for 75 percent; and 10 percent is commissioned dinnerware. By selling directly, however, I have an opportunity to educate customers about the nature of pots. Appreciation grows slowly, rather like connoisseurship. I prefer to educate buyers instead of making pots for a specific market because of the great advantage of making whatever I choose. On the other hand, it is a disadvantage in the time needed to explain.

Living and working alone in the country during the winter can lead to a feeling of isolation. For several winters I have been able to relieve this by taking positions as a visiting artist at various colleges around the country. In the university community one has an opportunity to meet people, exchange ideas and challenge philosophies—stimulation vital to my work.

Last fall, after 11 years, I revisited English potteries and friends in Saint Ives. The Leach pottery, so rich in history, is now quiet; apprentices no longer are taken. It was sad to see the pottery at rest, but at the same time I appreciated having been a part of its tradition. I left England with a stronger commitment to my profession and a feeling that I was privileged to be a potter with a future in my own country.



*Stoneware pitcher, 10 inches
in height, glaze over crackled white
slip, wood fired, by the author.*

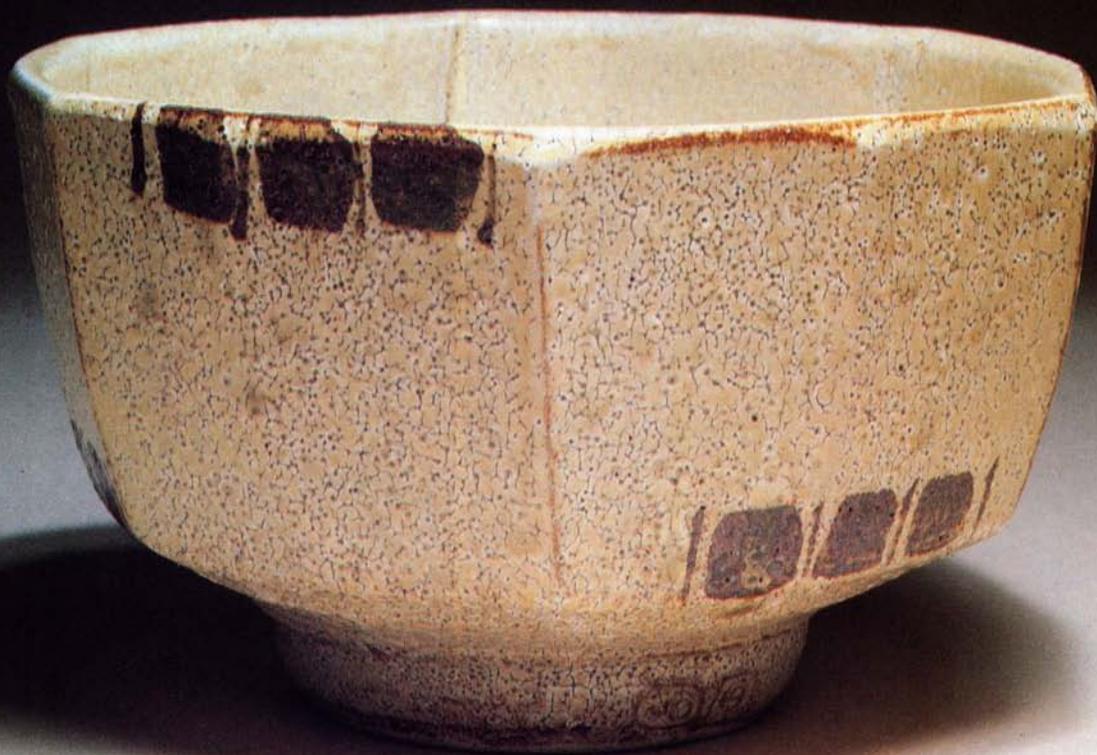


Thrown platter, 18 inches in diameter, trailed kaki decoration on temmoku glaze, wood fired.

Left *Faceted vase, 14 inches in height, temmoku glaze.*

Below *"Diamond Pot," 6 inches in length, thrown, altered, faceted, unglazed exterior with flashing from wood firing.*





Faceted bowl, 10 inches in width, celadon glaze, ocher decoration over crackle slip.



Oval fish dish, 16 inches in length, thrown sides on slab bottom, temmoku glazed interior, unglazed exterior.



The author's wood kiln in preparation for firing. Though the exteriors of many forms are left unglazed, a series of recipes (right) has been developed to accommodate the range of temperature in the kiln.

Stoneware Clay Body (Cone 7-11)

Custer Feldspar.....	30 lbs.
Cedar Heights Goldart Clay.....	100
A. P. Green Fireclay.....	100
Old Hickory Ball Clay.....	50
Sand.....	<u>30</u>
	310 lbs.

White Crackle Slip (Cone 7-11)

Borax.....	5%
Zircopax.....	5
Custer Feldspar.....	20
Ball Clay.....	15
Calcined Kaolin.....	20
Kaolin.....	15
Flint.....	<u>20</u>
	100%

The previous recipe is from Daniel Rhodes; it was formulated for application to damp ware, but crackles nicely when applied to bisqueware.

Yellow Glaze (Cone 7-8)

Whiting.....	2 lbs.
Custer Feldspar.....	4
Ball Clay.....	1
Flint.....	3
	10 lbs.

For every 10 pounds dry mix, add 316 grams red iron oxide and 135 grams bentonite. This yellow glaze works well when applied thinly over the crackle slip and fired in oxidation.

Green Glaze (Cone 7-10, reduction)

Whiting.....	25.9%
Custer Feldspar.....	25.9
Ball Clay.....	20.7
Kaolin.....	6.8
Flint.....	<u>20.7</u>
	100.0%
Add: Red Iron Oxide.....	0.5%
Yellow Ocher.....	2.0%

Apply thinly; works well over crackle slip.

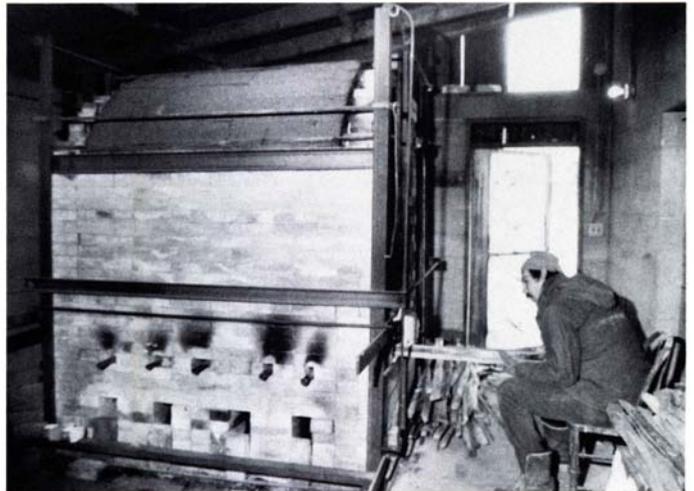
Temmoku Glaze (Cone 9-10, reduction)

Barium Carbonate.....	2.5%
Whiting.....	13.3
Custer Feldspar.....	55.1
Kaolin.....	6.1
Flint.....	<u>23.0</u>
	100.0%
Add: Red Iron Oxide.....	7.1%
Zinc Oxide.....	2.5%
Bentonite.....	2.0%

Apply thickly.

Fish dish, 16 inches in length, thrown, altered, joined to a slab bottom, interior temmoku glaze, unglazed exterior, with flashing and ash deposits from wood firing.





After an overnight preheat with propane, wood firings last approximately 15 hours, with temperatures ranging from Cone 7 to 10. About 300 pots can be fired at a time, and the design of the kiln allows for a second chamber in the future.

Top *Wheel-thrown stoneware bowl, 14 inches in diameter, yellow glaze over crackle slip.*

Left *Stoneware teapot, 10 inches in height, unglazed exterior with fly ash deposits on the shoulder and spout from wood firing.*

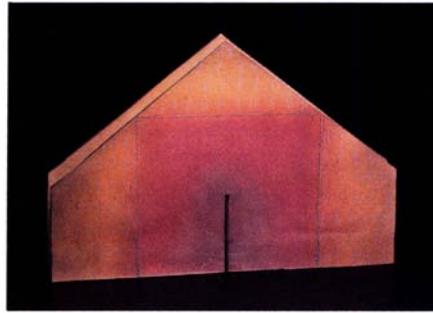
Jan Richardson

by RICHARD KOOYMAN

SINCE GRADUATING in 1977 from Indiana State University's M.F.A. program, Jan Richardson has been building a professional reputation and a ceramic design business by "keeping an open mind and working hard." At Clay and Fire Ceramic Studio, located in a corner of the oldest and largest warehouse in Grand Rapids, Michigan, Jan produces thrown and constructed vessels along with tile wall units that are sold to corporate and private sources. Working with a local art agent, she has obtained commissions from firms such as Steelcase, Westinghouse, Amway and a variety of banks and consulting firms in New York, Chicago, Atlanta and cities in Canada. "I feel very positive and fortunate with my commissions," Jan remarked. "I'm usually given free rein. They are interested in me and my opinions."

Approximately half of Jan's sales to corporations and institutions are commissions for wall installations that integrate with the decor. The remainder are outright purchases. When it is feasible, Jan visits the office, lobby or foyer where her work will be installed, and presents the client with two or three designs from which to choose.

The wall pieces are groupings of two to six cast tiles, each 18-20 inches square, made with commercial slip poured on a



"Temple of Time," 26 inches in length, slab sculpture, with sprayed washes of ceramic stains and underglazes.

plaster slab. Her altered vessels are thrown on the wheel from the following white stoneware body:

White Stoneware Body (Cone 04-8)

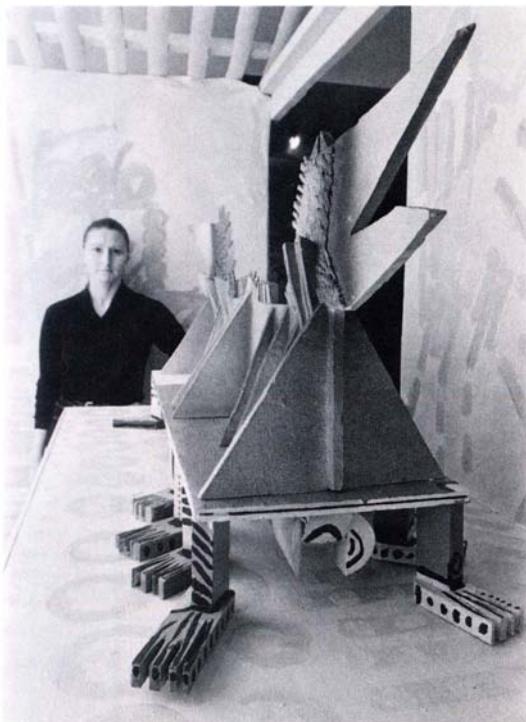
Talc.....	15 pounds
Cedar Heights Goldart Clay.....	40
Edgar Plastic Kaolin.....	20
Kentucky Ball Clay (OM 4).....	20
Flint.....	15
Silica Sand.....	10-15
	120-125 pounds

Constructed forms are assembled from rolled slabs. These works, as well as the wall pieces, are fired on end with their

edges pinned with ceramic spacers to eliminate warpage.

Inspired by Mayan and pre-Columbian ceramics and architecture, Jan considers her pieces "contemporary with a South American influence." Like most artists, she recalls experiences that now find themselves emerging in her work. "We lived in an old house in Indiana and there were rolls of old wallpaper with really small flower patterns in one of the closets." This interest in pattern now fills areas of her three-dimensional objects, developing textured shapes within the forms. Large tile "clay drawings," as Jan calls them, have the same patterned surfaces and soft muted colors as the vessels. Her use of pastels "sometimes follows the changing season's colors." However, currently the hues are becoming more intense. Washes of yellow, pink and rust—commercial stains and underglazes along with rutile, iron oxide and copper carbonate—are sprayed on with "a couple pinches of Gerstley borate to fix the surfaces." After firing in oxidation to Cone 04, the forms are sprayed with an unfired clear matt fixative to protect against dust.

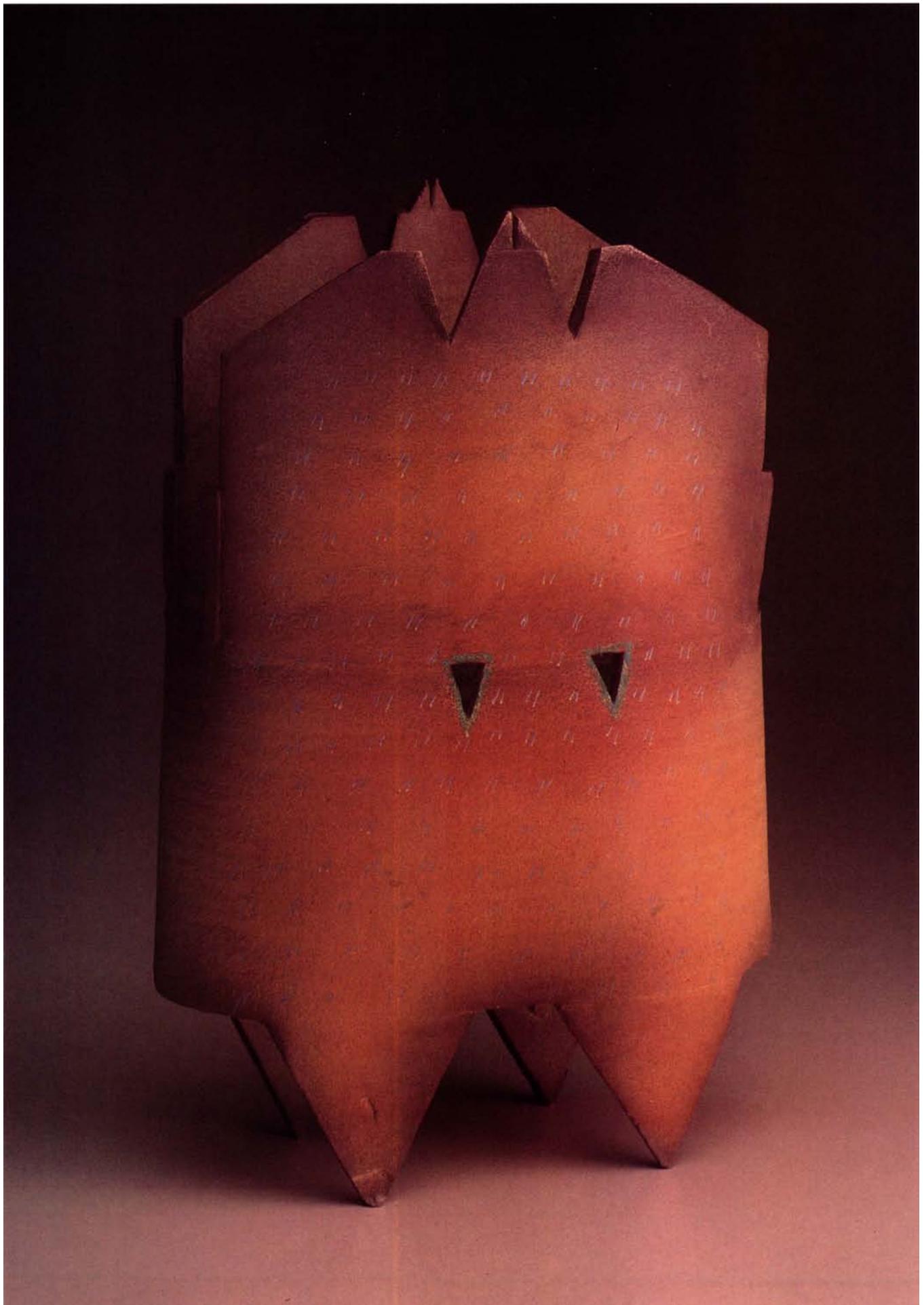
The author Ceramist and wooden boat builder Richard Kooyman resides in Frankfort, Michigan.



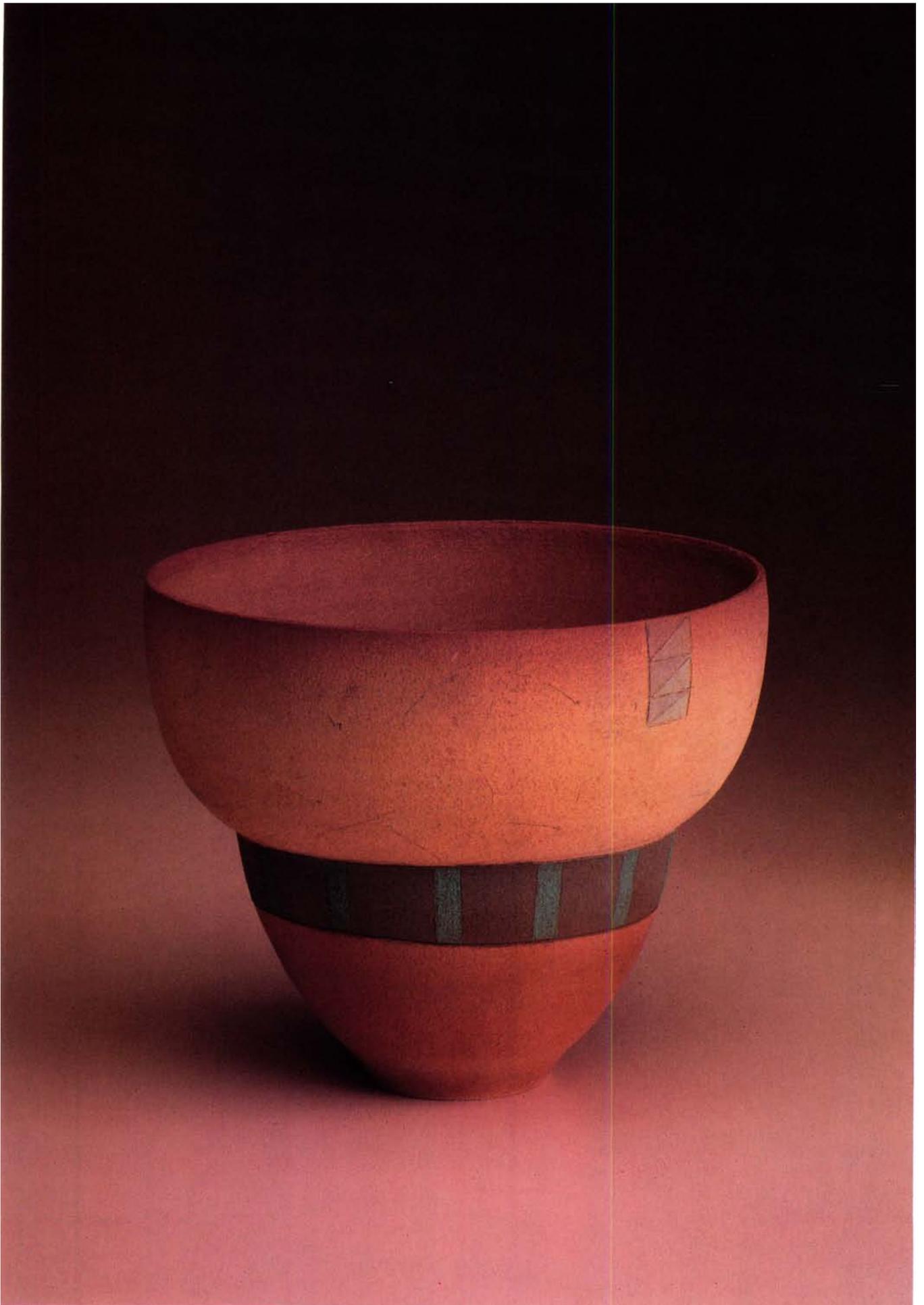
Jan Richardson's ceramic design studio, "Clay and Fire," is housed in the basement of one of the oldest and largest warehouses in Grand Rapids, Michigan.

Left- Jan Richardson and "Two-Headed Ram" in "Altar-cations," a collaborative installation with artist James Kuiper.

Right "Who Are You?" 17 inches in height, wheel-thrown and slab construction, with ceramic stain wash, patterned surface from underglaze pencils.



Photos: Bill Peiri, Craig Vander Lende and the artist

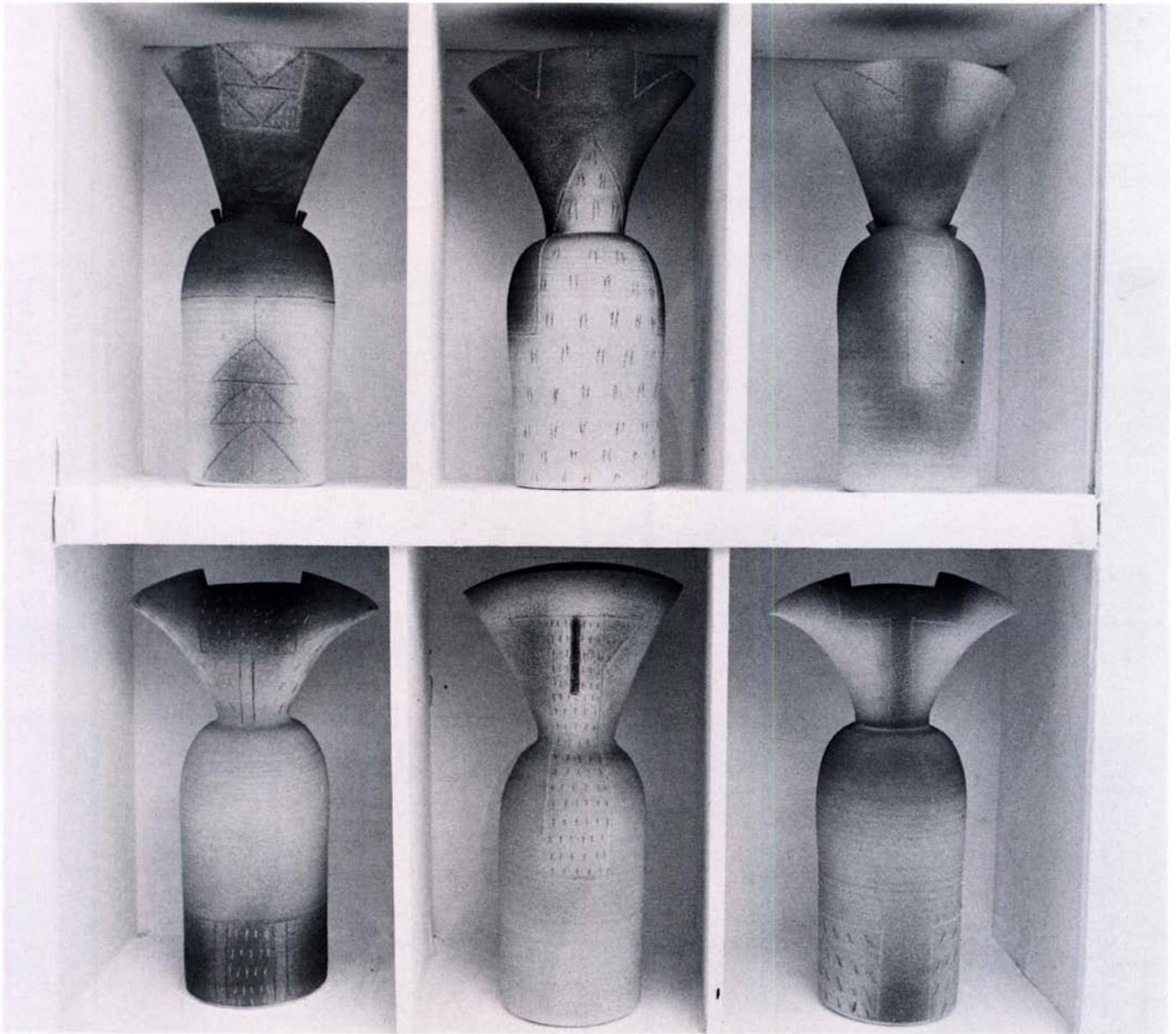


Left "Going Places " wheel-thrown stoneware vessel, 9 inches in height, with incising, underglaze stains, by Jan Richardson.

Below The artist's warehouse studio, with throwing, handbuilding and glazing areas. Warm kilns hasten the drying of thrown vessels (right).

Bottom Installation view of "Altar-cations," a collaborative work with artist James Kuiper at John Baughman Gallery, Grand Rapids.





Top Side "Altar" in Jan Richardson's "Altar-cations" * each form approximately 13 inches in height.

Above Eight-tile wall work, installation view, Mutual Home Executive offices, Grand Rapids, Michigan.

Above right Tiles are fired on edge with ceramic spacers to prevent warping.

Cone 5-6 Slip Glazes

by GERALD ROWAN

SLIP GLAZES have appealed to American potters since colonial times. They are reliable, fire over a wide temperature range, require few ingredients and may be single fired. The following Albany and Barnard slip glazes are fired at Cone 5-6 in an oxidation atmosphere:

Matt Albany Glaze (Cone 5-6)

Bone Ash.....	10%
Whiting.....	30
Albany Slip Clay.....	40
Kentucky Ball Clay (OM 4) . . .	<u>20</u>
	100%

Reliable Albany Glaze (Cone 5-6)

Barium Carbonate.....	3.9%
Albany Slip Clay.....	67.0
Frit 3134 (Ferro).....	<u>29.1</u>
	100.0%
Add: Red Iron Oxide.....	3.0%

Red-Brown Albany Glaze (Cone 5-6)

Lithium Carbonate.....	5.56%
Albany Slip Clay.....	<u>94.44</u>
	100.00%
Add: Tin Oxide.....	11.11%

Yin/Yan Albany Glaze (Cone 5-6)

Custer Feldspar	4.7%
Albany Slip Clay.....	66.7
Frit 3134 (Ferro).....	<u>28.6</u>
	100.0%
Add: Cobalt Carbonate.....	1.0%
Red Iron Oxide.....	4.7%

Gray/Red/Brown Albany Glaze (Cone 5-6)

Albany Slip Clay.....	91.67%
Georgia Kaolin.....	<u>8.33</u>
	100.00%
Add: Manganese Dioxide. . . .	19.04%

Black Albany Glaze (Cone 5-6)

Borax	5%
Wollastonite.....	5
Albany Slip Clay.....	65
Kentucky Ball Clay (OM 4) . . .	<u>25</u>
	100%
Add: Cobalt Oxide.....	2%
Add: Red Iron Oxide.....	5.0%

Semimatt Tan Albany Glaze (Cone 5-6)

Lithium Carbonate.....	11.46%
Albany Slip Clay.....	<u>88.54</u>
	100.00%
Add: Tin Oxide.....	4.17%
Bentonite.....	2.08%

Albany S-10 Glaze (Cone 5-6)

Gerstley Borate.....	13.43%
Albany Slip Clay.....	<u>86.57</u>
	100.00%
Add: Manganese Dioxide. . . .	16.82%

Gun Metal Albany Glaze (Cone 5-6)

Gerstley Borate.....	11.22%
Albany Slip Clay.....	<u>88.78</u>
	100.00%
Add: Copper Oxide	7.87%

Bean Pot Brown Glaze (Cone 5-6)

Nepheline Syenite.....	12.5%
Albany Slip Clay.....	<u>87.5</u>
	100.0%
Add: Bentonite	2.0%

Albany Blue/Green to Black Glaze (Cone 5-6)

Gerstley Borate.....	10.5%
Whiting.....	10.5
Cornwall Stone.....	16.0
Albany Slip Clay.....	<u>63.0</u>
	100.0%
Add: Red Iron Oxide.....	7.5%

Deep Blue Albany Glaze (Cone 5-6)

Nepheline Syenite.....	5%
Wollastonite.....	10
Albany Slip Clay.....	<u>85</u>
	100%
Add: Cobalt Oxide.....	2%

Butterscotch Tan Albany Glaze (Cone 5-6)

Gerstley Borate.....	17.3%
Whiting.....	8.6
Cornwall Stone.....	21.5
Albany Slip Clay.....	<u>52.6</u>
	100.0%
Add: Red Iron Oxide.....	5.0%

Blackbird Glaze (Cone 5-6)

Gerstley Borate.....	17%
Nepheline Syenite.....	29
Barnard Clay.....	<u>54</u>
	100%

Matt/Olive/Brown Glaze (Cone 5-6)

Lithium Carbonate.....	3.52%
Soda Ash.....	0.24
Albany Slip Clay.....	73.94
Flint.....	<u>22.30</u>
	100.00%
Add: Zinc Oxide.....	16.43%

Glossy Albany Glaze (Cone 5-6)

Gerstley Borate.....	23.02%
Wollastonite	7.71
Albany Slip Clay.....	<u>69.27</u>
	100.00%
Add: Bentonite.....	2.00%

Broken Tan Glaze (Cone 5-6)

Barium Carbonate.....	10%
Cryolite.....	6
Gerstley Borate.....	12
Albany Slip Clay.....	<u>72</u>
	100%

Orange/Brown Albany Glaze (Cone 5-6)

Albany Slip Clay.....	96.59%
Georgia Kaolin.....	<u>3.41</u>
	100.00%
Add: Zinc Oxide.....	13.64%

Albany Amber Glaze (Cone 5-6)

Gerstley Borate.....	10%
Nepheline Syenite.....	10
Albany Slip Clay.....	<u>80</u>
	100%

Blue/Black Glaze (Cone 5-6)

Cryolite.....	5.00%
Nepheline Syenite	14.00
Wollastonite	20.00
Albany Slip Clay.....	38.00
Kentucky Ball Clay (OM 4) . . .	<u>23.00</u>
	100.00%
Add: Chrome Oxide.....	0.25%
Cobalt Oxide.....	0.75%
Red Iron Oxide.....	2.00%

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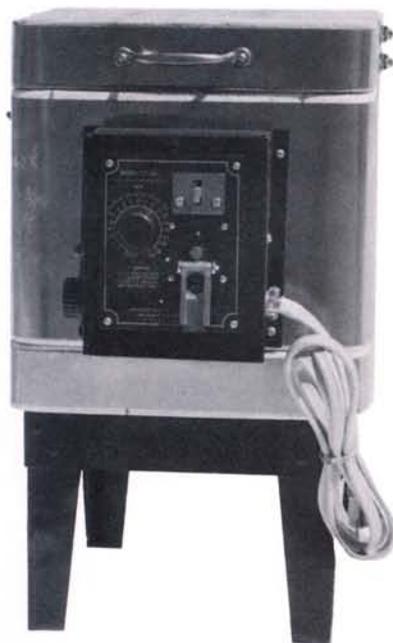
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Albany Glaze S-15 (Cone 5-6)
Barium Carbonate..... 10%
Cryolite.....6
Gerstley Borate.....12
Albany Slip Clay..... 72
100%

Albany Glaze 2 (Cone 5-6)
Nepheline Syenite..... 10%
Wollastonite..... 25
Albany Slip Clay..... 40
Kentucky Ball Clay (OM 4) . . . 25
100%

Add: Cobalt Carbonate..... 1%

Albany Glaze 11 (Cone 5-6)
Lithium Carbonate..... 3.5%
Whiting..... 12.0
Albany Slip Clay..... 36.5
Edgar Plastic Kaolin 14.0
Flint 34.0
100.0%

Albany Glaze 100 (Cone 5-6)
Borax..... 6.9%
Nepheline Syenite..... 6.9
Albany Slip Clay..... 86.2
100.0%

Color variations are possible with the following additions:

1.5% Cobalt Oxide..... Dark Blue
6% Copper Oxide..... Dark Green
0.25% Cobalt Oxide
and 0.5% Copper
Oxide Dark Blue/Green
6% Red Iron Oxide . . . Dark Brown

Albany Glaze 101 (Cone 5-6)
Cryolite..... 14.3%
Gerstley Borate..... 21.4
Albany Slip Clay..... 64.3
100.0%

Add: Bentonite 2.0%

Burnt Orange Glaze (Cone 5-6)
Gerstley Borate..... 30%
Wollastonite..... 30
Barnard Clay..... 20
Kentucky Ball Clay (OM 4) . . . 20
100%

Add: Rutile..... 3%

Slip glazes are often used in combination with wood-ash glazes. A simple wood-ash recipe which works well with Albany and Barnard slip glazes (or by itself) is:

Ash Glaze (Cone 5-6)
Wood Ash (unwashed)..... 50%
Any Transparent Gloss Glaze . . . 50
100%

For the following color variations add:

3% Chrome Oxide..... Green
1% Cobalt Oxide..... Blue
3% Red Iron Oxide..... Tan
5% Rutile..... Opaque

Below is a reliable transparent gloss glaze with which to develop a wood-ash recipe; it also works well alone or in combination with slip glazes.

Transparent Gloss Glaze (Cone 5-7)
Barium Carbonate.....6%
Gerstley Borate..... 20
Whiting..... 2
Zinc Oxide..... 3
Nepheline Syenite..... 44
Kentucky Ball Clay (OM 4) . . . 1
Flint 24
100%

Add: Bentonite 4%

Color variations are possible with the following additions:

1% Cobalt Oxide..... Blue
3-5% Copper Oxide..... Green
3-5% Red Iron Oxide..... Tan
5% Tin Oxide and 5%

Zircopax..... Opaque White
When applied in combination with glazes containing Albany slip, an opalescence tends to be produced where the two glazes melt together.

Three final glazes combine wood ash and slip clay:

Runny Tan Ash Glaze (Cone 6)
Gerstley Borate..... 14%
Lithium Carbonate..... 5
Whiting..... 19
Wood Ash (unwashed)..... 19
Albany Slip Clay..... 34
Georgia Kaolin.....9
100%

Add 0.5% cobalt carbonate for a green variation.

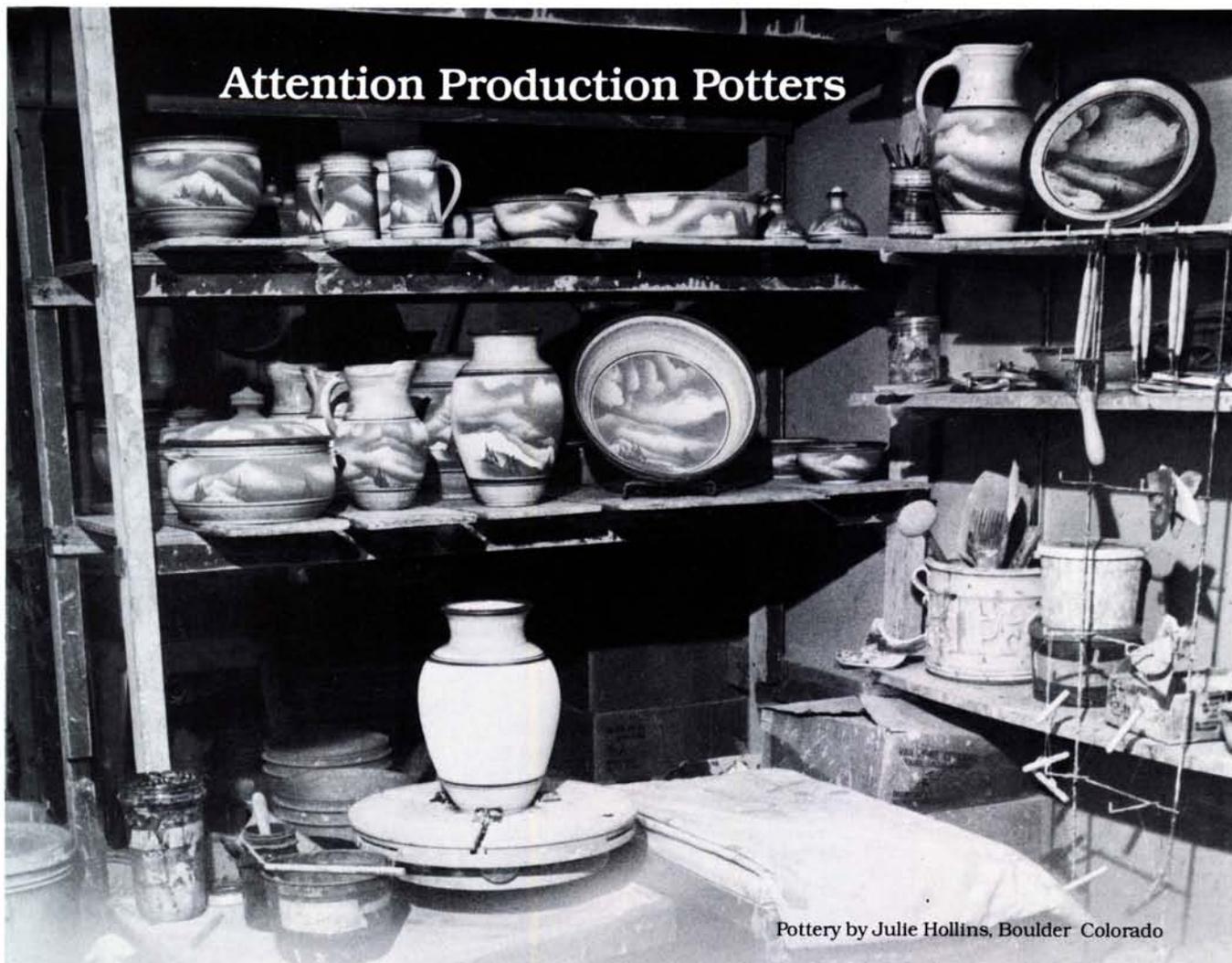
Blackbird Carmel Glaze (Cone 5-6)
Lithium Carbonate..... 10.2%
Wood Ash (unwashed)..... 44.9
Barnard Clay..... 44.9
100.0%

Add: Bentonite 2.0%

Albany/Ash Glaze (Cone 5-6)
Lithium Carbonate..... 8%
Wood Ash (unwashed)..... 46
Albany Slip Clay..... 46
100%

The author *A frequent contributor to CM, Gerald Rowan is chairman of the art department at Northampton Community College in Bethlehem, Pennsylvania.*

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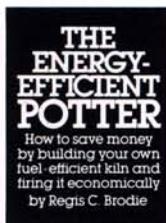
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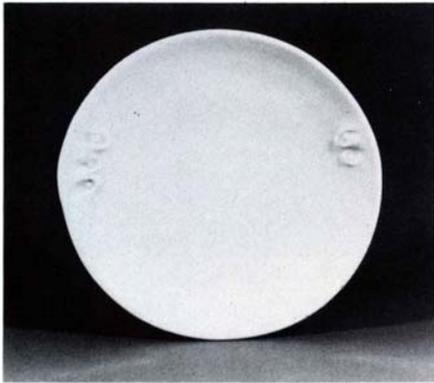
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News & Retrospect

In Minneapolis

Decorative and functional porcelain vessels by *John Gill*, Kent, Ohio; *Nancy Jurs*, Scottsville, New York; *James Makins*, New York City; *Connee Mayeron*, Saint Paul; *Charles Olson*, Whitewater, Wisconsin; and *Sandra Simon*, Crockett, California, were featured at By Design in Minneapolis earlier

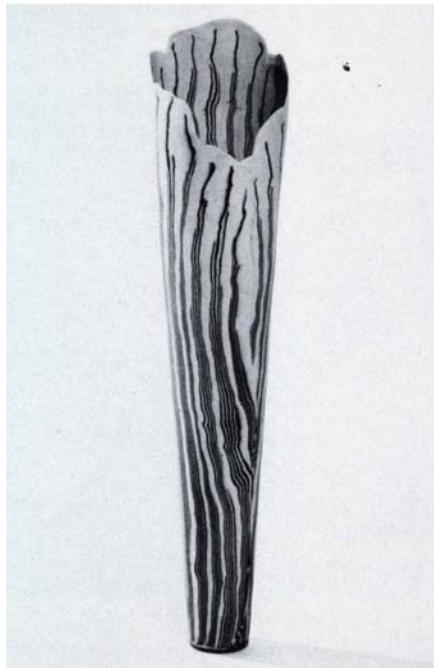


Connee Mayeron's 19-inch porcelain platter

this year. Shown from the exhibition, Connee Mayeron's 19-inch platter is characteristic of her work with pastel-glazed, organically shaped forms.

Wisconsin Today

A juried exhibition of works by Wisconsin artists was presented at the Milwaukee Art Museum through September 11. Among the ceramic objects in "Wisconsin Today" was this black-and-white porcelain vase, 19 inches



Lori Woodruff's 19-inch nerikomi vase

in height, nerikomi construction, fired to Cone 11 in oxidation, by *Lori Woodruff*, Milwaukee. "Using clay," she commented, "I can start

with the formless and transform it into a solid physical presence. The readable portion of this happening is the idea of patterns and fragility and real or intimated function."

Also from the exhibition, "Chimu Path," 19½ inches in height, handbuilt whiteware with low-fire glazes, by *Karen Gunderman*, Milwaukee, was inspired by architectural



Karen Gunderman's architectonic sculpture

spaces, "specific pre-Columbian ruins in Peru where I have spent time in recent years. The use of 'fossilized' organic forms tiled onto the structure relates to the feeling of uncovering the past and the record of the past which these sites contain." *Photos: courtesy of the Milwaukee Art Museum.*

WCC Worldwide Crafts Study

The World Crafts Council is currently working on a project in cooperation with the United Nations Educational, Scientific and Cultural Organization (UNESCO) to examine the role of crafts; to determine ways of safeguarding, promoting and enhancing crafts; and to draft recommendations for identifying and protecting crafts growth at a time when they are threatened worldwide by economic and social revolution.

Among the major concerns addressed by the study is the separation of cultural and economic issues. At a recent planning meeting in New York City several participants noted that crafts have suffered when economics has been considered apart from cultural

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

and social implications. "Development itself is now being looked at as much as a cultural process as an economic one, even though the desperate economic situation in many countries causes this to be overlooked," observed *Peter Weinrich*, Canadian Crafts Council director.

In his summary of the meeting, Peter also reported concern for crafts heritage when contemplating future actions. "Many crafts have deep and important cultural roots which may have only been overlaid by a veneer of contemporary economic needs. Many crafts are tied to traditional noncash life-styles. It is important to realize that crafts are also contained within a context, sometimes complex, that is seldom appreciated by those viewing them from outside."

The study project will also consider recent developments, such as the role of crafts in postindustrial societies where enforced leisure is becoming commonplace, with social and cultural significance. Additionally, there seems to be an increasing separation between craftspeople and crafts users. The study will look into ways of reforging this link. Finally, crafts have been introduced into some regions completely independent of local traditions for primarily economic reasons. The implications of these occurrences will also be investigated.

Information assembled will require measurable economic data with identifiable sources, as well as subjective statements on indications for cultural development, social and technological implications. It was suggested that the WCC will need profiles from the major geocultural regions identified by UNESCO and case studies of successful programs. Concluded Peter Weinrich, "These studies need to be placed in the context of the tensions that exist between the economic, cultural, social and technological needs of contemporary societies."

D. X. Gordy: Folk Potter

In 1925 *D. X. (Dorris Xerxes) Gordy* began making pottery in his father's shop in Alverton, Georgia. By the time he was 13 years old he was a regular thrower, working alongside itinerant potters who taught him various traditions from the Carolinas, Pennsylvania, Ohio and California. But he learned most from a Texas potter who had a very relaxed manner of throwing. D. X. acquired a strong love of art from his mother. Her tradition included painting, crocheting and making raised designs on clay vases. He says, "No one ever talks about these other traditions; all they ever mention is that my father and uncles were potters."

D. X. feels it's really not important how you learn to be a potter. He adds, "If I'm being treated by a doctor, I don't care what

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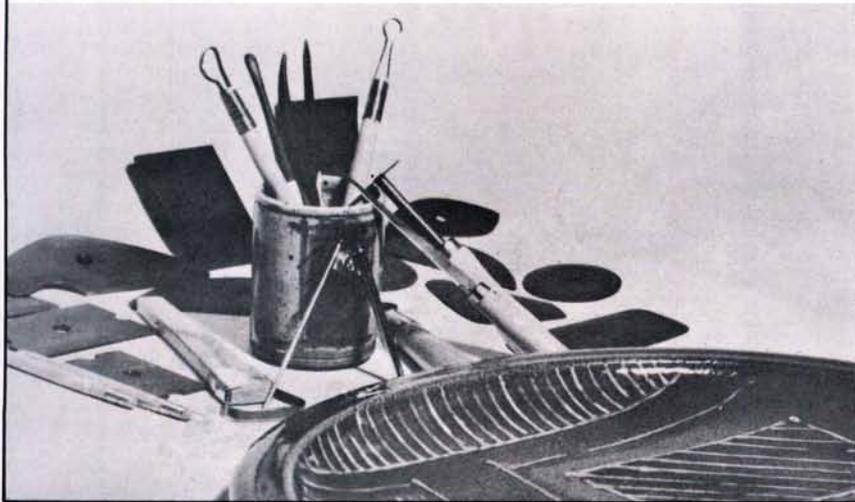
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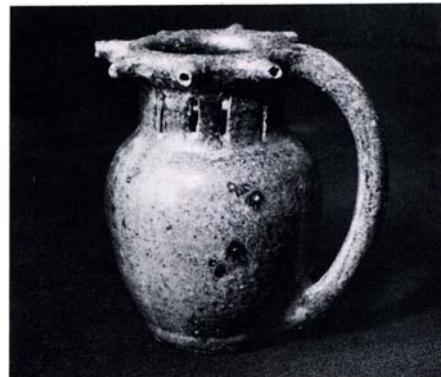
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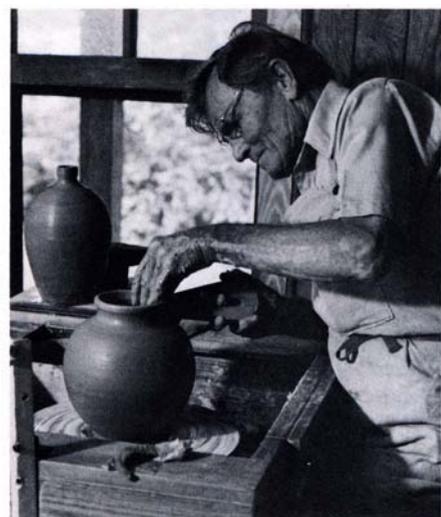
his father did. All I care about is whether he's a good doctor or not. If you don't come out of a clay background, make your own tradition by being the very best potter or sculptor that you can be."



Gordy's 5-inch puzzle jug, salt glazed

His father told him to make friends with everyone and that is exactly what D. X. does, particularly at public throwing demonstrations: "When I'm demonstrating my craft at a fair, people want a show, so I try to be entertaining. I want everyone to have a good time. If no questions are asked, I pull one out." After making a particular form in front of a silent crowd, he might comment: "Potters used to make and sell these by the truckload, but there isn't much use for them any more." Eventually someone will ask, "What is it?" "A chamber pot," he'll answer.

The funniest question came from a woman who had been watching D. X. demonstrate for a long time. In all seriousness she said, "Why do you make the wheel go around?" He replied, "So I won't have to run so fast around the pot." Later he mused, "I've thought



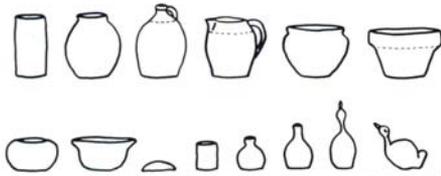
D. X. at his homemade treadle wheel

a lot about that question and still can't think of a better answer."

When situated on a platform to demonstrate throwing at the recent World's Fair in Knoxville, he encouraged the crowds saying, "Come on up here where you can see better.

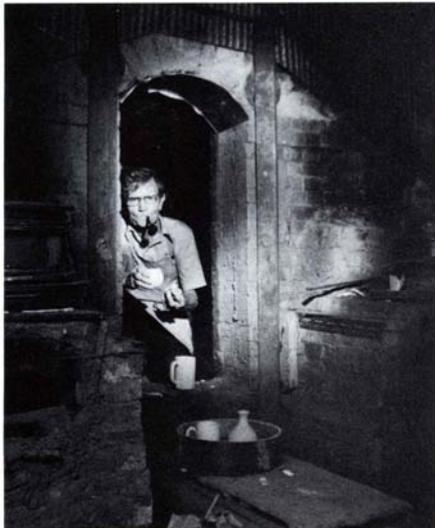
On this stage everyone's a star." As he worked, D. X. talked of times past, of making moonshine "stump" jugs which were tall and thin so they could be hidden in rotten tree stumps and "bush" jugs which were shaped low and squat so they could slide under bushes.

Part of the demonstration involved shaping a progression of forms from about 3 pounds of wedged clay—a method he has shown variations of for more than 50 years. D. X. begins by pulling the centered clay into a tall cylinder, rounding the bottom to form a vase, then collaring in the neck and adding a small handle to make a moonshine jug. After cutting off and discarding several inches of clay, he shapes the remainder into a pitcher and



14 forms made from each other

adds a handle. Removing the handle and the spouted top, he flares the wall to form a bowl, subsequently reshaping it into a flower pot. Next, he removes a little more clay from the top to make a bowl with a rim curving inward, later moving the rim outward. Cutting off the bowl wall, he centers the remaining



Loading his wood-burning kiln with handmade saggars

flat base and pulls it into a small cylinder before making a bottle with a narrow neck, then a stretched neck. He then closes the top, trapping air, all the while encouraging people to guess what it will be. Finally, that last shape is cut off the wheel, turned on its side and shaped into a duck.

To other potters who like to demonstrate for groups, D. X. advises using pure clay which is very plastic. One possibility is Georgia kaolin with 15-20 percent ball clay; this body does not fire well, but it moves easily on the wheel.

Even though the forms made at fairs will not be kept, D. X. suggests that demonstra-

Continued

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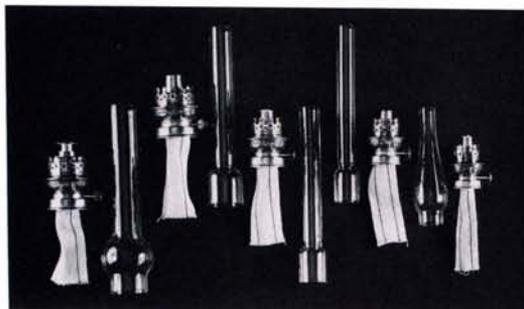
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Itinerary

Continued from Page 21

ristown CraftMarket"; at the National Guard Armory.

New York, New York *October 22-30* "American Crafts October Festival"; at Lincoln Center, Fordham University Plaza.

New York, Sugar Loaf *October 8-10* "Sugar Loaf's 10th Annual Fall Festival and Crafts Fair"; at King's Hwy.

North Carolina, Charlotte *October 21-23* "Carolina Christmas Craft Show"; at the Park Center.
North Carolina, Highlands *October 14-16* "High Country Art and Craft Show"; at Helen's Barn.

Ohio, Medina *October 28-30* "Northern Ohio Winterfair"; at the Medina County Community Center.

Tennessee, Nashville *October 28-30* "Sixth Annual Tennessee Fall Crafts Fair"; at the Tennessee State Fairgrounds.

Virginia, Charlottesville *October 7-9* "Court Days in Historic Charlottesville"; at Lee Park, downtown.

Workshops

Arizona, Flagstaff *October 19* David Leach, demonstration and slide lecture. Fee: \$10. Contact: Northern Arizona University Art Gallery, Box 6021, Flagstaff 86011; or call: (602) 523-3471.

California, Mendocino *October 29* David Cihooly, demonstration and slide lecture. Fee: \$25, includes evening reception to exhibition. Group rates available. Contact: Tom Marsh, Ceramics, Mendocino Art Center, Box 765, Mendocino 95460; or call: (707) 937-5818.

Colorado, Arvada *October 22-23* Ruth Duckworth, throwing and handbuilding demonstration, and slide lecture. Fee: \$30. Contact: Arvada Center for the Arts, 6901 Wadsworth Blvd., Arvada 80003; or call: (303) 431-3080.

Connecticut, Brookfield *October 1-2* Bennett Bean, "Production Techniques"; *October 8-9* Rina Peleg, "Coiled Ceramic Containers"; *October 15-16* David Judelson, "Surface Techniques on Clay"; *October 22-23* Robert Shay, "Double-Wall Containers"; *October 29-30* Makoto Yabe, "Neriage/Nerikome Workshop"; *November 11-12* Tony Hepburn, "Sculptural Clay"; *November 19-20* Mary Elohm, "Production Techniques." Contact: Brookfield Craft Center, Box 122, Brookfield 06804; or call: (203) 775-4526.

Connecticut, New Haven *October 15-16* Bennett Bean, "To Decorate," a demonstration of pit-firing techniques. Contact: Creative Arts Workshop, 80 Audubon St., New Haven 06511; or call: (203) 562-4927.

D.C., Washington *October 29* David Leach, demonstration and lecture at the Corcoran School of Art. Contact: Eagle Ceramics, 12266 Wilkins Ave., Rockville, Maryland 20852; or call: (301) 581-2486.

Illinois, Chicago *October 8-9* David Leach, demonstrations, films and slide lecture. Contact: Lill Street Gallery, 1021 W. Lill, Chicago 60614; or call: (312) 248-4414.

Maryland, Rockville *October 28* David Leach, lecture at Montgomery College. Contact: Eagle Ceramics, 12266 Wilkins Ave., Rockville 20852; or call: (301) 881-2486.

Massachusetts, Cambridge *October 7-8* Rick Dillingham, his work and collections. Fee: \$40. Contact: Mudflat Pottery School, 25 First St., Cambridge 02141; or call: (617) 876-3877.

Massachusetts, Worcester *October 15* Chris Staley, forming pots, trimming and applying slips. Contact: Worcester Craft Center, 25 Sagamore Rd., Worcester 01605; or call: (617) 753-8183.

New Jersey, Summit *October 23* Adele Schontz, slide lecture and demonstration on decorat-

Continued

News & Retrospect

tors give them as much time and care as in the studio. "If you are careless," he cautions, "you may develop bad habits that affect your throwing later."

When fair crowds object as he discards a newly thrown form, D. X. explains, "It has already served its purpose by being created so you may watch." His parting comments: "If you're ever in Greenville, Georgia, come and see me. Bring your suitcase and stay a week. I'll show you what I do." *Text: Pat Cunfer, photos: Tony Smith.*

Philadelphia Craft Show

The Philadelphia Museum of Art's sixth annual "Philadelphia Craft Show" was presented recently at the 103rd Engineer's Armory. From 1100 multimedia entries, 129 participants (38 in ceramics) were selected. Characteristic of the exhibited works by *Jerry*



Jerry Berta's porcelain basket

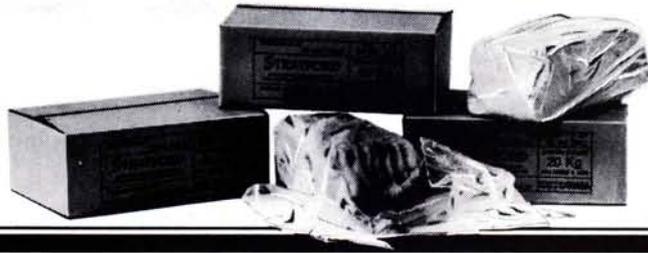
Berta, Rockford, Michigan, is this porcelain basket, 24 inches in height, slab built, incised, with airbrushed copper-red glaze.

At Sotheby's

In late April Sotheby Park Bernet of London held an "Art Pottery and Studio Ceramics" auction, beginning with Doulton ware from the last quarter of the 19th century and including work by individual potters such as the *Martin brothers*, *Shoji Hamada*, *Bernard Leach*, *Hans Coper* and *Michael Cardezu*, as well as more than a dozen ceramists who established reputations during the past two decades. In the catalog each object was identified and described, then appraised with an estimated "hammer price," such as \$325/455 for a late 1950s Bernard Leach stoneware bottle-vase. Usually these estimates were close—the Leach vase sold for \$355, plus a 10% buyer's premium and the Value Added Tax on the premium. In other cases the appraisals were high—a 1960 Hans Coper vase on base, evaluated at \$3250/5200, sold for

Continued

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ing raw and fired clay, plus a luster firing. Fee: \$15. Contact: Summit Art Center, 68 Elm St., Summit 07901; or call: (201) 273-9121.

New York, Albany *October 3* "Positive Approaches to Marketing Your Art." *October 17* "Chinese Brush Painting for Potters," with Eileen Wang Carnahan. *October 24* "Your Craft and Your Back," with Dr. Rabinoff Goldman. *October 31* "Practical Aspects of Successful Craft Marketing." Fee: \$5 per session. Contact: Albany Ceramic Institute, 305 Hamilton St., Albany 12210; or call: (518) 393-5963.

New York, White Plains *October 8-November 19* Roger Baumann, "Woodburning Kiln Workshop" (October 8), "Production Techniques" (October 21), and "Throwing Large Pots" (November 18); fee: \$17.50 each. Connie Sherman, "Mask Making" (October 15), fee: \$8; and "Egyptian Paste" (November 10), fee: \$17.50. Contact: Westchester Art Workshop, County Center Bldg., White Plains 10607; or call: (914) 682-2481.

North Carolina, Raleigh *November 12-13* Mary and David Farrell, earthenware decoration. Fees: \$50; \$40, students; includes clay. Contact: The Craft Center, North Carolina State University, Box 5217, Raleigh 27650; or call: (919) 737-2457.

North Dakota, Grand Forks *October 11-12* Les Manning, "Form and Process for Ceramics on the Wheel." Contact: Nancy Monsebroten, University Craft Center, University of North Dakota, Grand Forks 58201; or call: (701) 777-3979.

Ohio, Athens *October 8* Terry Eiler, "How to Photograph Your Work." *November 12* Joe Zeller and Hal Stevens, "Marketing and Selling your Work." Fee: \$14 per session, lunch included. Contact: Susan Abramovitz, Athens Artisans' Guild, Box 32, R.D. 4, Athens 45701.

Ohio, Columbus *November 18-19* Jeff Oestreich, "Functional Pots: A Personal View," a session on throwing, altering and decorating, plus slide presentation. Fee: \$25. Contact: Stephen Tipton, Columbus Clay Company, 1331 Edgehill Rd., Columbus 43212; or call: (614) 294-1114.

Pennsylvania, Philadelphia *October 4* "Colored Clay." *October 18* "Expressive Mask Making." Fee: \$12.50 per session. Contact: Judith Fitch McLaughlin, YWCA of Germantown, 5820 Germantown Ave., or call: (215) 438-6266.

Texas, Georgetown *October 17-20* Janet Leach, participatory workshop. *October 22* Janet Leach, demonstration and slide lecture. Contact: Mary Visser, Southwestern University, School of Fine Arts, Georgetown 78626; or call: (512) 863-1349.

Texas, Mineola *October 13-14* David Leach, studio pottery production, for advanced students and professional potters. Send self-addressed, stamped envelope to: Gary Hatcher, Pine Mills Pottery, Route 1, Box 167, Mineola 75773; or call: (214) 857-2271.

Vermont, Ludlow *October 14-15* Jayne Shatz, a session on primitive firing, plus slide lecture. Contact: Fletcher Farm School for the Arts and Crafts, Ludlow 05149; or call: (802) 228-8770.

International Events

Australia, New South Wales, Darlinghurst *October 4-22* "New Members Exhibition." *October 25-November 12* Alistair Whyte; at the Potters' Gallery, 48 Burton St.

Belgium, Brussels *October 22* David Leach, David Lloyd-Jones and John Maltby, British ceramics. *October 26-November 26* Marc Fevillien, sculpture; at La Main, 209 Chaussee de Charleroi.

Canada, Ontario, Brampton *through Octo-*

ber 11 Suzanne Gauthier, sculpture; at the Brampton Art Gallery, 150 Central Park Dr.

Canada, Ontario, Toronto *October 4-15* John Chalke. *October 18-29* "Teapots"; at Prime Canadian Crafts, 229 Queen St., W.

October 20-November 20 Robin Hopper, "The Ceramic Spectrum"; at the Craft Gallery, Ontario Crafts Council, 346 Dundas St., W.

October 21-November 10 "Quebec Connections"; at Taty Gallery, 101 Niagara St., Suite 200C.

England, London *October 18-29* Ewen Henderson and Janice Tchalenko; at the Craftsmen Potters Association, William Blake House, Marshall St.

England, Oxford *through October 19* A multimedia exhibition including Pauline Fowler, sculpture, and Nicholas Homoky, vessels; at Oxford Gallery, 23 High St.

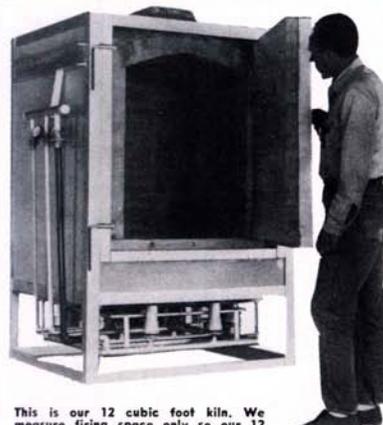
France, Martigues *through October 16* Pierre Bayle, terra sigillata; at Musee Ziem, Bldg. du 14 Juillet.

Holland, Heusden *October 15-November 15* Seminar with Pompeo Pianezzola, Italy. For further information contact: Keramisch Werkcentrum Heusden, Tilly Neutlings, Box 15, 5256 Heusden; or call: 04162-1694.

Italy, Faenza *through October 9* The 41st "International Competition of Artistic Ceramics"; "French Ceramics" invitational; "Ceramics of the Twenties produced in Orvietto"; and Aki Matsui Toshio, solo exhibition for the winner of the 40th "Premio Faenza"; at the Palazzo Esposizioni, Corso Mazzini 92.

Singapore, Singapore *through October 18* "American Porcelain"; at the National Museum Art Gallery, Stamford Rd.

Spain, Valencia, Manises *October 15-November 14* The 12th "National Ceramic Competition"; at the Museo Municipal, Calle Sagrario 22.



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News & Retrospect

\$2860. But twice as often they were low—the very next lot, a larger 1960 Hans Coper



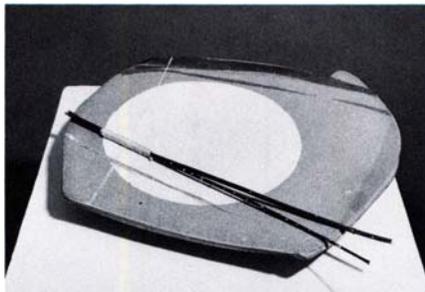
Hans Coper vase for \$6790

stoneware vase, above, 23 inches in height, appraised at \$2600/3900, sold for \$6790.

Although the sale was advertised as being biased toward the work of leading contemporary potters, some items were probably purchased as antiques; the highest prices (with the exception of Hans Coper sculptural vessels which have always commanded top dollar) generally were for 19th- and early 20th-century ware. But some living artists' work fared well too: A 1978 *Martin Smith* raku bowl (\$230/325), went for \$325; and a 1975 *Jacque Poncelet* bone china vase sold for \$215, more than double the catalog estimate.

Gordon Moore

Stoneware vessels accented with attached sticks by Utah artist *Gordon Moore* were featured recently in a one-man show at the Salt Lake Art Center. From the exhibition, this



22-inch platter with cherry wood

slab platter, 22 inches in length, incorporates a bundle of cherry wood.

Gordon started as a silk-screen printer and watercolorist, but was drawn to ceramics in the 1970s as a way of expressing himself in a three-dimensional medium.

Experimenting with the combination of raw, organic materials and clay, he began

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Questions

Continued from Page 77

for about ten seconds, removed and given a good shake in the same manner as one would shake off excess glaze, then wrapped in plastic sheet for a few hours during which time the water absorption will even out. If the ware is so thick or so completely dry that this proves insufficient, the process can be repeated, or the following technique applied: Pots too dry for footing are placed upright on a wet sheet of newspaper freshly laid in the bottom of an inexpensive Styrofoam picnic cooler. When left overnight, the foot should soften to a perfect consistency for trimming, while the rest of the pot stays hard.

Try both these techniques, as the humidity in your region (which affects drying time) may affect your evaluation of which is better, or if they should be used in combination.

Q *I have several ideas for pieces which will require a separate clay support for firing to Cone 9-10, reduction. Could you please suggest a formula for a body which could handle repeat firings without warpage or cracking?—L.C.*

The best support for any ceramic object is one formed from the same body, as it will shrink and otherwise react to the heat of firing in the same manner as the desired work. Thereafter, such a support is usually discarded. This is the time-tested method commonly used in industry, even when large whiteware pieces are single fired through a great deal of shrinkage. Nevertheless, when shrinkage is not a major consideration, there are instances where repeatedly firing work on the same support can save time. Some potters invert planters over dome-topped bottle/vase-shaped supports in order to glaze fire the bottom. Such props are best made of the most refractory clays for minimum warpage. Thus, bodies such as those suggested in

Lowell Baker's article, "Castable Refractories," (November 1981 *Ceramics Monthly*) make good prospects for durable supports. If your work requires that supports be thrown or handbuilt beyond the ability of the more refractory bodies, saggar clay (or any fireclay, for that matter) will suffice, or simply fire your standard clay body repeatedly.

Q *My too-quick-cooling fiberboard kiln is unmatting my Cone 9-10 glazes. Can you suggest a firing-down schedule that might remedy this problem, and tell me why it's happening? It seems like all the glazes look less interesting with faster cooling.—J.P.*

Matt glazes result from one or more of a variety of causes including slight underfiring, the presence of larger amounts of alumina, and growth of minute crystals on the surface of the glaze. Crystalline matts (such as yours) are quite sensitive to the fast rate of temperature decline found in kilns made entirely of refractory fiber. While this quick cooling can sometimes produce results superlative to a slowly cooled glaze, the odds are against that happening, particularly in oxidation firing. Slow cooling in a fiber kiln, however, need only be carried out by firing down to about 1450°F: before reaching that temperature, simply approximate the same cooling schedule as with your previous brick kiln; after that temperature, let the kiln cool at its own rate. Or try four hours of firing down as a starting point for experimentation. If you are concerned about excess fuel usage, test a variety of matt glazes, as some will not be so sensitive to the natural cooling cycle of your fiber kiln.

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

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News & Retrospect

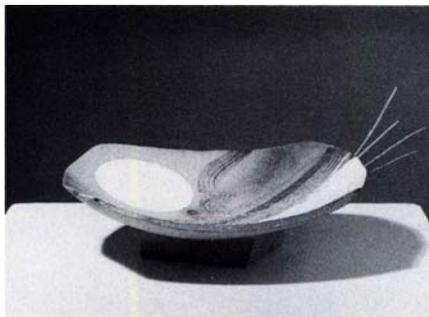
adding sawdust to the clay body and sticks to the fired works, as on this jar, 32 inches



32-inch jar with willow sticks

in height, with willow. Sagger, raku and low-temperature firing techniques are employed for a variety of surface effects.

Occasionally, an almost white glaze or a spontaneous wash of colored glaze is applied to contrast the natural browns of the variously fired clay. Some platters and bowls (such as this 16-inch form with peach wood)



Gordon Moore's 16-inch platter

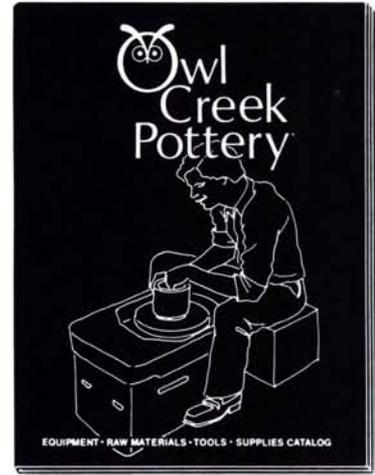
are slightly concave slabs on square pedestal feet from which the attached sticks seem to emerge like quills. *Text: David Knaus; photos: McClanahan-Wagner.*

Sandra Byers

Solo exhibitions of small porcelain forms by Sandra Byers, Rock Springs, Wisconsin, were featured recently at the John Michael Kohler Arts Center in Sheboygan, Wisconsin, and at Artifacts Gallery in Indianapolis. Commenting on the organic shapes, the artist said: "I am not trying to copy nature but only capture a feeling, hoping that those who see my work will be compelled to rediscover the pod, the bud, the stem which was the starting

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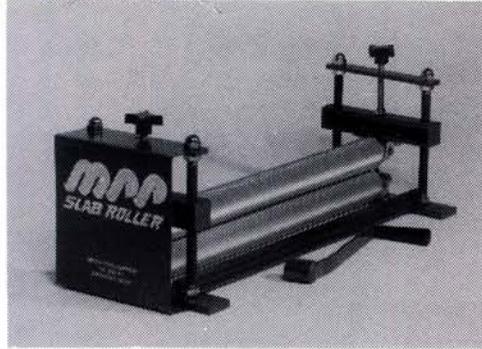
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News & Retrospect

point." Shown from the Wisconsin exhibition, "Tulip Form," approximately 3 in-

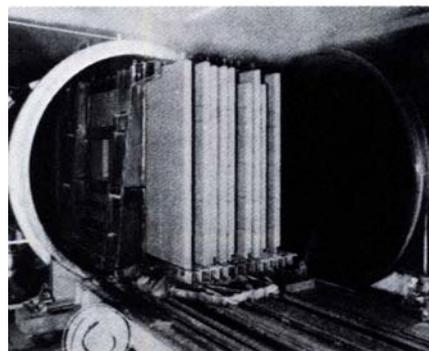
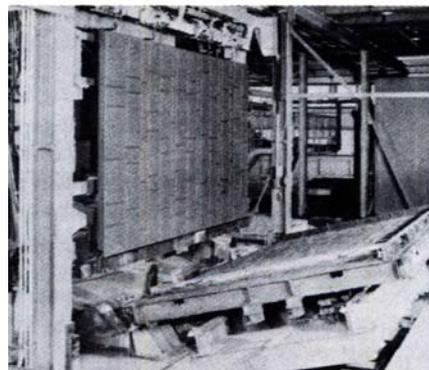


"Tulip Form"

ches in height, was thrown, pinched and cut, bisqued, then glazed with a microcrystalline matt and fired to Cone 10. Frequently her works are a synthesis of two or more natural forms, "unified to catch the delicacy, fragility, gentleness along with the strength of nature's details."

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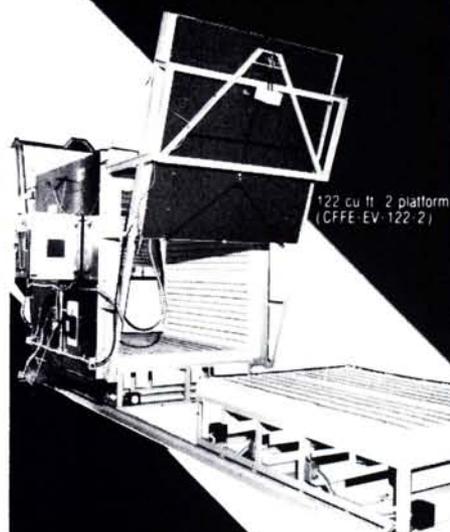
Casting and "firing" ceramic modules

homes, bringing the building cost of a typical Japanese house down 30%. PALC, an acronym for precastable autoclaved light-

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News & Retrospect

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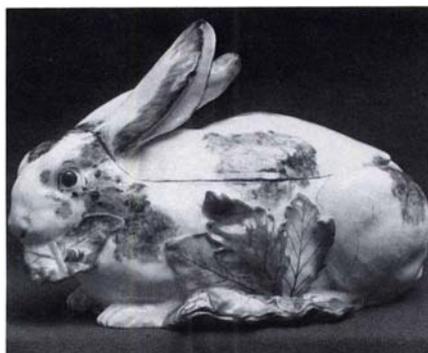
In Chicago

"Six Centuries of European Decorative Arts," an ongoing exhibition of approximately 300 objects, opened last spring at the Art Institute of Chicago. The works, rotated on a gradual basis from some 15,000 in the institute's permanent collection, are in environmentally controlled cases in the newly renovated Gunsaulus Hall Gallery. Among the ceramic vessels currently shown is this French centerpiece tureen with cover and



18th-century earthenware tureen

stand, approximately 23 inches in length, cream-colored earthenware, lead glazed, from the Pont-aux-Choux Factory, circa 1750. Also from the exhibition, this rabbit tureen, 14½



English softpaste porcelain rabbit tureen

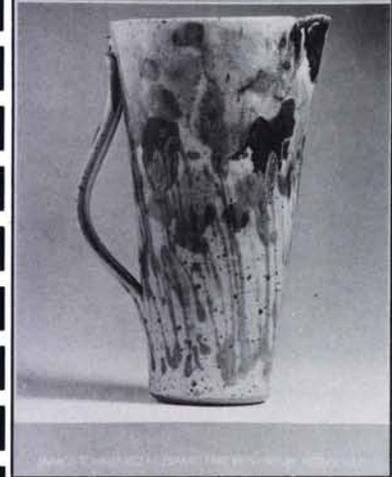
inches in length, soft-paste porcelain, with polychrome overglaze decoration, was made in Chelsea, England, circa 1755.

Ohio Designer Craftsmen Show

"Let's Celebrate It," a multimedia show in observation of Ohio Designer Craftsmen's 20th anniversary, opened at the Columbus

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News & Retrospect

(Cultural Arts Center in April and traveled to Miami University, Oxford, for presentation through July. Shown together with sculpture and functional ware by the nine other ceramists included in the exhibition was this stoneware tray, 8 inches square, by

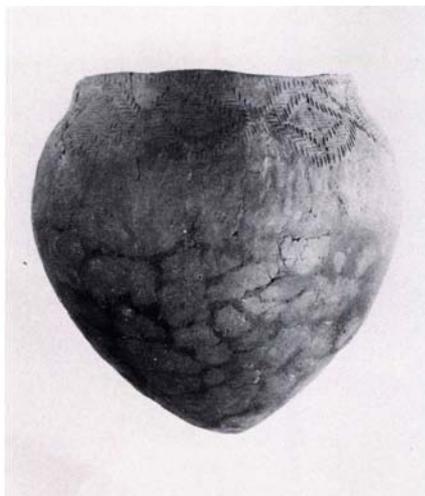


Mike Chipperfield's 8-inch stoneware tray

Hike Chipperfield, Westerville. Textured on the underside with perforations from nails, it was joined to an extruded foot, brushed with blue slip, glazed on the handle with a kilue-gray tin recipe, and lightly salt glazed at Cone 10.

Last Coast Indian Artifacts

"Many Trails: Indians of the Lower Hudson Valley," an exhibition tracing the history of the Coastal Algonkian people who once inhabited that river region, was presented at the Katonah Gallery in Katonah, New York, through May 22. Among the 135 artifacts shown was this reconstructed vessel, approx-



15-inch reconstructed vessel, A.D. 1000-1350

imately 15 inches in height, with incised patterns on the shoulder, circa 1000-1350, found by Richard S. Spooner in a storage pit on Long Island. "As a boy," he recalled, "I opened a pit on the plateau containing a vessel filled with whole conch shells and a 17-inch-high vessel inverted over it. . . . Both vessels had



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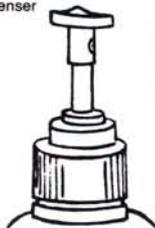
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been fractured and repaired at two points (holes drilled on either side of the fracture and tied together with a thong)." Also from



Ancient effigy pipe

the exhibition, this clay pipe, approximately 6 1/2 inches in length, has a realistic face (looking at the smoker) on the bowl—unlike the abstract faces on vessels of the same period, circa 1500-1650. Photos: Daniel Kaplan; Rae Russel.

Traditional Pottery in Tunisia

Situated on the Mediterranean coast of Africa, Tunisia has been influenced by many visitors—Roman and Vandal among them. Important components of the subsequent culture are the ceramic forms still being produced for the local population rather than the tourist trade. Every town has its part-time potters, but in centers such as Moknine in central Tunisia a sizeable portion of the population is engaged full time in the production of pottery.

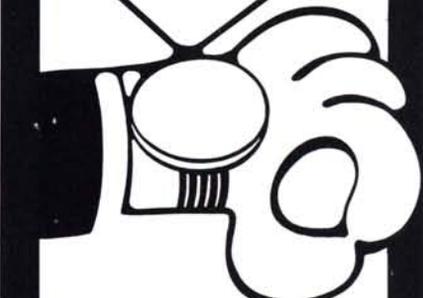
Visiting Moknine on holiday, we began showing people an Arabic phrase a friend had prepared for us: "Where is the ceramic factory?" As luck would have it, the first person we asked was the son of one of the town's leading potters, *Abdallah B. Abdel Ali*, and he promptly guided us to the establishment where they worked.

Their pottery is a classic example of alternative technology in action. Virtually everything in the operation had been constructed locally, using available materials. There was no separation between materials/equipment suppliers and potters here: the potters are involved in every step of the process, from mining clay to marketing finished ware.

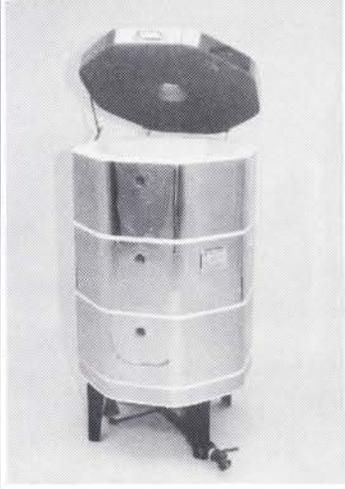
The workshop/display area is housed in a single-story building constructed of extruded ceramic blocks covered with stucco. These are very common building materials in Tunisia: a low-cost solution to the problem of how to provide a strong structure which is a good insulator as well. Our young acquaintance wasn't dressed the part of a typical potter; but attired in "good" clothes, he quickly perched himself on his wheel seat and began a demonstration of throwing off

Continued

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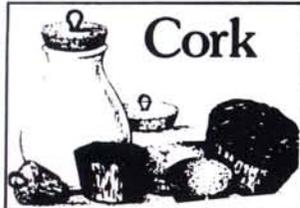
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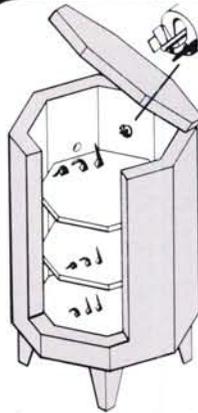


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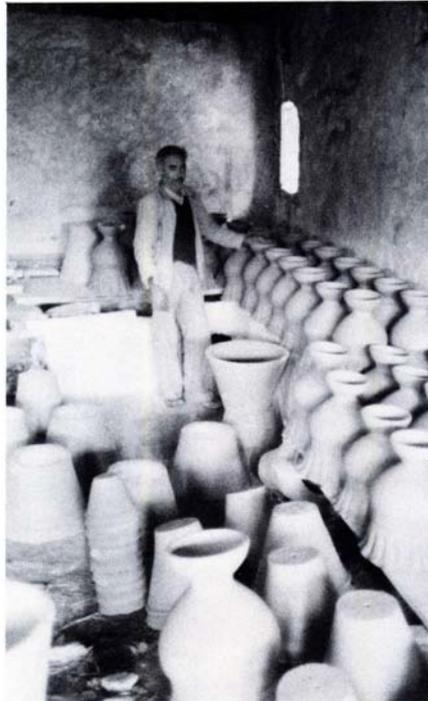
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News & Retrospect

the hump which was impressive for its calm, assured virtuosity and a state of absolute cleanliness. On the floor surrounding the wheel area were piles of small pots.

In nearby sheds, pots were slowly drying, protected from rain and hot sun. Outside the walled courtyard was an organized "jumble"



Abdallah Ali inspecting ware drying

of ceramic activities. Some of the jars (neatly stacked everywhere) didn't have a foot, but rather a sharply rounded end which would



The Alis with piles of traditional forms

enable them to be worked into the earth and leaned against a courtyard wall. Size averaged about 2 feet in height, but there were many which were 3-4 feet in height. Some of these large pots were assembled from previously thrown sections.

The *jarras*, which constitute the bulk of traditional Tunisian pottery, are used to store flour, salted olives, olive oil and water. None are glazed—one reason becoming quickly ap-

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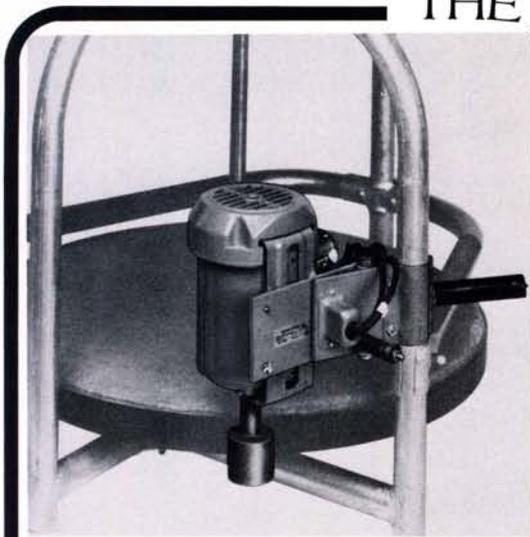


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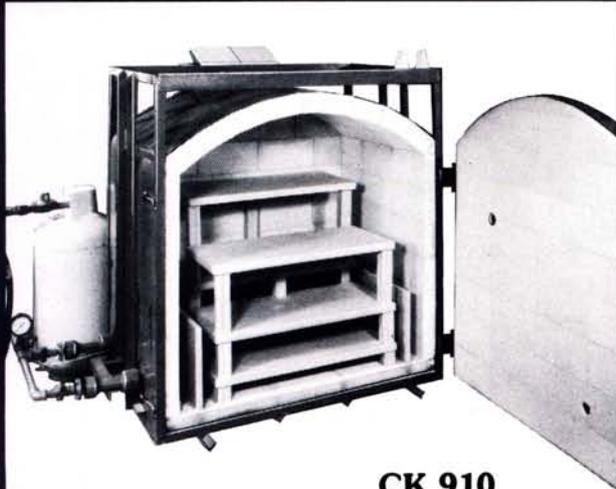
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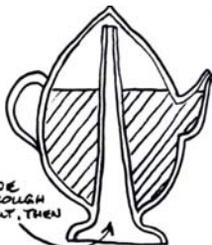
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News & Retrospect

parent when cold water is poured from a jarra on a hot day. Evaporation through the porous walls helps to keep the remaining liquid surprisingly cold. In a land where refrigeration isn't commonplace, this characteristic is an important advantage for ceramics.

My French and Arabic frequently weren't up to the subtleties required to learn Tunisian potters' "tricks," but I understood that



FILL UPSIDE
DOWN THROUGH
INNER-SPOUT, THEN
POUR

CROSS SECTION VIEW OF
BOKAAL (BOTTLE) LARGER
FORMS ARE CALLED KOZE

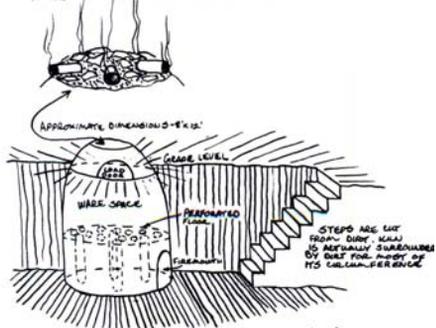
A teapot-shaped mystery

the clay was dug by hand nearby and then allowed to weather in piles exposed to the elements. Grinding was accomplished with a device similar to an olive oil crusher: two circular stones mounted on a horizontal axle with a vertical drive shaft attached equidistantly between the stones, powered either by animals or an internal combustion engine.

Clay which had recently been watered and foot wedged into 6-foot-diameter disks was stiffening on the courtyard earth floor. The clay has a fairly high iron and sand content and is moderately plastic. Much of the finished ware has occasional lime-caused eruptions on the surface, but this did not seem to affect functional and aesthetic qualities. The local potters had learned to adjust their working style to the nature of their local materials, rather than bringing in "high quality" materials and raising the prices to a point where no one could afford their work.

The *taboonas* (kilns) are wood-fired, up-draft, dome-vaulted structures, constructed of local brick. Bisque firing (1832 °F, 1000°C)

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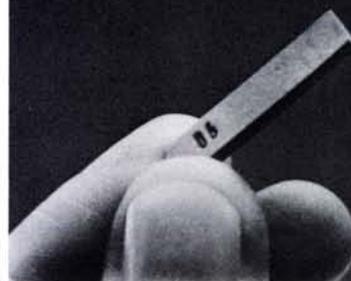
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News & Retrospect

chunks of green olive wood are burned to promote a cooler fire. Much smaller pieces of dry olive wood and olive charcoal are burned to reach maximum temperature. Glazed ware—a small percentage of the work volume—is fired in a smaller updraft kiln. All ware is fired in saggars.

In an age where the Western world has seen ceramics confined almost exclusively to middle-class arts and crafts, it was interesting to see traditional pottery that vigorously and unpretentiously combines ideas from the past and present. *Text: Stephen Andersen.*

Making Clay in Dallas

David Hendley, Michael O'Branovich, John Williams and Brent Matzen (from left below), "four humble potters eking out a meager living in a somewhat seedy warehouse" in Dallas, say they "work really hard at designing an attention-getting mailer

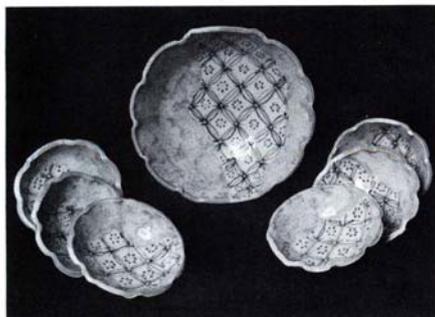


Dallas "CLAY"

twice each year." One of the results at a recent photographic session, and perhaps a poster-to-be is "How Texas Potters Make Clay." *Photo: Karen Hendley*

Gibson/Walter Show

Thrown functional ware by *John Gibson* and *Josie Walter*, Matlock, Derbyshire, England, was exhibited recently at the Peacock Gallery, Warick, Warwickshire, England. Josie's work included slip-decorated, raw-glazed earthenware fired to Cone 03 in an electric kiln; while John showed porcelain objects with transparent glaze over colored slips, oxidation fired to Cone 8. This set of John's thrown



John Gibson's porcelain bowl set

and altered bowls, the large one approximately 16 inches in diameter, was decorated

with poured-slip, sponge-stamped, sgraffito, slip-trailed and painting techniques. *Photo: John Coles.*

Colorado Ceramics

Sculpture and functional ware by eastern Colorado ceramists *Linda Chapman* (Boulder), *Douglas Fey* (Platteville), *Carl Jensen* and *Nick Latka* (Pueblo), and *Robert Smith* (Idledale) were presented in "Frontrunners of Front Range Colorado" at Cohen Gallery in Denver through May 7. Shown from the



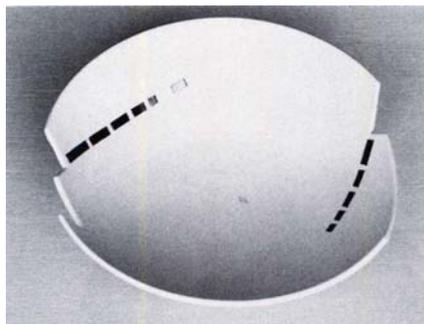
Linda Chapman's 19-inch, porcelain plate

exhibition is "Ned's Plate," 19 inches, porcelain, with sgraffito design through black slip, unglazed, fired at Cone 6 in oxidation.

Photo: Linda Chapman.

Wisconsin Porcelain

"The Porcelain Encounter," an exhibition featuring work by Wisconsin artists *Paul Donhauser*, *Alice Mueller*, *Kathie Skrabanek* and *Richard Woppert*, was presented recently at Alverno College in Milwaukee.



Alice Mueller's 10-inch bowl with titanium

Characteristic of Alice's unglazed thrown vessels, this fired and polished, cut-edge bowl, 10 inches in diameter, incorporates anodized titanium metal in various colors for a contrasting, technological quality.

Liza Halvorsen

A resident of Lopez Island off the coast of Washington, ceramic artist *Liza Halvorsen* describes her work (shown in May at Foster/White Gallery in Seattle) as being a "personal view of life at the water's edge—symbols of an island environment." On view with

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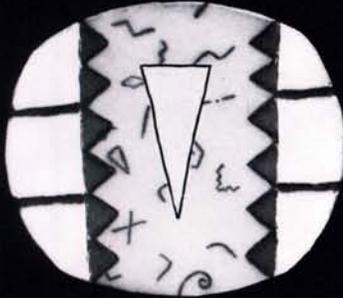
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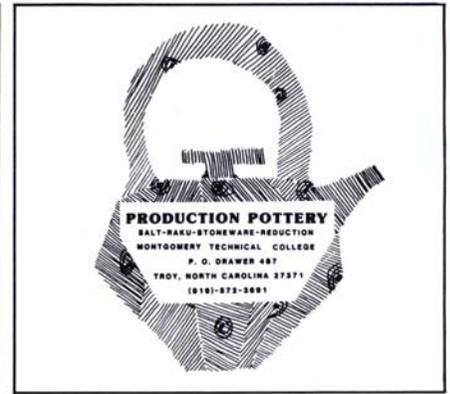
News & Retrospect

her tile relief panels was this daybed, table and wall form grouping Liza designed then collaborated with husband *Larry*, fabric artist *Peggy Bill* and woodworker *Michael Durbin*. Inset on the lacquered table and daybed,



Daybed and table with stoneware insets, raku wall form

the extruded stoneware tiles were glazed with either a white or black satin recipe, accented with red or blue glaze triangles and fired to Cone 9. Larry threw or slab built the stoneware vessels on the table, glazing them with the same black or white recipes and firing to Cone 9. Liza made the raku wall form, "Floating Triangle Screen," from low-fire porcelain. "My technique emphasizes the spontaneity of raku glazes which cause surface modulations and an element of unpredictability," she commented. *Photo: Robert Vinnedge.*



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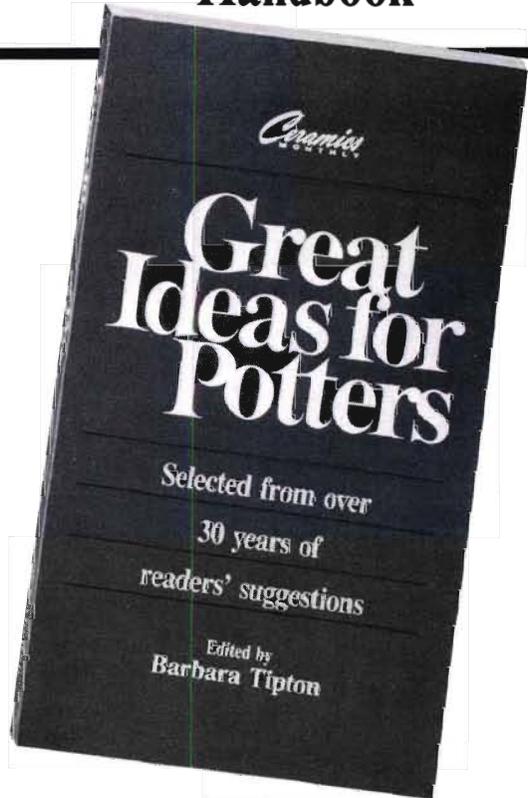
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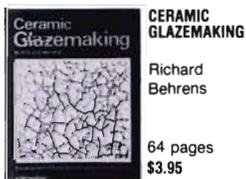
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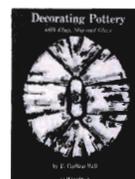
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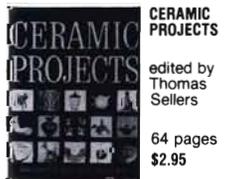
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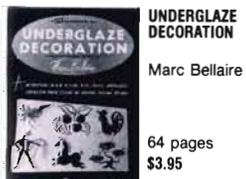
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