

Ceramics

MONTHLY



SHIMPO

CONTINUING THE TRADITION OF EXCELLENCE



NRA Pugmill



Shimpo ConeArt Kilns



RK Series Potter's Wheels



Master Series Potter's Wheels



Add-A-Vac Pugmill



Banding Wheels

Shimpo offers ceramists a choice of top quality equipment from our continually expanding product line. From milling the clay through firing of the final product, Shimpo has the solution — the choice is yours.

RK Series Potter's Wheels: Patented RX traction drive system increases torque in speeds as low as 1 rpm.

Master Series Potter's Wheels: Quietest wheel on the market — all electronic, belt driven, with remote foot pedal.

NRA 03 Pugmill: Features twin mixing augers and a special dual safety system.

Add-A-Vac Pugmill: The only pugmill on the market that is available with or without an attachable vacuum unit. Compact design processes up to 800 lbs/hr.

Shimpo ConeArt Kilns: Single or state-of-the-art double wall design; manual or electronic controllers feature easy access wiring; oval and specific designs for doll, hobby and glass available — TRU: cone 10!

Banding Wheels: 5 models to fit every need and budget — the BEST banding wheels on the market.

Available NOW from your local Shimpo dealer.

SHIMPO CERAMICS *A Tradition of Excellence*

NIDEC-SHIMPO AMERICA CORPORATION 1701 Glenlake Avenue Itasca, IL 60143 630/924-7138 Fax: 630/924-7639

Take a good look.



This is a real slab roller.

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

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

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

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



NEW BAILEY VIDEO!

Get "up close" information about our DRD/II slab rollers. Watch slabs being formed, and get in-depth advice about the slab-rolling process from designer Jim Bailey.

Call for information.



Handbuilding Equipment
"The Professional's Choice"

Call Toll Free: 800/431-6067
In NY or Canada, call direct: 914/339-3721
Fax: 914/339-5530
PO Box 1577 Kingston, NY 12402

CLAY TO GO—HOLD THE MAYO

BUY DIRECT—WHAT THE HECK!

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

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

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

*Offer excludes AK & HI. Some restrictions apply.

Deal with the folks that actually formulate, make and use these clays on a daily basis. KPS doesn't skimp on materials or change ingredients just to keep the cost down or improve our profit margin. KPS uses the highest quality ingredients and extreme care in mixing. We are more than willing to help you.

LOW-FIRE CLAYS: KPS #231 **WHITE DOVE LOWFIRE:** ^06-1. Very strong, stark white, plastic body that handles great. Glazes super. Good school choice. No grog. KPS #319 **RED ROBIN LOWFIRE:** ^06-3. Very pretty reddish orange to reddish brown. Nice, plastic terra cotta body for handbuilding, slab work, sculpture & throwing. Mild tooth. Fine grog. #322 **BABY RED EARTHENWARE:** ^06-3. Very smooth, plastic body made especially for majolica, terra-sigilatta and burnishing. No grog. **STONEWARE CLAYS:** KPS #206 **GEORGIA PEACH STONEWARE:** ^6-10. A peach of a clay body, very friendly. Easy to use, light, warm, tan color. Ox., reduc., wood or salt. KPS #208 **BUFF STONEWARE:** ^6-10. Pretty deep buff body. Great throwing clay for all uses, good handbuilding & sculpture body, very forgiving. Good school choice. Med. buff in ox., darker in reduc. KPS #216 **KPS TAN SPECK:** ^4-8. Pretty, warm tan body with small to medium speck in just the right amount. Ox., light reduc. KPS #217 **WHITE STONEWARE:** ^6-10. An easy to use body for handbuilding or throwing. Accepts most glazes, giving clear colors. A truly superior, smooth, white stoneware that does functional work very well. Outstanding workability. Porcelain grog. Ox., reduc. or salt. KPS #249 **CHOCOLATE STONEWARE:** ^4-8. Chocolate brown body with great glazing. Great functional body. Has classic, clear stoneware ring. Ox., light reduc. KPS #258 **SANDPIPER STONEWARE:** ^6-10. Versatile cream colored, plastic body good for wheel or handbuilding. Ox. or reduc. KPS #262 **GREY SPECKLE STONEWARE:** ^4-8. A very special body with unique grey color and fine to medium speckling. Well suited to functional ware. Ox.

KPS #271 **WHITE HAWK STONEWARE:** ^6-10. Very strong, durable body that fires a crisp white color. Warp resistant, great for tile work. KPS 302 **WILD TURKEY STONEWARE:** ^6-10. Pretty salmon color, user-friendly clay. Smooth texture, strong body for small to large work. KPS #328 **BIG RED STONEWARE:** ^4-8. Strong, toothy body for small to large work. Very attractive. KPS #333 **BLACK RAVEN STONEWARE:** ^6-8. Beautiful flat black body at cone 6. Marbles well with KPS #217 White Stoneware. A most unusual, very dramatic, good working clay body. Oxidation. KPS #340 **SPOTTED OWL STONEWARE** ^6-8. A beautiful and extremely user-friendly cool tan with very pleasing specks. Ox., light reduc. KPS 341 **FALCON STONEWARE** ^6-10. Light, warm tan clay that will do small to large work. Strong throwing body. Ox., reduc. or wood. **PORCELAIN CLAYS:** KPS #286 **GROLLEG PORCELAIN:** ^6. A true, translucent porcelain. Economical firing costs. Ox., reduc., salt. KPS #350 **SWAN PORCELAIN:** ^6. Grolleg porcelain & white stoneware. Porcelain grog. Very cool. KPS #275 **GROLLEG PORCELAIN:** ^10. Easy to work with, friendly body, good for handbuilding or throwing. Paper white. Translucent. Ox., reduc., salt, wood. **RAKU CLAYS:** KPS **RAKU:** ^06-10. Fairly smooth, universal use, industrial strength. Bisches white. Throws great, handles small to large pieces. Oxidation, reduction. KPS **RAKU C:** With more texture, great sculpture body. KPS **RAKU XC:** Crunchaholic heaven, awesomely strong. **SCULPTURE CLAYS:** KPS **WHITE SCULPTURE:** ^06-10. A plastic, toothy, slow-drying clay. Very strong. Ox., reduc. KPS **RED SCULPTURE:** ^06-8. Very toothy body suited to large work. Oxidation.



Brent Model A* 1/2 hp.
List: \$825.
Call to Save



Brent Model B* 1/2 hp.
List: \$910.
Call to Save \$



Brent Model C* 1/2 hp.
List: \$995.
Call to Save Lots of \$



Brent Model CXC* 1 hp.
List: \$1175.
Call to Save Big!



KPS #302 Wild Turkey Stonwr
^04 bisque, ^6 Oxidation.
Spectrum Purple.

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

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

Huge Inventory of Spectrum Colors: Glazes, Underglazes, Stains, Engobes, etc. • Amaco Glazes and Underglazes • Dolan & Kemper Tools • Tons of Dry Clays and Glaze Chemicals • Videos • Huge showroom packed so full you can hardly move, just full of fun stuff from end to end. • Come & see us, we love company! • Our clays are above all standards!



Since
1974

KICKWHEEL POTTERY SUPPLY INC.

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

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



MASTERCARD OR VISA ACCEPTED

FREE WHOLESALE CATALOGUE



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

SKUTT MODEL
1027 (CONE 10)
23"X27" DEEP
\$939.

★North Star
24" Slab Roller
Package
\$659.



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

PACIFICA
MODEL GT400 \$585.
MODEL GT800
\$665.

Giffin Grip
\$119.



BRENT
POTTER'S WHEELS
MODEL B \$605.
MODEL C \$659.
MODEL CXC \$779.



KILN SHELVES

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



★ NORTH STAR
STAINLESS
STEEL EXTRUDER
PACKAGE
\$279.

WE WELCOME SCHOOL PURCHASE ORDERS

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

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

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



The Complete Kiln Company

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

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

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

Bailey Pottery Equipment Corp.

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

Bailey Deluxe Double Vent System



Only \$336

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



Bailey Single Fume Vent (Not Pictured) Only \$208*

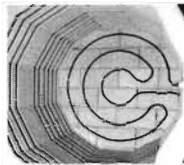
*Prepaid orders only

Bailey Double-Insulated Cone 10 Kilns

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

Features:

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



"ELEMENT-IN-THE-BASE"



3½" THICK "DOUBLE-INSULATED" WALLS



8 STEP CONTROLLER



16½ CU. Ft. OVAL



Bailey Commercial-Duty Electric Kilns

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

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



Bailey Electric Shuttle Kilns

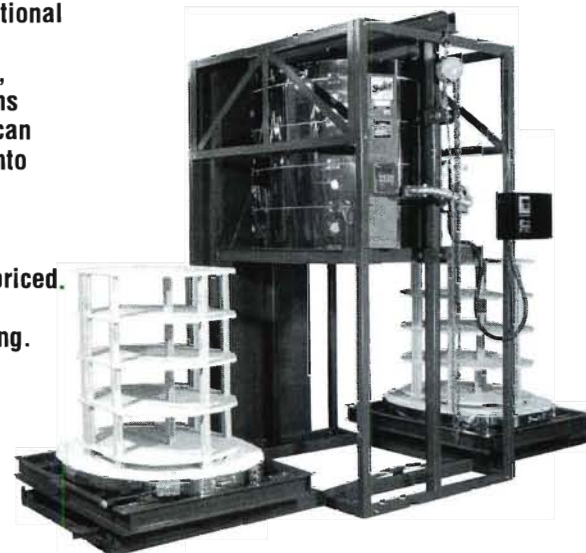
By adding additional rings, and our elevator frame, Bailey oval kilns (shown right) can be converted into this 2 car shuttle kiln.

Economically priced.

Instant reloading.

Fast cycling.

Call for details.



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



Professionals Know the Difference.

Bailey Gas Kilns

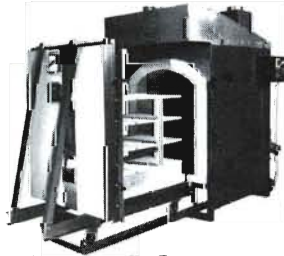
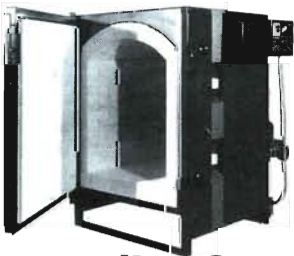
Front Loading, Walk-In and Shuttle Formats
 Sizes from 8 to 200 cu. ft.
 Down Draft Circulation
 Forced Air Combustion
 Custom Design Services
 Complete Toll Free Technical Support
 Double Ventilated Frames
 Unique Non-Mortared Construction

- Built-In Burner Port Covers
- Stainless Steel Heat Shields
- IFB Insulation
- Mechanically Anchored Brick
- Adjustable Door Seals
- Side Mounted Spy Ports
- 100% Gas Safety Systems

Cone 11 Kiln Shelves and Plate Setters



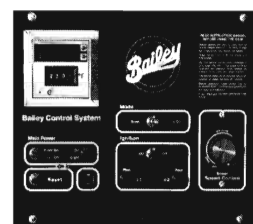
Our High Alumina Cone 11 English shelves are comparable in strength to silicon carbide, but only at a fraction of the cost. Bailey has the largest selection of refractories at the best prices in the U.S.A. Our Cone 11 plate setters and tile setters insure a perfect warp-free surface.



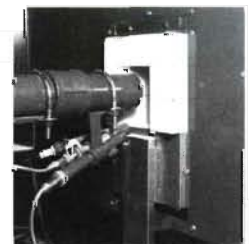
Bailey Studio Deluxe Kilns



HEAVY DUTY DOOR LATCHES



OPTIONAL HIGH LIMIT SAFETY SYSTEM #3

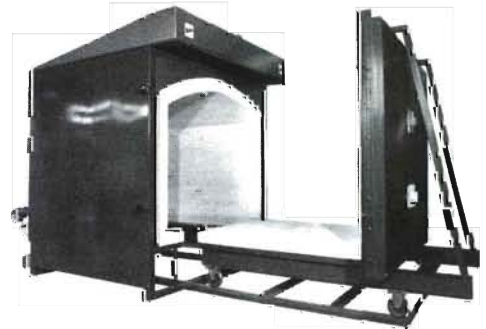


BURNER PORT COVERS

Bailey Production Front Loading Kilns



Bailey Production 1-Car Shuttle



Pictured: 72 cu. ft. Stacking Capacity

Bailey Production 2-Car Shuttle



Pictured: 100 cu. ft. Stacking Capacity

Letters

Support Appreciated

Lizzie and I very much appreciate everyone's support at a time of shock and trauma following the fire on Saturday, 20th June, which "wrote off" our kiln shed and was within minutes and inches of taking our thatched-roof home.

A big "thank you" to one and all. You have boosted morale and strengthened our resolve to look forward and build a safer place in which to practice pyromania!

For one whose business largely revolves around fire, to be consumed by it is a humbling experience. A word of warning: I advise you to update or index link your insurance policies.

The new kiln is intact, and we are open for business and trading as usual. Thank you all.
John H. Leach, Somerset, England

Raku Definition

There is no single definition for the term "raku," making it difficult to argue (as does letter writer in the June/July/August 1998 issue) that someone's work "was not raku." The term is from Japan, where, as in the U.S., it has come to possess a variety of meanings. The appellation "raku" was first granted to a small ceramics workshop in Kyoto in the late 16th century by the warlord Hideyoshi, and soon was used both as the family name of each generation and as the name for the wares they produced. The Raku family was famous for producing teabowls, but also made a variety of serving dishes for food eaten during the tea ceremony.

Raku wares were handbuilt and carved from a porous clay body, decorated with lead glazes or iron-bearing slips, and fired one at a time in a small, indoor, charcoal kiln (with no postfire smoking). In Japan today, "raku" also refers to low-fired wares made in the general style of the Raku family (often by amateur or hobby potters), and to the work of a host of professional potters with no connection to the Raku family. By the time raku became popular in the United States in the 1960s under the visionary experimentation of Paul Soldner, the technique had changed considerably. The characteristics that most people outside of Japan now associate with raku, such as glaze crazing, a darkly

In keeping with our commitment to provide an open forum for the exchange of ideas and opinions, the editors welcome letters from all readers. All letters must be signed, but names will be withheld on request. Mail to *Ceramics Monthly*, PO Box 6102, Westerville, OH 43086-6102, e-mail to editorial@ceramicsmonthly.org or fax to (614) 891-8960.

smoked clay body and dramatic outdoor firings, have little to do with the Japanese technique. The development of American raku was not an attempt to imitate Japan, but a movement in a new direction inspired by Japanese techniques.

As we all know, today raku is not only an extremely popular technique among potters, sculptors and consumers, but is an important teaching tool in high schools and universities around the country. Each potter, whether Japanese, American, or Australian, amateur or professional, interprets the term and its associated techniques differently, and therein lies the strength of raku as a ceramic process: its flexibility. Bad pots that people call raku aren't bad because of the name, but because of the work.

Morgan Pitelka, Princeton, N.J.

Weathered Clay

In Gina Bobrowski's letter (May 1998 issue), which provided technical information on her work, she states that "any outdoor works in private collections, public parks, or museums or commercial galleries should be covered in winter to protect them from freezing temperatures."

I thought CM readers might be interested to know that even if this is true of works in her firing range, Cone 1-2, it does not apply to high-fired stoneware. I made garden sculptures, bird feeders, etc., that have endured our New England winters, uncovered, for more than 10 years to date. I use the following stoneware clay body from the Baltimore Potters Guild fired at Cone 9:

PF-71 Clay (Cone 8-10)

A. P. Green Fireclay.....	12 lb
Kentucky Ball Clay (OM 4).....	15
XX Sagger Clay.....	60
Grog (40-60 mesh)	12
Spanish Iron Oxide (optional).....	4
	103 lb

Daisy Brand, Newton Centre, Mass.

Cover Kudos

Thanks CM for the lovely full-page cover of Douglas Browe's pitcher. Being a subscriber of only a few years, I missed receiving the magazine with covers devoted to single pieces in the past. I have, however, read with interest the occasional letter discussing the cover issue. I, for one, vote for the single-piece format and hope April's issue signifies return to it. It is much nicer.

Susan Dickson, Chapel Hill, N.C.

Troubled by Barium

It long has been known barium is dangerous. Everyone has had plenty of time to clear the barium out of the studio. Bringing it into the studio in 1998 seems as foolish to me as starting to smoke in 1998.

William C. Alexander, in a paper originally presented to and published by the National Council on Education for the Ceramic Arts (NCECA) in 1973, stated that barium carbonate, chloride and hydroxide—though I have seen only the first in pottery catalogs and studios—can kill "if completely absorbed into the system." Inhaled, it causes a form of pneumoconiosis, whose dictionary definition reads like silicosis or emphysema.

Moreover, when I read Robin Hopper's observation in *The Ceramic Spectrum* that strontium is a lot like barium, I tried its replacement in barium blue glazes and found it gave good results in several recipes.

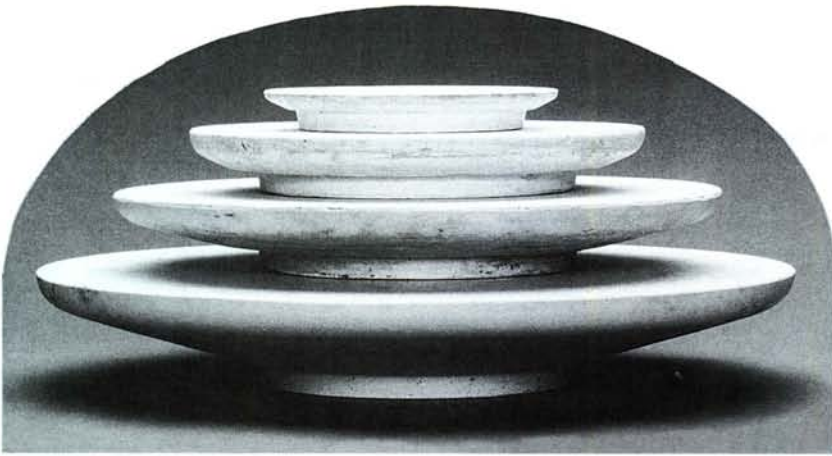
Even if strontium were not a partial answer, what's the point? Jeff Zamek tells us that, used carefully, barium is okay. Monona Rossol insists—and I hope I am not misstating this—that barium is dangerous. Period. (As the aunt of a rock climber, I can appreciate such dichotomies!)

An electrician once proudly installed the 200V line for my kiln without throwing the main breaker. No sissy, he! Countless people drink and drive, unintimidated by warnings, highway fatalities and DWI laws. Many people do not use seat belts, safety goggles, dust masks, ear protectors, etc. Nevertheless, those of us who are in a teaching situation—and those of us who publish in clay magazines are teachers, at least to some readers—have an obligation, I think, to pursue greatest caution.

Every potter mistakenly has dumped a scoopful of a white powder (or even a 5-pound sack) into the container of another. Would barium mixed into feldspar show its effects in the firing? Not necessarily. And so a tableware glaze, intended barium-free, suddenly contains barium. Or a barium-containing glaze, tested and found safe previously, now no longer is. In allergy season, when wearing a dust mask is well-nigh impossible, a sniffing up-against-a-deadline potter might ditch the mask and snuff in barium dust from the air.

And so on. The suggestions to avoid barium glazes on food-related ware, or testing the ware are, I think, unrealistic. Potters have no control over the final use of their pots. Every one of us has made something purely decorative, or use-specific, only to find it used for something different. A big cache-pot becomes an impromptu punchbowl. The wall-plaque fish, encased in aspic, becomes the centerpiece for a nautical picnic. A potter makes little donkeys carrying pack-baskets—as an "exclusive" for a florist who puts cacti in the baskets. A caterer buys some donkeys, loses the cacti, and puts salsa in the baskets for dinners with a Mexican theme. The salsa, being acid, may attack the glaze—and the barium in it may taint the food.

Testing glazes is perfectly valid for industry where, I've been told, every material is



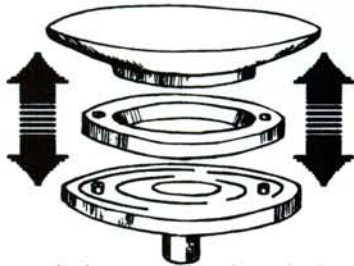
Over the last 30 years I have tried many other bat materials: masonite, particle board, wood and plastic, but none of these has all the advantages of plaster. Clay sticks readily and releases easily from plaster.

Plaster absorbs water from the clay so pots can be left on the bats longer – until ideal trimming stiffness without danger of bottom cracks. Pots can be put back on the wheel (on their self-centering bats) for refining, trimming, faceting or fluting. This system is also good for large pots thrown in sections. Several pots can be in progress at one time as they are easily shunted on and off the wheel.

Most of the wheels at Jepson Pottery have been modified with bucket heads to accept flanged bats, but now I have designed a simple, precisely machined plastic ring which fits over the 10-inch spaced bat pins in most aluminum wheel heads. The flanged plaster bats drop solidly into place and lift off easily. The ring is available in two sizes: small to fit 7-inch bats and large to fit 12-, 16- and 20-inch bats.

Small Ring	\$48.00	Large Ring	\$48.00
7" Bat	\$ 4.80	12" Bat	\$ 9.00
		16" Bat	\$19.00
		20" Bat	\$24.00

WHY PLASTER BATS?



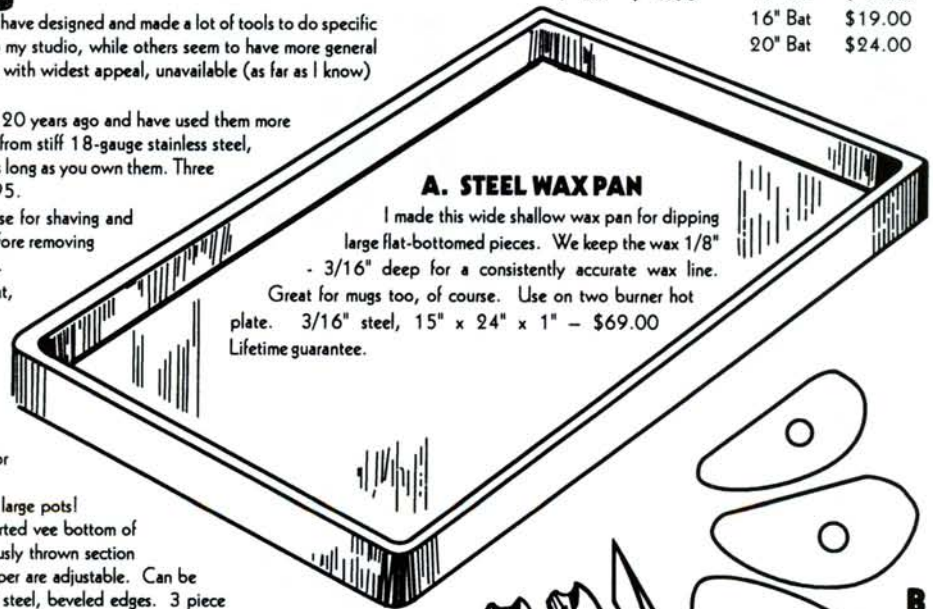
UNUSUAL TOOLS In 30 years of making pottery I have designed and made a lot of tools to do specific jobs. Some of these filled an esoteric need peculiar to my studio, while others seem to have more general applications. I am offering for sale a selection of those with widest appeal, unavailable (as far as I know) from other sources.

B. STAINLESS STEEL RIBS I made three of these 20 years ago and have used them more than any others ever since. I am now producing them from stiff 18-gauge stainless steel, finely finished and so durable, they are guaranteed for as long as you own them. Three sizes: 3", 3½", 4½" – \$13.95 each or all 3 for \$34.95.

C. TRIMMING TOOL This is the tool I always use for shaving and refining the lower part of pots which can be trimmed before removing from bats. Simple but effective. 6" long – \$.85¢ each.

D. EDGE TOOLS Smooth, durable, water resistant, these hardwood tools make a beautifully finished beaded edge or band on any pot, but are especially useful and effective on hand-built pieces. It's surprising how much this detail can add. Six different bead sizes on three 6-inch long tools: #1-small, #2-large, #3-double bead on each end. \$5.80 each, two for \$9.90, three for \$14.50.

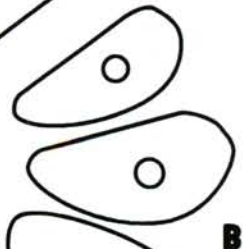
E. 3 PIECE DIE SET Better than coil and throw for large pots! Use your pug mill to make precisely formed strips. Inverted vee bottom of extruded strip fits snugly over vee shaped top of previously thrown section (secure joint, smooth transition). Height, width and taper are adjustable. Can be clamped onto extruder flange of most pug mills. 3/16" steel, beveled edges. 3 piece set – \$49.00



A. STEEL WAX PAN

I made this wide shallow wax pan for dipping large flat-bottomed pieces. We keep the wax 1/8" - 3/16" deep for a consistently accurate wax line.

Great for mugs too, of course. Use on two burner hot plate. 3/16" steel, 15" x 24" x 1" – \$69.00
Lifetime guarantee.

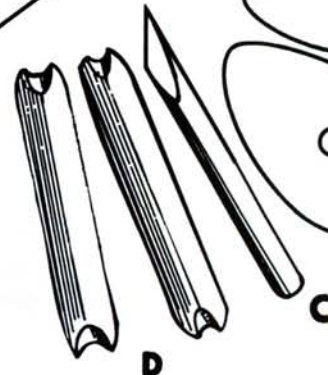
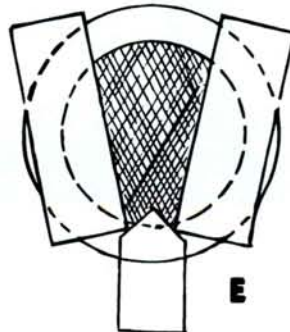


THE FOLLOWING ITEMS ARE NOT SHOWN:

PLASTIC DOMES Shallow, rigid plastic dome can be used to form either the inside or outside surface of slab platters. A layer of soft paper or thin plastic is used to separate clay from form. Vacuum formed plastic is smooth, tough and light. Two sizes: 18" diam. x 3" deep – \$79.00 24" diam. x 4" deep – \$98.00

REVOLUTIONARY TOOL Two or three FREE extra hours every day you make pottery – Absolutely the best tool I ever made – Like going from a kick wheel to an electric one. This 10' diameter rotating table will easily take 1-ton loads and still turn with your little finger. With these directions, you can make it easily. Complete plans and photos – \$9.00

GLAZES All of my stoneware and porcelain glaze formulas (some real beauties here) – \$11.00



Prices do not include shipping & handling. Call for shipping charges. Florida residents add 7% sales tax. Three dollar service fee on orders under \$25.00.
Call toll-free 1-800-742-3055 now to order.
We accept Visa, MasterCard and American Express.

Letters

tested when delivered and before going into glaze; and every kiln is perfectly controlled. Most potters, however, use whatever the supplier provides. Which means silica contents in the actual glaze can vary from batch to batch. As most workhorse glazes perform satisfactorily over approximately a three-cone range, the same glaze made up without a single mistake and used on a "constant" body can be materially different from the batch tested a year ago. And, while I understand the new electronically controlled electric kilns are

amazingly consistent, most of us use kilns that vary substantially from firing to firing. We build a certain elasticity into bodies and glazes, but elasticity may not extend to safety. And few potters can afford to have every kiln load tested (at about \$35 per ingredient tested for).

Jeff Zamek is a respected and serious glaze expert. I imagine his clients are serious glaze people: M.F.A. or studio potter types.

Monona Rossol is a respected, serious industrial hygienist who, I imagine, deals mostly with business enterprises—from production studios to factories—where nonpotters handle sacks of materials, unload trucks,

empty bags into bins or huge blungers, and apply glazes onto a thousand pots or tiles per day. Rossol and Zamek see the "barium problem" from different perspectives, which does not mean either is wrong.

As to barium and cancer or other diseases, I am not comforted by the German study, because 7-27 years means only that someone who started factory work at 20 has no symptoms by age 47. As many horrible diseases—type of multiple sclerosis, Parkinson's, Alzheimer's and plenty of cancers—show up only around one's sixth decade, 47 is too early to crow.

I believe in the old Jewish tradition of "putting a fence around the law." One is forbidden to touch tools on the Sabbath because work is forbidden; tools are part of work. The rabbi knew how easily one thing leads to another. It's best to avoid risk to oneself and attendant danger to others. It is not as though barium were essential to our survival as potters.

Lili Krakowski Constableville, N.Y.

Pseudo Ceramics

Within recent years, the term "clay" has been used for products that are "claylike" but not ceramic. These pseudo-clays cannot compare to fired ceramics in beauty, durability and versatility.

By nature, fired ceramics is a medium quite different from these so-called "clays." They may be called "clay," but will they endure the tests of time that fired ceramics can withstand? To see what is best, why not put them to the test? Can they be used to produce functional wares for the kitchen?

Although charmingly colorful, the temporal nature of products crafted of pseudo-clay will cause many of those who've purchased them to lament in disappointment, as would a child when his balloon is popped.

Name withheld by request

Surfing the Misinformation Highway

I imagine many others who have read CM have been "surfing the Net" in search of information about the world of clay. So far, I have found it to be a frustrating experience, but I blame that on my ignorance and inexperience.

Catching a wave to a page on soda firing (<http://www.artoz.com/sodaglaze.html>), I downloaded the document for further study. What I then read disturbed me because I believe that it was not good information, yet because it is on the "Net," it may be regarded as "best practice."

The author drew attention to the caustic nature of sodium bicarbonate and soda ash, which is anhydrous sodium carbonate, failing to mention that the third ingredient of the recipe, calcium carbonate, is fully decomposed above 900°C (1652°F). The residue after firing will not contain calcium carbon-

What do you need in your clay?

Confidence

At Tucker's we test every pallet of raw clay and every batch of pugged clay! Our state-of-the-art mixing system and testing procedures are second to none in North America.



- porcelain
- stoneware
- earthenware
- custom bodies

Now Available:
Paper Clay!
P'clay™ & P'slip™

call **Tucker's Pottery Supplies Inc.**

15 West Pearce St., #7, Richmond Hill, ON Canada L4B 1H6
1 (800) 304-6185, (905) 889-7705; Fax (905) 889-7707

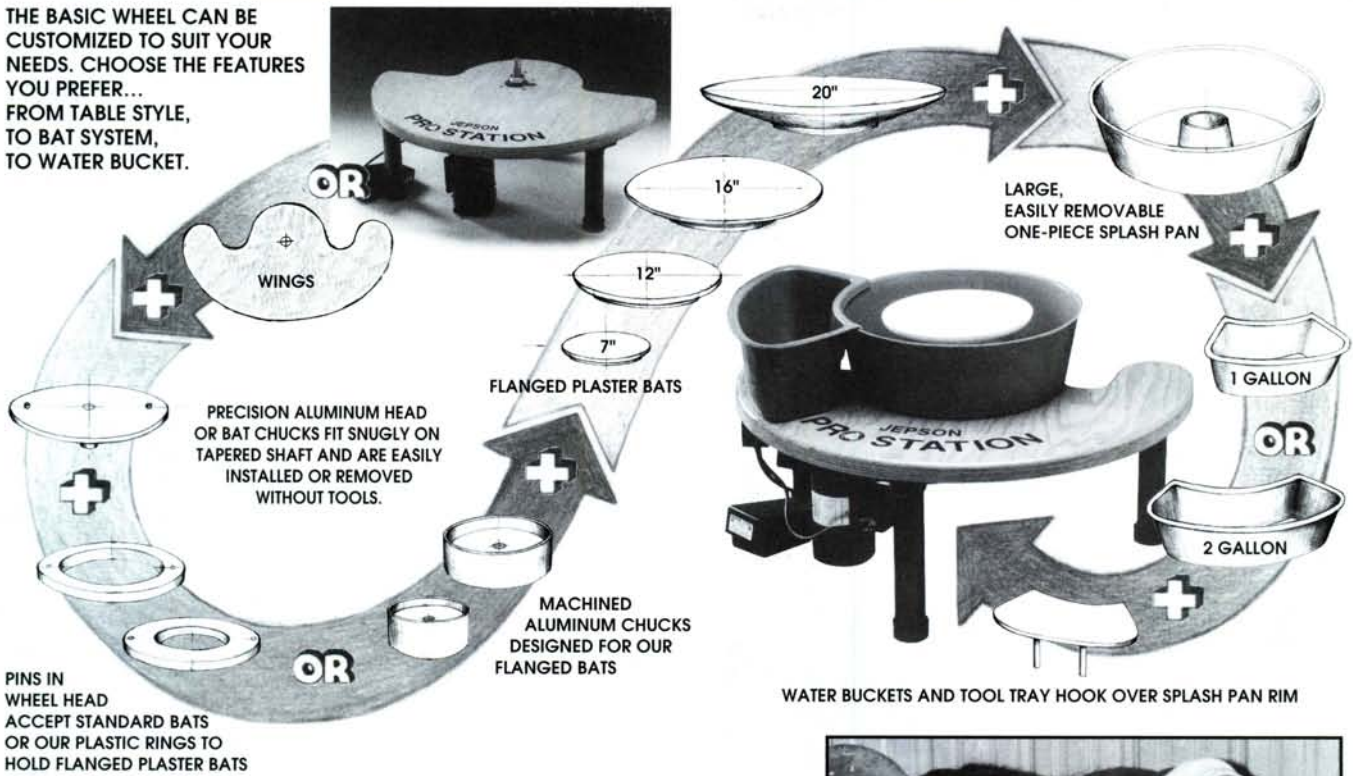
or one of our dealers:

Atlantic Pottery Supplies, Box 611, Dartmouth, N.S. B2Y 3Y9	(902) 466-6947
Bailey Ceramic Supply, Box 1577, 62 Tenbroeck Ave., Kingston, N.Y. 12401	(914) 339-3721
Shimpo America Corporation, 1701 Glenlake Ave., Itasca, IL	(630) 924-7138
The Sounding Stone, 519 Osborne St., Winnipeg, Man. R3L 2A9	(204) 284-2964
Woodlawn Pottery Supply, 3784 Woodkilton Rd., Woodlawn, Ont. K0A 3M0	(613) 832-0157

THE NEW JEPSON PRO STATION

A VERSATILE INTEGRATED SYSTEM DESIGNED BY A POTTER FOR SERIOUS POTTERS

THE BASIC WHEEL CAN BE CUSTOMIZED TO SUIT YOUR NEEDS. CHOOSE THE FEATURES YOU PREFER... FROM TABLE STYLE, TO BAT SYSTEM, TO WATER BUCKET.



PINS IN WHEEL HEAD ACCEPT STANDARD BATS OR OUR PLASTIC RINGS TO HOLD FLANGED PLASTER BATS

The JEPSON PRO STATION was designed to offer power, smoothness, and ruggedness equal to, or surpassing competitive wheels, along with a unique combination of convenience and versatility features to make your potting experience easier, more efficient, and more enjoyable.

The Jepson Pro Station has been tested by students in our classes at the World Pottery Institute and they have unanimously preferred it to other high quality wheels. They especially like the big splash pan, water bucket and the bat system features not found on competitive wheels.

"You can tell it was designed by a master potter... best work station layout I have encountered."

BOBBY FURR, LONG BEACH, NC

"After having used the Jepson wheel for a few hours, I already find it superior to other wheels I have used."

JANET BANCROFT, EAST WINDSOR, NJ

"The Jepson Pro Station is the smoothest running, best designed wheel I have ever used."

VICTORIA DAVIS, WINTER SPRINGS, FL

"The wing design of the deck lets you really lock your legs in for leverage and stability. The interchangeable wheel head allows flexible production techniques, using either a conventional head or the Jepson aluminum chuck/plaster bat system."

RANDALL SMITH, OMAHA, NB

"The Jepson Pro Station is the most comfortable potters wheel I've ever worked with. The uniquely shaped table allows you to brace your legs, and large mess-proof splash pan, ingenious water bucket and tool table make this the most exciting equipment improvement for potters in a long time."

ALEX MILLER, MOORESVILLE, NC



Introductory Price for Ceramics Monthly readers

Basic Wheel includes aluminum head w/removable pins to hold bats or our bat rings

\$786

Custom design your ultimate wheel by adding: Plastic Adaptor Rings; Aluminum Chucks; Flanged Plaster Bats; Splash Pan; Water Buckets; Tool Tray; Digital Tachometer; Hand Speed Control; Custom Length Legs.

For more information and our complete price list call...

Jepson Pottery Tool Company

"...unique, high-quality tools for serious potters"

P.O. BOX 437, GENEVA, FL 32732

1 800 742-3055 FAX 407 349-4009
INFO 407 349-5587

Letters

ate as stated but calcium oxide. This chemical reacts with moisture in the atmosphere or with water to form calcium hydroxide, liberating heat. Its powder, if blown into the eyes or in contact with mucous membranes, can cause severe irritation and possibly injury. I suggest anyone using this method as an alternative to the sprayed solution technique should take appropriate precautions.

The pseudo-environmentalist argument for choosing sodium carbonate and its derivatives as an alternative to sodium chloride is

not founded on the experimental detection, collection and measurement of either chlorine or hydrogen chloride in effluents from salt kilns, but on an assumption that they will be there. It seems to be irresponsible to promote compounds that release carbon dioxide, since this is a greenhouse gas. Evidence from Britain based on analyses of effluents from industrial salt kilns has shown on two occasions that equal amounts of sodium and potassium chloride were discharged after salt was added. Separate determinations of individual acidic gases were not made in these investigations. Since potassium is an essential element for the growth of plants as well as

being necessary in human nutrition, it might be assumed that the old-fashioned method has advantages.

I continue to be disturbed that artists who choose to practice with clay do not make full use of the science and materials engineering faculties of the universities that train them or search the archives of the American Ceramic Society, or their own country's equivalent institutions, for valid information.

Ivor Lewis, Redhill, South Australia

Categorizing Art

After looking through many *Ceramics Monthly* magazines and books on ceramics and sculpture, I would like to make a proposal that I hope readers of CM would respond to. I am proposing that there be two categories of art: One would be art that is pleasant to look at, that is pleasing to the eye, something you would welcome in your living room or on your living room wall, that follows to a degree the basic principles of art: line, form, balance, etc.

The other type would be like a pile of stones or bricks that are stacked in a curve to the wall or just stand alone. I was just looking at a bicycle that is covered with bottles and some tree limbs that have knobs and screw hooks in them.

I am aware that art is in the eye of the beholder. I would just like to get readers' reactions as to two divisions of art. Write to me at 1748 South Garfield, Denver, Colorado 80210. I have no idea as to the number of responses, but I will try to answer every one. I would like to know what you think.

I enjoy every single issue of *Ceramics Monthly* and I especially enjoy the dialogue among the letter writers.

Ralph Lacey, Denver

Eye Opener

I am a high-school student from a small town in Iowa, not exactly the ceramics capital of the world. Before I saw *Ceramics Monthly*, I thought ceramics wasn't the most exciting thing in the world. But after: Wow! I had no idea of the diversity of forms and materials. I hadn't even heard the terms reduction or oxidation. Now I see the amateurism leaving my work. I don't sit down at the wheel and throw a mug or a bottle every day because that was all I knew how to do, and my class loves all the new glazes and ideas the magazine has brought to our classroom. Thanks for opening my eyes to ceramics.

Brian Fasbender, Carroll, Iowa

Never Stop

Never stop learning. Never stop trying new ideas. Never stop listening to new people's ideas. Never stop smiling—it's good for you. Never stop laughing—it's good for me. Never stop stretching our creativeness.

Oletia Teas, Alvin, Tex.

Creative Industries

Ask for FREE brochure on our Stools, Tools, Throwing Bats



For the Dedicated Potter and Professional Studio

IT'S YOUR CHOICE!

Express Your Artistic Spirit on Your Own Creative Industries Potter's Wheel



For the Studio Potter, Hobbyist, or Beginner. For fun times or if you have compact space.

Creative Industries • TEL 619-449-1834 • FAX 619-449-1854

E-mail: potwheel@creative-ind.com

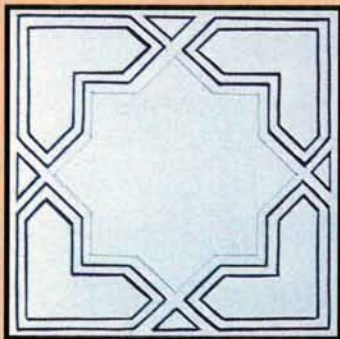
1946 John Towers Ave. • El Cajon, CA 92020 • 800-748-5530

See us at <http://www.creative-ind.com>



*Jafar Mogadam,
Riverside, Iowa, uses
AMACO® products to
recreate Islamic and
Persian tile designs.*

Decorated Tiles Can Be As Easy As...



1



2



3

AMACO® Velvet Underglazes and Majolica Gloss Decorating Colors make it easy to recapture the stunning designs of Persian tilemakers. For many centuries, talented Persian artisans perfected this intricate art form and passed it down through generations. Today, AMACO® Velvet Underglazes and Majolica Gloss Decorating Colors bring this technique home, so you can recreate the work of masters — or develop your own original designs — right in your own studio.

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

AMACO

American Art Clay Co., Inc.

4717 W. 16th St., Indianapolis, IN 46222 USA • (800) 374-1600 • FAX: (317) 248-9300

Up Front

Ron Nagle Receives \$25,000 Grant

California ceramist Ron Nagle received a \$25,000 grant from the 1997-98 Flintridge Foundation Visual Artists Award Program. This is the first year for the program, which will be offered biannually; it is open to artists who have resided in



Ron Nagle's "Blue Two-Step Son," 5½ inches in height, earthenware with glaze and overglaze.

California, Oregon or Washington for at least the past 3 years, and who have worked in fine arts, crafts or traditional arts for at least 20 years. From more than 650 applicants, a panel of 5 jurors selected 12 recipients, basing their decision on the level of serious artistic development and merit over at least 2 decades.

Nagle began working in ceramics in the late 1950s, and earned a bachelor of arts degree from California State University, San Francisco, in 1961. He has taught at Mills College in Oakland, California, since 1978.

"Although my work is part of a ceramic tradition, it is not only the materials or processes that interest me but also the potential for intimacy inherent in the small object and the capability of color to convey emotion," Nagle explains. "For nearly 40 years, I have been investigating the cultural, formal, ceremonial and—sometimes—functional aspects of the cup. Beyond this, it is my hope that the interpretation of my work be as open-ended as possible."

Applications for the next Visual Artists Awards will be available in the spring of 1999. For further information or to

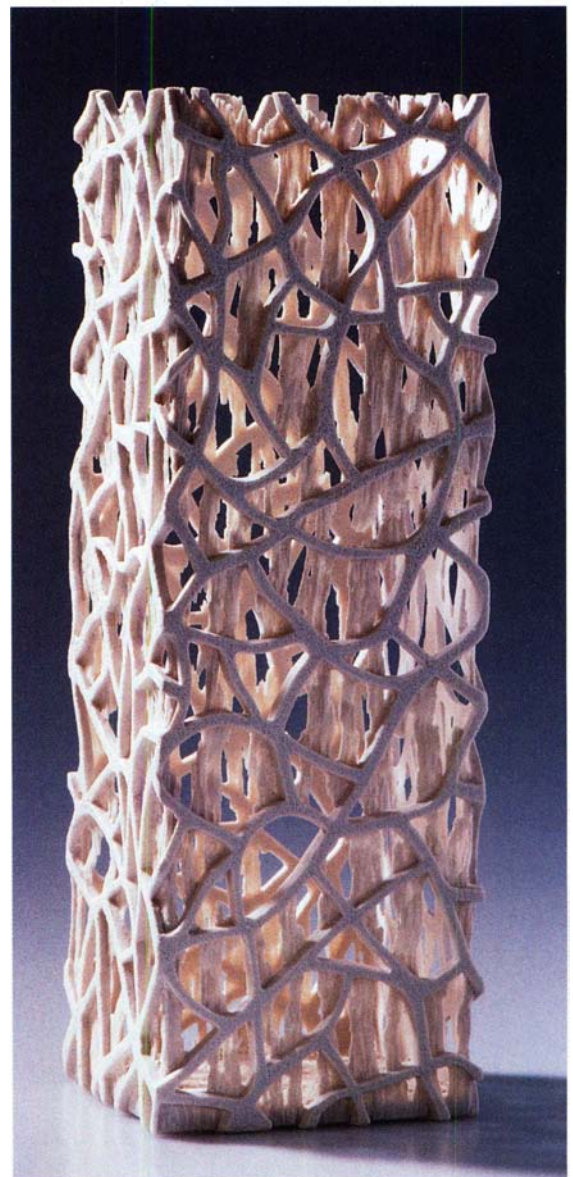
Submissions are welcome. We would be pleased to consider press releases, artists' statements and photoslides in conjunction with exhibitions or other events of interest for publication in this column. Mail to *Ceramics Monthly*, Post Office Box 6102, Westerville, Ohio 43086-6102.

request an application, artists should send name, address, and e-mail address if available, to the Visual Artists Awards, Flintridge Foundation, 1040 Lincoln Avenue, Suite 100, Pasadena, California 91103.

Gabriele Hain

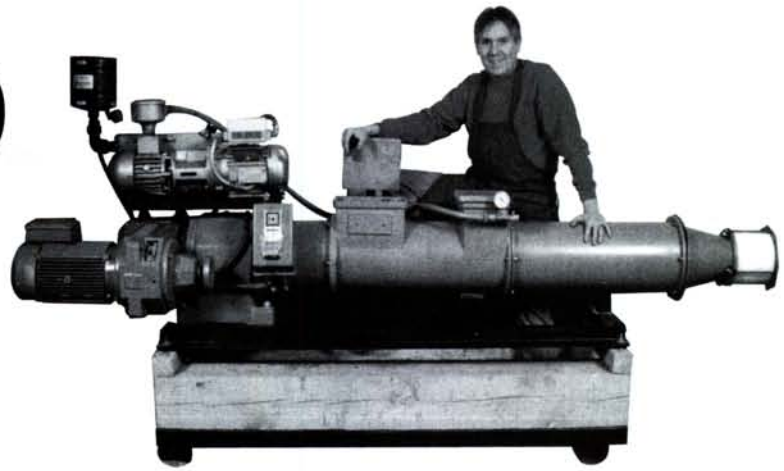
Ceramics by Austrian artist Gabriele Hain were exhibited recently at Galerie Preiner in Graz, Austria, and the Kunstindustrimuseet in Copenhagen, Denmark. While continuing to make pots for everyday use, Hain has concentrated on tetragons and cylinders for the past year. "Cubes and tetragons, as well as hemispheres and cylinders, are the basic elements and the starting points of her work, but the solid, almost compact character of her creations was soon to become utterly crystalline, transparent and fragile," states Ekkart Klinge in the accompanying catalog.

By making the walls thinner or building them up in layers, Hain rids the pieces "of their heaviness, allowing light to pass through the thin walls that are supported and held by the



Gabriele Hain's "Talvi," approximately 11 inches in height, cast and modeled porcelain, with white and transparent glazes, fired to 2246°F, \$3400; at Galerie Preiner in Graz, Austria.

Venco Pugmills



Dear Venco

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

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

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

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

Sincerely,
Scott Currie
Scott Currie & Staff
Christian Ridge Pottery

Non De-Airing Pug Mill

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

De-Airing Pug Mills, Three Models

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

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

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

Twin Screw Mixer/Pug Mill

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

New Heavy Duty Pug Mills

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

Above prices are suggested retail in USA dollars

For further information, contact your local dealer

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

FLORIDA
Axner Co., Inc.
PO Box 621484
Oviedo, FL 32762
(800) 843-7057
FAX: (407) 365-5573

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

OHIO
Columbus Clay Co.
1080 Chambers Rd.
Columbus, OH 43212
(614) 488-9600

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

CANADA
**Culpepper Ceramics
Source**
Distributor
Box 36102
Calgary, Alberta
T3E 3C6
(403) 686-3221

COLORADO
Mile Hi Ceramics
77 Lipan
Denver, CO 80205
(800) 456-0163
(303) 825-4570

MICHIGAN
Priority Supply Co.
2127 Lake Lansing
Lansing, MI 48916
(517) 374-8573

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

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

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

The Pottery Warehouse
2071 S. Wellington Rd.
RR#4
Nanaimo, BC V9R 5X9
(250) 716-9966
FAX: (250) 245-8369

Venco Products • 29 Owen Road • Kelmscott WA 6111, Australia • 61-8-9-399-5265 • FAX 61-8-9-497-1335

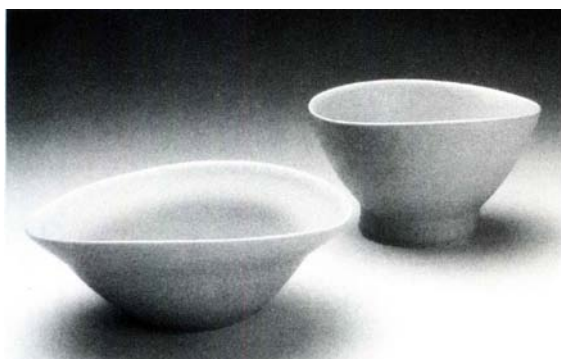
Up Front

skeletons of the remaining framework,” Klinge concludes. “The sculptural bodies are not displacing space but rather creating it by letting in light just as through a transparent coating, a light that seems to be giving a special life to these creations.”

International Ceramics Exhibition

“Contemporary International Ceramics,” an exhibition of works by Philippe Barde (Switzerland), Bodil Manz (Denmark), and Victor Greenaway, Neville French and Angela Valamanesh (all from Australia), was presented recently at Sybaris Gallery in Royal Oak, Michigan.

In his work, Neville French explores the subtle variations possible from a single originating form, such as the porcelain bowls shown here. According to French, these objects are part of

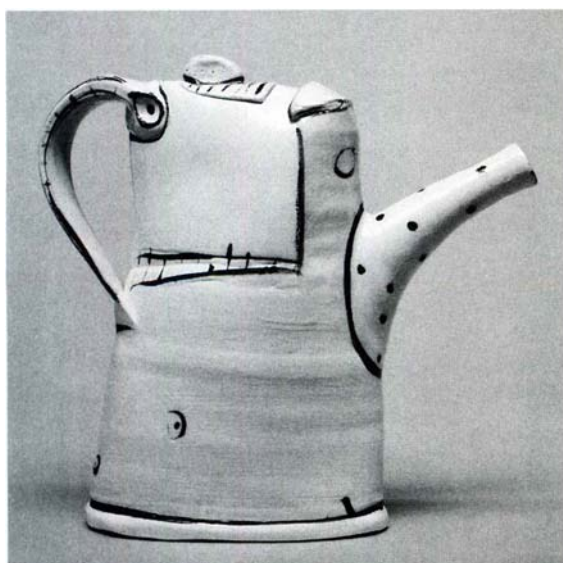


Neville French's "Bowls," to approximately 7 inches wide, porcelain; at the Sybaris Gallery, Royal Oak, Michigan,

a continuing exploration of the “elemental vessel” that harmonizes contour, weight and light with the intention of distilling an essence of purity.

The Interpreted Object

For this year's “Biennial Illinois Ceramic Invitational,” curator Dan Anderson invited 21 clay artists to interpret an object, and exhibit both the object and the ceramic interpretation side by



Victoria Christen teapot, 10 inches in height, porcelain, soda fired; at the Parkland Art Gallery, Champaign, Illinois.

side. The results were seen in “The Interpreted Object,” at Parkland Art Gallery in Champaign.

While some artists found their inspiration in nature, many chose to interpret everyday manmade objects. Originally, says Victoria Christen, her model for her teapot was an oven mitt. “But as I constructed the parts and painted the piece, it began to take on elements of the apron I was wearing. Thus, the final work is a mitten-apron hybrid.”

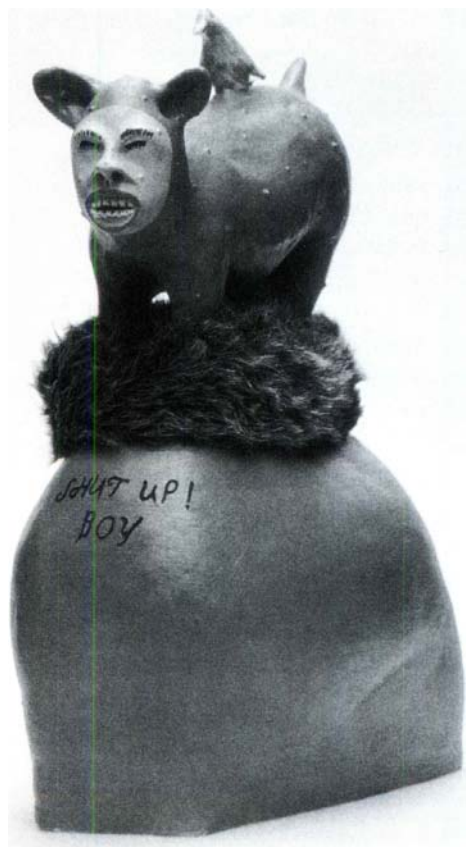
Leach Bowl Presented to Emperor

During a recent visit to England, His Imperial Majesty the Emperor of Japan received a Bernard Leach fluted bowl as a gift from Her Majesty Queen Elizabeth. The bowl was purchased at Galerie Besson in London; a box made specifically for the bowl was signed by David Leach, Bernard's son.

Reflections of Culture

by Ken McCollum

I moved to western Kansas seven years ago and got lost in the dust of the cattle trucks, feed yards and harvests. I was hired to start a clay program at Garden City Community College, and



“Shut Up, Boy,” 28 inches in height, handbuilt porcelain, with oil stains on figure and glazes on base and bird, faux fur, \$500, by Ken McCollum, Garden City (Kansas) Community College.

fought off the hordes of naive folks who signed up for class expecting hundreds of molded buffalo and headlight-struck animals. At the time, I was fresh out of Edinboro University of Pennsylvania, and was very excited about my new job and

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

INTRODUCTION TO THROWING

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

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

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

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

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

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



☆☆☆☆

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

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

— Carrie Anderson — Kensington, CT

STEPHEN JEPSON'S ADVANCED THROWING PROJECTS AND TECHNIQUES

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

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

INTRODUCTION TO HAND BUILDING BY STEPHEN JEPSON

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

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

HOW TO THROW LARGE POTS

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

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

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

For More Information Call 407•349•5587 • Fax (407) 349-4009

FOR SPEEDY PROCESSING OF CREDIT CARD ORDERS

CALL TOLL-FREE 1•800•742•3055

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

POTTERY DECORATION: TRADITIONAL TECHNIQUES BY TOM SHAFER

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

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

GLAZING AND FIRING

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

CONTAINS MANY OF MY OWN DISCOVERIES

SUCCESSFULLY MARKETING YOUR PRODUCTION

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

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

SOME REAL INSIDER INFORMATION HERE

KILN BUILDING

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

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

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

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

CLAY COLLECTION

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

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



Ken McCollum's "Miss Over Bite," 30 inches in height, handbuilt porcelain figure and base, fired to Cone 6, with oil stains, sealed with urethane, \$600; at Mercer Gallery, Garden City (Kansas) Community College.

home. I knew that I had to create a program that encompassed all directions in clay. With help from my colleague and the college, I purchased wheels, bats, a small slab roller and a mixer, and ordered a couple tons of clay.

My recent daywork (shown at the college's Mercer Gallery) was influenced by the transient workers at the beef-packing houses and the effect they had on the community. Image and perpetuating cultural values are very important to these people. They are a mix of Hispanic, Anglo and Asian workers, all of whom stay within their own ethnic group.

The local leaders use the term multicultural as a means of promoting harmony, but the groups are content to remain culturally isolated. Each has its own imagery that has a way of identifying its members, such as brightly painted homes or pickup trucks with fringe on the front window. For an artist, these images are a delight.

I now begin my art-making process by listing everything I know about my subject. This includes visiting sites, meeting people and sketching. I then pinch and slab build each piece from porcelain, using a subtractive process of making thick, hollow forms and carving away the excess with chisels, rakes, rasps and rags.

"Miss Over Bite 1997" was roughed out with pinching, dried until leather hard, then carved. I have found that an old piece from a floor-buffer scratch pad works great for sanding—the used pad helps soften the effect of the work.

For color, I used a Cone 6 engobe, which works as a primer and adheres well to the porcelain. The recipe is dry mixed, then wet mixed in a blender with stains, oxides and ½ ounce sodium silicate per 64 ounces of engobe:

Ken's Engobe (Cone 6)	
Nepheline Syenite.....	30 %
Kaolin.....	20
Kentucky Ball Clay (OM 4).....	20
Flint.....	<u>30</u>
	100%

I add the liquid sodium silicate to facilitate handling in the raw state, as well as for better adherence. For color, I've found that 10%-20% stains are effective.

The figures are designed to be placed on rather than joined to their bases, which helps with the drying, firing and shipping. Once the piece is completed, I allow the work to dry slowly under plastic. Joints are covered with liquid green wax to prevent cracks by slowing the drying. Drying time is about two weeks. The work is then fired very slowly (over a two-day period) to Cone 6 oxidation in a gas kiln.

Next, I apply low-fire glazes to specific areas, then fire a second time to Cone 04 in an electric kiln. The glaze base is designed around a frit; colorants are added along with organic materials (which add interesting effects):

Ken's Low-Fire Glaze (Cone 04)	
Gerstley Borate.....	17.40 %
Frit 3110 (Ferro).....	69.56
6 Tile Clay.....	<u>13.04</u>
	100.00%
<i>Black</i>	
Black stain.....	10.00 %
<i>Medium to Dark Yellow</i>	
Yellow stain.....	6.00-10.00 %
<i>Strong Purple</i>	
Pansy Purple stain.....	6.00-10.00 %
<i>Medium Green</i>	
Chrome Oxide.....	1.00 %
Copper Carbonate.....	3.00 %

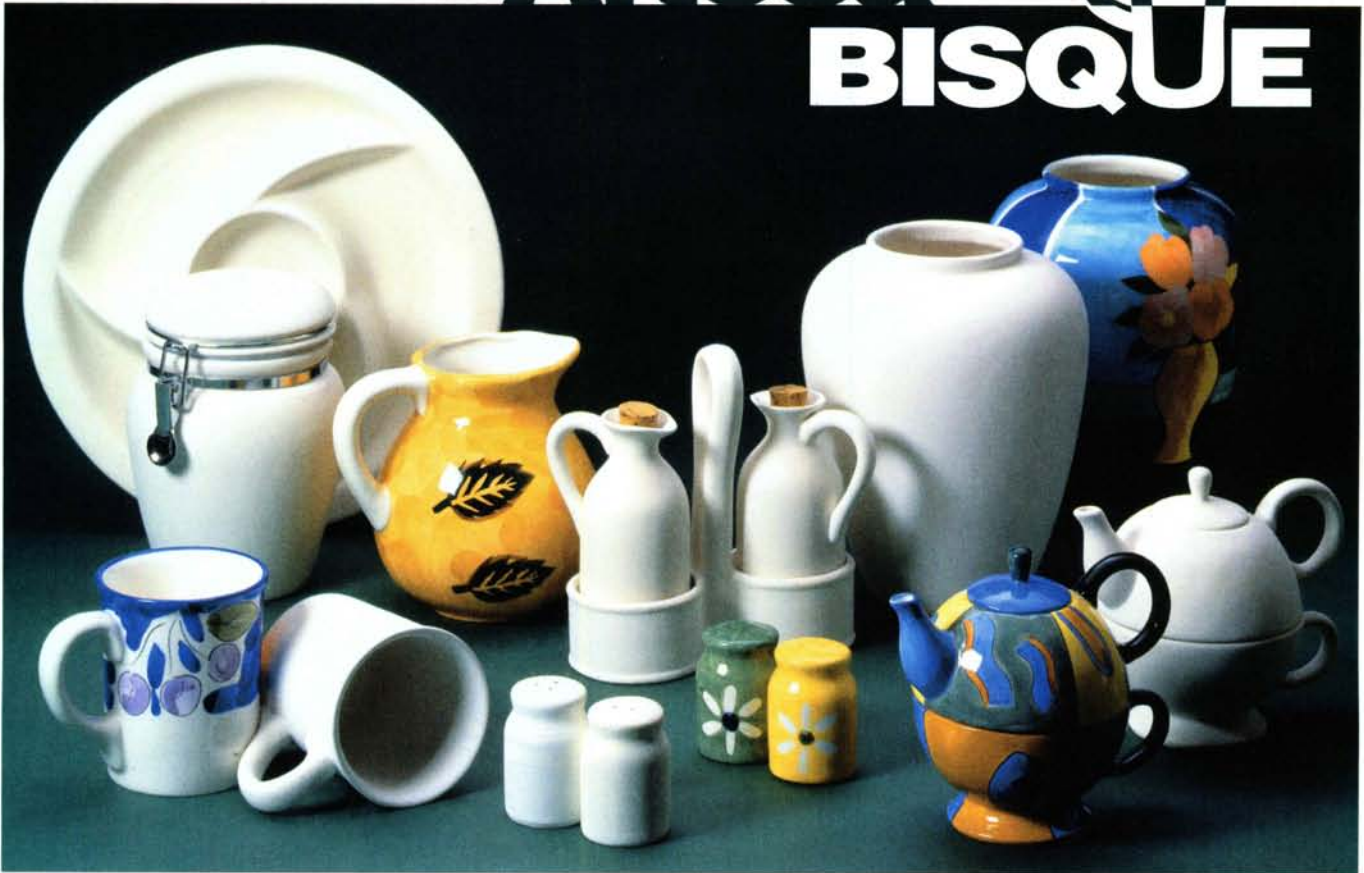
The remaining work is very time-consuming, taking me 20—40 hours to complete each piece. The addition of nonceramic materials brings out the message of the piece. With sprayed glue, I attach glitter and other materials purchased from discount stores, then seal the surface with sprayed urethane. Faux fur is applied next, again attached with glue, but also sewn to ensure a secure fit. Finally, some surfaces are accented with oil stains and sealed.

Kelvin Bradford

Seashell-fumed stoneware vessels by New Zealand artist Kelvin Bradford (see "Seashell Fuming" in the January issue of *Ceramics Monthly*) were exhibited recently at Yufuku Gallery in Tokyo. Although he has collected ceramics for almost 30 years, Bradford did not start making pots until the 1980s. Mainly self-taught, he creates wheel-thrown and faceted forms that have a "strong presence, resulting from bold manipulation of clay, gestural decoration and slips," according to Len Castle in the accompanying catalog. "In his pots, there is a meeting and fusion of energetically produced work in counterpoise with rich but more muted and subtle surface colors and textures. His pots speak of nature.

"He considers that natural effects from firing clay produce results of unequalled beauty," Castle concludes, "so he special-

Aftosa BISQUE



Introducing

Premium quality imported Bisque. Cone 04 ware that is snow white, clean and smooth. Basic Items plus innovative products. Just what you would expect from the company that always has new ideas to help you build your business.

Call us for your Bisqueware needs just ask for the Aftosa Bisque Catalog.

800 231-0397

1034 Ohio Avenue
Richmond, CA 94804
Fax: 510 233-3569

Wholesale orders only. Minimum order \$300.00. Aftosa Bisque orders cannot be combined with other Aftosa Orders.

www.aftosa.com

Up Front

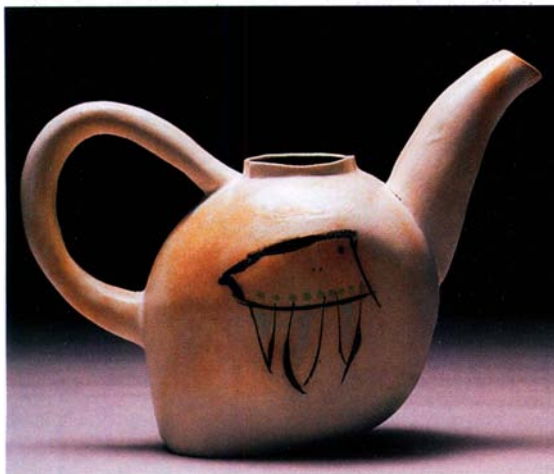


Kelvin Bradford's "Pumpkin Box," approximately 7 inches in height, wheel-thrown and faceted stoneware, shell fumed; at Yufuku Gallery, Tokyo.

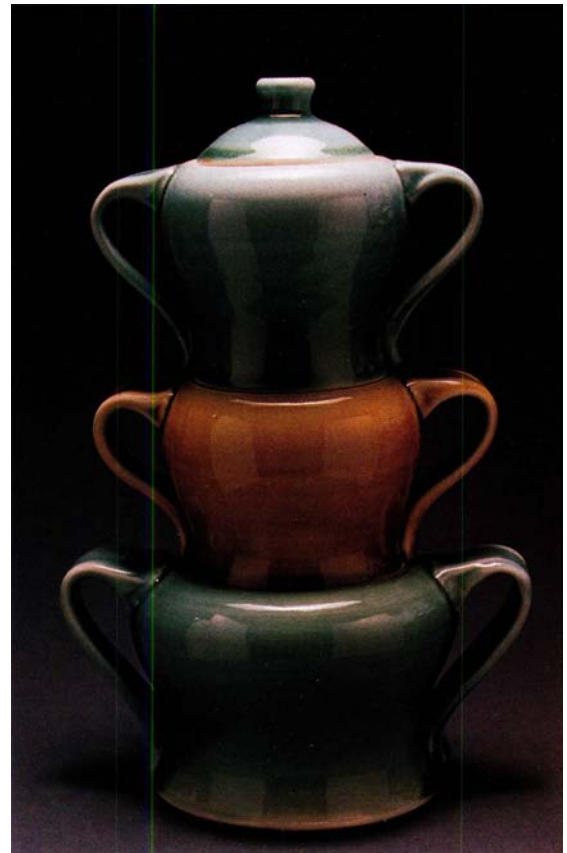
izes in making pots characterized by seashell flashing and fuming effects on carefully chosen clay and slips."

Emerging Artists Exhibition

"Emerging Artists • Functional Clay," an exhibition of works by students and recent alumni of ceramic programs from across the United States of America, was presented recently at the Society of Arts and Crafts in Boston, Massachusetts. Participating in the show were Amy Evans, Greenville, North Carolina; Steven Godfrey, East Longmeadow, Massachusetts; Ayumi Horie, Helena, Montana; Alleghany Meadows, Alfred Station, New York; Ann Rainey, Worcester, Massachusetts; and Steven Roberts, New Bedford, Massachusetts.



Ann Rainey's "Green Spotted Teapot," 6½ inches in height, slip-cast porcelain with underglaze and oil-spot black glaze, soda fired.



Amy Evans' "Stacked Jars," 13 inches in height, salt-fired porcelain; at the Society of Arts and Crafts, Boston, Massachusetts.

Working in slip-cast porcelain, Ann Rainey finds "comfort in the idea of spending a considerable amount of time on the model. After completing the plaster cast, I am able to make a number of repeatable forms on which I can explore my love of color and line," she explains. "I chose to make functional work because of the intimacy between the object and the user."

Amy Evans' functional pieces are "mostly wheel thrown with the occasional handbuilt element added. The surfaces are inspired by various sources, such as quilts and other textiles. I love the challenge of creating functional pieces that are visually simple in form and color, that appeal to the eye and the hand, and that push at the boundaries of tradition."

Virginia Scotchie

Sculptural ceramics by Columbia, South Carolina, artist Virginia Scotchie were exhibited through September 12 at Blue Spiral One Gallery in Asheville, North Carolina. Several of the works shown were from her "Borrowed Forms" series, which focuses on abstractions of human-made and natural objects.

For the most part, Scotchie coils and slab builds her pieces, but also uses two-part plaster press molds, working with the following clay body:

Virginia Scotchie Sculptural Clay Body (Cone 6-10)

A. P. Green Fireclay.....	20 %
Hawthorne Bond Stoneware Clay.....	15
Ball Clay.....	20
Ocmulgee or Lizzella Clay.....	15
Kyanite.....	20
Fine Grog.....	5
Medium Grog.....	5
	100%

HUNDREDS OF PREPARED CLAY BODIES, LEAD-FREE GLAZES & UNDERGLAZES

PACIFICA POTTER'S WHEELS

EXPERT TECHNICAL SUPPORT

CUSTOM CLAY & GLAZE SERVICE

LAGUNA DOLL PORCELAIN

OVENCRAFT & DRY-HARD CLAYS

LAGUNA BANDING WHEELS

CUSTOM MOLD & DIE SHOP

CUSTOM GAS KILNS

LAGUNA SPRAY BOOTHS

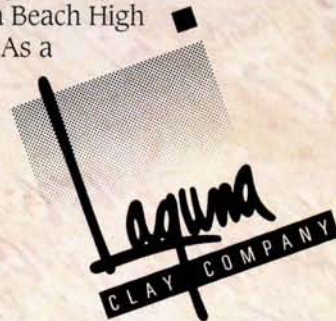
LAGUNA KICKWHEELS & WARE CARTS



Those Who Can, Teach.

It was never enough for Bill Darnall (center) just to develop his talent as an artist, he had to share it as a teacher. For the past 16 years, Bill has been inspiring and motivating students at Laguna Beach High School in both the art and business of ceramics. As a leading supplier of quality ceramic materials and equipment to schools across the country, Laguna Clay shares Bill's commitment to tomorrow's artists and teachers.

14400 Lomitas Avenue, City of Industry, CA 91746
 (800)4-LAGUNA • Fax (626)333-7694 • info@lagunaclay.com



CALIFORNIA

COLORADO

NEW YORK

OHIO

Up Front

Scotchie then enhances the surfaces of her works with various sculpture glazes, including the following:

Bronze Glaze (Cone 2-6)

Gerstley Borate.....	30%
Ball Clay.....	5
Cedar Heights Redart.....	60
Flint.....	5
	100%
Add: Cobalt.....	5%
Copper Carbonate.....	5%
Manganese Dioxide.....	45%

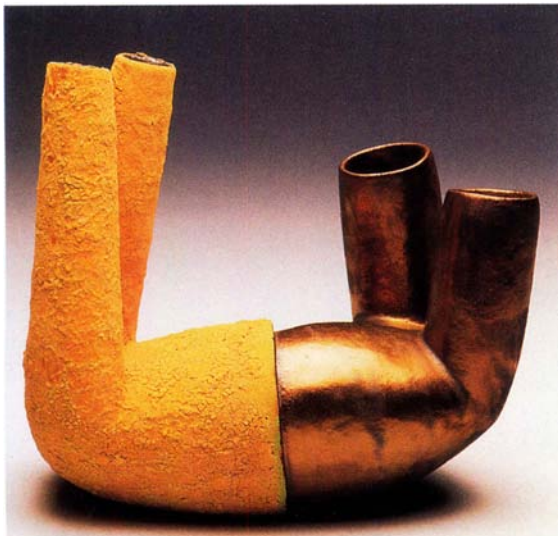
Adriana's White Crawl Glaze (Cone 6)

Bone Ash.....	80%
Cryolite.....	20
	100%

Adriana's Crawl Glaze (Cone 6)

Barium Carbonate.....	0.43%
Bone Ash.....	77.25
Cryolite.....	13.73
Kona F-4 Feldspar.....	8.59
	100.00%

Color variations are achieved with the addition of oxides and/or stains.



Virginia Scotchie's "Maze/Funnels," 12 inches in height, coil and slab built, and plaster press molded in two parts; at Blue Spiral One Gallery, Asheville, North Carolina.

The objects she depicts in her work usually "consist of small things; ordinary in many ways, but possessing a visual quirkiness that pulls me to them. In some cases, I am not familiar with the particular purpose, function or origin of the object. Often, this lack of information allows me to see the object in a clearer light."

In some of the works, Scotchie has "borrowed" fragments of personal objects that have been passed on to her from family members. These are often items that have sentimental value

only—an old pipe of her father's, a funnel from her mother's kitchen or an old bulb from her family's Christmas tree.

The Penn State Tradition

Baltimore Clayworks in Maryland recently presented "The Penn State Tradition," an exhibition of ceramics by Pennsylvania State University alumni and instructors. Curated by Penn



Bernadette Curran's "Lois' Blue Bathrobe," 22 inches in height, earthenware; at Baltimore Clayworks, Maryland.

State alumnus and Clayworks 1997 fellowship recipient Tina Gebhart, the show highlighted the relationship between the instructors and their students. "As did many state universities, Penn State started as an agricultural college," Gebhart explained. "Little did anyone suspect that the home of the mighty Nittany Lions would give birth to a fertile and well-rounded ceramics department.

"Penn State has sent an unbelievable percentage of its graduates and undergraduates into the world to be successful, accomplished artists. From potters to sculptors, handbuilders to throwers, studio artists to professors, this group of mostly Generation X alumni with their professors is impressive in its quality, volume of production and strength of work ethic."

Featured were ceramics by instructors Chuck Aydlett, David Dontigney, Liz Quackenbush and Chris Staley, along with 22 of their former students in either the bachelor's or master's degree programs, including Bernadette Curran, whose work is shown here.

Curran paints "elaborate scenes on my pots, nearly filling every space. Both the inside of an open vessel and the underside of the base often contain painted imagery as well. My interest is to make simple utilitarian objects heroic, offering moments of discovery at each turn of the piece."

Vivienne Foley

Porcelain bottles by Vivienne Foley were exhibited recently at James Graham and Sons in New York City. Since moving to London from her native Ireland a few years ago, Foley has been studying classical Chinese porcelain forms, reinforcing her own personal commitment to taking advantage of the qualities of this demanding clay body.

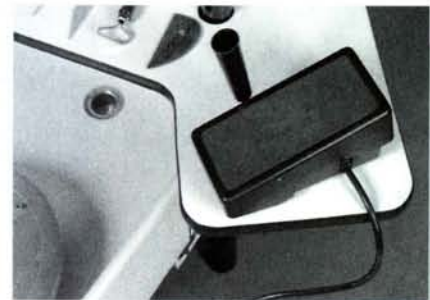
For her bowls and vases, Foley often joins wheel-thrown sections together, then carves and alters the finished forms. "I found early on that throwing was the best way of expressing and developing ideas, and only through perfecting technique could I achieve creative freedom," she commented. "Only porcelain has the qualities I need. I enjoy the practical challenges of this difficult clay as well as its translucency, purity and fired strength.

Continued

Reinventing the Wheel



It took the genius of **Bailey engineering** to put together the most logical features ever presented in a potter's wheel. The **Bailey Pro Series Wheels** offer more than powerful quiet operation. We present the first ergonomically correct working environment that caters to the throwing process and to your body. From throwing, to containing trimmings, to clean up, to customizing your work area for the most efficient layout, the **Bailey Pro Wheels** transform the whole throwing experience.



The Bailey Wheels are available in two sizes: The **Pro Standard** (for throwing 50 lbs) and the **Pro Plus** (for throwing 100 lbs). Our unique 1/4" thick ABS pan can hold more trimmings than any other wheel. This keeps your work area dramatically cleaner. The optional mast and adjustable counter system provide limitless possibilities for placing pots and tools within easy reach.

There are numerous features and advantages to **Bailey Pro Wheels**. As with all Bailey Products, innovation is at the core of our designs.

Other Features:

- Recessed Table Drain**
- Foot Pedal/Hand Control**
- Reinforced Anti-Sway Frame**
- Optional Leg Extensions**
- Reversible**
- 120V or 220V**



Adjustable Counters



Customized Work Stations

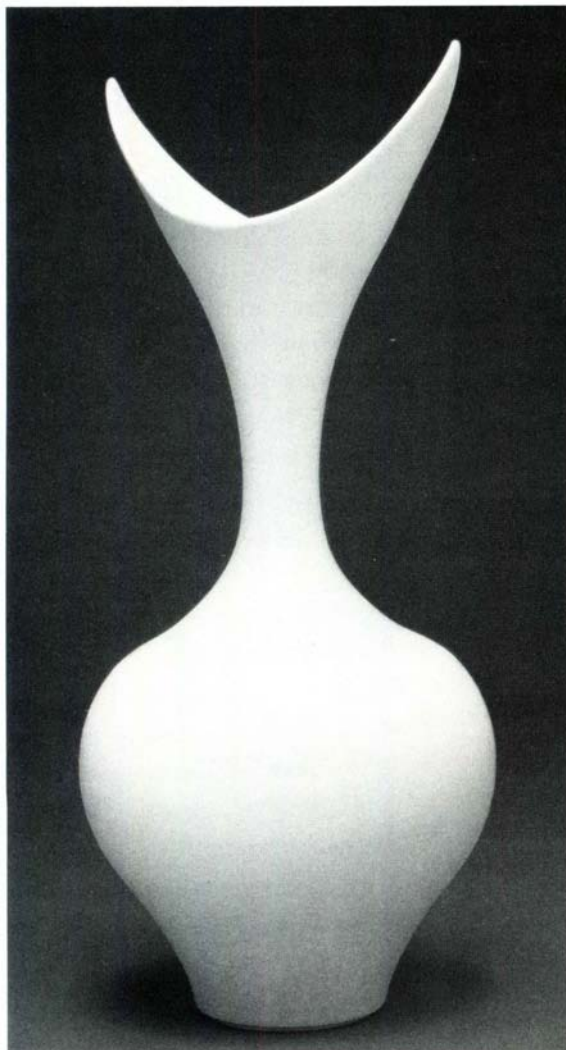


Adjustable Extension Legs



Bailey Pottery Equipment Corporation
PO Box 1577 Kingston, NY 12402
(914) 339-3721 (800) 431-6067
FAX 339-5530

Up Front



Vivienne Foley's "Tall Vase Form," 16 inches in height, porcelain; at James Graham and Sons, New York City.

"I have always loved the historical mystique of porcelain as a precious material," she concluded. "My aim is to extend its possibilities and achieve a contemporary feel that is underpinned with a classical fineness."

Kenneth Noland

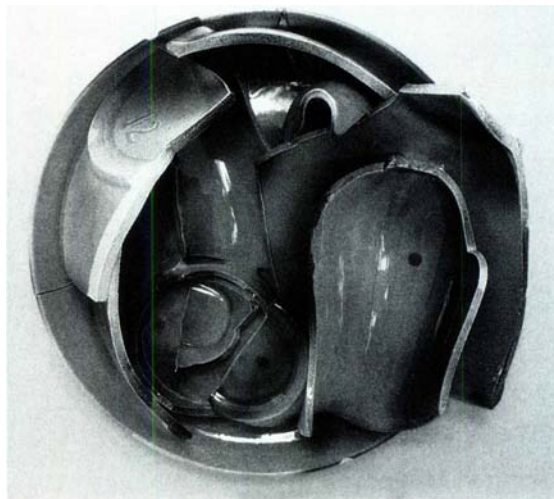
Ceramic sculpture by Vermont artist Kenneth Noland was featured recently at Zone One Contemporary Gallery in Asheville, North Carolina. Although he previously worked in ceramics for a short period in the 1970s, Noland is primarily known for his color field paintings; he has also worked as a sculptor, printmaker, papermaker and tilemaker. This was his first exhibition of ceramics.

The works on view were constructed of wheel-thrown, functional bisqueware; some were broken, while others were left intact. Once assemblage was complete, they were sprayed with transparent or light-colored glazes, and fired.

"In these new sculptures, which are both pedestal and wall bound, Noland continues exploring the issues of abstraction and color," notes Robert Godfrey in the accompanying catalog. "These pieces confront us in a human way, with a one-on-one

presence rather than with a theatrical grandiloquence. This has always been Noland's strength: the ability to have the work confront rather than overwhelm.

"Noland has always been a thinker and doer when it comes to color," he continues. "With these new pieces he has extended his passion and intelligence to glazing a clay body. Here, as in his noted color field paintings, the color is clear and expansive, handled in an expressive rather than gestural



Kenneth Noland's "Medicine Hat: Breaks," 15½ inches in diameter; at Zone One Contemporary Gallery, Asheville, North Carolina.

way....One gets the sense that the color glaze permits the underbody to breathe, so to speak. Yet at the same time the color holds the surface in check, sometimes through its tautness and sometimes by arresting the eye through a series of well-placed 'dots' that thoughtfully appear from time to time."

American Clay Artists Focus of New Book

California ceramist Guangzhen "Po" Zhou has compiled and published a book about American ceramics for artists working in China. The first of its kind in China, *American Ceramic Artists Today*, includes essays (in Chinese) about the work of 50 contemporary artists, including Robert Arneson, Doug Casebeer, Ruth Duckworth, Ken Ferguson, Chris Gustin, Michael Lucero, Warren MacKenzie, Judy Moonelis, Don Reitz, Sandy Simon and Toshiko Takaezu, plus 100 color images of their works. For further information, telephone or fax (408) 245-6271, or e-mail pozhou@msn.com

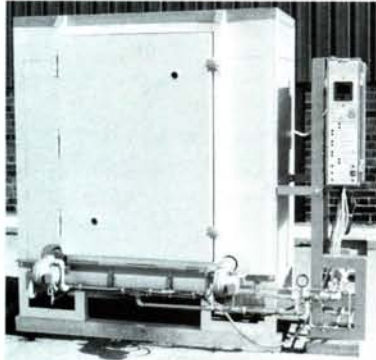
William Newland, 1919-1998

Potter/educator William Newland died on April 30, 1998; he was 79. Born in New Zealand, he immigrated to London in the 1940s, after being held prisoner in a German war camp for three years. Although initially a painting student, Newland took a pottery course when another class was filled. After just one year of working with clay, he was asked to teach ceramics at London University's Institute of Education; he taught there for 45 years before retiring.

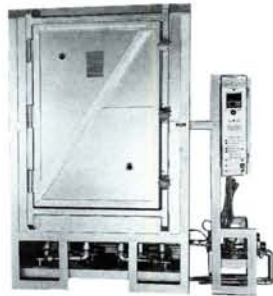
In the 1950s, Newland helped bridge the gap between prewar crafts and the experimental studio ceramics that developed in the 1960s (see the January 1998 CM). His work was influenced by Spanish art; in particular, that of Picasso. Animals, especially chickens and bulls, were favorite subjects.

Alpine™

Precision Kilns and Pottery Equipment



DOWN DRAFT GAS KILN
(DDHF Series)



NATURAL DRAFT GAS KILN
(ND Series)



WARE CART



CERAMIC WORK TABLE



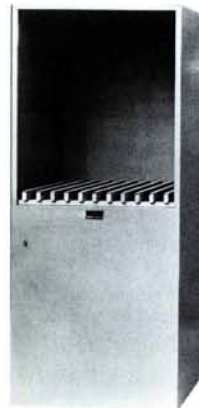
WEDGING TABLE



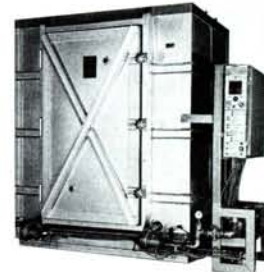
BALL MILLS



ELECTRIC KILN
(EF Series)



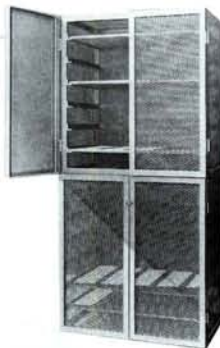
SPRAY BOOTH



FORCED DRAFT GAS KILN
(HF Series)



GLAZE FORMULATING TABLES



DRY STORAGE CABINET

Alpine division of
A.R.T. Studio Clay Company, Inc.
www.artclay.com

9320 Michigan Avenue
Sturtevant, WI 53177
800-323-0212

AUTHORIZED ALPINE DISTRIBUTORS

Aardvark Clay & Supplies
Santa Ana, CA • 714-541-4157

Amco Measurement
Lakewood CO • 303-232-2616

American Ceramic Equipment
Mercer PA • 412-662-5871

Axner Co., Inc.
Oviedo FL • 800-843-7057

Bracker Ceramics
Lawrence KS • 888-822-1982

Capital Ceramics
Salt Lake City UT • 801-466-6471

Ceramics Hawaii Ltd
Honolulu HI • 808-845-8100

Ceramic Supply of NY and NJ
Lodi NJ • 201-340-3005

Georgie's Ceramic & Clay Co.
Portland OR • 800-999-2529

Highwater Clays, Inc.
Asheville NC • 704-252-6033

Kiln-Ray Services
Warwick NY • 914-987-9589

L & R Specialties
Nixa MO • 417-725-2606

Lietz Equipment
Tempe AZ • 602-968-4991

Marin Ceramic Supply Co.
Richmond CA • 510-236-1492

Mid-South Ceramic Supply Co.
Nashville TN • 615-242-0300

Minnesota Clay USA
Bloomington MN • 800-252-9872

Plainsman Clays Ltd.
Alberta Canada • 403-527-8535

The Pottery Supply House Ltd.
Ontario Canada • 800-465-8544

Reidars
Sharon CT • 860-364-5186

Trinity Ceramic Supply, Inc.
Dallas TX • 214-631-0540

WARD
BURNER SYSTEMS



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

Brick

Volume discounts. Call for a quote before your next kiln project.



Raku Kilns • 4 Models
2 Raku Kiln Kits



We carry all types of safety clothes, gloves, mittens, and face shields. We even carry mittens that can handle heavy or delicate pieces at 2,000°F

Women's Glove Size Available!

call or write for a free catalog today

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

New Books

Martin Smith

Ceramics 1976-1996

Published in conjunction with an exhibition of ceramics by British artist Martin Smith at the Museum Boijmans Van Beuningen, this book/catalog documents Smith's work from 1976 to 1996, "a period in which [he] has been continuously intrigued by form and ideas about the interior and exterior," explains artist/reviewer Alison Britton. "He chose his constraints near the outset—he took the vessel as his subject, and clay to work with, though at times he has added metal or stone components. Within these limitations, he has made a great variety of forms [and] is not burdened by conventions of pot-making practice and history.

"One view of the 20-year span of work reveals a journey from light-floating pots to massive, heavy-looking loaded ones," she continues. "The next thing that strikes the eye is his interest in opposites. The play of dense and open textures; dull and glistening, smooth and ridged surfaces. The formality of stripes against the random pitting of clay that has sawdust or the mineral perlite added to it. His color range is confined but not subdued; the colors here are almost all expressive of material or process."

Following Britton's introductory essay, the remainder of the book is divided into sections depicting images of Smith's work (raku, red earthenware, leaning vessels, heavy basins, etc.), with a brief description of the type of work at the beginning of each section. 128 pages, including bibliography. 17 color and 73 black-and-white photographs. \$27.95, softcover. *Museum Boijmans Van Beuningen, Rotterdam, Netherlands. Distributed in North America by University of Washington Press, PO Box 50096, Seattle, Washington 98145-5096.*

Wheel-Thrown Ceramics

Altering, Trimming, Adding, Finishing

by Don Davis

"Throwing clay is an acquired skill that is often compared with learning to play a musical instrument," observes the author of this well-illustrated how-to guide. "I like this analogy, although learning to throw could just as easily be compared with learning other arts—drawing, t'ai chi or cooking, for example. Like these arts, throwing can be pur-

sued at any level of participation and still offer great benefits....Although mastering throwing takes years of practice, the beginner can make some worthwhile pieces within a few short weeks. Your first works may not match your visions, but give yourself some time. The match can happen."

After a discussion of the necessary tools, materials and space—as well as clays and kilns—Davis describes the basic steps of throwing: wedging, centering, opening, re-setting, pulling a cylinder, cutting the form from the wheel and finishing the bottom. As throughout the book, photos demonstrating the various steps, as well as examples of works by individual artists, accompany the text.

The following chapter provides 11 thrown and altered projects (spoon vase, bowl, pitcher, wavy oval vase, teapot, creamers and sauceboats, double-walled bowl, etc.) with step-by-step instructions for each. "During the learning process, you'll find it helpful to make these pieces as they're shown and in the order they're presented," Davis suggests.

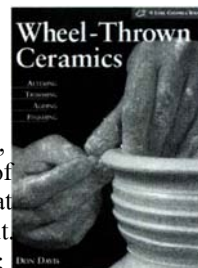
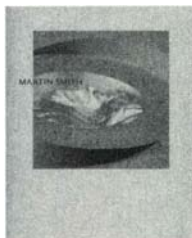
"Most students go through a phase when their work looks very much like the instructor's examples. This phase will pass as you achieve technical facility, and when you do, your own style will become more evident."

The final chapter focuses on surface treatments, covering such topics as testing glazes, mixing and application methods, and firing. "When your beautiful thrown piece is bone dry, it will be a bit dull in appearance, as if it had lost some of its life force," the author comments. "I like to think that a pot at this stage is just dormant—that it's waiting to be brought back to life and further enhanced through a surface treatment and final firing." 160 pages, including appendixes on glaze recipes, engobe and clay recipes, the author's metallic colorants, terra sigillata, cone firing ranges and metric conversions; list of contributing artists; and index. 409 color photographs. \$27.50. *Lark Books, 50 College Street, Asheville, North Carolina 28801. Distributed by Random House, Inc., 201 East Fifth Street, New York, New York 10022; telephone (800) 284-3388.*

Copper Red Glazes

by Robert Tichane

First published 13 years ago as *Reds, Reds, Copper Reds*, this updated, revised version is intended "to enable ceramists to make good copper red glazes consistently," according to the author. He cautions, however, that "I would hesitate to recommend that every



L&L CAN SOLVE YOUR KILN PROBLEMS!

FOR OVER 50 YEARS... THE KILN TECHNOLOGY LEADER

Are your kilns falling apart?

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



Do your elements burn out too quickly?

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

Are your kilns too slow?

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

Have problems with reliable service?

L&L has a 50 year reputation for quality and customer service. L&L instrument panels can be easily unplugged and sent for quick expert factory service. The superior design of our electrical systems reduces the need for service in the first place. We are backed up by L&L Special Furnace Co. with the most extensive engineering background of any company in the ceramic kiln business.



No time to watch kiln while firing?



The **DynaTrol** easy-to-use program control. Includes 4 preset programs and 6 user definable programs.

Are firings uneven?


Dynamic Zone Control (on our **DynaTrol** control) automatically controls kiln gradients to within 1/2 cone. Manual kilns include infinite zone switches for manual zone control.



Not enough capacity?

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



 **KILN MFG, INC**

6B Mt. Pleasant Drive © P.O. Box 2409 © Aston, PA 19014
PHONE: (610) 558-3899 © FAX: (610) 558-3698 © EMAIL: sales@hotkilns.com



Call Toll Free: 877-468-5456 or visit: www.hotkilns.com

New Books

potter try to make copper red glazes. While it is a fascinating subject, and is worth a quick trial, it may not be practical to pursue this glaze arduously, unless you are a dilettante. The stiff requirements...all make this a severe test for the potter."

That said, Tichane goes on to explain the history of copper red glazes, then discusses color development of high-fire glazes, as well as underglaze reds and low-temperature glazes, plus experimental techniques and things that can go wrong. "Color loss is probably the most common defect seen in copper red glazes and can be due to a number of causes. The usual place to notice the lack of color in a copper red is at the top of a tall piece."

Next, he covers such topics as oxidation and reduction, the role of tin oxide, the quenching of copper reds, volatility of copper, colors associated with copper, and glasses versus glazes. Sulfur in copper red glazes is also examined, as is phase separation in glazes,

raw materials, glaze thickness, glaze-body interactions and torch testing of glazes.

The final section is a compilation of articles by others on the subject of copper reds, including "Copper Ruby Glasses" by Paul Ebell, "Research on Copper Reds" by C. Lauth and G. Dutailly, and "Red and Flambe Cuprous Oxide Glazes" by Hermann A. Seger. 314 pages, including bibliography and index. 23 color and 10 black-and-white photographs; 29 sketches. Softcover, \$24.95, plus \$3.25 shipping for the first book; \$2 for each additional copy. *Krause Publications, Book Department HVR8, 700 E. State St., Iola, Wisconsin 54990-0001; telephone (800) 258-0929, Department HVR8, or see website at www.krause.com*

Materials Analysis of Byzantine Pottery

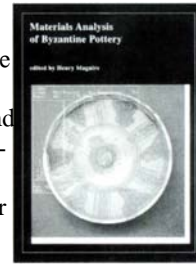
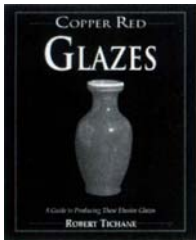
edited by Henry Maguire

In 1995, a colloquium was held at Dumbarton Oaks in Washington, D. C., to discuss the materials analysis of Byzantine pottery. This book is a compilation of the eight papers presented at the conference, plus one essay that was added because of its relevance to the subject. "After a long period of dormancy, the study of Byzantine pottery has flourished in recent years," notes the editor.

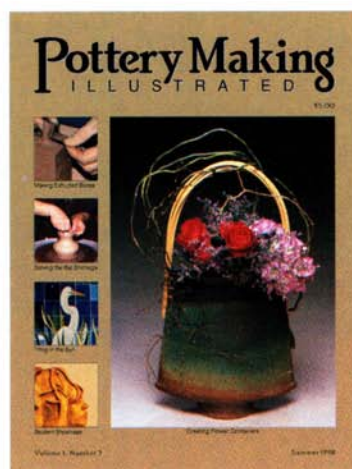
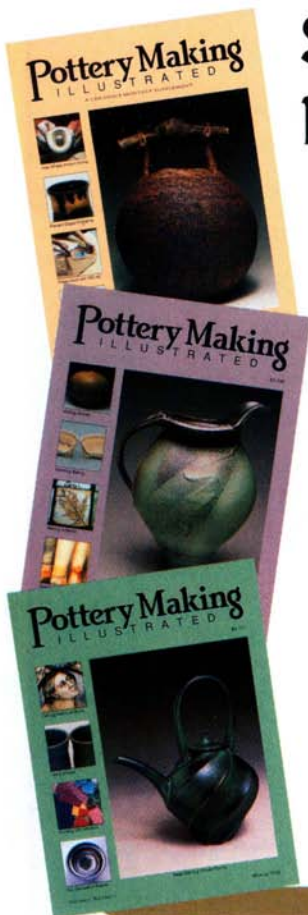
"At the same time, the discipline of archaeometry has also undergone a rapid expansion. The bringing together of these two areas of research creates both opportunities and questions. The opportunities arise from the vast amount of new data that materials analysis potentially can provide about Byzantine ceramics and their production, data that can support, modify or even contradict conclusions derived from traditional archaeological methods."

Topics include Byzantine and Allied pottery, phase 2, by Pamela Armstrong and Helen Hatcher; Byzantine plaques from the French public collection by Jannic Durand; Byzantine tiles in the Walters Art Gallery and the Dumbarton Oaks collections by Julie A. Lauffenburger and Jane L. Williams; "Zeuxippus Ware" in Italy by Graziella Berti and Sauro Gelichi; Byzantine ceramics excavated in Pergamon by S. Y. Waksman and J. M. Spieser; and Serres ware by Demetra Papanikola-Bakirtzis.

In their study of Byzantine tiles from the Walters Art Gallery (WAG) and the Dum-



SUMMER, FALL, WINTER, SPRING Don't miss a single season of



Pottery Making ILLUSTRATED

**Ideal for the student, teacher,
amateur or professional!**

- Well-illustrated projects
- Tips & techniques from the pros
- Easy-to-follow instructions

\$15 for 1 year (4 issues)
\$27 for 2 years (8 issues)
\$36 for 3 years (12 issues)
Add \$8 per year for orders outside N.A.
Canadians add GST

To ORDER:
Call: 614-794-5890
Fax: 614-794-5892
E-mail: accounting@acers.org
Web Site: www.potterymaking.org

AXNER POTTERY SUPPLY

Largest selection of pottery supplies, equipment and books in the known universe!

Only \$199

plus \$30 shipping & handling*

The York Kickwheel

You will love it!
Guaranteed... or your money back!

York is the primitive looking concrete potter's wheel that is mounted on high-tech, space age bearings. Get a York Kickwheel and throw your life away!

Call for free brochure.

*anywhere in continental U.S.

The JEPSON PRO-STATION

MOVE UP TO A SUPERIOUR MACHINE!



Call or write for your FREE brochure!

The Whirlwind Jolly Jigger



Dramatically increase your pottery production!

Easy to learn and use!

Instructional video tape and FREE brochure.



Pugmills of extraordinary value!

We have 100's of pottery related

BOOKS

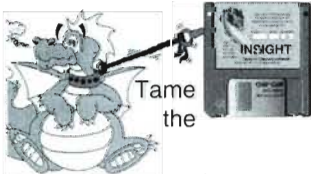
Check our catalog or visit our website for the full selection.
www.axner.com

In Florida, its...

AXNER PREMIUM CLAY

Every batch is tested to ensure highest quality!

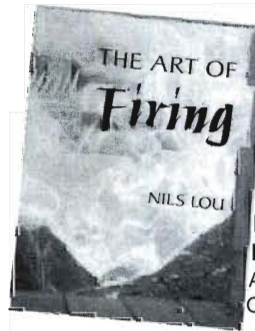
INSIGHT Ceramic Chemistry & Recipe Management Software



Tame the Silaze Dragon!

Get the full Axner Catalog for more information on INSIGHT software, FORESIGHT software and the book, *The Magic of Fire*. Or get complete information on the INSIGHT website. Order & download right off the site. You may download a FREE trial version of INSIGHT at anytime!

www.ceramicsoftware.com



New updated version of **The Art of Firing** by Nils Lou Available in October!



THE FIREBALL Oxyprobe

by Storm Equipment
(Storm Equipment is part of Axner Co., Inc.)

- Get perfect results from every firing!
- Reduce your fuel bill!
- Reduce pollution!

A must for all reduction firings!



FREE BROCHURE

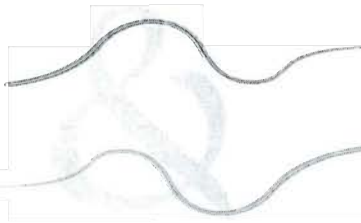
THE Axner Super Kiln

This true cone 10 kiln has...



- Double insulated walls (total 4" thick)
- Extra element in floor
- Coated elements for extra, extra long life
- Walls coated with ITC hightemp. ceramic coating for heat reflection & longer life
- And... the price is right!

AXNER UNDERGLAZE PENS



AXNER OVERGLAZE PENS

Call for FREE gigantic catalog!

AXNER POTTERY SUPPLY

PO Box 621484, Oviedo FL 32765

Phone: 800-843-7057 or 407-365-2600 • Fax: 407-365-5573 • e-mail: axner@ao.net



BOOKS!

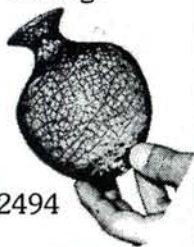
VIDEOS & TOOLS

Are you ready to deal with friendly, knowledgeable folks who just want to help? We don't sell clay, chemicals, wheels, bats, slabrollers, or kilns, but **do we sell books, videos, and tools!** How does over **600 TITLES** in our catalog including a selection of **SPECIALS** with discounts of **40%-75%** sound? Our new catalog has **over 40 new titles** in all categories: history, technical information, individual potters, eastern pottery, world pottery, and more. If it's out there, we can get for you.

Hey, give us a try. When it comes to books, nobody does it better! Call or write today for our **FREE** catalog!

The Potters Shop

31 Thorpe Road
Needham, MA 02494
781/449 7687



4"

ALL ALUMINUM "SUPERKLEEN" EXTRUDER

For Porcelain or White Clay:

(Includes: 2 Blank Dies
\$299.00
Removable Barrel
For easy cleaning)

FREE
Instructional Video w/
Purchase of each Extruder

Send for Accessory
Info & Price List

Scott Creek Pottery, Inc.
9106 Peacock Hill Ave.
Gig Harbor, WA 98332
1-800-939-8783

e-mail: clayextruder@scottcreekpottery.com
www.scottcreekpottery.com



New Books

barton Oaks (DO) collection, Lauffenburger and Williams found "no evidence that any of the tiles were formed with the use of molds....They appear rather to have been rolled out flat into slabs. Evidence of this is found in the directionality of the air bubbles in the ceramic bodies and of scratches on the reverse of the tiles where inclusions were dragged across the surface.

"Some multidirectional scratches on the reverse indicate that final shaping was achieved by scraping," they continue. "Convex and concave tiles were made by pressing flat slabs onto forms with the desired curvatures. The exact tile dimensions were then cut with a Imife or other hand-held tool, usually to have an edge that is beveled to the reverse.

"All of the glazes on both the WAG and DO tiles are lead glazes containing a mixture of sodium and potassium alkalis and calcium oxide as a stabilizer. The palette of colors used in glazing the tiles was relatively limited... The most common...are an amber produced by iron oxides and a blue-green glaze colored by copper oxides." 183 pages, including index. 20 color and 142 black-and-white photographs; 77 sketches. \$78. *Dumbarton Oaks Publishing Service, PO Box 4866 Hampden Station, Baltimore, Maryland 21211; telephone (410) 516-6954.*

Ash Glaze

Traditions in Ancient China and the American South

by *Daisy Wade Bridges*

In this booklet, the pottery of ancient China is compared with that of the American South (specifically, North Carolina). "The procedures used in North Carolina and other parts of the South are based directly on Chinese antecedents," the author contends. "The use of ash glaze spread from ancient China to Thailand, Vietnam, Cambodia, Korea, Burma and Japan, with scattered usage in Germany and from there to German settlements in western North Carolina."

She believes that "the magnificent green celadon of China and other southeast Asian countries evolved from the same procedures found in Han-dynasty China and could evolve in the Southern traditional manner as well."

Bridges also looks at similarities in pottery-making techniques and materials—reduction, rutilite, kilns, firing, fuel, etc.—in ancient and modern China, as well as in

North Carolina. "The fuel used in Southern China was certainly wood and probably pine, as it was and still is in the South where traditional firing takes place. Pine trees will generally root well in areas clear cut of hardwoods, and scrub pine will replace the bigger pines as they are consumed, thus I am assuming this was the main fuel for southern China's ceramic industry." 51 pages, including bibliography. 15 color and 28 black-and-white photographs; 4 sketches. \$12.50, softcover. *Southern Folk Pottery Collectors Society, 1828 North Howard Mill Road Robbins, North Carolina 27325; or telephone (910)464-3961.*

The Artist-Gallery Partnership

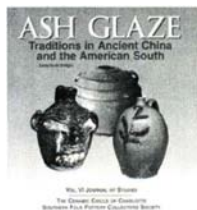
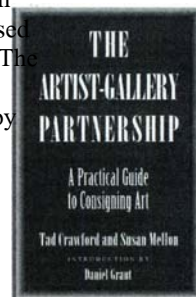
A Practical Guide to Consigning Art

by *Tad Crawford and Susan Mellon*

"By selling through a gallery, the artist avoids the expenses and the expenditure of time required in maintaining a retail shop. Artists promoted actively by established dealers stand to gain wider exposure than is ordinarily possible as a result of direct studio contacts," explain the authors of this guide. "For the gallery, one clear benefit of consignment is the reduction in capital required: less of the gallery's funds are tied up in inventory. As a result, the gallery can afford the risk of showing unique kinds of artwork for which no sure market exists, and it can introduce promising young artists to the buying public without a substantial financial investment."

The authors begin with a brief overview of the laws concerning consignment, then describe the standard art consignment agreement, explaining typical provisions, such as warranty, duration of consignment, transportation responsibilities and insurance coverage. Legal recourse in the event of disputes is discussed, followed by a detailing of state consignment acts and their various sections (definitions, gallery as agent for artist, gallery liabilities, etc.). Included in this section are highlights of provisions from art consignment laws in states that have enacted them.

The final chapter provides art consignment laws from 31 states in their entirety. 215 pages, including appendixes on the standard art consignment agreement, inventor sheet/receipt for artworks on consignment, sample consignment sign for gallery, sample UCC law, and organizations for artists and galleries; selected bibliography; and index. \$16.95, softcover. *Allworth Press, 10 East 23rd Street, Suite 210, New York, New York 10010; telephone (800) 491-2808.*





NORTH STAR
EQUIPMENT, INC.®



MOVE IT...

...WITH A NORTH STAR SHELF TRUCK!

Up to 130 square feet of shelf space in 6 square feet of floor space. • No space wasted by fixed shelves or supports. Remove or adjust shelves instantly without tools. • Six inch industrial casters, largest of any domestic ware truck. Precision made of heavy steel. • Up to 1,000 lbs. load capacity. • Two wheels have parking brakes.

To Purchase Visit Your Local Dealer or Call:

1-800-231-7896

NORTH STAR EQUIPMENT, INC. ★ P.O. BOX 189, CHENEY, WA 99004

★ 1-509-235-9200 ★ FAX: 1-509-235-9203 or 1-800-447-3293 ★ www.northstarequipment.com ★





Majolica-decorated earthenware tiles, each 6 inches square, fired to Cone 05, Mary George Kronstadt, Washington, D.C.

Another Season, Another Palette

by Mary George Kronstadt

When I was preparing to enter Indiana University in the 1950s, my parents had only two suggestions for my future career direction: nursing or teaching. Instead, I majored in art history. Now, having happily made pottery my career for the past 25 years, I know that I chose the right path.

I touched clay for the first time in 1973 and was immediately hooked. After taking classes at Glen Echo Pottery in Maryland for several years, I branched out on my own, working in a tiny basement room equipped with an electric kiln and a kick wheel. As I was living in Washington, D.C., there was no chance I would be firing my work with gas or wood. At first, I worked with stoneware and porcelain at Cone 10, then ventured into low-fired majolica. It took eight terribly disappointing firings be-



Most of Kronstadt's work is for the table; forms are either wheel thrown or pressed in plaster molds.

fore I fired one moderately successful majolica-decorated piece.

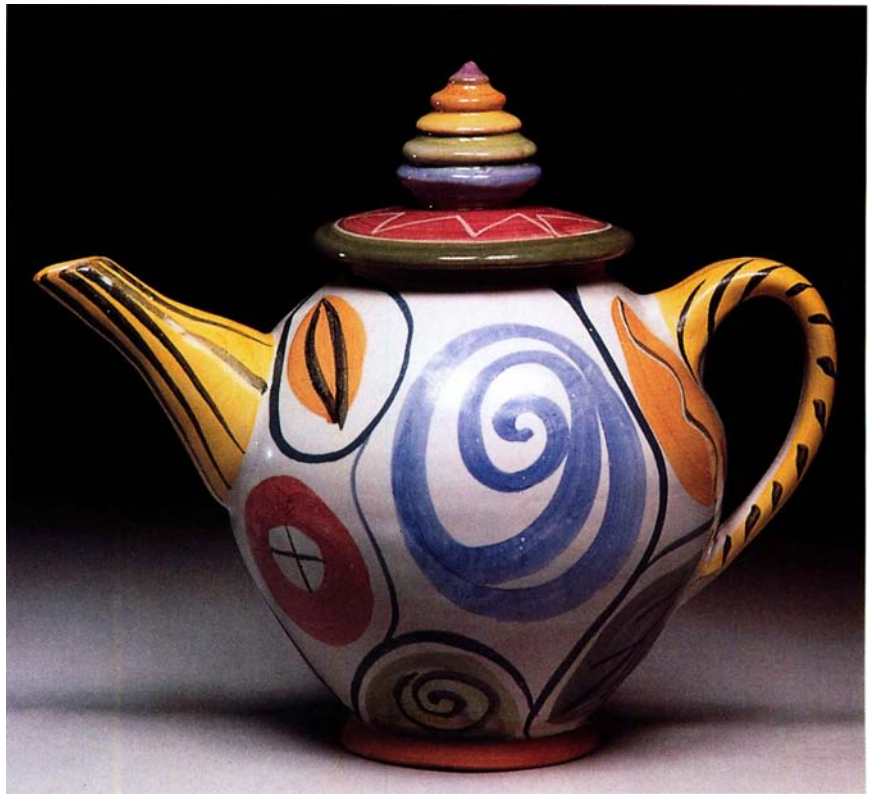
Shortly thereafter, I noticed the new shopping center that was opening only two blocks from my house was going to include a craft gallery. I immediately called the owner, Jackie Chalkley; she agreed to carry a few of my first majolica pieces, and later feature my work in several solo shows. That was my commercial start.

From the beginning, I've also held an annual holiday sale in early December at my studio. Over the years, it has grown and changed, becoming an important part of my annual income. To build my client base, I have kept meticulous records. Having a seconds sale at the same time has had an impact as well. Customers line up, sometimes even in the rain, just to get first pick.

My studio is open all year by appointment. When customers visit, I pay attention to what they like and don't like, and sometimes develop ideas from what people say they want but can't find. I also take orders for dinnerware and personalized wedding platters.

Another important career move was to take time to serve on two interesting boards of directors—that of Pyramid Atlantic, a center for print, paper and books in Riverdale, Maryland; and also that of the James Renwick Alliance, a support group for the Smithsonian Institutions Renwick Gallery. This board work has opened a window on my whole profession—locally and nationally—as I have made contacts and learned immense amounts about every aspect of my craft. I have also taken craft trips all over the country, further expanding my exposure to interesting artists, important collections and people who might turn into clients.

My work is primarily for the table, although I have also done a number of tile installations in private homes. The best sellers are 12- to 14-inch pasta bowls. Next in popularity are butter dishes designed specifically to contain one stick of butter. Wine coasters and compotes have also been popular.



Teapot, 7½ inches in height, wheel-thrown and assembled, with brushed oxides and stains on majolica base glaze, fired to Cone 05.



Majolica-decorated platter, approximately 17 inches in length, press-molded red earthenware, Cone 05.



Platter, 21 inches in length, majolica-glazed earthenware, fired to Cone 05.

Decorating is by far the most time-consuming part of my production. I use commercial stains mixed equally with frit in water. Most of the designs are one-of-a-kind abstracts, with different color schemes and shapes. For example, the patterns on my large oval platters are based on fall leaves, applied using stencil and tracing techniques, layering color, sgraffito, line drawing and blending of colors.

The intense colors seen on a bicycling trip in Morocco last year inspired my new candlestick design. Sometimes, I try out color combinations seen in clothing, magazines, films and nature. I reuse some that I think are especially successful; otherwise, each piece is unique. The variety of designs keeps the work fresh for me.

I have also had the good fortune to have wonderful studio helpers. Cur-

rently, I hire graduate students from George Washington University. They have far more technical knowledge than I do; they have insisted that we redo a number of my plaster press molds, which were not up to their standards. I have learned a lot from them, and miss them as they graduate and go on to start their own ceramics careers. Then it is time for me to begin again myself—another season, another palette. *A*



Triangular vases, 14 inches in height, earthenware with majolica glaze.



Wheel-thrown covered jars, to 10 inches in height, majolica-decorated earthenware, by Mary George Kronstadt, Washington, D.C.



John Toki wedging clay; tons of clay are used to build each sculpture, with as much discarded as retained upon completion

John Toki

by Nancy M. Servis

Bay Area artist John Toki describes himself as a landscape sculptor, one who for nearly two decades has used the surrounding region as a point of departure for his towering clay forms. Commanding in scale, with geological tonal gradations, color passages and linear features, these sculptures effectively translate the dramatic California landscape into an abstract realm.

Tons of material are used to build each piece. As much clay is discarded as is retained by the time they are complete. Surfaces are punctuated with colored porcelain trails over rich earth-tone striations. This combination, more than

any other feature, is a stylistic hallmark of the artist.

Ideas for his clay sculptures are first developed through ink renderings. Technical rules required of complex ceramic processes are exempt in this field where fantastic linear dramas unfold. Components of these drawings are developed into small sculpture studies and, after endless calibrations of clay and glaze formulas, emerge as large-scale, three-dimensional works. The completed sculptures range in height from 4 to nearly 24 feet.

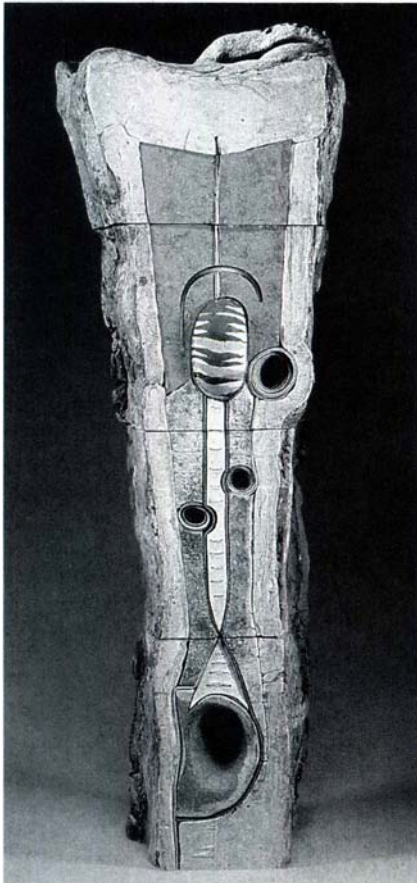
Toki is presently on the art faculty at the California College of Arts and Crafts

in Oakland, where he has taught sculpture for many years. His sizable studio complex, located in an industrial section of the eastern part of the San Francisco Bay Area, houses three oversized kilns ranging in size from 7 to 100 cubic feet. Two are located inside the studio proper, while the other is outside amidst forklifts, cranes, welders and other machines more indicative of a construction site.

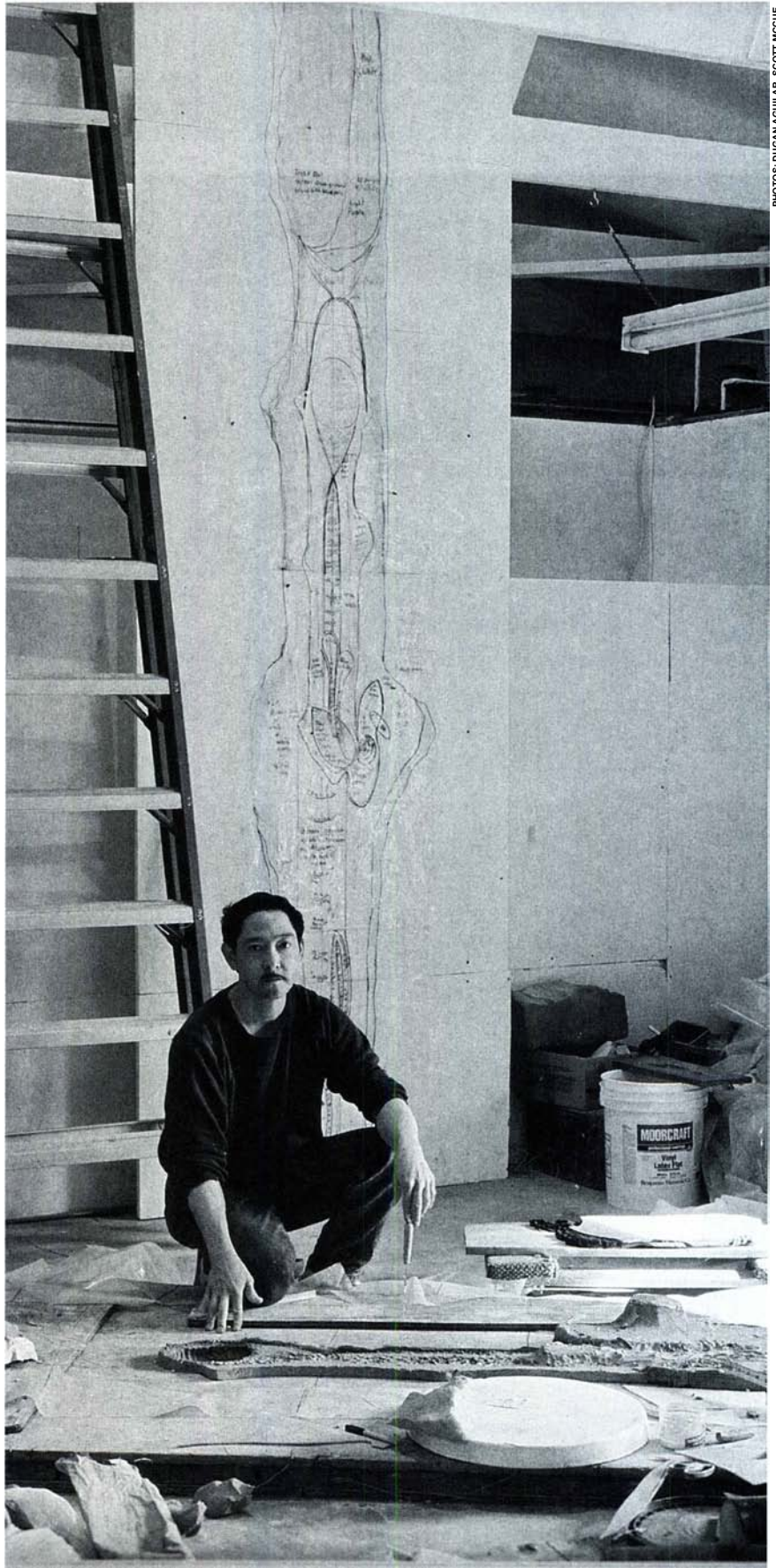
The studio floor is where Toki's sculptures begin. He works in the verso; that is, the front of the piece is defined first, face-down and sometimes over convex molds and supporting forms. Building

“up from there,” Toki develops horizontally what will become a vertical free-standing sculpture. Early stages of building start with strips of colored porcelain, their placement guided by a full-scale drawing on clear plastic that looks as much like a topographical map as a careful rendering of what will become a monumental abstract sculpture over the course of many months.

Toki's reverse approach to building prohibits him from seeing the fronds of his sculpture or redressing its shape in any way. It is also in part the reason he limits his creative performance to one ongoing, forward-moving flow of building. He does not undo anything during or after the building process. All critical thinking has previously occurred in the prior months of planning and preparation. Once completed, the sculpture will be sectioned, dried and fired slowly (for seven days) to Cone 10 (2381°F/1305°C), then cooled for an additional six days. The fired pieces are then internally fitted with a series of bolts, inner



“Blue Mind,” approximately 6 feet in height, handbuilt, sectioned, then fired slowly (seven days) to Cone 10.



Ideas are developed through ink drawings, which are transferred to clear plastic to serve as a full-scale clay placement guide.

PHOTOS: DUGAN AGUILAR, SCOTT MCCUE



Toki works in the verso, developing horizontally what will become a vertical, free-standing form.

mounts and reinforcements to securely lock the sculpture components together.

Toki's approach to sculpture developed from a sophisticated interpretation of Western and Eastern ceramic traditions. Born and raised in Northern California, he was witness to the upheaval in ceramics pioneered by Peter Voulkos and Robert Arneson, both family friends. Toki was also born to a family that savored its rich Japanese heritage, especially through the art of calligraphy and the study of Japanese ceramics.

At first, and for many years, he trained as a traditional potter. After a life-long contemplation of form, especially the irregularity of the Japanese teabowl, it is not surprising that Toki addresses some of the same aesthetic concepts in his large-scale sculptural work. Specifically, he is preoccupied with the edge, whether the edge of the sculpture itself or a slab of torn clay dominates his output.

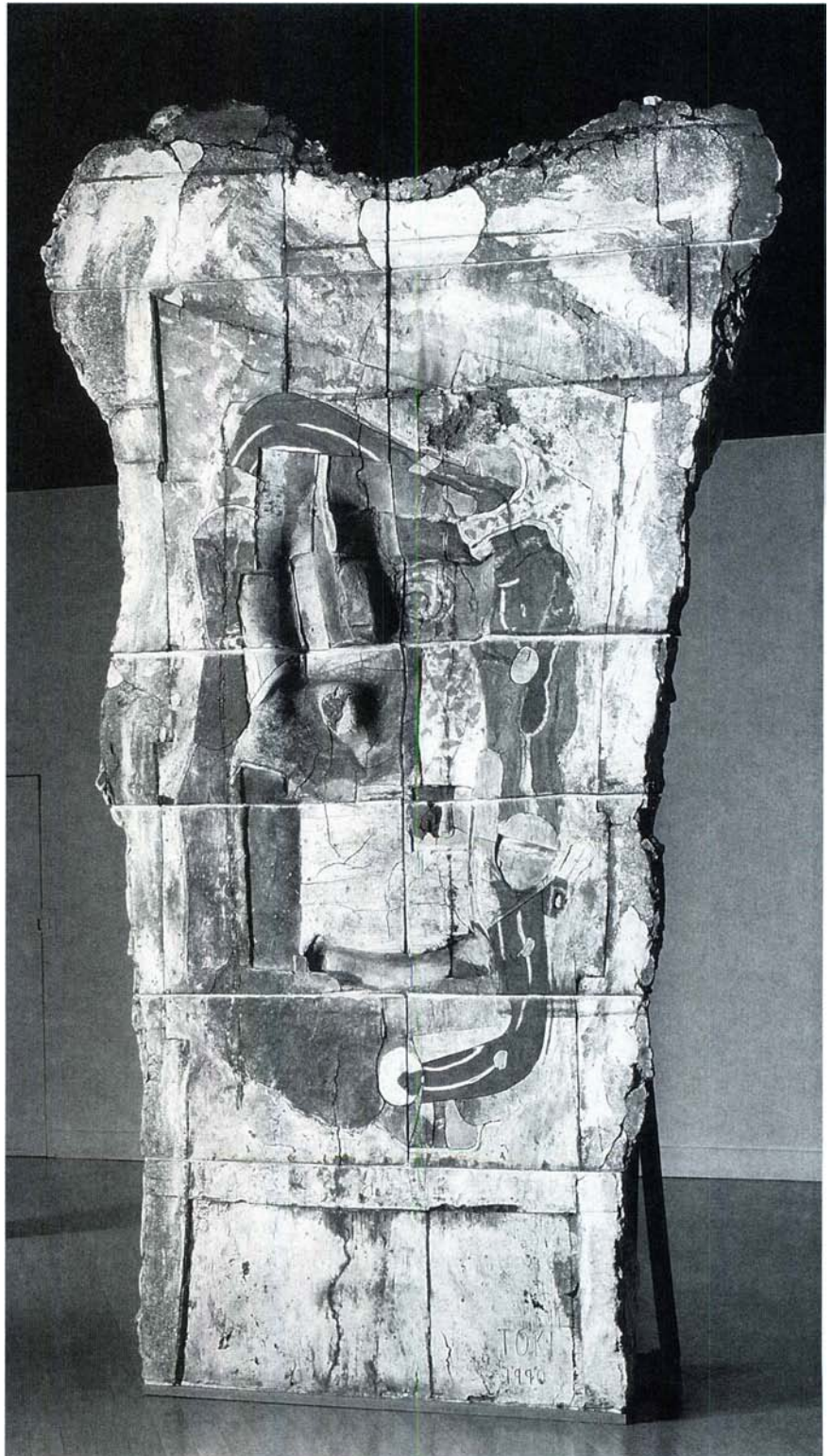
As adventuresome as Toki's large-scale sculptures appear, a precedent for using such large masses of clay exists in Bay Area ceramics—notably the figure-reference sculpture by Stephen DeStaebler, who Toki assisted over a 12-year period (1978-1990). Like DeStaebler, Toki works with respect for materials and is resistant to technically “thin[ning] out” a sculptural problem, preferring rather to take the riskier option and interact with the circumstance in clay. Appreciation for materials and careful preparation enabled both sculptors to forge new territory in terms of structural concepts and clay usage.

Toki's preferred oversized scale is often linked to the influence of Stephen DeStaebler, but it originated with one of his early teachers, Clayton Bailey, who is known for his clever, esoteric and humorous social commentary in clay. While he was a student at California State University at Hayward in the early 1970s, Toki's parameters of clay usage dramatically expanded. He recalls that it was during this fervent time when his “notion about art and particularly how

to express ideas through the ceramic medium completely changed.” Today, these two stylistically dissimilar ceramists still share a willingness to push the limits of the medium to achieve cerebral results.

The dynamic that was sparked by Bailey's conceptual approach to clay and

DeStaebler's physical practice motivated Toki to develop a style that is both physically commanding while thoughtful in its execution. His sculptures possess a timeless quality through their archaeological feel, yet offer fresh sculptural territory in their technical complexity and visual appeal. A



“Blue Turns,” 12 feet in height, stoneware with porcelain insets, by John Toki, Oakland, California.

California Sculpture Conference

by Diane Chin Lui



"Here to Stay," approximately 37 inches in height, glazed stoneware, by Glenn Takai, Sacramento, California.

The "Ninth Annual California Conference for the Advancement of Ceramic Art" brought together artists, educators and collectors in Davis, California, last spring. At least 180 people attended the lecture/slide presentations and demonstrations, and visited galleries and artists' studios.

The original concept for the conference, affectionately known as CCACA (ca-ca), was to promote "ceramic sculpture" as opposed to "ceramics as just pottery and crafts," and provide a forum for ceramics audiences and sculptors to further the evolution and

popularity of ceramic sculpture. John Natsoulas, owner of John Natsoulas Gallery, recalled that he and Robert Arneson developed the idea for the conference over beer.

On the first day, attendees viewed several exhibitions in cities surrounding Davis, including Sacramento, Richmond and Saint Helena. That evening, receptions were held for four exhibitions in Davis. At John Natsoulas Gallery, "30 Ceramic Sculptors" featured work by regional, national and international artists. The Pence Gallery presented "More Than Clay: The Toki Collection of Ceramics," which included 45 sculptures from the Toki family collection. Jeff's Objet D'Art/J. Glenn Gallery showed works by Laura Van Duren, and the Artery announced the winners of its "1998 California Clay Competition." An installation of ecological commentary by Sadashi Inuzuka, a conference presenter, was also on view at the Davis Art Center.

A series of lectures began early the following morning. Marc Lancet, professor of three-dimensional art at Solano Community College, gave a humorous, self-effacing talk on his work. He favors spontaneous conception and creation versus "overplanning," having learned to trust his intuition, "celebrate whim and discourage preconception."

Annabeth Rosen, a professor at the University of California, Davis, also discussed her career and work. A prolific creator, she can produce over 100 tiles in one night. Her sculptures range from abstract constructions of geometric shapes to monumental multilayered tiles of flowers and vegetation, abstract forms to fluid-shaped dishes, which look like stop-action photographs of a corona formed by drops of milk hitting a liquid surface.

Presenter Fiona Fell, who is currently working on a project sponsored by the



"Seated Figure," 12 inches in height, handbuilt redware, by Lisa Reinertson, Santa Clara, California.

Australian Council for the Arts, produces narrative vessels, in which figures and landscape interact to explore fears and other emotions.

In the afternoon, Clayton Bailey, professor of art at California State University, Hayward, demonstrated the making of "jugheads" in the parking lot of John Natsoulas Gallery. He began by throwing gallon jugs on a potters wheel, then added grotesque faces with porcelain eyes and teeth.

Irv Tepper, who teaches at the Pratt Institute in New York City, also lectured on the evolution of his work in

porcelain. He creates paper-thin porcelain cups and teapots.

John Toki, faculty artist at the California College of Arts and Crafts, and president of Leslie Ceramics Supply in Berkeley, talked about his family's ceramic art collection, which is displayed at the store to inspire customers.

During the last morning of the conference, Sadashi Inuzuka, assistant professor at the University of Michigan-Ann Arbor, discussed his career in Japan, Canada and the United States, as well as his installation at the Davis Art Center. Esther Shimazu, a lecturer at the Hono-

lulu Academy of Arts, also gave a presentation about various artists in Hawaii and provided glimpses of her studio and current work.

That afternoon, Stephen Kaltenbach, faculty artist at California State University-Sacramento, demonstrated the complete process of mold making from the original object, and Oregon artist Stephen Braun showed nontraditional raku techniques.

The author *Art historian/critic Diane Chin Lui* is a lecturer at the *California College of Arts and Crafts in Oakland.*



"Holiday by the Red Sea," 17 inches in diameter, by Robert Charland, Sacramento, California.



"Small Crossleg," 7 inches in height, by Ester Shimazu, Kailua, Hawaii.

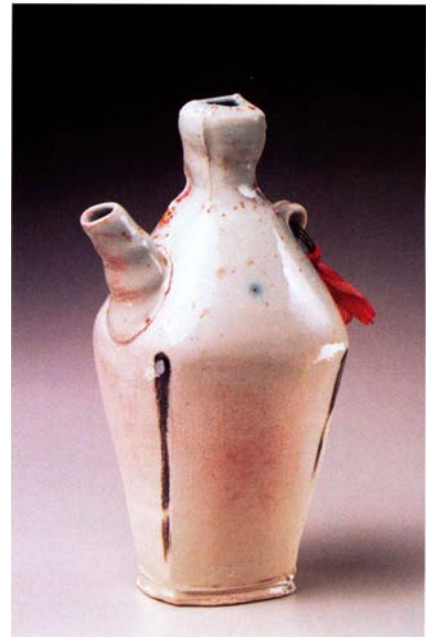
Jeri Au

Clayworks by Pacific, Missouri, artist Jeri Au were exhibited recently at the Arkansas Arts Center Decorative Arts Museum in Little Rock. Having grown up in Hawaii, Au's work is greatly influenced by the dualities of its culture. "What seemed simple was extremely complex. Outwardly, Hawaii seemed simple and easygoing," she explains. "Inwardly, Hawaii was a complex web of mixed cultures, each with its own way of doing things."

"Translating the paradox of my early life, of 'simplicity being complex,' into

my work has been my greatest challenge," she continues. "When I work, I find myself teetering on the edge of the functional vessel and the sculptural object. I work to bring two variables together in an efficient and gentle manner. In the space between vessel and sculpture, lead and clay, smooth and rough, inside and outside, black and white, ocean and desert, empty and full—I find the most exciting complexity."

Represented in the Arkansas show were the five forms—cup, bottle, teapot, bundle and shelter—that have oc-



"Soy Bottle," 7 inches in height, low-fired and sawdust-smoked porcelain.

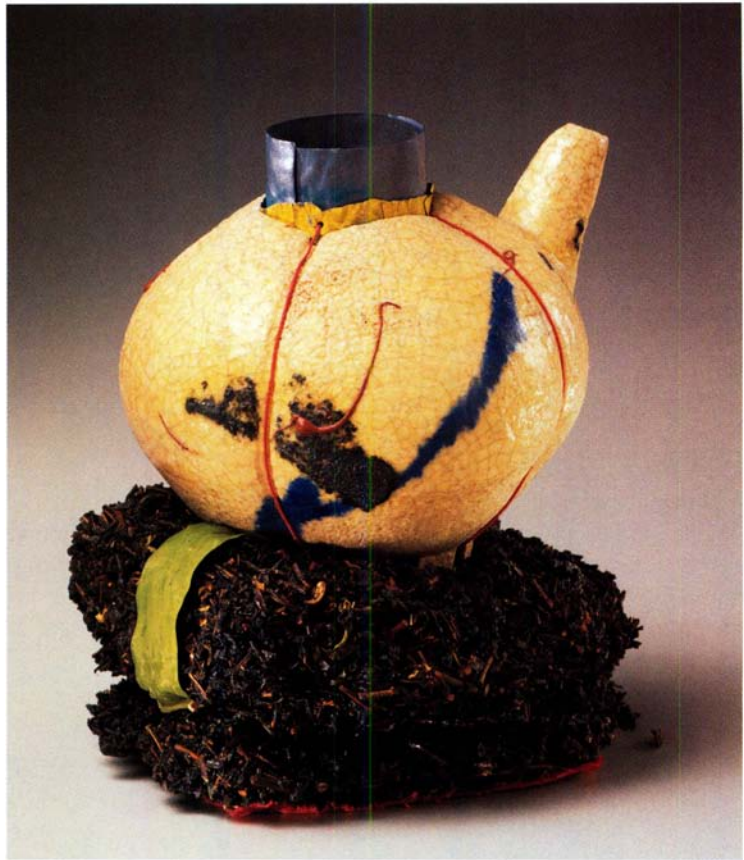


"Granary: North Korea," 8'4 inches in height, glazed porcelain, low fired and sawdust smoked, with fiber addition.

cupied her for the past few years. Au describes her work in terms of before or after her son Dylan was born: “The pre-Dylan works were light, airy, spherical forms, while the post-Dylan works tend to be earthy and grounded.”

After a firing in an electric kiln, these porcelain forms were sawdust smoked in a garbage can. “What I am going after is the look of antique paper or an ancient book that has been lost for 200 years,” she explains.

Additional materials are attached to the forms after the smoking. “Although I want the major part of my statement to be in clay, I cannot leave clay alone after its last firing,” Au admits. “Thus, I work cane, straw, paper and other ‘friendly’ fibers into my pieces, hoping that they will contribute to an upbeat and spirited finale.” **A**



PHOTOS: LINDA C. MUELLER

“Floating Teadust,” 6½ inches in height, glazed porcelain, low fired and sawdust smoked, on fiber base.



“Untitled I,” 3¼ inches in height, low-fired and sawdust-smoked porcelain, by Jeri Au, Pacific, Missouri.

Ordering Raw Materials

by Jeff Zamek

Anytime raw materials are ordered from a ceramics supply company, there is potential for clay or glaze problems. This is because nearly all materials change over time, as a result of changes in processing or in the mine deposit itself. Often, variations in a glaze are not the result of presumed inaccurate weighing of materials, kiln-firing mistakes or faulty glaze application, but of variations in raw materials.

More than 200 clay and glaze materials (including the different mesh sizes) are marketed to the studio potter. Yet the companies that process these materials can and do allow changes in chemical composition and particle size, as well as availability, without notice. Some changes can take place over years, while some occur from bag to bag. The better suppliers will warn customers of what is basically a “new” product sold under the same old name, but its up to you to know the desired properties of the material and to test each new batch.

Recognizing Properties

Increased knowledge of materials will lead to decreased material-related problems. You do not have to memorize every characteristic of each material to gain proficiency in developing and mixing clays and glazes; however, by knowing exactly what your needs are, which raw materials are available, and which suppliers are reliable, you can mitigate many of the variables.

Knowing how the raw materials used in your clay and glaze recipes react together at different temperature ranges, which materials can be substituted, and which materials are inherently variable by their nature will help you avoid material-related problems.

Among the raw materials found in glazes, the most common are flint, feldspar, nepheline syenite, dolomite, whitening, talc, frits, kaolin, ball clay, tin oxide, zinc oxide, lithium carbonate and magnesium carbonate. Metallic coloring ox-

ides, stains, opacifiers, suspension agents and gums can be added to the base glaze for color, opacity, glaze suspension and raw glaze hardness characteristics. The goal should be to obtain exactly the same raw material on every shipment from the nearest reliable source. Producing reliable, uniform, consistent glazes or clay bodies requires a guaranteed supply of raw materials.

Some materials are simply variable by their nature. Gerstley borate, a calcium borate, can have chemical changes

Producing reliable, uniform, consistent glazes or clay bodies requires a guaranteed supply of raw materials.

over a production run, resulting in changes from one bag to the next (as noted in “Gerstley Borate and Colemanite” in the June/July/August CM). Fireclays and some stoneware clays can also shift in particle size and their levels of contaminants. Grog is sometimes made from used hardbrick, some of which might be contaminated from its original use in smelting or other heat treatment operations; such grog can cause green spots or irregular blemishes in the fired clay surface.

Most materials used by potters are not developed or mined with that market in mind. Large industrial markets dictate how long a material stays in production. Oxford and Kingman feldspars (potash feldspars) once were used in many glaze and clay body recipes; however, neither feldspar is currently being mined. Even though the deposits were not exhausted, they were just not economically viable for further large-scale production.

Those materials needed by industry are almost guaranteed to be consistent with every bag. If a large spark-plug manufacturer needs a strong, clean, white, high-temperature kaolin to make

spark plugs, it will go to the mine most capable of providing a clay that meets these specifications. Since the spark-plug manufacturer buys thousands of tons of this clay (Edgar Plastic Kaolin) per year, it can dictate quality standards. Potters can take advantage of the standards set by and maintained for industry by using this same kaolin in their clay and glaze recipes.

Soluble materials are always capable of causing problems. Whenever possible, try to use materials that are insoluble or do not break down into the water system of a glaze or clay body. You should consider using soluble materials in a glaze or clay body formula only when the oxide contained in the soluble material cannot be obtained in the insoluble form.

Why? Because these soluble materials (such as Gerstley borate, colemanite, borax, soda ash, pearl ash, magnesium sulfate, boric acid, wood ash and, to a much lesser degree, some soda feldspars) can take on water in storage, causing an inaccurate glaze weight. As the soluble material is mixed into the batch, it dissolves into the water, then when extra water is poured off, some soluble material is also removed.

Pots glazed with recipes containing soluble materials are more likely to cause glaze defects, as the soluble material will move to the pot's ridges or high areas as the glaze water evaporates. This concentration can cause dry areas or bubbles in the fired glaze.

In a clay body, soluble materials break down, causing the moist clay body to become “rubbery,” soft or hard and not plastic, depending on the particular soluble material. At low temperatures, a very small amount of soluble material in the clay can cause the development of a white powdered surface (scumming) on the bone-dry or the fired ware. When fired to higher temperatures, the concentration of soluble materials can act as a body flux, causing an uneven melt.

The mesh size (particle size) and amount of melting are two related factors that also affect choices of materials for a clay body or glaze. The finer the mesh, the greater the surface area exposed to heat and other fluxing materials, all of which cause a more thorough melt than the same material having a coarser mesh size. For example, Atomite is a fine-mesh calcium carbonate (whiting). Snowcal, another brand of whiting, has a slightly coarser particle size. Both materials look like fine white powder in the raw state, but when used in a glaze, the coarser mesh whiting sinks to the bottom of the bucket, while the finer mesh stays in suspension. Also, the finer mesh whiting helps in providing the desired result when used in a clear glaze recipe, while the coarser whiting results in a semiopaque gloss glaze.

Mesh size is not readily detectable to the eye, but it can have a significant impact on results. Even though a coarser or finer mesh size might not make a significant difference in some recipes, always use the same mesh size in clay and glaze recipes for consistent results.

When a raw material you have been using is no longer available, knowing what group the material falls into will help you find an exact or acceptable substitute. Clays, feldspars and other raw materials are grouped by chemical composition, refractory qualities and clay particle size. For example, Custer feldspar can be substituted in clay bodies and glazes for G-200 feldspar with good results, as both are potash feldspars. Similarly, Edgar Plastic Kaolin can be substituted for 6 Tile Clay, as both are plastic kaolins. In most glaze recipes, 325-mesh flint can be substituted for 200-mesh flint without any noticeable difference in the fired glaze.

Choosing a Supplier

Choosing the correct ceramics supplier makes ordering raw materials easier. The ideal supplier should be located as nearby as possible to make small purchases convenient and to save shipping charges on bulk purchases; otherwise, in some cases, the cost of freight can equal the cost of the clay. The supplier should have a good reputation with other potters and a return policy on materials that is acceptable to you. Also of importance is whether the company

has a knowledgeable and helpful technical person on staff, whether employees offer pleasant, fast service, and whether storerooms and clay-mixing areas are clean and well arranged.

Beyond these staff and physical attributes, the supplier should be aware of changes in raw material particle size, chemical composition or availability. Occasionally, a ceramics supplier will fill orders from a stockpile of an out-of-production material and will not know of the future unavailability of this material until it is time to reorder from the mine or manufacture. But, ceramics suppliers who do their homework by keeping track of notices from the mines and manufacturers, which are excellent sources of information about the availability of products, can provide up-to-date information to potters. A good supplier will inform customers of changes in raw materials, and stock suitable substitutes for those that are no longer available.

The ceramics-supply company should offer materials that have a good record of reliability, and should also be able to provide information on problem-producing materials. At the same time, a good supplier will have material data safety sheets (MSDS) and chemical analysis sheets (typical analysis) for every raw material in stock.

Placing Orders

Apart from testing materials before committing large quantities of work to some raw materials' unproved results, you should, at the very least, know the mesh size, chemical composition and, if possible, the manufacturer or processor of every material you use. Keep a list with your clay and glaze recipes, and place orders using the exact specifications. For example: "Please send a 50-pound bag of 325-mesh flint, SIL CO SIL, US Silica Corp." This will prevent problems caused by a supplier giving you another manufacturer's product that has the same generic name but is different in some specification critical to its intended use.

The cost of any raw material should be the last consideration when placing an order. The cost of raw materials is nothing compared with your time and labor. Letting cost dictate the purchase or use of a raw material is not a good

criterion for reducing potential problems or increasing long-run savings. Apart from a few raw material exceptions (tin, cobalt oxide, cobalt carbonate and bismuth subnitrate), the most expensive part of making ceramic objects is your labor.

To cut production costs, save labor. If one ceramics-supply company's prepared clay costs 2¢ or 3¢ less per pound than another's, but is mixed incorrectly, the pennies-per-pound savings will be negated by losses in time and labor, as well as the actual pieces. For reliable results, try to work with as many "guaranteed" raw materials as possible. The higher-priced, better-quality material will save money if it produces fewer defects than a less-expensive, problem-prone material.

Any variable material that will not give consistent results must be carefully considered before use in a clay body or glaze. Is the special effect caused by the material worth the risk of an unusable/unsatisfactory result? Can a more reliable material achieve a similar result? Consistency in chemical composition, particle size and availability will reduce material-related problems.

What Works

Producing ceramic objects, whether production pots or one-of-a-kind sculpture, is never problem free. It is impossible and unrealistic to think all production problems can be solved, but some can certainly be isolated and steps taken to reduce their frequency. If stability and consistency are important for a reliable glazes and clay bodies, choose materials that have a good record of reliability. Raw-material-related problems can be decreased by understanding what you need, what's available, who's a reliable supplier and by following a few simple ordering procedures.

Remember that raw materials never stay the same. Some changes are unnoticeable, while others will cause drastic, damaging results. Potters cannot avoid this change, but they can control the outcome somewhat by ordering materials to specifications.

The author *A frequent contributor to Ceramics Monthly, JęfZamek is a ceramics consultant residing in Southampton, Massachusetts.*

Women Who Fire with Wood

by Steve Hansen



"Folded Slab Vase," 9 inches in height, wood-fired stoneware, \$80, by Jan McKeachie Johnston, River Falls, Wisconsin.



"Teapot and Six Cups," cups, 3¹/₄ inches in height, anagama-fired porcelain, \$160 for set, by Ginny Marsh, Borden, Indiana.



"Anagama Jar," 14 inches in height, \$240, by Pam Lau, Lincoln Station, Pennsylvania.

For a recent exhibition at the Art Center Gallery at Andrews University in Berrien Springs, Michigan, I invited 15 women who produce wood-fired work to participate. Altogether, there were 73 works in the show, dominated by primarily functional forms, which betrays my own curatorial bias. The diversity of surfaces ranged from the jewel-like colors on a Linda Sikora wood/salt-fired teapot to the dripping natural ash glazes on a Pam Lau anagama-fired covered jar.

The idea for a show featuring work by women who fire with wood germinated on two separate journeys. The first was to the Saint Croix river valley in central Minnesota, where I visited Linda Christianson on a warm spring day in 1997. I was impressed with the vitality of her work and the slowly changing sculpture that is her kiln. Also, being a Minnesota, native, I especially appreciated the way she measured a season's wood usage by canoe lengths. The second journey was in August of that same year, to central Colorado, where I met Diane Kenney and Peg Malloy. The warm surfaces of their work, and the sheer beauty of Mt. Sopris looming behind the chimney of the lain they share were an inspiration.



"Squared Bottle," 10½ inches in height, wood-fired stoneware, \$165, by Douglass Rankin, Bakersville, North Carolina.

Making the show gender specific was a decision based on the knowledge that over the years 85% of my ceramics students have been women, and my belief that having role models is an important part of everyone's education. This exhibition became a way for me to show my students, "You see, there are women who love fire."

Each of the potters in this exhibition has chosen to engage in the extraordinary labor of firing her pots in a wood-burning kiln. Perhaps it is that moment

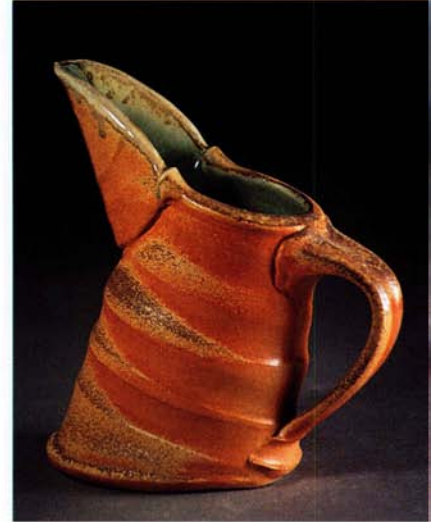
of surrendered preconception, however slight, when she places a piece in what will become a pathway for a "living" flame, or it may be that the rhythms of the work appeal to her sense of life's rhythms. Of course, it may just be magic. To quote Mary Wolff: "For me, a wood-fire kiln is a timeless crucible that harnesses energy and directs its flow from the sun to the tree to the log to the flame into the man-made object. I feel wood-fired pottery can be the ultimate combination of creativity and chance-

luck. It can provide the most direct access to where the common and the spiritual can become one. It is where the interaction between fire and clay produces images with complex meanings. These images are the essential magic manifested in pottery, as in all art."

Says Ginny Marsh, "I think wood-fired pots appeal to us because they are so much like us. Just as we are marked by our experiences and trials, wood-fired pots gather up the melted wood ash, and their very forms are warped or



Stoneware bottle, 8 inches in height, Kentucky stoneware, anagama fired, NFS, by Mary Wolff, Bluemont, Virginia.



Pitcher, 9 inches in height, wood-fired porcelain, \$90, by Diane Kenney, Carbondale, Colorado.



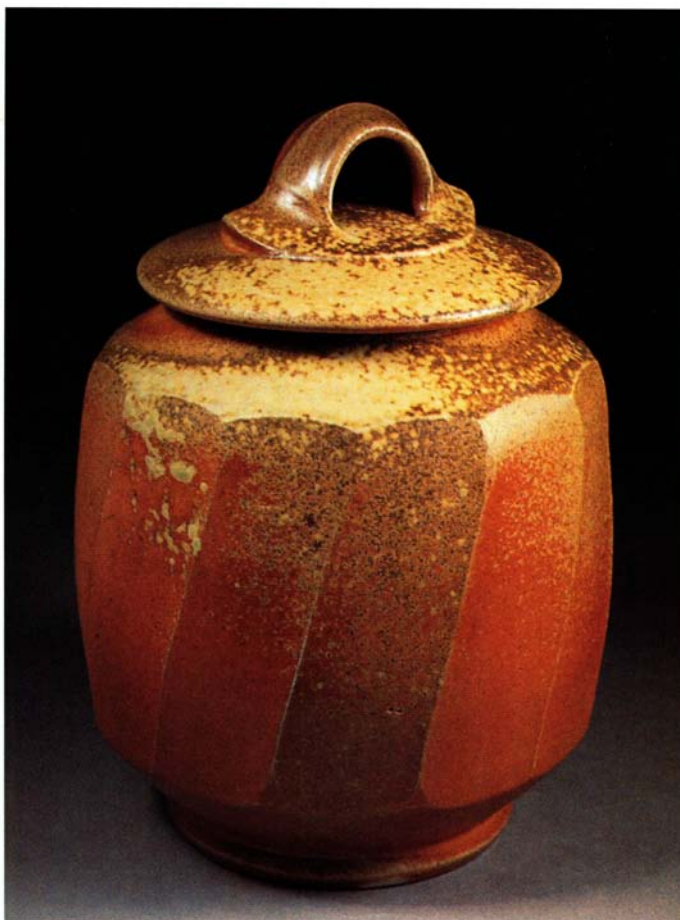
"Tall Teapot with Cup and Saucer," to 9 inches in height, glazed porcelain, wood fired, teapot \$125, cup \$35, by Linda Sikora, Houston, Minnesota.

or altered. Theories of perfection simply do not apply. Like the storybook velveteen rabbit, who finally becomes real after all his fur is worn off by the child's embrace, the pots become more and more beautiful and real as they reflect the accumulated experiences of formation, fire and then use."

It may also be the magic of community, seeing friends' faces lit by a ten-foot foxtail of flame shooting out the chimney (wood firing is rarely done alone), and the knowledge they are a constant participant in the "becoming" of the pot that drives most of these women to gather, split, stack and stoke wood into the fiery inferno of the kiln.

In fact, the bulk of labor involved in the wood-firing process totally lacks romance or magic, but the hours of scraping shelves, wadding ware and preparing the wood lead to those precious moments when the kiln seems to breathe, and the resulting pots capture a memory of that experience.

Whatever their individual reasons may be for firing with wood, the group as a whole is undaunted by the difficult process, and purposefully chooses to create worlds that demand the direct touch of the flame. A



"Faceted Jar," 8½ inches in height, wood-fired porcelain, \$85, by Peg Malloy, Carbondale, Colorado.



"The Conversation," 7½ inches in height, wood-fired stoneware, \$185, by Charity Davis-Woodard, Edwardsville, Illinois.



"Self-Portrait as Child," 5½ inches in height, handbuilt porcelain, fired to Cone 10, brushed with oil paints.

Voicing Feelings

by Jessica Romero y Nelson

I work with clay because the material feels right—basic and direct in my hands. Holding and molding clay gives me immediate access to my subconscious and to my emotions. The clay gives voice and coherence to inarticulate feelings.

As a high-school student, I would often just plunge in without any preconceived idea. I was frequently surprised and delighted or shocked at what

had emerged when I was finished. This sort of reckless, spontaneous attitude toward clay continued into my college years at the University of California at Berkeley (1983-1987). I took primarily painting and foreign-language classes, but continued making strange figures out of clay in my spare time.

My painting instructor, Joan Brown, helped me analyze the technical part of my work. She suggested I pay as much

attention to the entire painting as I did to the central image. This advice changed my approach toward both my painting and sculpture. Although I loved oil paints, I didn't enjoy working on canvas. One day, it occurred to me that what I really might enjoy is oil painting my clay sculptures.

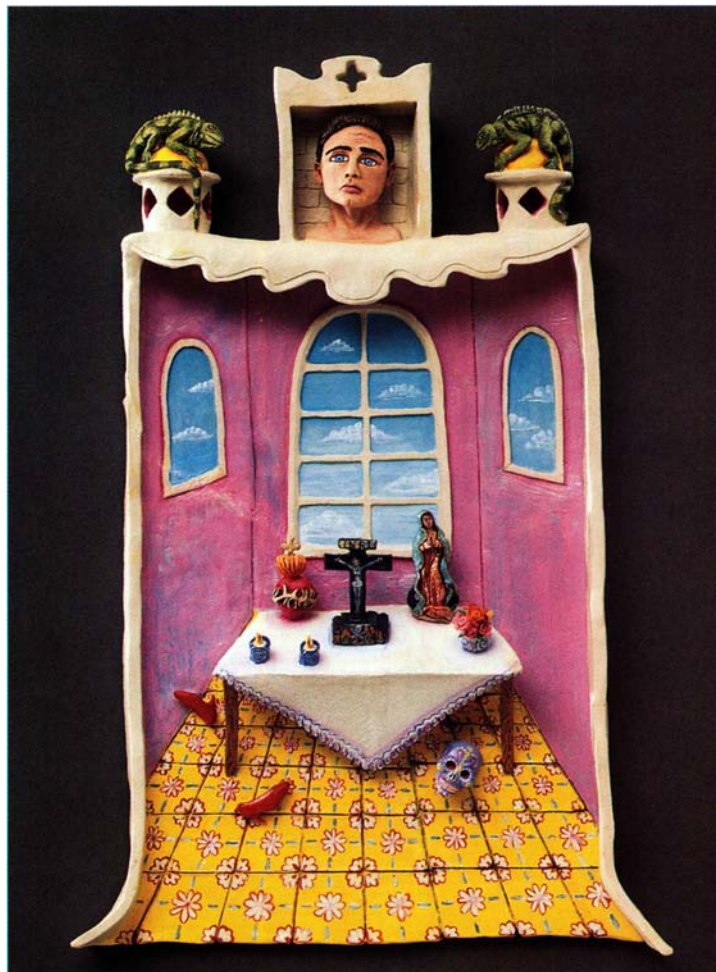
Between classes or at night, I would dash into the student ceramics studio, make something quickly and dash out



"Endangered Species Clock," 11 inches in diameter, porcelain with oils.



"Coming Down to Earth in Arizona," 10½ inches in height, handbuilt porcelain.



"Manuel on Altar with Iguanas," 16 inches in height, oil-painted porcelain.



Untitled wall plaque composition, 28 inches in length, Cone 10 porcelain painted with oils, by Jessica Romero y Nelson, Sedona, Arizona.

again. Jeff Margolin was working there at the time and became an informal teacher and great friend. He taught me a lot about porcelain, and his very detailed, meticulous carvings were a big influence on my own work.

After graduating from UC-Berkeley, I needed to find a way to support myself, so I decided to pursue art-teaching credentials at Northern Arizona University (NAU) in Flagstaff. I took mostly education classes, but did manage to squeeze in a couple of ceramics classes with Don Bendel and Paula Rice. It was a good thing I did, too, as I had focused mostly on painting as an undergraduate and had picked up knowledge about ceramics along the way.

It was difficult to work on my sculptures during my time at NAU. I had to work at night on the kitchen table—terrible conditions for a ceramist. Maybe it was because of these constrained circumstances that I started to have a more serious attitude toward my sculptures. I tried to plan them out better and worked on them longer.

My best piece from this time is “Coming Down to Earth in Arizona.” At first, it seemed a disaster—the cactus slumped in the kiln. Disgusted with myself for not anticipating this, I put it aside for several months until my stepfather convinced me that it was an interesting accident and that an unpredictable firing deformity can be the best thing to happen to a piece. This image, which reflects my fears and worries at that time, would not have been as psychologically effective if it were not leaning over.

Since 1991, I have been teaching art full time to children in first through eighth grades in Sedona, Arizona. Teaching is a physically and emotionally tiring job, but it is also a lot of fun, and has helped me grow as an artist. The longer I teach, the more I understand that a child’s approach to art is the one to be emulated.

Like teaching, my family life (with two children) can be very exhausting and inspiring at the same time. Being a parent requires a great deal of patience,

and I am now much more patient with my daywork.

All my sculptures are made of porcelain, fired to Cone 10 and painted with oil paints. Some are parts of series; others are isolated expressions. I tend to view everything I make as a self-portrait of some kind. I also try to recapture a little bit of the surrealistic, frightening, exaggerated and delightful world that children inhabit.

I usually don’t do too many preliminary sketches, preferring to grab the clay and get started. This leftover impassioned tendency from my youth does get me in trouble, though. I often have to change things that don’t work after the heat of the moment.

My ideas come from personal experiences. Everything is interrelated; people, places, good and bad events, and education—all have had an impact on my development as an artist. Creating clay sculpture connects me deeply to the past, enables me to explore the present, and gives me a window on the future. A

Faceted vase, 5 inches in height, wood-fired stoneware.

It's All One Meditation

by Gil Stengel

When I was a young man studying ceramics at the University of Louisville, Tom Marsh used to read to the classes quite a bit. One day he was reading some prose by Gary Snyder. I can't remember the book now, or the exact reference, but in this excerpt, Snyder was talking about his experiences in a Zen monastery in Japan. It seems that one of Snyder's jobs was to work in the monastery vegetable garden. After a few months, he realized that with some changes the garden could

be more efficiently worked to provide more free time and higher yield. He proposed these changes to the monk in charge of gardening and was rebuked.

The monk said something along the lines of: "Why do you want to make the gardening more efficient to save time? You will only have to spend that much more time meditating and your knees will hurt more."

The lesson the monk wished to impart to Snyder was simple, really: Whether he was working in the garden,

praying, studying, eating or sleeping—it was all the same thing. They were all one meditation.

A few years later, I went camping with my brother-in-law in Kentucky's Red River Gorge. Over a few whiskeys around the fire, he posed a question that he at first would not answer: "What is the true way of Zen?" It took a few days for me to drag this answer from him. I will never forget it. "Eat when you are hungry. Drink when you are thirsty. Sleep when you are tired."



"Watering Can," 11 inches in height, porcelain, wood/salt fired.



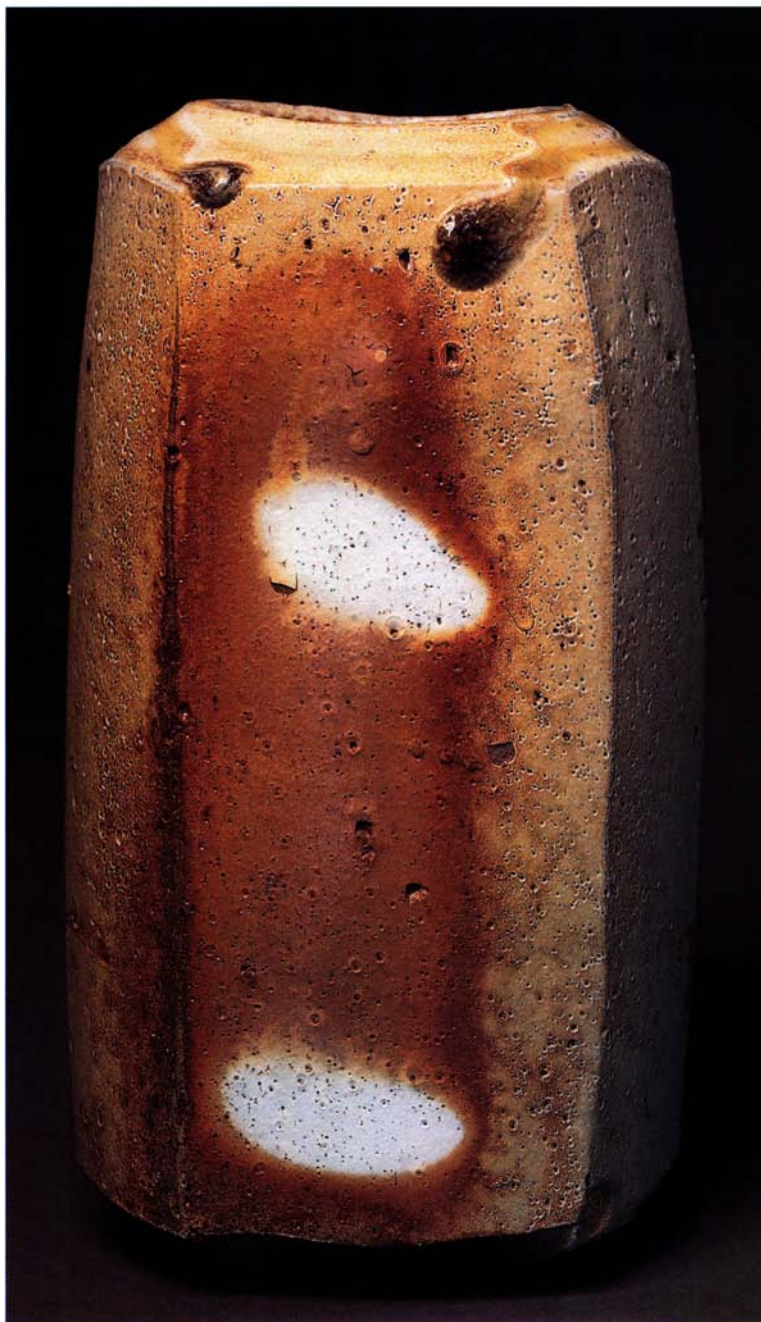
Porcelain platter, 23 inches in diameter, with copper red glaze.

I cite these two stories from my early adult years because they have helped shape the man I am today. I have striven until the sweat poured from my body to make all things “one meditation,” only to find that the answer is elusive, couched probably in the act of striving.

When I was younger, I had this naive idea that “one meditation” meant living in the woods and silently moving from task to task in a perfect studio, achieving some state of tranquility where the world was tuned out and had no meaning. I even created that place and tried to create that very life, so deep was my conviction and my naivete. I hoped that working in clay would bring me closer to what both stories represent.

I have since learned that my entire life is the clay, that simply choosing a trade had little to do with the truth I sought. If all is one meditation—and I believe that to be true—then how is working in clay any different than working on a turret lathe? I don’t believe the two are different. I don’t believe that I (or any other artist) am any different than anyone else walking down the street, scratching him- or herself, living one meditation.

I’ve spent a lot of time talking to my students about a standard. Somehow, living one meditation and knowing one standard are connected. I’ll try to explain: In *A Potters Book*, Bernard Leach proposed some very explicit ideas about setting a standard in pottery. He spoke to this point very eloquently in the chapter “Towards a Standard.” I have been thinking about that standard for many years. Standards of beauty pervade ev-



Faceted vase, 9 inches in height, stoneware, wood/salt fired.

ery part of my life. When I talk about standards to my students they all want a definition, a formula on how to meet these standards; however, the concept is not so quickly attained.

There is a movie on Shoji Hamada and Bernard Leach that was filmed in 1974. I’ve seen that movie, *Art of the Potter*, probably close to a hundred times. Tom Marsh used to show it every semester to every class, and I do the same at Western Illinois University. In it there is a brief section where Hamada is being interviewed and in English he says

quite clearly (I know because I rewound this part three times): “Some people try to measure the standard with a rule. That is a very big mistake.” That is as good an explanation of how to define this standard as anything I have ever heard or read.

Now, here is the funny thing—I’ve watched that movie countless times. I know the dialogue so well that I’ve even parodied parts of it with friends. Yet I first really heard those words about a year ago. Why is that? I was literally floored and almost wept with relief on



Large vessel, 35 inches in height, wheel-thrown stoneware, wood fired.

hearing those words; they were like a soothing hand on my troubled brow. Yet I had to watch that film a hundred times to hear that sentence. Why? Because my life is the clay. I can't hear what I am not ready to hear. I can't hear something I can't understand. For some reason, I had to be 37 years old in an old gymnasium on the campus of Western Illinois University to hear and understand those words.

How can I teach these things to my students? I cannot tell them the things they are not ready to hear. Their lives are the clay. They are no different than I. I don't have a formula for explaining a standard to them. They have to live their lives and know this in their own

way. The concept doesn't fit higher education; it isn't multicultural, politically correct, paradigm-shift material. It is a simple fact of living your life, of gaining experience, of working hard on whatever presents itself. I would love to be able to simply write down what that standard is, but the best I can do is relate one curious experience I have had that has helped me to know it.

I have a friend in Davenport, Iowa, who is a student in clay. He comes down to help fire our wood-burning kiln. He's hooked, you see. You've seen it, felt it—you know what I mean. He has come to clay later in life than most, but he has an advantage over younger students in that he has already learned

living and is ready to learn seeing. We have had some long conversations about standards. These conversations grew out of my telling him about a teaching experience I had where I had offered a student some criticism of a technical nature—you know, change this foot so, lower this form break, etc. After the critique, the student immediately said, "Well, that's just your opinion."

I have tried to explain to my friend in Davenport and to my students that no, this is not simply my opinion. I didn't just make it up on the spot, pull it out of thin air.

Let me offer an example from my days as a student pilot: You are in the front seat of a glider, instructor behind,



Large vessel, 35 inches in height,
wood-fired stoneware.

and you are on final approach to land. You do a reasonable job. After all, you make it down in one piece, are able to walk away, as they say in flying. But your instructor isn't done. He's criticizing your handling of the airplane. You trimmed your landing pattern inappropriately. You pulled spoilers too soon. You were too low over the trees on final, etc. Is this just his opinion? Did he make this up? Given the same combination of mistakes under different conditions, and you might very well find yourself dead.

Similarly in pots, is a standard merely opinion? Is the pot alive or dead?

I was recently invited by Dan Anderson at Southern Illinois University in

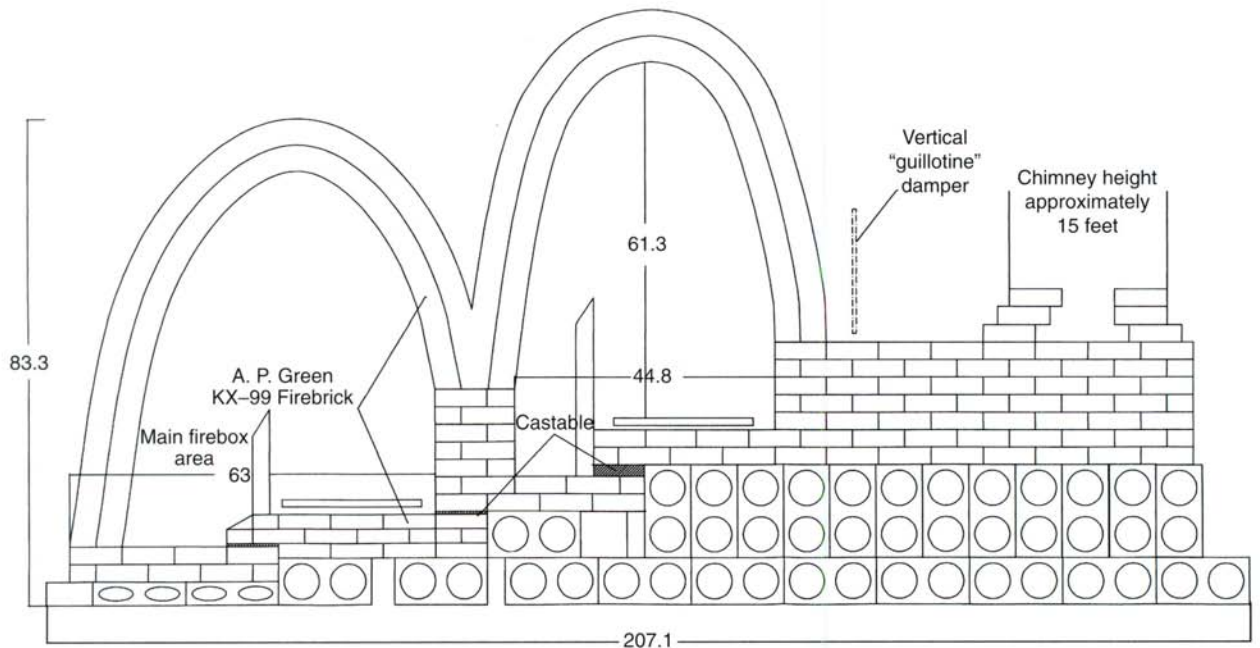
Edwardsville to participate in some critiques and show slides afterward. Now this for me is an intimidating thing. I'm not the most eloquent or verbal person in a critique. I admire those who seem to effortlessly know and understand the work before them. Me, I have to wrack my brain. It's exhausting.

I remember one student in particular who had put out both pots and sculptural pieces. I asked him, "Why this dichotomy in your work?" I thought I was being smart. Dan Anderson stopped the whole show and explained to me very patiently that dichotomy was explicitly encouraged at SIUE. It seems he doesn't think there are enough pots in the world, that students learn

just as much about working the clay and the sculptural issues therein by making pots as making anything else.

Well, there are experiences and there are experiences, but right there I felt like someone had hit me on the forehead with a 2x4. Why couldn't I see that all those years? In my own work, I had worried about going back and forth from large sculptural vessel forms to intimate porcelain teapots. I had always assumed that this split personality in the studio was a bad thing, and here someone was calmly telling me that no, this is *the* thing. I have been a different man since.

I have been making most of my forms for years. I'm not sure why that



Side view cutaway of two-chamber wood-burning kiln.



"Watering Can," 9 inches in height, stoneware, soda fired.

is, and I sometimes think that is a bad thing, too. You see, I was raised in suburban America. I was taught to like new things, original things. I still have trouble with the idea that making something over and over isn't original, even though I know that when I repeat a form, no two are really alike and, yes, I've read *The Unknown Craftsman*. I'm still trying to sort this out.

I had a period about seven years ago where it seemed that the forms I was making were starting to click. I don't know why, but for about a year in my studio in Kentucky, for no reason that I could see, my pots just seemed to come together a little better than usual. I hadn't experienced such a time before (or since) and I have continued to draw on the library of pieces I designed during that period. Just recently, I've started to design some new forms again, but I haven't achieved the flow of work that I seemed to tap into then.

Usually, when I see a surface that speaks to me, I immediately think of how I can work one of my forms to take advantage of that surface. I'm always looking for surfaces, usually from some area of the kiln that is perceived as a problem. This sort of design exercise is what gets me out of bed in the morning. As I alluded to earlier, I have a tendency to go back and forth in the studio, first working a long run of large-scale coiled-and-thrown vessels, then moving back to smaller, more intimately scaled utilitarian pieces.

I use a heavily grogged stoneware body for the large work. I purchased some 4- and 5-mesh grog from A. P. Green. It's great but is very hard on the skin when thrown; however, I've found

this to be the best insurance against losing large pieces in the firing. I like the texture, too.

The following are some clay and glaze recipes I use in the studio. I'm not very particular, but these seem to work well here in western Illinois. I try hard to take advantage of the materials and kilns that are available.

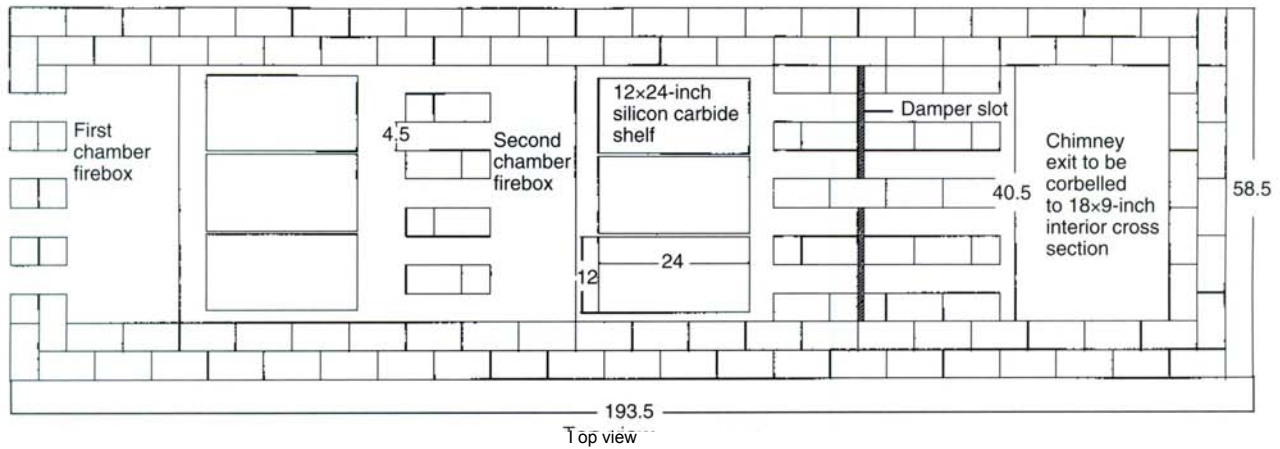
WIU Class **Stoneware** Body
(Cone 9-10)

Custer Feldspar.....	16%
A. P. Green Fireclay.....	25
Cedar Heights Redart.....	6
Kentucky Ball Clay (OM 4)	15
Yellowbanks 401	25
Flint.....	13
	100%

Add sand or fine grog "to taste."

Yuki's Brown and Round Body
(Cone 9-10)

A. P. Green Fireclay.....	30.0 lb
Cedar Heights Redart.....	12.5
Kentucky Ball Clay (OM 4) ...	7.5
Edgar Plastic Kaolin.....	5.0
Yellowbanks 401.....	7.5
Flint.....	15.0
Sand.....	8.0
	8^5 lb



Materials List

- | | |
|--|--|
| 2300 A. P. Green KX-99 3x4 ¹ / ₂ x9-inch firebrick | 200 pounds brickcast 3200 castable |
| 1400 6x4 ¹ / ₂ x9-inch firebrick | 400 pounds greenset 3000 mortar |
| 200 #1 arch brick | 80 feet 3x3 ¹ / ₄ -inch angle iron |
| 120 #2 arch brick | 80 feet 1/2-inch all thread |
| 56 #3 arch brick | 140 8-inch concrete masonry units |
| | 12 4-inch concrete masonry units |

Grolleg Porcelain Body (Cone 9-10)

Custer Feldspar.....	18 %
Grolleg Kaolin.....	55
Flint.....	14
Molochite 200	8
Pyrophyllite.....	5
	100%

Add 2% bentonite, blunged in water.

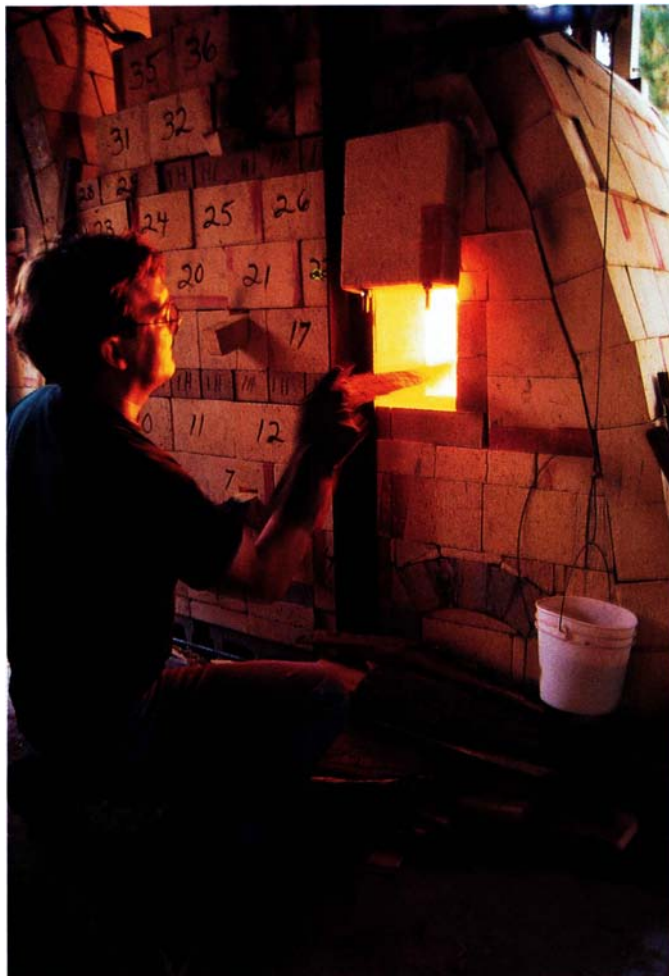
Seaslug White Glaze* (Cone 9-10)

Bone Ash.....	2.04%
Talc.....	7.14
Whiting.....	19.39
Custer Feldspar.....	32.65
Edgar Plastic Kaolin.....	9.19
Flint.....	29.59
	100.00%

Add: Titanium Dioxide..... 3.06%

*courtesy of John Neely

Shown here is a drawing of the wood kiln I constructed at Western Illinois University. I've reworked the ratios of this design several times and built it with a different configuration of arches once before; that version combined a catenary and sprung arch but retained the same cubic feet arrangement and ratio of chambers to firebox area.



Gil Stengel stoking the kiln built at Western Illinois University according to the plans shown above.



When Stengel "was younger, I had this naive idea that 'one meditation' meant living in the woods and silently moving from task to task in a perfect studio."

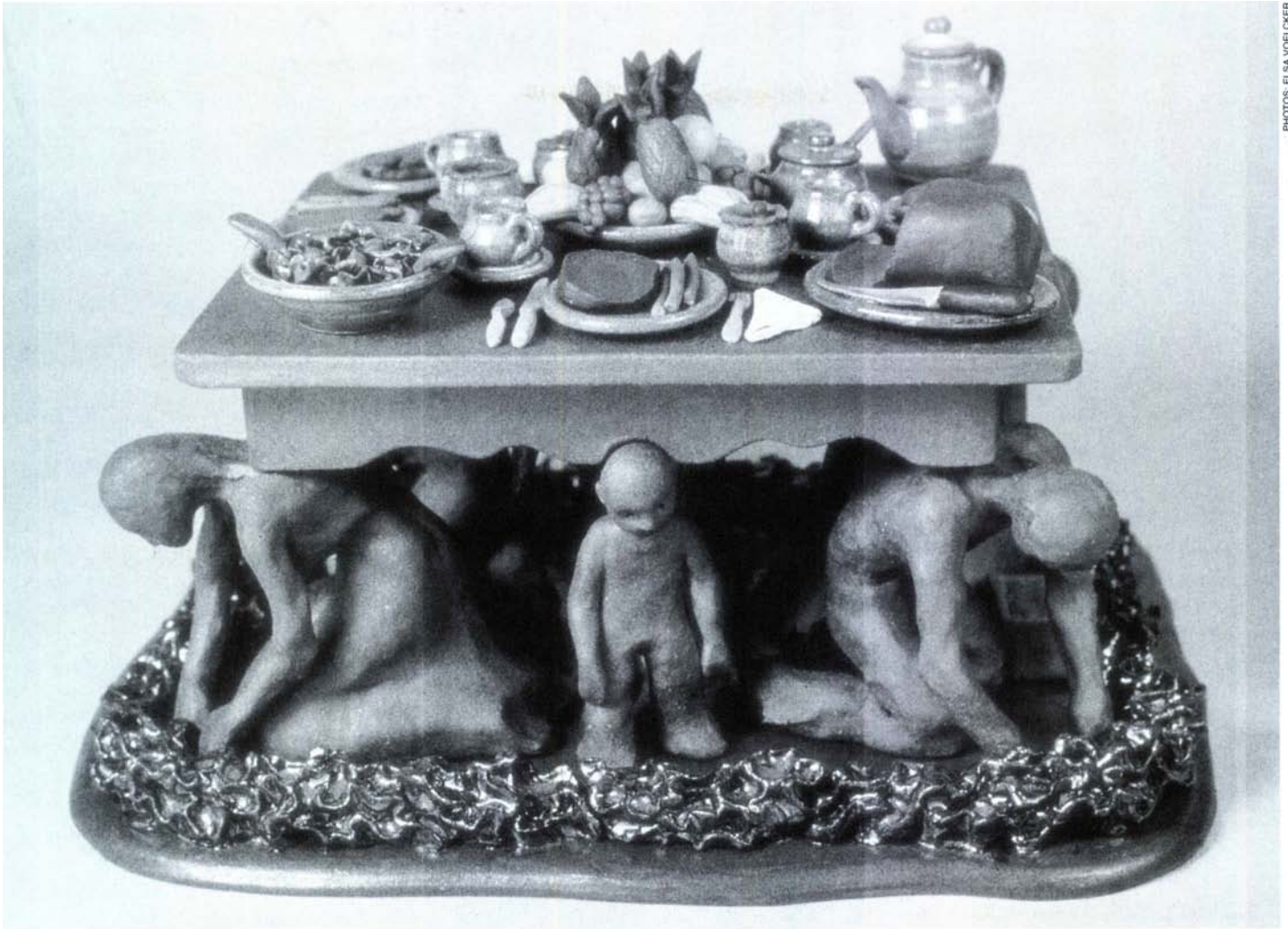
The WIU version is fired in about 35 to 40 hours, using sawmill scrap. I particularly enjoy stoking at 4 AM and watching dawn break. I sometimes try to cook breakfast for the crew. Like me, most of them are never normally awake at such an hour.

Currently, a section of our wood kiln appears to be causing the clay to trap carbon; at the same time, the salt is hitting the wood ash and, combined with the clay underneath, is turning yellow. I think this has potential. The combination is dramatic; however, it is difficult to make a piece strong enough to stand with this wild surface. The yellow and gray combination blows your eye away, and you miss the form.

If someone were to force me to pick just one narrow area in which to work for the rest of my "clay life," I would probably choose salt-fired porcelain. I like the way salt freezes the action of clay in a potter's hands. There is an endless subtlety to the movement of fingers through porcelain that I never tire of seeing. **A**



Large stoneware vessel, 35 inches in height, by Gil Stengel, Macomb, Illinois.



"Feast from Famine," 11 inches in height, high-fired stoneware.

Laughing in the Dark

by Peg Lopata

In the woods of Mason, New Hampshire, at the end of a winding half-mile driveway, in a small owner-built house, Liz Fletcher pounds and shapes her ideas in clay. As she puts it, "Sculpture is my way of being alive. In clay, I can make my ideas live on their own."

One of her first artistic influences was George Greenamyre, a teacher at the Massachusetts College of Art, which she attended in the 1960s. His use of humor and social commentary was akin to her own perspective. She also remembers Cape Ann artist Joe Jeswald, an expressionist and one of the founders of the Monserrat School of Art (Beverly, Massachusetts). She combines these early influences—the simplicity of form

and the use of art as a vehicle for a message—in her work.

Coming of age in the sixties was perfect timing for Fletcher. Sensing her temperament was not suited for a traditional liberal-arts education, she quickly pulled out of a competitive college environment to attend the Massachusetts College of Art, Boston, where she earned a B.F.A. in ceramics in 1970.

In the upheaval of the 1960s, art schools turned their curricula upside down and experimentation was encouraged. She thrived in that anything-goes chaos. The optimism was infectious in that atmosphere, and she had no doubt she would be able to make it as a potter. Soon after graduation, she opened a

functional pottery studio, but something was missing.

While making functional ware to support herself, Fletcher found little time for her first love, sculpture. So with the practicality of the fisherman's daughter that she is, she decided to learn a trade. She enrolled at Antioch New England Graduate School (Keene, New Hampshire) to earn a degree in environmental resource management, and soon after landed a part-time job protecting a watershed in her area. This gave her time to do sculpture.

Now, at 50, she has decided to devote all her time to her sculpture. "There are good people who can carry on my environmental work. Nobody else



"Bone of My Bone," 68 inches in height, handbuilt from Liz's All-Purpose Stoneware Body.

makes what I make. Its worth doing," she says matter-of-factly.

She begins with a slab base, then uses pinching techniques to build the walls, making certain the top couple of inches remain wet enough to keep the clay workable. "You can make the upper part flow and grow into the bottom by hitting it with a paddle," she suggests. A paddle is one of a few tools she does use, as she prefers direct contact through her hands.

Her clay body is a recipe she developed at art school:

Liz's All-Purpose Stoneware Body
(Cone 7-9, reduction)

Cedar Heights Goldart.....	40 lb
Fireclay (Hawthorne or A. P. Green).....	40
Kentucky Ball Clay (OM 4)	7
Blackbird Clay.....	9
Grog (60-mesh or finer)	14
	110 lb

In reduction, fires to a rich brown, with 10% shrinkage.

She used to prepare this recipe herself, but when mixing 500 pounds of clay at a whack became too backbreaking and hard on her slightly arthritic



Liz Fletcher sculpting a large foot in her Mason, New Hampshire, studio. "Feet are basic," she says, "and I wanted to express beginning and time."

hands, she found a supplier in Massachusetts to do her custom order.

For the most part, her glazing has been conservative. She prefers to get the color right in the glazes or slip, and stays with what works. For more varia-

tion and brighter colors, she uses white clay and colored stains. Lately, however, she has been branching out into engobes to achieve more color with a dense matt surface. The following recipe and its color variations may be applied to either green- or bisqueware:

Matt Engobe

Nepheline Syenite.....	15 parts
Potash Feldspar.....	5
Edgar Plastic Kaolin.....	50
Flint.....	20
	90 parts

Color variations are achieved with the following additions:

Stony Gray

Manganese.....	5parts
----------------	--------

Green

Chrome Stain.....	8—10 parts
-------------------	------------

Peach

Rutile.....	5 parts
-------------	---------

Although color matters in her works, form is more important. Her ideas come literally from anywhere. For example, a sculpture of large feet (as large as her kiln could handle) came from an article about the recently discovered four-million-year-old footprints in Africa. "Feet are basic and I wanted to express beginning and time," she explains.

To make the foot look primitive, Fletcher added a bone, "like something ancient, like dinosaur bones." Yet, at the same time, "the foot is just starting out, so it is a tenderfoot. In geologic time, we will all be bones someday. It's no big deal. The idea of joining flesh to bone speaks of a long time."

Other pieces express social concerns. The perplexities she observes, then expresses through her sculpture, are easily understood because we are all part of this communal confusion. "The universe is mysterious, almost beyond imagining. Art is a way to laugh in the dark," says Fletcher. She clearly does not seek to create more confusion, only to express what we all feel, in a friendly, often amusing way.

The author *Peg Lapota* is a freelance writer and painter living in southern New Hampshire.

Global Ceramics

Babel, a new gallery in Landsmeer (near Amsterdam), Netherlands, recently presented an international exhibition focusing on smoke-fired daywork. On view were objects utilizing “naked clay,” terra sigillata, slip and oxide decorative techniques by approximately 60 artists

from Australia, Austria, Belgium, Czech Republic, Denmark, England, France, Germany, Greece, Italy, Mexico, the Netherlands, Norway, South Korea, Spain, Sweden, Switzerland and the United States.

“If we in the world of ceramics desire to achieve a better profile, it is abso-

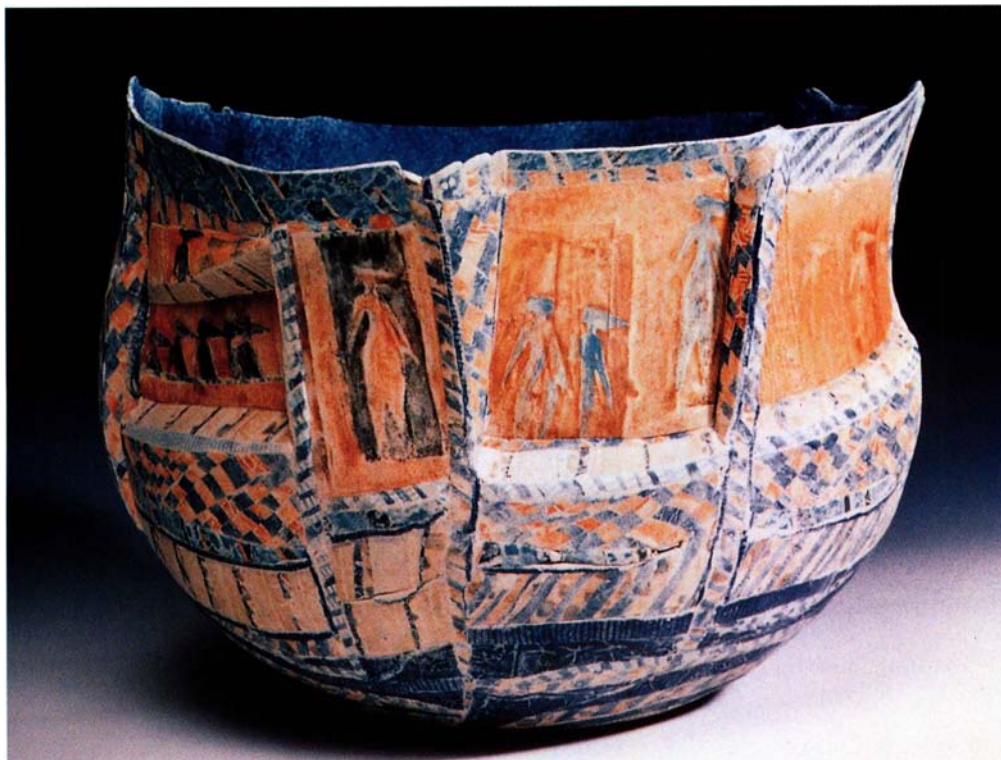
lutely necessary that we find and convince a broader group of ceramics lovers,” observed gallery director Simon Berndsen. “What better way to attempt this than by means of a very intensive and balanced program, which, based on a specific concept, introduces people to the glorious world of ceramic art.” □



Sculpture, approximately 18 inches in height, handbuilt, partly polished raw clay, smoke fired, \$320, by Anne Bulliot, France.



“Plate,” approximately 20 inches in length, slab built, with slips and stains, \$385, by Tjerk van der Veen, Netherlands.



“Vessel,” approximately 12 inches in height, handbuilt, decorated with slips, \$380, by Arja Hoogstad, Netherlands.

Playing 20 Questions

by Jack Troy



Stoneware pitcher, 15 inches in height, with natural ash glaze from wood firing in an anagama, by Jack Troy.

Frequently, when I meet a new ceramist, I ask, “What do you make?” but what I really want to know is, “What does your work *mean* to you? What does it *mean* to you to work in clay?”

A year ago, while preparing to teach a workshop at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee, I thought it might be a good idea if class members introduced themselves by responding extemporaneously to value-oriented questions they would find when they broke open greenware “fortune cookies.” I typed up a list of 20 questions, one after the other. Some I had used previously in class discussions, while others occurred to me as I typed.

Although I took the questions to Arrowmont, I never got around to using them—didn’t even hand them out. Our will to work united us. In three days of making, we had nearly enough pieces to fill the anagama twice.

Later, I showed 20 questions to Nick Joerling, who was teaching at Penn State University. He ingeniously incorporated them into *real* fortune cookies, which were distributed to his graduate students, then one evening we all met and passed an enjoyable couple of hours responding to the questions. (The students were unaware that I was the author of the queries.)

None of the questions seemed to “fall flat.” Each member of the group had a “take,” enlivening the conversation, often touching off similar or very different responses from the others. By the end of the evening I felt, even as an outsider, that I had a sense of who these people were by the ways in which they shared their experiences; that our work in the same medium will always deliver a wide range of *meaning* for us all.

Not long after that, Dick Lehman, a potter friend with whom I shared the list of questions, expressed interest in my own responses to several questions, and recommended I share my comments in print, hence the following:

3. *Can you share with us any of the ways you measure success in what you make?*

Though I don’t mean to be snoopy, I am genuinely curious about why we do

what we do, so I frequently ask this question of people in many fields. It is derived from a query I have pondered for many years: “Is the percentage of people who enjoy what they are doing a constant for each generation, or are there more or fewer of them as time goes on?”

These are some of the ways I measure success as a potter and teacher in response to the preceding question:

a. Being reminded now and then, when I see some exciting student work that, against all the odds, others, too, can become friendly with the productive, original part of themselves.

b. Sensing an inner, soundless applause that accompanies a particularly fine pot coming from the kiln every few years.

c. The degree to which my work appeals to others on their own terms, and not on mine.

d. Feeling grateful that the people in my community as well as other potters account for about 70% of my sales.

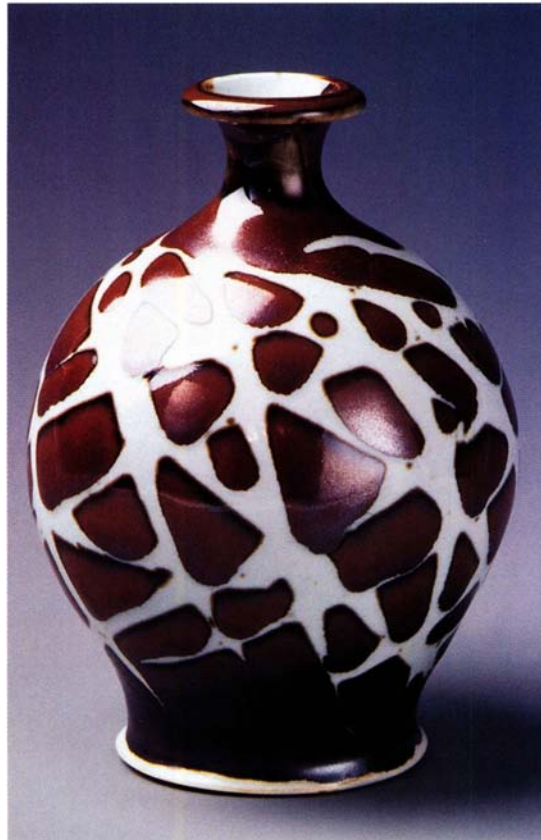
e. Realizing that my pots are in use every mealtime, while some are sequestered in museums, I also know others are up for grabs in garage sales or flea markets. Its all part of the potters territory.

f. Appreciating that my luck in finding something I love to do has never run out. Yet!

9. *Some work we encounter reinforces what we already know, while other work challenges what we already know. Can you describe the works of two contemporary ceramists that have those effects on you?*

Mark Hewitt’s pots reinforce, for me, an honest sureness in their volume—“What oft was said, but ne’er so well expressed.” That same feeling of a tight clay hide defining space excites me, as do those quietly assertive jugs of Julius Nortons from the early 19th century. In each case, there are pots full of themselves and there are lots worse things pots can be full of.

Ruth Duckworth’s work, among that of others I could name, reminds me that I am largely a *performer* of forms, whereas she is a *composer* of forms—



“Giraffe-patterned Bottle,” 9 inches in height, porcelain with wax-resisted clear and iron-saturated glazes, reduction fired, by Jack Troy.

invented, imaginative, often monumental but small scale, fecund as a single flake of wheat germ.

10. *Can you describe a pot you have lived with for more than five years, and share why it is important to you?*

There is a French wood-fired jug I wrote about at length in my book that relates both to this question and to #2.1 encountered that pot on precisely the right day in my life. Its ambiguous qualities simultaneously created and fed my appetite to learn more about the processes by which it had come to be and represent its maker’s values. That jug helped me trust what I was drawn to but didn’t understand.

12. *If any pot in the world could be yours, which one would you choose and why?*

Of course, any cherished object can stand in for the word “pot.” One needn’t own a pot to *possess* it.

It is rare for me to be swept away by “new” pots, bereft of any history. What I especially like is imagining my fingertips being the freshest of a deep, invisible layer of fingerprints, begun

hundreds or thousands of years ago by the maker and added to by that pot’s stewards. I recently handled a Joman pot and participated in that sense of continuing appreciation. It doesn’t have anything to do with “owning,” in the usual sense. (Some days it seems the many pots I own are beginning to possess *me*)

18. *If you could choose one piece that you have made as the best you have ever made, could you do so?*

Yes, if I could define the “best” as “that which engendered in me the most powerful feeling from having made it.”

I recently completed an urn for my mother’s ashes, as I did for my father’s in 1988, and realized at some point in the process that once, *in vitro*, I could have fit inside the womb-shaped, womb-sized porcelain jar that would accommodate my mother’s residual form. It was like being struck by invisible lightning, to have been potting some 35 years, and to create such a powerful, reciprocal, piece—the final place for the person in

whom I had grown, who had birthed me into the world.

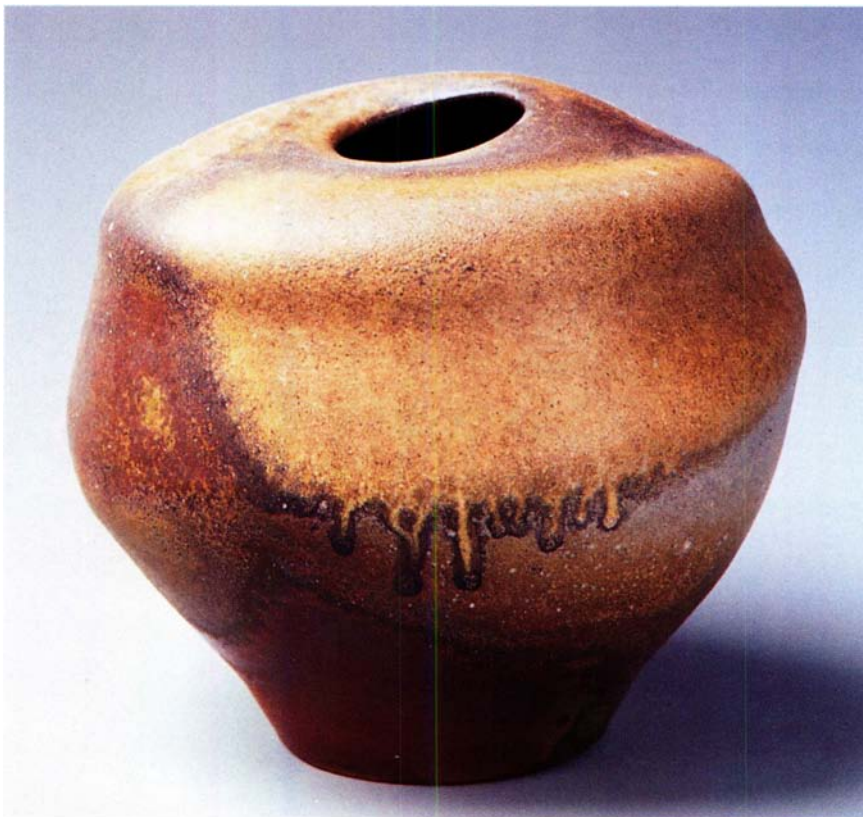
20. *Can you describe a broken pot whose memory you carry, and which has meaning for you?*

Once I was teaching at Penland, and each morning at 11:00 we had “daily devotions.” Anyone who wanted to could make a presentation of any kind. One young man named Craig set out what he considered the best piece he’d made the previous year. It was a handsome salt-glazed vase, and he left it in the studio for us to experience at our leisure over the weekend. One by one each of us put in a little time with this pot, and on Monday he brought it out on the deck where we’d assembled. He’d wrapped the pot in a blanket, and set it in the middle of our circle. He asked us individually to recount what had impressed us most about the vase, and as each person spoke, we all became aware of how differently individuals perceive the same object. Someone spoke of a faint smell inside the piece, from its having held flowers; another mentioned

the way the slips had merged, another related to the heft of the piece—its weight and physical presence. Descriptions of texture, color, traces of making, all helped us “see” the remembered presence of the shrouded pot before us.

After the last person had spoken, Craig whipped out a hammer and swiftly broke the vase beneath the blanket, the way in Greek tragedies, the really violent things always occur off-stage. We all sighed out loud, as if on cue. Each of us experienced the loss of that piece at the very same time, and knew he wasn’t kidding us; that was the end of that pot as we knew it.

Craig said that to him the physical existence of the piece was no longer important. What mattered most was that we would always remember it in our own way—as witnesses to its loss. That vase went truly away until the last of our group dies, and the memory of Craigs gift flickers out with all our other neurons, and this story is no longer told. **A**

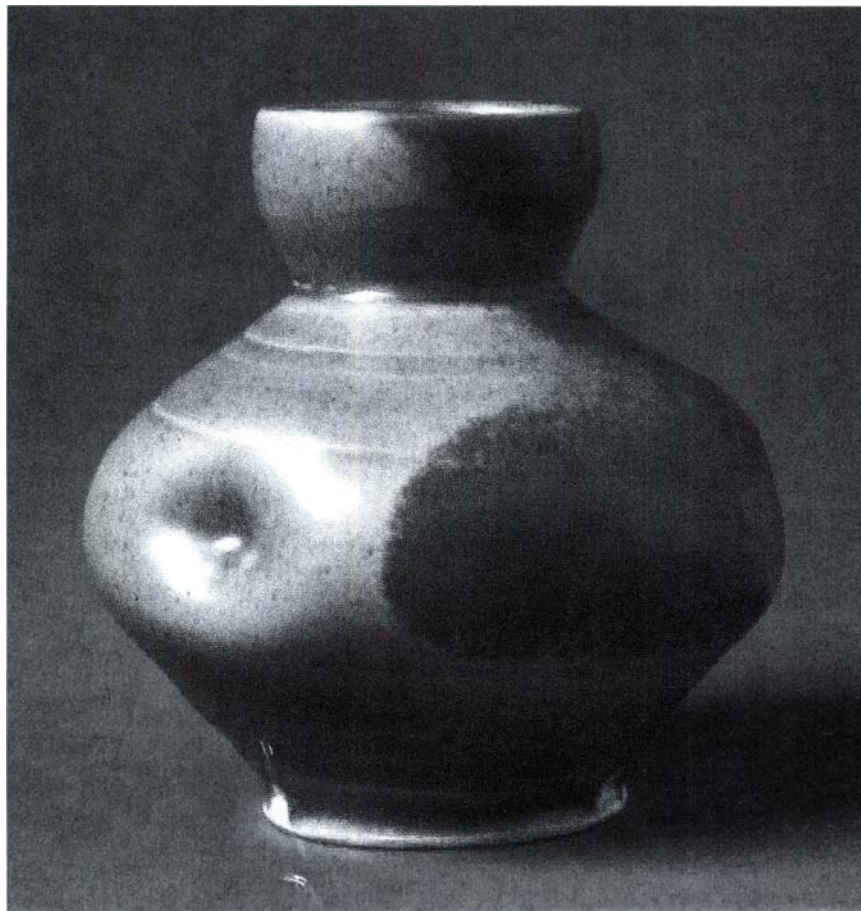


PHOTOS: HUBERT GENTHY

“Torqued Form,” 8 inches in height, stoneware with natural ash glaze, anagama fired, by Jack Troy, Huntingdon, Pennsylvania.

Questions List

1. If you learned you had six months to live, would your work in clay change? (If it would, why would it take a death sentence to make this happen?)
2. Can you describe a single unforgettable pot that you have encountered at some point in your life?
3. Can you share with us any of the ways you measure success in what you make?
4. What was your life like before you began to work in clay?
5. Of all the words you have heard or read about ceramics, is there a single phrase or sentence that stands out in your memory as being especially meaningful?
6. Do you believe a pot can change the course of a human life? If so, how? If not, why not? How are you sure?
7. Aren't there already enough pots?
8. What is the difference in encountering a pot that you like and being inspired by a pot?
9. Some work we encounter reinforces what we already know, and other work challenges what we already know. Can you describe the works of two contemporary ceramists that have those effects on you?
10. Can you describe a pot you have lived with for more than five years, and share why it is important to you?
11. Why, in our culture, do more women than men buy pots?
12. If any pot in the world could be yours, which one would you choose, and why would you choose it?
13. Why can a pot never be successfully photographed?
14. To what degree are you curious about the materials we use?
15. If you judge a pot you have made to be awful and someone whose opinion you respect believes it to be wonderful, do you try to resolve the difference? If so, how?
16. Can you recall any comments about your work by another person that influenced what you have come to make?
17. If you could work with clay at any other period of time, what era would you choose and why?
18. If you had to choose one piece that you have made as being The Best you have ever made, could you do so?
19. How do you gain confidence in knowing what direction your work should take?
20. Can you describe a broken pot whose memory you carry, and which has meaning for you?



Greenbridge Pottery

by Susan Thornton Hobby

A drive past Maryland cornfields and horse pastures, past a 1930s-era gas station and the Dayton Rod and Gun Club, following the hand-lettered signs, brings you to Greenbridge Pottery. They're throwing a party. People stroll the six acres of rolling hills beside an ancient barn. Three lean musicians bend over their instruments; their tunes drift down the slopes. A caterer stirs green beans and hefts a tray of pan-fried chicken. In the barn gallery, a stove roars red with oak, and a thick coffee scent drifts among the shelves of mugs and platters.

Twice a year, Rebecca Moy and her studio partner David Young invite their customers to their festivals. It's a celebration, of course. But it's also a way to demonstrate a dream without making the explanation seem hokey. Oh yes, and they sell pottery, too.

This dream was always Moy's. Even though her father told her she would never be able to support herself as an artist ("You'll be selling things out of a truck on K Street," she remembers him telling her), she has always wanted her own pottery studio.

"In high school, I thought I'd disappear into the woods, and make pots, and just come out to sell them in the city," she laughs.

With adulthood, she became a bit more practical. In college, she worked at a pottery factory in Virginia. Next, she apprenticed with a potter in upstate New York for a few years. Then she earned a master's degree in ceramics at Antioch College. She also taught there until it evolved into Columbia Visual

Above: Punched vase form, 12 inches in height, \$90, by Rebecca Moy.

Arts College. By 1989, she had purchased 6 acres in a semirural part of Maryland, barely half an hour from Washington, D.C. As soon as the barn was cleared of straw and manure, she started making pots.

"My goal is to capture some of my vision about beauty in something people would use," she says. "I get so irritated with people who make things to collect dust. I want to incorporate handmade ceramics into everyday life, to elevate it to a higher level of pleasure."

Moy met David Young at Antioch College. To be honest, she says, he nearly drove her crazy at first—he was always so hyper.

Young laughs and says he's calmed down since then. Somewhat. He owned a taxi, limousine and disabled transportation service when he started coming to Moy's farm in 1990 as a "clay slave,"



A large barn houses Greenbridge Pottery studio and gallery.

wedging clay to be thrown that day as a kind of therapy.

When his transportation business spiraled to an end, he started working at Greenbridge. “I have one of the best working environments in the world,” Young says. “It’s important that you really care for the people you work with. The clay locks up if you’re upset. If you touch a pot—once—correctly, you get a sense of joy.”

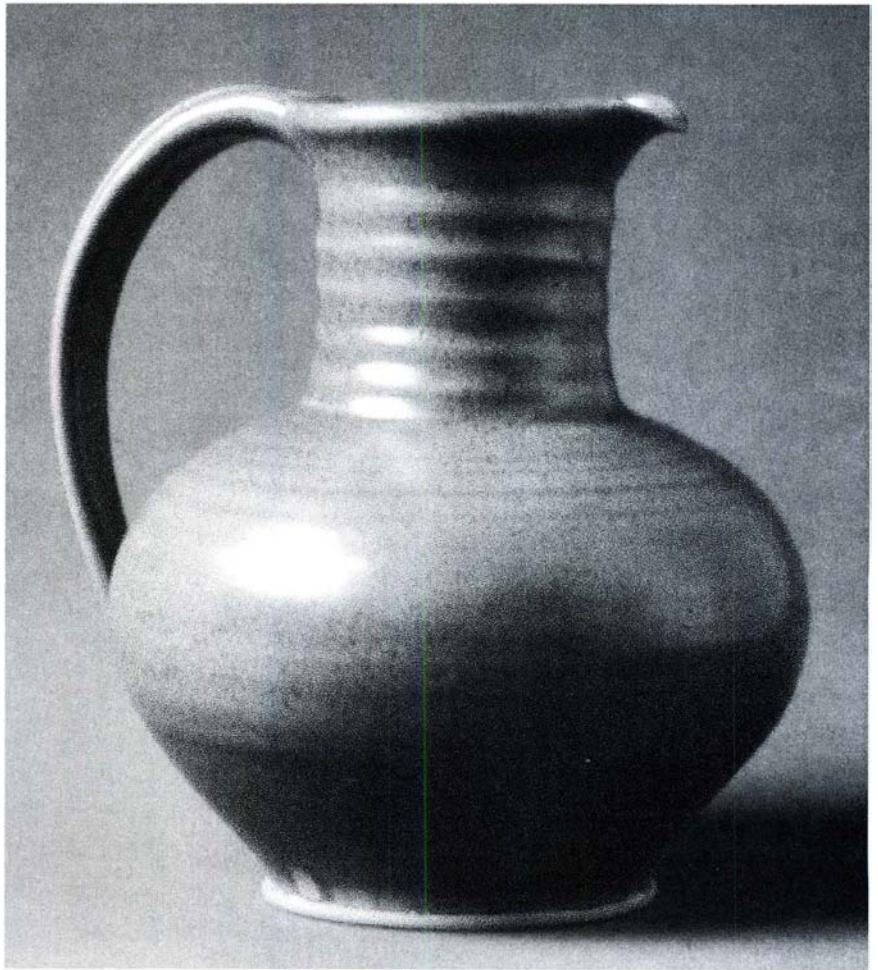
Their studio is in the bottom of the barn. A wide window cut through the wall looks out over the rolling fields down to the pond. Their wheels face the walls, but with a head’s turn to the right, they can see trees.

Here, they work about 10 hours a day—taking a break from noon to 3 to eat and exercise. David runs about 6 miles a day on the rural roads.

But mostly, they’re at their wheels. Sometimes, Moy’s 6-year-old daughter Rose wanders down to the studio for “Uncle Dave’s Art School,” where he gives her small art projects to work on.

For decades, Moy was known for throwing teapots, platters and bowls. Recently, she’s entered a new phase, adding slab tiles or plates with impressed leaves from trees or garden plants.

She claims “eclectic tastes,” and names as her influences Easter Island sculpture, Scandinavian pottery, early American utensils, prehistoric figures, Gauguin’s paintings. But mostly, she and



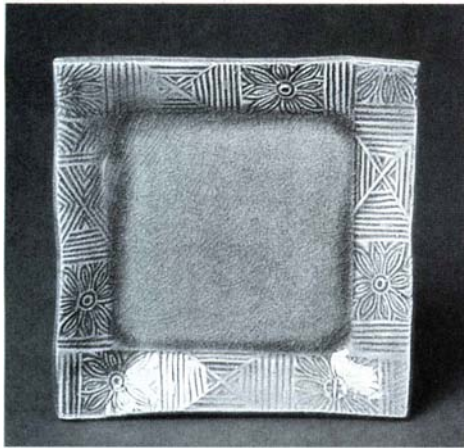
Glazed stoneware pitcher, 12 inches in height, \$90, by Rebecca Moy.



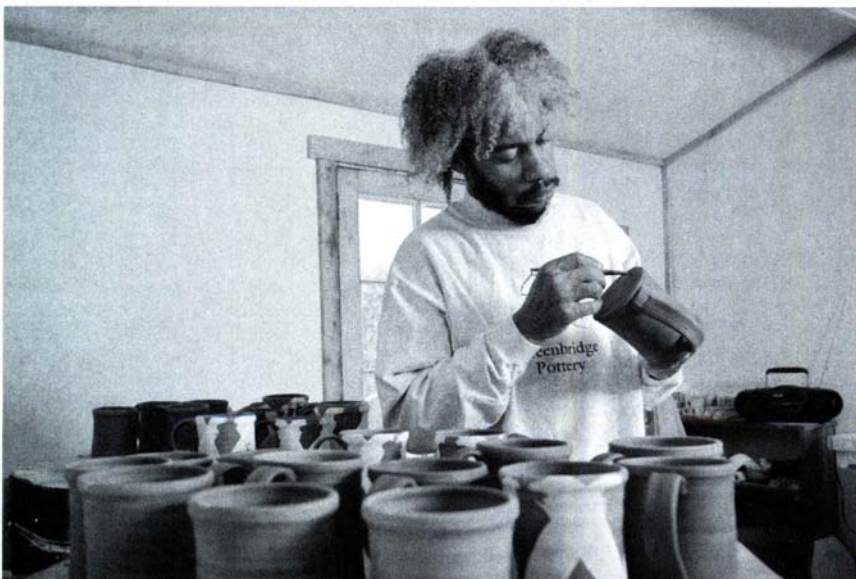
Rebecca Moy values the rural lifestyle she has cultivated with her business. She claims eclectic tastes, but sees an Asian element at the core of her work.



Thrown and altered teabowls, \$20 each, by David Young.



Slab plate, approximately 12 inches square, \$40, by Rebecca Moy.



David Young does much of the throwing and most of the selling. He is pleased to have “one of the best working environments in the world.”

Young agree, their pottery has an Asian element at its core.

“When people look at my pots, I want them to see food—rice, ice cream, olive oil,” Young adds, and rubs his stomach. “A good pot has a fatness, like a leaf full of water, like a ripe piece of fruit on a tree. Its kind of like a beautiful woman, you know? The beauty radiates from inside.”

Greenbridge’s glazes, which Moy concocts, are creamy teals, cobalt, pale yellow, lavender, a warm white. In fact, the pots are glazed on tables that she built. She does all the construction, usually with a pencil clamped in her teeth and a floppy stovepipe hat on her head.

Firing takes place in a former cattle-loafing shed—in which Moy built movable walls to control the heat according to seasonal needs. Inventory is stored in the hayloft.

Young throws an immense number of pots, and handles much of the selling; his frenetic energy connects well with people. Moy is more introverted; she tallies the books, builds everything wooden, designs the gardens, figures out the work flow. Their styles complement one another.

“I had a hard time finding someone who will work as hard as I do,” Moy says. “I look forward to a time when we have a business manager. I make pots much better than I manage.”

And they both have more expansive dreams. Young would like to initiate a partnership between a boys’ school in Baltimore and a boys’ school in Namibia, while Moy envisions a mission project in Washington, D.C., with homeless people making pots to sell for their room and board. A further extension would be a retreat camp, even farther out in the country, where children and adults could go for a week, to walk in the woods and discover nature’s, and their own, artistry.

“Pottery is particularly therapeutic,” Moy says. “I’m always tinkering around with projects in the back of my head. In the meantime, I love making pots.” **A**

Essential Japanese Wheel Technique



**...center!
...throw!
...trim!** 3 unique videos by
Derek Marshall

\$22.95 each. Over 30 minutes each
of in-depth technical detail.

All three complete on one tape for

\$59.00 postpaid
(over 100 minutes long)

Free brochure available
Free shipping

Call 1-800-497-3891

TRIMMING TOOLS

REPLACE THE BLADES, NOT THE HANDLES!



- 1/8" wide, super-hard, stainless steel blades
- Resharpen or replace
- 1/2" x 5" anodized aluminum handles

\$13.95

\$1.00 S&H in the Continental U.S.A.

REPLACEMENT BLADE(S) \$1.95 each
specify your choice(s)



**GLAZING
TONGS**
VESSEL AND
POTTER FRIENDLY

\$24.95

- Adjustable Channel Lock Design
- Rubber-coated handles for a comfortable grip
- Lifetime Guarantee if tongs break under normal use
- 10" long

FREE
S&H
in the
Continental
U.S.A.

Brown
TOOL COMPANY

Orders: 800-980-8665 — Information: 612-653-1350

Fax: 612-426-8063 — email: trimtools@aol.com

P.O. Box 10758, White Bear Lake, MN 55110

Visa/MasterCard/Discover/Amex

DEALER INQUIRIES WELCOME

Call for Entries

Application Deadlines for Exhibitions,
Fairs, Festivals and Sales

International Exhibitions

October 15 entry deadline

Warrensburg, Missouri "Greater Midwest International XIV" (January 25-February 21, 1999), open to artists 21 years and older. Juried from up to 2 slides per entry. Juror: Jan Schall, associate curator of modern and contemporary art, the Nelson-Atkins Museum of Art, Kansas City, Missouri. Fee: \$25 for up to 3 entries. Awards: 4 totaling \$1600, plus contracts for an invitational exhibition. For prospectus, send business-size SASE by October 5 to Gallery Director, Central Missouri State University, Art Center Gallery, Warrensburg 64093; telephone (660) 543-4498.

October 30 entry deadline

New York, New York "Eighth Annual Emerging Artists International Competition" (February 10-27, 1999), open to artists in all media. Juried from slides (with SASE). Fee: \$25 for up to 4 slides; \$5 for each additional slide. Awards: \$1000. Commission: 25%. For prospectus, send SASE to SlowArt Productions, 215 Mulberry St., New York 10012; or e-mail slowart@aol.com

November 6 entry deadline

Guilford, Connecticut "Ceramics '99" (March 29-May 31, 1999), open to North American ceramists. Juried from slides. Jurors: Andrea and John Gill. Awards: \$1000, first place; \$500, second; and \$250, third. For application, send SASE to Ceramics '99, the Guilford Handcraft Center, PO Box 589, Guilford 06437; telephone (203) 453-5947 or fax (203) 453-6237.

November 10 entry deadline

Florence, Alabama "The Kennedy-Douglass Center for the Arts Monarch National Ceramic Competition" (February-March 1999), open to residents of the United States, Canada and Mexico. Juried from slides. Juror: Ruth C. Butler, editor, *Ceramics Monthly*. Fee: \$15 for up to 3 works. Awards: nearly \$5000. For prospectus, send SASE to Kennedy-Douglass Center for the Arts, Ceramic Competition, 217 E. Tuscaloosa St., Florence 35630.

January 15, 1999, entry deadline

Rochester, New York "Porcelain '99" (March 26-April 30, 1999), open to functional porcelain forms by artists residing in the United States, Canada or Mexico. Juror: Richard Zakin, professor of ceramics, State University College, Oswego, New York. Juried from up to 2 slides per entry (with SASE); up to 5 entries. Fee: \$20 for up to 5 entries. For prospectus, contact Esmay Fine Art, 1855 Monroe Ave., Rochester 14618.

June 1, 1999, entry deadline

Carouge, Switzerland "Prix de la Ville de Carouge 1999" (October 2-November 28, 1999), competition theme is the functional teapot; works

For a free listing, please submit information on juried exhibitions, fairs, festivals and sales at least four months before the event's entry deadline (add one month for listings in July and two months for those in August). Regional exhibitions must be open to more than one state. Mail to Call for Entries, *Ceramics Monthly*, PO Box 6102, Westerville, OH 43086-6102, e-mail to editorial@ceramicsmonthly.org or fax to (614) 891-8960.

must be no more than 35 cm (approximately 14 inches) in height. Juried from 2 slides plus a short resume (30 lines maximum). Awards: 7500 SFr (approximately US\$5000), 1000 SFr (approximately US\$665) and 500 SFr (approximately US\$330). Contact the Musee de Carouge, Mairie de Carouge, Case postale, CH-1227 Carouge.

United States Exhibitions

October 14 entry deadline

Wayne, Pennsylvania "Craft Forms '98" (December 4-January 22, 1999). Juried from slides. Jurors: William Daley and Richard H. Reinhardt. Fee: \$20 for up to 3 entries. Awards: over \$3000. For an application, send SASE to Wayne Art Center, 413 Maplewood Ave., Wayne 19087; telephone (610) 688-3553 or fax (610) 995-0478.

October 30 entry deadline

El Cajon, California "Viewpoint: Ceramics '99" (March 1-19, 1999). Juried from slides. Juror: Judith S. Schwartz, associate professor, New York University. Fee: \$20 for up to 3 entries. Awards: \$1000, \$500 and \$250. For prospectus, contact Grossmont College Hyde Gallery, 8800 Grossmont College Dr., El Cajon 92020-1799; or telephone (619) 644-7299.

Los Angeles, California "A Quintessential Vessel Competition of Function, Ritual and Metaphorical Works" (December 10-January 14, 1999). Juried from up to 3 slides per entry (plus resume/biography and artist's statement); up to 4 entries. Fee: \$20; ACS members, \$15. Cash awards. For application, send #10 business-size SASE to Earthen Art Works, 7960 Melrose Ave., Los Angeles 90046.

November 2 entry deadline

University Park, Pennsylvania "Holiday Ornament Juried Sale and Exhibition" (November 20-22), open to ornaments in any medium weighing no more than 1/2 pound. Juried from actual ornaments. Fee: \$10 for up to 10 entries. Award: one commission to create the "Special Limited Edition Ornament." For entry form, send SASE to True Fisher, Friends of the Palmer Museum of Art, The Pennsylvania State University, University Park 16802-2507; or telephone (814) 865-7672.

November 6 entry deadline

Gatlinburg, Tennessee "Arrowmont National 1999 Juried Exhibition" (February 26-May 15, 1999), open to artists 21 years of age or older. Juried from 2 slides per entry; up to 3 entries. Fee: \$20. Cash and merit awards. Juror: Joanne Rapp, owner/director, Joanne Rapp Gallery/The Hand and the Spirit, Scottsdale, Arizona. For entry form, send SASE to Billy R. S. Rothove, Arrowmont School of Arts and Crafts, PO Box 567, Gatlinburg 37738; or telephone (423) 436-5860.

November 15 entry deadline

Waterbury Center, Vermont "Emerging Artists Exhibition" (February 1-28, 1999), open to clay artists who have exhibited their work less than 6 times in galleries and/or education environments. Juried from slides. Entry fee: \$10. For prospectus, send SASE to Vermont Clay Studio, 2802 Waterbury-Stowe Rd., Rte. 100, Waterbury Center 05677; or telephone (802) 244-1126.

Wilmington, Vermont "Prevailing Winds: Current Trends in Contemporary American Ceramics" (January 15-March 29, 1999). Juried from slides. Jurors: Barry Bartlett, artist/faculty member, Bennington College; and Elizabeth Zawada, artist/director, Greenwich House Pottery. For prospectus, send SASE to Young and Constantin Gallery, PO Box 882, Wilmington 05363; telephone (802) 464-2515.

November 18 entry deadline

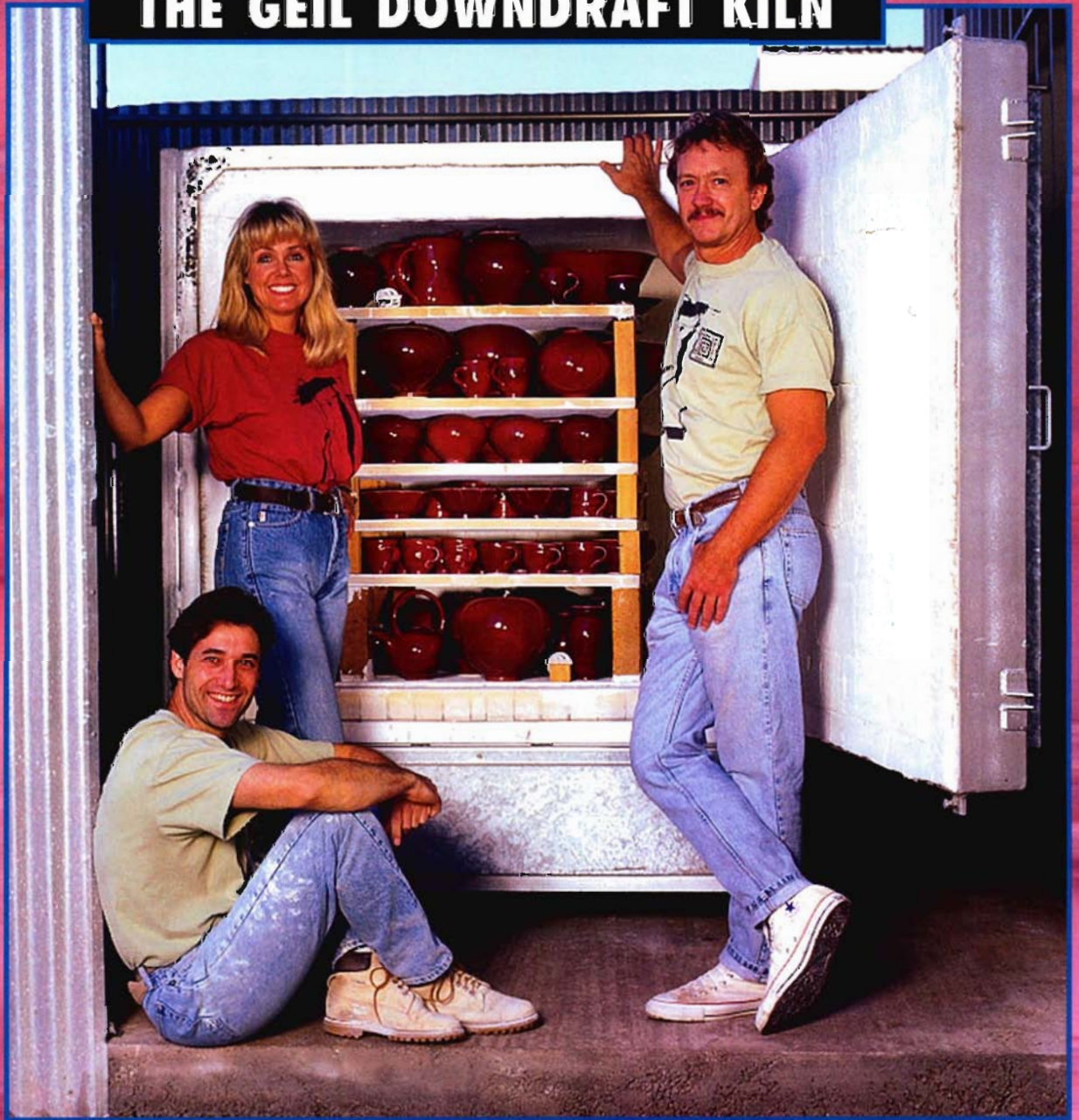
New York, New York "Artists on Their Own" (January 7-February 6, 1999), open to clay artists

WE HAVE THE FORMULA

Call today for your free catalog!
Dial toll-free 1-800-887-GEIL (4345)



THE GEIL DOWNDRAFT KILN



Tom Coleman is precise when he formulates his
Vegas Copper Red Glaze.

Geil Downdraft Kilns are precise when he fires.
Don't leave out the most important part
of your glaze formula!



GEIL KILNS CO.

1601 WEST ROSEGRANS AVENUE • GARDENA, CA 90249 • (310) 532-2402 • <http://www.kilns.com>

Call for Entries

not presently affiliated with a gallery or selected for last year's exhibition. Juried from up to 4 slides. Entry fee: \$15. For prospectus, contact Jane Hartsook Gallery, Greenwich House Pottery, 16 Jones St., New York 10014; telephone (212) 242-4106 or fax (212) 645-5486. January 16, 1999, entry deadline

Chicago, Illinois, and Oconomowoc, Wisconsin "10th Anniversary Teapot Show" (February 28-March 29, 1999, in Oconomowoc; April 4-May 10, 1999, Chicago). Juried from slides. Entry fee: \$20. For prospectus, send business-size SASE to A. Houberbocken, Inc., PO Box 196, Cudahy, WI 53110.

Galesburg, Illinois "GALEX 33" (March 13-April 10, 1999), open to all media. Juried from slides. Entry fee: \$20 for 4 slides. Awards: \$2000. For prospectus, contact Galesburg Civic Art Center, 114 E. Main St., Galesburg 61401; or telephone (309) 342-7415. January 22, 1999, entry deadline

Cambridge, Massachusetts "National Prize Show" (April 2-May 29, 1999), open to all media. Juried from slides. Juror: Peter Rathbone, vice president, Sotheby's, New York. Awards: best of show, \$2000; plus 10 other awards. Location: Federal Reserve Gallery, Boston. For prospectus, send SASE to Cambridge Art Association, National Prize Show, 25 Lowell St., Cambridge 02138. January 24, 1999, entry deadline

Chico, California "Chico Art Center's 1999 'All Media' Juried National Exhibition" (May 7-

June 13, 1999). Juried from slides. Fee: \$25 for up to 2 slides. Awards: \$500 best of show, and 4 \$250 awards. For prospectus, send #10 SASE to Chico Art Center, 1999 All Media Juried National Exhibition, 450 Orange St., Ste. 6, Chico 95928. January 29, 1999, entry deadline

Ephrata, Pennsylvania "Seventh Annual Strictly Functional Pottery National" (May 8-30, 1999). Juried from slides. Juror: Warren MacKenzie. Fee: \$20 for up to 3 entries. Awards: more than \$3500 in cash and merchandise. For prospectus, send business-size SASE to Jean B. Lehman, Director SFPN, Market House Craft Center, PO Box 204, East Petersburg, PA 17520.

Lancaster, Pennsylvania "National Crafts" (April 23-June 13, 1999), open to ceramics, fiber, metal, paper, glass and wood. Juried from slides. Entry fee: \$25 for up to 3 entries. Juror: Joanne Rapp, owner, Joanne Rapp Gallery/The Hand and the Spirit, Scottsdale, Arizona. Awards: \$2000. For prospectus, send SASE to National Crafts, Lancaster Museum of Art, 135 N. Lime St., Lancaster 17602; or telephone (717) 394-3497. February 15, 1999, entry deadline

Northampton, Massachusetts "China Painting Today" (July 31-August 29, 1999), open to ceramics artists using china-painting techniques. Juried from 5 slides, resume and artist's statement (with SASE). No entry fee. For further information, send SASE to Ferrin Gallery, 179 Main St., Northampton 01060.

March 24, 1999, entry deadline

Youngwood, Pennsylvania "Westmoreland Art Nationals—25th" (May 30-June 13, 1999, in Youngwood; traveling to Greensburg, Pennsylvania from July 2-5, 1999). Juried from slides. Awards. Send legal-size SASE to Westmoreland Art Nationals—25th, RD 2 Box 355 A, Latrobe, Pennsylvania 15650; telephone (724) 834-7474 or e-mail festival@westol.com

Regional Exhibitions

November 14 entry deadline

Columbus, Ohio "1999 NCECA Regional Juried Student Exhibition" (February 22—March 20, 1999), open to undergraduate and graduate students enrolled in two- and four-year colleges in Indiana, Kentucky, Michigan, Ohio and West Virginia. Juried from slides of up to 2 works. (Each college must submit all entries from that school in one packet; however, each work will be juried independently.) Jurors: Margaret Bohls and Arthur Gonzales. No entry fee. For prospectus, send SASE to Bonita Day, Newcomb Art Dept., Woldenberg Art Center, Tulane University, New Orleans, LA 70118.

March 1, 1999, entry deadline

Indianapolis, Indiana "Clayfest XI" (April 19-May 14, 1999), open to current and former residents of Indiana. Juried from slides. Entry fee: \$10. For prospectus, send SASE to Clayfest XI, University of Indianapolis, Dept. of Art, 1400 E. Hanna Ave., Indianapolis 46227.

Fairs, Festivals and Sales

November 1 entry deadline

Sioux Center, Iowa "Centre Mall Arts Festival" (December 5). Juried from 5 slides or photos (with SASE). Fee: \$25. Awards: 2 \$25 awards for excellence, 1 \$25 for people's choice, plus purchase awards. Contact the Sioux Center Recreation and Arts Council, 335 First Ave., NW, Sioux Center 51250; telephone (712) 722-0761. November 2 entry deadline


Mt. Dora, Florida "24th Annual Mount Dora Arts Festival" (February 6—7, 1999). Juried from 4 slides of work plus 1 of booth. Contact Mount

LEAD FREE
NON-TOXIC

SPECTRUM®

MAJOLICA COLORS

LOW FIRE
CONE 06/04

 301 WHITE	 302 IVORY	 303 LIGHT YELLOW	 304 YELLOW	 305 ORANGE	 306 BRIGHT YELLOW	 307 ENGLISH ROSE	 308 BABY PINK
 309 FLESH	 310 TAN	 311 AZTEC BROWN	 312 WALNUT BROWN	 313 CHOCOLATE BROWN	 314 FRENCH BROWN	 315 BLACK	 316 CHARCOAL
 317 LIGHT GREY	 318 TAUPE	 320 LIGHT BEIGE	 322 TEA	 323 HONEY	 324 MUSTARD	 325 LIME GREEN	 326 MID GREEN
 327 SHERWOOD GREEN	 328 CHARTREUSE	 329 DARK OLIVE	 330 HUNTER GREEN	 331 PRUSSIAN BLUE	 332 SKY BLUE	 333 TURQUOISE	 334 LAVENDER
 335 BLUE GREY	 336 BRIGHT BLUE	 337 COBALT BLUE	 338 BLUE VELVET	 339 NAVY BLUE	 340 DENIM BLUE	 341 PURPLE	 342 FUSCHIA
 343 WISTERIA	 344 BURGUNDY	 345 RUBY	 346 BRIGHT PEACH	 347 NECTARINE	 348 RUST RED	 349 TERRA COTTA	 350 SALMON
 351 MEDIUM PINK	 352 ROSE	 353 LILAC	 354 ROYAL PURPLE	 355 WARM GREY	 356 LIGHT GREEN	 357 LEAF GREEN	 358 JADE
 359 BLUE GREEN	 360 TEAL BLUE	 361 DARK RED	 362 BRIGHT RED	 363 BRIGHT ORANGE	 364 BRIGHT GREEN	 365 BRIGHT PURPLE	 366 DARK PURPLE

THE ENTIRE TILE HAS BEEN COVERED WITH 3 COATS OF SPECTRUM 701 WHITE GLAZE AND THEN LET THOROUGHLY DRY. THEN ON THE LOWER RIGHT HALF TWO COATS OF MAJOLICA COLOR HAVE BEEN APPLIED ON TOP OF THE WHITE GLAZE. THE BRUSH STROKE IN THE UPPER LEFT SHOWS THE EFFECT OF ONE COAT OF MAJOLICA COLOR. THE TILES HAVE BEEN FIRED TO CONE 05 TO ACHIEVE A SMOOTH, GLOSSY FINISH.

NOTE: THESE 300 SERIES COLORS CAN ALSO BE USED AS UNDERGLAZE COLORS (WHICH WE CALL ULTRAGLAZE) AS SHOWN ON THE FACING PAGE OF THIS COLOR CHART.

Lead and/or Cadmium Content and Release Information for Spectrum Glazes. The following is a key to individual glazes and underglazes on this and following pages:

Ⓛ Dinnerware safe. Contains no lead or cadmium ingredients. Certified AP Non-Toxic and conforms to ASTM D-4226.

Caution: None of these products should be taken internally. Contain ingredients not suitable for ingestion or inhalation.

Note: In order for Majolica colors labeled Ⓛ to be dinnerware safe, they must be fired to recommended firing temperature.

For dealer info or to receive a free catalog,
Contact: **Spectrum Glazes**
P.O. Box 874
Lewiston, NY 14092
1-800-970-1970

or: **Spectrum Glazes**
40 Hanlan Rd., Unit 33
Woodbridge, Ont. L4L 3P6
Ph: (905) 851-8310
Fax: (905) 851-8311

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

Ann Glendening, Savannah, Georgia



World Pottery Institute



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

Paul Pittman, Williamsburg, VA



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

Patricia Baker, Orlando, FL

The World Pottery Institute is set among towering oaks and palms next to Jepson Pottery, a large production facility making quality stoneware and porcelain since 1972. Surrounded by lakes, forests, orange groves, cattle ranches and horse farms, it is only 25 miles east of Orlando with its diverse cultural and recreational opportunities, and 25 miles west of unspoiled white sand Atlantic beaches.

**1 Week Sessions begin on the 1st full week of March, April, May, October, November and December.
2 Week Sessions start the Monday after the 1st week sessions in March, April, May, October and November.**

You love clay and the process of throwing, but feel you aren't making progress. You need a jolt of inspiration, an infusion of energy, and greater technical skill to enable you to use that energy. Whether you have only begun to work with clay and need help with basic skills or have years of experience and want to reach higher technical and aesthetic standards, an intense one or two-week course with nationally-known potter and teacher Stephen Jepson can help you achieve your goals. Classes are small and there are group demonstrations, discussions and critiques, but the emphasis is on individual instruction focused on the specific needs of each student.

To reserve your place or for further information, call, fax or write World Pottery Institute:
1 800 742-3055 • Fax 407 349-4009
P.O.Box 437, Geneva, FL 32732

Call for Entries

Dora Center for the Arts, 138 E. Fifth Ave., Mt. Dora 32757; or telephone (352) 383-0880.

November 20 entry deadline

Philadelphia, Pennsylvania "The Philadelphia Furniture and Furnishings Show" (April 30-May 2, 1999). Juried from slides. Contact Philadelphia Furniture and Furnishings Show, 162 N. Third St., Philadelphia 19106; telephone (215) 440-0718 or fax (215) 440-0845.

January 8, 1999, entry deadline

Atlanta, Georgia "Sugarloaf Crafts Festival" (November 26-28, 1999). Juried from 5 slides, including 1 of booth. Booth fee: \$425. No commission. For application, send 3 loose first-class

stamps for postage to Sugarloaf Mountain Works, Inc., 200 Orchard Ridge Dr., #215, Gaithersburg, MD 20878; or telephone (800) 210-9900.

Gaithersburg, Maryland* Sugarloaf Crafts Festival" (November 18-21, 1999, or December 10-12, 1999). Juried from 5 slides, including 1 of booth. Booth fee: \$450-\$550. No commission. For application, send 3 loose first-class stamps for postage to Sugarloaf Mountain Works, Inc., 200 Orchard Ridge Dr., #215, Gaithersburg 20878; or telephone (800) 210-9900.

Timonium, Maryland "Sugarloaf Crafts Festival" (October 8-10, 1999). Juried from 5 slides, including 1 of booth. Booth fee: \$495. No commission. For application, send 3 loose first-class stamps for postage to Sugarloaf Mountain Works, Inc., 200 Orchard Ridge Dr., #215, Gaithersburg, MD 20878; or telephone (800) 210-9900.

Novi, Michigan "Sugarloaf Art Fair" (October 22-24, 1999). Juried from 5 slides, including 1 of booth. Booth fee: \$425. No commission. For application, send 3 loose first-class stamps for postage to Sugarloaf Mountain Works, Inc., 200 Orchard Ridge Dr., #215, Gaithersburg, MD 20878; or telephone (800) 210-9900.

Somerset, New Jersey "Sugarloaf Crafts Festival" (October 1-3, 1999). Juried from 5 slides, including 1 of booth. Booth fee: \$425. No commission. For application, send 3 loose first-class stamps for postage to Sugarloaf Mountain Works, Inc., 200 Orchard Ridge Dr., #215, Gaithersburg, MD 20878; or telephone (800) 210-9900.

Ft. Washington, Pennsylvania "Sugarloaf Crafts Festival" (October 29-31, 1999). Juried from 5 slides, including 1 of booth. Booth fee: \$450. No commission. For application, send 3 loose first-class stamps for postage to Sugarloaf Mountain Works, Inc., 200 Orchard Ridge Dr., #215, Gaithersburg, MD 20878; telephone (800) 210-9900.

Manassas, Virginia* Sugarloaf Crafts Festival" (September 17-19, 1999). Juried from 5 slides, including 1 of booth. Booth fee: \$395-\$475. No commission. For application, send 3 loose first-class stamps for postage to Sugarloaf Mountain Works, Inc., 200 Orchard Ridge Dr., #215, Gaithersburg, MD 20878; telephone (800) 210-9900.

January 31, 1999, entry deadline

Frederick, Maryland* Frederick Festival of the Arts" (June 5-6, 1999). Juried from slides. Cash awards. For application, send SASE to the Frederick Festival of the Arts, PO Box 3080, Frederick 21701; or telephone (301) 694-9632.

February 1, 1999, entry deadline

Baltimore, Maryland* Harbor Lights Festival of the Arts" (December 10-12, 1999). Juried from 5 slides of work and 1 of display, plus resume for new exhibitors. Entry fee: \$10. Booth fee: \$450-\$675. No commission. Contact National Crafts Ltd., 4845 Rumler Rd., Chambersburg, PA 17201; telephone (717) 369-4810, fax (717) 369-5001 or e-mail nclinc@cvn.net

Frederick, Maryland "25th Annual Frederick Art and Craft Festival" (May 7-9, 1999). Juried from 5 slides of work and 1 of display, plus resume for new exhibitors. Entry fee: \$10. Booth fee: \$300-\$400. No commission. Contact National Crafts Ltd., 4845 Rumler Rd., Chambersburg, PA 17201; telephone (717) 369-4810, fax (717) 369-5001 or e-mail nclinc@cvn.net

Gaithersburg, Maryland "24th Annual National Art and Craft Festival" (October 15-17, 1999). Juried from 5 slides of work and 1 of display, plus resume for new exhibitors. Entry fee: \$10. Booth fee: \$340-\$425. No commission. Contact National Crafts Ltd., 4845 Rumler Rd., Chambersburg, PA 17201; telephone (717) 369-4810, fax (717) 369-5001 or e-mail nclinc@cvn.net

March 1, 1999, entry deadline

Salina, Kansas "Smoky Hill River Festival: Fine Art/Fine Craft Show" (June 12-13, 1999). Juried from 6 slides. Entry fee: \$15. Booth fee: \$175 for a 10x10-foot space. No commission. Awards: \$5800 in merit and purchase; \$55,000 art patron program. Contact Smoky Hill River Festival, Salina Arts and Humanities Commission, PO Box 2181, Salina 67402-2181; telephone (785) 826-7410 or fax (785) 826-7444.

Salina, Kansas "Smoky Hill River Festival: Four Rivers Craft Market" (June 11-13, 1999). Juried from 6 slides. Entry fee: \$15. Booth fee: \$100 for a 10x10-foot space or 10% of earnings, whichever is greater. Awards: \$1300 in merit awards. Contact Smoky Hill River Festival, Salina Arts and Humanities Commission, PO Box 2181, Salina 67402-2181; telephone (785) 826-7410 or fax (785) 826-7444.

Find out for yourself why so many people enjoy doing business with us!

- Quality Products
- Competitive Prices
- Expert Advice
- Excellent Service



Our expanded 1998 catalog is now available including many exciting new products!

Please call or write for your free copy today.

Thorley's Kiln Furniture

Creative Industries

Thomas Stuart

Pacifica

Bluebird

Soldner

Orton

Paasche

Shimpo

Amaco

L & L

Skutt

Brent

Excel

Debcor Furniture

Mason Stains

Northstar

Olympic

Kemper

Bailey

Aim

CLAY

GLAZE

CHEMICALS

WHEELS

KILNS

PUGMILLS

BOOKS

TOOLS

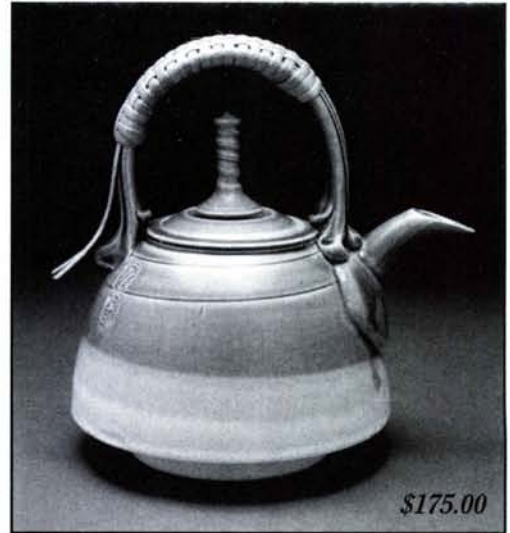
ANSWERS

**CONTINENTAL
Clay
COMPANY**

1101 STINSON BLVD. N. E.
MINNEAPOLIS, MN 55413
612-331-9332
1-800-432-CLAY
FAX 612-331-8564



Congratulations!



\$175.00



Carl Erickson

709 South 1st Street
Stillwater, MN 55082
612-351-1379
Fax 612-351-7072

"When the time came to reestablish my studio, the purchase of a new Giffin Grip® was almost as important as procuring the wheel and kilns. I love the options your tool gives me in the design and the execution of my work."

Carl Erickson

Winner
1998 Strictly Functional Pottery National



Med. \$130.00
Sm. \$110.00



Sugar,
Creamer Set
\$60.00

Available nationwide and overseas...contact your local pottery supply source for details or call 1-800-445-5969 to locate a Giffin Grip® dealer near you.





TILE CUTTERS

2 EASY STEPS: PRESS INTO CLAY & RELEASE FROM CUTTER!

- Durable Stainless Steel
- Easy Clean-up
- Spring-loaded Release
- Sized for 12% Shrinkage

TC3 - 3x3" sq.....	\$48.00	TCR6 - 6" rnd.....	\$60.00
TC4 - 4x4" sq.....	\$48.00	TCC4 - 4" oct.....	\$48.00
TC6 - 6x6" sq.....	\$60.00	TCH4 - 4" hex.....	\$48.00
TC4x8 - 4x8" rec.	\$60.00	TCH6 - 6" hex.....	\$60.00
TCR4 - 4" rnd.....	\$48.00		

1.800.999.2529
www.georgies.com



Exclusively at
Georgies
CERAMIC AND CLAY CO.

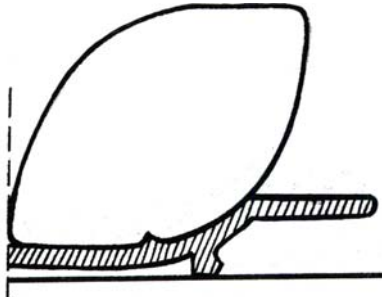
756 NE Lombard • Portland, OR 97211 • 503.283.1353

Suggestions

From Readers

Saucer Rib

Like many potters who do production ware, I'm always on the lookout for new ideas to speed up the process. To do just that, I've devised a rib that will basically make the most difficult part of the saucer, the retaining ring that holds the teacup in place. By using this rib, you achieve most if not all the shape of the saucer in one motion. As the illustration shows, the inside end of the rib is lined up



with the center point and the rib is forced down until the retaining ring and the surface of the saucer are formed. The lip is then pressed down and out to form the rim of the saucer. You will be able to make saucers within a minute or two, guaranteed.—*Dwain Naragon, Westfield, III.*

First Aid for Your Grip

If you lose the foam pads for a Giffin Grip, try using a Band-Aid on each slider. They will cushion enough to keep the sliders from cracking the greenware.—*Wyndham Dennison., Seagrove, N. C.*

Free Glaze Buckets

A great source of free 5-gallon buckets is a university paint shop. Ours uses a lot of paint in different colors, which helps us organize our different glazes.—*Mona Arritt, Huntington, W. Va.*

Fish or Cut


The 36-inch-long, nylon-coated steel leaders (20 pounds test) found in the fishing section of most sporting-goods stores make a fine cut-off wire.—*John Egan, Carney, Mich.*

Share your ideas with others. *Ceramics Monthly* will pay \$10 for each one published. Suggestions are welcome individually or in quantity. Include a drawing or photograph to illustrate your idea and we will add \$10 to the payment. Mail to *Ceramics Monthly*, PO Box 6102, Westerville, Ohio 43086-6102, e-mail to editorial@ceramicsmonthly.org or fax to (614) 891-8960.

PHILADELPHIA POTTERY SUPPLY
POTTERY & SCULPTURE SUPPLIES SINCE 1987
HOURS
TUES-FRI 9-5 • SAT 9-3
800-878-2529
215-463-2344
835 Morris St., Phila., PA 19148
CATALOG AVAILABLE

Mica Clay!
nmclay.com
1-800-781-CLAY

Keyed Plaster Bat Molds for the Wheel
.....
Drape Molds for the Slab Roller



Pure & Simple Pottery Products
P.O. Box 1279 Ukiah, CA 95482
1-800-363-3397 ORDERS
707-463-1747 INFO & FAX



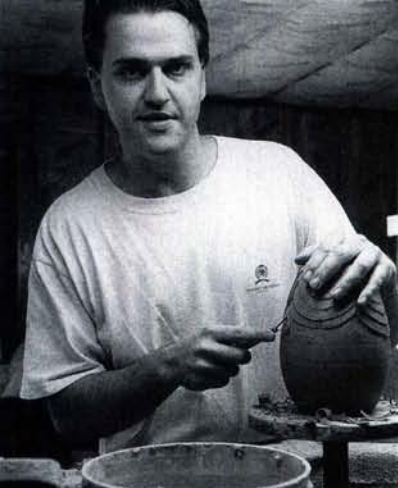

SOUTHERN POTTERY
Equipment & Supplies

12232 Industriplex Blvd. • Suite 9&10
Baton Rouge, LA • 70809
Ph: 504-752-7687 • Fax: 504-753-5628
926 Valmont • New Orleans, LA • 70115
Ph: 504-897-5080
E-mail: S.P.E.S.@worldnet.att.net
Write, call or E-mail for FREE catalog

FAST FRIENDLY EFFICIENT SERVICE • QUALITY PRODUCTS

CLAYFACTORY, INC.

804 S. DALE MABRY AVE.
TAMPA, FLORIDA 33609
(813) 872-8819



Ben Owen III

THE STUDIO POTTER
A Semiannual Publication
SUBSCRIBE NOW
One year \$25, Two years \$45.
Canada & Foreign:
\$28, \$50 (US Funds).
Dept A, Box 70,
Goffstown, NH 03045 USA
Visa and MasterCard Accepted.
Phone 603-774-3582

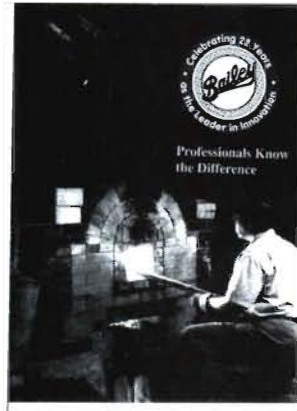


The Bailey Catalog.

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

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

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



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

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



PRICES START AT ONLY \$284



8 Step Programmable Controller
Lowest Prices & Greatest Options!



Bailey 22" Mini Might Outfit Only \$565
Machine Only \$365

SALE!



SALE!

BAILEY
13 or 26
DIVISION
WARE
RACKS



SALE!

The Best
Electric Kiln!
BAILEY
CONE 10
DOUBLE
INSULATED
KILNS



Get Our Lowest Discount
(with shipping included)

LOWEST PRICES!!!
PACIFICA
SHIMPO
CREATIVE INDUSTRIES

GIFFIN GRIP \$119

12" & 14" BATS
25% OFF
Plasti-Bats



SALE!

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



Bailey Spray Gun

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

MASON STAINS

NEW SUPER DISCOUNTS!!

FREIGHT FREE !! with \$40 PURCHASE

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

PROTECT YOUR LUNGS!

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



LIMITED OFFER!
Reg. \$475
Special Sale ... \$367*
BAILEY TRIPLE FILTERED
**CERAMIC
DUST VAC**

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



SALE!
AIR PURIFICATION UNITS
AS LOW AS **\$590**

* Prepaid orders only

Call Bailey
"The Equipment Experts"



800-431-6067
Bailey Ceramic Supply
CPO 1577, Kingston, NY 12402
In NY, Call (914) 339-3721 • Fax: (914) 339-5531

Video

Irma Starr Demonstrates the Lost Art of 17th-Century English Slipware Pottery

For more than 20 years, Kansas City, Missouri, potter Irma Starr has studied the techniques of 17th-century English slipware. In this video, she reproduces four objects from the collection of the Nelson-Atkins Museum of Art in Kansas City, Missouri, to demonstrate the various trailing, feathering and marbling methods used in their decoration.

After an overview of the history of slip-decorated earthenware, Starr begins by "slipping" a charger as it rotates on a wheel, brushing on a base of three coats of white slip. (Her recipe for the white slip, as well as for other slips used later, appears on screen.) Frequently, she says, "a good white slip is difficult to achieve because white slip wants to crack and flake off the pot....The secret to a white slip is that it should be composed of as much of the clay used in the clay body."

After demonstrating several slip-trailing effects, Starr then shows how to feather-

comb slips on a large round pot. Working on one section at a time, she begins by applying a base slip, then another slip is trailed over that in parallel lines. To flatten the slips, she taps the inside wall of the pot. Then, she drags a feather (or a quill) back and forth through the slips. Finally, a tool made of balsa wood and pins is used to comb across the feathered bands of slips to create more intricate patterns.

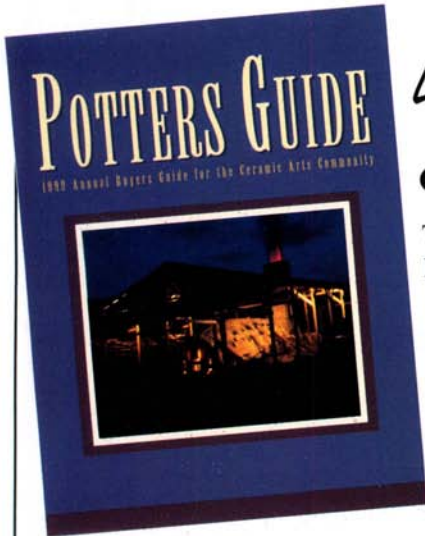
Marbling on a shallow dish is accomplished by pouring in dark brown slip, rolling it around until the surface is covered, then pouring out most of the excess, but leaving a small puddle. After trailing parallel lines of white slip across the dish, Starr tips and rotates the dish to move the puddle around, thus creating a marbling effect. "If the slips all weigh the same, they're able to dance and move together, allowing for a very crisp marble pattern," she explains.

The final technique demonstrated is feathering, which is usually done on flat slabs that are then pressed over a convex mold to form a plate or shallow bowl. As in the marbling method, Starr pours slip onto the slab and rolls it around until the slip covers the entire surface. A different-colored slip is trailed in parallel lines across the

dish, then, using either end, she draws a feather back and forth through the slips, being careful to keep the point of the feather under the slips. Once the surface has been dried with a blow dryer, a mold is placed on top. Then both the decorated slab and the mold are flipped over, and the slab is gently smoothed down over the mold. When the clay has dried enough to be removed from the mold, Starr checks the slip decoration for any trouble spots. To smooth irregularities, she places Saran Wrap (with no wrinkles) over the spots, then rubs with her finger or a wooden tool. Approximately 50 minutes. Available as VHS videocassette. \$39.95. *Nelson-Atkins Museum of Art Bookstore, 4525 Oak Street, Kansas City, Missouri 64111; or Irma Starr, 610 West 51st, Kansas City, Missouri 64112.*

Handmade Tiles

In this four-video series (Volume 1: Forming the Tile was reviewed in the September 1997 issue of *Ceramics Monthly*), New York ceramist Frank Giorgini describes the process of tile making, from forming to installation. The second video focuses on glazing and firing, first looking at how to properly dry tiles, then discussing the properties of electric kilns (including



Send your order to:

Potters Guide
PO Box 6136
Westerville, OH 43086-6136

Phone: 614-794-5890
Fax: 614-794-5892
E-mail: accounting@acers.org
Web site: www.pottersguide.org

Looking for something?

CHECK OUT THE 1999 POTTERS GUIDE.

The all-new 1999 *Potters Guide* is better than ever! Find what you're looking for quickly in this easy-to-use comprehensive directory of ceramic art suppliers and manufacturers. Check out the listings of over 100 products and services offered by over 400 companies. The *Potters Guide* is the best source to help you find what you need for your studio.

Name (please print)		POTTERS GUIDE	
Address			
City	State	Country	Postal Code
Credit Card		Expiration Date	
<input type="checkbox"/> MasterCard <input type="checkbox"/> Visa <input type="checkbox"/> American Express			
Card Number			
Signature		Phone	
91CM99			

Coming December 1998! Order now to reserve your copy for just \$15* (includes shipping and handling)

* Add \$5 for shipping/postage differential outside North America. Canadians add 7% GST.

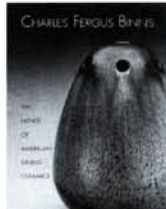
The American Ceramic Society Recommended Ceramic Art Books



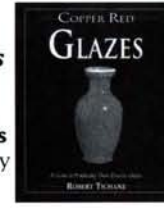
REVISED!
The Complete Potter's Companion
Revised Edition
Tony Birks
D037
\$26.95



PAPERBACK!
Warren MacKenzie An American Potter
David Lewis
D020
\$45.00



NEW!
Charles Fergus Binns The Father of American Studio Ceramics
Margaret Carney
D042
\$50.00

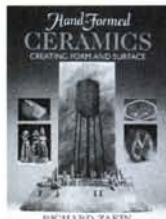


NEW!
The Clay Lover's Guide to Making Molds
Designing, Making, Using
Peirce Clayton
D045
\$24.95

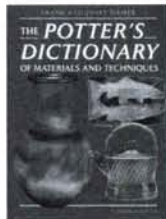
NEW!
Copper Red Glazes
Robert Tichane
D049
\$24.95



Ceramic Houses & Earth Architecture
How to Build Your Own
Nader Khalili
D016
\$19.95



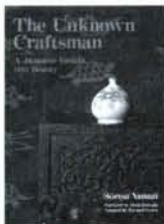
Hand-Formed Ceramics
Creating Form and Surface
Richard Zakin
D017
\$39.95



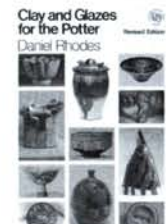
NEW!
The Potter's Dictionary of Materials and Techniques
Fourth Edition
Frank Hamer and Janet Hamer
D044
\$49.95



Raku, a Practical Approach
Steve Branfman
D036
\$26.95



The Unknown Craftsman
Soetsu Yanagi
D026
\$32.00



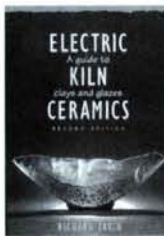
Clay and Glazes for the Potter
Revised Edition
Daniel Rhodes
D032
\$31.95



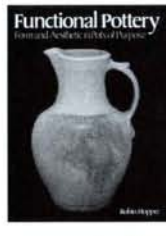
The Craft and Art of Clay
Second Edition
Susan Peterson
D030
\$55.00



Salt-Glaze Ceramics An International Perspective
Janet Mansfield
D024
\$39.95



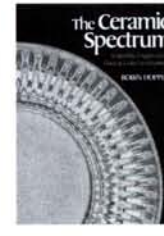
Electric Kiln Ceramics
A Guide to Clays and Glazes
Second Edition
Richard Zakin
D034
\$39.95



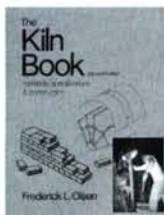
Functional Pottery
Form and Aesthetic in Pots of Purpose
Robin Hopper
D022
\$50.00



Sculpting Clay
Leon I. Nigrosh
D029
\$27.50



The Ceramic Spectrum
Robin Hopper
D031
\$48.00



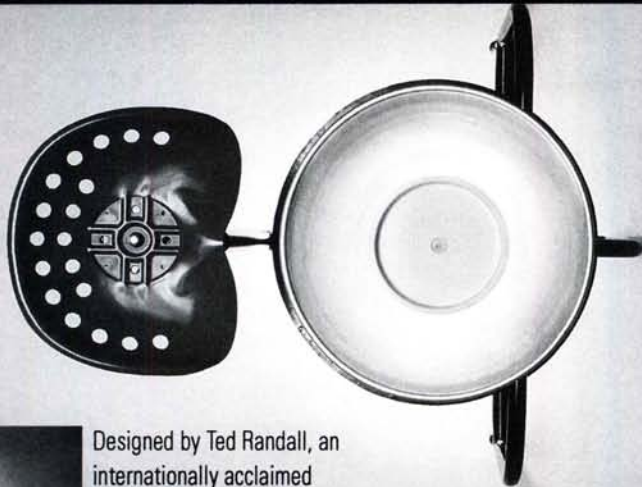
The Kiln Book
Frederick Olsen
D021
\$40.00



Handmade Tiles
Frank Giorgini
D019
\$24.95

ORDER FORM					The American Ceramic Society 1200 199th Avenue A CENTURY OF CERAMICS			Phone: 614/794-5890 • Fax: 614/794-6892 P.O. Box 6136 • Wadsworth, OH 43086-6136, USA E-mail: accounting@acers.org WWW: http://www.acers.org		
Please send me the following:										
Qty	Code	Title	Price	Total	FIRST	M.I.	LAST NAME			
					ORGANIZATION/AFFILIATION					
					ADDRESS (include suite no., mail stop, etc.)					
					CITY STATE					
					ZIP CODE COUNTRY					
					TELEPHONE (area/country + city code)					
					FAX					
					E-MAIL					
					CM10981					
Ohio Residents: (5.75%)/Canadian Residents: GST (7%)										
Shipping & Handling										
(North America: \$5 for 1st book/\$1 for each additional book)										
(International: \$8 for 1st book/\$5 for each additional book)										
TOTAL \$										
Book prices subject to change without notice.										
Payment: (Payable to The American Ceramic Society. Must be in U.S. dollars drawn on a U.S. bank.)										
Check for \$_____ enclosed.										
Charge \$_____ to my credit card: <input type="checkbox"/> VISA <input type="checkbox"/> Master Card <input type="checkbox"/> AMEX										
Signature _____										
Acct. No. _____ Exp. Date _____										

“It's still the best...” *-Val Cushing*



Designed by Ted Randall, an internationally acclaimed potter and art teacher at Alfred as the first modern wheel, The Randall Wheel has set the standard for smoothness, precision and durability for almost 50 years.

- Optional motor available
- Uses all types of bats

**Randall
Wheel &
Pottery Co.**

505 University Ave, Apt 39
Rochester, NY 14607
716-461-0136 PHONE/FAX



Video

using a kiln sitter). After showing how to load a bisque kiln, Giorgini demonstrates various glazing possibilities, using both underglazes and glazes, and concludes by loading the glaze kiln. Glazing, he maintains, is “by far the most challenging aspect of the whole tile-making process. The possibilities are endless, the materials available are endless.... It really takes years of work to perfect glazing techniques.”

The third video looks at homemade tools and equipment for making and mounting tiles: “As I’m working,” says Giorgini, “I just try to come up with something that makes the job easier.” Among the examples given are wooden sculpting tools made from bamboo chopsticks, tile dippers made from pipe hangers bought at the hardware store, and cocktail forks used for scoring. He has also come up with a tool for cutting a slab from a block of clay, as well as a tile press that can be made for under \$100.

The final video covers the installation of tiles, with Giorgini being joined by Arnon Zadok, a professional tile installer, who explains two methods of installation: first, using thin-set as an adhesive; and second, a traditional “mud job,” using tar paper, wire mesh and a cement/sand mixture in which the tiles are embedded. He then discusses several tools, such as a tile cutter, a tile nipper (cautioning that using these takes lots of practice and beginners should wear goggles), and various trowels.

For the remainder of the video, Zadok and Giorgini complete a project: installing tiles on a tabletop. First, the tile design is laid out, the tabletop is sponged off and the tiles are set, using enough multipurpose adhesive to avoid air pockets. Zadok starts with the counter caps around the edge of the table then moves from the center of the design out. Once the adhesive is applied, you have 15-20 minutes to finish installing, he cautions; however, you can also work on just one section at a time.

After the design has dried for 24 hours, Zadok smooths grout between the tiles with a trowel and washes the surface with a wet sponge, commenting that “the job is still raw before it’s grouted.” He recommends another 24 hours for the grout to dry and 48 hours for it to “cure.” 60,46 and 51 minutes, respectively. Available as VHS videocassette. \$40 each (California add 7.5%), plus \$4 shipping and handling. *Tile Heritage Foundation, Box 1850-CM, Healdsburg, California 95448; for Visa or MasterCard orders, fax (707) 431-8455.*



**SHEFFIELD
POTTERY, INC.**

BEST KNOWN FOR EXCELLENT SERVICE SINCE 1946
MOIST CLAYS

Our quality standards are the highest in the industry!
Choose from our 30 stock clay bodies, or have us blend
your custom formula according to your exact specifications

DRY MATERIALS

We have all the most popular dry materials you need, and a large
inventory to give you the selection and quantities you want!

ALSO FEATURING:

PARAGON, L&L, AMACO AND OLYMPIC KILNS
SHIMPO, BRENT, PACIFICA, CREATIVE INDUSTRIES,
SOLDNER, THOMAS STUART, AND RANDALL WHEELS
KEMPER TOOLS - MASON STAINS - AMACO GLAZES
DEBCOR FURNITURE - BLUEBIRD AND SOLDNER MIXERS

Call or write today for our free catalog!
U.S. ROUTE 7 BOX 399 SHEFFIELD, MA. 01257
Toll-Free (888) SPI-CLAY or (413) 229 - 7700
Check our website - www.sheffield-pottery.com

The Brent[®] Family Never Lets You Down

For over 28 years, Brent[®] equipment has withstood the demands of production potters. Our wheels, slabrollers, and carts are all constructed of heavy gauge steel and reliable components for years of service. When the time does come that you have a parts or repair question, call your local Brent[®] distributor or our service department direct, (800) 999-5456, Monday-Friday, 7:00 a.m. to 3:30 p.m. EST.



brent[®] potter's wheels
and equipment

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

Boston's Largest Clay Supplier!

Corey Ceramic Supply

A Division of Corey Electric Supply
87 Messina Drive, Dept. CM
Braintree, MA 02184
(781) 848-2772

Miller Clays Pottery Supplies

CLAY

We stock over 100,000 pounds of clay in over 50 different varieties.

GLAZES

Gare Color, Masterglaze, Mason Stains, Amaco Color & Laguna Glazes.

EQUIPMENT

Potter's Wheels, Ohaus Scales, Giffin Grips, Kemper Tools, Kilns, & Much More!

RAW MATERIALS

From Alumina Hydrate to Zinc Oxide, we stock over 15,000 pounds!

CATALOG \$4.00
coreyclay@aol.com



ACME MARLS High Alumina Kiln Shelves



West Coast Distributor
Complete Pottery Supplies
Glaze • Raw Materials
Supplies • Tools • Equipment

Clay Art Center

25 YEARS SERVICE

2636 Pioneer Way E., Tacoma, WA 98404

1-800-952-8030

Fax: 253-922-5349

Calendar

Events to Attend—Conferences,
Exhibitions, Workshops, Fairs

Conferences

Florida, Tallahassee **January 22-24, 1999** "46th Florida Craftsmen Statewide Conference" will include slide lectures, clay workshops with Ron Meyers and Deborah Groover, and exhibitions. Contact Florida Craftsmen, 501 Central Ave., St. Petersburg, FL 33701; telephone (813) 821-7391.

Iowa, Iowa City **September 29—October 2, 1999** "Different Stokes," international wood-fire conference. Contact Chuck Hindes, School of Art, University of Iowa, Iowa City 52242; fax (319) 335-1774 or e-mail chuck-hindes@uiowa.edu

Maryland, Easton **October 16—17** "Second Annual Maryland Clay Conference" will include presenters Tom Supensky and Bill Van Gilder. Contact Academy of the Arts, 106 South St., Easton 21601; telephone (410) 822-0455, fax (410) 822-5997 or www.art-academy.org

New York, New York **November 20** "Craft at the Border: Issues in Canadian and American Craft Today" will include keynote speeches by Alan Elder, curator of a recent exhibition at the museum, and Sandra Flood, historian and catalog essayist; plus four panel discussions with Canadian and American artists, collectors, critics and curators. Fee: \$45; ACM members, \$35; includes lunch and postconference reception. Preregistration required. Contact the American Craft Museum, 40 W. 53rd St., New York 10019-6112; or telephone (212) 956-3535.

Ohio, Columbus **March 17-20, 1999** "Passion and Process," National Council on Education for the Ceramic Arts (NCECA) annual conference, will include demonstrations, slide presentations, panel discussions and exhibitions. Location: Columbus Convention Center. For further information, contact Regina Brown, Executive Secretary, NCECA, PO Box 1677, Bandon, OR 97411; telephone (800) 99-NCECA.

Pennsylvania, Philadelphia **October 13-17** "Tiles: A Living History," 7th annual Tile Heritage Foundation symposium, will include tile-making workshops and demonstrations, slide lectures by Cleota Reed, Farley Tobin, Susan Tunick and Isaiah Zagar, plus tile auction, antique and contemporary tile sale, and tours. For registration form, contact Tile Heritage, PO Box 1850, Healdsburg, CA 95448; or telephone (707) 431-8453 or fax (707) 431-8455.

Vermont, Bennington College **February 3—7, 1999** "North Country Studio Conference" will include workshops on "Dinnerware as Sculpture" by Eddie Dominguez and "Single-fired Functional Stoneware" by Steven Hill. Fee: \$275. Living accommodations available. Registration deadline: December 1. For application, telephone (802) 387-5986.

England, London **November 11—13** "The China Circle—The Export of Chinese Porcelain Round the World." Contact Sotheby's Institute, 30 Oxford St., London WIN 9FL; telephone Caroline Bloch, (171) 462-3232.

Italy, Perugia, Deruta, Gualdo Tadino, Gubbio **October 6—11** "Cotta Terra: Ceramic Art from Tradition to Innovation" will include lectures, panel discussions and workshops on such topics as design and ceramic products, reproductions of old decorative motifs, salt glazing, black ceramics, building an anagama, lusters, etc., plus exhibi-

tions. For further information, contact Cotta Terra, Piazza Italia, 11-06100 Perugia; telephone toll-free 167-780188, fax (75) 574-7202, e-mail cultura@provincia.perugia.it or see website at <http://www.provincia.perugia.it>

Netherlands, Amsterdam **July 13-17, 1999** "Ceramic Millennium," the 8th international ceramics symposium of the Ceramic Arts Foundation, will include over 50 papers presented by educators, artists, critics, writers and historians; ceramics resources fair, film festival and exhibitions. Fee (before December 15): US\$295/Dfl 540; after December 15: US\$395/Dfl 720. For further information, contact the Ceramic Arts Foundation, 666 Fifth Ave., Ste. 309, New York, NY 10103; fax (212) 489-5168 or e-mail caf@ceramicmill.com

Solo Exhibitions

Arizona, Sedona **through October 6** Don Reitz; at Select Art Gallery, 3150 W. Hwy. 89A.

California, San Francisco **through October 31** Peter Voukos; at Braunstein/Quay Gallery, 250 Sutter St.

D. C., Washington **through January 3, 1999** "The Stonewares of Charles Fergus Binns: Father of American Studio Ceramics"; at the Renwick Gallery, National Museum of American Art, Smithsonian Institution.

Florida, Boca Raton **October 8—November 7** Peter Powning, mixed-media clay, glass, bronze and steel; at Habatat Gallery, 608 Banyan Trail.

Georgia, St. Simons Island **October 1-31** Debbie Craig, pouring vessels; at the Glynn Art Association Gallery, 319 Mallory St.

Illinois, Chicago **through October 11** Maria Simon; at Vale Craft Gallery, 230 W. Superior St.

November 20-December 30 Beverly Mayeri, figurative ceramics; at Perimeter Gallery, 210 W. Superior St.

Iowa, Des Moines **through October 75** "WOMANI!" life-size ceramic sculptures and paintings by C. Kelly Lohr; at the Merle Hay Mall, Merle Hay Rd. Massachusetts, Boston **through October 12** Tatsuzo Shimaoka; at Pucker Gallery, 171 Newbury St. Massachusetts, Ipswich **October 3—31** Bill Saxe flameware; at Ocmulgee Pottery and Gallery, 317 High St.-Rte. 1A.

Massachusetts, Northampton **through October 11** Angela Fina, porcelain Ikebana containers; at Ferrin Gallery, 179 Main.

Michigan, Sault **November 3—28** Bonnie Staffel retrospective; at the Alberta House, 217 Ferris St. New Jersey, Clinton **through October 11** Toshiko Takaezu, "At Home"; at the Hunterdon Museum of Art, 7 Lower Center St.

New Jersey, East Brunswick **through November 8** Sara Lee D'Alessandro ceramic sculpture; at Quietude Garden Gallery.

New Jersey, Paramus **through October 18** Jong Sook Kang, "Art Tables in Clay"; at the Bergen Museum of Art and Science, 327 E. Ridgewood Ave.

New York, East Setauket **October 16-November 16** John C. Casper, ceramic sculpture; at the Gallery at Hands on Clay, 128 Old Town Rd.

New York, New York **through October 3** Piet Stockmans. Alexander Lichtveld. **October 7—31** Arman. **November 3—28** Ah Leon. Ron Nagle; at Garth Clark Gallery, 24 W. 57th St.

through October 24 Lisa Clague, narrative figurative ceramics. **October 29—December 12** Kukuli Velarde, "Isichapuitu," 35 ceramic variations of a 2000-year-old figure; at John Elder Gallery, 529 W. 20th St.

October 15—November 14 James Jansma, "Figures and Fired Remains"; at Beatrice Conde Gallery, 529 W. 20th St, 6th FL, W.

November 21-January 2, 1999 seven Montgomery; at OK Harris Gallery, 383 W. Broadway.

New York, Port Chester **October 1-25** Harriet

VIDEO WORKSHOPS FOR POTTERS

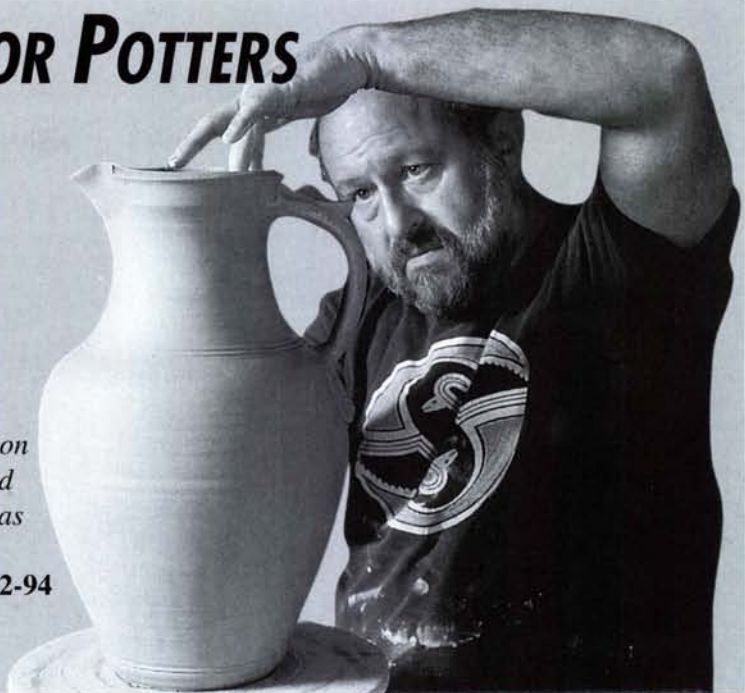
Form and Function

Ceramic Aesthetics and Design

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

I give these five tapes my highest recommendation for anyone interested in learning about form and structure, all the parts and details of good pots as well as how to make specific forms.

Bill Hunt, Ceramics Monthly Editor, 1982-94



Videos with Robin Hopper

Making Marks

Ceramic Surface Decoration

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

As an encyclopedia of options available to potters, Making Marks is unparalleled. There are enough creative ideas here to fire a potter's kiln for decades.

Video Librarian

Beginning to Throw

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

Video Librarian

Advanced Throwing

Extended and Altered Forms

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

School Arts

For Beginners

- *Beginning to Glaze & Fire* with Graham Sheehan
- *Beginning Handbuilding*
- *Getting Started With Clay* with Graham Sheehan
- *Beginning Raku* with Gordon Hutchens

The technical and visual aspects are of the highest quality . . . These are good videos and a good addition to any collection. They will be used.

Book Report

Videos with Gordon Hutchens



Salt-Soda Firing

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

Well organized with strong production values . . . makes all the 'how-to' books seem hopelessly inadequate.

Contact

Variations on Raku

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

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

Studio Potter

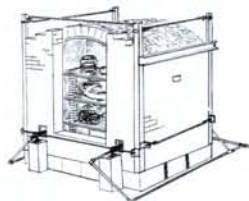
Building Your Own Potter's Kiln

with Graham Sheehan

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

Sheehan's considerable experience with kiln building shows . . .

Studio Potter



Pricing & Shipping

Making Marks Each	\$29.95
Form & Function Each	\$34.95
Building Potter's Kiln	\$49.95
Advanced Throwing	\$39.95
Variations on Raku	\$39.95
Salt-Soda Each	\$39.95
Beginner Programs Each	\$39.95

Special Series Prices

Form & Function Series (5 Programs)	\$149.95
Making Marks Series (6 Programs)	\$149.95
Beginners Series (5 Programs)	\$149.95

Add \$5.00 shipping & handling for one tape.

Add \$1.00 for each additional tape.

Int'l Customers contact us for shipping cost.

**For information or to order by VISA
800-668-8040**

Mail check or money order to:

Tara Productions
4922 NE Going, Dept. B
Portland, OR 97218
phone 250-247-8109 fax 250-247-8145

In Canada, call toll free for prices:

Box 231, Gabriola, B.C. V0R 1X0

E-Mail: tara@island.net

Web Site: <http://www.island.net/~tara/>

Thirty day money-back guarantee

Calendar

Ross, "Explorations"; at the Clay Art Center, 40 Beech St.

North Carolina, Asheville **through November 7** Roddy Brownlee Reed; at Blue Spiral 1, 38 Biltmore Ave.

North Carolina, Charlotte **through October 31** Jun Kaneko; at Center of the Earth Gallery, 3204 N. Davidson St.

through May 2, 1999 "William Littler: An 18th-Century English Earth Potter"; at the Mint Museum of Art, 2730 Randolph Rd.

North Carolina, Seagrove **October 1-31** Kathy Felling, handbuilt, thrown and altered ceramics; at Blue Moon Gallery, 1387 Hwy. 705, S.

Ohio, Cleveland **through November 7** John Glick; at Avante Gallery, 2094 Murray Hill Rd.

Oregon, Portland **November 5-28** Ruri, anagama-fired white stoneware; at Attic Gallery, 206 S.W. First Ave.

Pennsylvania, Doylestown **through January 17, 1999** "Machinery Can't Make Art": The Pottery and Tiles of Henry Chapman Mercer"; at James A. Michener Art Museum, 138 S. Pine St.

Pennsylvania, Philadelphia **November 6-29** Mark Lueders. Janice Strawder; at the Clay Studio, 139 N. Second St.

November 6-30 Nicholas Kripal, adobe and mixed media; at Snyderman Gallery, 303 Cherry St.

November 6-30 Mary Roehm; at the Works Gallery, 303 Cherry St.

Pennsylvania, Pittsburgh **through October 14** Jorge Montemayor; at the Clay Place, 5416 Walnut St.

South Carolina, Columbia **through December 19** "T made this jar..." The Life and Works of the Enslaved African-American Potter, Dave"; at the McKissick Museum, University of South Carolina. Texas, Houston **October 18-November 21** Chris Menconi, "Fur, Feathers and Figures"; at Archway Gallery, 2013 W. Gray.

November 6-December 31 Peter Beasecker; at North Harris College, 2700 W. W. Thorne Dr.

Texas, Lancaster **through October 24** Lisa Orr; at Cedar Valley College Ceramics Gallery, 3030 N. Dallas Ave.

Virginia, Harrisonburg **through October 17** Michael Hough ceramic sculpture; at the Sycamore House Gallery, 103 S. Main St.

Washington, Kirkland **through October 4** Katherine McLean, "Lessons from the Garden"; at Foster/White Gallery, 126 Central Way.

Group Ceramics Exhibitions

California, La Canada-Flintridge **through October 25** "Trilogy," functional work and sculpture by Claude Hulce, Barbara Rog, Judy Springborn; at Descanso Gardens Gallery, 1418 Descanso Dr. California, San Francisco **through October 11** "Invitational Tea Bowl Exhibition"; at the San Francisco Craft and Folk Art Museum, Building A, Fort Mason.

California, Santa Monica **through October** / "Selected Early Work" by John Mason, Ken Price and Peter Voukos; at Frank Lloyd Gallery, 2525 Michigan Ave., B5B.

Delaware, Winterthur **through July 1, 1999** "Ceramics in Bloom," porcelain, earthenware and stoneware from the late 17th century to the early 20th century; at the Society of Winterthur Fellows Gallery.

Illinois, Chicago **October 3-31** Ceramics by Gail Kendall and Jeff Oestreich; at Gallery 1021: Lill Street, 1021 W. Lill.

October 9-November 1 "The Nude in Clay II," figurative ceramics; at Perimeter Gallery, 210 W. Superior St.

Maryland, Baltimore **through October 3** "Circa the Figure," sculpture by Ray Chen, Blaise DePaolo, Carol Grant, Jewell Gross Brenneman, Joan Kelly, Quentin Olson and Volker Schoenflies. **October 10-November 7** "Boxes, Barriers and Intimate Spaces," by Mary Kay Botkins, Ron Kovatch, Jill Oberman, Jennifer Reed, Sang Roberson, Michael Simon and Paula Winokur; at Baltimore Clayworks, 5706 Smith Ave.

Maryland, Columbia **through October 11** "The Art of Ceramics: Ceramic Works by Master Artists Spanning Several Centuries"; at the Columbia Art Center, 6100 Foreland Garth.

Maryland, Frederick **November 1-29** "On the Wall • Off the Wall," works by artist-potters; at Hodson Gallery, Hood College, 401 Rosemont Ave. Massachusetts, Ipswich **November 14-December 31** "Holiday Traditions"; at Ocmulgee Pottery and Gallery, 317 High St.

Massachusetts, Northampton **October 17-November 15** "A Wealth of Wood Firings." **November 21-January 3, 1999** "All Decked Out," holiday decorations and ornaments; at Ferrin Gallery, 179 Main.

Michigan, Detroit **through October 30** "Michigan Ceramics '98," juried exhibition; at Center Gallery at the Center for Creative Studies, 301 Frederick Douglass Ave.

Minnesota, Minneapolis **through November 8** "1997-98 Regis Master Series—The Exhibition," with ceramics by Rudy Autio, William Daley, Ruth Duckworth, Ken Ferguson, Karen Karnes, Warren MacKenzie and James Melchert; at the Northern Clay Center, 2424 Franklin Ave., E. New Mexico, Albuquerque **through October 3**



KILN SHELVES. PLATE SETTERS.

HIGHWATER CLAYS is the Eastern U.S. distributor of Acme Marls kiln shelves from England.

Most sizes are in stock, ready for immediate shipment.

Call for available sizes and prices.

WHY USE ACME MARLS?

- ◆ Exceptional Quality
- ◆ Durability
- ◆ Good to cone 11-12

ACME MARLS:

the choice of professionals and clay programs throughout the U.S....at approximately *half* the price of silicon carbide.



CERAMIC SUPPLIES AND EQUIPMENT

FINE MOIST CLAYS
GLAZE MATERIALS
TOOLS • EQUIPMENT
KILN SHELVES

(704) 252-6033
Fax (704) 253-3853

P.O. BOX 18284 • 238 CLINGMAN AVENUE
ASHEVILLE, NC 28814 • email: HIGHWATERC@AOL.COM

LOCKERBIE®

KICKWHEELS • ELECTRIC WHEELS • TURNTABLES

BUILT TO LAST A LIFETIME



"THE MODEL EK"

ELECTRIC KICK, 1/3 HP MOTOR FRICTION DRIVE

For Information call: **1-800-350-5855**

Internet Site: <http://www.lockerbie.com>

U.S. PIGMENT CORP.

P.O. Box 756, Bloomingdale, IL 60108
 Orders only **(800) 472-9500** Fax: **(630) 893-4763**
 Other Inquiry **(630) 893-9217**
 E. Mail **"USPIGMENT@Magsinet.Net"**

Copper Carbonate	\$3.50/lb.
Cobalt Carbonate	\$20.00/lb.
Cobalt Oxide	\$30.00/lb.
Cobalt Sulfate	\$14.00/lb.
Lithium Carbonate	\$4.00/lb.
Tin Oxide	\$7.50/lb.
V-Gum T	\$6.00/lb.

**25%
DISCOUNT
ON MASON
STAINS**
 SALE ENDS 9/30/98

NOW WE CARRY MASON STAINS

FERRO FRIT

(50 LBS.)

263	\$50.00
3110	\$40.00
3195	\$45.00
5301	\$55.00
3134	\$40.00
3124	\$40.00
3269	\$50.00
CM857	\$60.00

RAKU GLAZES

White Crackle, Clear
 Copper Mat, Magic &
 Classic

50 LB. SPECIAL

Granular Borax	\$25.00
Titanium Dioxide	\$75.00
Alumina	\$40.00

We accept DISCOVER, MASTER CARD, VISA & PURCHASE ORDERS



DAVENS

5076 Peachtree Road • Atlanta • Ga 30341
 770-451-2105 • FAX • 770-455-7012

1-800-695-4805

Complete line of Pottery Equipment
 and Supplies

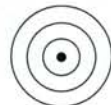
Atlanta

NEW!

**Rick's Turquoise
 Raku glaze
 yields a rainbow
 of gorgeous
 colors, all
 from the same
 bucket;
 pre-mixed and
 ready-to-use.
 Call for details.**



USG/Molding Plasters



STANDARD
 CERAMIC
 CLAY

TALISMAN



Mayco®

PACIFICA wheels

hobby
 COLOROBIA®



SKUTT



astorSTAG

AstorStag/Flexible Mold Materials

DOLAN
 Precision
 TOOLS

Creative Industries

*For names you know and trust,
 and service beyond compare!*

**Most Items in stock—We ship any place
 within 24 hours**

Calendar

"New Mexico Potters Association and Weyrich Gallery Honors," exhibition of ceramics by Richard Garriott-Stejskal, Ilena Grayson, Joyce Rubinfeld, Alexis Sabine, Juanita Wolff; at Weyrich Gallery, 2935-D Louisiana Blvd., NE.
 New York, Albany **November 20—September 13, 2000**"From the Collections: The Weitsman Stoneware Collection"; at the New York State Museum, Empire State Plaza.
 New York, Alfred **through February 4, 1999**"Premeditated Function: The Corsaw Collection of American Ceramics"; at the International Museum of Ceramic Art at Alfred, Ceramic Corridor Innovation Center, Rte. 244.
 New York, New York **through October 3**"Creativity: The Essence of Tradition," ceramics by Richard (Richardo) Milgrim and Kenji Imanari; at Gallery Dai Ichi Arts, 24 W. 57th St., 6th Fl.
 New York, Port Chester **November 1-28** "On Fire: Contemporary Ceramic Sculpture," with works by Ann Christenson, Eva Melas, Sana Musasama, Sylvia Netzer, Cheryl Tall and Martha Winston; at the Clay Art Center, 40 Beech St.
 North Carolina, Charlotte **through October 31** "Autumn/Clay," works by Ben Owen III, Kenneth Sedberry, Penny Truitt, Brad Tucker, Tim Turner, and Susan and Jim Whalen. **November 3-28** "CLAY!Curated by Byron Temple," works by Rob Barnard, Andrew Huddleston, Jim Makins, Scott Shafer, Sandy Simon, Byron Temple and Bill Van Gilder; at gallery W. D. O., Ste. 610 at Atherton Mill, 2000 South Blvd.
through February 14, 1.9.9.9"Earth, Fire and Spirit:

African Pottery and Sculpture"; at the Mint Museum of Art, 2730 Randolph Rd.
 Ohio, Cleveland **through October 31** "Ceramics Invitational XIX," contemporary Navajo vessels and jars by Alice Cling, Christine McHorse, Jenny Mendes, Ros Samnang and Lorraine Williams; at American Crafts Gallery, 13010 Larchmere Blvd.
 Ohio, Zanesville **October 25-November 29**" 1998 International Ceramists Invitational Biennial"; at Zanesville Art Center, 620 Military Rd.
 Pennsylvania, Cheltenham **October 12—November 20**"Tile Show"; at the Cheltenham Center for the Arts, 439 Ashbourne Rd.
 Pennsylvania, Chester Springs **through October 11** "Working with Function"; at Chester Springs Studio, 1668 Art School Rd.
 Pennsylvania, Newtown **through October 21** "Ten Tilemakers," work by Steve Donegan, Brian Fiorentino, Frank Giorgini, Ron Goeke, Steven Goldner and Beth Starbuck, Elizabeth MacDonald, Katia McGuirk, Nawal Motawi, Natalie and Richard Surving, and Sue Werschkul; at Bucks County Community College.
 Pennsylvania, Philadelphia **through October 25** "Mid-Atlantic Contemporary Tile Exhibition"; at the Philadelphia Art Alliance, 251 S. 18th St.
October 2—31 "Tiles," contemporary tilework; at the Clay Studio, 139 N. Second St.
 Pennsylvania, Wayne **October 8-29** "Living with Tile: The Art of Installation"; at the Wayne Art Center, 413 Maplewood Ave.
 Tennessee, Nashville **through October 3** "Put a Lid on It"; at Leu Art Gallery, Belmont University.
 Vermont, Waterbury Center **through October 30** "Harvest Feast: Cuisine and Clay." **through November 30** "Vermont Clay Studio Faculty: Past, Present and Upcoming Instructors"; at the Ver-

mont Clay Studio, 2802 Waterbury-Stowe Rd. (Rte. 100).
 Virginia, Alexandria **through October 5** Porcelain by Debra Swauger and ceramic sculpture by Annette Hansen. **October 9-November 17** "Christy's Wild Bunch," works by Christy Cole's intermediate wheel students; at the Gallery at Potters' Row, 5704D General Washington Dr.
through October 25 "Made for Use," works by Ceramic Guild members; at Scope Gallery, Torpedo Factory, 105 N. Union St.
 Wisconsin, Green Bay **October 13-November 6** "Put a Lid on It"; at the Lawton Gallery, University of Wisconsin, Green Bay.

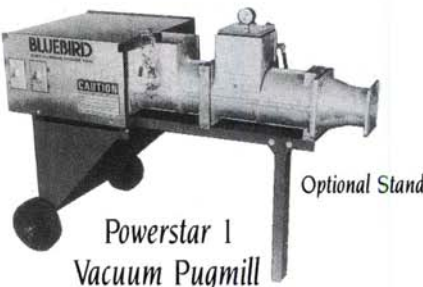
Ceramics in Multimedia Exhibitions

Alabama, Huntsville **November 21—February 7, 1999**"A Taste for Splendor: Russian Imperial and European Treasures from the Hillwood Museum"; at the Huntsville Museum of Art, 700 Monroe St., SW.
 Arizona, Tempe **through November 22** "Art with Lights"; at Gallery 10201The Mat Corner, 1020 S. Mill Ave.
 Arizona, Tucson **through October 31** "Dia de los Muertos" exhibition, including porcelain by Michael Corney; at Obsidian Gallery, 4340 N. Campbell Ave., St. Philips Plaza, Ste. 90.
 California, Los Angeles **October 11—25** "Teapot Whimsy '98"; at Parham Gallery, 2847 Armacost Ave.
October 24—November 14"California Dreaming," including ceramics by Susan Garson, Tom Pakele, Kevin Stafford and Cheryl Williams; at Freehand Gallery, 8413 W. Third St. *Continued*


A TRIPLE TREAT



24S Mixer



**Powerstar 1
Vacuum Pugmill**
Optional Stand





**Soldner
P-Series**

OUT OF THE MIXER

ONTO THE WHEEL

INTO THE PUGMILL





Bluebird Manufacturing, Inc. Internet e-mail: info@bluebird-mfg.com
 P.O. Box 2307, Fort Collins, Colorado 80522-2307, Tel. (970)484-3243 / Fax (970)493-1408

We're Chicagoland's Largest Supplier!

35 Moist Clay Bodies - Screened & De-aired
Inventors of the:

GLAZ-EZE™ Underglaze Marker
WAX-EZE™ Wax Resist Marker
VERSA-BAT™ Bat System

Distributors for:

ACI Aim Amaco Bluebird Brent Cerdec
Cone Art Creative Industries CSI Dawson
Debcor Geil Giffin Tech ITC Kemper
Lockerbie L&L Mason Med-Mar North Star
Ohaus Orton Opulence Paasche Pelouze
Peter Pugger Randall Scott Creek Shimpo
Skutt Soldner Spectrum Thomas-Stuart

CALL FOR OUR CATALOG

GREAT LAKES CLAY & SUPPLY COMPANY

120 South Lincoln Ave Carpentersville, IL 60110
www.GREATCLAY.com 800-258-8796
e-mail Greatclay@Greatclay.com Fax 847-551-1083.

Good looks... Great Read



Bob Werner photo by Jim Erickson

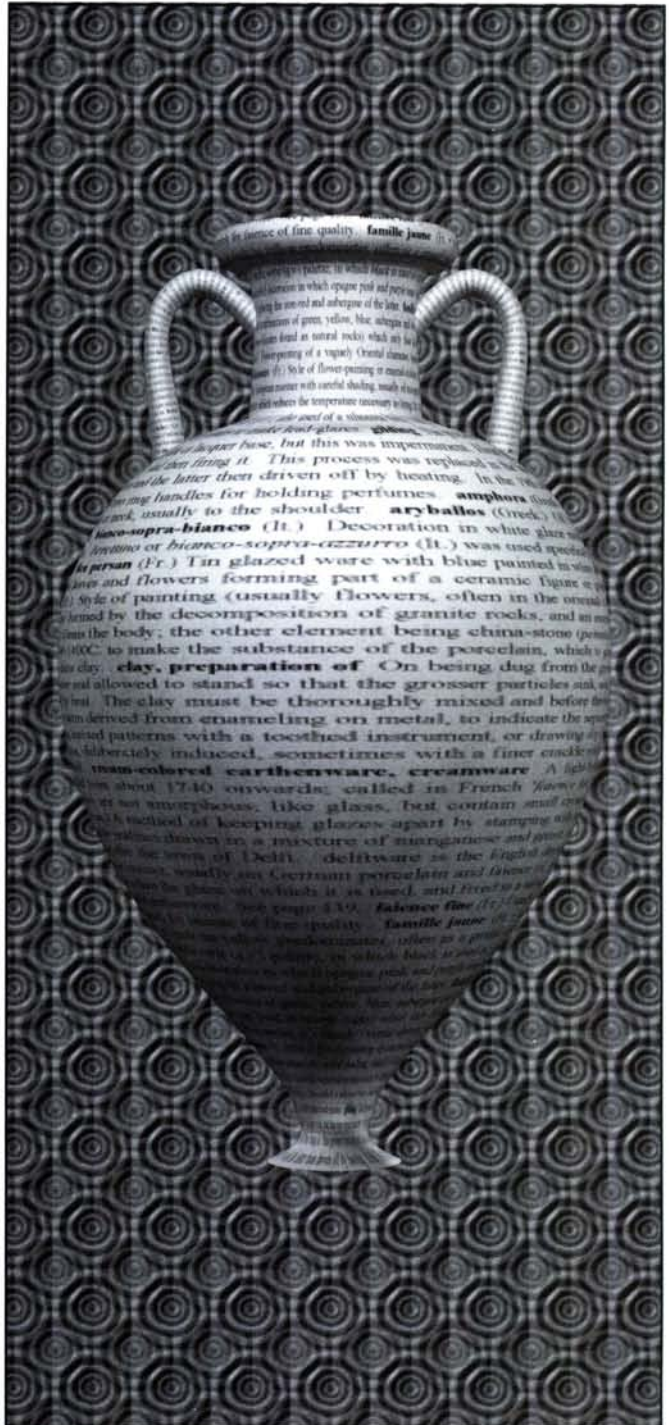
You'll get
it all with
contact.
Subscribe
now!

U.S. & International:
1 year \$33US
Canadian Subscribers:
\$30Can + \$2.10 gst
8601 Warden Avenue
Box 56599
Markham, ON L3R 0M6
Visa/MasterCard accepted

contact

CERAMICS FROM A CANADIAN PERSPECTIVE

1(800) 315-0857 or 1(905) 477-9416 or reach us at
<http://www.cadvision.com/ceramics>



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

ORDERS SHIPPED SAME DAY
PH: 412 276 6333 . FAX: 412 276 7124
PO BOX 4435 PGH PA 15205 . FREE CATALOG

<http://www.standardceramic.com/clay/>



Calendar

California, San Francisco **through October 11** "Ware for the Japanese Tea Ceremony"; at the San Francisco Craft and Folk Art Museum, Building A, Fort Mason.

October 1—November 15 "Third Annual Best in America: Invitational Exhibition," including ceramics by Judith Duff and Hiroshi Nakayama; at the Stones Gallery, 55 Third St.

California, San Pedro **through November 1** "Vessels for the Journey." **November 6—December 17** "You Are What You Eat With"; at Angels Gate Cultural Center, Gate Gallery, 3061 S. Gaffey St. California, Santa Barbara **through October 18** "Eternal China: Splendors from the First Dynas-

ties," approximately 75 ceramic, gold, silver, bronze and jade objects; at the Santa Barbara Museum of Art, 1130 State St.

Colorado, Denver **October 3—October 3, 1999** "White on White: Chinese Jades and Ceramics from the Tang through Qing Dynasties." **October 31-January 24, 1999** "Inventing the Southwest: The Fred Harvey Company and Native American Art"; at the Denver Art Museum, 100 W. 14th Ave. Pkwy.

Connecticut, Brookfield **November 14—December 31** "The 22nd Annual Brookfield Craft Center Holiday Exhibition and Sale"; at the Brookfield Craft Center, 286 Whisconier Rd.

Connecticut, Guilford **through October 10** "Current Choices," fine art and craftworks by Connecticut artists; at the Guilford Handcraft Center Gallery, Rte. 77.

Connecticut, New Haven **November 6—December 24** "The Celebration of American Crafts"; at the Creative Arts Workshop, 80 Audubon St.

Connecticut, New Milford **October 13—25** "Annual Juried Exhibition" of works by the Society for Connecticut Crafts members; at the Silo Gallery, 44 Upland Rd.

Connecticut, Westport **November 15—December 31** "Memories '98," invitational exhibition of Christmas ornaments and Hanukkah Menorahs; at Signature, 48 Post Rd., E, at Main St.

D. C., Washington **October 11-April 11, 1999** "Beyond the Legacy: Anniversary Acquisitions for the Freer Gallery of Art"; at the Freer Gallery of Art, Smithsonian Institution, Jefferson Dr. at 12th St., SW.

November 15—February 15, 1999 "Edo: Art in Japan 1615-1868"; at the National Gallery of Art, Fourth St. at Constitution Ave., NW.

Florida, Belleair **through November 15** "Florida Gulf Coast Art Center Biennial III"; at the Florida Gulf Coast Art Center, 222 Ponce de Leon Blvd.

Georgia, Athens **October 31-January 3, 1999** "Elements of Style: The Legacy of Amcroft," decorative arts; at Martha and Eugene Odum Gallery of Decorative Arts, Georgia Museum of Art, University of Georgia, 90 Carlton St.

Georgia, Atlanta **October 9-12** "Brightest Days in October," including ceramics by Jeanne Anne Baughman and Sarah Hatch; at Fishbone Gallery, 500 Means St.

October 30—January 10, 1999 "Shamans, Gods and Mythic Beasts: Colombian Gold and Ceramics in Antiquity"; at Michael C. Carlos Museum, Emory University, 571 S. Kilgo St.

Kansas, Topeka **November 20-January 3, 1999** "Topeka Competition 22," juried regional exhibition; at the Mulvane Art Museum, Washburn University, 1700 Jewell.

Kentucky, Louisville **through October 31** "Head, Heart and Hands," Native American crafts; at the Kentucky Art and Craft Gallery, 609 W. Main St. Massachusetts, Boston **November 7—January 3, 1999** "Toys and Gadgets"; at the Society of Arts and Crafts, 175 Newbury St.

November 10—December 31 "Toys and Gadgets"; at the Society of Arts and Crafts, 101 Arch St.

November 15—December 31 "Memories '98," invitational exhibition of Christmas ornaments and Hanukkah Menorahs; at Signature, Dock Sq., 24 North St.

Massachusetts, Chestnut Hill **November 15—December 31** "Memories '98," invitational exhibition of Christmas ornaments and Hanukkah Menorahs; at Signature, the Mall at Chestnut Hill.

Massachusetts, Mashpee **November 15—December 31** "Memories '98," invitational exhibition of Christmas ornaments and Hanukkah Menorahs; at Signature, Mashpee Commons, 10 Steeple St.

Michigan, Detroit **through October 17** "Fire Works"; at Swann Gallery, 1250 Library St.

Mississippi, Vicksburg **October 16—November 14** "Wild Women in the Attic!" including pottery by Ann Baker; at the Attic Gallery, 1101 Washington St.

Montana, Helena **through October 27** "ANA 27"; at the Holter Museum of Art, 12 E. Lawrence St.

Nevada, Reno **October 11—January 10, 1999** "A. Common Thread," craftworks by over 30 artists from Nevada and the Great Basin; at the Nevada Museum of Art, 160 W. Liberty St.

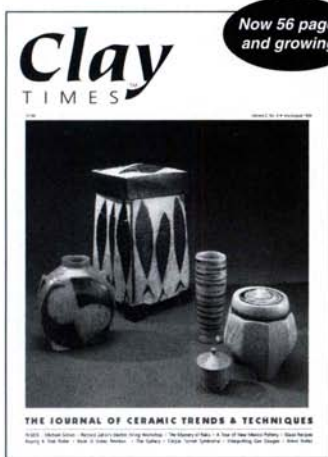
New Jersey, Boonton **October 4—31** "CAT-errific," juried exhibition of works in clay, fiber, metal and wood; at MudWorks, 506 Main St.

New Jersey, Layton **October 17—January 10, 1999** "Wild Things"; at Sally D. Francisco Gallery, Peters Valley Craft Center, 19 Kuhn Rd.

New York, Albany **November 20—September 13, 2000** "From the Collections: Treasures from the

WHEEL-THROWING • HANDBUILDING • GLAZING • RECIPES

JUST A FEW GREAT REASONS TO REQUEST YOUR



Now 56 pages and growing!

RISK-FREE
SAMPLE ISSUE

of
**CLAY TIMES
MAGAZINE**

Regular columns by clay artists and technical experts including
PETE PINNELL • LANA WILSON
MARC WARD • MONONA ROSSOL
STEVE BRANFMAN • Created by
potters for potters, Clay Times offers
everything you want in a quality,
colorful, down-to-earth magazine.

CHECK IT OUT—
Mail your coupon today!

RISK-FREE TRIAL SUBSCRIPTION OFFER

Please enter my one-year subscription (\$19.95 for six bimonthly issues**) to Clay Times magazine, and bill me at the address below. If I choose not to subscribe, I'll mark "CANCEL" on the bill, send back, and keep the sample issue for free!

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

Send my trial issue & bill me later. Payment enclosed (in U.S. \$).

Charge to my credit card # _____ Exp _____

MAIL TO: Clay Times, PO Box 365, Waterford, VA 20197-0365.

VISA / MC / DISCOVER / AMERICAN EXPRESS orders call 1-800-356-CLAY.

**\$29.95/Canadian; \$39.95/Foreign (in U.S. dollars, please). Virginia residents please add 4.5% sales tax.

SAFETY ISSUES • BOOK AND VIDEO REVIEWS • PROMOTING YOUR WORK • MASTER POTTER INTERVIEWS

FIRING TECHNIQUES • SUPPLIES AND EQUIPMENT • BUSINESS STRATEGIES • KILN BUILDING • STUDIO MAINTENANCE

CLAY NEWS & EVENTS • WORKSHOPS • TROUBLESHOOTING

THIS PLATE & BOWL STAND DESIGN IS A

**REGISTERED
TRADEMARK**

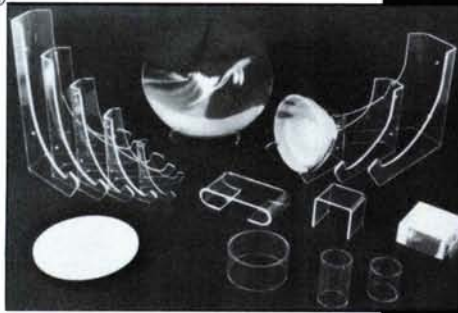
We will aggressively defend this trademark.

Sapir Studios
Quality & Service

We have created these risers, original design plate stands and bowl holders for upright and wall mounted display with minimal visual interference. They are made of clear acrylic, single piece construction for enhanced versatility, strength and durability.



© Sapir Studios 1981
Product Shape ©



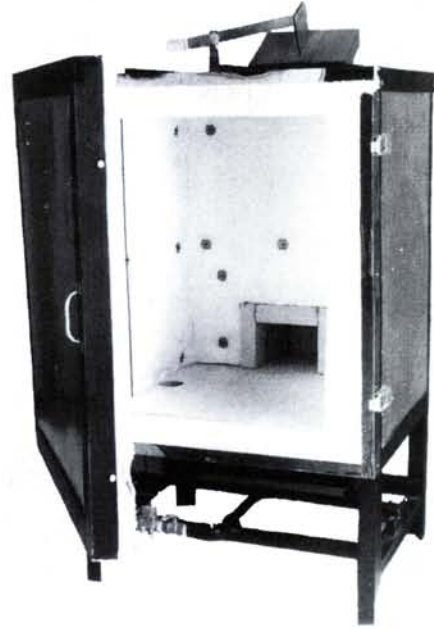
1215 W. Devon Avenue
Chicago, Illinois 60660
773-465-0066 • FAX 773-465-3465 • 1-800-788-2588

© 1989 Sapir Studios



OLYMPIC KILNS

SOMETHING NEW!



DOWNDRAFT 9
\$3200

Here is an affordable 9 cubic foot (usable), 15 cubic foot (actual) downdraft gas kiln. Wall insulation is board and fiber, pyrobloc top and brick floor.

An ignition system with thermocouple safety, gas pressure gauge, heavy steel frame and galvanized skin are standard.

Call for the nearest Olympic Distributor for additional information about all of our gas and electric kilns.

MODEL	DIMENSIONS INSIDE / OUTSIDE (INCHES)				STACKING DIMENSIONS			
	W	D	H	CU. FT.	W	D	H	CU. FT.
DD9	30	25	35	15	23	23	30	9.2
	42	48	72					
	# OF BURNERS BTU / HR NATURAL / PROPANE				SHIPPING WEIGHT (POUNDS)			
	2				900			
	120,000							



OLYMPIC KILNS

4225 Thurmond Tanner Road
Flowery Branch, GA 30542
Phone: (770) 967-4009
Fax: (770) 967-1196
(800) 241-4400

12-16-24-36-50-72-120

**Olsen
Kiln Kits
Olsen
Kiln Kits
Olsen
Kiln Kits
Olsen
Kiln Kits
Olsen
Kiln Kits
Olsen
Kiln Kits
Olsen**



*The Olsen Kiln Kits are designed,
patented, and built
by Frederick Olsen
author of
"The Kiln Book"
Write for a Free Brochure*

Olsen Kiln Kits

60520 Manzanita #205
Mountain Center, CA. 92561
Telephone 760-349-3291

1/3+ off Skutt Kilns



Model	Discounted Price
818	\$575.00
KM 1027	\$1200.00
1027	\$1050.00
1227-3	\$1250.00

1/4+ off Brent, Shimpo, Pacifica Wheels



AMHERST POTTERS SUPPLY

47 East Street, Hadley, MA 01035
(413) 586-4507 fax (413) 584-5535

Cobalt Wholesaler

Grolleg Kaolin Inquire for lowest price available.

Tin Oxide \$7.50/lb.

Bats—12" dia. undrilled
Formica surface \$1.85 ea.
100 pcs. or more only \$1.50 ea.

Cobalt Oxide \$29**

Cobalt Carbonate \$19**

Chrome Oxide \$4/lb.

Silver Nitrate \$15/25g

Zinc Oxide \$2.50/lb.

Vanadium Pentoxide \$15/lb.

Nickel Oxide \$7/lb.

Copper Carbonate \$4/lb.
Please add UPS shipping charge to your order.

Westerwald Chemicals

40 Pottery Lane
Scenery Hill, PA 15360
Tel: 724-945-6000
Fax: 724-945-5139

*Call us **Subject to change

Calendar

Wunsch Americana Foundation"; at the New York State Museum, Empire State Plaza.

New York, Brooklyn **through October 10** "Liberty Enlightening the World"; at the Waterfront Museum, 290 Conover St.

New York, Rochester **November 22—January 17, 1999** "Living with Art: Rochester Collects"; at the Memorial Art Gallery of the University of Rochester, 500 University Ave.

North Carolina, Asheville **through November 8** "Annual Members' Exhibition: The Cubic Foot: An Exhibition of Miniatures." **October 21-November 30** Two-person exhibition including ceramics by Dane Burr; at the Folk Art Center, Milepost 382, Blue Ridge Pkwy.

North Carolina, Raleigh **through October 18** "Women Artists of North Carolina: Wilmington Area," including ceramics by Gayle Tustin and Trandi Thornton; at Frankie G. Weems Gallery, Meredith College, 3800 Hillsborough St.

Ohio, Athens **through November 8** "Art on View '98," juried regional exhibition; at the Dairy Barn Cultural Arts Center,

Ohio, Columbus **through November 8** "Tell Me a Story: Makers from Appalachia." **November 22-January 24, 1999** "Head, Heart and Hands: Native American Craft Traditions in a Contemporary World"; at the Ohio Craft Museum, 1665 W. Fifth Ave.

October 12-23 "New Works" by Ohio State faculty members, part one includes ceramics by Mary Jo Bole and Rebecca Harvey. **October 26-November 6** "New Works: Part Two" includes ceramics by Steven Thurston; at Hopkins Hall Gallery, the Ohio State University.

Oklahoma, Tulsa **through November 1** "A Taste for Splendor: Russian Imperial and European Treasures from the Hillwood Museum"; at Philbrook Museum of Art, 2727 S. Rockford Rd.

Oregon, Eugene **November 3—December 24** "La Petite VI"; at Alder Gallery, 55 W. Broadway.

Pennsylvania, Bethlehem **through October 31** "T reasures of Deceit: Archaeology and the Forger's Craft"; at Payne Gallery, Moravian College, Church Street campus.

Pennsylvania, New Castle **October 4—November 7** "The 17th Annual Hoyt National Art Show"; at Hoyt Institute of Fine Arts, 124 E. Leasure Ave.

Tennessee, Chattanooga **through May 1999** "1998-99 Sculpture Garden Exhibit"; at River Gallery, 400 E. Second St.

Tennessee, Gatlinburg **through October 24** "Spotlight '98," juried crafts regional; at Arrowmont School of Arts and Crafts, 556 Parkway.

Texas, Houston **October 18-January 10, 1999** "A Grand Design: The Art of the Victoria and Albert Museum"; at the Museum of Fine Arts, Houston, 1001 Bissonnet.

Texas, San Antonio **through December 30** "Transformation: Grand Opening Exhibition"; at the Southwest School of Art and Craft, 300 Augusta.

Virginia, Richmond **through October 18** "The Object Makers," including ceramics by Steven Glass; at the Hand Workshop Art Center, 1812 W. Main St.

Washington, Bellingham **through October 10** "18th Annual Northwest International Art Competition"; at the Whatcom Museum of History and Art, ARCO Gallery, 121 Prospect St.

Washington, Seattle **October 15-January 10, 1999** "Gift of the Nile: Ancient Egyptian Art and Architecture from the University of Pennsylvania Museum"; at the Seattle Art Museum, 100 University St.

Wisconsin, Rhinelander **through October 23** "Ties That Bind: A Family Exhibition," ceramics by Warren MacKenzie, plus fiber by his wife Nancy and his daughter, and paintings by his son-in-law; at Nicolet Area Technical College, LRC Gallery, Hwy. G.

Fairs, Festivals and Sales

California, Berkeley **November 28-29, December 5-6, 12-13 and 19—20** "1998 Holiday Open Studios," self-guided tour of over 100 artists' studios. For map, send SASE to Artisans Map, 1250 Addison St. #214, Berkeley 94702. Maps can be picked up at the same address; for other distribution points, telephone (510) 845-2612.

California, Los Angeles **October 23—26** "Artexpo Los Angeles"; at the Los Angeles Convention Center, 1201 S. Figueroa St.

California, Ojai **October 10-11** "Ojai Studio Artists Tour 1998"; around the Ojai Valley. Tickets: \$15 advance; \$20 at door. For information/ticket purchase, contact Ojai Valley Chamber of Commerce, PO Box 1134, Ojai 93024-1134; or telephone (805) 646-8126.

California, San Rafael **November 21—22** "Marin Clay and Glass Festival"; at the Marin Civic Center, Avenue of the Flags.

California, Santa Monica **November 6—8** "Contemporary Crafts Market"; at the Santa Monica Civic Auditorium, 1855 Main St.

California, Stockton **November 20—21** "Seventh Annual San Joaquin Potters' Guild Sale"; at Central United Methodist Church, 3700 Pacific Ave.

Connecticut, Guilford **November 1—December 24** "Artistry: The 20th Annual Holiday Festival of Craft"; at the Guilford Handcraft Center, 411 Church St. IRte. 77.

D. C., Washington **November 20-22** "Washington Craft Show"; at the Washington Convention Center, 900 Ninth St., NW.

Florida, Gainesville **November 7-8** "17th Annual Downtown Festival and Art Show"; downtown.

Florida, Tampa **October 17-18** "Craftart '98 Festival"; at Historic Plant Park, downtown.

Georgia, Atlanta **November 27-29** "Sugarloaf Crafts Festival"; at the Cobb Galleria Centre.

Hawaii, Honolulu **October 17—18** "Fall Festival," Pacific Handcrafters Guild; at Thomas Square Park, across from the Honolulu Academy of Arts.

Hawaii, Maui, Makawao **November 20—22** "Christmas in the Country." **November 28** "Hui No'eau Visual Arts Center Annual Ceramics First and Seconds Sale"; at the Hui No'eau Visual Arts Center, 2841 Baldwin Ave.

Illinois, Chicago **October 8-11** "SOFA Chicago 1998"; at Navy Pier.

October 9—11 "Chicago Design Show"; at the Merchandise Mart.

Indiana, Indianapolis **November 21-22** "Best of the Season"; at the Exposition Hall, Indiana State Fairgrounds.

Maryland, Dayton **October 10** "Annual Greenbridge Pottery Fall Festival"; at Greenbridge Pottery, 5159 Green Bridge Rd.

Maryland, Gaithersburg **October 16—18** "23rd Annual National Craft Fair"; at Montgomery County Fairgrounds.

November 19—22 "Sugarloaf Crafts Festival"; at the Montgomery County Fairgrounds.

Maryland, Timonium **October 9—11** "Sugarloaf Crafts Festival"; at the Maryland State Fairgrounds.

Massachusetts, Worcester **November 27—29** "16th Annual Festival of Crafts"; at Worcester Center for Crafts, 25 Sagamore Rd.

Michigan, Gaylord **October 1—3** "Otsego Memorial Hospital Foundation Second Annual Juried Fine Arts Show"; at Hidden Valley Resort, M-32 East (Main St.).

Michigan, Novi **October 23—25** "Sugarloaf Art Fair"; at the Novi Expo Center. *Continued*

Potter's Pads™

Use rubber stamps to decorate your pottery!



Black, Blue, Brown, Green,
Gold, Red, Teal & White.

\$9.95 Each (Red \$10.95)

Refills available!

Minnesota Markers™

True felt tip ceramic markers in 3 colors:
Blue, Slate & Terra Cotta.

Fine Line and Mega Marker.

Apply to greenware or bisque, bisque fire and
cover with a transparent glaze.



\$11.95

\$8.95



8001 Grand Avenue South
Bloomington, MN 55420
800 CLAY USA or Fax: 612-884-1820
<http://www.mm.com/mnclayus/>

Potter's Pen™



Apply to bisqueware and cover with a
transparent glaze.

Black, Blue, Brown, Dk Blue, Gold, Green,
Red, Lavender, Orange, Pink, Rose, Teal,
Terra Cotta, Turquoise, White & Yellow.

\$7.95 Each. Wax Pens available too! \$4.95 Each.

Potter's Slip™

Ready to use slip trailers and refills.

Black, Blue, Gold, Green,
Lavender, Pink, Terra
Cotta, Turquoise, White
& Yellow.

\$6.95 Each



Unique and e rglaze products from Minnesota Clay.

Pricing plus tax, shipping and handling if applicable.

Distributor Information Available.



AARDARK CLAY AND SUPPLIES

NOW AVAILABLE

Tom Coleman Showcase Glazes Cone 8 - 10 Reduction Colors

Decorator White, Tea Dust Black,
White Chun, Green/Black Satin Matt,
Clear Base, Copper Teal, Vegas Red,
Lipstick Purple, Jet Black and
Carbon Trap Orange Shino.

INTRO SAMPLER 1 lb. ea. \$22.50
delivered price (48 contiguous states)

"GLAZES I USE" new edition \$20.00



AARDARK CLAY AND SUPPLIES

1400 E. POMONA ST. • SANTA ANA, CA 92705

Tel: 714.541.4157 • Fax: 714.541.2021

Catalog \$5.00 - Refundable

Distributor Inquiries Welcome

ANDERSON RANCH ARTS CENTER

1999 Field Expeditions

January 8-28, 1999

South Indian Arts and Culture

JUDITH CHASE, JAMES DANISCH,
RAY MEEKER, DEBORAH SMITH



February 5-26, 1999

February 4-25, 2000

Exploring with the Potters of Nepal

JAMES DANISCH, JUDITH CHASE, SANTA
KUMAR PRAJAPATI, DOUG CASEBEER



April 23 - May 1, 1999

November (TBA), 1999

Ceramics in Jamaica: interpreting forms from nature

BRAD MILLER AND GUEST ARTISTS
DOUG CASEBEER & DAVID PINTO

Painting in Jamaica: personal expression in nature

MOLLIE FAVOUR AND GRAHAM DAVIS



For more information contact: ANDERSON RANCH ARTS CENTER
P.O. Box 5598, Snowmass Village, CO 81615
Tel: 970/923-3181 Fax: 970/923-3871 E-mail: artranch@rof.net

The Clay Studio

1998-99 Lecture Series

at Moore College of Art & Design

November 20

Ed Lebow

February 12

Tony Hepburn*

Exhibition Feb 5 - 28

March 12

James Watkins*

Exhibition Mar 5 - 28

Lectures 6:30 PM

Receptions 5:30 PM

*Also offering weekend workshop

For information call or write:

The Clay Studio
139 North 2nd Street
Philadelphia PA 19106
(215) 925-3453

See Classifieds on page 99.

Bisque 04 WHITE EARTHENWARE

Unique Contemporary Shapes
of highest quality design and manufacturing +
Table Top & Dinnerware Line
High Density Professional Quality Bisque, Best Prices

PALISSY DESIGNS, LTD.

tel: (212) 227-5709 • Fax (212) 406-0797

GAS AND ELECTRIC KILNS

Custom and Standard

for Brochure Call or Write:

24 C Galli Drive,
Novato, CA 94949
(415) 883-8921
Fax: (415) 883-2435

Jack D. Wolfe Co.

the finest materials & equipment
superior service & technical aid

Custom clay mixing our specialty
2130 Bergen Street
Brooklyn, NY 11233
(718) 495-2065

Calendar

Minnesota, St. Paul **October 10-11** "1998 St. Paul Art Crawl," self-guided tour of 150 artists' studios; downtown.

New Hampshire, Hampton **November 7** "Rockingham Craftsmen Fair"; at Hampton Junior High.

New Jersey, Cranford **October 3-4** "Fall Nomahegan Park Fine Art and Crafts Show"; at Nomahegan Park.

New Jersey, Demarest **December 4-6***24th Annual Pottery Show and Sale," curated by Karen Karnes; at the Old Church Cultural Center School of Art, 561 Piermont Rd.

New Jersey, Flemington **October 10-11** "Flemington Crafts Festival"; at the Flemington Fairgrounds.

New Jersey, Montclair **October 17-18** "Fall Brookdale Park Fine Art and Crafts Show"; at Brookdale Park.

New Jersey, Somerset **October 2-4** "Sugarloaf Crafts Festival"; at Garden State Exhibit Center.

New Mexico, Abiquiu **October 10-11** "Fifth Annual Abiquiu Art and Crafts Studio Tour," with 40 participating artists and businesses. Contact the Abiquiu Studio Tour, PO Box 906, Abiquiu 87510; or telephone Kathie Lostetter (505) 685-4454, or Amber Archer (505) 685-4691.

New Mexico, Dixon **November 7-8** "Studio Tour" of about 40 artists' studios; for information about maps, telephone Shel Neymark, (505) 579-4432.

New York, New York **December 3-6** "Made in Clay," benefit sale of functional pottery; at Greenwich House Pottery, 16 Jones St.

New York, Staten Island **October 16-18** "The First Annual Out-of-Hand Fine Craft and Performance Festival"; at Snug Harbor Cultural Center, 1000 Richmond Terrace.

North Carolina, Asheville **October 15-18** "The Craft Fair of the Southern Highlands"; at the Asheville Civic Center, 87 Haywood St.

North Carolina, Charlotte **October 2-4** "1998 Mint Museum Antiques Show and Sale"; at Charlotte Merchandise Mart, 2500 E. Independence Blvd.

North Carolina, Winston-Salem **November 20-22** "35th Annual Piedmont Crafts Fair"; at M. C. Benton Convention Center, Fifth and Cherry sts.

Ohio, Chagrin Falls **October 16-18** "Clay Arts Guild Annual Show and Sale"; at the Chagrin Falls Armory, 7600 E. Washington St.

Ohio, Cincinnati **November 27-29***Crafts Affair"; at the Cincinnati Convention Center, downtown.

Pennsylvania, Doylestown **October 17** "Antique and Contemporary Tile Festival and Sale"; at Moravian Pottery and Tile Works, 130 Swamp Rd.

Pennsylvania, Ft. Washington **October 30-November 1** "Sugarloaf Crafts Festival"; at the Ft. Washington Expo Center.

Pennsylvania, King of Prussia **November 21-22** "Valley Forge Crafts Festival"; at the Sheraton/Valley Forge Convention Center.

Pennsylvania, Philadelphia **October 29-November 1** "The 22nd Annual Philadelphia Museum of Art Craft Show"; at the Pennsylvania Convention Center, 12th and Arch sts.

Tennessee, Knoxville **November 13-15** "32nd Annual Foothills Craft Guild Fall Show and Sale"; at the Knoxville Convention Center.

Texas, Houston **October 10-11** "Houston's Bayou City Art Festival—Downtown"; on Hermann Sq., downtown.

Texas, New Braunfels **October 24-25** "Texas Clay Festival"; on the grounds of Buck Pottery, 1296 Gruene Rd., Gruene Historical District.

Vermont, Manchester **October 2-4***Hildene Fo-

liage Art and Fine Craft Festival"; at Hildene Meadows.

Vermont, Montpelier **October 1** "Keep the Plate Dinner," fund-raiser in which attendees keep the plate they eat from. Location: Capitol Plaza Hotel Ballroom. Tickets: \$50; contact Vermont Clay Studio, (802) 224-1126.

Vermont, Stowe **October 9-11** "Stowe Foliage Art and Fine Craft Fair"; at Topnotch Field.

Virginia, Richmond **November 13-15***34th Annual Hand Workshop Art Center's Craft and Design Show"; at the Richmond Centre for Conventions and Exhibitions, downtown.

Wisconsin, Baraboo, Mineral Point and Spring Green **October 16-18** "Fall Art Tour," artists' open studios. For brochure/maps, contact the Rock Springs Old Schoolhouse (608) 522-5648, the Cornerstone Gallery (608) 356-7805 or Story Pottery (608) 987-2903.

Workshops

Arizona, Mesa **November 14-15** "Contrasts" with David Bradley and Susan Filley, demonstrating various techniques and work. Fee: \$55; Arizona Clay members, \$45. Contact Michelle Lowe, 25037 N. 17 Ave., Phoenix, AZ 85027; telephone (602) 516-2209 or e-mail mishlowe@indirect.com

California, Napa Valley **October 5-11** "Wood Firing with the Anagama Kiln" with Scott Parady, clay making, throwing, handbuilding, glazing, stacking and firing a 150-cubic-foot anagama with salt chamber. Fee: \$350, includes glazes, firing and camping space. Contact Richard Carter Studio, 901A Eighth St., Napa, CA 94559; or telephone (707) 224-1951.

California, Rancho Palos Verdes **October 3** Mosaic tile workshop with Mario Bartels. Fee: \$45; members, \$40. Contact the Palos Verdes Art Center, 5504 W. Crestridge Rd., Rancho Palos Verdes 90275; or telephone (310) 541-2479.

California, San Diego **October 76-77**Slide presentation and demonstration with Christy Johnson, on throwing, handbuilding teapots, and working with slips, resists and stencils. Fee/session: \$25; members, \$20. Contact Ceramic Artists of San Diego, c/o 4259 Feather Ave., San Diego 92117; or telephone John Conrad (619) 627-2610.

Connecticut, Brookfield **October 3-4** "Redware" with Eric Kubinyak. **October 17** "Drawing on Clay" with Francis Palmer. **October 24-25** "Salt Firing" with Doug Signorovitch. **November 7** "Paper Clay" with Rebecca Peck Jones. **November 8** "Glazing" with Angela Fina. Contact Brookfield Craft Center, PO Box 122, Rte. 25, Brookfield 06804, telephone (203) 775-4526 or fax (203) 740-7815.

Florida, Atlantic Beach **October 3-4** Majolica workshop with Linda Arubuckle. Contact Atlantic Beach Potters, 28 Seminole Rd., Atlantic Beach 32233; or telephone/fax (904) 249-4499.

Florida, Panama City **November 19-20** Demonstration with Lee Rexrode. Fee: \$80. Contact Kimberly Hudson, Visual Arts Center of Northwest Florida, 19 E. Fourth St., Panama City 32401; or telephone (850) 769-4451, fax (850) 785-9248.

Florida, Sopchoppy **January 10-16, 1999** A session with George Griffin, focusing on individualized functional stoneware, single-fire oxidation, fast-fire wood, and business as an art form. Fee: \$425. Limited to four participants. Contact George Griffin Pottery, (850) 962-9311.

Georgia, St. Simons Island **November 14-15** Demonstration and slide lecture on throwing and altering functional pottery with Ron Meyers. Fee: \$200; GAA members, \$175. Preregistration required. Contact Debbie Craig, Glynn Art Asso-

ciation, PO Box 20673, St. Simons Island 31522; telephone (912) 638-8770 or e-mail glynmar@pierimage.com

Maine, Portland **October 10** Lecture and demonstration with Richard Robinson. **October 13** "Creating Mosaics" with Marc Gup. **November 14** "Throwing Large and Copper Reds" with Peter Jones. Fee/session: \$35. Contact Portland Pottery, 118 Washington Ave., Portland 04101; or telephone (207) 772-4334.

Maryland, Baltimore **October 10** "Developing a Personal Point of View with Porcelain" with Paula Winokur. Contact Baltimore Clayworks, 5706 Smith Ave., Baltimore 21209; or telephone (410) 578-1919.

Maryland, Columbia **October 6** "The History of Raku," lecture with Patrick Caughy. Fee: \$5. **October 20** "Surface Decoration for Leather-hard Pots" with Winnie Coggins. Fee: \$20 nonresidents; \$15 residents. Registration deadline: October 16. **October 24-25** "Clay Printmaking" with Mitch Lyons. Fee: \$115 nonresidents; \$100 residents. Registration deadline: October 10. **November 4** "The Business of Art" with Nanette Chapman Blinichikoff. Fee: \$10. Registration deadline: October 28. Contact the Columbia Art Center, 6100 Foreland Garth, Columbia 21044; or telephone (410) 730-0075.

Maryland, Frederick **October 9-11** Slide lecture and throwing workshop with Phil Rogers. Fee/slide lecture: \$5; workshop: \$145. **October 24-December 5 (Saturdays)** "Building with Clay" with Carol Spicer, for children ages 6-8 (mornings) and ages 9-12 (afternoons). Fee: \$70. **October 16-18** "Ash Glazes" with Phil Rogers. Fee: \$145. **November 6-7 and 21** "Playing with Words—Painting with Fire," slide lecture and raku workshop with Patrick Timothy Caughy. Slide lecture: \$5; workshop: \$135, includes 25 lbs. of raku clay and firing. **November 13** "Distilling the Landscape," lecture with Catherine White. Fee: \$5. Contact Hood College Ceramics Program, 401 Rosemont Ave., Frederick 21701; telephone Joyce Michaud (301) 696-3456, 696-3526 or (301) 698-0929.

Massachusetts, Somerville **October 3-4** "Figurative Sculpture Workshop" with Karsten Kunert. Fee: \$150; members, \$75. **October 17-7** Demonstration and hands-on workshop with D. Hayne Bayless. Fee: \$150; members, \$75. **October 23** Slide presentation of contemporary ceramics with David Orser. No fee. **November 8** "Holiday Objects Workshop," parent and child session with Jennifer Thayer. Fee: \$25. Contact Mudflat, 149 Broadway, Somerville 02145; or telephone (617) 628-0589.

Massachusetts, Williamsburg **October 4-10** "Clay Tiles for Large Pieces or Small Projects" with Sharon Pollock-DeLuzio. **October 18-24** "The Multi-faceted World of Clay" with Bob Green. **October 25-31** "Earthenware and Majolica: Terra-cotta Pottery" with Sharon Pollock-DeLuzio. Contact Horizons, 108 N. Main St., Sunderland, MA 01375; or telephone (413) 665-0300.

Massachusetts, Worcester **November 14-15** "The Provocative Cup" with David Wright. Contact Worcester Center for Crafts, 25 Sagamore Rd., Worcester 01605; or telephone (508) 753-8183. Michigan, Detroit **November 7** "Handbuilding with Extruded Clay Forms" with Diana Pancioli. Fee: \$45; members and students, \$35. Registration deadline: October 23. Contact Pewabic Pottery, 10125 E. Jefferson, Detroit 48214; or telephone (313) 822-0954.

New Mexico, Albuquerque to Santa Fe **October 3-10** "Clay into Spirit" with Anita Griffith. Contact Horizons, 108 N. Main St., Sunderland, MA 01375; or telephone (413) 665-0300.

New York, New York **November 7 and 21** "Multi-Media Tile Workshop" with David Packer, using clay with found objects or other media. Fee: \$165; members, \$150. Contact the Craft Students League, YWCA/NYC, 610 Lexington Ave., New York 10022.

New York, Rosendale **October 3-4** "Slab Construction and Surface Development" with Danielle Leventhal and Anita Wetzel. **October 24-25** "A Weekend Tea Party" with Nora Brodnicki. Lab fee/session: \$20. Contact Women's Studio Workshop, PO Box 489, Rosendale 12472; or telephone (914) 658-9133.

New York, White Plains **October 14** "Surface Treatments for Wheel-thrown Forms" with Todd Wahlstrom. **November 13** "Basketry Techniques for Potters" with Nancy Moore Bess. Contact Westchester Art Workshop, Westchester County Center, White Plains 10606; or telephone (914) 684-0094.

North Carolina, Asheville **October 2-3** "Wheel Throwing and Raku" with Steven Forbes de Soule. Fee: \$95. Contact Odyssey Center for the Ceramic Arts, 236 Clingman Ave., Asheville 28801; or telephone (828) 285-0210.

North Carolina, Bailey **October 3-4** "A Weekend with Soldner," workshop with Paul Soldner. **October 31-November 1** "Finch Annual Fall Workshop," with David Crane and Sylvie Granatelli. Contact Finch Pottery, (252) 235-4664 or see website at www.danfinch.com

North Carolina, Brasstown **October 4-10** "Pottery Decoration" with Barbara Joiner. **October 18-24** "Clay Basics" with Bob Owens. Fee (unless noted above): \$258. For further information, contact Registrar's Office, John C. Campbell Folk School, 1 Folk School Rd., Brasstown 28902; telephone (800) FOLK-SCH, fax (704) 837-8637, see website at www.grove.net/~jcefs or e-mail jenjccfs@grove.net

North Carolina, Durham **January 8-10, 1999** "Innovative Handbuilding Techniques," slide lecture and workshop with Lana Wilson. Fee: \$110. Contact Pam Wardell, 9810 Gallop Ln., Bahama, NC 27503; or telephone (919) 471-4300.

Oklahoma, Norman **December 12-13** Slab-building techniques with John Gill. Fee: \$79, includes registration fee. Contact the Firehouse Art Center, (405) 329-4523.

Oregon, Portland **November 7-8** "Brush Making" with Glen Grishkoff. Fee: \$148, includes studio fee. Contact Oregon College of Art and Craft, 8245 S. W. Barnes Rd., Portland 97225; or telephone (503) 297-5544.

Pennsylvania, Cheltenham **October 31** "Printing with Clay" with Mitch Lyons. Fee: \$80; members, \$70. Contact Cheltenham Center for the Arts, 439 Ashbourne Rd., Cheltenham 19012; or telephone (215) 379-4660.

Pennsylvania, Doylestown **October 11-13** Workshop on the basic processes used to produce decorative tiles, mosaics, quarry tiles and plaster molds, plus glazing, saggar loading, tile setting and grouting. Limited space; preference given to those registered in the "Tiles: A Living History" conference (see Conferences). For further information, contact Tile Heritage, PO Box 1850, Healdsburg, CA 95448; or telephone (707) 431-8453, fax (707) 431-8455.


Pennsylvania, Farmington **October 2-5** "Wood-fired Workshop" with Kevin Crowe; fee: \$95, includes materials. Fee: \$140, includes materials. For further information, contact Touchstone Center for Crafts, RD # 1, Box 60, Farmington 15437; telephone (724) 329-1370.

Pennsylvania, Philadelphia **October 10-12** T'At-making workshops with Paul Lewing and Will Mead, plus a session on mosaics with Isaiah Zagar. Limited space; preference given to those regis-

GLASS CANDLES

WHOLESALE PRICES

- Lamp Oil Inserts •
- Glass Wick Inserts •
- Ceramic Wick Holders •
- Glass Candles •



Send for **CERAMIC & POTTERY Catalog Only \$1**

Lamp by Bolin Pottery

National Artcraft Co.

7996 Darrow Road CM1098
Twinsburg, Ohio 44087
888-WE-R-Craft (937-2723)
e-mail: nationalartcraft@worldnet.att.net
Web: <http://www.nationalartcraft.com>



Need elements?

Top quality, low-priced elements for **any** kiln. Replacement kiln parts too.

Euclid's can help if your kiln fires slowly or unevenly.

Most orders sent same or next day! Ask about Euclid's new **expedited delivery service!**

Just call:
1 800 296-5456

Euclid's Elements

Euclid...
He wrote the book on elements.

DOLAN Precision TOOLS

Tools for
Artists and Craftsmen

12612 N. 60th Street
Scottsdale, AZ 85254

1 (800) 624-3127
Fax (602) 991-4509



DEL VAL POTTER'S SUPPLY COMPANY

7600 Queen Street
Wyndmoor, PA 19038

215-233-0655

Fax 215-836-1740

email delval@gateway.net



MILE HI CERAMICS

Over 40 Years Experience
MATERIALS • SUPPLIES • EQUIPMENT

Call 1 800-456-0163
for our new catalog

77 Lipan • Denver • CO 80223-1580
303 825-4570 FAX 303 825-6278
DISTRIBUTORS FOR ZEN RAKU KILN

WIS RETAIL STORE IN BALTIMORE
Delivery in
MD, VA, DC, DE & PA
(410) 235-5998
CLAYWORKS SUPPLIES, INC.

CUSTOM DECALS
For All Ceramic & Glass Applications
DESIGN & TECHNICAL ASSISTANCE
One Color • Multicolor • Full Color
Wise FREE Price List, Color Card and Sample Decals
Screenprint, Inc.
1013 Valley Street Dayton, Ohio 45404-2069
Phone 937-223-1573 • Fax 937-223-1115

Calendar

tered in tile symposium (see Conferences). Contact Tile Heritage, PO Box 1850, Healdsburg, CA 95448; or telephone (707) 431-8453, fax (707) 431-8455.

Pennsylvania, Wayne **October 8** "History of Architectural Ceramics," slide lecture with Peter King, plus overview of work by artists in "Living with Tile" exhibition. Contact the Wayne Art Center, 413 Maplewood Ave., Wayne 19087; telephone (610) 688-3553.

Texas, Beaumont **November 6-7** Demonstration of slip-casting and handbuilding techniques with Verne Funk and Victor Spinski. For further information, contact the Art Studio, (409) 838-5393, e-mail artstudio@artstudio.org or see website at www.artstudio.org

Texas, Houston **November 6-7** A session with Peter Beasecker. Fee: \$30. Contact Roy Hanscom, Art Dept., North Harris College, 2700 W. W. Thorne Dr., Houston 77073; or telephone (281) 618-5609.

Texas, Ingram **November 6-8** "Functional Stoneware in the '90s: Single Firing," slide lecture and workshop with Steven Hill. Limited to 30 participants. Fee: \$200. For further information, contact Hill Country Arts Foundation, Duncan-McAshan Visual Arts Center, PO Box 1169, Ingram 78025; telephone (800) 459-HCAF or (830) 362-5120.

Texas, San Antonio **October 7** Slide lecture with Sylvie Granatelli. **November 13** "The Artist's Pilgrimage and Personal Work," lecture with Beth Thomas. Free. Contact the Southwest School of Art and Craft, (210) 224-1848.

Vermont, Waterbury Center **November** Pottery demonstration. Fee: \$6; members, \$4. For further information, contact the Vermont Clay Studio, (802) 244-1126.

Virginia, Alexandria **November 6-8** "Mosaic Workshop" with Susan Maye. **December 11-13** "Handbuilding Techniques" with Lisa Naples. Contact Creative Clay Studios, 5704D General Washington Dr., Alexandria 22312; or telephone (703) 750-9480.

Virginia, Richmond **October 17** "Majolica Decoration" with Liz Quackenbush. Fee: \$80; members, \$60. Contact the Hand Workshop Art Center, 1812 W. Main St., Richmond 23220; or telephone (804) 353-0094.

Wisconsin, Rhinelander **October 23** Slide presentation by Warren MacKenzie, as well as by his wife, daughter and son-in-law. For further information, contact Treatzie Dali, LRC Gallery Director, PO Box 518, Rhinelander 54501; telephone (715) 365-4556, fax (715) 365-4603 or e-mail tdall@nicolec.tec.wi.us

International Events

Argentina, Buenos Aires **November 23-December 9** "Candelabrum!2," juried international exhibition; at the Cultural Center General San Martin.

Belgium, Brasschaat **AWemfer3-6** "Printing Techniques on Ceramics" with Paul Scott. Fee: 6000 Bf (approximately US\$165). **November 21** "Throwing Large Pots" with Jan Winkels. Fee: 3200 Bf (approximately US\$85). Contact Atelier Cirkel, Miksebaan 272,2930 Brasschaat; telephone (32) 36 33 05 89, fax (32) 36 63 05 89 or e-mail atcirkel@mail.dma.be

Belgium, Torhout **October 17-18** "Kerathor," international ceramics fair; at Groenhove, Bosdreef 5. Brazil, Sao Paulo **November 26-December 10** "Abrindo o Forno," exhibition of sculptures, vessels and masks by Eliana Begara, Georgia Bruder,

Calliopi, CfntiaTrigo and Jo Zaragoza; at Planeta das Artes Galeria, Rua Lourenco de Almeida, 275 Vila Nova Concei'ao.

Canada, British Columbia, Vancouver **October 17** "Screen-printing Photo Images on Clay Slab" demonstration with Andrew Wong. Fee: Can\$45 (approximately US\$30). **October 25** "Tea Bowl: Tea Mind" with Keith Snyder, a presentation on the teabowl and tea ceremony. Fee: Can\$35 (approximately US\$25). Contact Mudslinger Clay Studios, 7-425 Carrall St., Vancouver V6B 6E3; telephone (604) 688-2529 or fax (604) 420-0415. Canada, Ontario, Toronto **through October 3** "Pottery and Glass Sale," juried sale of works by members of Fusion: The Ontario Glass and Clay Association; at the CBC Broadcast Centre's Atrium. For further information, telephone (416) 438-8946.

October 1-24 Exhibition of ceramics by Ann Cummings. **October 29-November 21** Two-person exhibition including ceramics by Bruce Cochrane. **November 26-December 23** "Holiday Collection." "Tea Party II"; at Prime Gallery, 52 McCaul St.

October 3-5 "International Creators '98: Fine Craft Production Work," lectures and workshops with craft artists, including ceramists Gibb Brownlie and Michael Lamar. Fee for 4 lectures: Can\$25 (approximately US\$15); students!seniors, Can\$10 (approximately US\$6). Workshop fee: Can\$140 (approximately US\$85); students!seniors, Can\$100 (approximately US\$60); plus GST. Contact Harbourfront Centre, 410 Queens Quay W., Toronto, Ontario M5V 2Z3; telephone (416) 973-4600 or see website at www.harbourfront.on.ca

November 19-22 "Sixteenth Annual Winter Show and Sale"; at Woodlawn Pottery Studio, 80 Woodlawn Ave., E.

Canada, Prince Edward Island, Charlottetown **October 4-January 10, 1999** "S.O.S. Sources of Support," ceramics by Alexandra McCurdy; at the Confederation Centre for the Arts.

England, Cambridge **November 17-December 20** Bob Washington retrospective; at Fitzwilliam Museum.

England, Chichester **October 2-4** "Pottery for Beginners" with Alison Sandeman. **October 11-**

"Handbuilding and Throwing" with Alison Sandeman. **October 25-30** "Figurative Ceramic Sculpture—Movement" with Tessa Fuchs. **November 13-15** "Throwing and Turning" with Alison Sandeman. **November 15-19** "Making and Decorating Tiles" with John Hinchcliffe and Wendy Barber. For further information, contact the College Office, West Dean College, West Dean, Chichester, West Sussex PO 18 0QZ; or telephone (243) 811301.

England, Essex **November 21-February 7, 1999** Bob Washington retrospective; at the Chelmsford Museum.

England, London **through October 7** Ryoji Koie, porcelain; at Galerie Besson, 15 Royal Arcade, 28 Old Bond St.

through October 17 Alison Britton pottery. **October 23-November 21** Richard Slee; at Barrett Marsden Gallery, 17-18 Great Sutton St., Clerkenwell.

October 13-25 "19th Chelsea Crafts Fair"; at the Chelsea Old Town Hall, King's Road.

November 12 or 26 Auction of Oriental ceramics and other artworks. **November 17** Auction of "Mintons' Marvelous Majolica"; at Christie's South Kensington, 85 Old Brompton Rd.

November 15-Spring 1999 Reconstruction of William and Mary's porcelain gallery with displays of Japanese Kakiemon and Chinese ceramics; at State Apartments, Kensington Palace.

November 7 Auction of art from the Ming dy-

nasty. Auction of fine Chinese ceramics, export porcelain, paintings, etc. **November 18** Auction of a private collection of Kakiemon porcelain; at Christie's, 8 King St., St. James.

November 16–December 31 Bob Washington retrospective; at the Victoria and Albert Museum. **November 17** Auction of Chinese works of art. **November 18** Auction of fine Chinese ceramics, etc. Auction of Chinese export porcelain and other artworks. **November 19** Auction of Japanese artworks; at Sotheby's, 34/35 New Bond St.

November 17–December 20 "100 Masterpieces of Imperial Chinese Ceramics from the Au Bak Ling Collection, 12th to 18th Centuries"; at the Royal Academy of Arts, Piccadilly.

November 18 Auction of Chinese and Japanese ceramics and other works of art; at Phillips, 101 New Bond St.

November 18–19 "Masterpieces of Ceramics in the Percival David Foundation," a special session examining the collection. Contact Percival David Foundation, 53 Gordon Sq., London WC1H 0PD; telephone Elizabeth Jackson, (171) 387-3909.

November 19–May 31, 1999 "Rare Marks on Chinese Porcelain" exhibition; at Percival David Foundation, 53 Gordon Sq.

November 20 Auction of Far Eastern ceramics and other artworks; at Bonhams, Montpelier Galleries, Montpelier St.

England, Middlesbrough **November 2–January 4, 1999** Bob Washington retrospective; at the Cleveland Museum.

England, Nottingham **November 1–30** Bob Washington retrospective; at Rufford Crafts Centre.

England, Stoke-on-Trent **November 16–March 31, 1999** Bob Washington retrospective. Winchome Pottery; at the Potteries Museum.

France, Dieulefit **through January 5, 1999** "Ceramiques Architecturales"; at Maison de la Terre, Parc de la Beaume.

France, Nancy **October 10–December 1** Exhibition of ceramics by Christine Fabre; at Galerie Capazza, Grenier de Villatre.

France, Sevres **October 3–December 21** Gilbert Portanier, "Un magicien des couleurs"; at Musee national de Ceramique, Place de la Manufacture. **December 1** "Le motif a la Berain en ceramique" lecture with Vincent l'herrou. For further information, contact Societe des Amis du Musee National de Ceramique, Place de la Manufacture, 92310 Sevres; telephone (41) 14 04 20.

Germany, Braunschweig **through November 19** "Shodai-Yaki Mizuhogama," exhibition depicting the 400-year history of Shodai pottery of Kyushu, Japan; at Stadtisches Museum, Form-sammlung, Lowenwall 16.

India **January 8–28, 1999** "South India Arts and Culture" with Judith Chase, James Danish, Ray Meeker and Deborah Smith. All skill levels. Fee: \$3500, includes materials, firing, lodging and meals. Contact Anderson Ranch Arts Center, PO Box 5598, Snowmass Village, CO 81615; telephone (970) 923-3181, fax (970) 923-3871 or e-mail artranch@rof.net

India, Nepal **February 5–26, 1999** "Exploring with the Potters of Nepal" with Doug Casebeer, Judith Chase, James Danish and Santa Kumar Prajapati. All skill levels. Fee: \$3500, includes materials, firing, lodging and meals. Contact Anderson Ranch Arts Center, PO Box 5598, Snowmass Village, CO 81615; telephone (970) 923-3181, fax (970) 923-3871 or e-mail artranch@rof.net

Italy, Deruta **through November 7** "Deruta Ceramics 1920-1950"; at Museo Regionale della Ceramica.

through November 7 "The Ancient Ceramics of Deruta." "Ceramic Art/New Generations"; at Ex-Fabbrica "Maioliche Deruta."

Italy, Gualdo Tadino **through November 6** "Azvst-phis: A Heterodox Experience." "The Historical Forms of Gualdo Ceramics"; at Centro Promozionale della Ceramica.

Italy, Gubbio **through November 7** "Mastro Giorgio of Gubbio: A Dazzling Career"; at Palazzo dei Consoli. **through Noember 7** "The Gubbio Luster in the Historicist Culture of the 19th Century"; at Palazzo Ducale.

Italy, Perugia **through October 18** "Contemporary Ceramic Art Exhibition"; at Centro Espositivo Rocca Paolina.

Japan, Mashiko **October 4–November 29** "The Second Mashiko Ceramics Competition '98"; at Pottery Messe.

Japan, Tajimi City **October 23–November 3** "Fifth International Ceramics Competition '98 Mino Japan"; at Tajimi City Special Exhibition Hall, Tajimi City Gymnasium.

Netherlands, Amsterdam **October 3–28** Irene Vonck. **October 31–November 7** Saturo Hoshino and Masayuki Inoue. **November 21–December 16** Setsuko Nagasawa; at Galerie de Witte Voet, Kerkstraat 135.

October 11–November 7 "Millennia," ceramics by Joseph Roschar; at JBK(gallery), Korte Leidsedwardsstraat 159-157.

Netherlands, Amsterdam/Landsmeer **November 28–February 28, 1999** "Raku"; at Babel, van Beekstraat 272.

Netherlands, Delft **through October 3** Exhibition of stoneware bowl-objects by Tjok Dessauvage; at Terra Keramiek, Nieuwstraat 7.

Netherlands, Deventer **October 11–November 7** Handbuilt ceramics by David Roberts and Tina Vlassopoulos. **November 15–December 19** Wood-fired stoneware by Claude Champy; at Loes and Reinier, Korte Assenstraat 15.

Netherlands, Leeuwarden **through January 10, 1999** "Th.z Incas: Rulers of the Andes," exhibition of over 200 ceramic objects plus some gold and silver; at Keramiekmuseum het Princessehof, Grote Kerkstraat 11.

Netherlands, Oosterbeek **October 10–November 8** Porcelain by Arne Ase and Paula Bastiaansen. Teapots by 12 ceramists. **November 22–December 21** Porcelain by Judith de Vries and Henk Wolvers; at Galerie Amphora, van Oudenallenstraat 3.

South Africa, Sandton **through October 10** "1998 International Ceramics Biennale"; at the Sandton Civic Gallery, Municipal Buildings, corner of West and Rivonia rds.

Spain, Agost **June 3–26** Workshop with Marcia Selsor, includes raku, soda, wood and electric kilns, plus visits to Barcelona, Granada and Cordoba. Fee: \$2000; deposits due in December. Contact Marcia Selsor, (406) 259-7244 or e-mail mjbmls@imt.net

Switzerland, Nyon **through October 11** "International Triennial of Contemporary Porcelain"; at the Castle of Nyon.

Taiwan **January 4–19, 1999** "Arts and Crafts Perspectives of Taiwan," study of ancient Chinese forms (bronze, jade, stone sculptures, with an emphasis on ceramics), plus hands-on clay workshop and anagama firing. Application deadline: October 16. Contact Patrick Crabb, Santa Ana College, 1530 W. 17th St., Santa Ana 92706; or telephone (714) 564-5613.

For a free listing, submit announcements of conferences, exhibitions, workshops and juried fairs at least two months before the month of opening. Add one month for listings in July; two months for those in August. Mail to Calendar, *Ceramics Monthly*, PO Box 6102, Westerville, OH 43086-6102, e-mail to editorial@ceramicsmonthly.org or fax to (614) 891-8960.

Dealers & Artists Call For Fast Delivery

Clay • Glazes

Kilns • Wheels

Brushes

Tools

(800) 677-3289

Slip
Stains
Craft Supplies

brickyard
ceramics & crafts

AMACO® • Skutt

Kemper • Brent® • Excel™

Mason • Giffin



4721 W. 16th Street, Speedway, Indiana 46222

Nationwide/Worldwide

Krueger Pottery:

Discount Prices on:

- Skutt Kilns
- Brent
- Shimpo Wheels
- Lockerbie
- Creative Industries
- Northstar
- Moist Clay
- Dry Materials

Specials:

Talisman Glaze Sieve:

w/80 mesh screen

\$99 + Shipping

Lockerbie Kickwheel

\$424.00

Plus Shipping. Model EK w/motor \$620

8153 Big Bend St. Louis, MO 63119
(314) 963-0180/(800) 358-0180

<http://www.iwc.com/krueger>

call for entries
PREVAILING
WINDS
current trends
in contemporary
american ceramics
 january 15 to march 29



jurors:

- elizabeth zawada - artist
director greenwich house pottery
- barry bartlett - artist
faculty bennington college

prospectus: send sase to:
 young & constantin gallery
 p.o. box 882 wilmington, VT 05363
 postmark deadline : november 15, '98
 802•464•2515

West Coast Kiln

For free info, write
 P.O. Box 2152
 Lucerne Valley, CA 92356
 Call **714-778-4354**



Moving? Please notify our Circulation Department four weeks in advance.

CERAMIC EXTRUDER
for the STUDIO POTTER
 by John W. Conrad

A comprehensive manual on all aspects of the ceramic extruder. Information and examples include: history of extrusion, 9 varieties of extruders, home-made & commercial extruders, pugmills, expansion box, how-to-do-it techniques, die materials, hollow extrusions, cutting clay, multi-use dies, horizontal and vertical knob/rope/tray/tile/bell/box/bowl/jewelry/windchime extrusions. Paperback, 8 1/2 x 11," 150 pages \$19.80. Contact a ceramic dealer or **FALCON CO. P O Box 22569 San Diego, CA 92192**

Questions

Answered by the CM Technical Staff

Q *I plan to build my own kiln and would like to make my own softbrick but can't seem to find a formula that works. I would like to make either K-24 or K-26 bricks. I have read that insulating bricks are made from refractory fireclays and kaolins. Air bubbles are induced by chemical means, or do I need to use wood fragments instead? Then fired at what temperature? Also what part does calcium alumina cement or portland cement play? F. Y.*

Making your own insulating firebrick (IFB) can be a daunting proposition. Making any kind of brick in quantity is labor intensive. Commercial manufacturers, of course, have proprietary formulas for their products, but I think it can be feasible and economical to make your own IFB if the primary constituent, diatomaceous earth (or DE), is readily available. A silica skeleton of prehistoric diatoms, DE has the ability to add air volume, because of its shape, to the IFB mixture. It needs to be broken down to powder, as it is usually found in chunks. This requires a hammer mill or a strong person with a large mortar and pestle.

A beginning recipe might be: 70% diatomaceous earth, 10% fireclay, 10% sawdust and 10% portland cement (binding agent). Mix thoroughly in a cement mixer, adding only enough water to wet the material. Test the mixture by tossing a clump in the air; if it stays in a ball, no additional water is needed.

Before making any quantity, you should experiment by varying the percentages and test firing at the temperature (s) and atmosphere (s) you would be using.

I have used the above-mentioned recipe as a casting mixture for a kiln built in Arizona where DE was readily available. After mixing, it was simply rammed into plywood forms that shaped the walls of the kiln. For bricks, you will want to make up either a number of small brick forms, or a larger form to cast a slab that can be sawed or wired to dimension. After drying thoroughly, the bricks should be fired to 2000°F.

Nils Lou
 Linfield College
 McMinnville, Oregon

Q *I am interested in majolica-glazed terra cotta. I come from a painting background, but feel excited about combining painting with objects that are useful. Can you provide me with any sources of books, videos, workshops, etc., where I might learn the basics of glazing and firing this type of pottery? T.R.*

Your painting background is a wonderful tool for majolica works, since majolica is rather like doing watercolor on blotter paper. Suitable

resources are many, but scattered. The bibliography below is incomplete, but a start. Sorry, I don't know of any videos. Check the workshop listings in CM's April issue for sessions on majolica. Some well-known names in the field are: Stan Andersen, Bill Brouillard, Daphne Carnegie, Deirdre Daw, Andrea Gill, Deborah Groover, Matthias Osterman, Walter Ostrom, Paul Rozman, Terry Siebert and Tornado Fish Camp (Gina Brobowski and Triesch Volker). The recent renewal of interest in majolica has opened the field, and many other good people are offering workshops as well.

Upcoming resources include *The New Majolica: Contemporary Approaches to Color and Technique in Tin Glaze* by Matthias Ostermann, to be published by A&C Black, London, in 1999; and a chapter on my majolica techniques in *Creative Pottery: A Step-By-Step Guide & Showcase* by Michelle Coakes, to be published by Rockport Press, Gloucester, Massachusetts, this fall.

Book Resources on Majolica:

- Caiger-Smith, Alan, *Lustre Pottery-technique, Tradition & Innovation in Islam and the Western World*, Faber and Faber, London & Boston, 1985.
 - Caiger-Smith, Alan, *Tin-Glaze Pottery in Europe and The Islamic World*, Faber and Faber, London & Boston, 1973.
 - Carnegy, Daphne, *Tin-Glazed Earthenware: from Majolica, Faience and Delftware to Contemporary*, Chilton, 1993.
 - Gibson, John, *Contemporary Pottery Decoration*, Chilton, 1989.
 - Nigrosh, Leon, *Low Fire: Other Ways to Work in Clay*, Davis Publications, 1980.
 - Wechsler, Susan, *Low-Fire Ceramics*, Watson-Guptill, 1981.
- Book Resources for Brushwork:**
- Evans, Jane, *Chinese Brush Painting*, Watson-Guptill, 1990.
 - Hirayama, Hakuho, *Sumi-e Just for You: Traditional "One Brush" Ink Painting*, Kodansha International, 1979.

Electronic Resources:

- <http://www.nga.gov/collection/gallery/itacer/itacer-main1.html> (a tour of great Italian majolica online from The National Gallery)
- <http://apple.sdsu.edu/ceramicsweb/ceramicsweb.html> (Richard Burkett's CeramicsWeb at San Diego State University; my handouts are available at this site)

Linda Arbuckle
 University of Florida
 Gainesville, Florida

Have a problem? Subscribers' questions are welcome, and those of interest to the ceramics community in general will be answered in this column. Due to volume, letters may not be answered personally. Mail to *Ceramics Monthly*, PO Box 6102, Westerville, Ohio 43086-6102, e-mail to editorial@ceramicsmonthly.org or fax to (614)891-8960.

RAM

Originators
of the
RAM Process™

- Lifetime technical support
- 45 Years experience
- Variety of standard press sizes and speeds
- Custom designed presses and molds
- In house mold makers
- On site die training
- Complete inventory of RAM Process™ supplies

Call to see the total
RAM Process™

RAM PRODUCTS, INC.

1091 Stimmel Rd.
Columbus, OH 43223
[614]443-4634

Internet e-mail 103507.2563@compuserve.com



ORGANIZE AND PROTECT YOUR CERAMICS MONTHLY MAGAZINES



Binder

Case

Now there's an easy way to organize and keep your copies of *Ceramics Monthly* readily available for future reference.

Designed exclusively for CM by Jesse Jones Industries, these custom-made titled cases and binders provide the luxury look that makes them attractive additions to your bookshelf, desk or any location in your studio.

Whether you choose cases or binders, you'll have a storage system that's durable and well organized to help you protect your valuable copies from damage.

- Cases and binders designed to hold a year's issues.
- Constructed of heavy, reinforced board, covered with durable leatherlike material in black.
- Title hot-stamped in gold.
- Free personalization foil for indexing year.
- Cases V-notched for easy access.
- Binders have special spring mechanism to hold individual rods that easily snap in. Allows magazines to be fully open for easy readability.



LESLIE CERAMICS SUPPLY CO., INC.
1ST IN SERVICE SINCE 1946

Spirit Wheel Potter's Wheel

Model: SPW-100



Now on the
Web at...

www.
leslieceramics.
com

- Variable Speed
- Reversing Switch
- Removable Splash Pan
- Centers up to 50 pounds
- Wheel Head Diameter: 14 inches with pins for bats
- High quality Hitachi motor

Most versatile,
durable low cost
wheel in America.
Distributed exclusively by:
LESLIE CERAMICS SUPPLY CO., INC.

Call us today!
510. 524. 7363

highest quality
at the
guaranteed
lowest price
in **America**



Rod Fitiausi

1212 San Pablo Avenue
Berkeley, California 94706 USA
Voice: 510. 524. 7363, Fax: 510. 524. 7040
e-mail: questions@leslieceramics.com
Contact us for a catalog!

Ceramics MONTHLY

Jesse Jones Industries, Dept. 95 CM
499 East Erie Avenue,
Philadelphia, PA 19134

Please send ___ cases; ___ binders
for CERAMICS MONTHLY Magazine.

Enclosed is \$ _____
(Make checks payable to Jesse Jones Industries)

Print Name _____

Address _____

No P.O. box numbers, please

City/State/Zip _____

PA residents add 7% sales tax

SATISFACTION GUARANTEED

CREDIT CARD ORDERS ALSO
ACCEPTED. TO ORDER CALL

TOLL FREE 7 DAYS, 24 HOURS

1-800-825-6690

Quantity Cases Binders

One	\$8.95	\$11.25
Three	\$24.95	\$31.85
Six	\$45.95	\$60.75

Add \$1.50 per case/binder shipping
and handling. Outside continental U.S.
(including AK and HI) \$3.50 per case/
binder. U.S. funds only. Allow 4-6
weeks for delivery.

SELL YOUR ART!



Create Your Own Full Color Custom Promotional Cards To Market Your Artwork & Handcrafted Items • Feature Galleries & Retail Outlets • Great For Trade Shows, Special Events, Self-Promotion & More! • Call **Now** For More Information & A Free Sample Kit!

Modern Postcard™
1-800-959-8365

©1993 Modern Postcard. All rights reserved.

NORTH STAR & YOUR CREATIVITY!

Quality Throwing Bats!

- ✓ Promotes Even Drying
- ✓ Warp Resistant
- ✓ Computer Cut For Accurate Fit
- ✓ Drilled To Fit Brent, C.I., New Pacifica Or New Shimpo Wheelheads
- ✓ Custom Drilling On Request
- ✓ Available In Many Sizes

13" dia. (Masonite)...42.00/Case (12)

15" dia. (Masonite)...45.00/Case (12)

18" dia. (Medex)...60.00/Case (6)

21" dia. (Medex)...80.00/Case (6)

*Custom Drilling-Add 6.00 Per Case

*Undrilled Bats-Deduct 3.00 Per Case.

To Purchase Visit Your Local Dealer or Call:

1-800-231-7896

(From U.S. and Canada)

NORTH STAR EQUIPMENT, INC. • P.O. BOX 189, CHENEY, WA 99004
1-509-235-9200 • FAX 1-509-235-9203 or 1-800-447-3293

ALL MAJOR CREDIT CARDS ACCEPTED

Capturing the Art of Performance



1/3 hp - \$795 1/2 hp - \$875 1 hp - \$960

Cast Aluminum Frame / Removable Wheel Head
Optional Plaster Bat System

Available Thru Most Suppliers

Thomas Stuart Wheels

PO Box 9699 Denver, Colorado 80209
(303) 832-2128 www.ThomasStuart.com

Miami Clay Company

Manufacturers of our own fine
de-aired clays
Full line of dry glaze chemicals
All your pottery supply needs

OUR CLAY DISTRIBUTORS

NAPLES

The Clay Place
1555 Shadowlawn Dr.
Naples, FL 33942
(941) 775-1078

SARASOTA

Art & Frame of Sarasota
1055 S. Tamiami Trail
Sarasota, FL 34236
(941) 366-2301

TAMPA

A.O.E. Supply
12908 N. 56 St.
Tampa, FL 33617
(813) 989-0302

BOYNTON BEACH

Gulfstream Ceramics
1107 SE 2 St.
Boynton Beach, FL 33435
(561) 732-5090

The South's Largest Exporter

Visit one of our showrooms or send \$3.00 for our catalog (\$6.00 outside U.S.)



270 N.E. 183 Street
Miami, FL 33179
Tel: (305) 651-4695
Fax: (305) 652-8498

4446 S.W. 74 Avenue
Miami, FL 33155
Tel: (305) 266-6024

Toll Free in Florida
(800) 651-4695



Classified Advertising

Ceramics Monthly welcomes classified advertisements in the following categories: Buy/Sell, Employment, Events, Opportunities, Personals, Publications/Videos, Real Estate, Services, Travel. Listings for new equipment and supplies are not eligible. Accepted advertisements will be inserted into the first available issue. The charge is \$1.25 per word, minimum \$25.00. Abbreviations, initials, telephone number and e-mail address each count as one word. Mail order with payment to Classified Advertising, *Ceramics Monthly*, PO Box 6102, Westerville, OH 43086-6102. To save mailing time, e-mail to classifieds@ceramicsmonthly.org or fax to (614) 891-8960; payment must be received within five days of transmission.

Buy/Sell

Alberta Slip, a direct substitute for Albany slip. One-pound sample, postpaid, \$3. From Archie Bray Foundation Clay Business, 2915 Country Club Avenue, Helena, Montana 59601.

True Albany Slip in 50-pound bags from mid-1970s, \$5 per pound. Free shipping continental U.S.A. Charlie Galusha, 110 Wenksville Road, Biglerville, Pennsylvania 17307. (717) 677-6882.

Business Opportunity. Established RAM-pressed pottery giftware business for sale. National customer base producing profitable lines of: bread and bun warmers, sculpture trays, garden markers, coasters, tiles and trivets. Equipment, inventory, original designs and techniques. Call (501) 442-0573.

1/2 Million Sold! Stop breaking treasured collectibles because you were in a hurry to dust or because of playful kids or pets. Do what people in earthquake regions do—secure them down so they stay in one place for a lifetime. You will love our Museum 3 Pak of highly acclaimed collectible adhesives. They're easy to use, removable, reusable, nondamaging and it makes your life easier. Send \$14.95 to Trecco, 120 East Colorado Boulevard, #111G, Monrovia, California 91016. Money-back guarantee. Or call (800) 959-4053 for credit card orders.

Business for Sale: Colorado's nationally known hand-drum manufacturer. Wood designs, clay molds. Eleven-state clientele. Three renaissance fair booths ready. (303) 440-8119. <http://www.bouldercolo.com/healingearthdrums>

Albany Slip. It's the real thing. The Great American Wheel Works, formerly Siex. New York (518) 756-2368.

Ratcliffe Jolley Jigger with mold-making equipment. 150 working molds and profile tools. Call Lester or Glen at (910) 842-4971.

Ram Tabletop Press. Like new. (913) 782-3816.

Attention Collectors: *Ceramics Monthly* from the 1950s, 1960s, 1970s. Excellent condition. Some issues of *Craft Horizons* and *Studio Potter*. (330) 648-2574.

Aim 2936 Gas Kiln, nearly new, with furniture, extra ring, shed and more, \$1750. Ohaus 760 scale, \$70. 850+ pounds clay, \$110. Dry glaze materials including 9 pounds Albany slip and sieve, \$145. "Form and Function" video series, \$85. (319) 425-4105. Or clarkv@uiu.edu for list or information.

For Sale: 60-ton RAM press, Venco de-airing pug mill, Bluebird mixer, and greenware cleaner machine. Master molds for pouring and pressing. Olympic kiln, models 5432 and 5428. Call (813) 254-8889.

Two Crossley post-type flowerpot jiggers. Make up to 15" pots. \$1500 each. Two decorating shop 6" turntables. \$150 each. (716) 679-7941.

Champion Dough Mixer, \$400. Mix 160 or 320 pounds of clay. Floyd Kemp, Black Mountain, North Carolina. (828) 669-6094.

For Sale: We have only 200 catalogs for this year's final "Fletcher Challenge Ceramics Award." Ninety-one works shown in full color. Send US\$15 and your address to: ASP, Box 13.195 Onehunga, New Zealand, and it will be airmailed to you. Or look up our website: www.ceramics.co.nz

Wanted: Small de-airing pug mill like Bluebird 440. (817) 429-8576.

For Sale: Used pottery equipment: four electric Shimpo wheels, three treadle wheels, one Randall kick wheel, studio pug mill, kiln shelving, one Aim 36-inch-diameter electric kiln, used hardbrick (arch brick, oversized 9x12s, and more). For more information, please call (603) 659-5156.

Employment

Pottery Staff and teaching positions available. Basic handbuilding/wheel experience required. Contact Carol Temkin at the Potters Shop and School, 31 Thorpe Road, Needham, Massachusetts 02194. Phone (781) 449-7687. Fax (781) 449-9098.

Production Potter Wanted: Full-time position at Great Bay Pottery's production studio. Must be willing to work in public, have a sense of humor and be a team player. To apply, throw 30 six-inch cylinders with pulled handles, then send a photo. Call (603) 964-1118. Or fax (603) 964-8318 for more information. Great Bay Pottery, 150 Lafayette Road, Rye, New Hampshire 03870.

Wanted: Experienced potter for established ceramic business specializing in museum-quality reproductions of 17th- and 18th-century English and European ceramics. Wheel throwing and production studio skills necessary. Excellent opportunity for right individual. Salary based on skill level. Contact Michelle Erickson Pottery, Inc., 18 North Mallory Street, Hampton, Virginia 23663. (757) 727-9139.

MacKenzie-Childs, Ltd., a leading manufacturer of ceramic dinnerware and home furnishings, is seeking a pottery and glass technician to support manufacturing and product development processes. Broad experience in ceramic bodies, kiln firing and glaze calculation required. Knowledge of glass and pottery decoration a plus. Must have degree in ceramics-related discipline. Please respond to: Applicant Coordinator, MacKenzie-Childs, Ltd., 3260 St. Rte. 90, Aurora, NY 13026. Fax (315) 364-8075.

Continued

Classified Advertising Order Form

Cost: \$1.25 per word, minimum \$25.00

Mail your order with payment to: *Ceramics Monthly*, PO Box 6102, Westerville, OH 43086-6102

YOUR NAME _____ ADDRESS _____

CITY _____ STATE _____ ZIP _____ PHONE _____

Please print my ad as follows:

• Buy/Sell • Employment • Events • Opportunities • Personals
• Publications/Videos • Real Estate • Services • Travel

Max
the wheel

Most Heavy Duty Potters Wheel Ever Made

- NO HUM
- GREATEST SPEED RANGE
- ALL METAL - NO PLASTIC
- GEAR DRIVEN - NO BELTS
- PAN OR FLATTOP MODELS
- USED BY SCHOOLS & PROFESSIONALS SINCE 1973



1-800-748-8809
see our web page: www.wheel.max1.com

POTTERY - SCULPTURE - ENAMELING



8290 N. DIXIE DR.
DAYTON, OHIO
45414
(937) 454-0357
Catalog \$4.00

- STANDARD CLAYS
- BRENT & PACIFICA WHEELS
- EXCEL & L&L KILNS
- RAW MATERIALS

DEDELL GAS BURNER & EQUIPMENT CO.

-RETIRING-
Effective Jan. 1, 1999
Full service until then

R.R. 1, Box 2135 Newfane, VT 05345
802-365-4575

THE TRIMLINE CANOPY

TOP-OF-THE-LINE • SKYLIGHT
ZIPPERED SIDES • WIND VENTS
PRICE COMPLETE 10x10 - \$695
The Archtop Canopy - \$745

ALSO from Flourish Co.: The PROTECTOR CANOPY - \$545
INDOOR Booth Frames: The Vendor and The ProMaster
Flame-resistant fabrics, curtains, table covers, more.

Visit our Website
www.flourish.com **1-800-296-0049**

CERAMIC FIBER

Lowest Prices Available. Ceramic Fiber Board, Anchoring Systems. Ceramic Fiber, 50 square feet rolls, 1-inch thick, 8-pound density, 2700°, \$100/roll. Utility grade, \$85. 3/4-inch, \$75. 2300°, \$85/roll. 3/4-inch, \$60. Purchase orders now accepted from schools and universities.

Contact Lois Clark
Clark Art Glass and Refractories
Call 540-466-8410 or fax 540-466-3338

Miracle Underglazes

- **Underglazes:** Cone 06-10, fits greenware or bisque. For the vibrant 20 color sample kit send \$35.00.
- **Majolica Stains:** Cone 04-10, 20 color sample kit includes bright red, orange, & yellow- \$35.00. Combine with Majolica liquid medium for smooth flow, longer wet working time. Turns these Majolica stains into translucent underglaze-\$9.50 per pint.
Send check or money order to:

Miracle Underglazes
1971 Eames St.
Wahiawa, HI 96786
800-405-1577 808-621-1107
fax: 808-597-1523

Managers, Testing and Compliance. Warner Bros. Studio Store, a worldwide retailer, has an opening for a manager of testing and compliance. Responsibilities would include identifying testing requirements for housewares, stationery and gift items, monitoring and logging in test results and working with multicultural vendors to assure compliance. The position requires thorough knowledge of applicable government regulations and related testing standards, familiarity with the CSPC and similar government entities. 7+ years of related experience. BS/BA degree preferred. Fax résumé/salary history, indicating position of interest to (818) 954-5978. EOE.

New Studio in Great Manhattan Location with beautiful garden has space for studio potters. Hand-building, wheel classes, after-school children's programs and parent/child workshops. La Mano Pottery, 237 West 18th Street, New York City 10010. (212) 627-9450.

Personals

Aging Craftsman seeks late-life partner. Let's spend 20 productive years together in the foothills of the Bearclaw Mountains. Ragnar, Box 1307, Big Timber, MT 59011.

Publications/Videos

Tom Coleman's *Glazes I Use* book. Cone 8-11 reduction glazes for use with stoneware and porcelain. Glaze formulas for white, clear, brown to black, oil spot, Shino, copper red, purple, celadon, specialty glazes, oxides and pigments for brushwork. Send \$22 to Tom Coleman, 1003 Santa Ynez, Henderson, NV 89015.

Uncirculated Issues of *Ceramics Monthly* (complete volumes ready for binding). \$70 each year. Includes shipping and handling. Write for a complete list: *Ceramics Monthly*, PO Box 6102, Westerville, OH 43086-6102. Or call: (614) 523-1660.

First Ceramic Silk Screening instructional video now available: Breakthrough methods, step-by-step illustration on how to produce decals, direct screening on pottery or tile surfaces. Nontoxic-waterbase, environment friendly. Only \$49.95 + \$4 S&H. Make check payable to MP&GC. Mail to: 5564 Santa Cruz, Hanover Park, IL 60103. Phone (630) 483-0176. E-mail: jackshen@mailexcite.com

Books on 19th Century Greensboro-New Geneva stoneware by historian Phil Schaltenbrand. *Old Pots*, \$15; *Stoneware of Southwestern Pennsylvania*, \$25. Includes shipping. Post Office Box 72, Bentleyville, PA 15314. (724) 945-6000.

Lana Wilson's *Ceramics: Shape and Surface* 80-page spiral book, 16 pages annotated Cone 6 and 06 electric glaze formulas, 3 full-color pages including 12 glaze samples. Information on: developing a personal form, making unusual handles, feet and edges, faster ways to develop and test glazes, issues of creativity and discouragement. Send \$22 to Lana Wilson, 465 Hidden Pines Ln., Del Mar, CA 92014. Video: shows how to make unusual handles, high success soft slab construction techniques. \$39.95. Purchase both book and video, special \$59.

Real Estate

For Sale: Portland, Oregon. 4-bedroom house with complete pottery studio in garage and basement. Beautiful, treed ¾ acre (triple lot) in great location. 34-cu.-ft. downdraft kiln, shelves, etc. Ready to use! \$195,000. (503) 297-1218.

For Sale: 56 acres. Contemporary home, 2000 square feet. Fireplace, central air, attached greenhouse, central vac, finished walk-out basement, much more. 1200-square-foot studio. Six stalls, tack/feed room for horses. Trout stream. Very private. Near Alfred, New York. \$150,000. (607) 566-2377. Leave message.

For Rent: Potter's studio/workshop and house in lovely potters' community of Seagrove, North Carolina. Built in 1991. Contact Audrey @ (919) 510-0890.

Events

Arts & Crafts Perspective of Taiwan. January 4-19, 1999. Overseas study of ancient Chinese bronzes, jade, stone sculptures, with a special emphasis on ceramics. Hands-on clay workshop/anagama wood firing included. Application deadline: October 16, 1998. Contact Patrick Crabb, Santa Ana College, 1530 West 17th Street, Santa Ana, CA 92706. Or (714) 564-5613.

Pueblo Workshops. Two-week intensive workshop in Santa Fe, New Mexico, learning traditional Pueblo pottery techniques. Native clays and self-built firing ovens used. Field trips to sites in northern New Mexico included. Instruction: 1 on 1. Workshop dates as mutually decided. Contact Dolly Naranjo (505) 983-2633 or fax (505) 983-3112 for information.

Idyllically Set in Cornwall, England, at the workshop of the late Michael Cardew, a unique pottery course, "The Language of Shapes" is taught at the wheel by Seth Cardew. For details: Wenford Bridge Pottery, St. Breward, PL30 3PN, England. Or SethCardew@aol.com

A Winter Workshop in North Florida woods with a spirited approach to creating functional stoneware. Single-fire oxidation, fast-fire wood, individualized stoneware, business as an art form. January 10-16, 1999. \$425. George Griffin Pottery (850) 962-9311. Limited to four.

Indigenous Clay and Fiber in Mexico, 1999. An excellent opportunity for ceramists and basketmakers to utilize these natural native materials in a tropical atmosphere on the sunny Pacific Coast of Mexico. Session I: December 25, 1998-January 11, 1999 (fiber). #II: January 8-15 (clay). #III: February 27-March 11 (clay and fiber). Cost: \$899-\$1578. Includes hotel, materials, most meals. Air fare to Manzanillo, Mexico, not included. Contact: Judy Zaffaroni or Michele Morehouse @ (541) 547-4324 or (707) 923-4609 for details.

Opportunities

Private Study with Tom Coleman. Specialize in form, function, porcelain, glazing section forms and nonfunctional pieces. November 16th through the 20th. \$325. Call or write for information. Coleman Clay, 6230 Greyhound Lane, Suite E, Las Vegas, NV 89122. (702) 564-4001. Fax (702) 564-1137.

Cambridge Art Association, National Prize Show. Juror: Peter Rathbone, Vice President, Sotheby's, New York. April 2-May 29, 1999. Federal Reserve Gallery, Boston. Best of Show \$2000 and 10 other awards. Juried by slides, all media. Due January 22, 1999. For prospectus, send SASE to: Cambridge Art Association, National Prize Show, 25 Lowell Street, Cambridge, MA 02138.

Cedar Home and Artist's Studio in Chief Joseph's vast mountain and lake country near the progressive art community of Joseph in northeast Oregon. Trees, privacy, creek and wildlife on 10 acres near Eagle Cap Wilderness. \$185,000. Call Jan at Ritter & Company, Enterprise, Oregon. (541) 426-3106. Fax (541) 426-6150.

For Sale in beautiful Ashland, Oregon. Charming 1920s farmhouse on 3 acres with sweeping views of the valley and mountains. Located minutes from downtown Ashland, this comfortable 4-bedroom, 2-bath home has enjoyed much updating. The property has a 2-story, 1200-sq.-ft. potter's studio. \$219,000. Call (541) 482-0744. Or e-mail jmuhs@cdsnet.net

Services

Original Bisque. Contemporary and alternative ceramics shops will enjoy the strength and durability of our Cone 5-6 clay body, ensuring dishwasher-, oven- or microwave-safe pottery. Thirty-six items handmade from my designs, or we can create a design for you in any quantity, bisque or finished. Free brochure. Samples available. Clay in Motion, Inc., Route 3, Box 120-A, Walla Walla, WA 99362. (509) 529-6146. www.clayinmotion.com

Ceramics Consulting Services offers technical information and practical advice in the following areas: clay/glaze/kiln, faults and corrections, slip casting, clay body/glaze formulas, salt glazing, product design. Call or write for details. Jeff Zamek, 6 Glendale Woods Dr., Southamptn, MA 01073. Telephone (413) 527-7337 anytime. E-mail: fixpots@aol.com or www.westmass.com/fixpots

Accept Credit Cards in your ceramics retail/home-based business. No application fee. No monthly minimum. No lease requirement. Retriever/First of Omaha Merchant Processing. Please call (888) 549-6424.

Ceramic Fiber Kiln Consulting. See display ad for product listing on page 100. Clark Art Glass and Refractories, 6381 Mendota Rd., Mendota, VA 24270. Telephone (540) 466-8410. Fax (540) 466-3338.

Molds, Custom Made for potters, ceramics manufacturing companies, hobby ceramics. Reach Molds, 20 Camp Rd 41, Ogdensburg, NY 13669. (315) 393-6065.

Master Kiln Builders. Eighteen years experience designing and building beautiful, safe, custom kilns for universities, colleges, high schools, art centers and private clients. Soda/salt kilns, wood kilns, raku kilns, stoneware kilns, sculpture burnout kilns, car kilns and specialty electric kilns. Competitive prices. Donovan Phone/fax (612) 789-1056.

Travel

Craft and Folk Art Tours. Thailand/Laos, Burma, India, Bhutan/Nepal, China, Central Asia, Morocco, Turkey, Romania/Hungary, Portugal, Ecuador, Bolivia, Peru. Small, personalized groups. Craft World Tours, 6776CM Warboys, Byron, NY 14422. (716) 548-2667.

Pottery Brigade to Nicaragua with Potters for Peace. A two-week potter-to-potter exchange in mostly rural Nicaragua. January 12-26, 1999. Contact Pam Dennis (515) 275-2594 (SASE) 893 210th St., Ogden, IA 50212. E-mail: rykweiss@netins.net



ITC



**ITC
IDEA
CORNER**



**For Bright
Colors, Use
ITC 100
HT and
ITC
296A**

**CERAMIC COATINGS FOR
BRICK AND FIBER
CUSTOM KILNS
FIBER MODULES FOR LIDS,
WALLS, ROOFS**

Call or write to Alice and Feriz Delkic for free product information and kiln repair advice

INTERNATIONAL TECHNICAL CERAMICS, Inc.

P.O. Box 1726 Ponte Vedra, Florida 32004
Tel: 904-285-0200 Fax: 904-273-1616

Perfectly Imperfect.



VISA - MASTERCARD
DISCOVER

The main allure of clay is its organic nature and these beautiful Tibetan wooden stamps reflect that nature. No two are alike, like "perfectly" crafted objects, evidence of the hand enhances the experience.


These stamps make fine impressions in clay plus they just look great! Images include: lion, yak, Tibetan bell and dorje, seashell, endless knot, tiger, Buddha and facing fish. They're about 3" square and are \$9.85 each.

Trinity Ceramic Supply, Inc.

9016 Diplomacy Row Dallas, Texas 75247
214/631-0540

Introducing the **POWER WEDGER** VPM-30
 VACUUM DEAIRING, BATCH MIXING PUGMILL by Peter Pugger

WARM UP A 25 lb. BLOCK OF CLAY FOR THROWING... AND RECYCLE THE SCRAP!



PETER PUGGER

Call or write for information: 12501 ORR SPRINGS ROAD, UKIAH, CA 95482 • PHONE 707-463-1333

Comment

Pottery and the Artist in Japan Today by Linda Kiemi Sawyer

V.R. HOOD CLAYS 210/222-1331
 COMPLETE LINE OF CERAMIC SUPPLIES & EQUIPMENT
 1231 W. MARTIN, SAN ANTONIO, TX 78207

KILN SHELVES:
 USED SILICON CARBIDE CALL FOR SIZES \$25.00
 HIGH ALUMINA SHELVES FOR ALL KILNS
 (NEW) 12X24X1 10 OR MORE \$24.00 EA.

KILN SPECIALS **PLATE SETTERS**
 SKUTT 1227 \$1150.00* 9.5" & 12" \$6.50 ea.
 SKUTT 1027 \$950.00* 14" \$10.50 ea.

Limit Timer Included
 *WITH PURCHASE OF FURNITURE KIT

USED TILE SETTERS 4X4 \$6.00EA.

KILN ELEMENTS

durA life ANNOUNCING OUR NEW LOGO!
 Save money on ELEMENTS, Switches & Connectors
 Promptly Shipped
 Custom Coils Made Just for You.

DURALITE
 15 School Street
 Riverton, CT 06065
 (860) 379-3113
 FAX: (860) 379-5879

MAJOR CREDIT CARDS ACCEPTED
 CALL for INFORMATION



Paragon Kiln Controller

The DTC 800C simplifies ceramic and pottery firing, gives repeatable results. Portable, plugs into any brand of kiln. Call 800-876-4328 or 972-288-7557 (Mon. - Thurs.). Visit us at Paragonweb.com.



CERAMIC BISQUE TILES

FINE ENGLISH QUALITY
 BY H&R JOHNSON

SIZES IN STOCK: 6"X6", 4 1/4"X4 1/4", 3"X6",
 2"X4 1/4", 3.5" Circle, 6" Circle,
 4 1/2"X6" Oval, Bullnose & Corners
 Sample pack of 6 assorted pieces \$7.50

Inquiries and Orders to: HBD Ceramics
 PO Box 910, Leland, MI 49654
 Ph 616 256-9139 Fax 616 256-2647
 Dealer Program Available

Pottery may well be Japan's most popular traditional art, holding a unique position among the country's arts today. Japanese people continue to want both traditional and innovative styles, and in general they just love looking at daywork.

Their interest stems partly from the importance of food presentation in Japanese cooking. This often—perhaps usually—means serving in attractive pottery.

Their interest also comes from their closeness to nature. They open up windows in their homes in winter and summer alike, and are very aware of the changing rhythm of life as the seasons progress. They see pottery as a direct extension of nature, having been formed by interaction between earth, water, air, fire and the artist. It is as if little pieces of nature have been transformed into something with a new beauty, forever usable by the owner.

While other traditional arts in Japan are kept going almost artificially by a few enthusiastic patrons, most people have a genuine fondness for daywork. They fill their cupboards and shelves with pottery, and most families have several special pieces, the ones of which they are most proud that they bring out to show guests.

Many people think of Japan as having an ancient pottery tradition. Of course, it is true that there has been pottery there for over 1000 years, but it did not actually take off until the 16th century. The Japanese had developed only primitive techniques and firing methods by themselves. The work for which the country is so well-known began after the generals of Toyotomi Hideyoshi found skilled potters during their conquests of Korea in the 1500s. Thinking their advanced knowledge would be valuable in Japan, Hideyoshi devised ways to take the best potters back. In some cases, this amounted to kidnapping and/or enslavement.

The actual story of how the Koreans arrived and worked in Japan is complicated, but their knowledge did spread. It is said that they introduced the wheel to Japan, among other things. The Japanese and Koreans still use the same word, *kama*, to mean kiln. "Of course the word

is the same," observed one Korean woman. "Japanese pottery is Korean." While the pottery developed for several hundred years after the new technologies were brought in, the roots of what we know today as "Japanese pottery" are most definitely found in Korea.

So pottery is an art that is not only respected but has a vibrant history. It is in this atmosphere that the Japanese potter works. The words "pot" or "craft" really cannot fit the feeling behind the work created. It is art. The artist is respected by the term of *togeika*, master of pottery arts. But the path he (or she, but most are men with women working as assistants) follows to reach his title is long.

Pottery is taken very seriously. The way one prepares to become a potter, then, is highly important. For those not born into a family of potters, there are several ways to train. A common way is to go to a pottery village and find a master who will sponsor a *deshi* (like an apprentice except that there is a deep emotional bond with many social obligations on the part of both the master and the *deshi*). This relationship will not end at the close of the agreed-upon term, but will continue for the rest of their lives.

A "deshiship" is not to be taken lightly, for it will most often involve the giving up of oneself for the purpose of the masters work. In turn, the *deshi* will be trained well and, just as important, will later have the backing of the master.

For those who do not want to spend years working and living for another person, there are other choices that allow a bit more freedom. One could attend a university or specialty school and major in clay art. A bond with the teacher will still likely develop even in this situation; and years later, the artist will still take gifts to the teacher at the appropriate times of the year to show gratitude.

At least as essential as the skills learned, this connection with a master or a reputable school is the only way for an artist to successfully establish a *kamamoto*, or kiln site.

Opening a kiln is considered to be as big a step in a potter's life as graduation

Deadline Jan 29th 1999

7th Annual
**Strictly Functional
Pottery National®**

May 8-30, 1999

Juror: Warren MacKenzie

Presented by the Market House Craft Center, a non-profit volunteer organization and a chapter of the Pennsylvania Guild of Craftsmen.

Jean B. Lehman, Director

This exhibit is sponsored by the PA Council on the Arts. Sponsors 1998: Amaco; Bailey Pottery Equipment Corp.; Ceramics Monthly; Clay Times; Creative Industries; Del Val Potter's Supply Co; Giffin Tec., Inc.; ITC; Laguna Clay Co.; Lancaster Designer Craftsmen; Orton Firing Institute; PA Guild of Craftsmen; Penn-Mo Pottery; Potter's Information Group; Randall Pottery; Skutt Ceramic Products; Standard Ceramic Supply Co.

\$3500 in cash and merchandise awards

Open to US residents (all 50 states)

For an application, send business size SASE to:

Market House Craft Center
SFPN, PO Box 204, East Petersburg, PA 17520

92nd Street Y Art Center

COURSES IN FINE ARTS & FINE CRAFTS

Fall term begins October 1

Ceramics Courses and Workshops:

- > Beg-Adv Handbuilding & Wheel
- > Raku with Frank & Polly Ann Martin
- > Handbuilt Functional Pots
with Mark Pharis
- > Historical Context/
Contemporary Practice
with Walter Ostrum



(Platter by Frank Martin)

Registration: (212) 996-1100

Information: (212) 415-5562



School of the Arts

1395 Lexington Avenue NYC 10128

An agency of UJA-Federation

Bachelor of Arts
Bachelor of Fine Arts
Master of Fine Arts



Application Deadline:
January 5

For further information, write:

Department of Art, University of Minnesota
216 21st Avenue S., Minneapolis, MN 55455

<http://artdept.umn.edu>

**UNIVERSITY OF
MINNESOTA**
DEPARTMENT OF ART

Worcester
Center for Crafts

1998 Visiting Artists Workshops



David Wright
November 14 & 15
The Provocative Cup

The School For Professional Crafts

An intensive, studio-based two-year certificate program.

One-on-one instruction, 24-hour studio access.

call, fax or email for information on all our programs
*The Adult School, School for Professional Crafts,
Artist-in-Residencies & Workshops.*

25 Sagamore Road Worcester, MA 01605
508-753-8183 ♦ fax 508-797-5626

email: craftcenter@worchester.org
www.craftcenter.worchester.org

Comment

or marriage. When an individual establishes a kiln, no matter how big or small, he or she is considered a professional and is described as having become independent. There is much excitement around the arrival of the kiln; many hire a Shinto priest to perform a purification ceremony of the kiln room and kiln itself.

Garage-kiln hobbyists are relatively few for two reasons: one, the kiln is taken as a serious matter; and two, a kiln of any useful size is as much an investment in Japan as buying a new car. Hobbyists usually fire their work at hobby centers or schools.

Once the kiln is established, the potter may have a "kiln opening" to begin his/her professional career. At this point, people will begin treating him/her differently—as the artist rather than a student—and there will be a whole new set of rules to keep in mind as work proceeds. The public has expectations. How an individual chooses to deal with these expectations may play as big a part in the success of the kamamoto as talent. It has been said that most new potters can do

very well for a year or two simply because they are new, but the real test is to see how they are doing in five years.

The potter needs to remain reasonably accessible to the people. They want to know who made the pieces that they buy and enjoy. The personal touch is necessary. Also, a new potter needs to come up with some special characteristic or secret technique so that the work can be recognized by that mark or style. Once

Garage-kiln hobbyists are relatively few for two reasons: one, the kiln is taken as a serious matter; and two, a kiln of any useful size is as much an investment in Japan as buying a new car.

it is set, it is permanent. The work may develop over time, but the potter needs a constant that brings people back.

For instance, one potter is well known for putting huge handles on cups and pitchers; this is not a secret, but has become his trademark. Another artist is known for making blue pottery that is so lightweight, everyone marvels at it. His technique is a secret; he will never tell.

Handmade items are popular in Japan because they have a particular warmth,

and to use them puts meaning into ordinary activities. There is a certain lifelike quality, because each piece was created by the inspiration of an artist. Each piece is a permanent symbol of the impermanence of life, showing just where the artist was when that work was created. The buyer shares in the journey of the creator.

Mass-produced wares are, of course, sold in large quantity, too, but they are probably bought because they are less expensive. Often, they are copies of the more expensive handmade works. Some are from the hands of a deshi or from *shokunin*, production workers who live like professional deshi. These potters are artists of a sort, but the real excitement for a Japanese con-

noisseur comes in the chance to experience the work of an established togeika. It is the artists' challenge, then, to display a balance in their work—between nature, tradition, training, talent and current trends. The togeika potters earn their title by being in harmony with all these areas as they create.

The author *Linda Kiemi Sawyer has trained as a potter in Japan, and now has her own pottery studio in Hioki-gun.*

Index to Advertisers

A.R.T. Studio.....	25	Cornell.....	100	Laguna Clay.....	21	Pure & Simple.....	76
Aardvark.....	91	Creative Industries.....	12	Leslie.....	97	Ram.....	97
Aftosa.....	19	Davens.....	85	Lockerbie.....	85	Randall.....	80
Amaco.....	13	Dedell.....	100	Market House.....	103	Sapir.....	89
American Ceramic Society.....	79	Del Val.....	94	Max.....	100	Scott Creek.....	30
Amherst Potters.....	90	Derek Marshall.....	70	Miami Clay.....	98	Sheffield.....	80
Anderson Ranch.....	91	Dolan.....	94	Mile Hi.....	94	Skutt.....	Cover 4
Axner.....	29	Duralite.....	102	Minnesota Clay USA.....	91	Southern Pottery.....	76
Bailey.....	1, 6, 7, 23, 77	Euclid's.....	93	Miracle Underglazes.....	100	Spectrum.....	72
Bennett's.....	5	Falcon.....	96	Modern Postcard.....	98	Standard.....	87
Bluebird.....	86	Flourish.....	100	National Aircraft.....	93	Studio Potter.....	76
Brent.....	81	Geil.....	71	NCECA.....	Cover 3	Tara.....	83
Brickyard.....	95	Georgies.....	76	New Mexico Clay.....	76	Thomas-Stuart.....	98
Brown Tool.....	70	Giffin.....	75	Nidéc-Shimpo.....	Cover 2	Trinity.....	101
Ceramics Monthly.....	97	Great Lakes Clay.....	87	Ninety-Second Street Y.....	103	Tucker's.....	10
Clark.....	100	HBD.....	102	North Star.....	31, 98	University of Minnesota.....	103
Classified.....	99	Highwater Clays.....	84	Olsen.....	89	U.S. Pigment.....	85
Clay Art Center.....	82	Hood.....	102	Olympic.....	89	Venco.....	15
Clay Factory.....	76	ITC.....	101	Palissy.....	92	Ward.....	26
Clay Studio.....	92	Jepson.....	9, 11, 17, 73	Paragon.....	102	West Coast Kilns.....	96
Clay Times.....	88	Kickwheel.....	2	Peter Puggger.....	102	Westerwald.....	90
Clayworks Supplies.....	94	Krueger.....	95	Philadelphia Pottery.....	76	Wise.....	94
Contact.....	87	L & L.....	27	Potters Guide.....	78	Wolfe.....	92
Contemporary Kiln.....	92			Potters Shop.....	30	Worcester Center.....	103
Continental Clay.....	74			Pottery Making Illustrated.....	28	Young & Constantin.....	96
Corey.....	82						

NCECA '99

The 33rd Annual Conference of the National
Council on Education for the Ceramic Arts

March 17-20, 1999
Columbus, Ohio

Contact: Regina Brown, *NCECA Executive
Secretary*, 800-99-NCECA

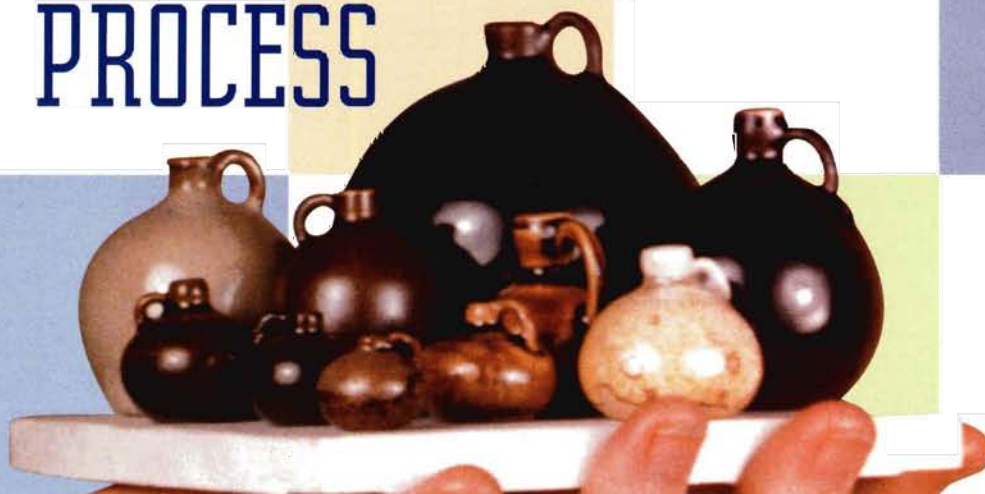


mark your calendar
more details to come

passion

A N D

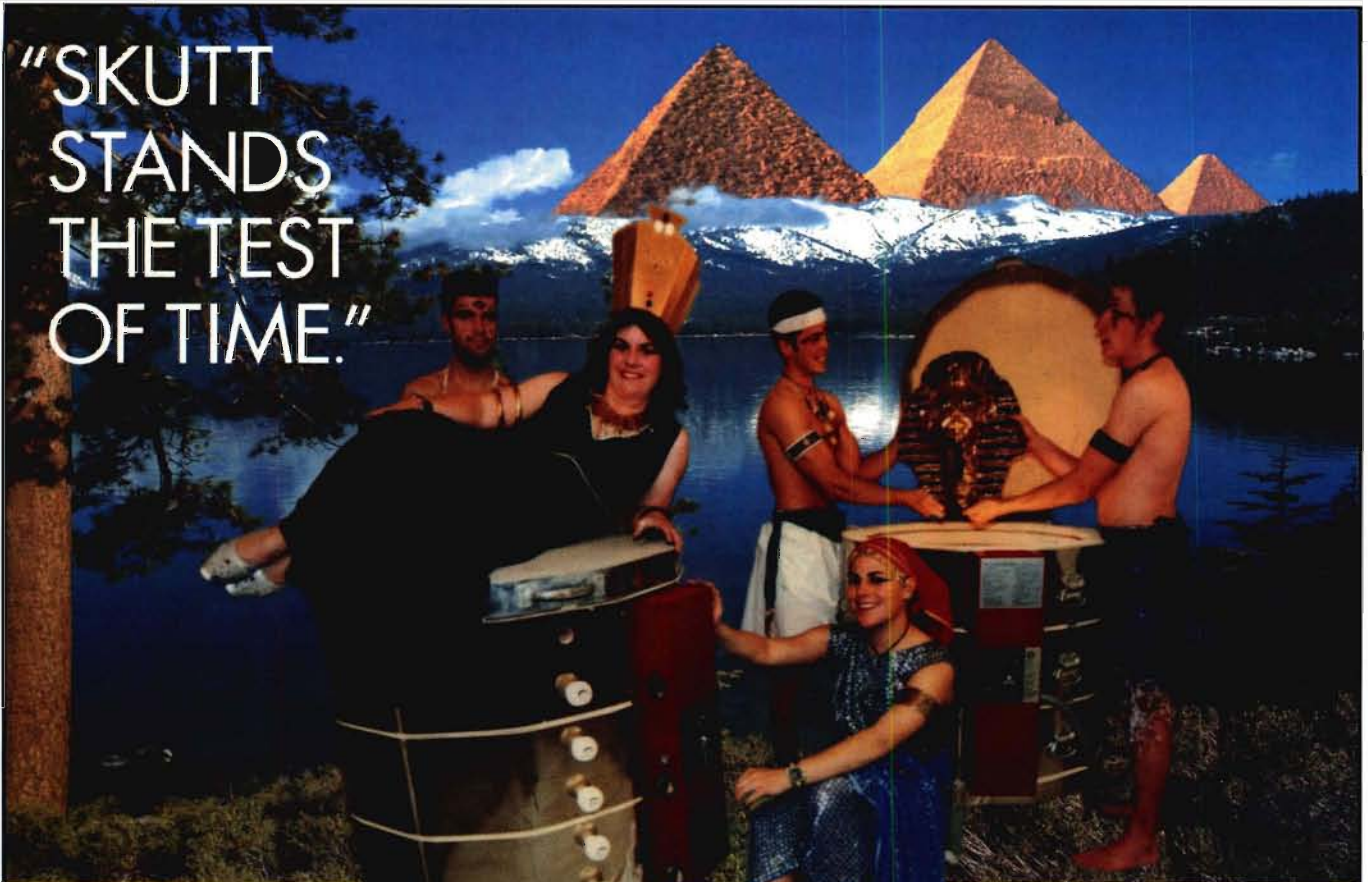
PROCESS



Hosted by The Ohio State University and The American Ceramic Society

N C E C A ' 9 9

"SKUTT
STANDS
THE TEST
OF TIME."



Sheri Sweigard and students Ryan Duskin and Nikki Ballere watch as LaMonte Lamoureux and Bill Callnan remove King Skutt from the kiln.



RA! RA! RA!
SKUTT KILNS

The Sun God Ra



The Tahoe Potter

When Sierra Nevada College at Lake Tahoe, Nevada decided to purchase new kilns, Sheri Sweigard, Ceramics Studio Manager and Instructor, insisted they be Skutt. She had used them for many years in her past life. She says, "The Skutt kilns were there for 15 years before I was, and in the 10 years I was there, we never had any problems with them whatsoever—and we fired them twice a week! They're reliable and dependable." Sierra Nevada College purchased two new Skutt kilns to work beside their older Skutt that has outlasted other kilns and still stands the test of time . . . like the pyramids of Egypt.

In fact, the students and staff at Sierra Nevada were so enthusiastic, they conceived this ad, took the photos above and created the montage of Lake Tahoe and the pyramids.

For more information about Skutt kilns, contact us at Skutt Ceramic Products, 6441 S.E. Johnson Creek Blvd., Portland OR 97206, telephone (503) 774-6000 or visit our web site at www.skutt.com.

*The best
in quality
and control.*



SKUTT