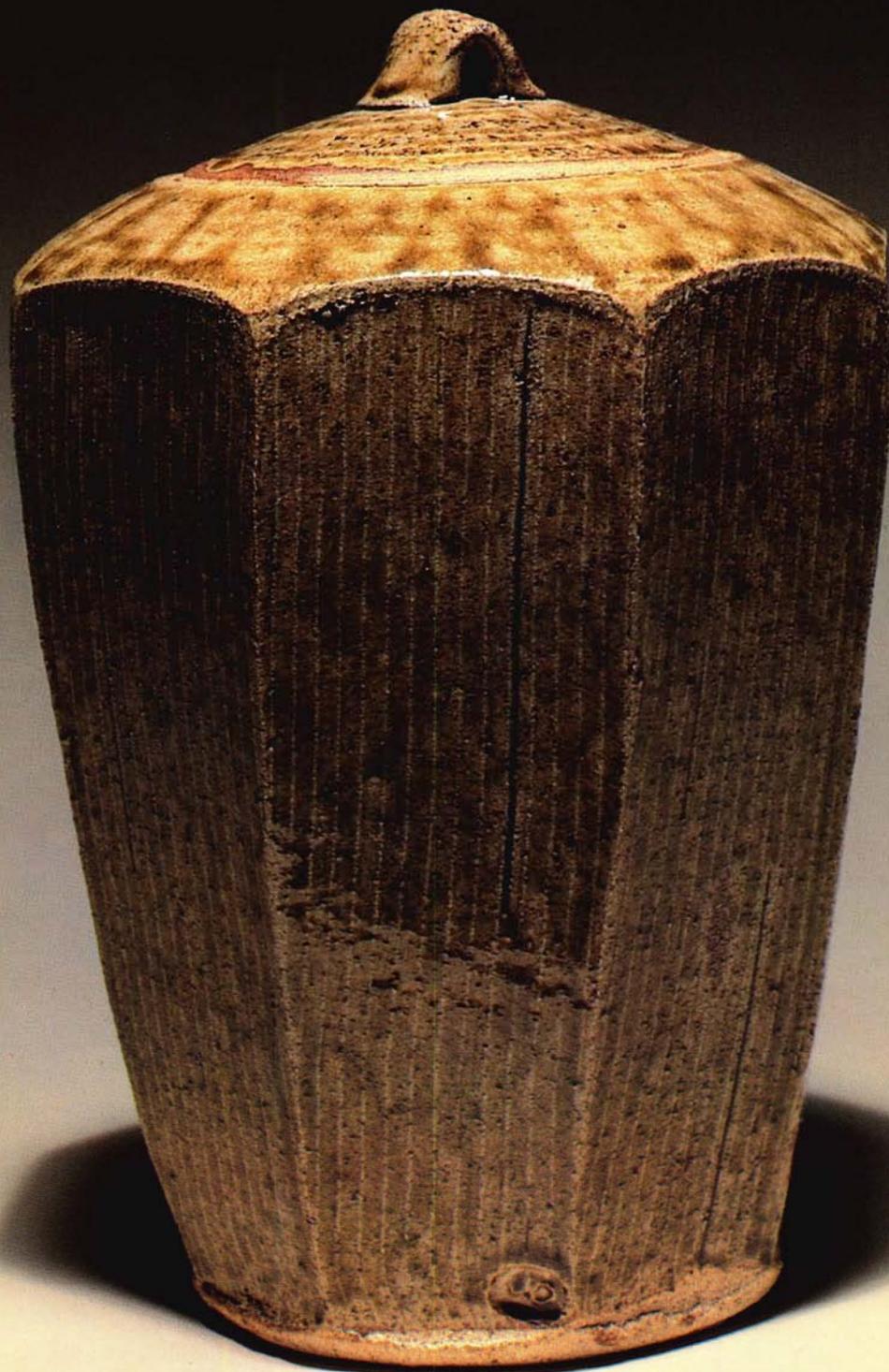


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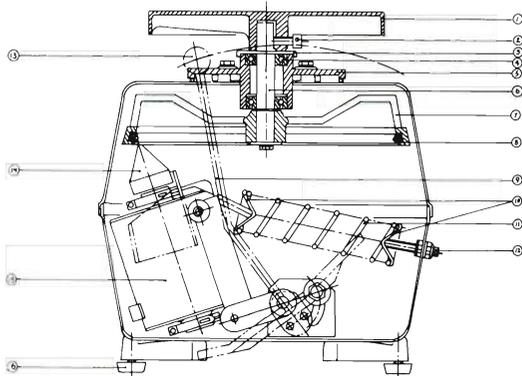
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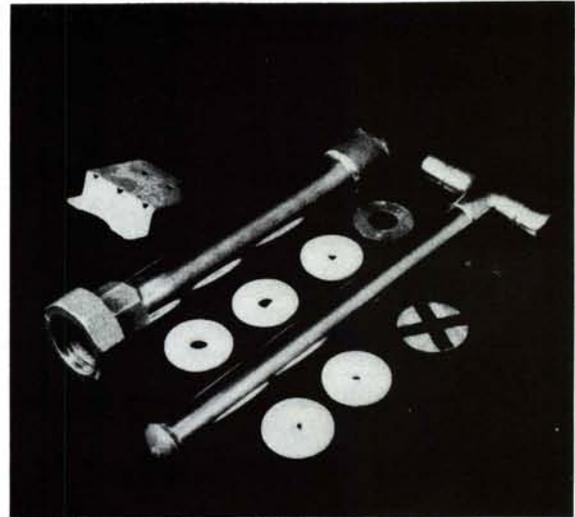
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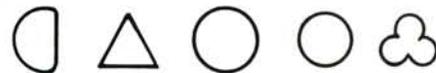
Lidded jar, 14 inches in height, wheel-thrown stoneware, faceted, ash glazed, by Jeff Oestreich. The Minnesota potter and his work are the subject of an article beginning on page 50.

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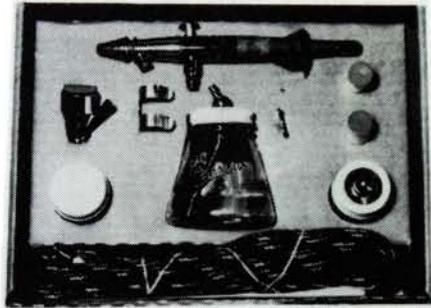
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Letters

Touched and Moved

I am touched by the generosity with which Bruce Kremer ("Flip Casting," Summer issue) and others in the past have shared their own discoveries with other potters.

I was also moved by the novel photo of Paul Soldner in your portfolio section. It's the first one in years with his clothes on. I miss his navel.

Elea Branman
Stone Ridge, N.Y.

A Select Twelve

I just received your Summer issue, and could not quite believe what I read in the portfolio. Your intentions must have been to select the big "Twelve" of America, certainly not of the world! Being a European subscriber, I might have a more universal view of ceramic artists, and it struck me to realize that—besides Cardew—all ceramists selected are living, working and most of them teaching in the U.S.

Do you really think that eleven of the world's twelve best ceramists are all Americans?

All right, I agree, that four artists listed in your selection (Arneson, Duckworth, Rhodes, Voukos) would appear in any world selection out of twelve. Some others might, if you extend the number from twelve to, let's say, 120, and some others would be in the 1200 biggies (maybe).

I was quite amused to read Linda Birnbaum's letter in the same issue, which reflected my first thought when I looked at the selected twelve. The second thought was not amusing anymore, but quite aggressive (like Linda's letter).

CM has featured some European ceramists, and some Japanese, [though] very few. [But there is] amazing work being done in Russia and the eastern countries (Poland, Yugoslavia, Hungary).

Your selection might work for America, but the world is not the U.S. (luckily).

Renate Michel
Lugano, Switzerland

I must say how much I enjoyed seeing the 12 "select" potters and their work, but had a good laugh at Peter Voukos—like some tortured Dr. Frankenstein in front of one of his monstrosities. There's one in the eye for all of us poor souls with our carefully thrown, carefully turned, carefully glazed little "masterpieces."

W. J. Semour
Mary Esther, Fla.

"A Select Twelve" is outstanding and beautifully presented. Probably everyone has others they would have added; I cannot resist a note suggesting that Harry Davis is certainly one of the world's greatest living potters.

There are others I would also suggest, such as Tatsuzo Shimaoka, Les Blakebrough, Marea Gazzard, Lucie Rie, and

the list goes on. Among American potters I would probably add Betty Woodman's name. To select only 12 is very difficult. There are so many fine and distinctive potters today.

Carolyn Broadwell
Napa, Calif.

I am writing to express my disappointment with the Summer 1981 article, "A Select Twelve," which attempts to select "the world's greatest living potters or ceramic artists."

Let me state emphatically my letter does not mean to discredit the 12 represented. They are all mature, powerful artists who have worked diligently to reach the status they hold. My objections to the article lay in its concept and execution.

Of the 12 represented, 11 are from the United States, or have spent their professional careers here. The U.S. has the youngest "ceramic tradition" in the world. The "representative and random sampling of American subscribers" has chosen to

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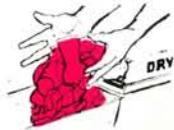
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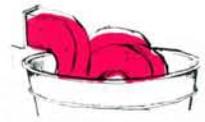
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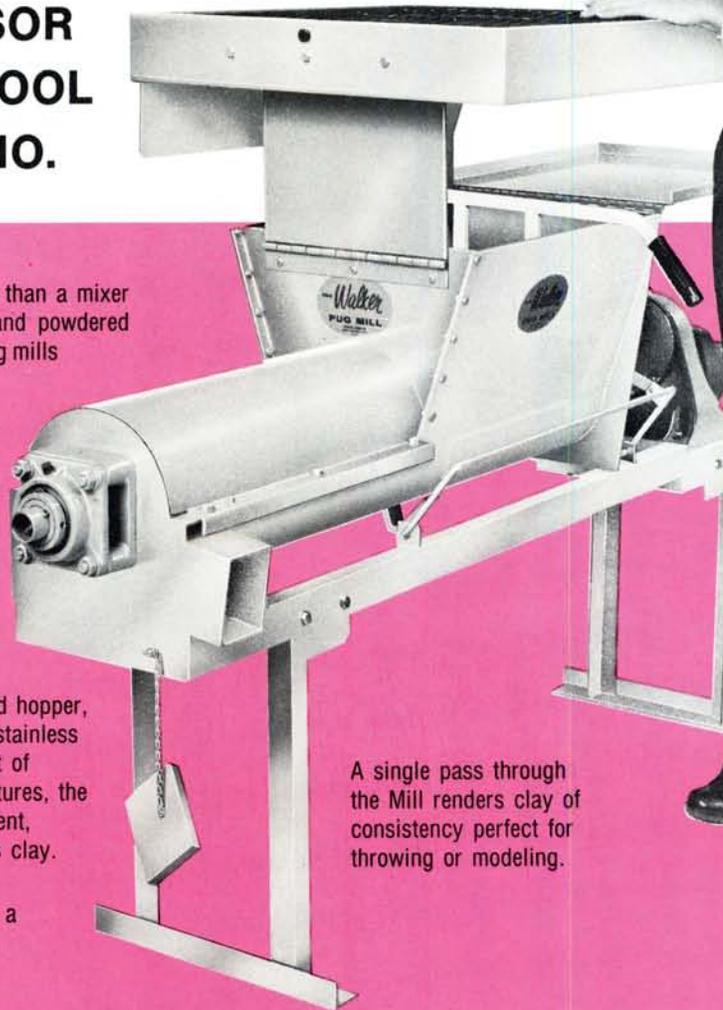
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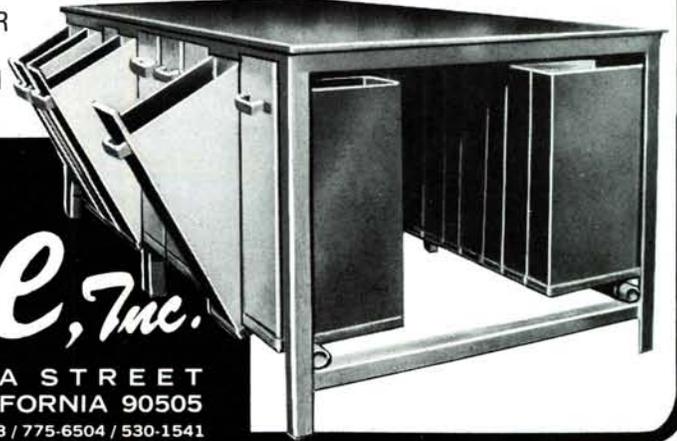
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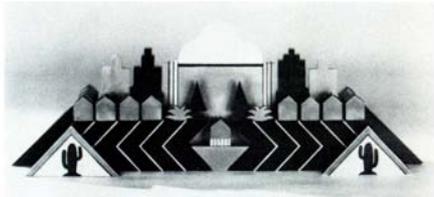
News & Retrospect

Continued from Page 113

bodied part of her own experiences in these figures and at any second they will begin to breathe," Ron concluded.

Beverly Kurtz Magennis-Lowney

Inspired by southwestern villages and landscapes, ceramic sculpture by *Beverly Kurtz Magennis-Lowney* (Albuquerque) was presented in a joint exhibition at BFM Gallery in New York City through August 28. Forms such as "After the Rain," 19



Beverly Kurtz Magennis-Lowney

inches in height, feature stylized houses, churches and desert plants in polychrome patterns akin to traditional Indian weaving and pottery designs.

Marcus Javier Villagran

"Ties that Bind," a clay and adobe installation by San Francisco artist *Marcus Javier Villagran* was presented recently at the San Jose Institute of Contemporary Art. One ceramic segment, "Slip Knot,"



Marcus Javier Villagran

8 feet in height, with blue and pink glaze, was mounted on an adobe wall and floor, sunbaked just prior to installation. "Two very distinctive conditions of clay/mud represent my own and historic processes in ceramics," Marcus explained. "One is vitrified by fire; the other has constituents dug

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Where to Show

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hampton Beach, New York 11978, or call: (516) 325-1331.

October 1 entry deadline

Milwaukee, Wisconsin "Art Fair USA" (November 7—8) is open to craftsmen 18 years or older. Juried by 5 slides; include a current resume and self-addressed, stamped envelope. Entry fee: \$65 for a 10x10-foot space. No commission. Contact: Dennis R. Hill, 3233 South Villa Circle, West Allis, Wisconsin 53227, or call: (414) 321-4566.

October 5 entry deadline

East Rutherford, New Jersey "Super Crafts Sunday 6" (November 29) is juried from 5 slides of work, 1 of booth display and a resume. Booth fee: \$85—\$95, depending upon space. No commission. For application send a large self-addressed, stamped envelope to: Creative Faires, Ltd., Box 1688, Westhampton Beach, N.Y. 11978, or call: (516) 325-1331.

October 26 entry deadline

New Smyrna Beach, Florida "Images—A Festival of the Arts" (February 27—28, 1982). All media, juried, no commission. \$8000 in cash awards. Contact: Images, Box 767, New Smyrna Beach 32069.

November 1 entry deadline

San Diego, California "The Craft Festival" (November 27—29) Multimedia event includes ceramics; flat fee \$150 for a 10x8-foot space; juried by slides or photos; for more information contact: Steve Powers & Company, 1050 Rock Springs Road, 202, Escondido, California 92026, or call: (714) 747-1306.

November 1 entry deadline

Reno, Nevada "The Craft Festival" (November 20—22) Multimedia event includes ceramics; flat fee \$125 for a 10x10-foot space; juried by slides or photos; for more information contact: Steve Powers & Company, 1050 Rock Springs Road, 202, Escondido, California 92026, or call: (714) 747-1306.

November 1 entry deadline

Milwaukee, Wisconsin The "10th Holiday Craft and Gift Show" (November 27—29) is open to craftsmen 18 years or older. Juried by 5 slides; include a current resume and self-addressed, stamped envelope. Entry fee: \$75 for 10x10-foot space. No commission. Contact: Dennis R. Hill, 3233 South Villa Circle, West Allis, Wisconsin 53227, or call: (414) 321-4566.

November 15 entry deadline

Fresno, California "The Craft Festival" (December 11—13) Multimedia event includes ceramics; flat fee \$125 for a 10x8-foot space; juried by slides or photos; for more information contact: Steve Powers & Company, 1050 Rock Springs Road, 202, Escondido, California 92026, or call: (714) 747-1306.

November 16 entry deadline

Dallas, Texas "The Third Annual Dallas Craft Market" (April 23—25, 1982) is open to all U.S. craftspersons. Five slides must be submitted with official application packet and \$10 screening fee. For more information contact: Carol Sedestrom, American Craft Enterprises, Box 10, New Paltz, New York 12561.



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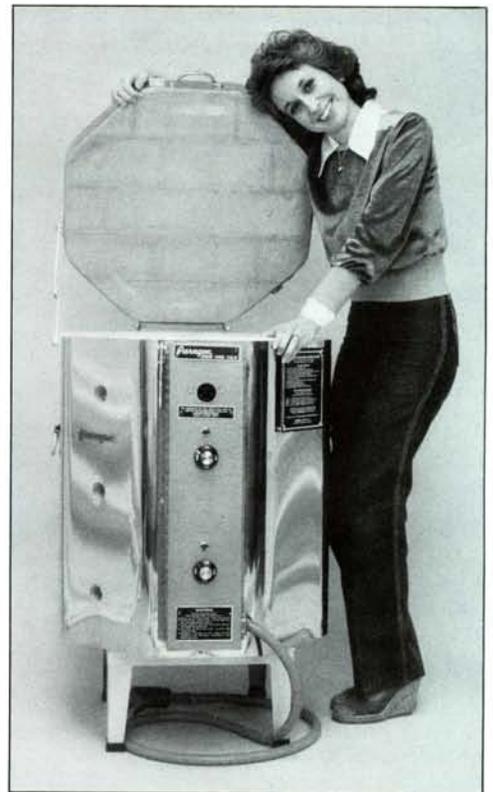
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reduction, iron-saturated glaze frequently completed the decorative elements.

A full-time potter and adjunct instructor at Jackson Community College in Michigan, Yosuke commented: "Besides skillful craftsmanship, instinctive feeling is essential to create ceramic forms. I use my whole body, not just fingers and hands, to get dynamic vitality in my work. I look for gut feeling that speaks to me, rather than scientifically analyzing forms, designs, textures or colors." *Text: Irenke Horning.*

Crafts Alliance Pursues Market

Discussions between representatives of the Empire State Crafts Alliance and the New York State Office of General Services recently led to the establishment of a program to acquire works made by New York craftspersons for a variety of purposes, including service and merit awards for state employees, official gifts for distinguished guests of the state government, furnishings for state offices or buildings, and installations for state-owned buildings under renovation.

Founded early in 1981, the alliance includes professional craftspeople, administrators in arts programs and others interested in contemporary crafts. As the purchasing agent for the various state government departments, General Services will work with Empire State Crafts Alliance to develop channels for ongoing purchases, orders and commissions.

Christine Federighi

Figurative sculpture by Florida ceramist *Christine Federighi* was featured recently at the Gallery at 24 in Miami. "Daring in complexity and scale, her newest work shifts in emphasis to the human figure and gives less attention to animal imagery," noted *Ron Fondaw*, University of Miami art instructor. Among the forms shown was "My Confession," 25 inches in height,



Christine Federighi

low-fire clay with acrylic paint. "While viewing the works, you feel she has em-

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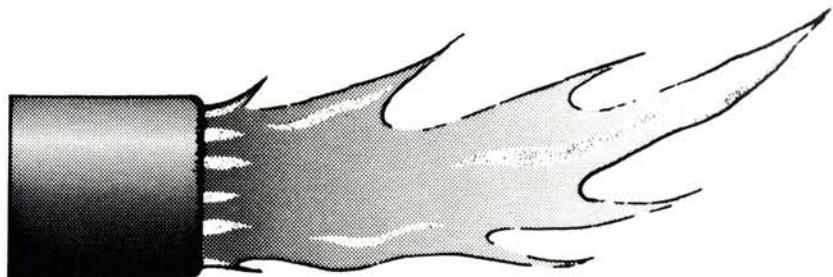


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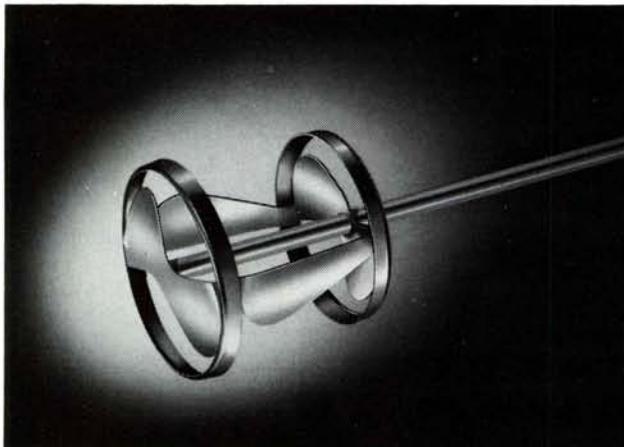
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The exhibitions were planned to honor their former ceramics professor (at Wesleyan College) *Joel Plum*. "Joel is a perceptive teacher," Christine commented. "Not only is he a master craftsman, but he also has the special gift of leading others into awareness through process. He always emphasized process before product. I try to incorporate that lesson and philosophy in my approach to life as well as in my work." *Photos: Jerry Burns and Gail Corcoran.*

Yosuke Haruta

Lidded cinerary urns, sake kegs, large sculptural vessels, open fan-shaped vases, serving platters and teapots were among 130 clay forms by Hanover, Michigan, potter *Yosuke Haruta* featured in "Transitions," a solo exhibition at the Artwurks Gallery in South Bend, Indiana, through June 30. Born in Osaka, Japan, the artist has been working with clay for the last 12 years, at first concentrating on wheel-thrown, utilitarian ware within the Japanese tradition. For the objects in the exhibition, he developed large, slab-built stoneware containers, stretching, altering,



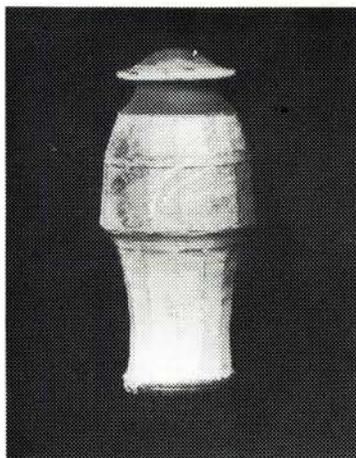
Yosuke Haruta

and manipulating the clay. After decoration of incising and inlaying, Yosuke often applied rolled appendages to complete the visual statement.

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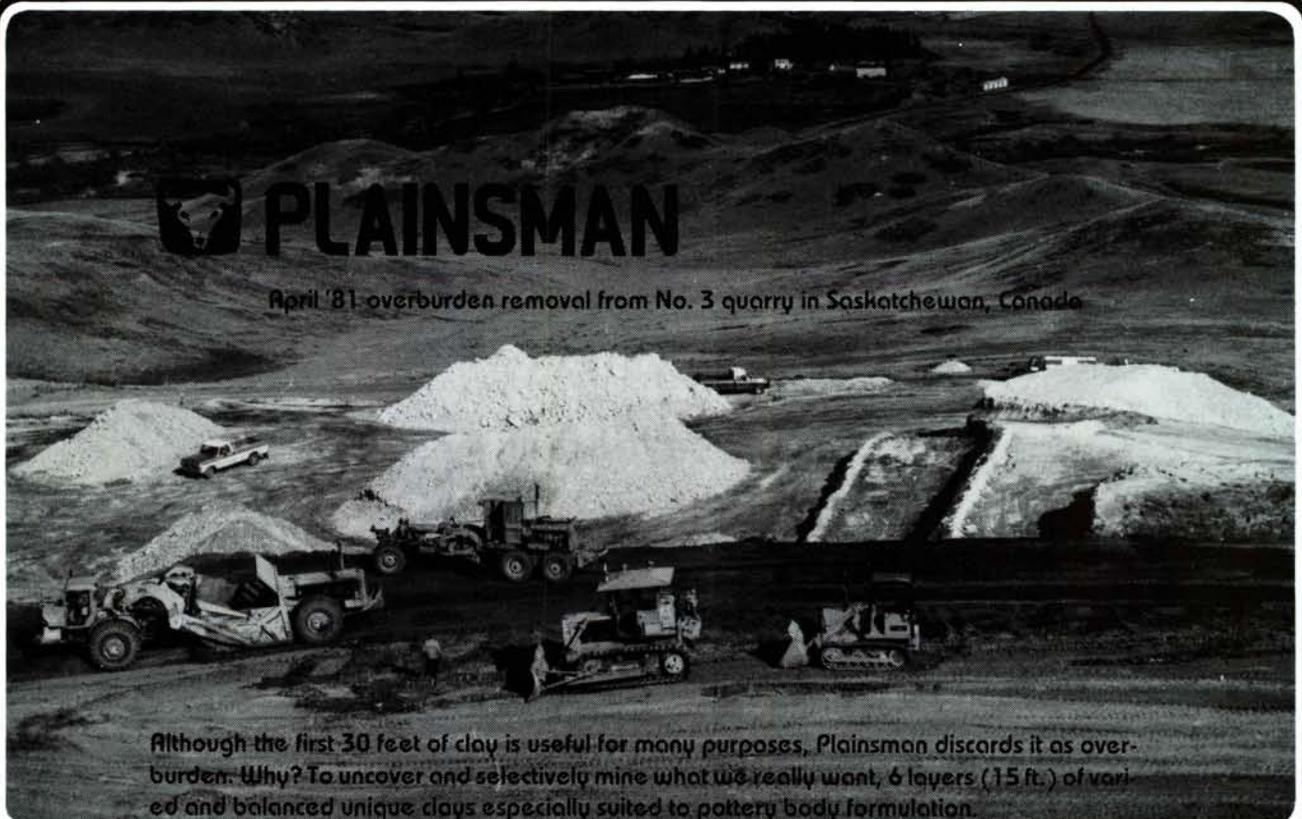
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7. **Potters of the USA, part 1, includes Charles Lakofsky, William Wyman, and Vivika & Otto Heino**
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News & Retrospect

built stoneware, celadon glazed, and fired to Cone 9 in oxidation. For "New Wave Mermaid," 60 inches in height, a stone-



"New Wave Mermaid"

ware body cast was altered with press molded shell additions to suggest scales and fins, bisqued, colored with green Mason stain, celadon glazed, and embellished with actual shells, sea fans, fake pearls and glitter.

Installed as a mazelike environment, Christine's "In My Secret Garden" show included "Princely Purple Parrot," 15 inches in height, thrown whiteware assem-



Christine Sibley

bled with coils and slabs, with commercial stains and satin matt glaze, fired to Cone 4, then mounted on a wooden base. "Expecting the unexpected," Christine adds

Continued

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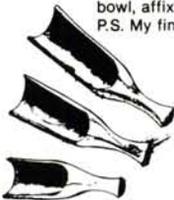
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News & Retrospect

Born in England, Peter studied and worked in Canada and the United States before becoming head of ceramics at Wanganui Polytechnic in New Plymouth. Photo: Peter Masters.

Avra Leodas

With surfaces inspired by rocks, bark, lichens and shells, stoneware vessels by New Mexico ceramist *Avra Leodas* were shown at the Hand and the Spirit Crafts Gallery in Scottsdale, Arizona, through June 30. Among the rough-surfaced forms



Avra Leodas

exhibited was this oval bowl, 10 1/2 inches in height, coil built, scraped and paddled, with airbrushed glaze fired to Cone 9 in reduction. "I am looking for pure, clean profile in my pots," Avra commented, "a balance between strong and massive forms and a delicate, fragile quality."

Georgia Exhibitions

Mermaids, calla lilies and exotic birds were among the ceramic images Atlanta artists *Gail Corcoran* and *Christine Sibley* included in recent simultaneous solo exhibitions at Wesleyan College, Macon, Georgia.

In "Garden Ornaments" Gail presented "a particular thrust toward whimsical interpretations of fanciful, surreal sea creatures and naturalistic plant life." "Mermaid Fountain II," 15 inches in height,



Gail Corcoran

frames a black-and-white photograph of the 15th-century mermaid fountain at the Linderhoff Palace, Bavaria, with hand-

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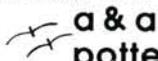
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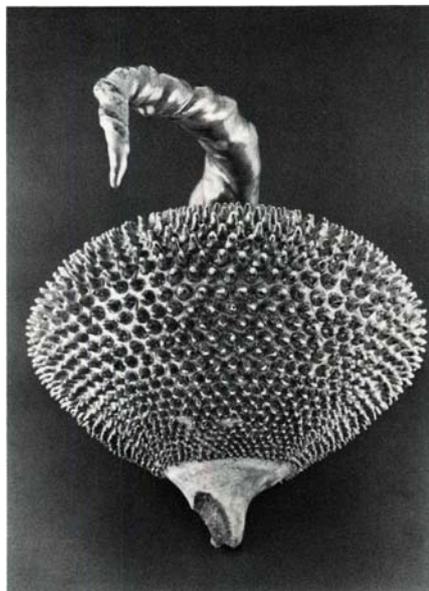
be awarded every other year. For Crafts Fellowships the next deadline is April 23, 1982; awards will be announced in January 1983. Those receiving grants are required to submit a final report. Following are the revised application deadlines for individuals and organizations:

	Application Deadline	Announcement of Grant Award or Rejection
Individuals		
Sculpture	March 4, 1982	January 1983
Crafts	April 23, 1982	January 1983
Organizations		
Art in Public Places	Dec. 15, 1981	July 1982
Visual Artists Forums	Nov. 3, 1981	June 1982

Deadlines for Conceptual/Performance/ New Genres, Artists Organizations/Artists Spaces, and Services to the Field for Artists Organizations/Artists Spaces are past and will not be available again until 1983.

Peter Masters

Growth, pattern and growth patterns of gigantic vegetable marrows often featured at agricultural fairs inspired the surrealist sculpture by *Peter Masters* recently presented at the Govett-Brewster Art Gallery in New Plymouth, New Zealand. Among the turnip-shaped forms shown was "Dying



Peter Masters

Twisted Root Growth," 16 inches in diameter, handbuilt porcelain and stoneware, with chrome and cobalt oxides on the projections, salt glazed at Cone 10 in light reduction.

"To most, perhaps the involvement with pattern is the immediate visual statement," Peter commented, "but I have endeavored to make this a secondary experience, and to have the complete form as the primary statement. In the 'ball' surfaces, especially those with porcelain inserts, many additional patterns become apparent and thus a third level of experience evolves."

Continued



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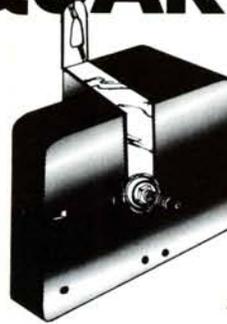
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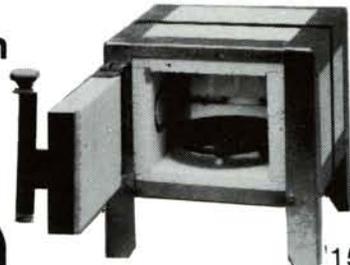
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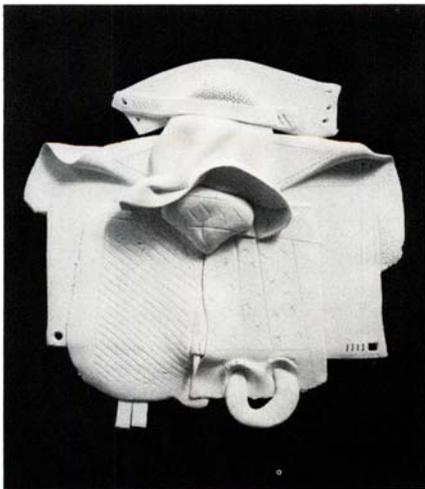


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News & Retrospect

essence of the qualities he loves in common objects has become the focus, while the functional element has been dropped to



Paul Dresang

the background or altogether. One can "read" from wall forms such as this porcelain construction, 8 inches in length, unglazed, framed in glass, that the objects are indeed clay but also have the look of both leather and soft metal. Paul exploits the chameleonlike qualities of clay, shifting periodically from making sculptural forms to throwing more traditional pottery and then back again, allowing one to feed into the other. *Text: Linda Mosley.*

NEA Grant Changes

Throughout the summer there has been considerable movement from the grim 50% cut in funding proposed by the Reagan Administration for the National Endowment for the Arts. When the budget was sent to the House of Representatives in early July, the full NEA budget had been restored, but latest reports indicate that figure may still be compromised in part. According to NEA spokesman *Michael Faubion* the Endowment is expecting some further cutback, but it is unlikely that it will be the full 50%. (It is expected that the budget will be finalized sometime this fall.) All this is good news for ceramists, because the 50% budget translates into only 8-10 crafts fellowships under the new NEA guidelines, and an increase in funding would significantly increase this number of grants awarded.

But regardless of the outcome, the number of crafts fellowships awarded in fiscal year 1982 will be less than the 48 awarded last year, since the Endowment has elected to offer fewer awards in order to up the ante from \$12,500 to \$25,000—an amount that would enable artists to more realistically utilize the ensuing year for experimentation.

Other changes in Artists' Fellowships produce staggered deadlines for applications so that grants for each discipline will

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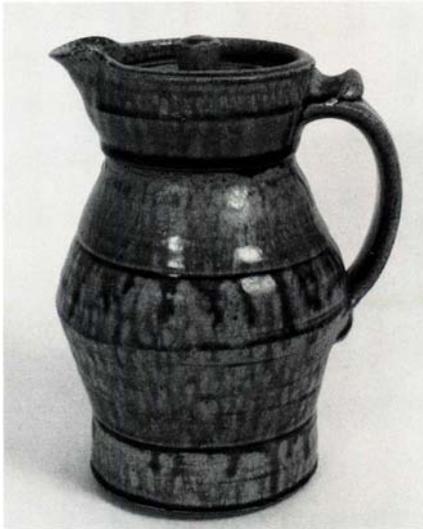
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News & Retrospect

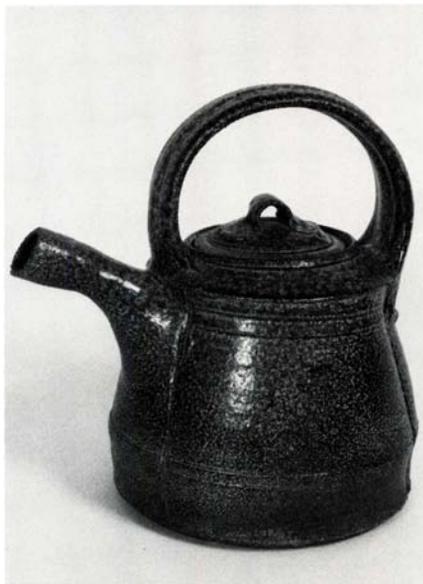
quired spout, lid and handle—these forms stretch the parameters of functional ware in the precious exaggeration of structural parts, surface detail and color variation. Indeed they seem radically different from his utilitarian wood-fired stoneware pottery.

Paul says that pots such as the lidded stoneware pitcher, 10 inches in height, ash glazed; and the teapot, below, 9 inches in



Lidded stoneware pitcher

height, ash and salt glazed, both fired to Cone 10, are from his more casual side and that it is harder to discern their uniqueness within this tradition of clay usage. However, his major concerns of



Stoneware teapot

linear surface pattern, full-bodied form and sensuous quality of ceramic material are still obvious.

His most recent work, both the goblet forms and the wall bas-reliefs, still carry vestiges of the early objects, but are not immediately perceived as functional. The

Continued



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News & Retrospect

God," "Throwing without Hands," "Team Throwing," "Throwing Blindfolded" and "I've Never Thrown a Pot Before."

In the spirit of semi- to noncompetitive-ness, rules for each contest were flexible; even the criteria for judging were allowed to emerge from the context of the game. Often winners were determined by the "yeas" and "nays" of onlookers and participants. *Photo: Linda Havstein.*

Paul Dresang

Presenting the viewer with a glimpse at progressive thoughts and processes over a period of time, clay works by faculty artist *Paul Dresang* were exhibited recently in the University Center Gallery at Southern Illinois University, Edwardsville. The thread that runs through Paul's work is his reference to everyday items, articulated through attention to detail marked into (and through clay which entraps and squeezes) a volume of air. Very early work included translations of common objects such as a lady's handbag or a kitchen machine into a form easily recognized by the viewer. Also among the early works was a series of handbuilt, stacked, cylindrical objects, embodying the same sort of gesture and clay handling seen in the bags and machines.

Next, chronologically, were forms of a more ovoid configuration with rich, buttery surfaces from smoked terra sigillata, accented by finely drawn lines or hard edges within their silhouettes.

Sculptural teapots, such as this iron- and brass-wire handled form, 15 inches in height, with underglazes, satin glaze and lusters, raku fired, were made in the



Paul Dresang

spring of 1980. Although within the scale of a functional teapot—they have the re-

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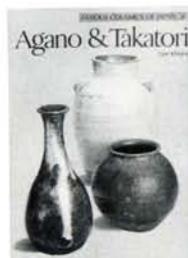
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News & Retrospect

from paper-thin slabs of low-fire porcelain, then shaped with wood planes and sandpaper. After pit firing with sawdust, the components were assembled with pegs and spindles, then threaded with black linen.

Rosemarie Benedikt

A solo exhibition of stoneware murals and vessels by Austrian clay artist *Rosemarie Benedikt* was presented at Galerie am Graben in Vienna through June 13.



Rosemarie Benedikt

Among the forms shown was this plate, approximately 14 inches in diameter, with sgraffito through ash glaze, fired to Cone 9 in oxidation.

Clay Olympics

Approximately 100 San Diego clay artists recently exhibited dexterity, speed and impromptu imagination in competing for practical and frivolous prizes at the first annual "Clay Olympics" in Balboa Park:



Olympic foot throwing

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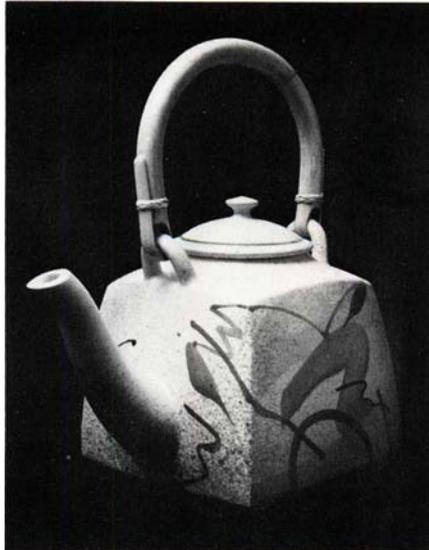
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News & Retrospect

mouth, Gwent, United Kingdom) was characterized as "a sexy, imaginative way of handling a teapot; a real fluid feel with nice laid-back lines."

Portland Exhibition

"Function and Fantasy," an exhibition presenting work by area ceramists *Alyce Flitcraft*, *Michael Pratt* and *Shelly Stoffer* was shown recently at the Oregon School of Arts and Crafts in Portland. Reflecting his interest in the relationship between three-dimensional form and surface deco-

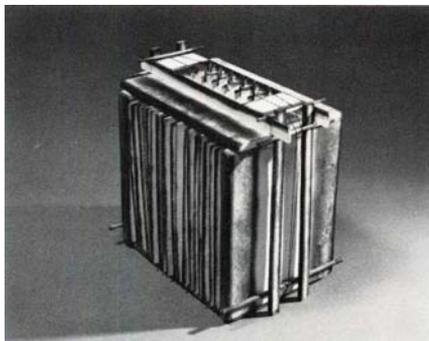


Michael Pratt

ration, Michael's teapot, 6 inches in height, was assembled from thrown and cast porcelain parts, brushed and sprayed with commercial stains mixed with Ferro Frit 3124 and fired to Cone 5 in an electric kiln. *Photo: Rick Paulson.*

Patricia Beglin

Ceramic constructions from "an architectural series meant to be viewed as a study into the composition of light and tension through small thematic changes" by *Patricia Beglin*, Syracuse, New York, were presented at the California Crafts Museum in Palo Alto through August 16.



Patricia Beglin

Works such as this flash-fired form, 7 inches in length, were cut with scissors

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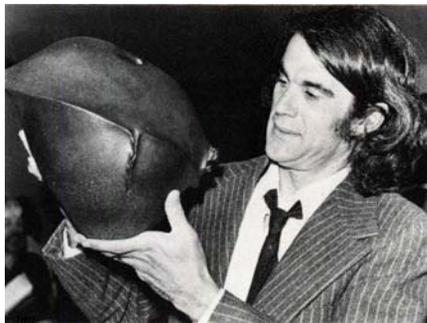
News & Retrospect

1981 New Zealand competition. From the 230 entries, including approximately 40 objects from Australia, India, Japan, Switzerland, the United Kingdom and the United States, nine merit awards were



Beverly Luxton

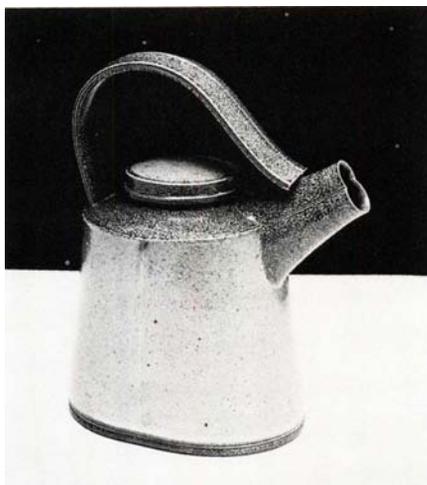
also selected. American judge *Richard Shaw*, of the San Francisco Art Institute,



Richard, Shaw

noted that the winning work, approximately 5 inches in diameter, had "a personal feel about it which made it into something special."

Shown holding merit winner "Black Swan," a thrown and handbuilt form by *Yoshiro Ikeda* (Manhattan, Kansas), Richard described it as "a sensuous piece that uses the material well, with a good surface finish." Another merit award win-



Walter Keeler

ner, a salt-glazed teapot, approximately 10 inches in height, by *Walter Keeler* (Mon-

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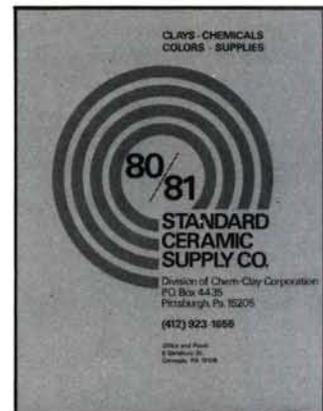
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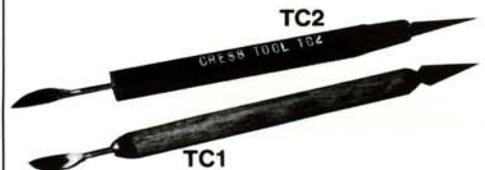
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tached, the pots were bisqued, then air-brushed with underglaze stains made to adhere with a thin coat of gold luster. Occasionally, a little flux is added to the



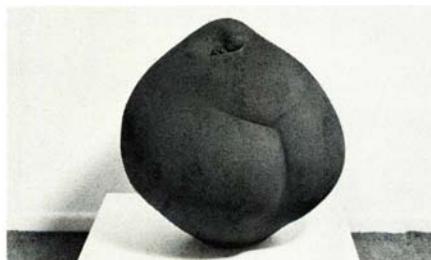
Liz Rudey

stains. An effect similar to solarization, a white outline around dark oxide brush decoration, occurred on the bowl shown, 10 inches in height, with pierced foot.

Liz, a ceramics instructor at Teachers College, Columbia University, feels that most raku glazes are too predictable. "I am interested in something which resembles the random ash deposit of wood firing and the isolated glaze buildups of salt," she explained. "When I sit down with the airbrush and several pots, I feel like I have a group of canvases to work with. It's very satisfying." *Text: Galen Gilbert, photo: Bob Hanson.*

Los Angeles Show

A recent group exhibition at the Marcia Rodell Gallery in Los Angeles included ceramic work by *Yoshiro Ikeda*, Kansas State University (Manhattan) assistant



Yoshiro Ikeda

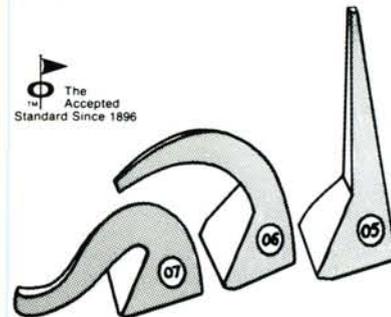
professor. Among the wheel-thrown, modified sculptures in the exhibition was "Figure," 20 inches in height, with matt-black, devitrified and roughly textured glaze.

International Award

A porcelain bowl by Auckland ceramist *Beverly Luxton* received the NZ\$2000 Fletcher Brownbuilt Pottery Award in the

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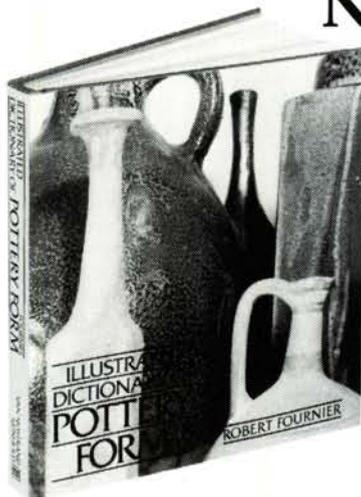
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Fournier features all conceivable pottery forms — from cisterns and cockroach traps to montheiths and mustache cups. Pieces with such diverse origins as ancient Egypt, medieval Italy, colonial America and others grace the volume's elegant pages.



NEW!

Most of the entries are handmade forms rather than machine-made pottery, reflecting Fournier's belief that the most vital pottery comes straight from the potter's hands. Pottery without glaze — even without decoration — is well represented in the book and functional pots far outnumber the purely decorative or sculptural pieces.

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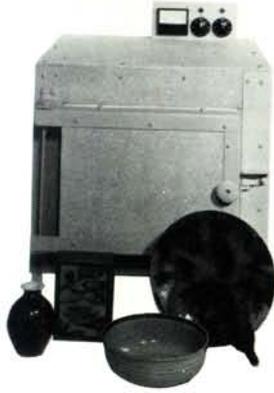
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gress was held in May at Arvada, Colorado, and during three days of group discussion, representatives were elected to carry out the will of craftspeople nationwide, which is perceived primarily as the need to improve the status of crafts and craftspeople. These representatives met at the University of California in Los Angeles, July 1-2. From various art backgrounds and organizations throughout the nation, the group got together on a volunteer basis—paying their own way, since funding for the project ended with the Arvada congress.

In Los Angeles, *Ruth Kohler*, director of the Kohler Arts Center, Sheboygan, Wisconsin, was elected as chairperson and the committee decided "not to turn into another national organization, but to work through existing organizations," according to meeting host *Robert Gray*, Dean of the College of Fine Arts at U.C.L.A. With operating procedures established they began determining priorities and planning the projects recommended programs: advocacy and improved public image; legal changes (customs, Internal Revenue Service and inheritance laws); education of craftspeople; central information collection and dispersal; outreach activities; identification and protection of traditional, ethnic and minority crafts; and funding. In light of the partial restoration of NEA funds in the fiscal budget under Congressional review this summer, Crafts Congress representatives already were to have met with NEA visual arts director *Jim Melchert* before his departure from Washington "to express concern and encourage that crafts remain a funded entity."

Additional members of the group are *Walter Murray Chesca*, director of the Office of Crafts Administration, Puerto Rico; *W. Bing Davis*, art department chairman, Central State University, Wilberforce, Ohio; *George Fontaine*, art writer, Springfield, Massachusetts; *Marc Goldring*, leatherworker, South Alworth, New Hampshire; *Anne Hauberg*, founder of the Pilchuck School and Friends of the Crafts, Seattle; *John Heller*, jeweler and consultant to the Massachusetts Council on the Arts and Humanities, Halifax; *Dorothy Olson*, former president of the Vermont Council on the Arts, Brattleboro; *Robert Peterson*, chairman of the board, American Crafts Council, New York City and San Diego; *Robert Schwarz*, president of the Cutting Edge, Los Angeles; *Jay Solomon*, trustee of the Appalachian Center for the Crafts, Nashville; *Jerry Workman*, director of Appalachian Fireside Crafts, Berea, Kentucky; and *Lucien Wulsin*, chairman of the Colorado Council on the Arts and Humanities, Denver.

Liz Rudey

Raku platters, baskets and tall bowls were among the objects featured recently in a solo exhibition by *Liz Rudey* at Surroundings gallery in Soho, New York City. Irregularly thrown, with clay elements at-

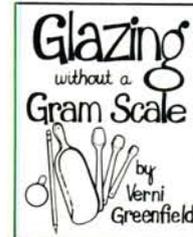
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containers at San Jose State University. Rich with the tracings of her firing process, the exhibited works included this thrown and altered covered jar, 13 inches



Sandra Johnstone

in height. Following the German tradition, Sandra stacks her kiln without shelves, a practice that allows her to fire twice as much work per load. Unlike most potters who fire without shelves, she does not place wads between pots to prevent their being glazed together; instead, she employs a high-fire stoneware body and turns off the kiln well below the clay's vitrification point. The unvitified ware is less brittle, better able to resist thermal shock and brilliant with red-orange flashings where pots interfaced. Surfaces are further embellished with tin chloride fuming. As a performance aspect of the exhibition, Sandra threw new forms and stacked them in a corner as they would be in the kiln.



Performance

Although all her pots are functional, the feeling of them massed together is of sculpture. Text: Linda Rosenus, photos: Darrell Gray.

National Craft Planning Continues

If you attended one of the regional sessions of the National Crafts Planning Project, sponsored by the National Endowment for the Arts, you may be wondering what has come of your suggestions and all the data compiled. The project's con-



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disappearing distinctions between high arts and low arts, popular culture and elite culture; timeless versus temporal, permanent versus transient, cheap versus expensive versus quality.

"Deliberately Good/Deliberately Bad." Chaired by *Peter Plagens*, Department of Art, University of North Carolina, 104 Ackland 003A, Chapel Hill, North Carolina 27514, this panel will examine obsession versus strategy, innovation versus trendiness in art styles prizing the look of "bad"—the semblance of untutored drawing, unbridled color, impolite iconography and crude fabrication.

"Effects of the Attention of the Sixties and Seventies on Third World Artists and Arts Organizations" will be chaired by *Linda Goode-Bryant*, Just Above Midtown/Downtown Gallery, 178-80 Franklin Street, New York City 10013.

"Artists and Architects: Close Encounters of Several Kinds." Chaired by *Nancy Rosen*, 180 West 58 Street, New York City 10019, this panel of practicing architects and artists will discuss working methods, values and the prognosis for collaborations.

"Chinese Styles." Chairperson *Richard Barnhart*, Department of Art History, Box 2009, 56 High Street, Yale University, New Haven, Connecticut 06520, invites papers particularly dealing with questions of styles or concepts of style that are intrinsic to the history and theory of the arts in China.

"The Artistic Cross-Fertilization of East and West." Chairperson *H. W. Jan-son*, Fine Arts Department, New York University, 303 Main Building, Washington Square, New York City 10003, invites papers that deal with specific instances of artistic contacts, up to and including the 20th century.

"Ancient Art." Chairperson *Brunilde S. Ridgway*, Classical and Near Eastern Archaeology Department, Thomas Library, Bryn Mawr College, Bryn Mawr, Pennsylvania 19010, invites papers on any aspect of Greek and Roman art.

"Architectural Sculpture, 1800-1981." Chairperson *Michele Bogart*, University of Georgia, Visual Arts Building, Athens, Georgia 30602, invites papers on individual sculptors; the style or iconography of a specific program; relations between architect, sculptor, contractor or patron; and the social history of architectural sculpture.

"Technical and Ethical Problems in the Conservation of Modern Art." Chairperson *Antoinette King*, Conservation Center, Institute of Fine Arts, 1 East 78 Street, New York City 10021, invites papers devoted to analyses of materials and techniques in relation to artists' concepts, conservation methods, and ethical considerations relating to the problems posed by the rapid deterioration of modern materials and the possible alteration of the visual aspect of an object by conservation treatments.

"The Museum's Responsibility to the Living Artists: Exhibitions, Archives, Symposia, Publications." Chaired by *Holiday T. Day*, Joslyn Art Museum, 2200 Dodge Street, Omaha, Nebraska 68102, this board-sponsored session will address the propriety of the museum as "Enlightened Patron or Preserver of History," as well as the role of competitions, curated surveys, project spaces, theme shows, historical surveys, sales and rental galleries, regional galleries and retrospectives.

The College Art Association's placement facilities at the annual meeting have become a central market for those seeking employment in college teaching, as well as for those institutions seeking studio artists, art historians, art educators, museum professionals, or art and slide librarians.

Other aspects of the meeting include exhibits of books, magazines, slides and artists' materials, films on the fine arts and art history, and alumni reunions of major American schools of art.

Registration and membership are available at the meeting. For further information contact: The College Art Association of America, 16 East 52 Street, New York City 10022, or call: (212) 755-3532.

Karen Koblitz

Ceramic sculpture by *Karen Koblitz* (assistant professor of art at Baker University, Baldwin, Kansas) was exhibited at the Branch Gallery in Washington, D.C., through June 22. *Karen Koblitz* casts combi-



Karen Koblitz.

nations of familiar objects, such as "Glassblowers Tea Set," earthenware blocks and pail, 9 inches in height, with underglaze, glaze and luster. The attached handle is metal.

Sandra Johnstone

California artist *Sandra Johnstone* recently presented a one-person show/demonstration of mid-temperature salt-glazed

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323	34"	1/3 H.P. CONT. DUTY	2-1½" W/MFLD.	400,000	75	\$636.00
343	34"	1/3 H.P. CONT. DUTY	2"	800,000	120	\$945.00
345	34"	1/3 H.P. CONT. DUTY	2-2" W/MFLD.	800,000	150	\$1,075.00

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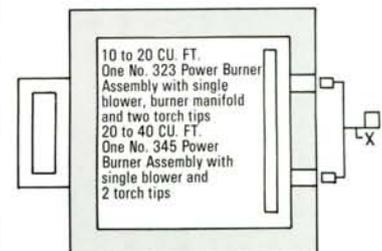
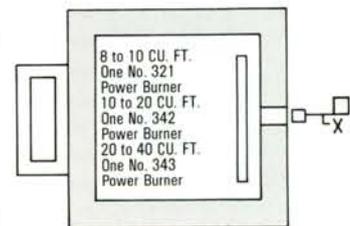
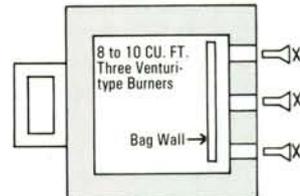
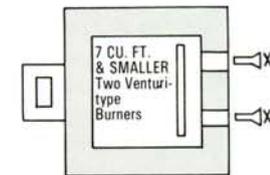
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ware, such as the tea caddy shown, 4 inches in height. Color gradations are the



Sylvia Bower

“result of layering a variety of solid fuels around the pots, which burn at varying rates, creating areas of local reduction, oxidation or dark flashing.”

Mineo Mizuno

Los Angeles ceramist *Mineo Mizuno* recently exhibited earthenware plates with matching cups at the American Hand Gallery in Washington, D.C. Among the sets shown was a slab-built plate, 15 inches in diameter, and a thrown cup with slip-



Mineo Mizuno

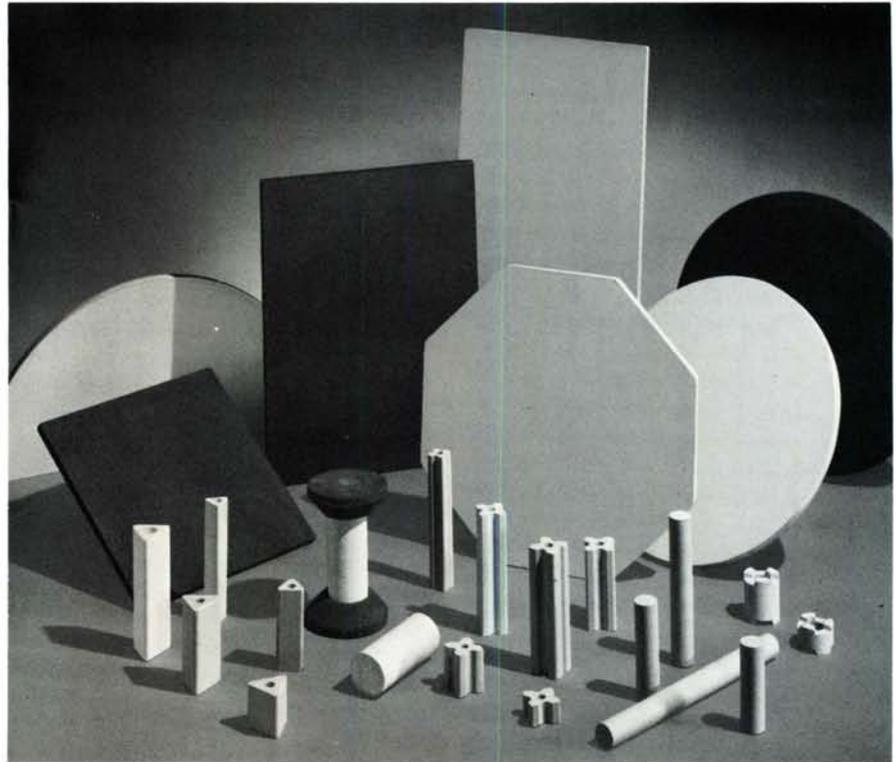
cast handle, 5 inches in height, with black and white underglazes and glossy clear glaze, fired to Cone 04.

CAA Call for Papers

The 1982 College Art Association meeting February 25—27 at the New York Hilton will include a variety of studio art and art history sessions. Those wishing to participate as panelists or speakers in any session should write to the chairperson before October 1, 1981. Among the topics of interest to ceramists are:

“The Art/Craft Connection: Grass Roots or Glass Houses?” Chaired by *Rose Slivka*, “Craft International,” 107 Bank Street, New York City 10014, this panel will address itself to modern pluralism in the arts; the mingling of disciplines; the

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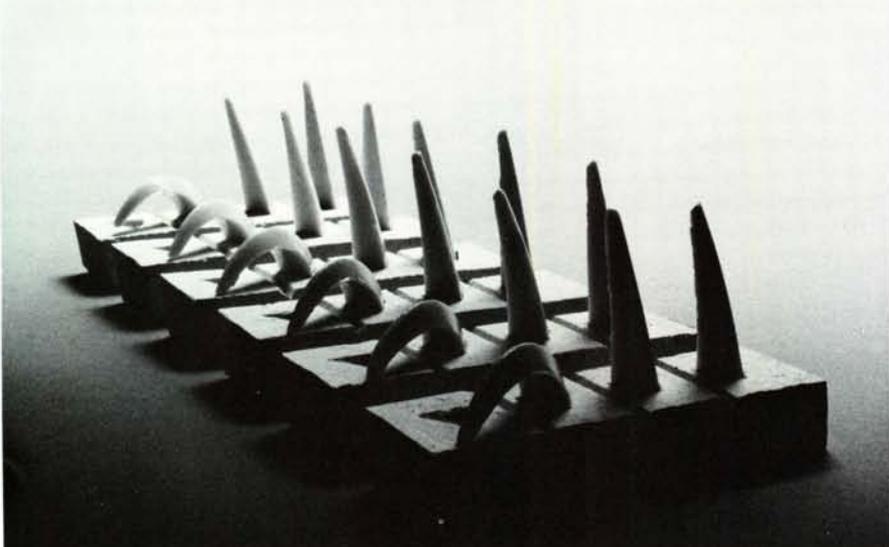
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At the end of the workshop Clayton printed everyone's T-shirt to commemorate the occasion. *Text: Kit Griffin, photo: Brenda Sherring.*

Four From Vermont

An exhibition of new work by potters Ron and Sylvia Bower, Karen Karnes and Ann Stannard, was shown at Sign of the Swan Craft Gallery in Philadelphia earlier this year. The four potters share a studio, and recently constructed a 100-cubic-foot, downdraft, wood-fired kiln in West Danville, Vermont. The past year has been spent learning the intricacies of firing a large kiln with wood and the possibilities it affords. Says Karen, "the kiln opens a subtle world of bright color muted by fly ash. I am propelled by the unfamiliar clays and glazes into a search for new form as my work expands in response to the larger kiln." Shown from the exhibition, Ron's stoneware Chinese cooker, approximately

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Ron Bower

2 feet in height, consists of a brown-glazed casserole over a charcoal brazier on a four-legged support.

Since she does not have a wheel in the Vermont studio, Ann Stannard changed from thrown to handbuilt forms, and continues painting with clay slips. "The fly ash from the wood kiln enriches my palette of stoneware colors, and a few glazes give me a great range of surface, from desert dryness to the wateriness of still ponds."

In addition to single-fired porcelain vessels, Sylvia also exhibited primitive-fired

News & Retrospect

Sales Up Again

While retail and wholesale receipts in other media have fluctuated, ceramics has shown a steady increase at American Craft Enterprises fairs during the last four years, according to recently released figures on the Baltimore Winter Market, Dallas Craft Market and "Rhinebeck." (A.C.E. is the profit-making affiliate of the American Craft Council.) In fact total sales for clay works always have been the largest for a single medium at every event.

During the June 1981 Rhinebeck fair (the largest anywhere with 48,000 paid admissions purchasing \$3.75 million in crafts), A.C.E. figures indicate 26% of the overall gross sales were in ceramics. Individuals selling functional ware averaged \$8116 in wholesale and \$2288 in retail trade, while nonutilitarian ceramics brought an average of \$5714 wholesale and \$1386 retail per booth. Although 70% of the ceramists sold less than \$2500 retail, 62% wholesaled more than \$5000 and 26% wholesaled over \$10,000. A.C.E.'s figures result from questionnaires returned to the organization by exhibitors.

Hans Coper 1920—1981

British ceramist and former Royal College of Art professor *Hans Coper* died early this summer. Born in Germany, Hans first trained as an engineer, but had already become diverted by a growing interest in painting and sculpture when he



Hans Coper

arrived in England in 1939. His association with pottery began in assisting *Lucie Rie* at her London studio in 1946. According to ceramist and author *Tony Birks*, Hans "did not turn to pottery as a substitute for sculpture," but felt that there was "very little connection between the two." For Hans Coper, pottery was "the opposite extreme as an art form—an accumulation of sensations and not an expression of emotion." Much of his work involved emphasizing shape and texture with

thrown and assembled stoneware, often heavily coated with slip or matt glazed in shades of black, cream and white. For the last 25 years he was preoccupied with relationships of form, color and texture. To further concentrate, he eliminated painted and applied decoration, used one clay body and one glaze. The result, according to *Tony Birks*: "his pots are like beads on a rosary. Although he returned again and again to half a dozen basic shapes he was



Thrown stoneware pot

not undertaking mindless repeat throwing. Each pot is intensely individual, made with the dedication of a violinist who tries to come ever closer to a perfect sound by practicing, but is never satisfied with the result." Photo at left: courtesy of *Van Nostrand Reinhold Company*.

Commission Possibility

Ranging from \$5000 to \$100,000, architectural artwork commissions will be granted by the Niagara Frontier Transportation Authority to "enliven and enrich" each station in the developing Erie and Niagara Counties light rail rapid transit service. From entries (10 identified slides, resume and statement on current work and future ideas) submitted by September 30, a limited number of artists will be chosen for each site and will be paid to develop a proposal. Artistic excellence, appropriateness for the site, durability of design and materials, and minimal maintenance will be the primary features considered for the final selections. For further information, contact: *Nina Freudenheim*,

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

Niagara Frontier Transportation Authority, 181 Ellicott Street, Box 5008, Buffalo, New York 14205, or call: (716) 855-7375.

Montreal Workshop

California artist *Clayton Bailey* recently conducted a two-day workshop together with trompe l'oeil ceramist *Marilyn Levine* at Concordia University in Montreal. Clayton began with his presentation, "Ceramics: Great Potential for Mischief," a slide lecture in which he pointed out unconventional ways ceramics have been used throughout history, as in the ancient Greek ceramic pulley systems hidden inside walls to "magically" open doors at the sound of a trumpet. His lecture, "I Was an Artist-in-Residence at a Toilet Factory," covered his experiences at the Kohler Company in Wisconsin during the summer of 1978, and reviewed some of the work that came out of the enthusiastic exchange between artists and industry. At the evening session Clayton discussed the "Dr. Gladstone discoveries" and showed slides of some "kaolithic" finds; then set up a souvenir booth to sell catalogs and newspaper articles on his "Wonders of the World Museum," while handing out tickets for free visits.

Each afternoon Clayton demonstrated various methods of forming clay to resemble brains, legs, bones and machine parts. He also showed how to make ce-



Clayton Bailey

ramie decals, and presented an efficient method for preparing photo silk-screens: First he mixes a sensitizing solution from 7 grams potassium dichromate and 2 fluid ounces water. If put into a brown bottle, this solution can be kept for six weeks or longer before being used to make the emulsion—1 part sensitizing solution to 5 parts Elmer's glue. Thinly applied to a monofilament polyester screen (290 mesh), the emulsion is dried in a dark place for 20-30 minutes. When ready, support the prepared screen on a piece of 3-inch foam

Continued

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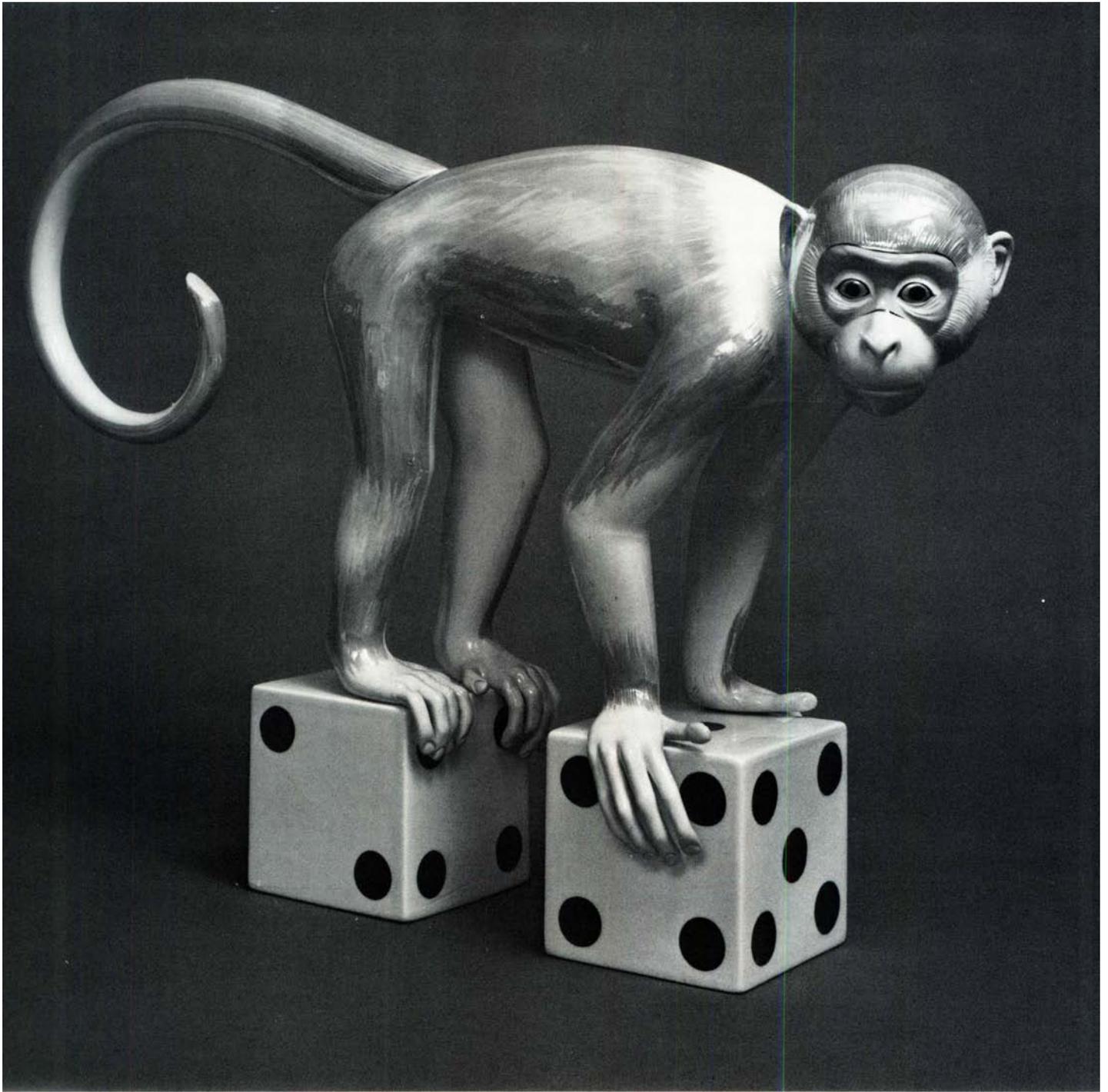
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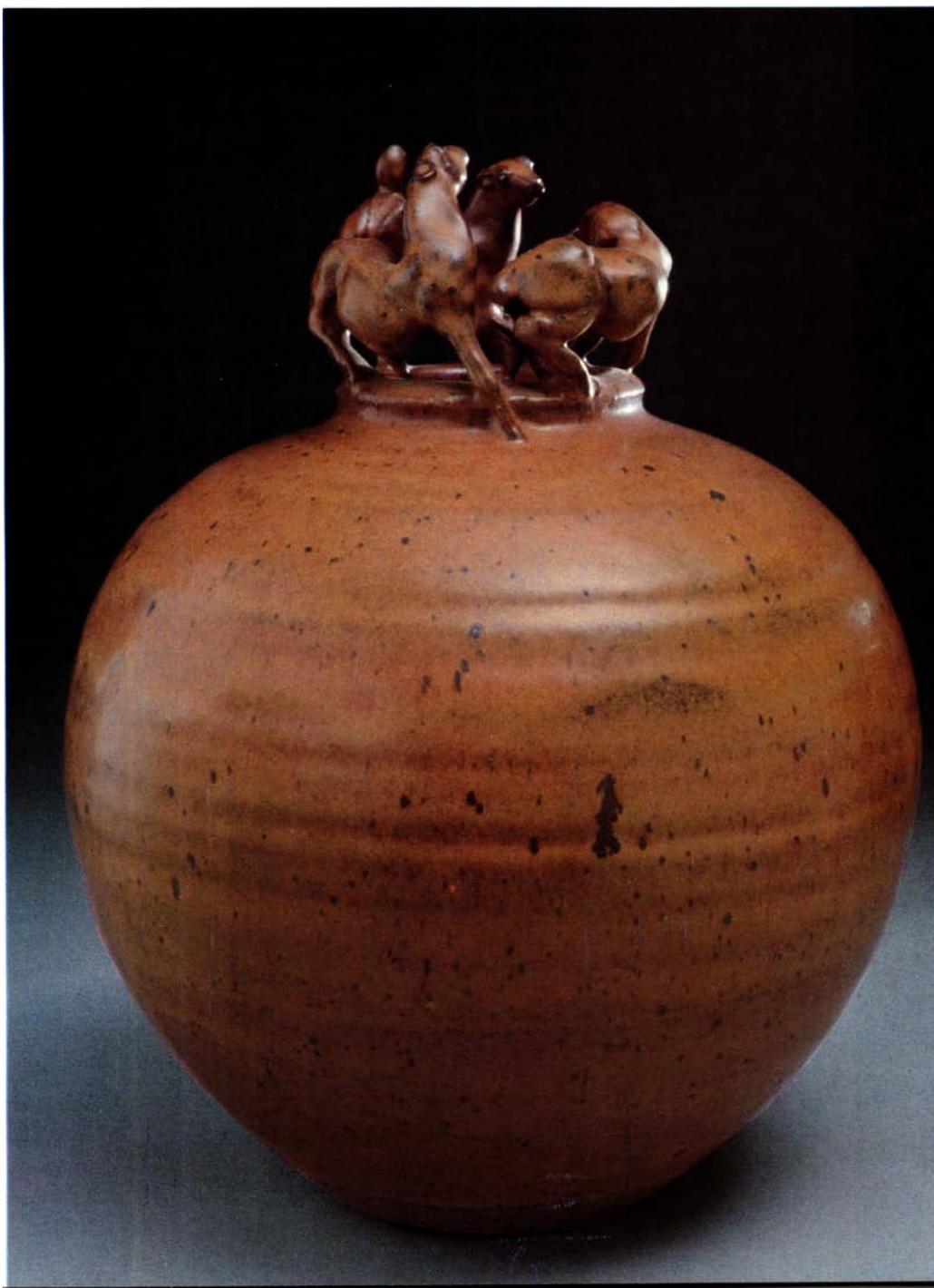


"Monkey on Dice" 22 inches in height, handbuilt, glazed porcelain, by Lizbeth Stewart, Philadelphia.

Right *"Where Are My Slippers?"* 26 inches in height, handbuilt, white earthenware, with china paint, by Jack Earl, Lakewood, Ohio.



Below right *"Antelope Jar "* 11 inches in height, thrown and handbuilt stoneware, by Susan Greenleaf, Washington, D.C.



The Animal Image

With more than half of the selected 114 works incorporating clay, a multimedia exhibition, "The Animal Image: Contemporary Objects and the Beast"⁵ was presented at the Renwick Gallery of the National Museum of American Art in Washington, D.C., through August 30. "Among the first images created by man were those of animals," commented the late museum director Joshua C. Taylor. "Even when at pains to prove how different he was from the beast, man has depended on the animal world for the imagery by which to explain his interior being, as well as his relationship to the cosmos. Endowed with a vitality in common with man yet following the dictates of an intelligence not readily definable by human reason, the animal, whether wild or domesticated, threatening attacker or docile prey, has remained something of an enigma and often the subject of wonder. Although in our satisfied moment of sophistication we no longer depend on the literal imagery of hawk-headed gods or rulers with the body of a lion, we still strut like a peacock and search ardently for the dove of peace.

"The long traditions of mystery, humor and wisdom associated with animals have not been lost to modern craftsmen. Works in this exhibition run the full gamut from mysterious symbol to gentle satire."

"Landscape with Goat " 18 inches square, handbuilt, unglazed porcelain, by Frank Fleming, Birmingham.

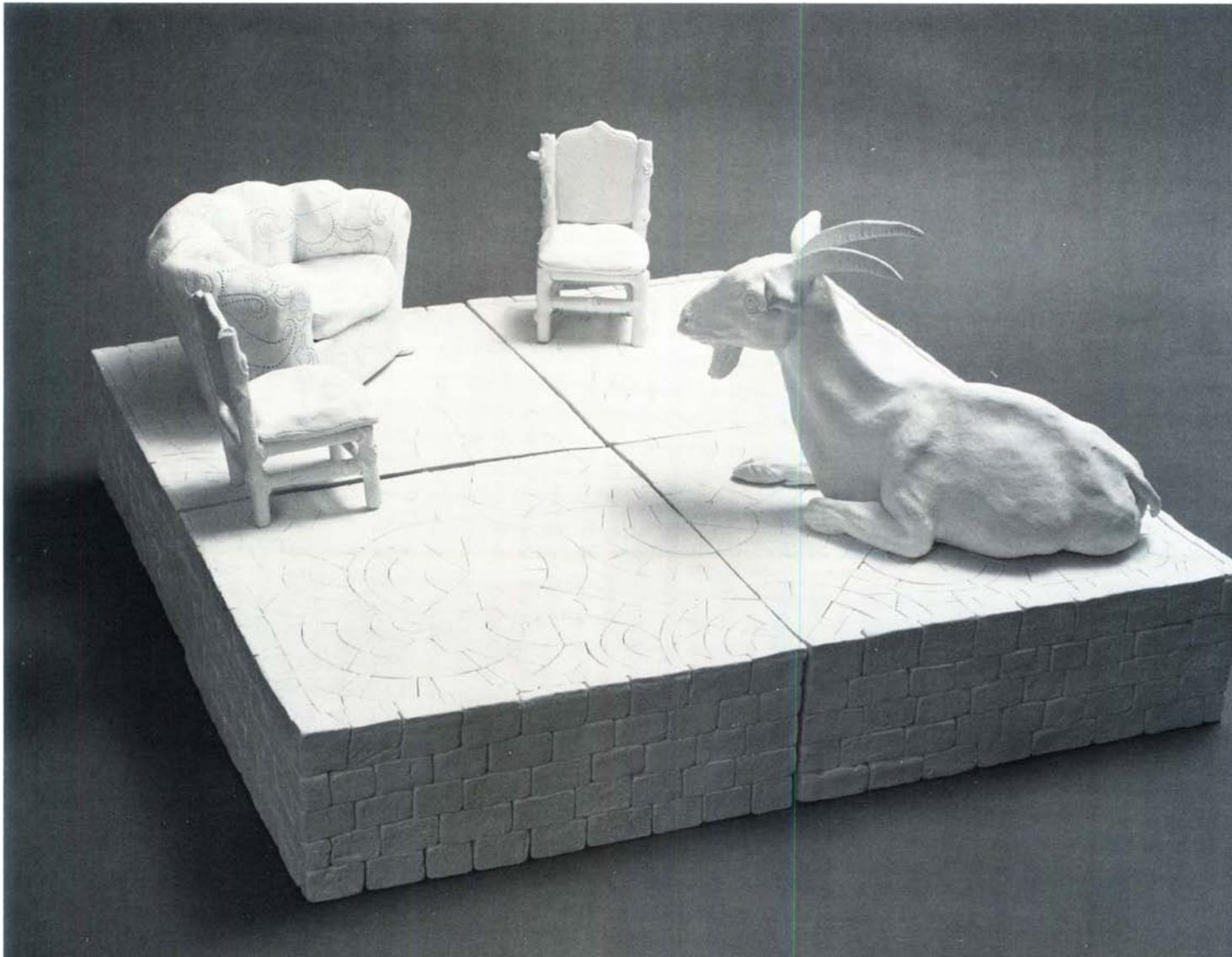


plate toys belonging to Eduardo Paolozzi, who had been teaching at the Royal College of Art. "I started to collect toys myself with a tremendous passion not thinking that they would ever have any real influence on my work. They seemed totally opposite to what I was aiming for. I wasn't involved in the graphic surfaces that were common to most tin toys, and I wasn't making sharp, crisp forms. I was making soft forms akin to the weathered shells and other objects picked up on the beach."

After two years of collecting, some of Geoff's pots began to demonstrate features found on stamped metal objects—sharp edges and seams where two press-molded parts were joined. He also began experimenting with press molding in plaster casts of other prototypes, especially plastic components from model ship and aircraft kits. Clay pressings from these "ready made" parts were employed in conjunction with the "wrap around" technique for a series of miniature sculptures usually decorated with lusters. "I saw in these a rooftop or landscape quality, although a lot of people thought they looked like cigarette lighters, an analogy I didn't like very much at the time because it implied a metallic appearance that was not intended."

While Geoff's work was moving away from the values normally associated with pottery, he was reluctant to accept a "ceramics sculptor" label. "The hole that leads the eye inside the form was almost nonexistent and really not very important, so that they were becoming almost totally miniature sculptural forms which didn't altogether fit into my philosophy." This awareness of direction was followed by the production of thrown objects emphasizing traditional pottery values—an increase in scale and larger openings at the rim.

Although separately formed surfaces from plastic kits and wooden buttons were still evident in his work after 1976, they assumed a lesser significance. Clean linear

profiles predominated, achieved by trimming. Geoff considers the trimming of pots to be no less important than throwing to the extent that his forms receive their essential character at this stage. Unlike most potters, he prefers to trim pots centered on their bases. "I find that I can't work on a pot when it's upside-down because it's not going to be that way when it's finished."

In spite of the change in technique his pots retained the inherent qualities of the earlier preoccupation with shells, sea urchins and tin toys. Eggshell walls and texture may be found in combination with sharp edges and clean-cut angularity. New directions in form were followed by experiments with the vessel's surface treatment, such as gold luster rubbed into the following intentionally crazed recipe:

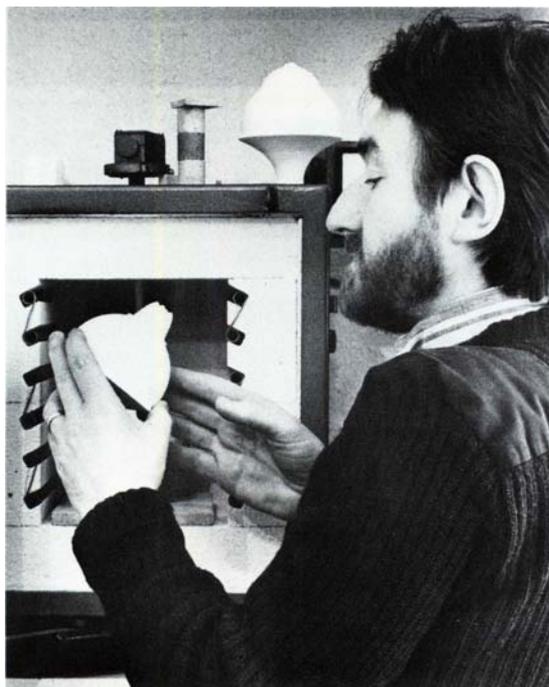
Crazed Glaze (Cone 9)

Dolomite	24%
Whiting	4
Feldspar	48
Kaolin	24
	"100%

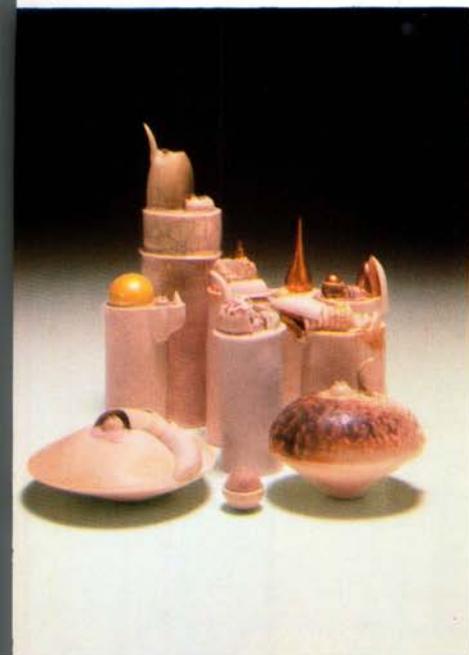
For color variation, copper carbonate was sometimes sprayed on the pot before glazing. Then the bright surface from the gold luster glaze was often tempered by sand-blasting to produce a dry, pitted texture.

Currently a lecturer at Cardiff College of Art, Geoff considers himself a man of the present, unfettered by any dependence on past Far Eastern philosophy. Indeed, he believes his work should reflect the standards of an age governed by elaborate technology.

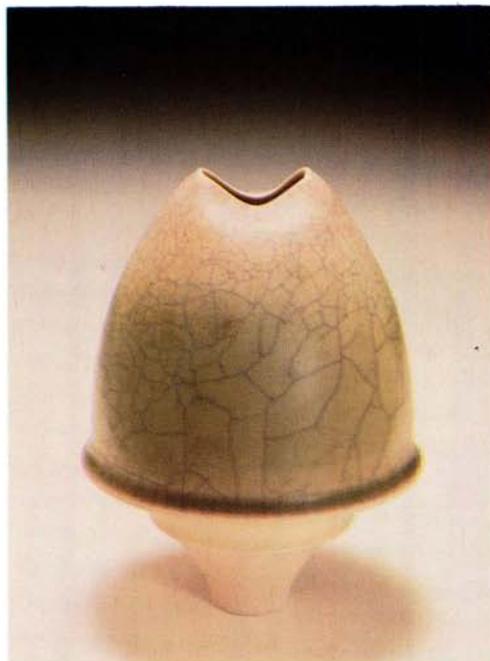
The author *A senior lecturer in ceramics history at North Staffordshire Polytechnic, Department of Art and Design History, Gordon Elliott was keeper of ceramics at the City Museum (Stoke-on-Trent) until 1978.*



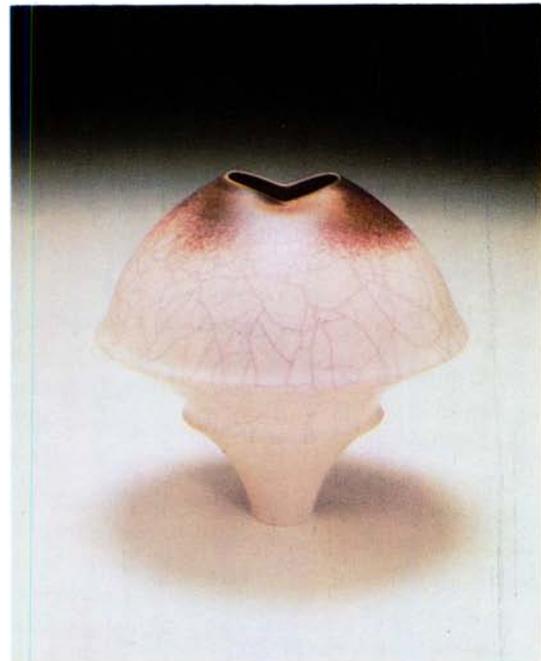
Geoffrey is committed to working on a small scale. Some years ago he experimented with pots made on a larger scale. "I think I really had to work that out of my system, but I made a lot of totally unsuccessful big pots"



Early handbuilt forms, the tallest 4 1/2 inches in height.

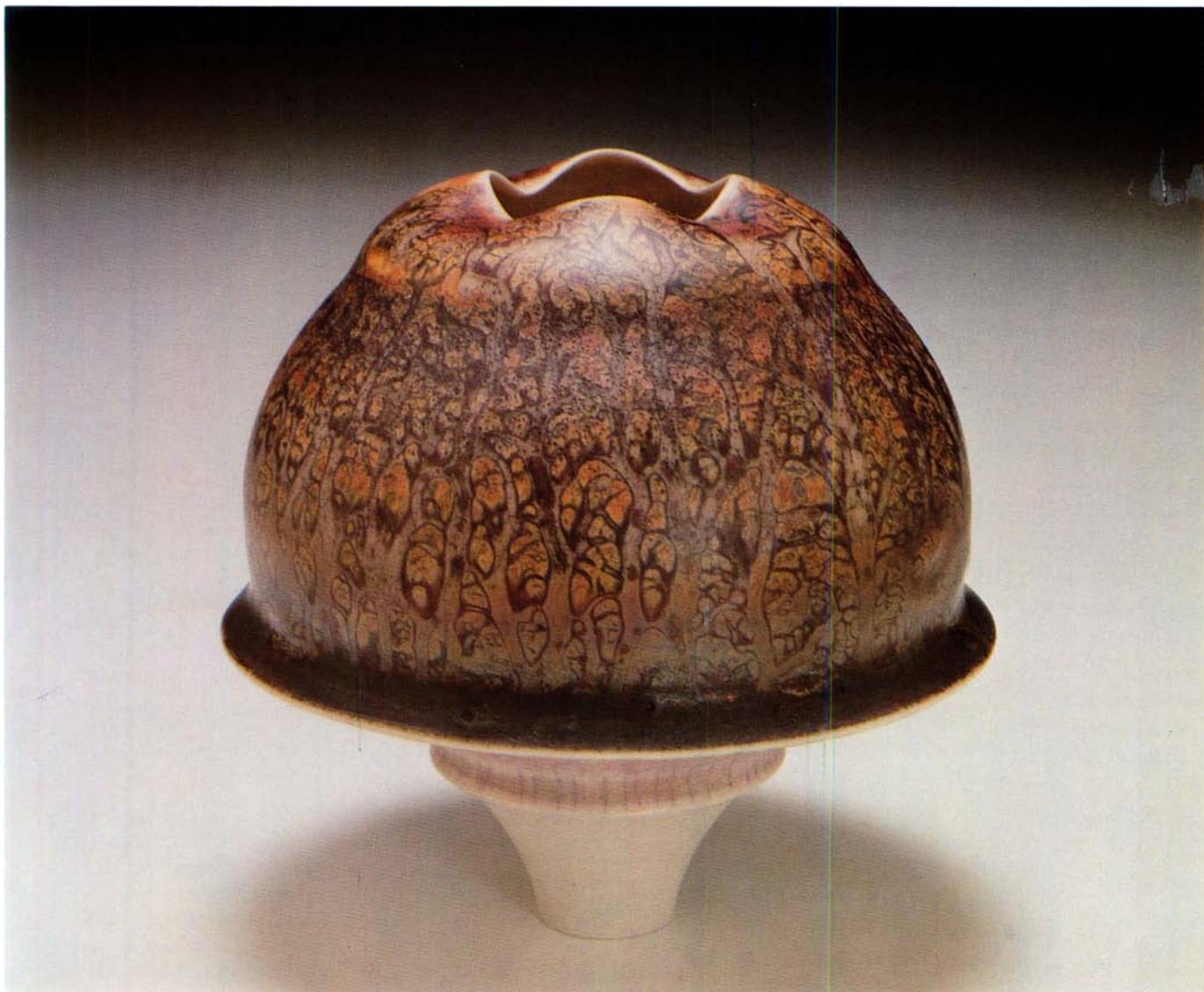


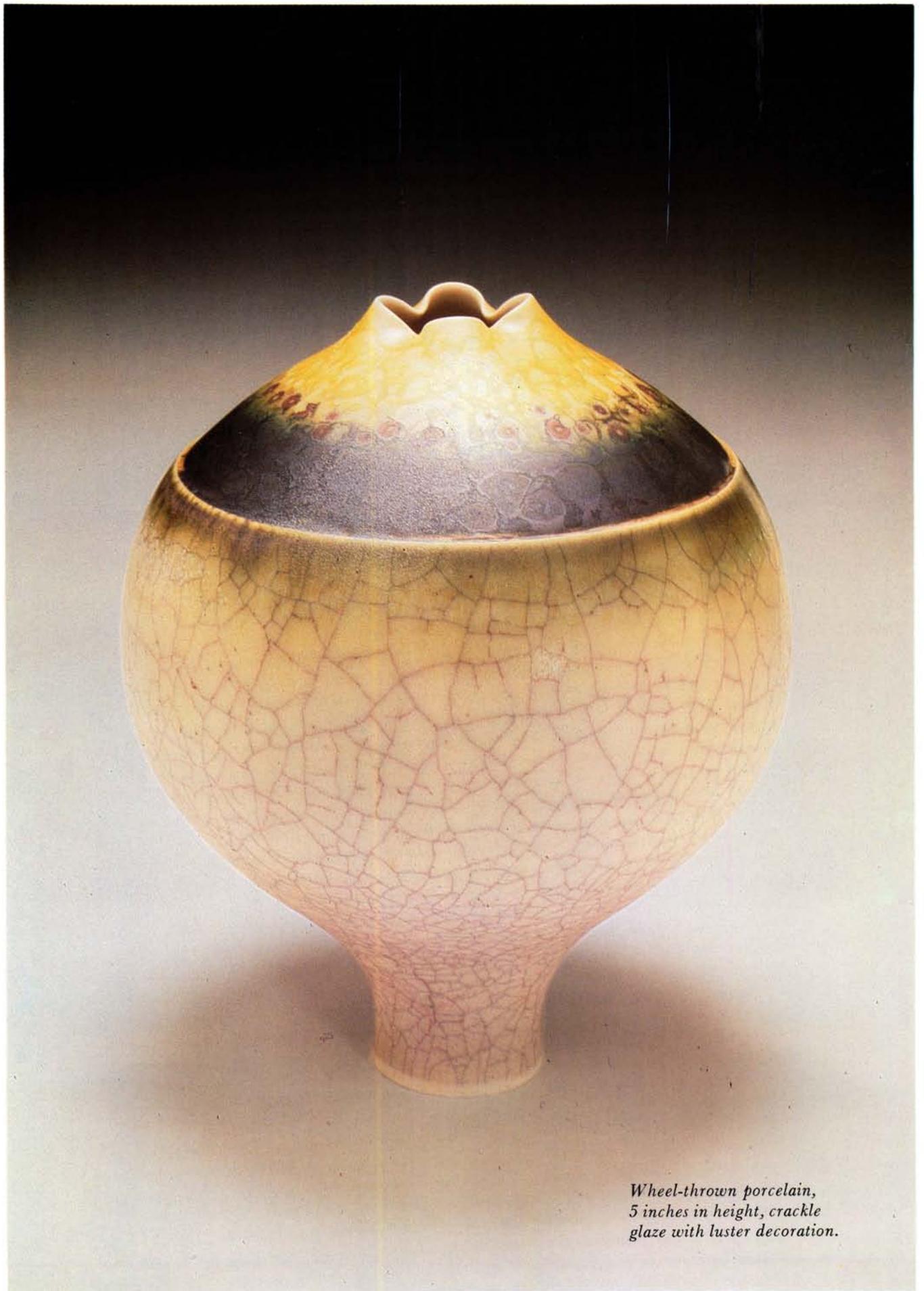
Porcelain vessel, 3 1/4 inches in height, fired to Cone 9.



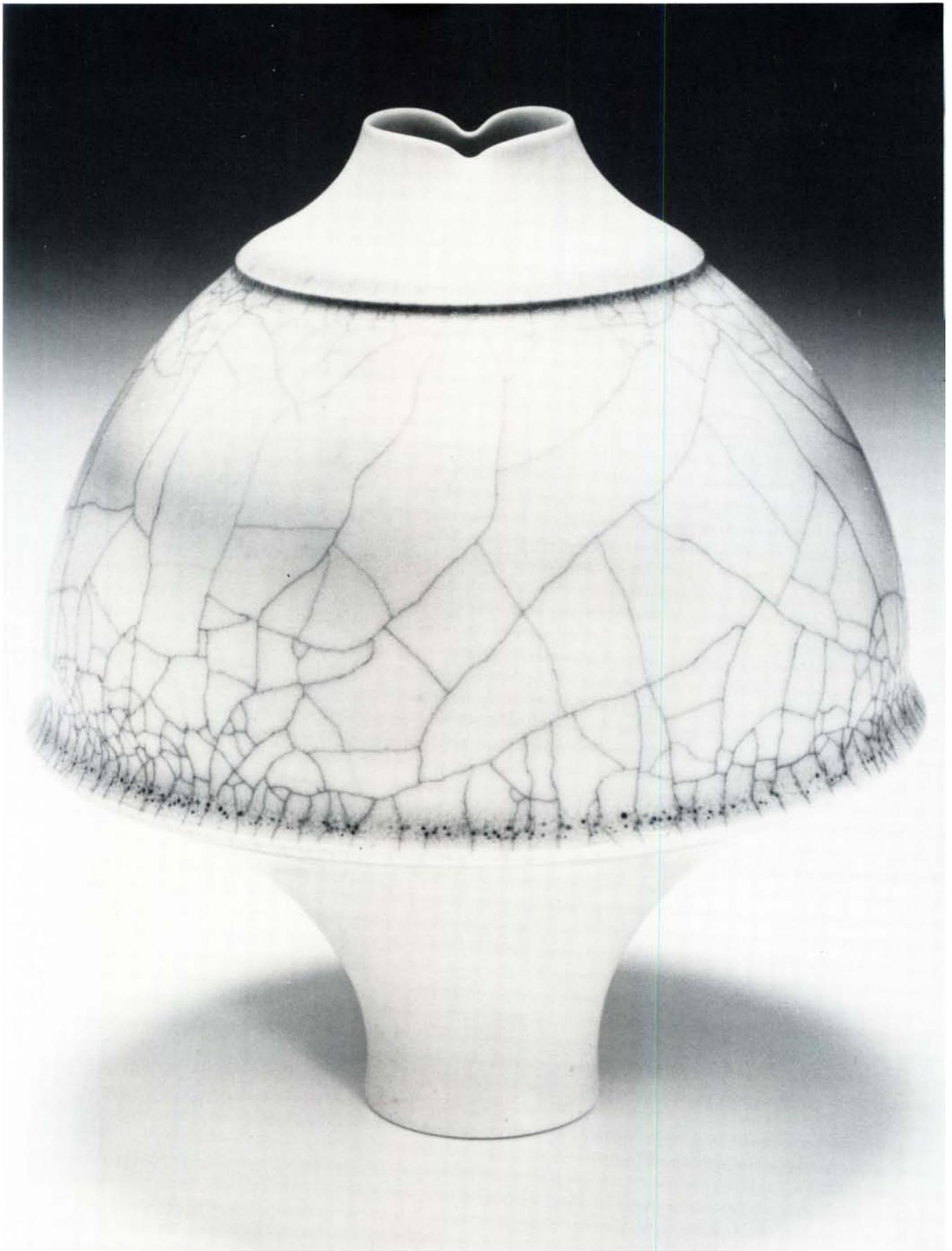
Wheel-thrown porcelain, 3 inches in height, by Geoffrey Swindell.

Thrown porcelain form, 3 3/4 inches in height, with altered rim, Cone 9 crackle glaze, luster decoration.





*Wheel-thrown porcelain,
5 inches in height, crackle
glaze with luster decoration.*



Porcelain bottle, 4 inches in height, thrown and trimmed extremely thin, with altered rim, crackle glaze, by British ceramist Geoffrey Swindell.

Geoffrey Swindell

by GORDON ELLIOTT

Despite centuries of ceramics production in North Staffordshire, England, few of the district's industrial craftsmen have made significant contributions to the development of studio pottery. In view of the long-established traditions of specialization, mechanization and the factory system, it is hardly surprising that the industrial environment has proved un conducive to the cultivation of a philosophy based on the practice of handmade ceramics. Nevertheless, within the context of higher education, the district continues to play a major role in the training of both industrial and studio potters. It was during his early training at Stoke-on-Trent College of Art that Geoffrey Swindell was first made aware of the facilities offered for ceramics students.

His interest was prompted during an unproductive phase of a painting course in 1964. "My painting was suffering from a shortage of ideas and lack of commitment." During the holiday period he put his newly acquired skills into practice by working at a local studio pottery. Geoff's contemporaries at Stoke were working largely under the influence of Bernard Leach and traditional Oriental ceramics, an attitude which held little appeal for a student previously on a painting course encouraging individual expression. Even at this early stage Geoff preferred

natural shapes, "mainly seashells and crabs in the form of illustrations or the actual objects which I started to collect." The small scale suggested by these natural objects was also important since the "big ware" attitude was already inappropriate for his style. Furthermore Geoff felt little commitment to concentrate on throwing ceramic forms; the adoption of natural objects as his reference invited coiling, slab building, pinching and molding techniques, including pressing methods abandoned by industrial potters during the late nineteenth century.

While at the Royal College of Art (1967-70) Geoff did experiment with pots made on a larger scale. "I think I really had to work that out of my system, but I made a lot of totally unsuccessful big pots." The sojourn with larger thrown forms was followed by a return to almost miniature handbuilt porcelain objects. Rarely more than 2 or 3 inches in height and

1 or 2 inches in diameter, all the work produced between 1970 and 1976 was press molded and often consisted of objects assembled from as many as nine parts.

Geoff's repertoire of miniature organic forms also broadened during the early seventies to include influences derived from newly found interests in science fiction illustration, fragmented metal artifacts and particularly tin



Above *Geoffrey Swindell at his studio in Cardiff, Wales.*

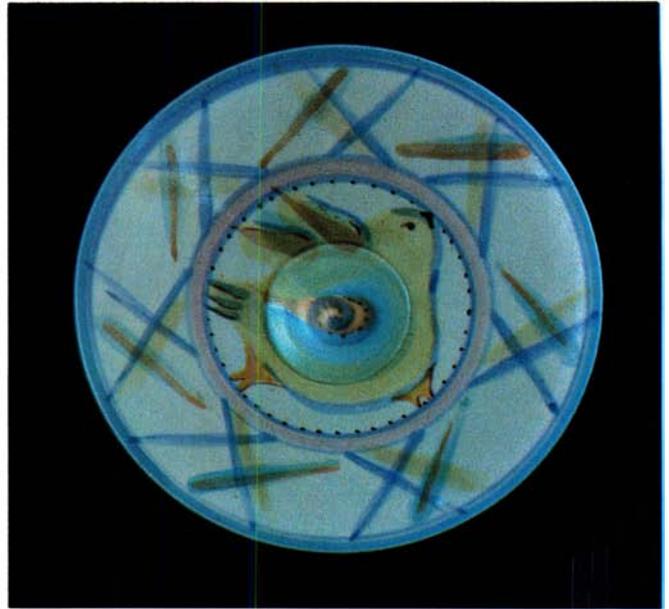
Far left *After trimming, ware is occasionally altered with gentle pressure.*

Left *Before a coating of luster dries, its surface tension is broken with a light spray of dish detergent, causing the luster to retreat in circles; fresh color is then laid on.*

Photos: Bill Thomas



Plate, approximately 12 inches in diameter, with underglaze, glaze, on Cone 10 porcelain.



Thrown porcelain plate, 10 inches in diameter, with underglazes, glaze, by Jane Hillman.



Jane Hillman

Each a “canvas” for pattern, one-of-a-kind porcelain works by studio potter Jane Hillman were presented recently at the Craftsmarket Gallery in Northampton, Massachusetts. The artist maintains White Dog Pottery, a studio and gallery in Northampton, and describes her utilitarian pots as functional art rather than functional craft. Jane is “more interested in decorative potential,” preferring colors from country art and antiques. Underglazes are applied with brushes or sponges to bone-dry ware. After bisquing to Cone 04, the pots are glazed and fired to Cone 10 in oxidation.



Thrown dish, 4 inches in diameter, with under glaze painting, clear glaze, fired to Cone 10 in oxidation.

Photos: Lionel J.-M. Deleventigne

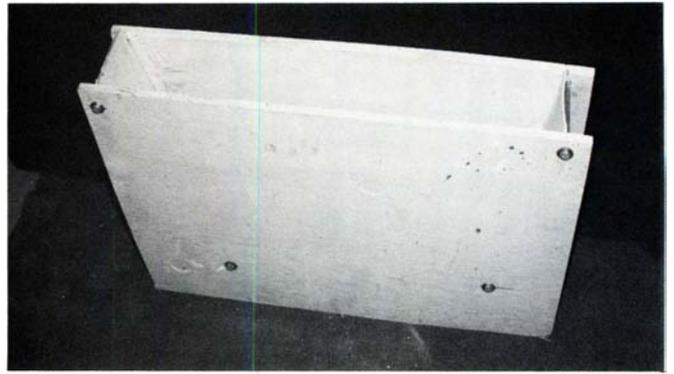


Above The artist and her Northampton, Massachusetts, studio. Colors from country art and antiques influence her ceramics.

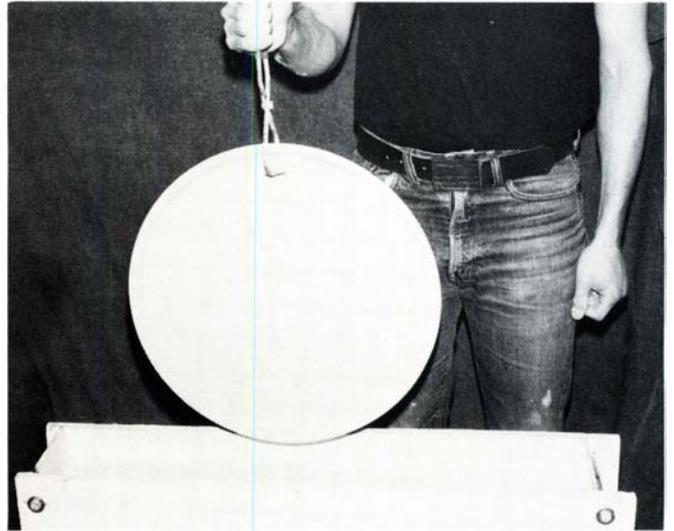
Right Set of baking dishes, the largest 12 inches in diameter, thrown porcelain, with underglaze painting, clear glaze, fired to Cone 10 in oxidation.



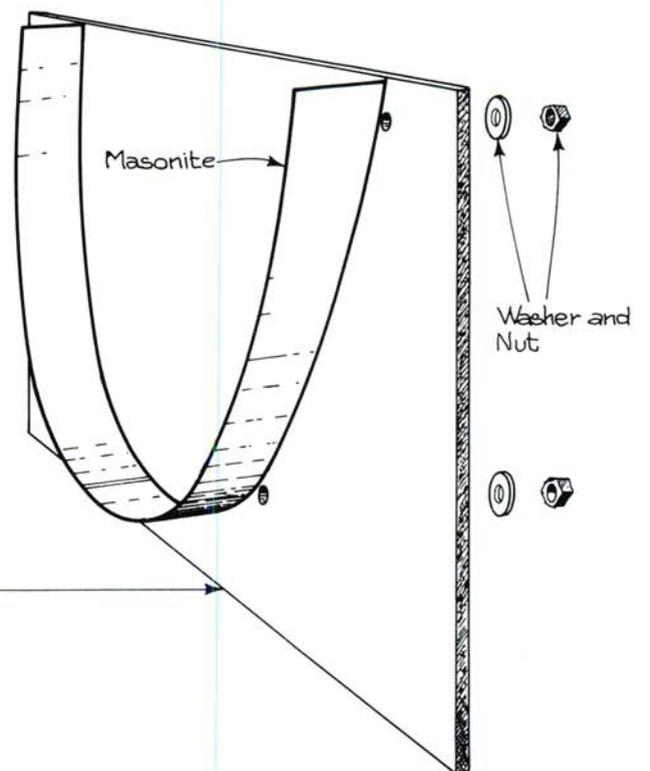
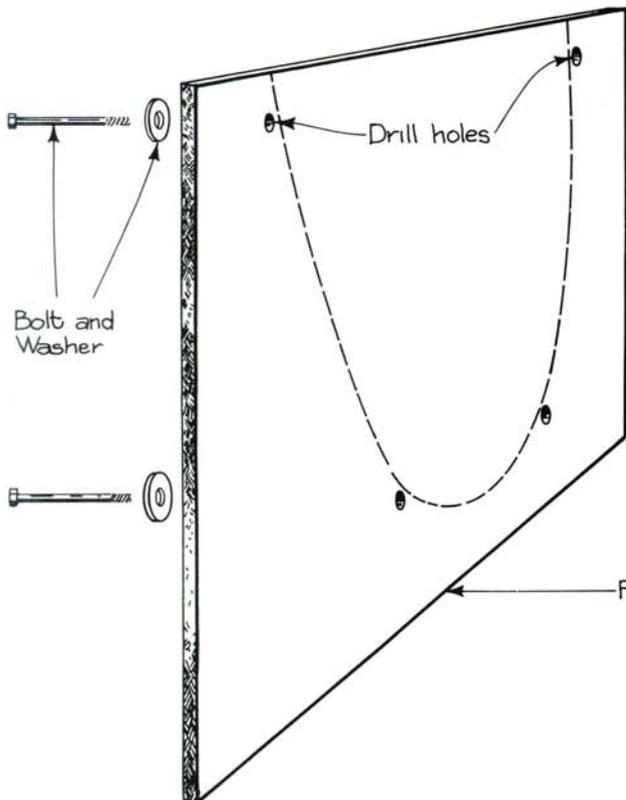
4. The bolts and nuts are tightened, then the inside junction of the Masonite and plywood is caulked.



5. The completed container will hold 12 gallons of glaze and accommodate a 22-inch-diameter platter.



6. Glazing tongs facilitate the immersion of a large platter.



A Platter-Glazing Device

by HOWARD SCHEIN

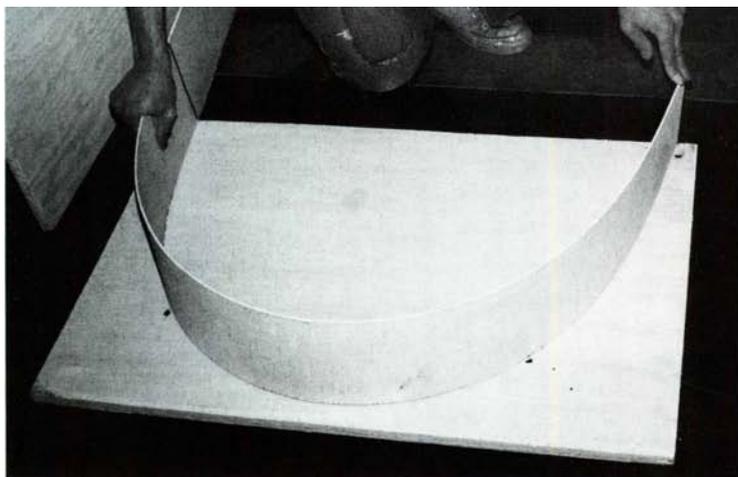
Completely immersing ware is one of the easiest and most effective methods for uniform glaze application. (Uniformity between pots glazed in the same or subsequent batches may be regulated by keeping the specific gravity constant and by equalizing immersion times.) The ability to single dip large platters, however, is limited by the diameter and depth of the glaze container. Most large, plastic garbage cans are tapered down from an opening diameter of 18 inches, or less. Along with this size restriction, these cans have to be filled with a substantial quantity of glaze—up to 20 gallons—to single dip objects, and only work well for pots up to 15 inches in diameter. Consequently, I constructed a 12-gallon receptacle to accommodate up to 22-inch platters.

After waterproofing two sections of $\frac{3}{4}$ -inch plywood (each 24x34 inches) and one 6x62-inch strip of tem-

pered Masonite, mark the appropriate curve for the bent fiberboard and four bolt locations on one section of plywood. Excess Masonite is trimmed away, then with both plywood sections clamped together, holes for $\frac{1}{4}$ -inch bolts are drilled. A plywood case is loosely assembled with 8-inch-long bolts, washers and nuts, and the bent Masonite is inserted. The hardware is then tightened securely and the device sealed with caulking along the interior seams.

Easily changed to other dimensions, the design is suitable for a variety of glazing situations. For example, the 6-inch width could be narrowed to 4 inches, thus reducing capacity by one-third without altering the maximum diameter of a completely dipped platter. All other dimensions, including the curve of the interior, may also be readily altered.

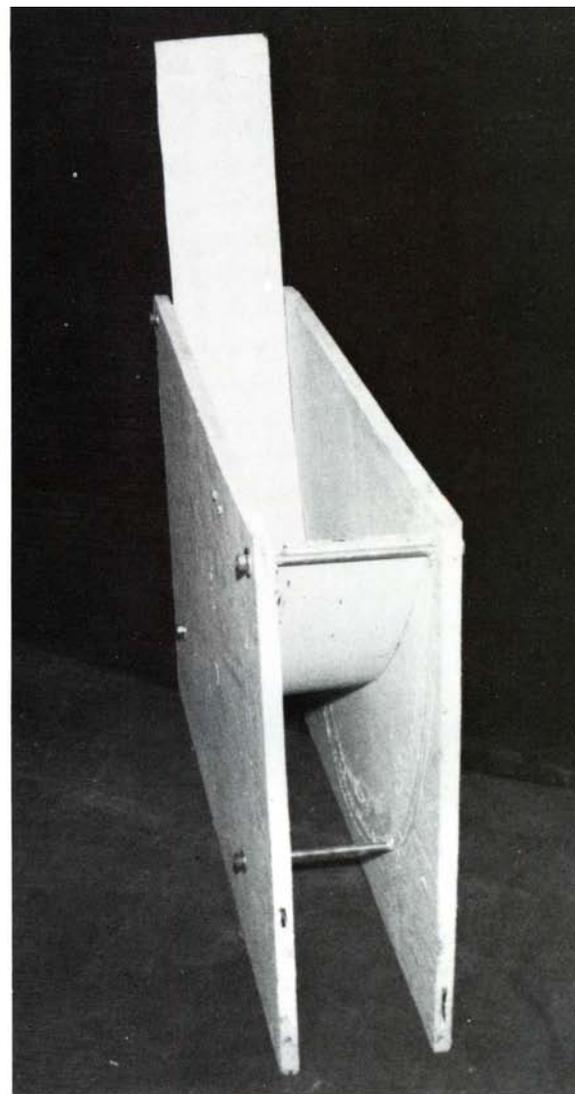
1. The Masonite is bent, and drill holes are marked.



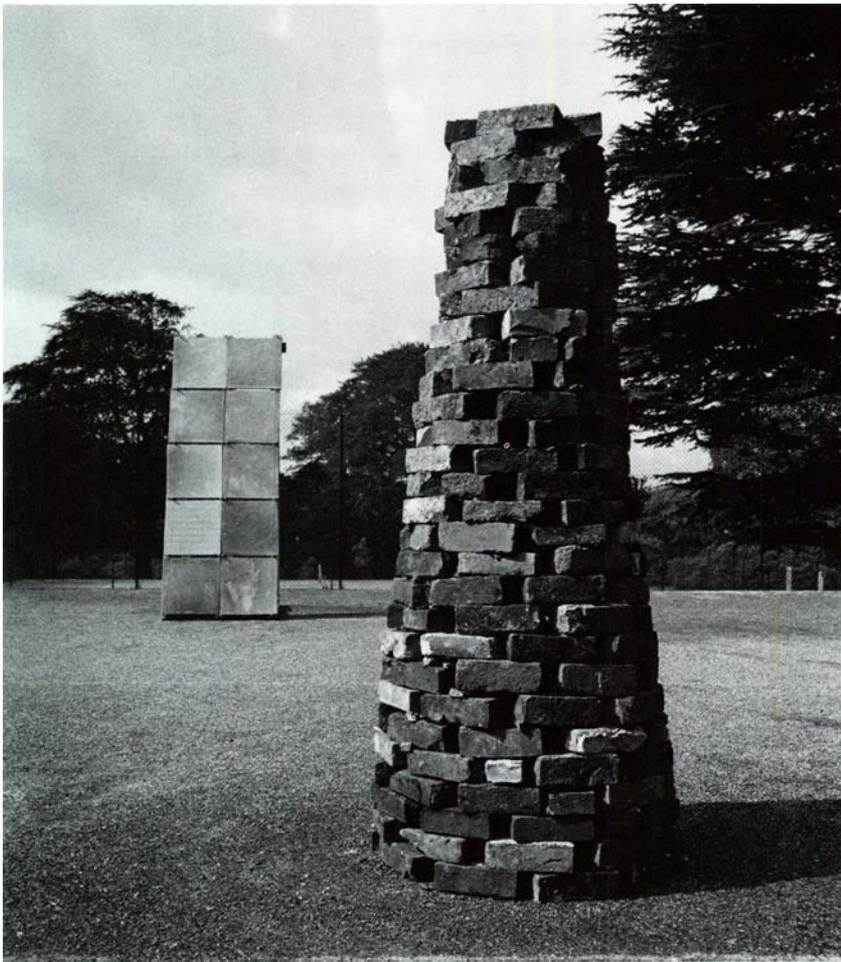
2. With the plywood sides clamped together, the holes are drilled, then the bolts, nuts and washers loosely secured.



3. The Masonite is inserted.





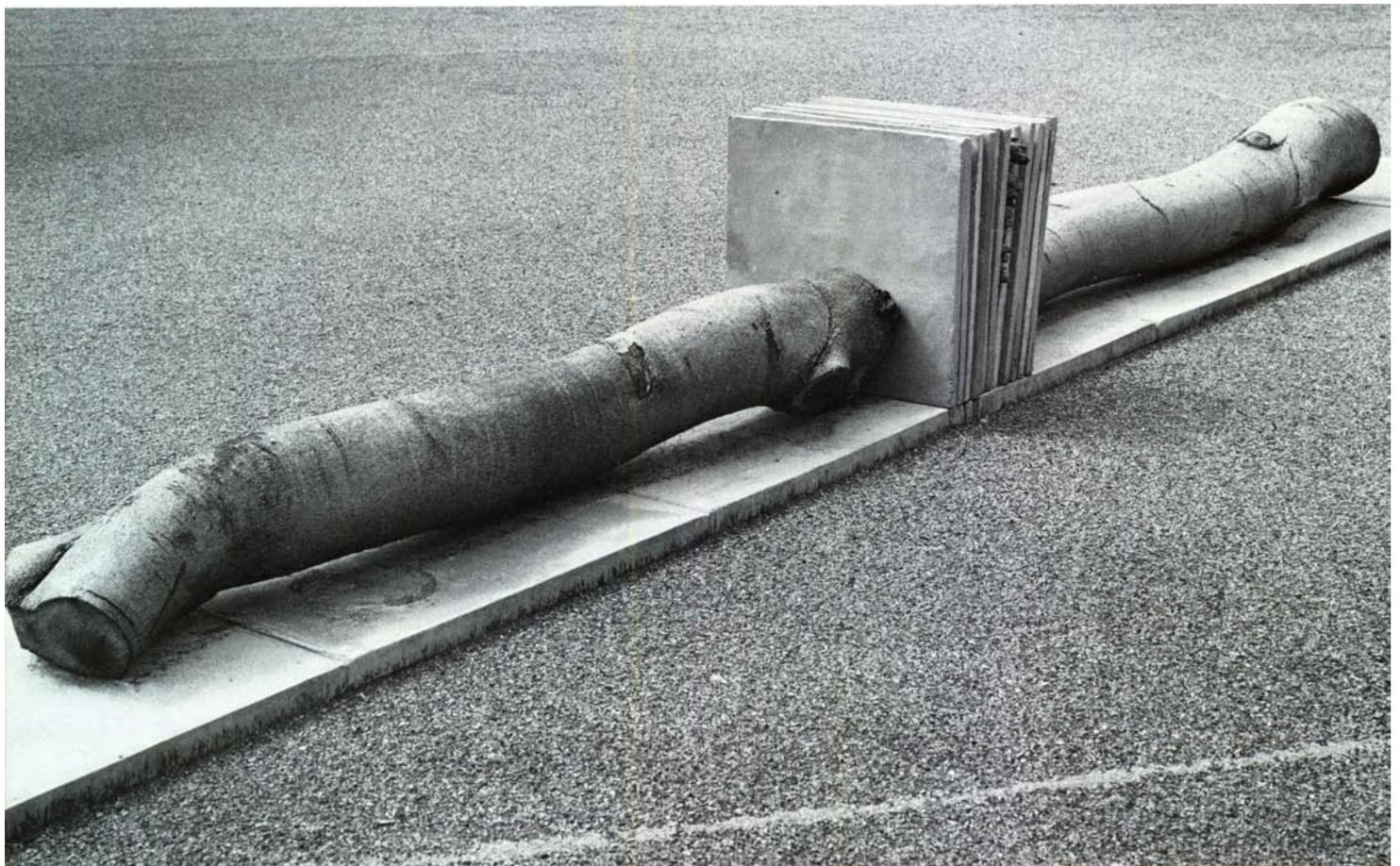


Tony Hepburn at work in his studio.

Left "Unit Element"³³ (foreground), approximately 8 feet in height, stacked, oxide-stained firebrick; and "Fire Element"³³ 10 feet in height, clay slabs supported on a wooden frame.

Below "Compression Element"³³ 21 feet in length, clay slabs and logs.

Right "Dome"³³ 26 inches in height, slab-built stoneware. The glass is an analogy for glaze.



Photos: Maurice Elshub, and courtesy of Exhibit A

Tony Hepburn: Economical Retrospection



'Plateau' 24 inches in width, stoneware, handbuilt, with wheel-trimmed depression.

Encompassing a decade of work by Alfred University ceramist Tony Hepburn, "Economical Retrospection" was featured recently at the Yorkshire Sculpture Park in England. The indoor/outdoor exhibition was "economical in the sense that I dealt with various issues with few objects and nonextensive manipulation of materials," Tony explained. "Given various outdoor situations to consider, I decided on a tennis court close to the indoor exhibition and main mansion. A defined space where games are played by specific rules and markings (determining scale by those rules), it seemed a good analog to the very nature of art making and exhibiting."

Four sculptural elements were presented within the ruled boundaries: "Compression" is from work completed between 1970 and 1973, dealing with causation and dominant and submissive forces; "Fire" represents slab-built forms (made between 1973 and 1975) generated by the effects of heat on clay; "Unit" refers to the artist's 1975-78 cup series exploring clay as a traditionally domestic and ultimately functional material; and "Plateau" relates to a series of smaller forms begun in 1979.

The plateau concept also appeared in stoneware and porcelain forms exhibited indoors. "An ongoing interest in prehistoric sites in Britain and Yugoslavia—apparent resemblances between organization of dwellings, the devel-

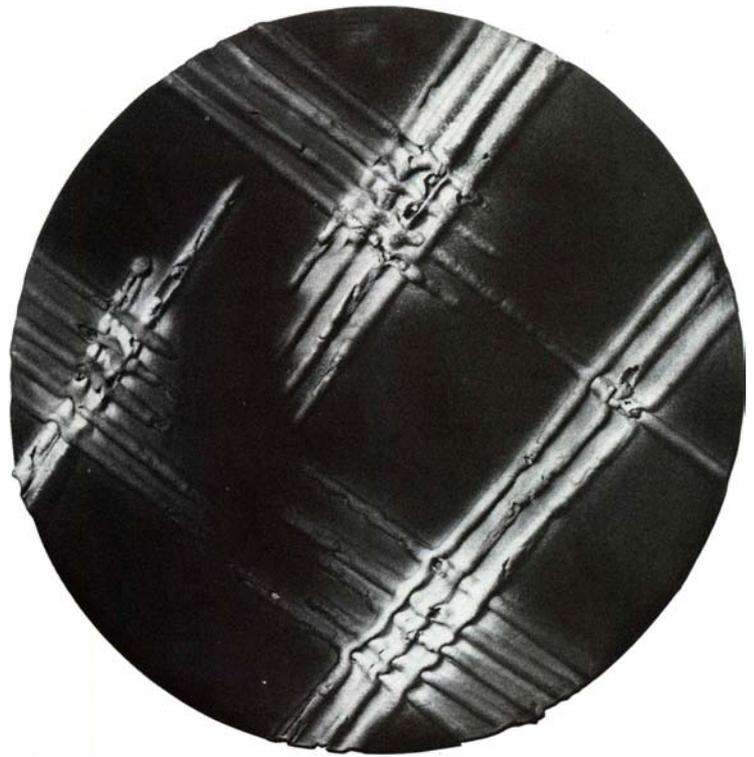
opment of the use of a jawbone into a triangle and the layering of cultural stages—is connected with the various plates," Tony commented. "Some employed moats of water in joining the rings, as the confines of the Danube and subsequent erosion revealed the strata of a culture. Cutting of the plates had gestural roots in my early pottery making, descriptive of the wheel devoid of concerns with volume. The momentum of the fly wheel provided the cutting ability. [Since] the fly wheel and the wheel head were also recognized as plates, and a dull grinder was utilized on the surfaces of several forms like an inverse potter's wheel, the plateaus were subjected to forces coming from below and above. Several plates employ locking devices, usually clay rods, to interrupt the spiral motion, 'holding' the circular force."

A series of voluminous objects—domes, cones, wells and boxes—produced in 1978-79 was also represented among the works exhibited inside. Although inflexible materials such as rocks, graphite or glass (a visual analogy for glazed surfaces) were incorporated in the sculpture, "all the clay shapes are initially compressed by my hands or feet," Tony noted. "The decision not to use industrial devices is not determined by a work ethic, but by a need to fully understand the forces employed in any piece and the resistance to those forces."

Sherry Karver

Wall forms by California ceramist Sherry Karver were featured in "Different Facets," a recent solo exhibition at San Diego State University. With heavily grogged stoneware the artist threw a series of disks, approximately 1-inch-thick and up to 36 inches in diameter, sometimes excising major areas. While the clay was wet, metal rods (of varying diameter) were inserted horizontally to develop surface relief, stretching and ripping the clay from inside the wall. Allowed to dry on plywood bats for approximately a week, the disks pop free without warpage. After drying thoroughly, the clay was bisqued, then airbrushed with oxides and commercial underglazes. Following firings varying from Cone 05 to 1 in different atmospheres, many of the forms also were airbrushed with acrylics.

The artist recently joined the ceramics faculty of California State University at Chico, where she is an assistant professor.



"Meeting of Hand and Mind" 22 inches in diameter, thrown with metal rods inserted into the wet clay, airbrushed with oxides and underglazes.

Sherry Karver in her studio.



*Photos: Elliot Recht - Split *N Image*

Far left *Thrown stoneware bottle, 4 inches in height, privet ash glaze, 1936.*

Center left *Bowls 2½ inches in height, grass ash glaze, 1939; 3 inches in height, 1936.*

Left *Stoneware vase, 10 inches in height, box ash glaze, 1937.*

Below left *Faceted bowl, 2½ inches in height, blue Laurustinus ash glaze and copper colorant on rim, 1933-36.*

Box Ash Glaze
(Cone 10-14, oxidation or reduction)

Box Ash	33.3%
Potash Feldspar	33.3
Ball Clay Slip.....	16.7
Kaolin Slip	16.7
	100.0%

When fired to 1300°C (2370°F), this recipe is a gray-olive, taking magnetic iron splashes and pigments well. At 1350—1400°C, it is a dark, grayish bronze, taking pigments and manganese dioxide splashes very dramatically.

Scotch Pine Ash Glaze (Cone 13, reduction)

Scotch Pine Ash.....	30.8%
Cornwall Stone	30.8
Ball Clay Slip.....	15.4
Kaolin Slip	15.4
Flint	7.6
	100.0%

This glaze requires a very high fire—around 1380°C (2516°F)—but is very nice if one can fire at that temperature, resulting in dark to ivory buff, good for iron pigments. At around 1400°C (2552°F) it becomes gray, darkening with more heat. The recipe is good for red iron oxide splashes or a magnetic iron splash (which may appear almost purple).

The following raw body glazes are usually applied with a brush and allowed to dry between coats.

Single-Fire Ash Glaze (Cone 8-9, reduction)

Wood Ash.....	18.75%
Potash Feldspar	25.00
Kaolin	12.50
Red Clay.....	12.50
Flint	31.25
	100.00%

Add: Red Iron Oxide 18.75%
This recipe is best when fired around 1260—1270°C (2300°F). It is bright red in strong reduction.

Single-Fire Ash Glaze (Cone 6, oxidation or reduction)

Mixed Wood Ash	18.75%
Potash Feldspar	25.00
Kaolin	12.50
Red Clay.....	12.50
Flint	31.25
	100.00%

Add: Red Iron Oxide	15.00%
Cobalt Oxide	1.25%

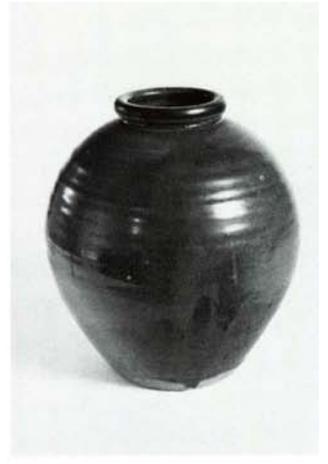
When fired to 1200°C (2192°F), this recipe is a good black, very pleasant; variegated purplish black if brushed on in layers and reduced.

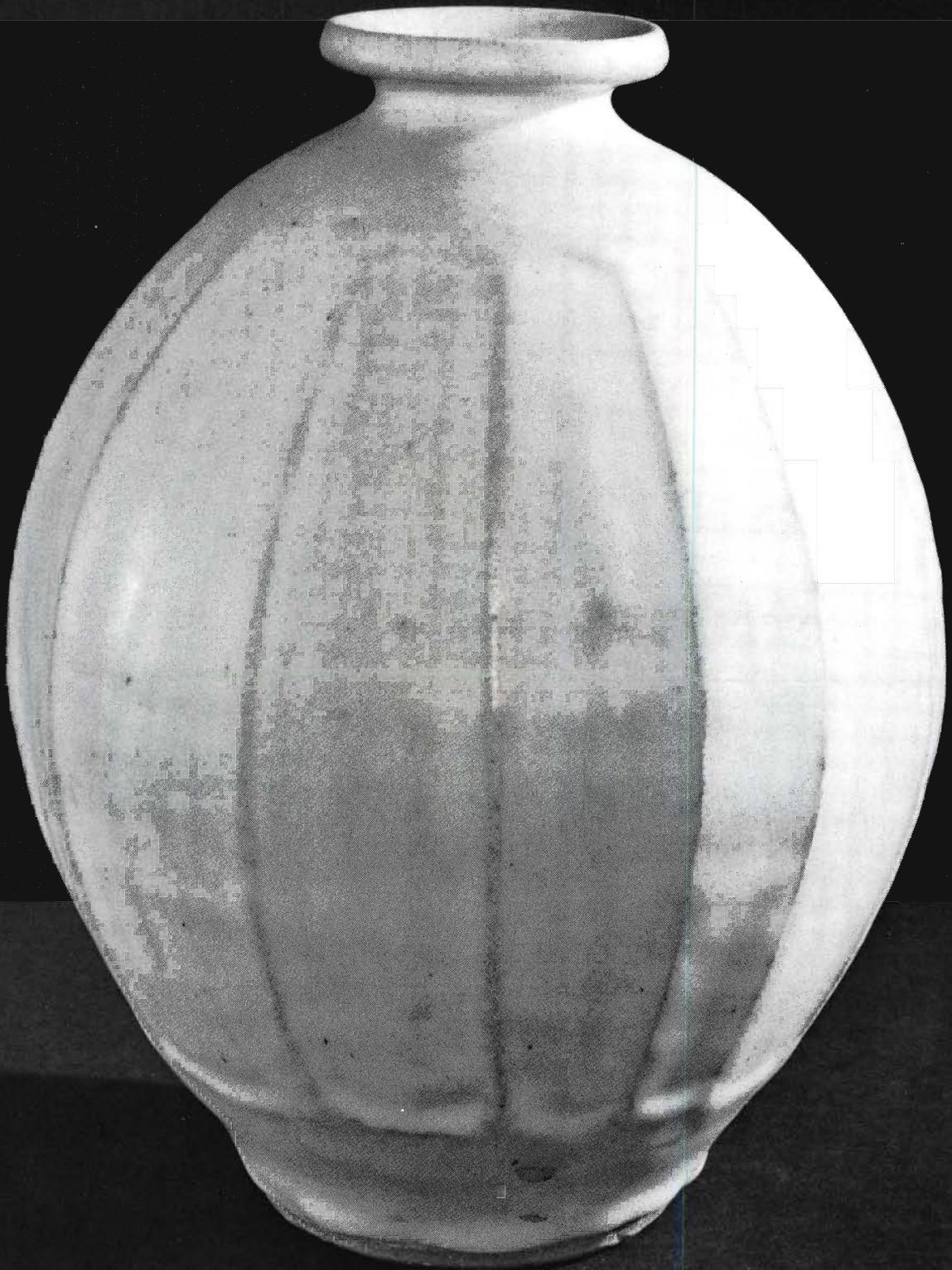
“The rather spectacular appearance of firings during the night put an end to potting while the war was on,” Katharine explained. In 1946 Coleshill was sold and Beano moved to Kilmington Manor, Wiltshire, where she has lived ever since. The original manor house dates back to 1450 although many alterations have been made through the centuries. A vast barn, once used as a malt-house, adjoins the house at right angles; and this she uses as her pottery. “At that time, over thirty years ago, few people knew much about oil kilns. I, of course, knew virtually nothing. However, with old age looming round the corner and no gas to be had, an oil kiln seemed the thing to make; so, in a state of cheerful incompetence and gallantly helped by Norah during holidays from her teaching, I built one. It was at least as temperamental as the wood kiln, but not quite as energy-consuming. The first firing went off with a roar and a series of loud explosions as the raw pots burst; but after a few alterations in the size and make of burners and blowers, that trouble was corrected. The kiln and I persisted in a slightly uneasy fellowship till 30-hour firings became too much for a septuagenarian and I opted for electricity, lower temperatures and an easy life.”

At 86 Katharine Pleydell-Bouverie continues to maintain her zest for life and emanate a positive enjoyment in her craft. The first to recognize the part good luck has played in her life and the last to admit her own contribution, she gives completely of herself and willingly imparts the benefits of her experience to others.

“I imagine that the great thing about potting—for those of us who work on the wheel—is that one works with things that are alive. The clay comes to life as the pot grows; the fire—even in its most malleable form of electricity or gas—is always alive. So the element of chance, in a sense the element of adventure, is always present, yet apart from one’s own immediate effort. And, after all, to the potter the fun is in the making, not the made.”

The author *Barley Roscoe is assistant keeper at the Crafts Study Centre, Holburne Museum.*





Katharine Pleydell-Bouverie

by BARLEY ROSCOE



Photos: courtesy of Crafts Study Centre

When English ceramist Katharine Pleydell-Bouverie first began potting in the 1920s, studio potters were a comparatively rare breed; and dedicated female studio potters were virtually unheard of. Despite the odds, Katharine is now recognized as a pioneer in ceramics. Her pots, presented in a recent retrospective exhibition at the Crafts Study Centre of the Holburne Museum, Bath, are functional with a sound sense of shape which has a certain affinity with Bronze Age English pottery. She makes principally vases, bottles and bowls, sometimes faceted, but often relying solely on the subtlety of the glaze for effect.

Born in 1895, Katharine was brought up in Coleshill (Berkshire), a 17th-century house designed by Sir Roger Pratt in the style of Inigo Jones. Her formative years were spent among blue-and-white Chinese porcelain and famille verte; but she attributes her basic feeling for clay to childhood holidays spent on the beach at Weston-super-Mare. However, it was not until she went to London to study history at the British Museum that her interest in pottery developed. In 1921 she saw some pots that Roger Fry had made that aroused her interest, and she decided to learn ceramics at the Central School of Art, first at evening classes and then full time.

In 1923 Katharine met Bernard Leach at one of his early exhibitions at the Paterson Gallery, and discovered they shared a love for ancient Chinese, Japanese and Korean pots; but while Bernard tended to favor the Japanese, Katharine preferred the Chinese.

A year later she joined the Leach Pottery, arriving just as Shoji Hamada was leaving. Another Japanese potter, Tsurunoske Matsubayashi, was there building a three-chambered stoneware kiln, and Michael Cardew had joined the group just a few months before. Beano (as she became known) turned her hand to the necessary odd jobs and set out to learn what she could, mainly by observation but also from technical lectures delivered by Matsubayashi during the evenings. Her meticulous note taking stood her in good stead as there was a lot of useful information to be gleaned for those who bothered to disentangle his pidgin English.

At the end of a year she returned to Coleshill with Ada Mason (Peter) who had joined her at St. Ives; and together they set up a pottery at the Mill Cottage. "As it happened," Katharine recalled, "it was from a quite casual conversation with Bernard about ashes used in Chinese glazes that caused Peter to go back to my home to see what English wood and weeds would do in the fire. Matsu designed a wood-firing kiln for us and we got it

built, during a hectic holiday fortnight by a furnace builder from the Great Western works at Swindon. It was a fairly rough and ready affair, temperamental, wasteful of fuel and quite laborious to work. But it produced some nice glazes; and the whole experience was very rewarding." Not only were there plentiful supplies of wood available for both ash and fuel, but there were also five different types of throwable clay to be dug in the vicinity.

"After a few years Peter abandoned pottery and emigrated to America," Katharine said. "However, chance intervened again when Norah Braden came to Coleshill to make a stoneware floor for her kiln in Sussex. She stayed with me instead; and we worked together for the next eight years." Their initial experiments with ash glazes were from simple beginnings: 4 parts ash, 4 parts feldspar and 1 part clay for a matt glaze (with 1 part flint added for a shinier effect) fired to Cone 8-11. The subtlety and variety of glazes obtained from the different ashes were infinite: apple, larch, walnut—white; box ash—smoky green; hawthorn, holly, laurustinus—different blues; scotch pine—almost a natural temmoku. With an historian's characteristic liking for records Beano diligently kept notes of her glaze recipes (both successes and failures) with a cursory description by the side as a reminder. Many of her pots have a brushed numeral designating the glaze and/or a scratched number on the foot referring to the clay body such as the following:

Stoneware Body (Cone 13)

Ball Clay	3 parts
Kaolin	2
Red Clay.....	2
Stoneware Grog	1
	8 parts

Stoneware Body (Cone 8-10)

Cornwall Stone/Potash Feldspar.....	1 part
Ball Clay.....	5
Kaolin	2
Red Clay.....	1
Stoneware Grog	1
Bisque Grog	1
	11 parts

Above *Katharine Pleydell-Bouverie at home in Kilmington Manor, Wiltshire, England.*

Right *Thrown stoneware bottle, approximately 11 inches in height, faceted sides, cream matt glaze, oxidation fired, circa 1970.*

that was traditionally beautiful, like lustered surfaces. I drew away from a lot of things that were happening in clay and painting to find my vocabulary.”

Previously Elena made objects which “combined both vessels and furniture; they stood on long metal legs and were table high. I wanted to make something which was involved in the decorative arts—furniture and ceramics that go beyond the point of function.”

Now working with smaller forms, Elena feels she has found her proper scale. “It’s a physical thing of being able to deal with the entire space. It has to do with muscular structure, just the physical energy of what you can sustain. I’m very comfortable within this range, because any smaller and the statement might get too noodly and precious and fragmented.”

When making her forms Elena thinks “from inside

out—kind of like a potter. But when I look at these, I look from the outside in because what I see is a gesture. I’ve often thought about making forms that are all ‘outside,’ but right now I don’t want that. At this point it’s important to be able to look into that totally different world inside compared to the outside. I’ve taken a painting and wrapped it around a hollow and all the way around there’s a reason for everything happening. The form comes first and it’s there as a kind of canvas to receive the color.”

Left “Three Trumpet III ” 10 inches in height, handbuilt porcelain with glazes, lusters. Commented the artist, “I gravitate toward the feeling of the spiral. . . and the multiple elegance of color.”

Below Elena Karina



Elena Karina: A Sense of the Sea

Porcelain sculpture reminiscent of rock-lined tidepools by Washington, D.C., artist Elena Karina, comprised "A Sense of the Sea," a traveling solo exhibition October 14, 1980, through August 31, 1981, at the Oakland (California) Museum, Phoenix Art Museum, New Orleans Museum of Art, and the Fine Arts Center at Cheekwood (Nashville).

Designed as objects of contemplation, "my forms don't come directly from historical sources," Elena explained, "but there are things I gravitate toward: the feeling of

the spiral, ascending upward; the eccentric rather than the symmetrical; and the multiple elegance of color and texture. I'm not at all interested in reduction and purification, of peeling something down to the essence, but in a kind of shimmering where you just sense all the parts."

With her background in painting "trying to make a beautiful object was an intellectual decision for me that came in the mid-sixties when I looked at a lot of art involved with found objects—kind of tarred, scarred, funky stuff. There was a very strong stance antianthing



it is possible to achieve a red design in a blue area on an overall black pot. (Single dip the entire form in temmoku, add wax resist decoration, dip again in the same recipe, then pour Soft Gloss in a small area around the design.) Brushwork or glaze trailing Soft Gloss Glaze on an object dipped in Ohata Kaki should yield a blue design on a red/black ground.

Another reduction glaze useful on oxidation stoneware is the following:

Lincoln's Revised Glaze
(Cone 8-9, oxidation or reduction)

Bone Ash.....	6.25%
Talc	5.00
Whiting	26.25
Custer Feldspar.....	62.50
	100.00%
Add: Red Iron Oxide.....	5.00%

This recipe tends to emphasize stamping and sgraffito and sometimes breaks slightly into areas of gloss and matt. In oxidation over a medium dark body it resembles a dark celadon and may be combined with Ohata Kaki in a manner similar to most temmoku/celadon combinations for reduction.

Some additional recipes for reduction glazes that have been fired successfully in oxidation follow:

Cushing Black Glaze (Cone 9, oxidation or reduction)

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

This glaze has a frosty matt surface, and is effective as an accent color over another glaze. When trailed or brushed it should not spread during firing.

Mottled Green/Blue Glaze
(Cone 9, oxidation or reduction)

Gerstley Borate.....	10%
Whiting	8
Custer Feldspar.....	67
Edgar Plastic Kaolin	4
Flint	11
	100%
Add: Copper Carbonate	2%
Rutile	5%

Because of its Gerstley borate content, this recipe does not store well—it flocculates, and therefore should be mixed as needed.

MSU Blue Glaze
(Cone 7-9, oxidation or reduction)

Barium Carbonate.....	21.3%
Whiting.....	20.0
Kona F-4 Feldspar	48.7
Ball Clay.....	10.0
	100.0%
Add: Titanium Dioxide.....	2.0%
Zinc Oxide.....	8.0%
Cobalt Oxide	1.0%
Copper Carbonate	1.0%
Red Iron Oxide.....	1.0%

This blue/tan recipe may tend to run at higher temperatures, especially when combined with other glazes.

Mamo White Glaze(Cone 9-10, oxidation or reduction)

Dolomite	21%
Whiting	4
Custer Feldspar.....	53
Edgar Plastic Kaolin	22
	100%
Add: Tin Oxide.....	7%

Shaner-Ferguson Glaze
(Cone 9-10, oxidation or reduction)

Bone Ash.....	3.5%
Talc	3.5
Whiting.....	20.0
Custer Feldspar	49.3
Edgar Plastic Kaolin.....	23.7
	100.0%

These last two glazes are slightly more refractory, and are best in combination. Mixed wet by volume in the correct proportions (Mamo White Glaze, 60%; Shaner-Ferguson Glaze, 40%) the resultant glaze fires a streaked white/red-brown.

These are just a few of the many possibilities afforded by reduction glazes for oxidation firing. The more fluid, glossy recipes may also be suitable for as low as Cone 6, though some may call for minor adjustments of additional flux.

The author *Studio potter Barbara Tipton administrates exhibition and news coverage in addition to responsibilities as copy editor for Ceramics Monthly. She currently resides in Powell, Ohio.*

Using Reduction Glazes in Oxidation

by BARBARA TIPTON

One of the hardest aspects to accept about oxidation firing is that glazes stay exactly where they're put. Glazing techniques that appear free and handsome after reduction firing tend to look sloppy and uneven in oxidation. There's none of the visual softening of surface, and of course no flashing and gradation of color as in fossil-fueled kilns. Some of these effects may in part be simulated by glaze application with an airbrush, but the majority of potters do not use such equipment.

One way of dealing with the comparatively harsh, cold results of oxidation firing is to employ glazes that break over clay texture, emphasizing throwing marks, impressions or sgraffito. Also, rather than relying on straight-forward glazing, decoration can add interest to an otherwise plain surface. Many oxidation-firing potters tend more toward glazes in combination, and decorative techniques such as wax resist, stamping, sgraffito, slip-trailing, underglaze and on-glaze decoration. All are methods of diversifying the surface and increasing visual interest—tools to direct the eye away from the edge of a form and over the entire object.

Many glazes reputed to be "reduction only" work just as well in oxidation. If the desire is to produce stoneware with a reduction appearance, the following body throws well, and has reasonable shrinkage:

Oxidation Stoneware Body (Cone 9-10)

A.P. Green Fireclay.....	30.0%
Cedar Heights Goldart Clay.....	50.0
Tennessee Ball Clay (10)	10.0
Custer Feldspai	10.0
	100.0%
Add: Red Iron Oxide.....	0.5%

This same formula has been used in a salt kiln, and (without the iron) in a reduction kiln. Adding 0.5—2.0% red iron oxide to almost any reduction stoneware body should warm the clay color enough to simulate a reduction look with oxidation-fired ware.

The following glaze, an old standby in the kilns of many reduction potters, works well in oxidation:

3-D Matt Glaze (Cone 8-10, oxidation or reduction)

Dolomite	23.8%
Nepheline Syenite	71.4
Tennessee Ball Clay (10)	4.8
	100.0%
Add: Bentonite	2.8%
Tin Oxide	9.5%

This white/tan recipe tends to break over throwing marks and, where very thick, may develop a slight gloss. It also lends itself well to color variations through the following additions:

3% Red Iron Oxide, 6% Rutile . . .	Orange/Brown Matt
2% Copper Carbonate,	
4% Rutile.....	Broken Green/Brown

Because 3-D Matt is affected by iron from the body or underlying slips or glazes, varied results may be achieved when it is applied in conjunction with others, especially saturated iron or temmoku glazes. Ohata Kaki, found in glaze notebooks across the continent, is a brown/black temmoku in reduction; in oxidation (due to its iron content remaining ferric) the glaze is a red/black temmoku.

Ohata Kaki Glaze (Cone 9-10, oxidation or reduction)

Bone Ash	10%
Talc	7
Whiting	8
Kingman Feldspar	47
Edgar Plastic Kaolin	7
Flint	21
	100%
Add: Red IronOxide.....	11%

Though it produces a smooth surface at lower temperatures, Ohata Kaki must reach Cone 9 to develop a good iron red color.

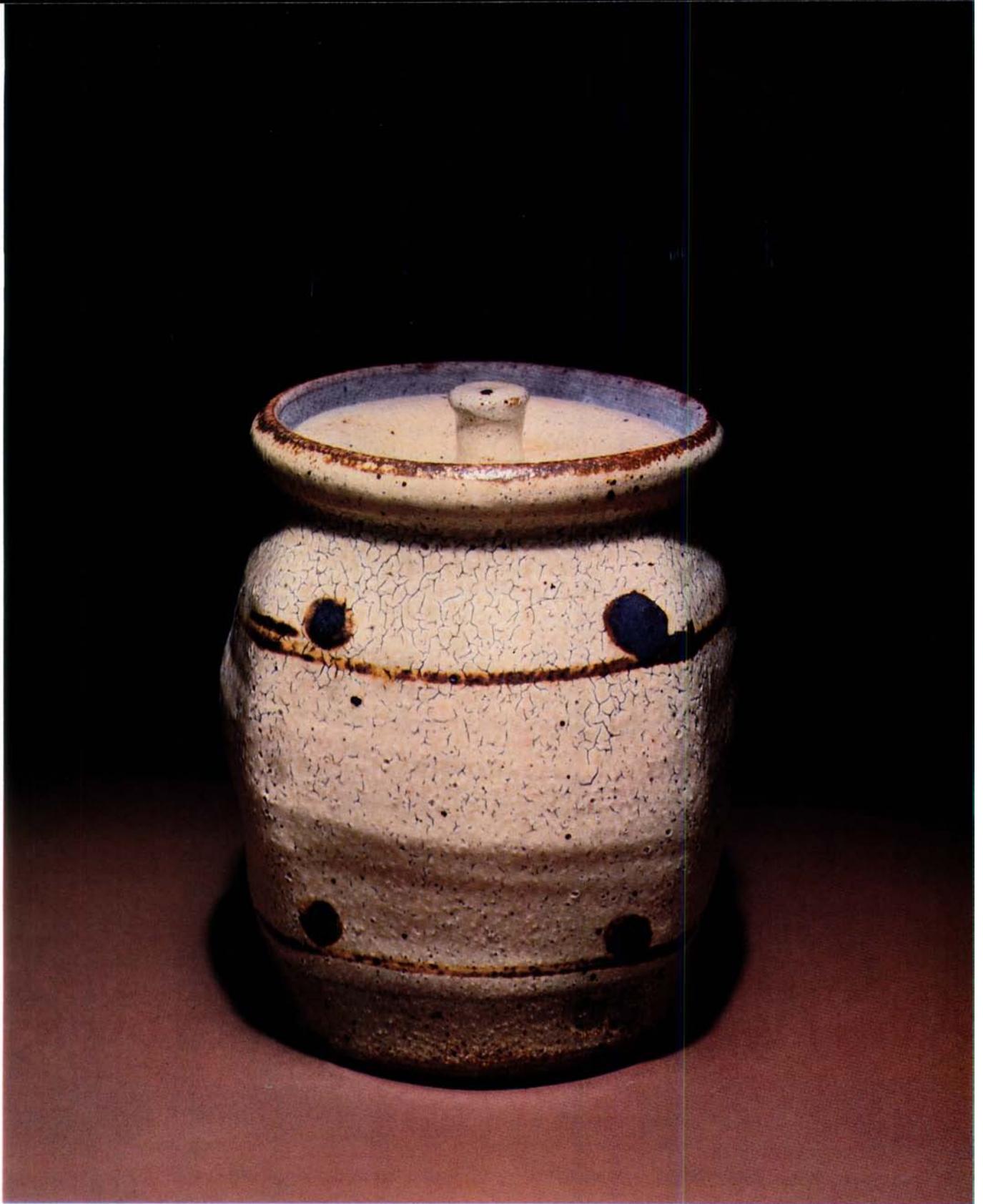
When 3-D Matt is applied over Ohata Kaki, the iron in the temmoku emerges in spots. Various effects may be obtained with just these two recipes: One approach is to dip or brush a small area of a pot in temmoku, brush a wax resist design in the center, then glaze the entire form in 3-D Matt. The fired work should yield a white/brown matt overall with a mottled area where the two glazes overlap, and a red/black design in the middle of the resist area. The order of application may be reversed to yield a white design on a temmoku ground. Other combinations of dipping and pouring provide alternative surfaces.

Another glaze affording decorative possibilities with Ohata Kaki is:

Soft Gloss Glaze (Cone 9-10, oxidation or reduction)

Dolomite	8.12%
Gerstley Borate	11.70
Talc	13.63
Kona F-4 Feldspar	46.75
Edgar Plastic Kaolin.....	4.54
Flint	15.26
	100.00%
Add: Bentonite	3.00%
Granular Rutile	2.00%
Red Iron Oxide.....	1.00%
Rutile	2.00%

Over the temmoku recipe, this glaze is a deep translucent iron blue in oxidation; applied in a manner similar to the 3-D Matt/Ohata Kaki combination with wax resist,



Thrown covered jar, 8 inches in height, crackled slip, brush decoration, celadon glaze, by Jeff Oestreich.



Thrown, faceted bowl, 6 inches in height, celadon glaze.

Stoneware teapot, approximately 9 inches in height, pulled strap handle, applied feet.





From the top **Wedging clay on a large plaster bat. Former apprentice Linda Christianson decorates covered jars. Jeff works in series "as an aid in the search necessary for the making of good pots." His restored farmhouse was built in 1884 by Swedish immigrants.**





Stoneware bowl, 10 inches in diameter, with white crackle slip, ocher decoration, celadon glaze.

Top Dinner plates await decorating and glazing.

Left Thrown, faceted teapot, 10 inches in height.

Far right With the aid of a gauge, Jeff throws porcelain plates at his Leach kickwheel.

Photos: Steve Murray, Roman Supcecki, and courtesy of the artist

lated and quiet location to live and work—a farm near Taylors Falls.”

Emphasis on discipline through repeat throwing has proven invaluable in Jeff's search for form, “the strongest element a potter has to work with. Establishing a rhythm of working is essential. For this reason I tend to work in series, not so much for efficiency, but as an aid in the search necessary for the making of good pots.”

To achieve balance between form and content, Jeff has often looked to Oriental traditions for inspiration. He admires the attitudes of these cultures towards pottery, their high regard for the unpretentious farmer-potter and his simple wares. The quiet shape, harmonious decoration and form have had an impact on Jeff's work.

“I have placed fairly strict limitations on my work. One is to simplify materials—two clay bodies and eight glazes. I do not find this a hindrance, but an asset and challenge. Every artist or craftsperson has limitations. It is a matter of which we choose and how we view and use

them. With every artistic endeavor there are restrictions—of time, space, expense, materials and human limitations. The boundaries I have chosen cause me to explore in a manner I believe in—exploration in depth.”

Last spring Jeff began exploring the effects on pottery fired with wood in a newly constructed climbing kiln, “moving away from overall glazing and decoration, and filling a need for change and challenge,” Jeff explains.

According to another Minnesota potter, Mark Pharis, “Bernard Leach's prejudices run through Jeff's work; he is carrying forward the English tradition. There is a sense of sturdiness and exceptionally good craftsmanship; he has extremely high standards. He is in a transition period. Most noticeably, his current direction is a quantum leap from the Hamada-type brushwork of the past. I sense he is moving forward.”

The author Terri Murphy, a painter, resides in Nelson, Wisconsin.

After his apprenticeship at the Leach pottery in England, Jeff chose a somewhat isolated and quiet location to live and work: a small farm near Taylors Falls, Minnesota.



Jeff Oestreich: Potter

by TERRI MURPHY

Throwing pots has been a way of life for Minnesota potter Jeff Oestreich (pronounced E-strike) since he first came in contact with clay in 1965 while a student at Bemidji State University. After studying at the University of Minnesota (with Warren MacKenzie), Jeff traveled to England for a two-year apprenticeship at the Leach Pottery in Cornwall, where his love of tradition and belief in the value of his medium deepened.

"I have made a commitment to utilitarian pottery," Jeff observes. "Of concern, but not overriding, is that my pots function well—that they are comfortable and inviting to the hand. Of definite interest are pots that are used in preparing and serving food and drink. This allows them to be handled daily, and through this contact the pots reveal subtle qualities of form, surface, pattern and glaze. The communication between potter and clay, pot and user, occurs at best in the home. Equally important to the pots being in their proper setting is the environment in which they are made. I chose a somewhat iso-

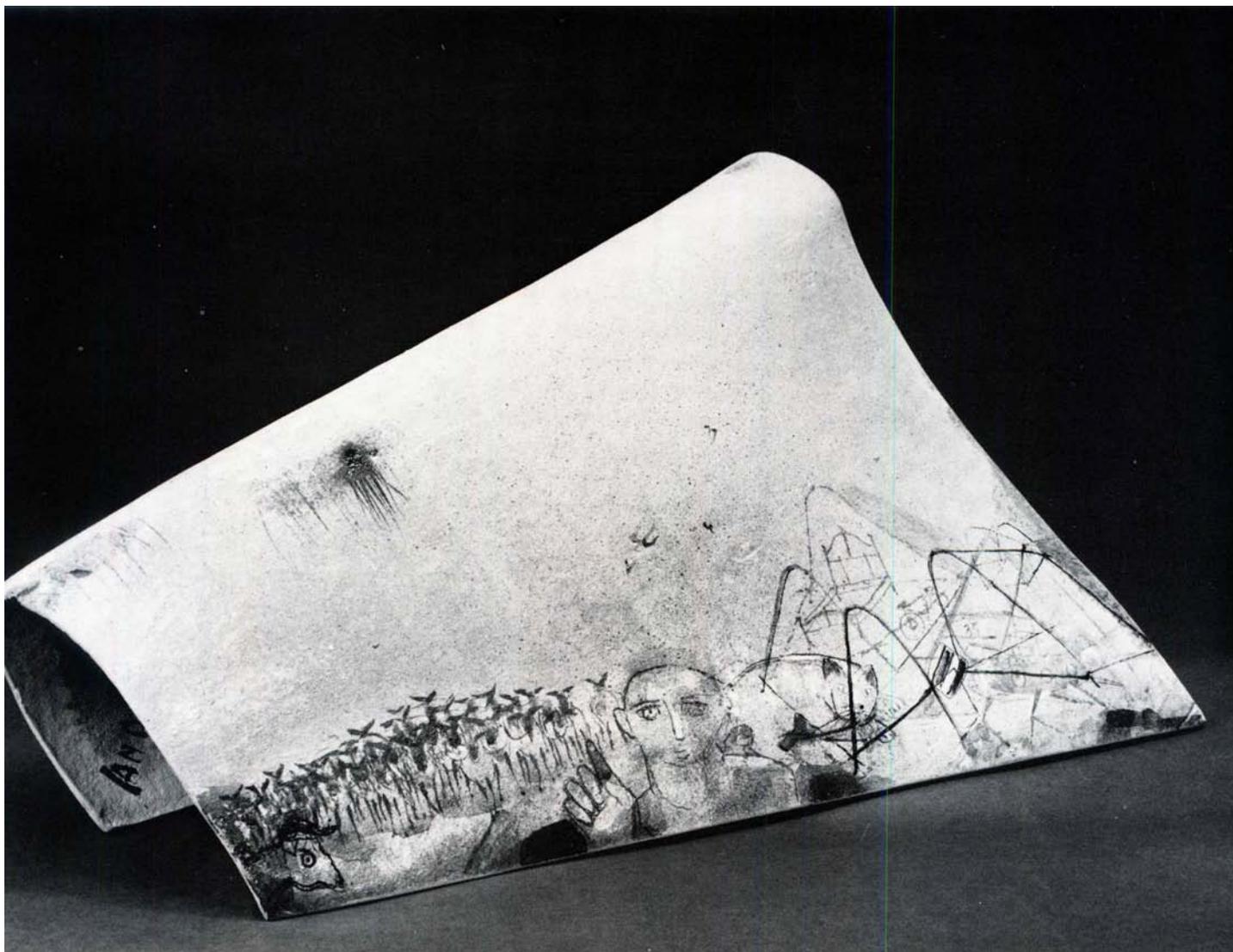
"Six-Sided Bowl" 9 inches in diameter, wheel-thrown stoneware, white slip with yellow ocher banding and finger dots, celadon glaze.

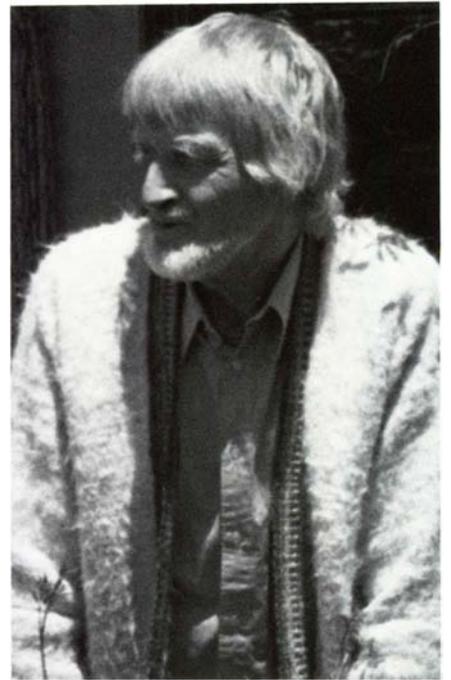




Above "Tour de France"³³ handbuilt stoneware "book"
6 inches in height, brushed slip decoration, 1979.

Below "Tent,"³³ 17 inches in length, handbuilt stoneware
with brushed slip decoration, by Jan Oosterman, 1980.





Right Dutch ceramist Jan Oosterman.

*Below Mural Dish " 37 inches in diameter,
handbuilt stoneware with cast elements,
red and gray vitreous slips, 1969.*



Jan Oosterman Retrospective

by MIEKE G. SPRUIT-LEDEBOER

The Ceramic Work Center in Heusden, Holland, recently presented a retrospective exhibition of objects by founder Jan Oosterman in honor of his seventieth birthday. Jan's first training was in garden design and painting, but during World War II he made preparations for a functional ware production studio established at Hilversum in 1945. Then in 1949 he began making only one-of-a-kind objects, and until the 1960s, Jan primarily produced large earthenware vases and tile murals, decorated by incising lines through successive layers of glaze. Now more sober designs are often applied with a brush.

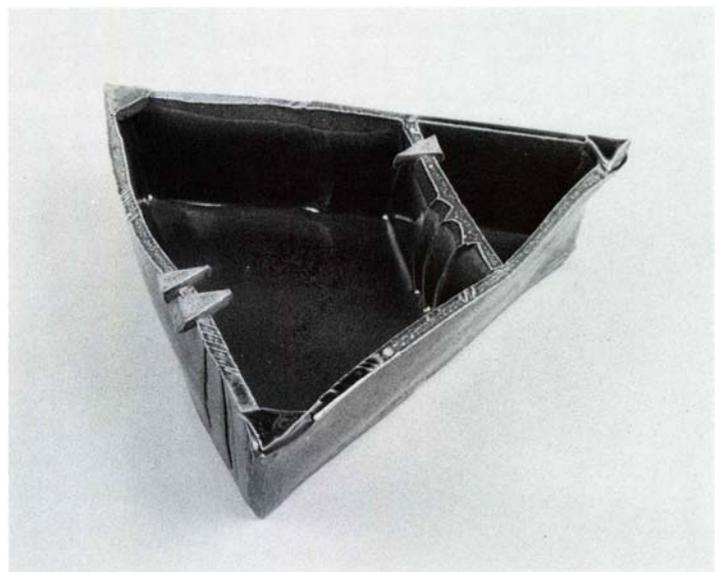
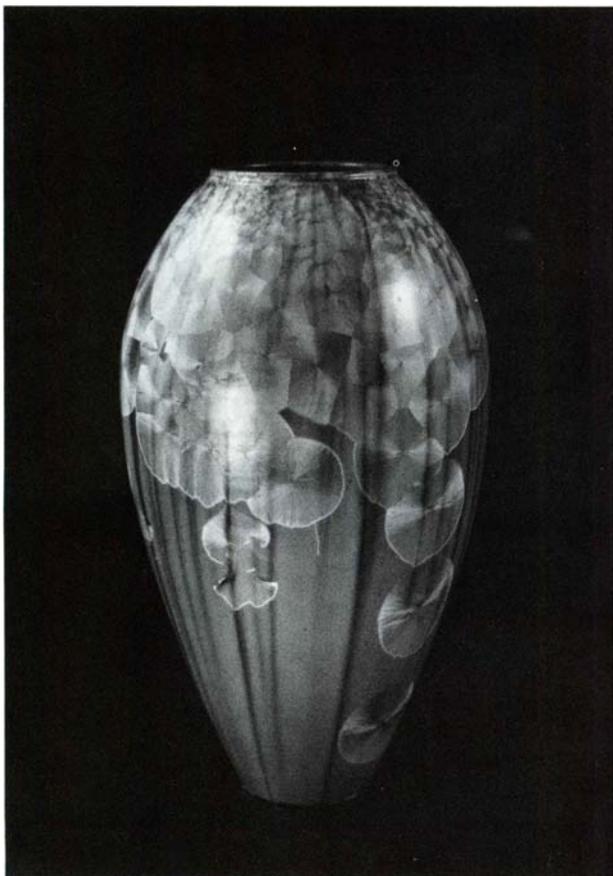
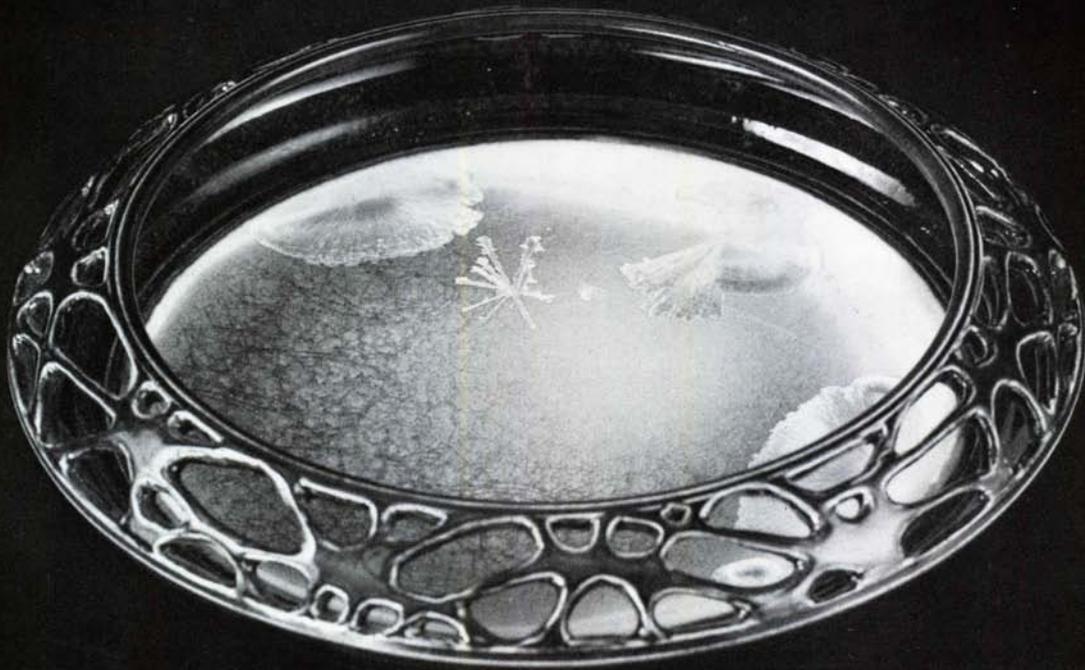
By 1967 Jan had started to experiment with forms and clay bodies. During the seventies numerous stoneware and porcelain sculptures were made, including globular objects, "leaves," "books" and "blocks of stone." In these, the artist strives to achieve harmony between the clay, the form and brushed decoration (consisting mostly of landscape elements, human and animal figures, bicycles, helicopters and texts).

Since 1976 Jan Oosterman has lived in Rousset-les-Vignes in southern France, where he continues to work with various clays fired in gas and wood kilns.

Earthenware vase, 7 inches in height, glazed, geometric design scraped away, 1954.



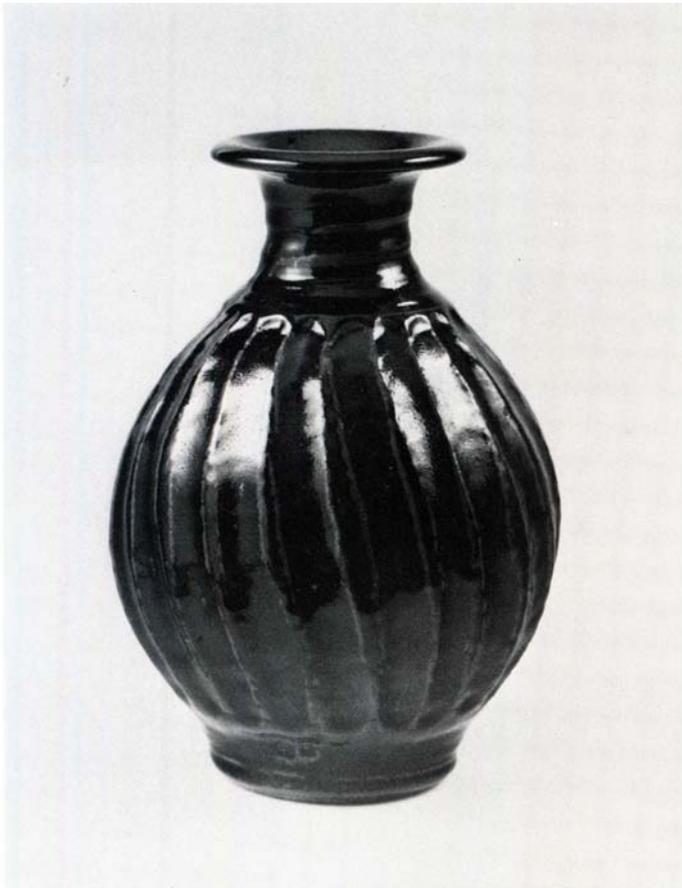
Photos: Frans Lossie



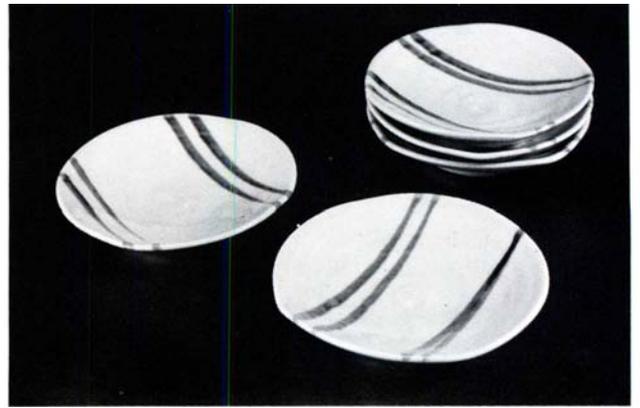
Triangular slab platter, 14 inches in length, slab construction, salt-glazed stoneware, by Ervin Dixon, Beatrice, Nebraska.

Top Porcelain tray, 13 inches in diameter, wheel-thrown, with excising, crystalline glaze, by George Smyth, Lathi op, Missouri.

Left Thrown vase, 15 inches in height, porcelain, with crystalline glaze, by George Smyth.



Temmoku vase, 10 inches in height, thrown, fluted, by Dale Baucum, Memphis.

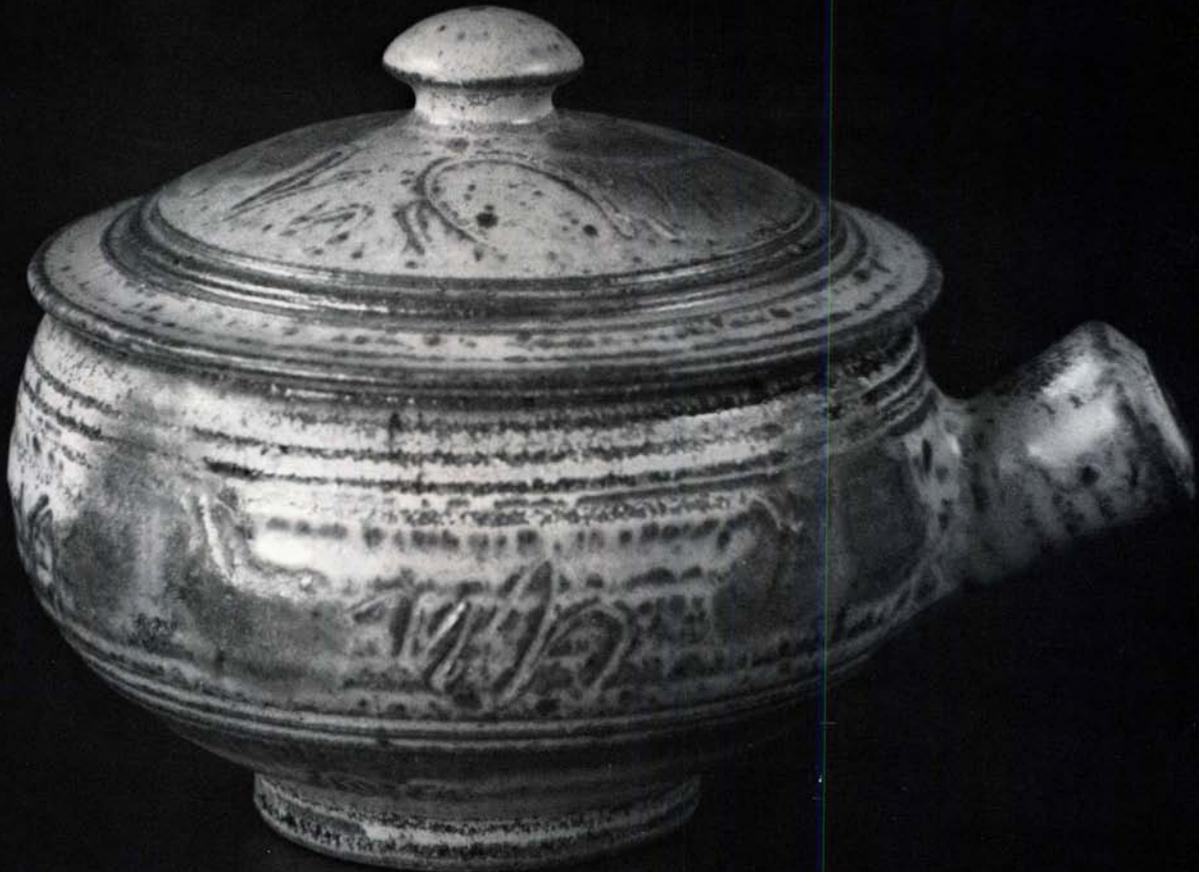


Porcelain dishes, 7 inches in diameter, thrown, altered, with kaki trailing over clear glaze, by Jeff Oestreich, Taylors Falls, Minnesota.



Tray, 13 inches in length, extruded sides, slip trailed, by Steven Hill, Kansas City, Missouri.

Wheel-thrown stoneware casserole, 6 inches in height, with applied handle, incising, by Dale Baucum.



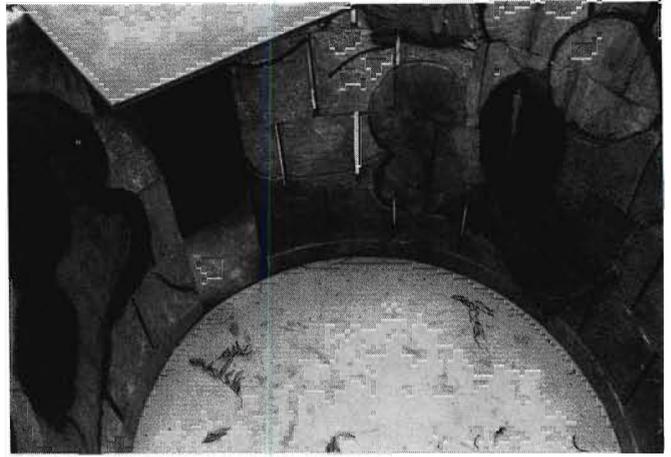
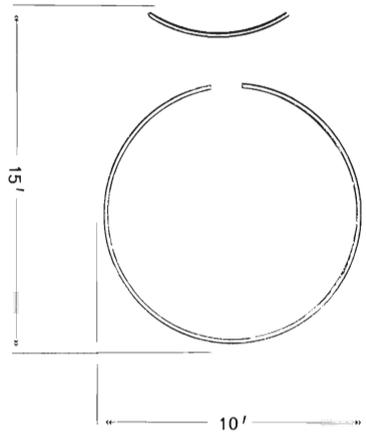
Approaches To Function

Studio potters* functional ware was recently featured in an invitational exhibition, "8 Approaches to Function in Clay," at Avila College, Kansas City, Missouri. Selected to present a variety of styles and techniques, the exhibitors were Dale Baucum, Memphis; Ervin Dixon, Beatrice Nebraska; Steven Hill, Kansas City, Missouri; Clary Illian, Garrison, Iowa; Dan Keegan, Lamoni, Iowa; Jeff Oestreich, Taylors Falls, Minnesota; George Smyth, Lathrop, Missouri; and Peter Sohngen, Memphis.

Right *Wheel-thrown stoneware vase, 12 inches in height, black glaze, by Clary Illian, Garrison, Iowa.*

Below *Pitcher, 10 inches in height, with cups, wheel-thrown porcelain, by Clary Illian.*





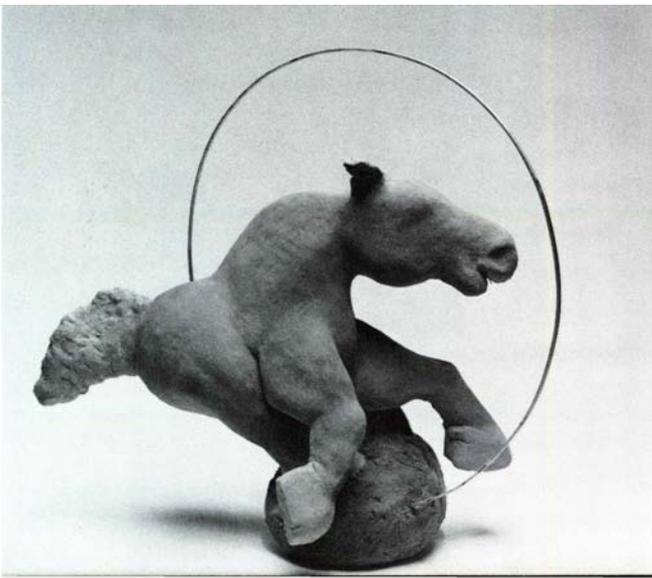


Above "Coming Through No. 1"³³ 3 feet in height, 1974—75. Search for a clay suitable for large-scale sculpture led to Jerry's development of a zero-shrink body, which works "because of the way the water factor functions in the clay."³³ Various chemicals can be added so that the space water occupies does not change through evaporation.

Left "Chinese Horse,"³³ 30 inches in height, 1974-75.

Top right "In Central Park,"³³ 15 feet in width including baffle (see diagram), handbuilt with 3% shrinkage clay over a removable wooden armature, 1963-64.

Right "On the Outside Only, No. 1"³³ 9 feet in height, by Jerry Rothman, 1965-67.



*Jerry Rothman's Laguna Beach studio. The artist has established an alternate pattern of working several years with pots and several with sculpture. "When it gets too pretty, then it's time to start something else."*³³

4% Copper Oxide
 2% Magnesium Carbonate Bottle Green
 5% Copper Oxide and
 2% Red Iron Oxide Teal Green
 10% Copper Oxide and
 5% Red Iron Oxide Dark Green

White Slip (Cone 3)

Gerstley Borate 33.34%
 Plastic Vitrox Clay 33.33
 Flint 33.33
 100.00%
 Add: Zircopax 10.00%

Brown Slip (Cone 3)

Gerstley Borate 38.5%
 Plastic Vitrox Clay 38.5
 Flint 23.0
 100.0%
 Add: Magnesium Carbonate 25.0%
 Red Iron Oxide 25.0%

Dark Brown Slip (Cone 3)

Gerstley Borate 25.0%
 Plastic Vitrox Clay 41.7
 Flint 33.3
 100.0%
 Add: Magnesium Carbonate 21.0%
 Red Iron Oxide 21.0%

Cream Yellow Slip (Cone 3)

Gerstley Borate 43.5%
 Plastic Vitrox Clay 43.5
 Flint 13.0
 100.0%
 Add: Rutile 20.0%

For a mid yellow/green add 4% copper oxide and increase the rutile to 26%.

Jerry often creates a monochromatic field on the ritual vessels with the following oxide-saturated glazes:

Base Glaze (Cone 3)

Gerstley Borate 50%
 Plastic Vitrox 50
100%

Oxide additions yield the following colors:

3% Cobalt Oxide and
 7% Copper Oxide Shiny Deep Blue
 3% Cobalt Oxide and
 7% Red Iron Oxide Matt Dark Green
 5% Copper Oxide and
 2% Red Iron Oxide Shiny Green-Brown
 10% Copper Oxide and
 5% Red Iron Oxide Metallic Brown

4% Copper Oxide and
 2% Magnesium Carbonate Shiny Green
 4% Copper Oxide and
 26% Rutile Matt Celadon-Mustard
 25% Magnesium Carbonate and
 25% Red Iron Oxide . . . Matt Black Breaking Brown
 20% Rutile Matt Yellow-Pink

Clear Glaze (Cone 3)

Gerstley Borate 25%
 Plastic Vitrox Clay 25
 Frit 3292 (Ferro) 50
 100%

Color variations are possible with the following additions:

3% Cobalt Oxide and
 7% Copper Oxide Shiny Deep Blue
 3% Cobalt Oxide, 1% Copper Oxide,
 3% Magnesium Carbonate and
 7% Red Iron Oxide Metallic Black
 1% Cobalt Oxide and
 3% Red Iron Oxide Shiny Dark Green-Blue
 5% Copper Oxide and
 2% Red Iron Oxide Shiny Green-Brown
 4% Copper Oxide and
 26% Rutile Matt Green-Mustard
 21% Magnesium Carbonate and
 21% Red Iron Oxide Matt Temmoku
 25% Magnesium Carbonate and
 25% Red Iron Oxide Matt Black
 20% Rutile Matt Yellow-Green

Matt Clear Glaze (Cone 3)

Gerstley Borate 25%
 Plastic Vitrox Clay 50
 Frit 3292 (Ferro) 25
 100%

As head of the ceramics program at California State University, Fullerton, Jerry teaches by example and when asked about the difference between pottery and sculpture, he replies: "They are equal to each other, just different. All work is essentially the same in value and quality—only different in approach and demand, whether a teapot or a 20-foot-tall sculpture. That's important because people tend to devalue utilitarian ware, which is sometimes more difficult to make than sculpture. Truly beautiful utilitarian ware is an art of genius." Encouraging individual expression, Jerry often tells students that "the material has no intrinsic value. The person creates value. There's no right or wrong way, only the way that works."

The author *A frequent contributor to CM, ceramic artist Lukman Glasgow maintains a studio in Los Angeles.*



“Though people don’t understand how I can move from relatively small pots to mammoth sculpture, there’s a continuum in my work,” observed California clay artist Jerry Rothman. “I may work three or four years with pots, five with sculpture, then go back to pots. The recent ‘Ritual Pots’ relate to work begun in 1967-68. That way I always have three or four lines going. When it starts getting too pretty, too beautiful, then it’s time to stop—time to start doing something else. Later I come back with a fresh approach.”

The purity of the vessel aesthetic has been a continuing source of inspiration and investigation for Jerry while working at his studio/home in a canyon above Laguna Beach. Resolution of the form and its relation to surface treatment has remained the underlying element. When Jerry started the “Sky Pot” series in 1960, it reflected development of a direction that was clearly distant from his student days at the Otis Art Institute. These early pots departed from tradition with the application of dry colored sand, pressed into the wet clay. Sometimes Jerry mixed in gum as a binder and painted the oxide-saturated sand onto the surfaces of dry and bisqued work. Throughout the following years Jerry continued formal exercises in pottery shapes, while concurrently exploring clay’s sculptural range.

Pushing back the barriers of accepted limitations led him to large-scale sculpture. One of the early constructions, “In Central Park,” 1962 (consisting of a circular room, 10 feet in diameter and 8 feet in height, with a separate curved wall opposite the opening), was built with a 3% shrinkage clay on a removable wooden armature. Subsequent searching for a body with good structural strength and a low coefficient of expansion led him to develop a zero-shrinkage clay body. “This zero-shrink body works because of the way the water factor functions in the clay,” Jerry explained. Although somewhat dangerous, various chemicals can be added so that the space water occupies does not change through evaporation. The result is a clay “like concrete that doesn’t set.”

Most of Jerry’s zero-shrinkage clay sculptures have been constructed over stainless steel armatures. Since stainless maintains a constant structure up to 2000°F, he fired to 1950°F holding that temperature for three hours. Stainless steel surface components also were incorporated in the forms. “Steel became part of the aesthetic,” Jerry observed. In the “Coming Out” and “Coming Through” series (1974-75) he used the zero-shrink clay embedded in wire mesh and included steel rods with collage/assemblage traditions.

Jerry’s work in suggestive and figurative sculpture has developed with several main themes. As in architecture, the frame sets the form for the structure, while the

surface may have monochromatic glaze treatment on embedded figures surrounded by stained clay. Jerry exaggerates the frames so the bones and muscles suggest active human struggle for release. Another theme is presence, the awareness of sheer size; one of his works, “On the Outside Only, No. 4,” weighs 22,500 pounds.

Invited to participate in the Campbell’s bicentennial exhibition of soup tureens, Jerry made several forms which promoted his interest in ritual vessels (see CM April 1979). Often elevated by “arms” attached on the sides rather than by a foot, these vessels are thrown and handbuilt with the following body:

Rothman Porcelain (Cone 3)

Desert Talc (51)	100 parts
Dolomite	50
Nepheline Syenite	200
Pyrophyllite	100
Custer Feldspar	100
Bentonite	50
Edgar Plastic Kaolin.....	750
Kentucky Ball Clay (OM 4)	200
Flint	100
	1650 parts

An addition of 10% round Oklahoma sand (90 mesh) — available through most western suppliers—raises the firing temperature to Cone 3-5, strengthens the body, and “you’d never know it’s there.”

Bisque surface treatment sometimes includes application of the following slips:

Base Slip (Cone 3)

Gerstley Borate	35.7%
Plastic Vitrox Clay.....	35.7
Flint	28.6
	100.0%

Color variations may be achieved with the following additions:

2% Cobalt Oxide and 4% Copper Oxide	BrightBlue
3% Cobalt Oxide and 7% Copper Oxide	Mid Teal Blue
3% Cobalt Oxide, 1% Copper Oxide, 3% Magnesium Carbonate and 7% Red Iron Oxide	DarkBlue
1% Cobalt Oxide and 3% Red Iron Oxide	MauveBlue
3% Cobalt Oxide and 7% Red Iron Oxide	Brownish Blue
2% Copper Oxide and 4% Magnesium Carbonate	Gray Green



"Bicentennial Tureen " 16 inches in height, thrown, handbuilt and assembled, 1976, barium matt glaze intentionally overfired to Cone 10.

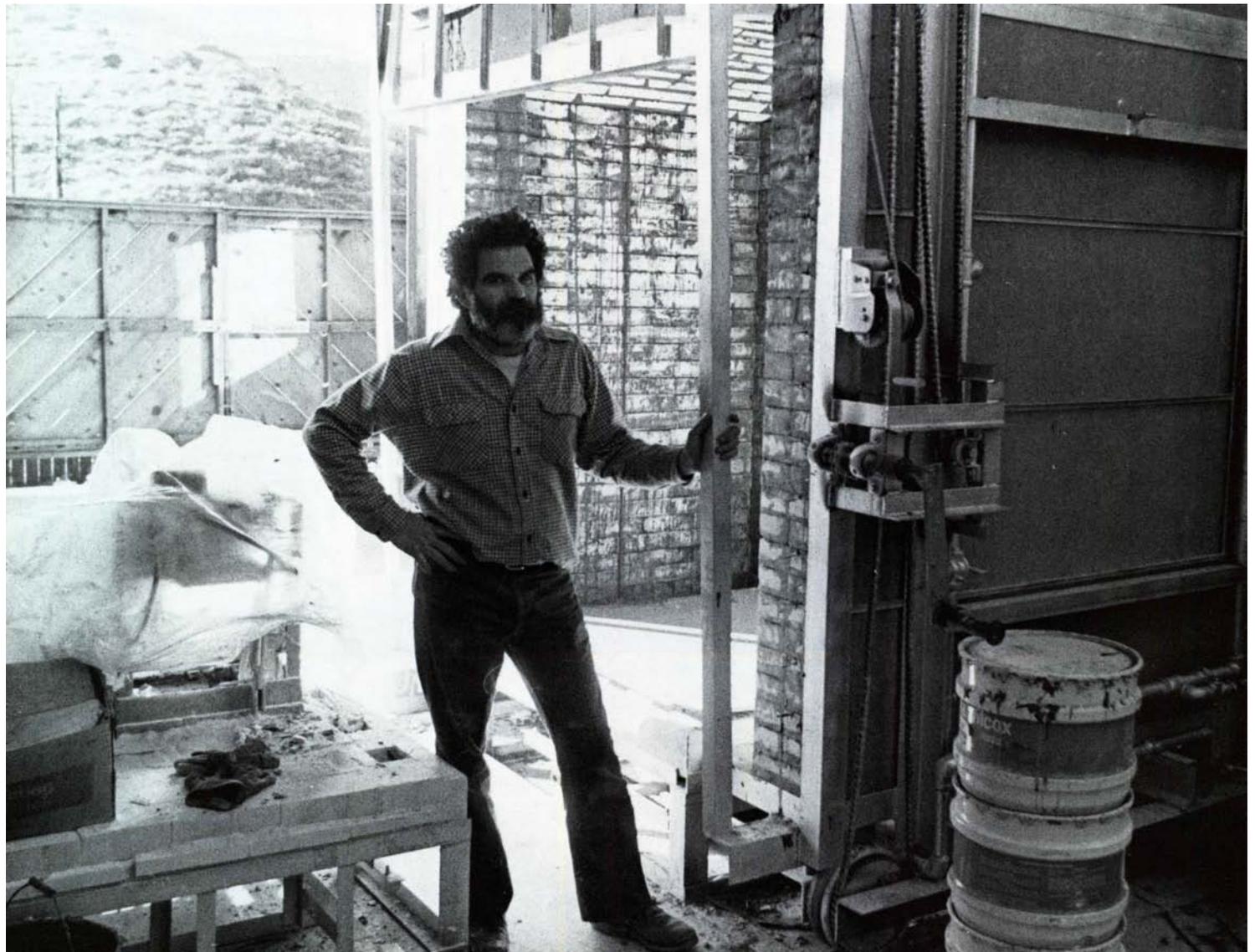


*Thrown and handbuilt ritual vessel (tureen),
26 inches in height, 1980.*



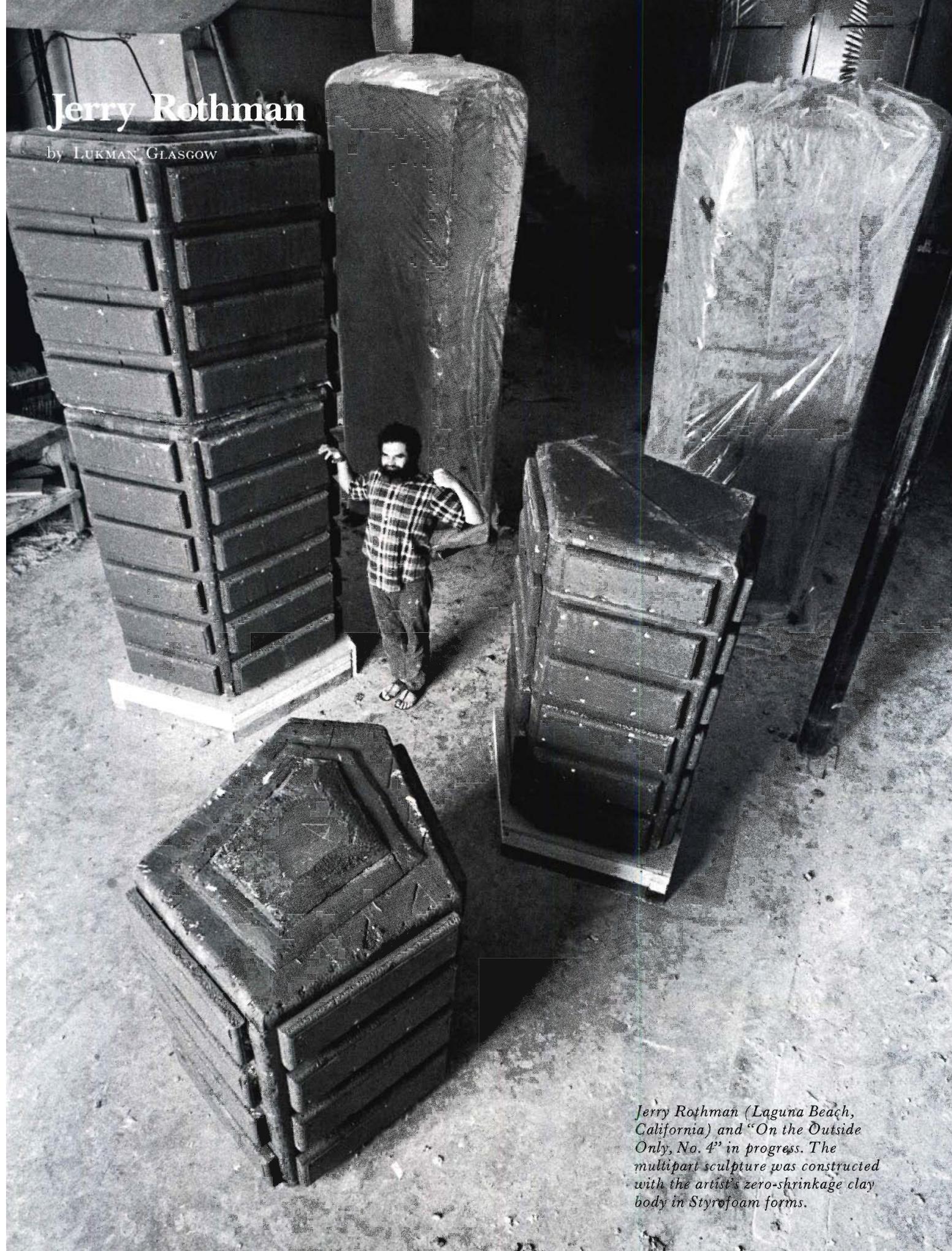
*Ritual vessel, 26 inches in height, black
body, handles blue glaze with sand.*

Jerry Rothman with partially completed car kiln at his studio.



Jerry Rothman

by LUKMAN GLASGOW



Jerry Rothman (Laguna Beach, California) and "On the Outside Only, No. 4" in progress. The multipart sculpture was constructed with the artist's zero-shrinkage clay body in Styrofoam forms.

tures and sculptures, as well as clay concepts and clay as therapy. According to Bernard Kester's catalog statement, "The exhibition takes a reportorial perspective—a broad review of works from among craftspersons." After 200 years of crushing and inhaling and ingesting silica, perhaps my tired friends are due an exhibition where they only report and review. But what do we do now?

If we do fall from governmental grace, losing an important support system, will we be forced to rely just on the buying public, museum goers and tourists? And if so forced are we not charged with the responsibility to evoke a response from these people—some response—any response—so they will care about our works, about us? After 200 years what do we do for an encore?

The author Deborah Edwards is a former assistant editor of *Ceramics Monthly* and currently resides in Yorba Linda, California.

"Ritual Vessel" wheel-thrown and constructed container, approximately 19 inches in height, Cone 3 porcelain, low-fire glaze, by Jerry Rothman, from "Made in L.A." recently shown at the Craft and Folk Art Museum.



style and grace. I circled again, pondering why most of the clay works seemed sapped of energy. Had the reign of Ronald Reagan's insidiously proposed arts and humanities neglect struck already?

Of all the objects displayed I gravitated toward Gifford Myers's "Cube," so carefully constructed of rolled coils and describing an equilateral 18-inch lattice form. I was drawn to study the delicate cube, to discover a secret door to the special space confined; but none was there. I felt cheated, but I felt.

I thought of all the ways clay has been treated over the years—rolled, pinched, pulled, coiled, torn, extruded, slab built, thrown, molded, fired, glazed, painted, left unfired or unglazed, combined with other media, placed in water to erode and stacked in suppliers' bags. This is how we said it, but what did we say?

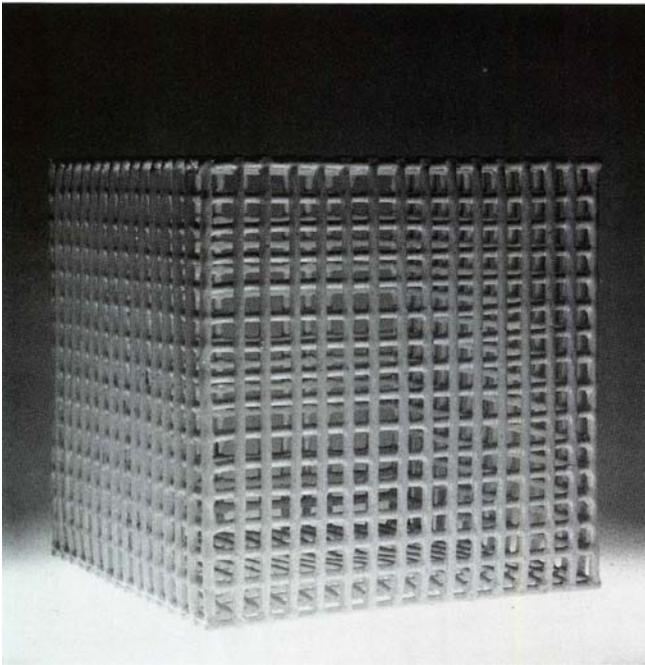
The finished works represented traditional objects (bowls, pots and mugs), grotesque images, whimsical creatures, masks, jewelry, building materials, walls, struc-

Far left *"Cube" 18 inches in height, handbuilt stoneware, low-fire glaze, by Gifford Myers.*

Below left *Wheel-thrown lidded jar, 11 inches in height, stoneware, by Harrison McIntosh.*

Below *"Clipped Bowl," 3 inches in height, cast porcelain, by Stephanie DeLange.*





article) must be given entirely to the photographer, Roger Marshutz. With careful lighting and creative study, he imbued these (for the most part tired and overworked) objects with an imagined grace. Like many of you, I've often speculated that some photos of works were better in two dimensions and enhanced by the romance of lighting, but never have I seen it so dramatically illustrated.

I found myself circling from gallery to gallery, wondering if there was something I had missed, waiting to be dazzled. Had the museum failed to properly display the work with suitable lighting or arrangement? As nearly as I could judge, this birthday celebration was prepared as admirably as other exhibitions at the museum and even extended to Gallery 3, the new (and somewhat controversial) branch in a Santa Monica shopping mall, where a small but representative group of ceramics was displayed. It seemed to me that the museum had made every effort to present these recent craft works with reasonable



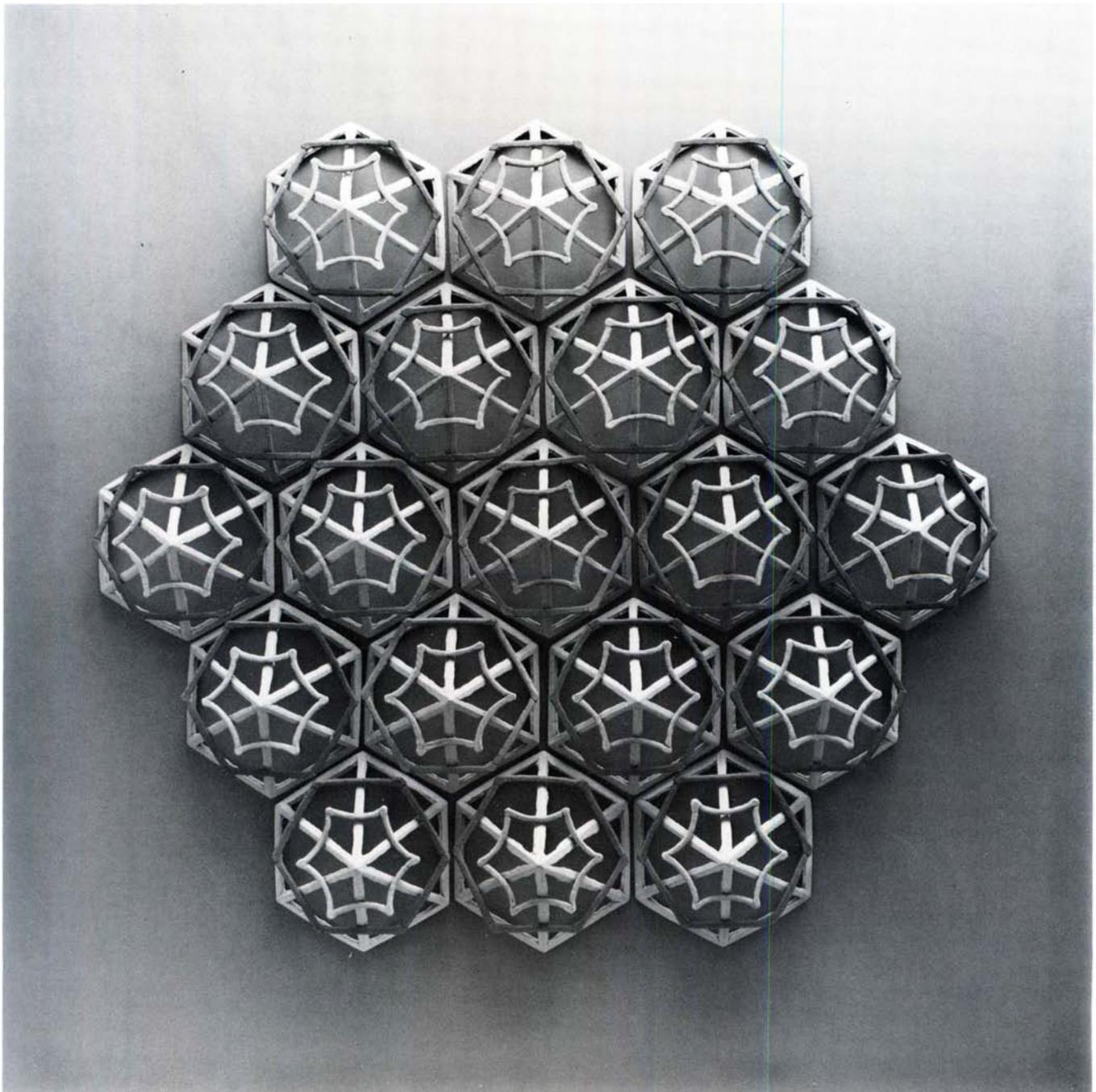
Made in L.A.

by DEBORAH EDWARDS

Untitled wall construction, 6 feet in height, yellow ocher and iron oxide colored stoneware, fired to Cone 7, by Larry Lubow.

The way I treasure photographs which frame memories, I savored the catalog photographs of the works by twenty-three ceramists in "Made in L.A./ Contemporary Crafts '81," a recent exhibition in honor of the city's bicentennial at the Los Angeles Craft and Folk Art Museum. The beautifully captured forms made me eager to renew acquaintances. I anticipated seeing old friends—familiar styles immediately recognizable through delicately inscribed designs or handsome glazes and bold construction. But on visiting the exhibition, the old friends I so looked forward to seeing disappointed me. This reunion would have been better left unattended.

Congratulations for the magic I admired in the photographed ceramic works (shown in part with this

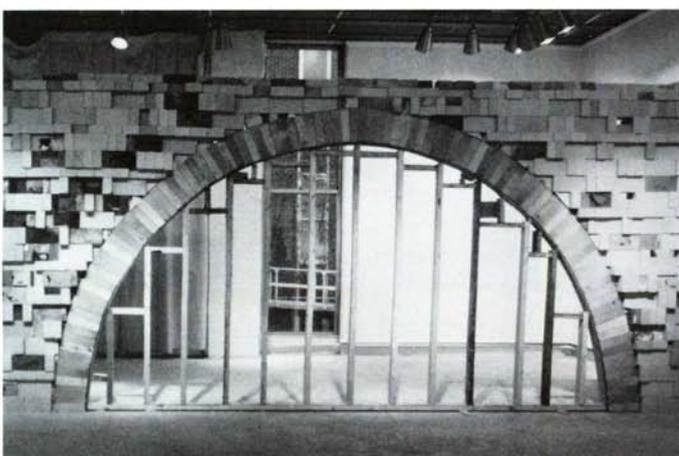
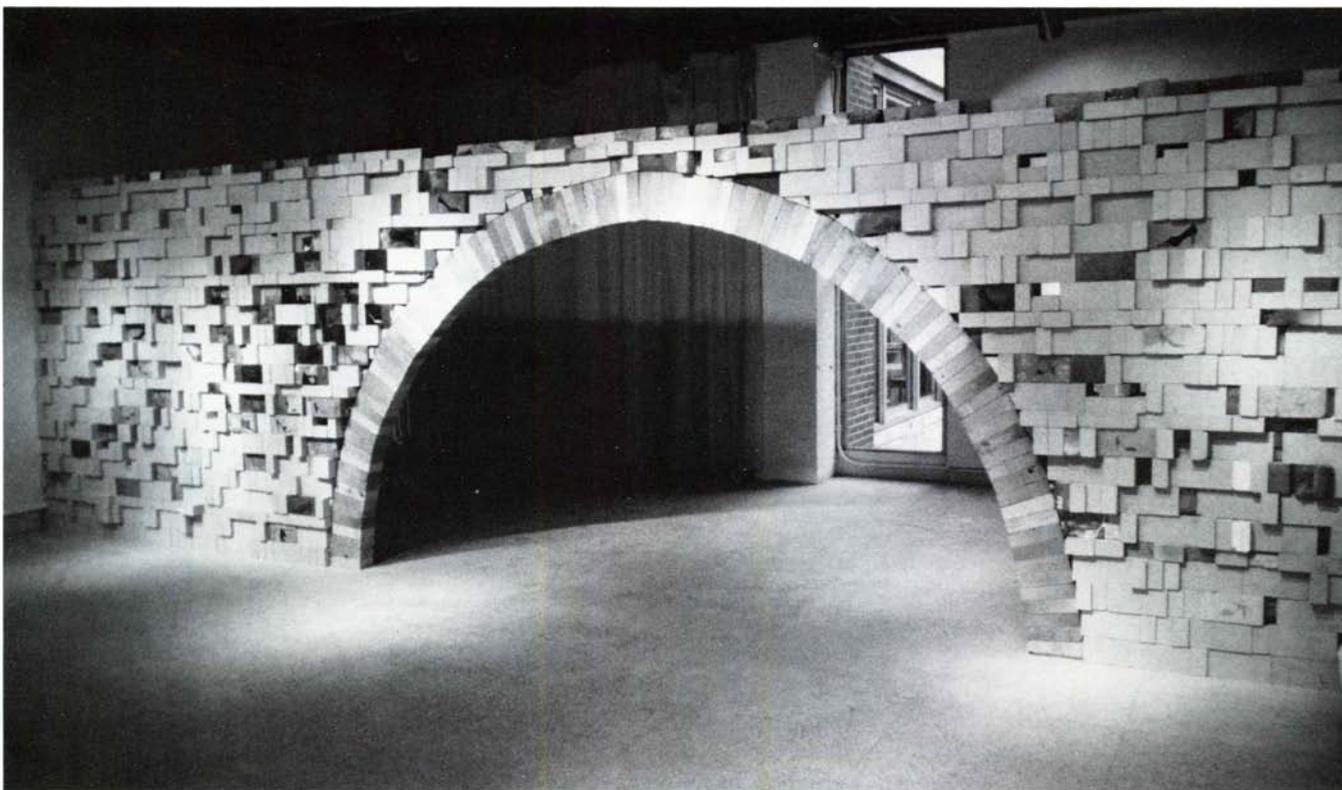


Bob Shay

Stiletto-heeled shoes appeared as low-fired glaze images on a 25-foot-long, arched wall in a recent exhibition by ceramist Bob Shay at the Ohio State University (Columbus). With a delicately balanced arch spanning 12 feet, the single-course structure of approximately 1200 hardbrick was laid without mortar in a random pattern, resulting in a high-relief surface.

Inspired by visits to Mexican border towns, this “work

was the result of a continuing investigation into a synthesis of my personal, somewhat off-center, sensibilities and visual perceptions,” Bob explained. “Both Tex-Mex culture and high-heeled shoes have in common the fact that they relate little to any natural human condition. The lack of subtlety, the garish forms, the attitude which pervades the harsh, illogical frenzy that passes for order, all combine to render one’s senses dormant.”



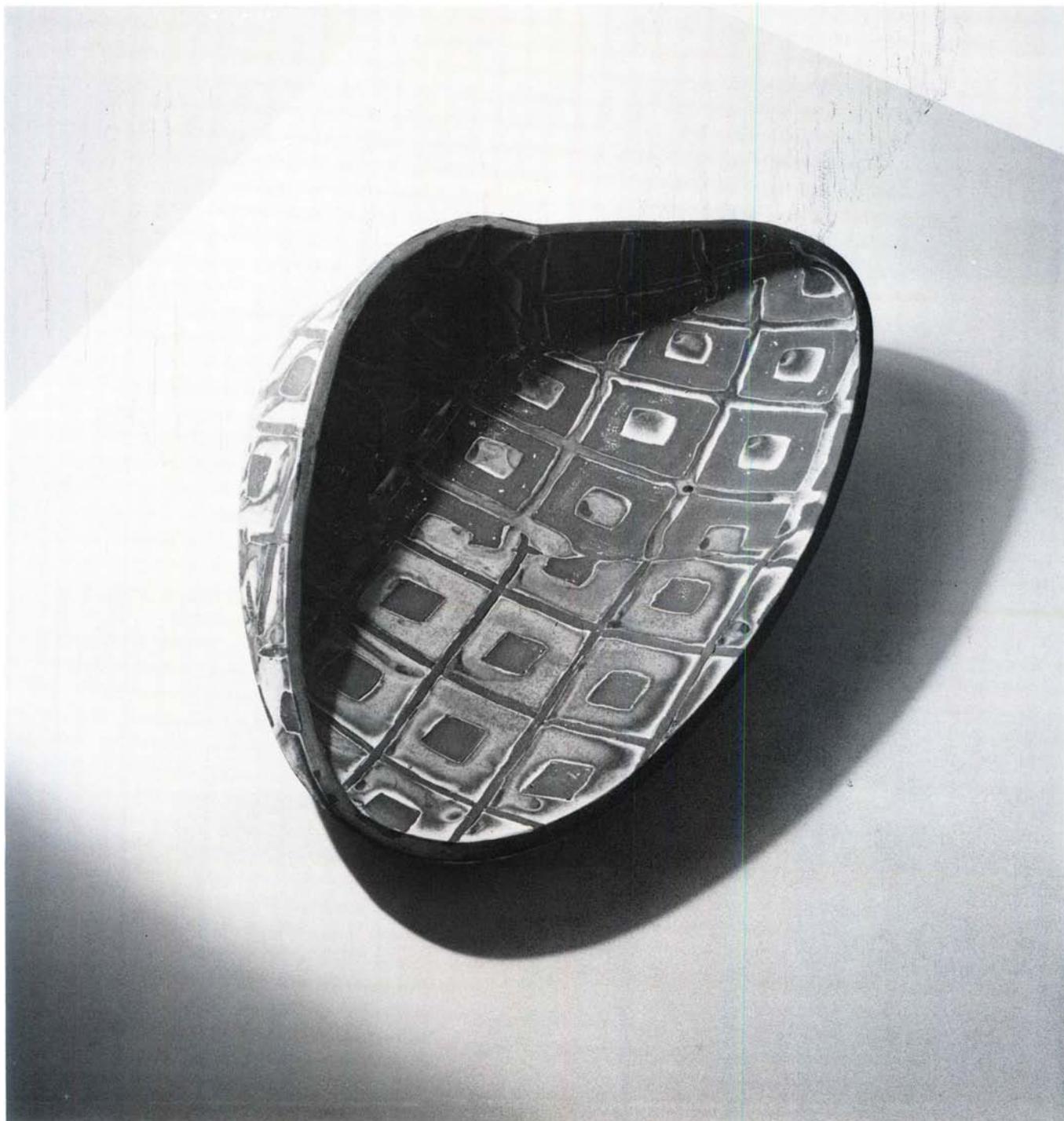
Photos: Elaine Comer

Bob Shay’s 25-foot-long hardbrick wall (top) was constructed over Masonite and 2x4s supporting its 12-foot-wide arch (above). Surface decoration consisted of low-fire glaze images of stiletto-heeled shoes.

Left Comma-shaped bowl, 12 inches in width, slab-built earthenware, with inlaid white clay, white-turquoise glaze over wax resist, fired to Cone 5, primary-color enamels.

Below left Dish, 16 inches in length, earthenware with glaze and overglaze enamels.

Below "Curved Form " 21 inches in length, slab-built earthenware with glaze, enamels fired to Cone 014, by British artist Jacqueline Poncelet.

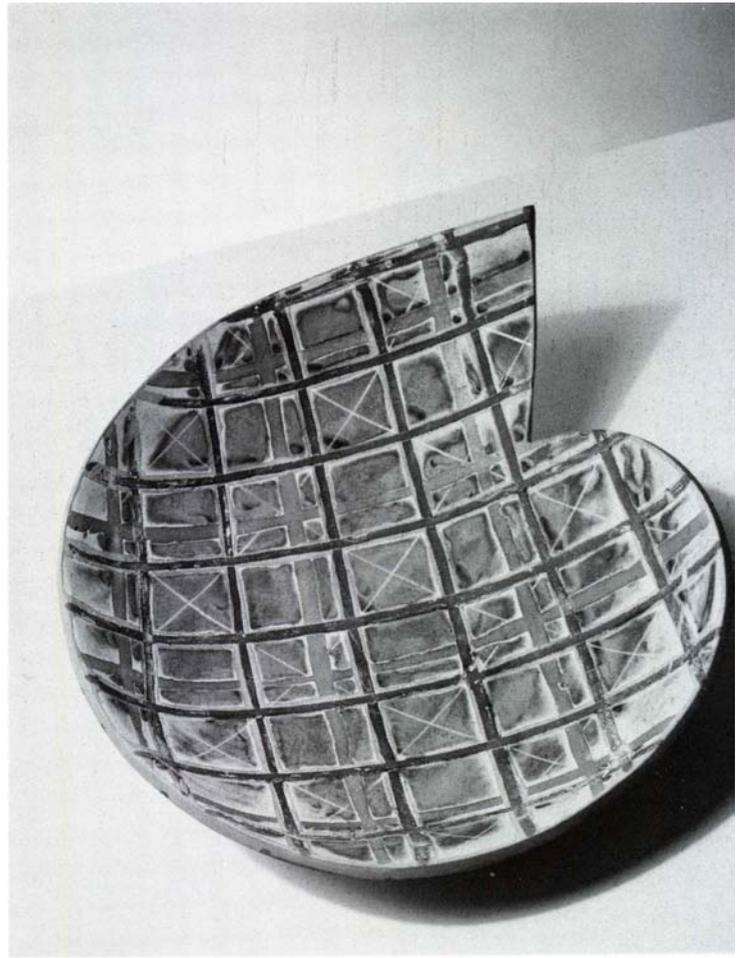


Jacqueline Poncelet: New Work

A solo exhibition of new work by British ceramist Jacqueline Poncelet was presented recently at the Crafts Council Gallery in London. Larger and predominantly more horizontal than her earlier carved and stained bone china forms, Jacqui's asymmetrical earthenware bowls are "marked by an increasingly bold use of pattern, either spread across the form or reflecting and amplifying the various changes in plane," noted reviewer Richard Deacon. "Interlocking complex grids [define] relations between positive and negative in the pattern, and the fusion of exterior with interior by means of the edge."

White clay was inlaid in red earthenware to form one layer of pattern on the shallow slab-built vessels. Additional geometric and random design layers often were developed with white-turquoise glaze over wax resist and primary-color enamels.

"A complex dynamic is set up in seeing the pots as somehow flat or transparent," Richard continued^ "the far and near edges seeming to work in with the lines of pattern. In this integration material thickness disappears. Yet the edge is continuous and asserts itself as the lip of a three-dimensional form with a functional potential."



ITALY The exciting new force in ceramic sculpture - works by Tasca, Zauli, Caruso and others.

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Programs designed to pay homage to the finest ceramists of the 20th century.

MICHAEL CARDEW* Doyen of the functional potters, shows a retrospective view of his exceptional sense of form, surface and utility. LEACH/HAMADA* Bernard Leach and Shoji Hamada awakened the Westerner to the quietist Zen concepts of beauty and expression. Twelve exquisite masterworks.

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GEORGE E. OHR: CLAY PROPHECY Works and portraits of clay's

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Each program shows 12 examples of different techniques in ceramics; decorating, building and forming, special clay bodies, etc. in both historical and contemporary works. CHINA PAINTING Superb examples of modern and historical application of the so-called "devils art". EXTRUDED CLAY Examples from USA and Europe of the use of the extruder as a contemporary forming tool for functional and decorative pottery, sculpture, etc. ALL THAT GLITTERS Historical and contemporary use of the luster

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TIME FOR TEA? Diverse ap-

proaches to the teapot; from humour and excentricity to classical homage. Twelve historical and contemporary slides!

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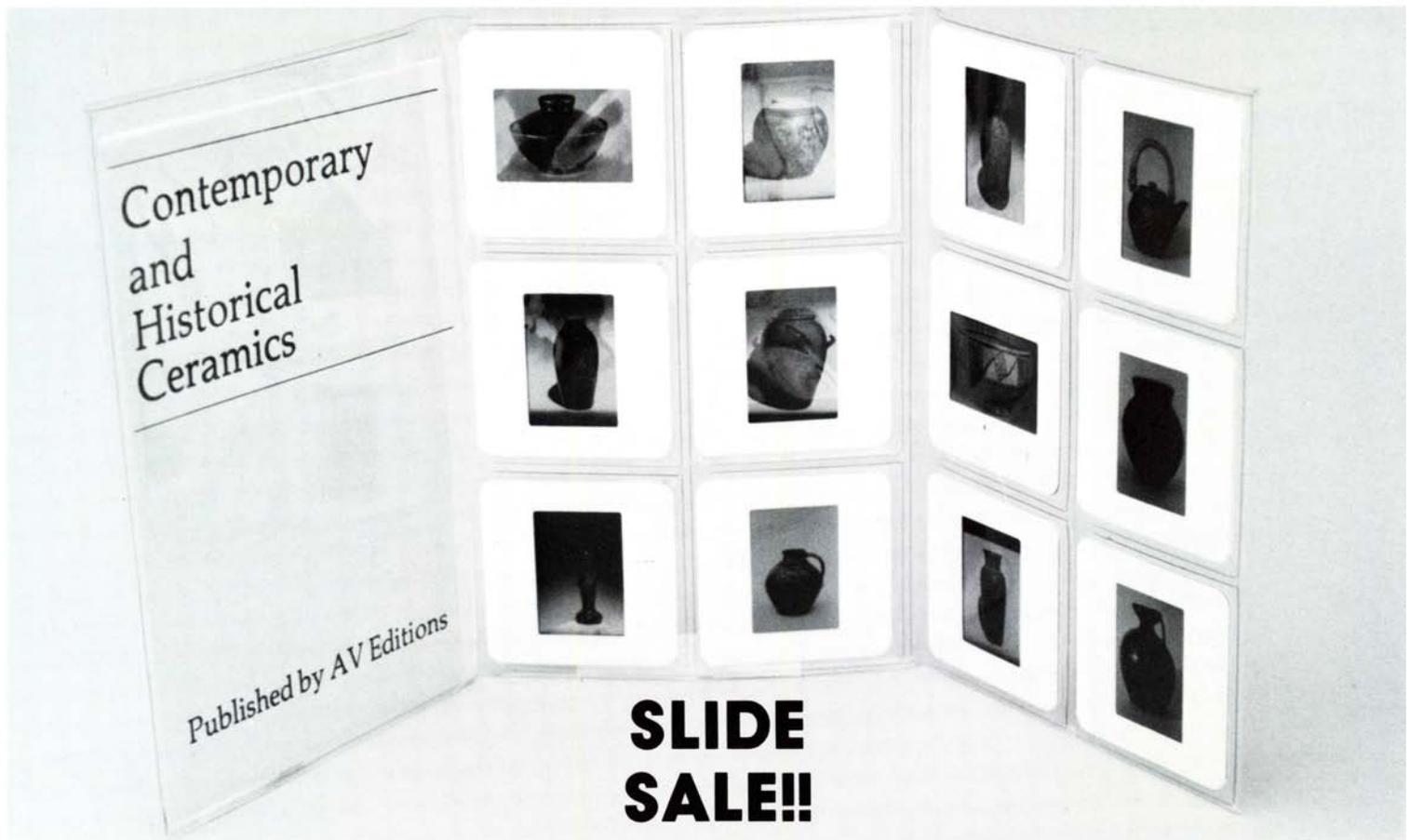
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TILES: AMERICAN ARTS AND CRAFTS MOVEMENT Superb turn-of-the-century examples of major tile installations by William Grueby Hermann Mueller, Pewabic Pottery, Moravian Tile Works and others.

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Slides with which to build your art historical library!

EUROPE

STAFFORDSHIRE CERAMICS: 18TH CENTURY Works from Staffordshire and other centers around the 18th century. Superb early works by Wedgwood, Whieldon and others.

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ENGLISH ART POTTERY 1880-1920 Works by the pioneers of the ceramics movement; Doulton's superb salt glaze, William de Morgan luster, the Martin Brothers grotesqueries and others.

FRENCH ART POTTERY 1880-1910 Works by the artist potters of France; Chaplet, Delaherche, Carries and others.

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Buthaud, Serre, Soudbinine, Metthey and others.

MODERN ART AND CERAMICS 1910-1940 Examines early works produced in the style of the constructivists and futurists in various studios and workshops including the Bauhaus.

VIENNESE CERAMICS 1890-1930 Works produced by the prophetic ceramists of Vienna and the Austro-Hungarian Empire. Works by Powolny, the Zsolnay and Amphora factories, Susi Singer, Wally Wieselhier and others.

UNITED STATES

INDIAN POTTERY: PREHISTORICAL An exceptional selection of works by the Mimbres and other Indian potters from the Arizona area; both black and white and polychrome wares.

ART POTTERY USA: 1880-1920 Examines the growth of the Art Pottery Movement. Works by Grueby, Rookwood, Fulper, Van Briggle and others.

CERAMIC ART USA: 1920-1950 Traces the development of the ceramic artist between the two

world wars. Works by Lukens, Grotell, Schreckengost, Gregory and others.

OTIS CLAY: MARER COLLECTION* Works by the original group of ceramists at the Otis Art Institute's ceramic department founded by Peter Voukos; Jerry Rothman, John Mason, Ken Price, Billy Al Bengston and others.

STYLES

ART NOUVEAU CERAMICS - A range of ceramic art produced in the rhythmic linear style of art nouveau. Examples from France, Austria, England and the United States.

ART DECO CERAMICS One dozen examples of high style art deco ceramic design from Europe, USA and England. Includes masters of the style such as Clarice Cliff, Shelley Pottery, etc.

INTERNATIONAL

Work from five countries showing the finest of each nations talent, established and up-and-coming artists.

Comment

On Becoming a Middle-Aged Potter *by John Peni*

It is hard to believe another year has passed and thus even more difficult to accept the fact that I've been out of graduate school for almost fifteen years. As one reaches forty, it is almost obligatory to reflect upon the past and recognize, at least in general terms, that certain concessions must be made regarding the future.

That raw surge of creative energy, coupled with a beautiful naivete regarding my abilities, has long since been tempered—it still is present, but rather as a bittersweet memory of a time when youthful exuberance and reckless ideas outshone (and were better than) maturity and reason. In those days, great achievements were yet to come; events to be worked for, but attainable nonetheless. Success in one's work was certain to arrive, if not today, quite possibly tomorrow or next month at the latest.

That period of my life was a potpourri of inspiration, frustration and promise. The inspiration came from those who surrounded me; the frustration from not being better than I was, but with the ultimate promise of someday being so.

The next ten years were a whirlwind of experiences, a period of learning about my strengths and weaknesses, but amazingly little about my work. On the surface there was a great rush of experimental phases, a hurly-burly of ideas and a progression of changes.

My work underwent alternate stages of "refinement" and "loosening up." In retrospect, I still was coasting on the inertia which spat me out of graduate school, looking outside of myself for that one thing which would light the way.

What is it that makes one's work truly one's own? For years the question remained present, but unanswered, and became a prime motivating factor in the desire to go on. If

the answer were suddenly to materialize, would there be any reason to continue?

All around me I can sense the achievements and successes of others, and suddenly in the midst of one such observation I am embarrassed when I feel resentment towards an individual who is younger than myself. Another mark of my middle-age crisis perhaps?

Some things are clear. It is natural and important to be influenced by the work of others, but not to be overwhelmed. One must remain loyal to a sense of purpose, not crossing the fine line to imitation—taking up someone else's standard and pretending it is one's own.

At times I feel so very close. Looking at pots made during a particularly good day brings a sudden rush of exhilaration, but for only a moment. The work is incomplete; it requires the finish, the mark of the fire, to decide for all time whether the result merited the earlier sense of achievement. Regardless of how others may respond, it is my judgment and mine alone which really matters.

Therefore, while I continue to seek recognition within my profession, the burning intensity of needing to be recognized has been extinguished. Age seems to wear well upon a potter. There comes a counterbalancing force of even-temperedness, patience and acceptance. No longer does one turn outward for approval of work which can only be judged in that quiet space of self. I sometimes feel that during this time of realization and contemplation, the first real indications of true understanding are emerging.

At this point, although priorities may be reordered, certain things remain constant. No matter how it may be viewed by others, my work continues to be of the utmost importance

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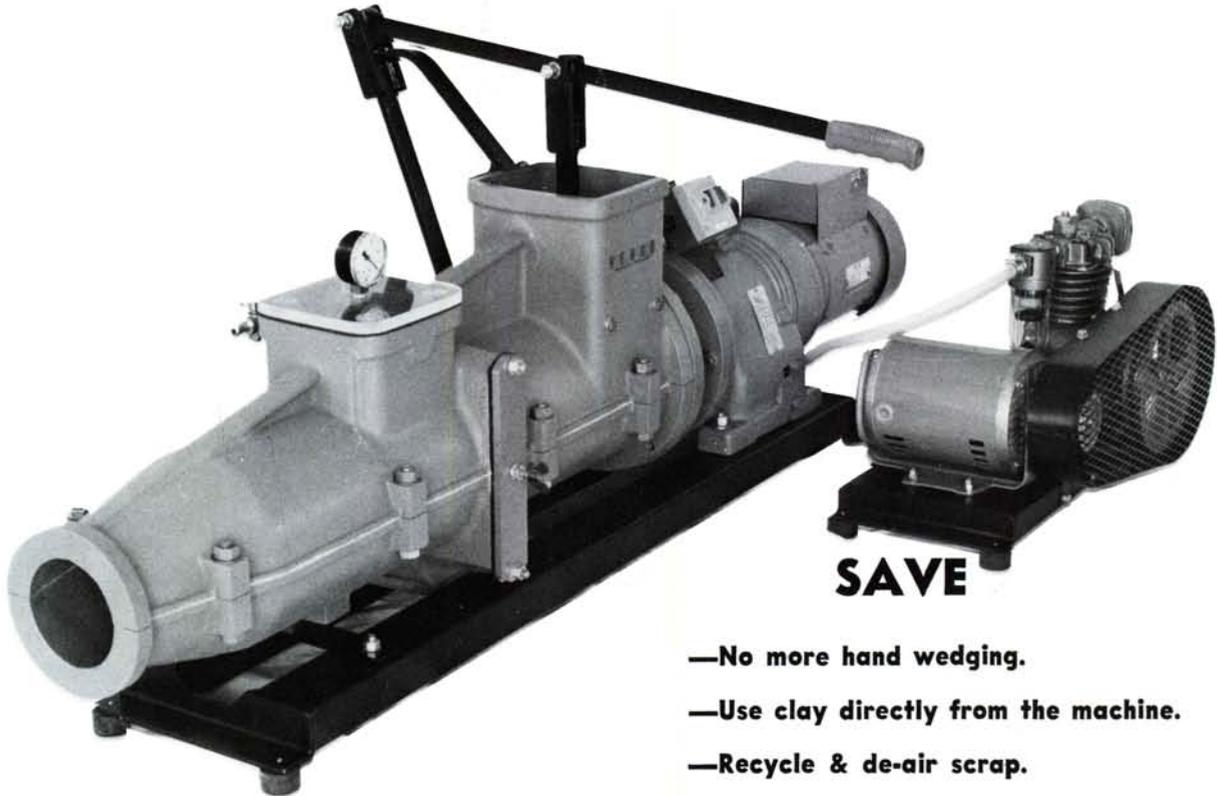
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Questions

Answered by the CM Technical Staff

Q We have been involved with quite a bit of casting over the past few months, but recently the slip has been impossible to deflocculate. There has been no change in our recipe nor in the materials involved, so this problem really has us baffled. How can we get our slip back to normal?—C.H.

The one material which is the most common culprit whenever there are major changes in casting slip is the water, which may vary greatly in mineral content. To determine if your water is at fault, substitute distilled water in an experimental batch. If this makes deflocculation possible again, then you may want to switch to distilled water to permanently eliminate this problem, or substitute distilled water for part of the local water content.

Q We have just begun using a Cone 6 porcelain in our busy teaching studio and are having a problem with tiny particles of hard clay that show up when the porcelain is reconditioned.

Our reconditioning process is this: After the students re-wedge any usable clay at the end of class, soft, thrown scrap goes back into one barrel, hard trimmings and greenware are broken up and go into a second barrel to which water is added. When both barrels are of a uniform softness, we pour off the excess water and lay out the contents on a plaster table until the batch returns to throwing consistency. What are we doing wrong?—M.B.

Your processing of the soft-thrown scrap sounds fine and may be continued provided there are no hard lumps in that batch, but we recommend a change in the method of handling hard trimmings and greenware. These scraps slake more consistently when first allowed to become completely dry. Then break them

up into small pieces and sift them into a barrel of water. Water temperature will greatly affect the speed and completeness of slaking—hot water is preferred to cold.

These processing techniques should be sufficient for nearly all porcelain bodies, but if yours continues to be plagued with hard clay particles, then it is recommended that all scrap be reduced not just to the slaked state, but be mixed with sufficient water to produce slip which is then dried on plaster until it reaches good working consistency.

Q After salt glazing pots for many years, I would like to begin producing salt-glazed ware without the traditional orange peel surface. How can the potter achieve a smooth, shiny surface in salt?—L.G.

In his book, "Ceramic Science for the Potter," W. G. Lawrence mentions the addition of from 4 to 8 percent borax or boric acid which "improves the thickness of the glaze, reduces roughness and 'pigskinning,' darkens the color of the glaze, overcomes dull spots and reduces crazing.

"The best method of salting with boron compounds is to use salt alone for the first three saltings, then to use a mixture of salt and boron compounds and finally to use the boron compound alone for the final salting."

Subscribers' inquiries are welcome and those of general interest will be answered in this column. Send questions to: Technical Staff, Ceramics Monthly, Box 12448, Columbus, Ohio 43212.

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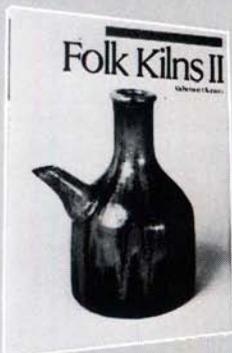
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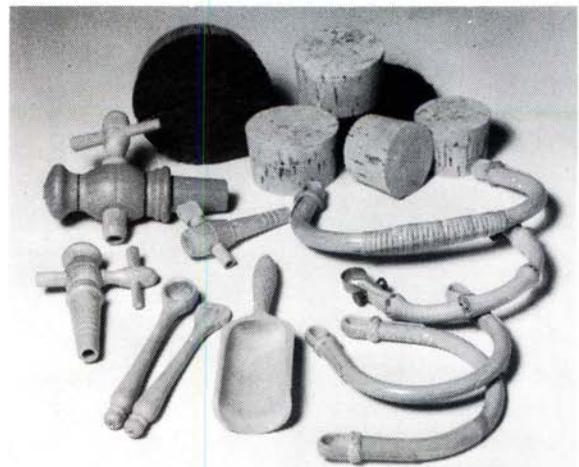
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Itinerary

Wisconsin, LaCrosse *September 5—6* The 6th annual "Great River Traditional Music and Crafts Festival"; at the University of Wisconsin/LaCrosse, Central Mall.

Workshops

California, San Jose *October 16—18* "8 Artists Workshop in 3 Days"; hands-on workshop open to everyone, includes: kiln construction from a kit, hand-building, salt glazing, throwing large forms, and in-laying porcelain. Fee: \$33.33, with group rates available. Contact: B. Sebastian, 119 North 15 Street, San Jose 95112, or call: (408) 287-3044, or 277-2574.

Florida, Orlando *September 19* A lecture/demonstration in porcelain with Tom Turner. Contact: Judith Page, Valencia Community College, 1800 South Kirkman Road, Orlando 32802.

Florida, Tampa *October 23—25* A workshop with potter Don Reitz; For additional information, write: Clay Factory, 804 South Dale Mabry Avenue, Tampa 33609, or call: (813) 872-8819.

Maine, South Paris *September 19—20* "Behaving Artistically—Art Beyond Culture," with Paulus Berensohn, is open to all craft disciplines. Fee: \$25. Contact: Christian Ridge Pottery, RD 1 Box 44, South Paris 04281, or call: (207) 743-8419.

Nevada, Tuscarora *September 20—May 31, 1982* Tuscarora Pottery School will offer workshops for experienced craftsmen in prospecting and processing native materials, kiln and wheel construction, aesthetics, single-fire glazing, glaze formulation, raku, salt and high temperature, and firing with oil. One month minimum stay. Contact: Tuscarora Pottery School, Box 7, Tuscarora 89834, or call: Tuscarora 6598.

New Hampshire, Concord *January 17—20, 1982* "The Bowl Project," an advanced-level ceramic workshop at "Seminar '82," conducted by potter Betty Woodman. Contact: Evelyn Zimmerman, League of New Hampshire Craftsmen, 205 North Main Street, Concord 03301, or call: (603) 224-3375.

New Jersey, Trenton *September 26* The Museums Council of New Jersey is planning its second research roundtable, "New Jersey Painting and Ceramics." Afternoon presentations will include "A History of New Jersey Stoneware" by Alice Cooney Frelinghuysen; "Pressed, Cast and Turned: New Jersey Molded Earthenware of the 19th Century" by Phillip H. Curtis; and "Sublime and Sanitary: The Porcelain Industry in Trenton" by Ellen P. Denker. Fee: \$10 for registration and lunch. Contact: Director, New Jersey State Museum, 205 West State Street, Trenton 08625, or call: (609) 292-6300.

New York, New York *through September 6* "Craft in Process: A Living Workshop" will feature demonstrations and audio-visual presentations in five media, includes

clay; at the American Craft Museum, 44 West 53 Street.

North Carolina, Brasstown *September 6—November 14* The John C. Campbell Folk School is offering sessions in beginning to advanced pottery. Instructors: Lee Davis and Amy Landsberg. Contact: The John C. Campbell Folk School, Brasstown 28902, or call: (704) 837-2775.

North Dakota, Grand Forks *September 14* A workshop with William Hunt, potter and managing editor of *Ceramics Monthly*, including a studio session, slides and lecture on publicizing the ceramist. Contact: Nancy Monsebroten, University Craft Center, Memorial Union, Grand Forks 58202, or call: (701) 777-3979.

Ohio, Cincinnati *September 19* The Craft Guild of Greater Cincinnati is planning a slip trailing workshop with Mike Frasca. Viewer fee: \$3 (nonmembers); participant fee: \$7 (members) or \$10 (nonmembers). Contact: Sharan Hinkle, 3030 Springer Avenue, Cincinnati 45208.

Vermont, Middlebury *September 18—19* A workshop in design and execution of clay tiles by ceramist Farley Tobin. For more information write: Vermont State Craft Center at Frog Hollow, Middlebury 05753.

International

Canada, Ontario, Hamilton *through September 6* "Berlin Porcelain"; at the Art Gallery of Hamilton.

Canada, Ontario, Kingston *September 14—October 2* "Fireworks 1980," an exhibition by members of the Ontario Potters Association; at the Kingston Public Library—Central Library.

Canada, Ontario, Thunder Bay *September 1—30* "Explorations Within a Landscape," an exhibition of porcelain works by Robin Hopper; at the Thunder Bay National Exhibition Centre.

Canada, Ontario, Toronto *September 15—26* An exhibition of new works in clay by Paul Mathieu; at Prime Canadian Crafts, 229 Queens Street West.

Canada, Quebec, Montreal *September 10—October 3* "Teachers from the Centre," an exhibition which includes ceramics; at the Centre des Arts Visuels, 350 Avenue Victoria.

France, Uzes *through September 13* "L'Assiette," an exhibition by 40 ceramists; at Galerie Le Labyrinthe, 3 Place du Duche.

Italy, Faenza *through October 4* The "39th International Competition of Artistic Ceramics"; at the Palazzo delle Esposizioni.

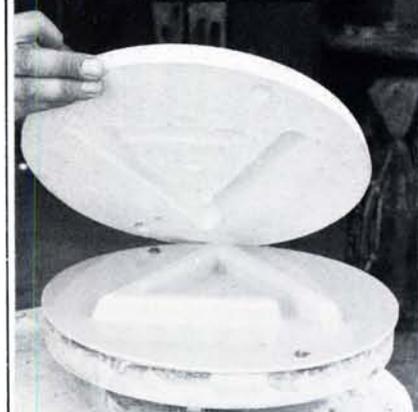
West Germany, Dusseldorf *September 27—January 10, 1982* "Ceramics of Emile Galle"; at the Hetjens Museum, Schulstrasse 4.

West Germany, Hannover *through September 20* An exhibition of ceramics by Gerd Knapper; at the Kestner Museum, Trammplatz 3.

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Itinerary

Northern Illinois University, Gallery 200.

Indiana, Indianapolis *through January 31, 1982* An exhibition of porcelain "useful-ware" and figures produced by the Bow China Works in England from 1755-1776; at the Indianapolis Museum of Art, 1200 West 38 Street.

Kansas, Wichita *September 20—October*

25 "Kansas Artist-Craftsmen Association Fall Exhibit," includes ceramics; at the Wichita Art Association galleries, 9112 East Central.

Massachusetts, Boston *through September 30* "The Great Bronze Age of China," includes terra-cotta soldiers and horses from the buried army of Qin Shihuangdi; at the Museum of Fine Arts, Huntington Avenue.

September 9—29 "Clay Dragons," an exhibition of work by the 13 members of the Clay Dragon Studios; at the Society of Arts and Crafts Gallery, 175 Newbury St.

Michigan, Ann Arbor *September 14—30* "Celebrations in Porcelain" by Eileen and Will Richardson; at Middle Earth gallery, 1209 South University.

Michigan, Detroit *through September 5* An exhibition by Jim Powell, Marie Woo and the 1981-82 guest instructor; at Pewabic Pottery, 10125 East Jefferson Avenue. *through November 1* "The Golden Age of Naples: Art and Civilization under the Bourbons, 1734-1805," includes porcelain; at the Detroit Institute of Arts, 5200 Woodward Avenue.

Minnesota, Minneapolis *through October*

11 "Renaissance of Islam: Art of the Mamluks," includes ceramics; at the Minneapolis Institute of Arts, 2400 Third Avenue South.

Missouri, Springfield *through September 30* "Contemporary Ceramics: A Response to Wedgwood," includes ceramics by 85 artists; at the Springfield Art Museum, 1111 East Brookside Drive.

New Hampshire, Manchester *through September 7* "Jubilee 50," a multimedia exhibition which includes ceramics; at the Currier Art Gallery, Beach Street.

New Jersey, Englewood *September 29—October 24* "Objects and Images in Miniature," includes ceramics; at Craftworks, 12 North Van Brunt Street.

New Jersey, Newark *through October 5* "Art Workers," a multimedia exhibition by instructors from the museum's art programs; at the Newark Museum, 49 Washington Street.

New Mexico, Taos *through September 5* A dual exhibition includes ceramics by Rick Dillingham; at Clay and Fiber Gallery, North Pueblo Road.

New York, Briarcliff Manor *September*

12—October 15 An exhibition of ceramics by Dan Johnson and Joy Rosen; at Images Art Gallery, 1157 Pleasantville Road.

New York, New York *September 10—30* Two-man show including ceramics by Wayne Bates; at the Incorporated Gallery, 1200 Madison Avenue.

New York, Utica *through October 18* North Bay pottery exhibition; at Munson-Williams-Proctor Institute, 310 Genesee Street.

New York, White Plains *September 26—October 30* "Ceramics for Collectors"; at Westlake Gallery, 210 East Post Road.

Ohio, Cincinnati *through September 6* "The Cincinnati Invitational, 1981" multimedia exhibition includes ceramics; at the Cincinnati Art Museum, Eden Park.

Ohio, Cleveland *through September 6* "Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D."; at the Cleveland Museum of Art, 11150 East Boulevard.

through October 25 "Sculpture Outside in Cleveland" includes ceramic works; at Edgewater Park, Upper Level.

September 11—October 3 A dual exhibition includes ceramic sculpture by Paula Dubaniewicz; at Spaces, 1375 Euclid Ave.

Ohio, Toledo *September 13—October 18* "A Century of Ceramics 1878-1978," including works by approximately 135 ceramic artists; at the Toledo Museum of Art, Monroe Street at Scottwood Avenue.

South Carolina, Greenville *through November 8* "National Crafts '81," an exhibition of approximately 100 objects by the 1981 National Endowment for the Arts Crafts Fellows, includes ceramics; at the Greenville County Museum of Art, 420 College Street.

Texas, Austin *through September 3* More than 180 works of contemporary Latin American art, including an abstract oil-and-collage work that incorporates pottery shards, textiles and feathers; at the University of Texas, the Art Building, East 23 and San Jacinto.

Texas, Dallas *through September 5* Group exhibition including raku pottery by John M. Weaver; at the Dallas Art Center, Stimmons Freeway.

Texas, Houston *September 28—October 3* An exhibition of clay works by members of the Houston Potters' Guild; at ME's Gallery, 1408 Michigan.

Vermont, Middlebury *through September 5* "Summer Celebration," includes clay. *September 19—November 7* "Multiples," an exhibition of production crafts and the production process; both at Vermont State Craft Center at Frog Hollow.

Virginia, Alexandria *through September 27* "Myths and Dreams," an exhibition of pottery by Joan Donohue and Joan Kriegman; at Old Town Gallery, 324 North Fairfax Street.

September 1—October 1 Group exhibition includes ceramic sculpture by Laura Peery; at the Athenaeum, 201 Prince St.

West Virginia, Huntington *September 13—October 18* "Wedgwood: A Perspective," an exhibition of approximately 40 works of 18th-19th century ceramics; at the Huntington Galleries, Park Hills.

Wisconsin, Sheboygan *through September 13* An exhibition of teapots; at the John Michael Kohler Arts Center, 608 New York Ave.

Fairs, Festivals and Sales

Alabama, Gadsden *September 13* The third annual "Arts-n-Crafts Show"; at Hokes Bluff City Park (rain location: Hokes Bluff School).

Illinois, Mount Vernon *September 12—13* The fifth annual "Cedarhurst Craft Fair"; at the Mitchell Museum grounds.

Indiana, Madison *September 26—27* "Chautauqua of the Arts"; on Vine Street between Main and Vaughn.

Indiana, West Lafayette *September 5—6* "Fiesta—International Festival of Arts and Crafts"; at Soldiers and Sailors Park.

Michigan, Lowell *September 26—27* The 13th annual "Fallsburg Fall Festival"; at Fallsburg Park.

New Jersey, Clinton *September 26—27* The Hunterdon Art Center "First Annual Craft Fair"; at the Old Stone Mill, Center Street.

New Jersey, Morristown *October 9—11* "Fifth Annual Morristown CraftMarket"; at the Morristown National Guard Armory, Western Avenue.

New York, Cross River *September 13* "Painters-Potters-Crafts Fair"; at Ward Pound Ridge Reservation.

North Carolina, Asheville *October 15—17* "Southern Highland Handicraft Guild 34th Annual Guild Fair"; at the Civic Center.

Ohio, Toledo *September 5—7* "Toledo Festival: A Celebration of the Arts"; at downtown.

Tennessee, Bell Buckle *October 17—18* The fifth annual "Webb School Art and Craft Festival"; at the Webb School, Highway 82.

Tennessee, Oak Ridge *November 6—8* "The 15th Annual Foothills Craft Guild Show and Sale"; at the Civic Center.

Tennessee, Paris *September 12—13* "Festival '81," includes ceramics; at Paris Landing State Park, on Kentucky Lake.

Utah, St. George *September 4—5* "2nd Annual St. George Arts Festival"; at the St. George Art Center, 86 South Main Street.

Vermont, Stratton *September 13—October 12* "Stratton Arts Festival"; at the Base Lodge, Stratton Mountain.

Continued

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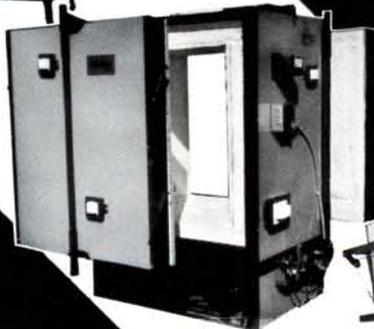
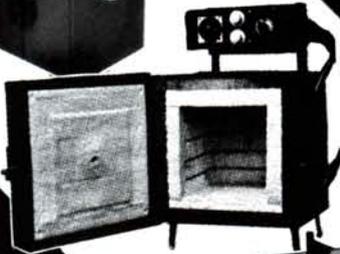
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Itinerary

events, exhibitions, fairs, festivals, sales and workshops to attend

Send announcements of events, exhibitions, workshops, or juried fairs, festivals and sales at least seven weeks before the month of opening to *The Editor, Ceramics Monthly*, Box 12448, Columbus, Ohio 43212; or phone (614) 488-8236.

Events

California, San Jose April 5—8, 1982 The annual conference of the National Council on Education for the Ceramic Arts (NCECA); at San Jose State College. Contact: Marsha Chamberlain, Box 1106, Saratoga, California 95070.

New York, New York February 25—27, 1982 The annual meeting of the College Art Association includes sessions on art history and studio art. A placement service is provided for those interested in college teaching, art administration and related fields. For further information contact: College Art Association of America, 16 East 52 Street, New York 10022, or call: (212) 775-3532.

Wisconsin, Milwaukee October 14—17 Mid-America College Art Association Conference; at the University of Wisconsin/Milwaukee. Contact: MACAA, Art Department, University of Wisconsin/Milwaukee, Box 413, Milwaukee 53201.

Solo Exhibitions

Arkansas, **Little Rock** September 14—October 12 "Sea, Earth and Sky: The Art of Walter Anderson," includes pottery; at the Arkansas Arts Center, MacArthur Park.

California, Berkeley through September 12 An exhibition of ceramic sculpture by Wayne Salk; at the Geotrope Gallery, 2397 San Pablo Avenue.

California, San Francisco through September 5 Recent raku vessels by Harvey Sadow; at Contemporary Artisans Gallery, 530 Bush Street.

D.C., **Washington** September 10—30 Ceramics by Sally Bowen Prange; at the Greenwood Gallery, 2014 P Street, N.W. September 16—October 3 Ceramics by Otto Natzler since 1977; at the Franz Bader Gallery & Bookstore, 2001 Eye Street Northwest.

Indiana, Indianapolis September 1—October 4 "Rosemary Zwick: Clay Sculpture"; at the Alliance Museum Shop, Indianapolis Museum of Art, 1200 West 38 Street.

Indiana, New Harmony through September 7 "Ceramics by Fance Franck"; at the New Harmony Gallery of Contemporary Art, Main Street.

Maine, Deer Isle through September 7 "New Work by Andrea Gill" includes the ceramic works "Playful Shapes"; at Timeless Designs.

Maine, Portland September 1—30 An exhibition of ceramic works by Louis Mendez; at the Handcrafters Gallery, 44 Exchange Street.

Massachusetts, Lenox through September 6 An exhibition of black stoneware vessels by New York City potter Kasumi Saiga; at Yamato House, 104 Main Street.

Nebraska, Lincoln through September 20 An exhibition of pottery by Chris Carper; at the Haymarket Art Gallery, 119 South 9th Street.

New York, Bridgehampton through September 15 An exhibition of ceramics by Marie T. Kelly; at the Elaine Benson Gallery, Montauk Highway.

Ohio, Columbus September 6—30 Ceramics by Massachusetts artist Robert G. F. Woo; at Helen Winnemore's, 150 East Kossuth.

Oregon, Portland through September 25 "Ronna Neuenschwander: Ceramist-in-Residence"; at Contemporary Crafts, 3934 Southwest Corbett Avenue.

Pennsylvania, Philadelphia September 11—October 9 "Painted Earthenware" by Janet Lowe; at the Clay Studio, 49 North Second Street.

Pennsylvania, Pittsburgh September 14—October 8 An exhibition by Kirk Mangus; at the Clay Place, 5600 Walnut Street.

Wisconsin, Sheboygan through September 13 "Perspectives: Graham Marks," a solo exhibition of this New York ceramist's coil-built earthenware "containers"; at the John Michael Kohler Arts Center, 608 New York Avenue.

Group Exhibitions

California, Brentwood through September 26 "Diverse Media," includes ceramics by Seth Duberstein; at del Mano Gallery, 11981 San Vicente.

California, Fullerton September 11—October 15 "California Innovations," a multimedia exhibition by 12 California artists; at Fullerton Art Gallery, California State University, 800 North State College Blvd.

California, Los Angeles through September 27 "Finland Designs," an exhibition including contemporary Finnish ceramics; at the Craft and Folk Art Museum, 5814 Wilshire Boulevard. through October 4 "LA: The Sixties" and "LA: 1981," exhibitions in celebration of the Los Angeles Bicentennial, includes ceramics; at the Los Angeles County Museum of Art, 5905 Wilshire Blvd. September 13—October 10 Ceramics by Walter Hall, Bob Nichols, Jutta Savage and Lin Werner; at the Marcia Rodell gallery, 11714 San Vicente Boulevard.

California, San Francisco through September 12 "For the Table," a multimedia exhibition including work by nine ceramic artists.

September 15—October 17 A dual exhibition including clay sculpture by Joyce Kohl; both at Meyer Breier Weiss, Building A, Fort Mason Center.

California, Santa Barbara through October 4 "Art of the Chinese Potter: Han through Ch'ing Dynasties"; at Santa Barbara Museum of Art, 1130 State Street.

Colorado, Boulder through September 17 Stoneware and porcelain forms by Kevin Ford and Kathy Kearns.

September 27—October 17 An exhibition of terra-cotta forms by Christi and Kurt Weiser; both at Lodestone Gallery, 2026 Fourteenth Street.

Colorado, Grand Junction through September 5 "Objects '81," at Western Colorado Center for the Arts, 1803 North Seventh Street.

Colorado, Greeley September 19—October 21 "The Second Annual Max'ims High Plains Regional All-Media Exhibition"; at Max'ims of Greeley, 818 Ninth Street.

Colorado, Pueblo September 11—October 2 The "1981 Colorado Artist Craftsmen Annual Exhibition"; at the University of Southern Colorado, 2200 North Bonforte Boulevard.

Connecticut, Greenwich September 22—October 31 "Southwest Artists," a multimedia exhibition of work by southwestern American craftspeople.

November 3—28 A three-person exhibition, including whimsical porcelain by Laura Wilensky; both at the Elements, 14 Liberty Way.

D.C., **Washington** September 1—20 A dual exhibition includes pit-fired ceramics by Judy Todd; at the Touchstone Gallery, 2130 P Street.

September 10—28 A dual exhibition of the ceramic works by Rina Pelig and Sally Silberberg; at the Branch Gallery, 1063 Wisconsin Avenue, N.W.

Florida, Jacksonville through September 24 "Summer Cooler," a multimedia exhibition; at Craftsmen Gallery, 2736 University Boulevard, West.

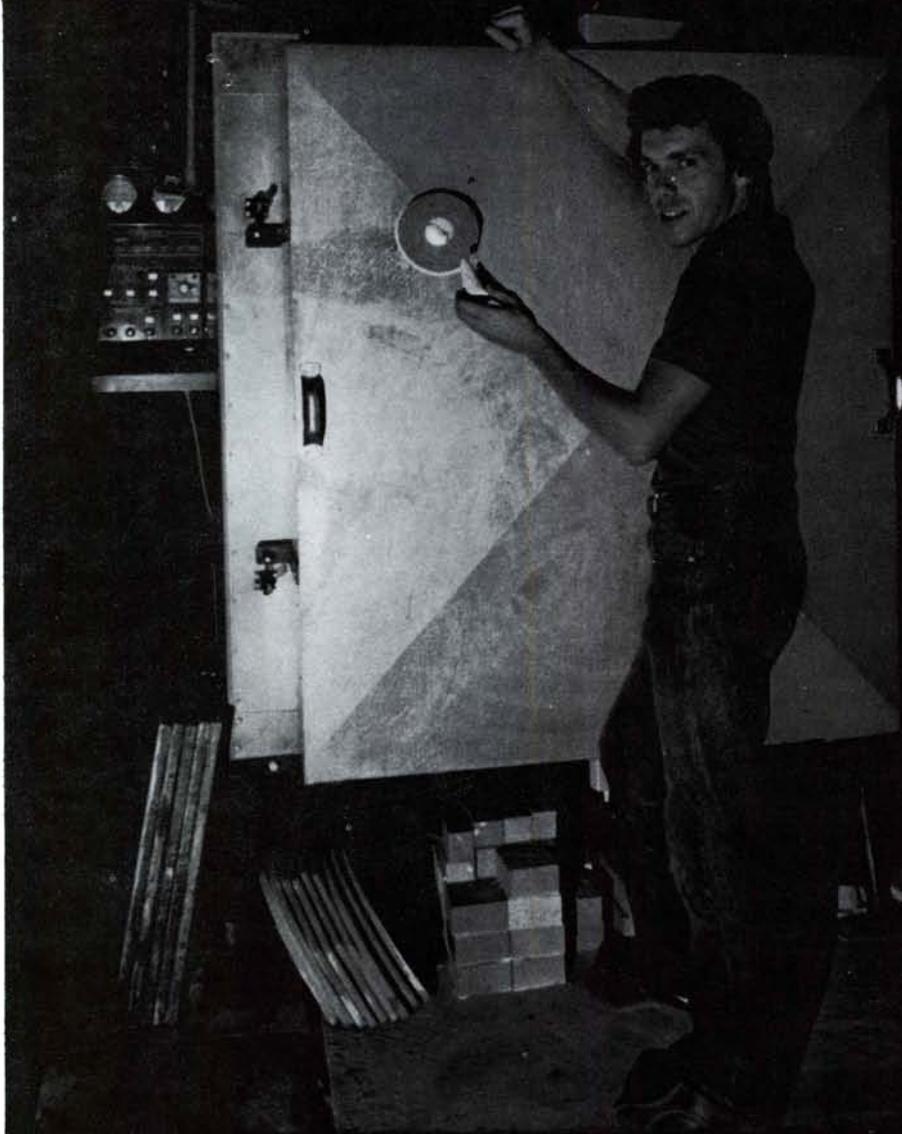
Florida, Orlando September 4—October 2 "Twelve Potters," an exhibition of work by Tom and Elaine Coleman, Molly Cowgill, Richard Hensley, Pat Horsley, David Keator, Tim Mather, David Nelson, Don Pilcher, Donna Polseno, David Shaner and Tom Turner; at Valencia Community College Art Gallery, West Campus.

Illinois, Chicago through September 7 "The Search for Alexander," an exhibition of Greek art from 356-323 B.C., includes terra-cotta sculpture; at the Art Institute of Chicago, Michigan Avenue at Adams Street.

Illinois, DeKalb through September 20 "Clay Workers Guild Invitational"; at

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Suggestions

from our readers

Throwing Plaster

Models for casting molds of thrown ware may be formed directly on the wheel with the following mixture:

PLASTER THROWING BODY

Kentucky Ball Clay (OM 4)	14.0%
Pottery Plaster (1)	78.5
Bentonite	6.0
Sodium Citrate	1.5
	100.0%

Make up only as much of the throwing plaster as will be used in making a single object on the wheel. Mix the dry ingredients and add them to water equivalent to 25% of the weight of the dry ingredients. A little more water may be added as necessary. Wedge the materials thoroughly. The throwing plaster will remain workable for about 20 minutes. This period of time may be extended by increasing the sodium citrate slightly.

—R. Clayton Baker, Columbus

Clay Pencils

Sign your pots or mark glaze tests with pencils made of equal parts ball clay and manganese dioxide, moistened and wedged with a little CMC gum. Roll into a pencil shape, dry, and after a low bisque they're ready for use.

—Werner Nowka, Erlangen, West Germany

Clay Jeans

Short on money and a source of acceptable plaster, we resorted to drying large quantities of slip in the pant legs of old blue jeans. Tie off the pant legs at the bottom and pour slip in up to the crotch. Fill both legs and sling the jeans over a tree branch. Hang until firm.

—Louie Duke and Melita Cletcher, Ramey, Puerto Rico

Brush Cleaner

To clean wax-resist brushes, put rubbing alcohol into a wide-mouthed, lidded container. Simply swish the bristles back and forth a few times and pat dry. Brushes which are heavily caked can be cleaned by soaking for a period of time.

The removed wax will settle to the bottom of the container, so periodically, you can decant the clear alcohol, clean out the container, refill and you're back in business.

—Mary M. Carrabba, Spokane

Wedge in Plasticity

Bentonite can be added by slicing moist clay in layers $\frac{3}{4}$ to $1\frac{1}{2}$ inches thick. Sift a uniform layer of bentonite onto the thin slabs, pile them together and let them set for two or three days wrapped in plastic. The bentonite absorbs the moisture from the clay and can be wedged in easily.

—Gil Hamm, St. Paul

Brush Mesh

An aid to cleaning brushes when glazing ware is to put a piece of wire mesh in a plastic pail so that it rests about two inches from the bottom of the pail. The sediment drops to the bottom and the water remains relatively clear.

—Edward T. Schoenberger, Wausau, Wis.

Distinctive Cork

For a more distinctive stopper in ceramic ware, wet a piece of fresh or dried cornhusk and wrap a cork, fastening the husk ends on top of the cork with a leather thong. It will dry tight; effective as well as attractive. —Karyn Bucky, Durango, Colo.

Dollars for Your Ideas

Ceramics Monthly pays \$5 for each suggestion used; submissions are welcome individually or in quantity. Send your ideas to CM, Box 12448, Columbus, Ohio 43212. Sorry, but we can't acknowledge or return unused items.

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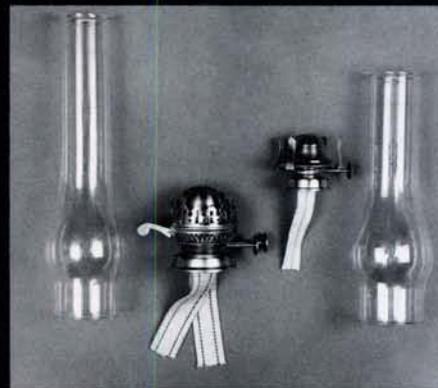
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Burner 15 - Flame spreader, collar dia. 2 $\frac{1}{4}$ "	\$66.00/doz.
Chimney 15 - Bulge near base	25.50/doz.
Burner 14 - Collar dia. 2 $\frac{1}{4}$ "	60.00/doz.
Chimney 14 -	23.50/doz.
Burner 10 - Collar dia. 2"	50.00/doz.
Chimney 10	21.50/doz.
Burner 8 - Collar dia. 1 $\frac{1}{2}$ "	48.00/doz.
Chimney 8 -	21.50/doz.
Spare wicks for Burners 14 and 15	5.00/doz.
Spare wicks for Burners 8 or 10 (specify burner)	3.20/doz.

English-made Burners



Burner 1 - Classic design, collar dia. 1 $\frac{1}{2}$ "	\$37.50/doz.
Chimney 1 - 2 $\frac{3}{4}$ " x 10" (fits both burners)	15.00/doz.
Burner 6 - Duplex with snuffers, collar dia. 2 $\frac{3}{4}$ "	72.00/doz.
Chimney 6 - 2 $\frac{3}{4}$ " x 10" (fits both burners)	15.00/doz.
Spare wicks (specify burner)	.20 ea.

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Where to Show

exhibitions, fairs, festivals and sales

Send announcements of juried exhibitions, fairs, festivals and sales at least four months before the entry deadline to *The Editor, Ceramics Monthly, Box 12448, Columbus, Ohio 43212; or phone (614) 488-8236.*

International Exhibitions

October 15 entry deadline
Honolulu, Hawaii "The First International Shoebox Sculpture Exhibition" (January 24—February 19, 1982); at University of Hawaii's Manoa Art Gallery. All media eligible; sculpture must fit inside a standard shoebox. Jurors: Max Bill (Europe), Marisol (America), Morio Shinoda (Asia). Fee: \$10. Juried by work; no slides. Write: Shoebox Sculpture Exhibition, UHMAG, 2535 The Mall, Honolulu 96822.

January 6, 1982 entry deadline
Golden, Colorado "Energy Art" (March 28—April 25, 1982), a collaboration between industry and the arts. Multimedia event, includes ceramics. Open to citizens of the U.S., Canada and Mexico. Submit two 35mm slides for each entry. Entries must have an abstract or representational interpretation of energy in any of its forms. \$15,000 in awards. Contact: Rosemary Baring, The Foothills Art Center, 809 Fifteenth Street, Golden 80401, or call: (303) 279-3922.

National Exhibitions

September 12 entry deadline
Marietta, Ohio The "Marietta College Crafts National '81" (October 31—November 29) is juried from slides. Entry fee \$10. Cash and purchase awards. Contact: Arthur Howard Winer, MCCN '81, Marietta College, Marietta 45750, or call: (614) 373-4643, ext. 275.

September 15 entry deadline
Washington, D.C. A juried exhibition of functional ceramic drinking vessels from production to one-of-a-kind (December 4—24). Submit 3 slides. Write for entry forms: Susan Brooks, The Branch Gallery, 1063 Wisconsin Avenue, N.W., Washington 20007, or call: (202) 965-4101.

September 29 entry deadline
West Lafayette, Indiana The "1981 National Cone Box Show" (November 9—December 11) is open to U.S. ceramists. Fee: \$5; maximum 3 entries per artist. Work must fit in a 2% \times 2% \times 6% \times inch Orton pyrometric cone box. \$1000 in purchase awards. For additional information contact: Mona Berg, Purdue University Galleries, Department of Creative Arts, West Lafayette 47907, or call: (317) 749-2952.

October 10 entry deadline
Gatlinburg, Tennessee "The Fan" (December 5—February 6, 1982), an exhibi-

tion which will explore new meanings as related to the fan, is open to all U.S. artists. Juried from 35mm color slides. Entry fee: \$10. Contact: Fans, Arrowmont School of Arts and Crafts, Box 567, Gatlinburg 37738.

October 17 entry deadline
Brea, California "15th Annual All-Media Juried Competition" (November 1—December 5); at the Los Angeles Museum of Contemporary Art. Open to all artists; no limit on entries. Fee: \$5 for Orange County Art Association members, \$10 for nonmembers. Special ceramics award. Juror: Richard Koshalek, Los Angeles Museum of Contemporary Art. Contact: Orange County Art Association, Box 3279, Fullerton, California 92631, or call: (714) 879-6860.

November 6 entry deadline
Little Rock, Arkansas "9th Annual Toys Designed By Artists Exhibition" (December 4—January 3, 1982) is open to all U.S. artists. Includes ceramics. Artists may submit 3 entries; no color slides will be accepted. Entry fee: \$7.50 for each object submitted. Purchase awards up to \$1000. For more information contact: Townsend Wolfe, The Arkansas Arts Center, MacArthur Park, Box 2137, Little Rock 72203.

January 1, 1982 entry deadline
Springfield, Illinois "Potters: 1982" (June 12—July 25, 1982) is juried from 3 slides and a resume; include a self-addressed, stamped envelope for return of slides. Contact: Springfield Art Association Gallery, 700 North Fourth Street, Springfield 62702, or call: (217) 523-2631.

Regional Exhibitions

September 1 entry deadline
Baltimore, Maryland The 1981 "Maryland Crafts Council Biennial Exhibition" (October 15—November 6) is open to members of the Maryland Crafts Council. Fee: \$2 for up to 5 slides; \$5 per accepted entry. Juror: Francis Merrit. Awards. Contact: Deborah Bedwell, Maryland Crafts Council, 5706 Smith Avenue, Baltimore 21209, or call: (301) 542-6020.

December 13 entry deadline
Youngstown, Ohio The "34th Annual Ohio Ceramic and Sculpture Show" (January 17—February 28, 1982) is open to current and former residents of Ohio. Fee: \$1 per entry; limited to 3 entries per classification. Commission: 10%. Cash and purchase awards. Contact: Joan Chopko, The Butler Institute of American Art, 524 Wick Avenue, Youngstown 44502.

Fairs, Festivals and Sales

September 7 entry deadline
Ormond Beach, Florida The 19th annual "Halifax Art Festival" (November 7—8) is open to all media. Juried from 3 slides. Entry fee: \$35. Awards totaling \$6500. No commission. Contact: Halifax Art Festival, Box 504, Ormond Beach 32074.

September 8 entry deadline
Brooklyn, New York "Atlantic Antic 7" (September 27), is downtown Brooklyn's annual celebration, from Furman Street to Flatbush Avenue. Street space is available to individual craftspersons. Fee: \$40. For more information, write: The Atlantic Avenue Committee, 102 Hoyt Street, Brooklyn 11217, or call: (212) 875-8993.

September 14 entry deadline
Woodhaven, New York "Forest Park Fall Festival" (October 3—4) is open to all. Juried by 3 slides. Fee: \$20, includes both days. For additional information contact: Marie Pecorella, Arts for All Center, 112—17 Liberty Avenue, Richmond Hill, New York 11419, or call: (212) 843-9778.

September 15 entry deadline
Tempe, Arizona The "12th Annual Hayden's Ferry Arts and Crafts Fair" (December 4—6). Original work only. Juried by 6 photos or slides; include 2 self-addressed, stamped envelopes. Contact: Mill Avenue Merchants Association, Box 3084, Tempe 85281.

September 18 entry deadline
New York, New York "American Crafts Holiday Festival" (December 11—13, 18—20) at the Loeb Center, New York University. Submit 5 color slides for jury selection. Contact: Brenda Brigham, American Concern for Artistry and Craftsmanship, Box 221, Uptown Station, Hoboken, New Jersey 87030.

September 30 entry deadline
White Plains, New York "Second Annual Westchester Art Workshop Crafts Fair" (October 31—November 1) is juried by 4 slides. For additional information contact: Westchester Art Workshop, County Center Building, Tarrytown Road and Central Avenue, White Plains 10607, or call: (914) 682-2481.

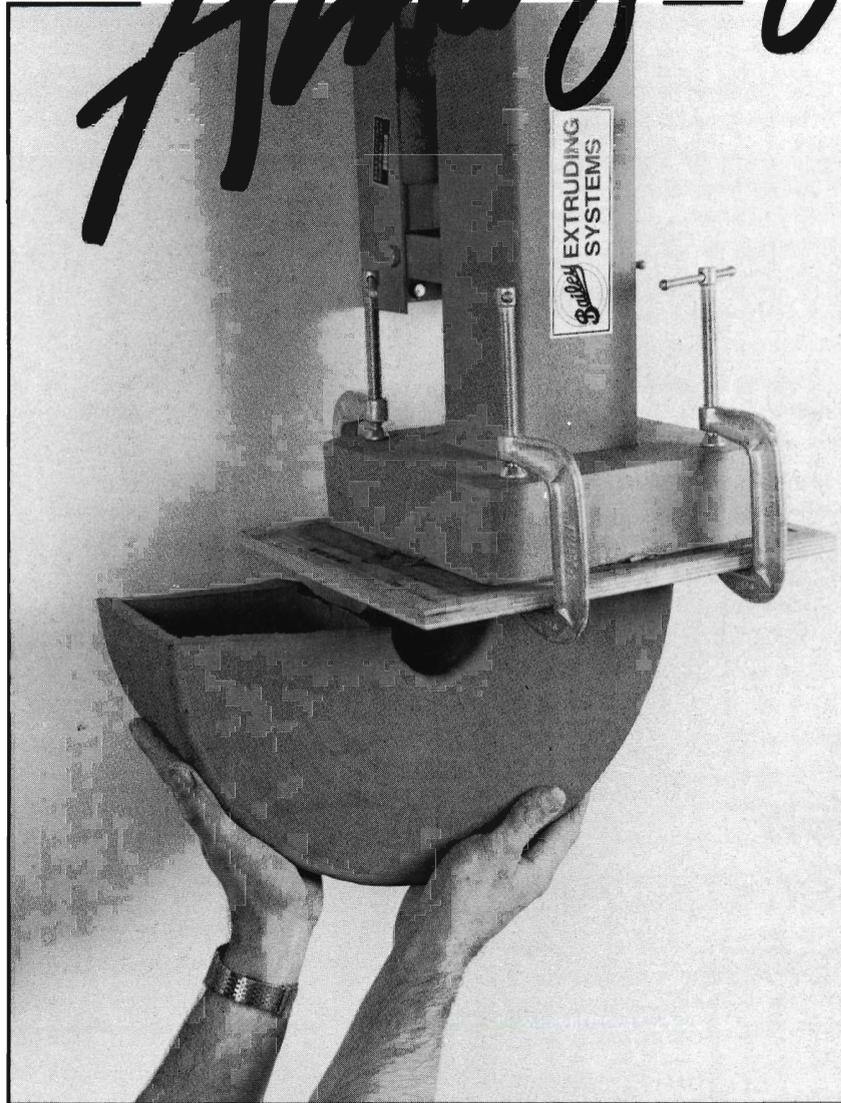
October 1 entry deadline
Athens, Georgia Annual arts and crafts show (December 5) sponsored by the Athens, Georgia, chapter of the American Cancer Society. All-media. Booths for the day are \$25. Contact: Debbie Furey, 165 Dunwoody Drive, Athens 30605.

October 1 entry deadline
Baltimore, Maryland The "6th Annual Winter Market of American Crafts" (February 26—28, 1982); open to all U.S. craftspersons, multimedia, including ceramics. Juried by five slides submitted with official application packet and \$15 screening fee. Contact: Carol Sedestrom, President, American Craft Enterprises, Inc., Box 10, New Paltz, New York 12561.

October 1 entry deadline
Uniondale, New York The "7th Harvest Crafts Festival" (November 20—22) is juried from 5 slides of work, 1 of booth and a resume of juried shows. Booth fee: \$175—\$225, depending upon space. No commission. For application send a large self-addressed, stamped envelope to: Creative Faires, Limited, Box 1688, West-

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Letters

your clay is not at fault. The problem must come from the raw clay itself. But which clay and how do you isolate it from the others that make up your clay body?

Meanwhile you have, perhaps, thousands of dollars worth of work to deal with. Work that is now self-destructing before your eyes. And there is nothing you can do to stop it.

Recently my pots started spalling the night before one of my biggest art fairs. Fortunately, I caught it before I had sold any of the pieces, and didn't have to deal with returns. But I still had to deal with the emotional and financial loss of a month's effort.

I went to the art fair and talked with others with this problem or who knew potters who had. Spalling seems to affect the ceramics community as a whole and isn't a rare occurrence. It is a situation where everyone loses.

My clay company agreed to take back the ton of unusable clay and replace it with a new batch. They had already tracked down the defective clay—they had complaints earlier from others they supply. The mine responsible for the bad clay admitted their error and replaced the defective clay to the clay company.

But the mine only replaced its clay; the clay company lost its labor and all the other ingredients used in my clay body.

The clay company replaced all of my clay, but I was out a month's time, all my glazing materials and the firing costs. The \$100 worth of bad clay I used cost me over \$3000 worth of retail sales.

Replacing bad clay with good clay is *not* a solution. It should be the mine's responsibility for quality control. If a clay mine is willing to sell a product it labels "fireclay" or "grog," the mine should see to it that what it sells is what it advertises. Just as the clay companies undertake to mix consistent and exact recipes and the artist undertakes to design a well-made casserole or sculpture, the mines should undertake to produce relatively pure clay.

Can we as a group of self-willed, independent artists have any effect on the mine's procedures that would help to safeguard against spalling? We have always heard that studio artists and production potters make up such a small percentage of a mine's business. (Think of all the clay that is used to manufacture brick or sewer tile where pop-outs aren't necessarily a problem.) We've been told to bite the financial bullet, and bury our losses and disappointments along with defective work.

My losses are, no doubt, insignificant in terms of the money a mine produces. But it seems that the whole retail loss from all the artists who had to deal with a particular batch of bad clay would be quite sizable. If this collected loss were brought to bear upon the mine responsible for it,

it seems that they would have to take notice of our percentage of their sales.

If a clay mine was faced with the *real* possibility of a sizable damage suit, they would have at least two alternatives. One would be to stop dealing with artists' needs altogether. (Surely some company is willing to fill that need.) The other would be for the mines to set up effective quality control procedures that would help to prevent the recurrence of this problem. It may eventually cost the artist more for the raw material; but because of the potential of \$1 worth of clay making \$30 worth of product, paying more for the clay would be worth the guarantee against impurity.

But all that requires effort on our part. Is there a national arts organization we could plug into that could help in this case? Is there an arts lawyer willing to represent a group of independents who suffered a common loss?

If I never have to deal with spalling again it will be too soon. I want the problem corrected, but I don't know where to go from here. Any suggestions would be welcome.

Kerry Chaplin
Cross Plains, Wis.

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

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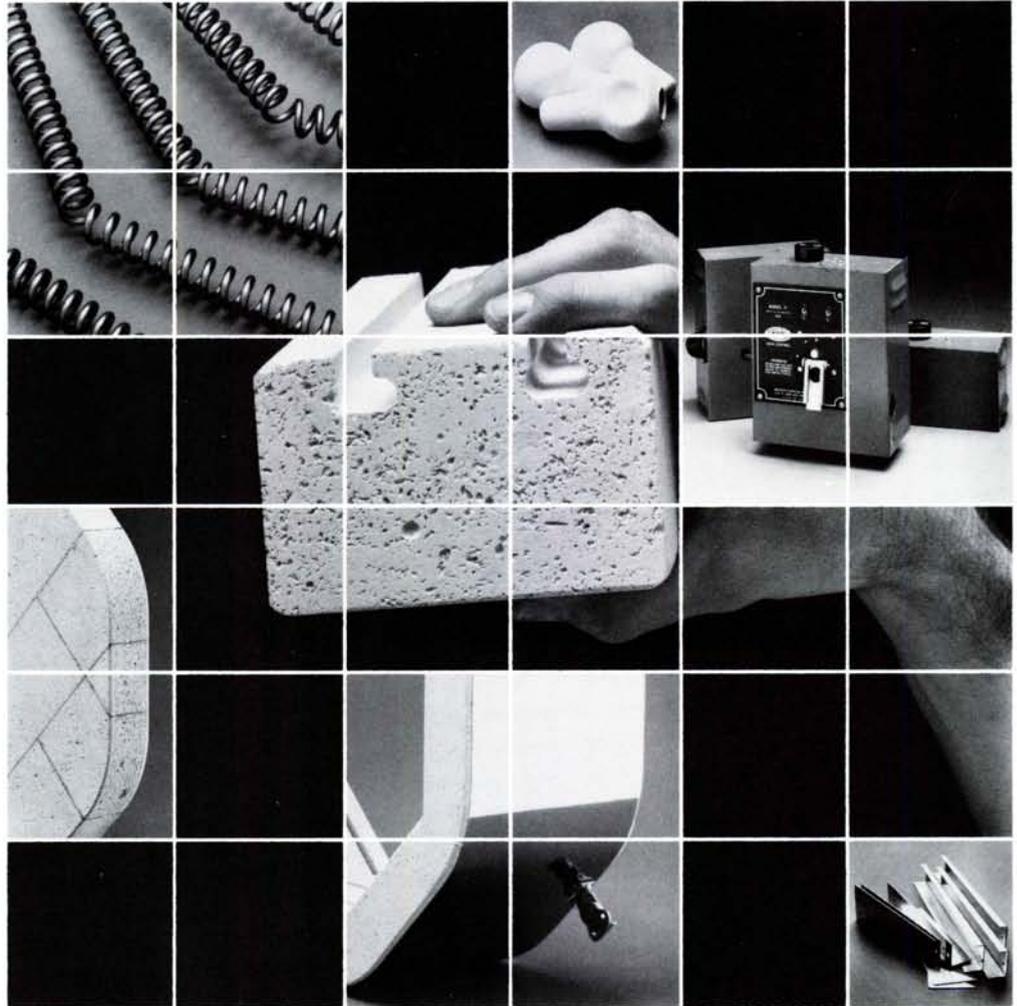
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SKUTT

Letters

completely ignore the rich and varied ceramic traditions, many thousands of years old, which are still producing potters and ceramic artists of outstanding caliber. Unfortunately, this is probably the case, not because of nationalistic pride, but because of ignorance of contemporary trends present in other traditions.

My strongest objection goes beyond this point. *Ceramics Monthly* is a professional publication, read by more ceramists than any other in the field. As a result, it has an obligation to present unbiased, well-researched articles which set certain standards. Decisions as to the worth of an artist, clay or otherwise, are made by an ongoing critical evaluation of a person's work over a period of years. The article completely sidesteps this process and resembles a popularity contest. Surely CM's readers, as well as the 12 artists, would enjoy and accept this concept more if it was backed by an examination of the person's place in historical as well as contemporary ceramics, the larger art field, and society in general.

I am disappointed that *Ceramics Monthly* has chosen to address a rather profound, if somewhat nebulous question in such a shallow manner. I found it ironic and discouraging that only four pages behind the article, Toyozo Arakawa received a one-page, one-paragraph article, minus any photos of work. I hope others shared my disappointment.

Donald Gauthier
Wichita, Kans.

The issue profiling modern potters was superb. Encore!

R. J. Kupstis
Meriden, Conn.

. . . and now, a question for your next random sampling of American subscribers: Name *any* 12 living foreign potters or ceramic artists. No, make that nine . . . Well, do you think you could name three?

Whatever stature Hamada, Leach and Maria had (presently have/will have in the future) assuredly was not the result of any (repeat: any) opinion poll!

"A Select Twelve," what a presumption!

Peter Leach
Dennison, Minn.

Your readers' choice of the "Select Twelve" is misleading. Many of the select have an ace in the hole—the university and wide publicity.

When you mention the world's greatest, reference is made [primarily] to U.S. individuals. What about the rest of the world? Your survey is highly egotistical and in many respects insults the excellent potters who maintain consummate integrity on their own.

CM should look closer, rather than being presumptuous as to who are the biggies and the greatest. Strive towards enhancing and stimulating all artists who work in

clay and get away from selectivity and individuality.

Mark Zamantakis
Denver, Colo.

I know for a fact that many preeminent ceramists readily point to Hans Coper as probably the world's foremost potter. Yet, *Ceramics Monthly* has never, as far as I can research (back to 1968), done a feature article on him. Likewise, Lucie Rie is held in the highest esteem by most important potters today; yet she has also been omitted from any serious coverage by the magazine.

To list eleven of twelve of the world's greatest potters as Americans is both ignorant and conceited.

I think the blame for the results of this survey rests on the shoulders of *Ceramics Monthly* for failing to provide its readership with comprehensive coverage of those ceramists who have been the true guiding lights of our time. Certainly the omission of serious articles on Coper and Rie is inexcusable. Even those articles in the past that have dealt with Bernard Leach and Shoji Hamada have not received anywhere near the space consistently given to Glick and his work. Also, very little has been written about some of the fine European potters (particularly the Italians), and the great living Japanese potters (except for the tidbits given to Hamada when he was alive).

I believe that in the future CM should make a greater attempt to search out the real "living treasures" of the ceramics world and give us serious and thoughtful articles on their work and their impact. I think it is safe to say that almost all potters working in vessel forms in porcelain today have been influenced to some degree by the pioneering work of Lucie Rie. Yet her name is practically unknown by most young American potters; this is both sad and inexcusable.

Randy Fritz
Smithville, Texas

“. . . world's greatest living potters or ceramic artists . . ." Really! How about an annual most popular potter/artist award or maybe a potters' hall of fame.

I. D. Leppert
Enterprise, Ala.

A Potter's Views

It was nice to see the coverage on our Minnesota show, "Minnesota Pottery: A Potter's View," May 1981, but there is a problem with the introductory note where it said this was a survey of Minnesota potters. No way. This show was put together to complement one Garth Clark did for the University of Northern Iowa and which our gallery showed at the same time. That show was primarily exhibition-type pots and I said I would show only functional pots and on top of that a really narrow show of my choice. We have a lot of potters in Minnesota such as Cliff Garten, Curt Hoard, Tom Kerrigan, Gail Kristensen, Judy Onofrio, and many others

who are doing strong and exciting work which simply did not fit this exhibition.

[Additionally] I[^] was very flattered and honored to have been selected by your readers as worthy of mention ["A Select Twelve," Summer issue], but terrifically embarrassed to see the statement that these people are the twelve world's greatest living ceramists. That is a heavy statement and when one looks at the selection I would be more likely to say: Here are the twelve ceramists who have had the greatest exposure in the U.S. through exhibitions, workshops and writings. How unfortunate that quieter people such as Rudy Autio, Robert Turner, Stephen DeStaebler, from this country were ignored. And if we truly talk of the world, names such as Lucie Rie, Hans Coper, Tatsuzo Shimaoka, Toyozo Arakawa, Anne Marie Bakke and Jose Llorens Artigas, must surely come to mind. All of this is without any knowledge of the potters of Europe, Africa, Australia and the Middle East. In short, any list of the "best" is suspect both as to breadth and depth.

Warren MacKenzie
Stillwater, Minn.

Mount Saint Helens Dangers

Here is something prospective users of Mount Saint Helens ash should be aware of: the ash is not as harmless as the health department said, and careless use of it may bring about a nasty contact dermatitis. My first bout with it started when wearing a mask during the ashfall (in Pullman, Washington), and I have had three recurrences, each upon re-exposure to the ash. The disease erupts in tiny blisters that spread wildly and crust, then the skin dissolves, often causing deep pitting, cratering and scarring. These sores are very painful and heal slowly, sometimes going nearly to the bone.

I couldn't throw, or touch volcanic ash, or even use hot water (all on dermatologist's orders) for the two months it took my face and hands to heal—so this is no mere annoyance. I hope this warning may save others from some of the pain and distress I've had (and still have).

Judy Miller
Bonners Ferry, Idaho

Popping Off

Has this ever happened to you? You've worked hard. Having paid attention to details of craftsmanship, you are satisfied that your work meets all your standards and you send it to be sold.

Then, the unexpected happens. Spalling. An impurity in the clay has reabsorbed moisture from the atmosphere previously driven out by the firing. It swells and causes pop-outs on the surface of the work. The size varies from pinhead to fingernail. The numbers vary from several to hundreds. It happens a week to months after the work is completed.

Searching for possible sources of the contamination, you eliminate your own studio, and know the company that mixed

Continued

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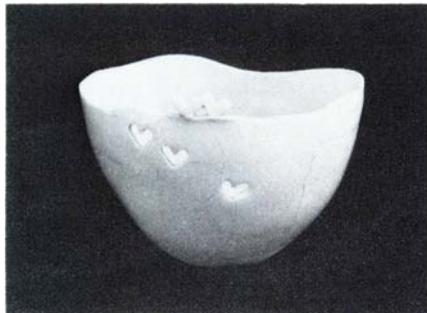
News & Retrospect

from a downtown San Jose empty lot—dirt, weed mulch, shredded wood, stone, glass, bone, rag and decomposing material—'naturally' cultivated into the essential building block. Each in its own way links space, time, culture and personal experience. The rope has its continuous elements; the adobe its bonding properties."

Photo: Michael Narciso.

Kathryn Cox

Handbuilt porcelain by Houston studio potter Kathryn Cox was featured recently in the invitational "Texas Craft Exhibition" at the Winedale Historical Center in



Kathryn Cox

Austin. Shown from the exhibition is "Fleart of My Heart," 4½ inches in height, slab built and cut, with transparent glaze. Photo: Ave Bonar,

Woodleigh Hughes

Brightly glazed earthenware pitchers, urns and containers by Long Island ceramist Woodleigh Hughes were exhibited at Gallery North in Setauket, New York, through August 16. Derived from an old English form, this thrown and altered



Woodleigh Hughes

coffeepot, 8 inches in height, was decorated with sgraffito lines through brushed terra sigillata over polychrome fritted glazes, and fired to Cone 04.



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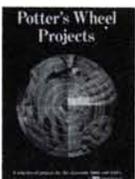


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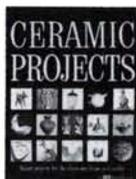


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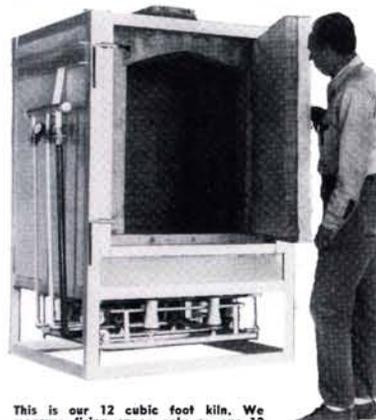
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American Potters

The Work of Twenty Modern Masters

by Garth Clark

Rudy Autio, Val Cushing, William Daley, Richard DeVore, Kenneth Ferguson, Michael Frimkess, John Glick, Karen Karnes, Warren MacKenzie, Ron Nagle, Kenneth Price, Jerry Rothman, Paul Soldner, Rudolf Staffel, Susanne Stephenson, Toshiko Takaazu, Robert Turner, Peter Voukos, Beatrice Wood, Betty Woodman: these clay artists (related in their work within the vessel format) "have been selected for their individuality in order to demonstrate the range of expression in the potter's art, from simple utility to complex symbolism." Following an essay on the development of Western ceramics, the author presents biographical sketches of the 20 ceramists, reviewing educational background and primary direction, as well as current materials and techniques. Grouped alphabetically, a portfolio of illustrations representative of their works concludes the text. 144 pages including glossary, bibliography and index. 92 black-and-white photographs, 47 color plates. \$24.50. *Watson-Guptill Publications, 1515 Broadway, New York City 10036.*

Slipware

by John Pollex

Trailing, feathering, marbling, combing and sgraffito are among the techniques for decorating earthenware described in this text written by a potter who works with the traditional methods and styles of English slipware. Particularly popular from the 17th through the 19th centuries,

English slipware production was centered in Staffordshire. Details of typical designs are presented in the text with explanations of historical function. Following suitable recipes for slips and glazes, suggestions for forming, decorating, glazing and firing are discussed. Throughout the text, the author provides suggestions for appropriate slip application to avoid drying faults. 95 pages including lists of British and American ceramic suppliers, glossary, bibliography and index. 80 black-and-white photographs. \$8.95. *Watson-Guptill Publications, 1515 Broadway, New York City 10036.*

Porcelain: Traditions and New Visions

by Jan Axel and Karen McCready

"While history and porcelain are inextricably bound, the contemporary ceramist may choose to accept, modify or defy the limitations of historical porcelain aesthetics," note the authors in this survey of recent work. Following an essay tracing porcelain's origin and development by David R. McFadden, curator of decorative arts at the Cooper-Hewitt Museum (New York), the text explores expanding "definitions" through 20th-century efforts. To document this phenomenon, photographs of objects by artists from throughout the world illustrate chapters on the nature of porcelain, its whiteness, translucency, fluidity and surface. Traditional to bizarre concepts also appear in reviewing the relevance of porcelain properties within the evolution of tableware, figures and industrial items. Since "no creative process is complete without an appreciative audience (connoisseurs, collectors, patrons and the average gallery visitor)," the concluding chapter is devoted to the role of the collector throughout history and today. 200 pages including a list of museums with porcelain collections, glossary, bibliography and index. 250 black-and-white photographs, 36 color plates. \$30. *Watson-Guptill Publications, 1515 Broadway, New York City 10036.*

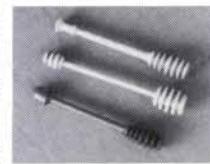
Pottery Treasure

The Splendor of Southwest Indian Art

by Spencer Gill

From 8th-century Hohokam water jars to contemporary work by artists at San Ildefonso Pueblo, this book illustrates the range of Southwestern Indian pottery. Primarily a photographic documentation, the concluding text quotes Indian songs, myths and legends throughout the historical review of forming methods and symbolic designs. "On some of the decorated pottery, the ends of a circle around a vessel do not quite close, leaving an opening as the

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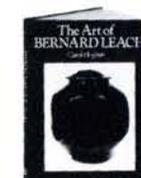
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About the author *John Perri is on the faculty at the University of Wisconsin-Stout, Menomonie.*

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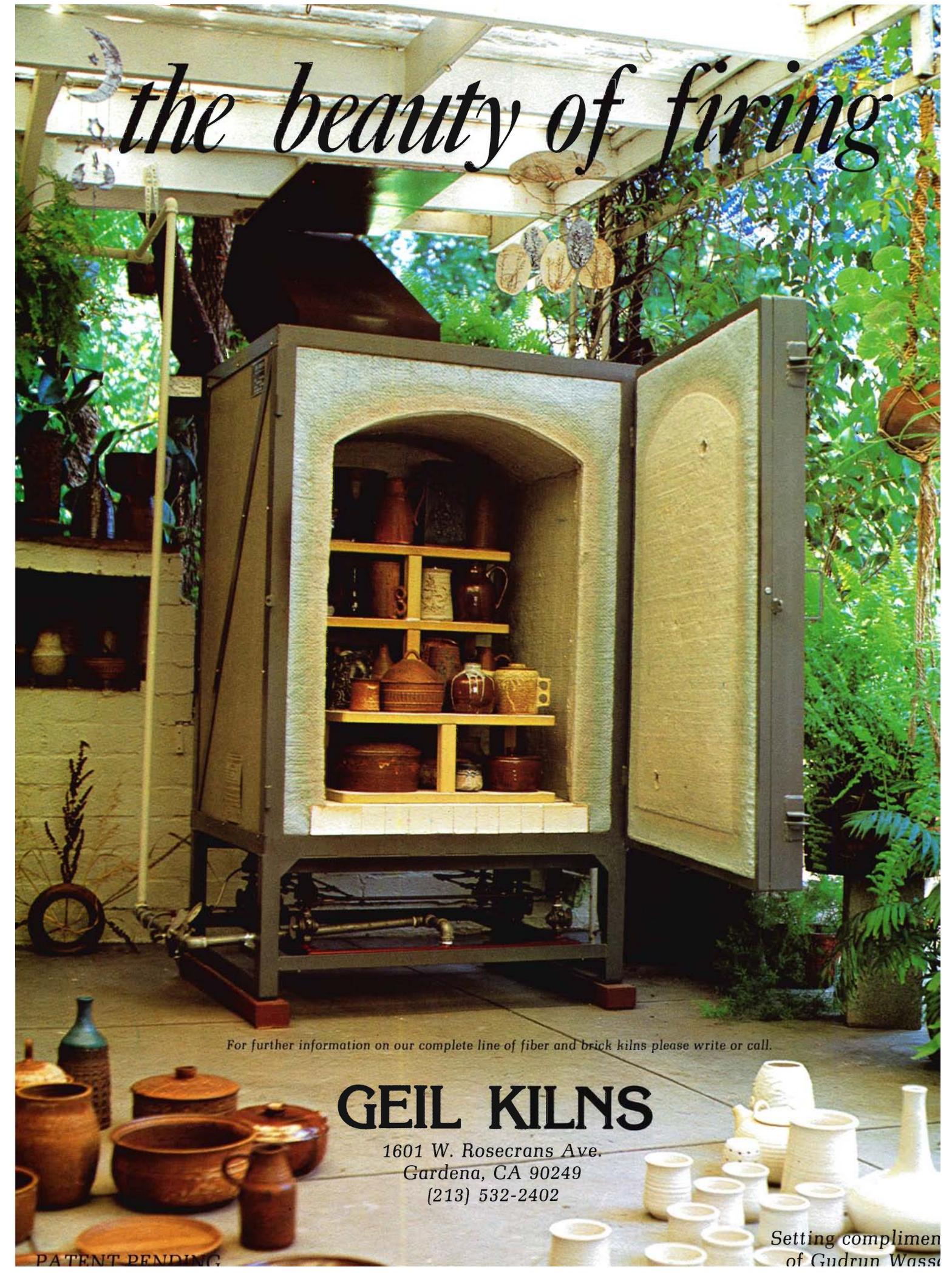
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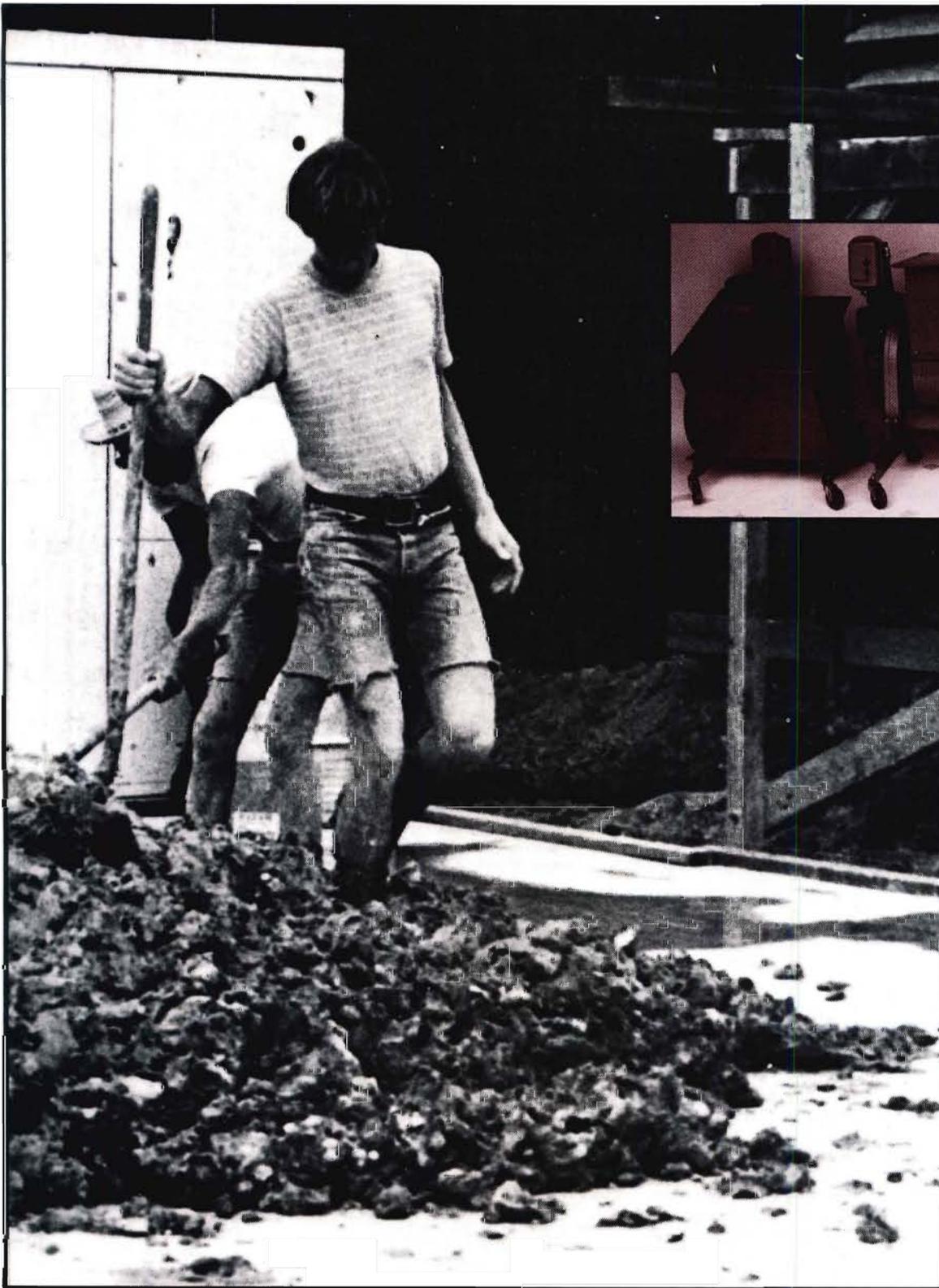
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