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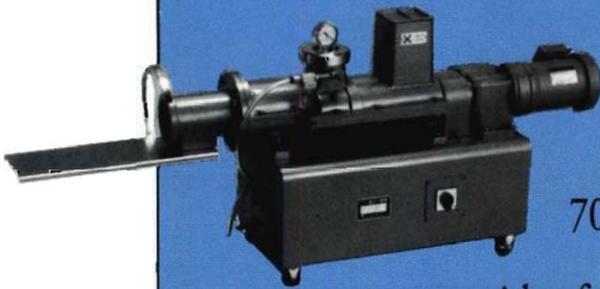
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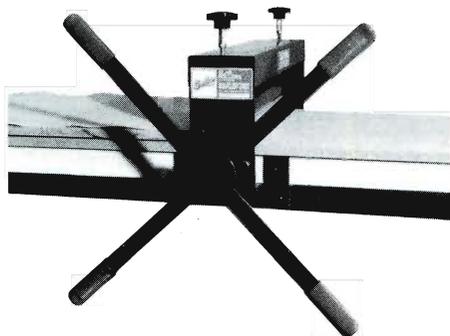
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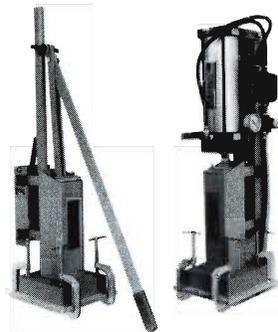
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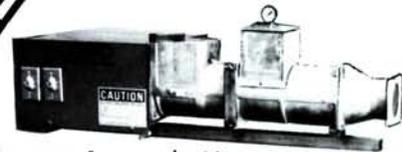


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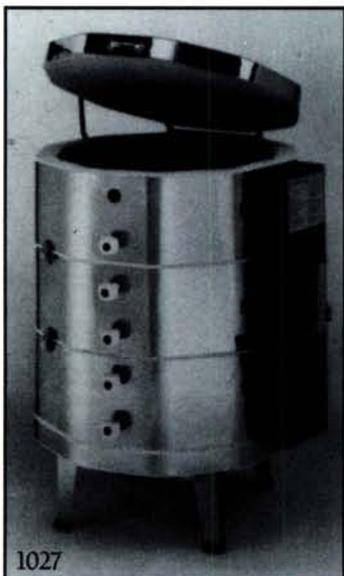
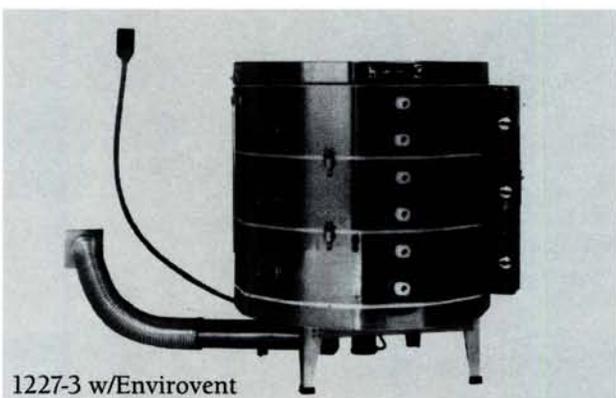
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Feature Articles



Clay Carpentry Building and installing architectural embellishments for the renovation of a 1920s-era, Spanish-revival home in Florida required some of the most involved ceramic constructions Peter King had ever attempted; see page 48.

Collecting Teapots By focusing an annual show on a form many potters consider the ultimate challenge, gallery owner Leslie Ferrin has piqued and nurtured the interest of collectors nationwide; page 33.



Richard Zane Smith Working out with weights gives this New Mexico artist the stamina needed to complete detailed slip decoration on the "corrugated" surfaces of his thinly coiled vessels; see page 58.

The cover Modern ceramic design with a bit of nostalgia on the side is the house specialty in this restored 1947 diner—now showroom—of Michigan artists Jerry Berta and Madeline Kaczmarczyk; see "No Food, Just Art" on page 37. *Photo: Phil Schaajasma.*

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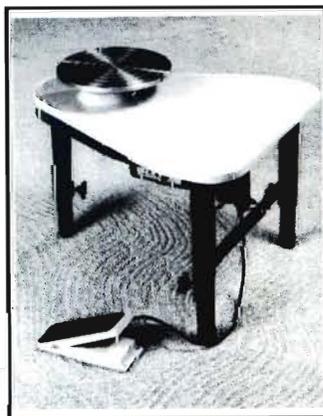
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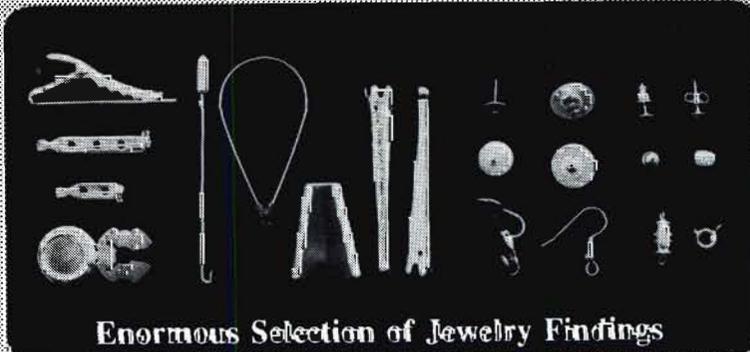
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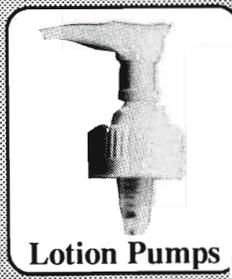
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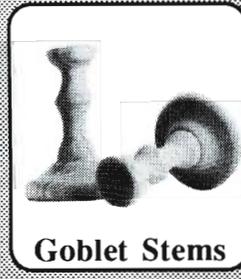
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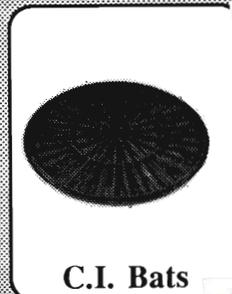
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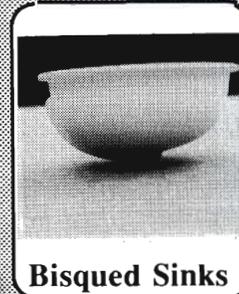
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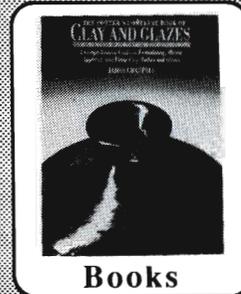
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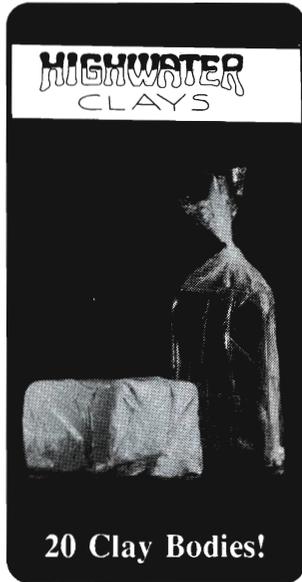
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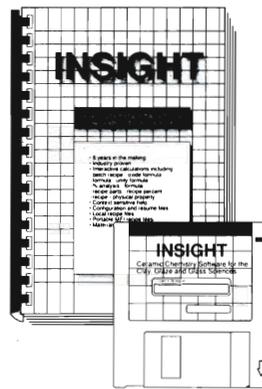
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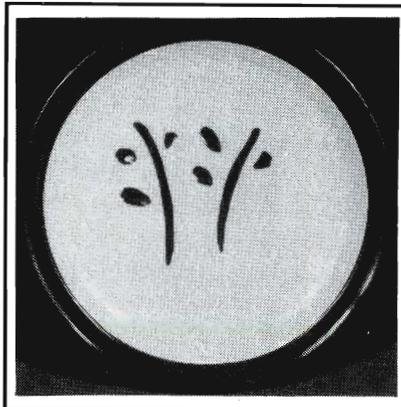
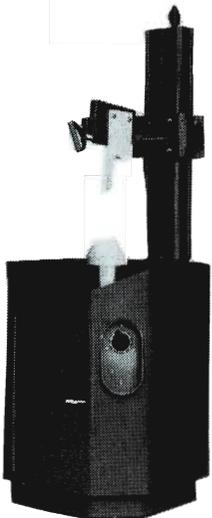
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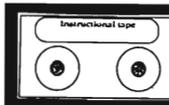
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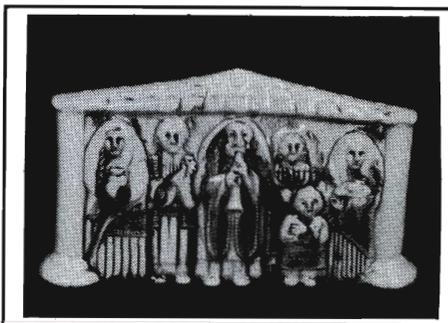


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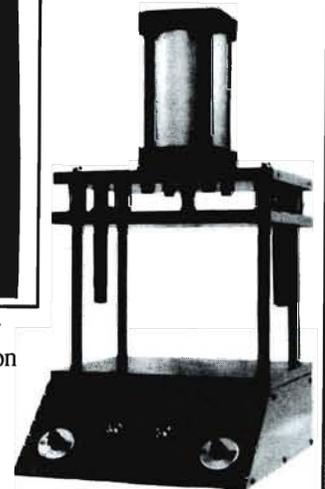


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Letters

Collector KO'd

To use a pugilistic term, the [June/July/August 1992] article by James Watkins was a knockout. Three hours after reading this terrific article, I called Watkins and made arrangements to purchase some of his work. CM has given collectors exposure to a wonderful artist.

Tom Tumquist, Englewood, Colo.

Studio Saggar

Early this summer, a day of ordinary raku evolved into a full-blown studio saggar firing. However, I cannot take full credit for the



process, as it happened quite by accident. I had been working overtime, preparing for a group of shows, so my barn studio was full of pots in various stages of completion. Glaze chemicals and combustible materials were also strewn about, setting the stage for the experiment. When I left the studio, the spirit of fire descended and worked its magic. Upon returning, I decided that this experience just had to be shared, and dialed 911.

Within minutes, interior temperatures had soared to the bisque range. Plumes of

Share your thoughts with other readers. All letters must be signed, but names will be withheld on request. Mail to The Editor, Ceramics Monthly, Box 12448, Columbus, Ohio 43212; or fax to (614) 488-4561.

black reduction smoke filled the sky. Local raku enthusiasts arrived by the truckload, gaily clad in fire-resistant boots, raincoats and yellow helmets. They were so prepared, they even brought their own water.

While I would have preferred a heavy reduction and slower cooling, the new arrivals were intent on quenching the pots. Later discussion revealed that they attend this type of firing regularly, and they insisted that quenching is definitely the way to go. That, combined with falling structural elements of the "saggar," probably accounted for the high rate of breakage.

The potential for this type of firing does seem rather limited. None of the work actually survived, and the cost of the building may be prohibitive for some potters. Local authorities also frowned on the practice. Insurance companies are particularly unsupportive.

In fact, my insurance company is denying my claim. When I bought the house and studio, my agent assured me my homeowner's policy would cover both house and studio, because making pots would be called a "hobby." Now the company says, "Oh no, you were running a business; therefore, the barn was not covered."

Despite some interesting surfaces (melting aluminum and glass fused with some pots, creating a curious mixed-media effect), you may wonder if the experiment was worth it. I certainly do. But if one is going to fire pots, something has got to burn.

Steven Olszowski, Pinckney, Mich.

Yoko Ono Performance

The June/July/August issue was a lovely tribute to the diversity of clayworks and their makers—so the page on Yoko Ono destroying a vase came as a terrible shock. CM tells us nothing about the pot. No matter. If it was the last one of its kind, if it was rare but not unique, if it was made by one lone potter or the product of a fine factory, whatever, the people involved in its making are either silenced forever or one step closer to it. Yoko Ono's exercising her freedom of speech has stilled, or brought closer to silence, people who never did her any harm.

As to whether artists have rights others have not: We are not an aristocracy with privileges denied common folk! No behavior should be tolerated in us that is not tolerated in everyone. Destruction (as I'd have thought Ms. Ono old enough to know) is destruction. There is no rationalization [for it].

Ms. Ono no doubt still hurts because her husband [John Lennon] was gunned down. And she hurts because her friend [Charlotte Moorman] died. The pain of losing loved ones is something we all have to get used to as we age. As Simone de Beauvoir wrote, all death is violence. If for everyone we lose we destroyed something else beautiful and precious, how little beauty would be left? Aren't

the "unavoidable" losses of fire, flood, earthquake, tempest and time enough?

As to the Whitney: I have never understood why institutions that never would give me permission to display as much as a bud vase in the ladies' loo feel obligated to allow a famous person to do whatever she wants in the main auditorium. Is that about freedom of speech, or is it publicity hunger?

Ms. Ono had her moment. It will pass. I cannot imagine that anyone will show up in ten years to put Humpty Dumpty together again under her direction.

Lili Krakowski, Constableville, N.Y.

Hooray for Yoko and the Whitney. CM missed the point entirely with its narrow-minded and sanctimonious review of a rather nice performance. Breakage, after all, is the potter's friend. Without it there would be much less need to buy ceramic art or craft, and certainly little market for contemporary work with so many cheap Song, Yi and Ming wares everywhere.

So, if they keep breaking, we'll keep making. Thanks, Yoko. I'll gladly replace that vase of yours with a better and more expensive one. My studio phone number is....

Name withheld by request

Let's tell it like it is. Yoko Ono's destruction of the vase represents a wanton and selfish statement that her feelings of grief are superior and more worthy than the continued existence of the work of another artist.

Since she cannot create quality art herself and, in her grandstanding, has shown that she scorns that talent in others, I would suggest that if she truly wants to express grief, she should destroy her own work.

Shame on the Whitney.

Jeanette Manchester Harris, Poulsbo, Wash.

I just received the June/July/August issue of *Ceramics Monthly* and read the article "Yoko Ono's Promise Piece." While the "Is it art or is it craft?" debate rages on in the letters, and many strive for acceptance by the academic and gallery scene, I reflected on the acceptance by the art establishment of Ms. Ono's actions: if this is art, I would rather be a craftsman. I see nothing there that I would feel any greater for having attained.

James Bullard, West Stockholm, N.Y.

Oh, come now! The Whitney Museum allows Yoko Ono to smash a porcelain vase, calling it an "art performance"? Performance, yes. Art, no. This is downright destruction and blatant self-promotion. If this woman was what's-her-name and not the conspicuous widow of John Lennon, we know this would never have happened—at least not at the Whitney, masquerading as art.

No one has the right to destroy another's property or work. Period. Should someone

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Letters

destroy a work of John Lennon's as an art statement, betcha Yoko would "perform" a press conference and lawsuit.

Let Yoko Ono combine freedom of expression with her considerable resources to honor her deceased friend with a scholarship, help for AIDS victims and the homeless, or renting Carnegie Hall to weep publicly.

A wonderfully inspiring and comprehensive issue, this CM was marred by [the article on] page 56. Probably most readers, like myself, are ceramists who work hard to create, not destroy. Breaking stuff is the act of a spoiled child, or pitiable adult. Yoko Ono, keep your hands to yourself.

Natalie Cannon Anderson, Evansville, Minn.

What Yoko Ono did in smashing her vase is not a whole lot different, really, than all the movies where a character takes her/his anger out on a vase or a stack of plates. Perhaps the situation is changing? It's pleasant to see popular culture revering the pot in a way it hasn't before, as in the movie *Ghost*.

But I don't know if potters see their work as others do. I think of how the pot is used, albeit in a distasteful way, as a status symbol (as in Woody Allen's *Interiors*) where the pot says less about where and who it came from, but more about the woman who owns it and arranges it in her decor: it says often that she is well-to-do and concerned about how others perceive her home and tastes, and that she is educated and savvy about the arts.

As one oblique perspective would have it, when one displays art in one's home, it is almost as though the artist is the displayer; it's a banner of one's tastes, class, what symbols and styles in the art say about the person who bought it; it's a kind of nudity for all to see and judge. Also, in that mind, the rights of doership may not belong very much to the person who made it; the artist is perhaps just the vehicle for the buyer's own tastes, what she likes to look at and savor daily.

As a potter, I also forget how much a buyer has to put her/himself on the line to buy my art; I often run across people who love a piece, but who have a problem with its breakability. "That would last only two months in my house," they sometimes say.

A vase's fragility and who the artist ultimately is—from its inception as clay through all of its aftermaths—are part of what pottery has always been about. An owner doing with the pot what she will, as in the Whitney performance, in a way is a traditional approach to the way many people see pottery, as an emotional and functional embodiment. Presumably smashing it in a tirade, which is now almost acceptable pot etiquette, releases pent-up feelings; order, sublimity and propriety have been broken. And yet, the difference

was, Ono didn't smash it in anger; she saw in it a symbol of a friend who she wants to remember, see once again, altered but intact.

It's hip in many circles not to condone Yoko Ono's provoking performances and anything else she does, for that matter, and just the fact that *Ceramics Monthly* brought this issue up would seem to want to encourage this. Perhaps the controversy in this case is because the smashing occurred in a calculated way, not what we're used to, and in a museum that generally upholds certain manners about the handling of art, hiring guards to make sure they are loyally carried out. In most respects, though, it's just another angle on how people visualize and treat the art (and even the nonart) they have.

And as potters, some of us will see it as just another way to abuse our work. As any potter, I wait for the day when popular culture will see a pot the way we see it; how a part of the earth becomes an expression of ourselves, how it twists and winds up magically on the wheel and dries to a bony, dusty texture, then changes in the bisque to resemble dead wood, and changes again in the final firing to emerge as a jewel. I wonder if people see what a wonderful process and thing it is all by itself—that they don't need to see it through a veil of their own emotions and uses.

Is it human to see most things through that veil and act accordingly?

Lise Winne, Saratoga Springs, N.Y.

Quality is the Only Standard

I am a "trust fund" potter. I'm neither proud of it nor ashamed of it. It's simply a fact of my existence. What I feel is great gratitude for having been able to pursue work I deeply love for the past 20 years, without the pressures of time, money or public taste. It's an undeserved blessing (as all are) and privilege. It's also a responsibility, and how I respond to it is ultimately between me and my Maker.

We all have different life circumstances and we all pursue our craft according to the dictates of our situations. There's nothing inherently superior or inferior in being a "dinosaur" or a "name withheld" (see the April 1992 Letters). The only true standard is the quality of pots we make. And since we don't have the objectivity or historical perspective to do that rightly, isn't it better to refrain from judgmental nastiness?

E. N Goldwyn, Nevada City, Calif.

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Ralph Holker, Brooklyn

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nonprofit organization. Our policy is to respect your privacy.—Ed.

Pressing Praise

Pottery has reached the 21st century with the evolution of the pottery press. Finally the production potter has a tool that can produce uniform plates, bowls, mugs, etc.

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Garry Larson, Salem, Ore.

Paper Kiln Participation

After reading the article "A Paper Kiln" by Caroline Court in the December 1991 issue, we built such a kiln for the "Fete de l'Enfance" (Children's Celebration Day). The pieces to be fired had been made by school children four to nine years old. The kids and their parents were glad to help construct the kiln, mostly during the application of the different layers of paper.

The firing was started at 5 P.M. and lasted for about 8 hours. It was fantastic at midnight to see the flames sparking in the darkness.

The kids from kindergarten were delighted the next day to see their pots coming out from under the still-warm ashes.

It was a real success and a whole lot of fun for every participant. Thanks to CM for all those interesting articles.

*Lea Pitre and Joel Bernard Bret
Cognin, France*

Reflections on April Portfolio

Re: *Ceramics Monthly* portfolio on Torbjorn Kvasbo, April 1992 issue.

I have never seen anything like the contents of Kvasbo's pictorial layout. The pots were interesting. I think...

Maybe if I could have seen more of his domestic ware (featured in the background of his studio shots) I might have liked those. I don't know. Maybe I should "contemplate" and "reflect" more. Yes, maybe that is what I should do...

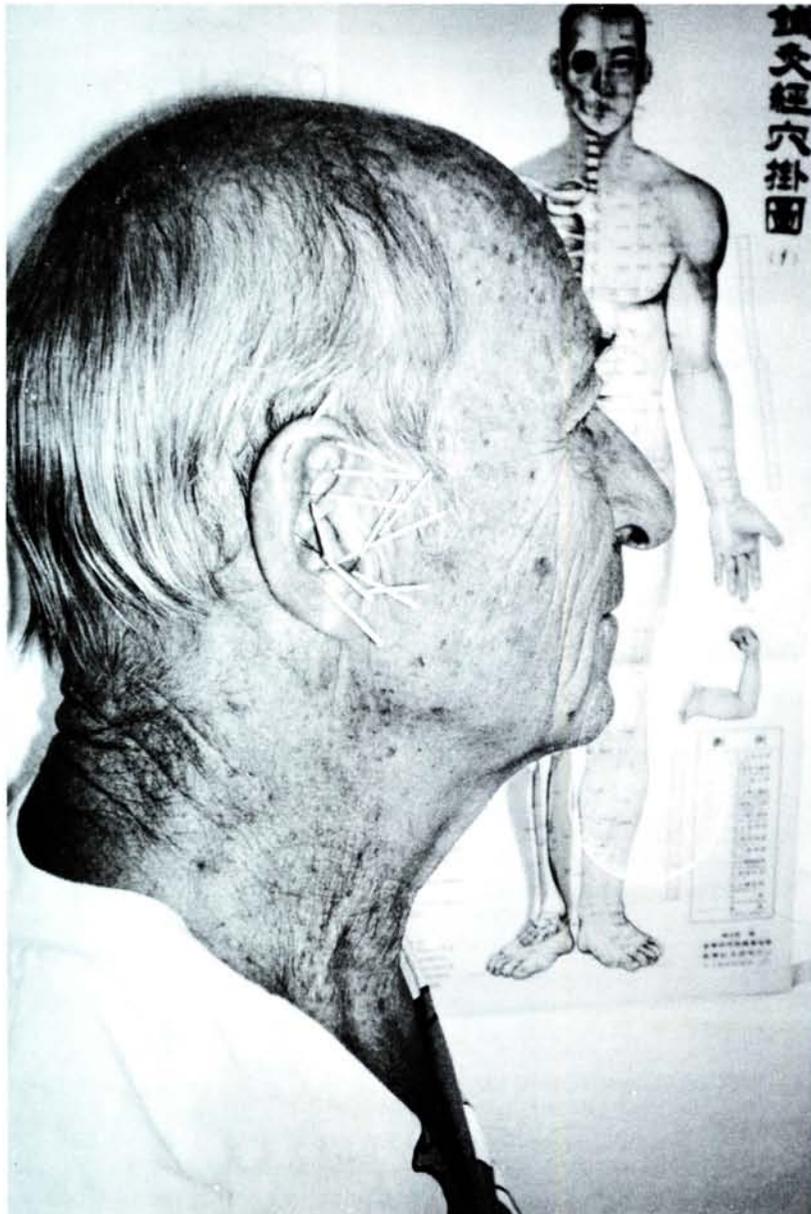
If contemplation and reflection are truly Kvasbo's aim, then he is doing his job (please excuse, art) well.

Sherry Pelish, North Huntingdon, Pa.

Deceptive Advertising

I was astonished to see an ad on page 84 in the February 1992 issue with an outrageous claim by Steve (Ph.D. physicist) who offered to build a solar kiln so that you will

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Letters

"be the first in the world to make solar-fired ceramics."

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I demonstrated solar firing in many places, including New Orleans at the L.S.U. campus during the international sculpture conference, April 1976, where delegates from 30 countries participated.

In all my experiments, I have given credit to forerunners—Archimedes, using flat mirrors in an array on a parabolic curve; wine-filled lenses, developed by Lavoisier (France); Fresnel lenses; parabolic mirrors; information from Professor Trombe (France); etc. It is no more than what every ethical researcher would do. That advertiser is obviously not one of them.

Z. Kijundzic, Entiat, Wash.

Courageous Words

Some of us are more articulate, but few indeed more venerable than Paul Soldner; and given the weight of his words, the message he delivered (CM, May 1992) cheered me greatly. I wish to thank him for it.

I think that today we are interviewing for positions as Old Masters, and the job requires us to know what we think, then have the guts to live it. Somebody's got to be the first, or even the second.

The world has never been as repressive and fearful of difference as it seems today, and things we buried (racism, sexism, etc.) won't stay dead. It's a fearful time to stand and say we'll be different or we won't ask what others think. I myself am trying to get gutsy enough to bury my car, admit to paganism, quit using Gerstley borate. I haven't even begun working on living without air conditioning and hot water on tap. I keep asking others what they think; or worse yet, they volunteer it. Resolve can get very cloudy. At any rate, I suspect Soldner has performed an act of courage here, and I appreciate it.

Jeanine Mankins, Houston

Soldner's Thoughts Critiqued

If Paul Soldner's article, "Without Laws" (CM, May 1992), is his swan song after 30 years of teaching, then it's also a strong case for early retirement.

The article creates the impression of having been put together by somebody no longer hungry for dialogue about student work; somebody who confuses "authority" with authoritarianism, who somehow equates

isolation from the responses of others with "creativity," and who apparently sees no contradiction in proposing what appears to be a law of lawlessness.

"Creativity is an individual inventivel creative process. Therefore, if artists rely on the judgment of others, they are not being creative," he claims. Soldner has designed some of the many excellent potter's wheels on the market today, and is well-known for his personally expressive ceramics. If we note the various permutations Soldner wheels and clay objects have gone through over the years, can we assume that it was just Paul and his muse "creating" all that evolution? Is it possible that *none* of the improvements is due to "the judgment of others"? (Aren't the same forces at work whether the outcome is art or a potter's wheel?)

Big checks from prestigious collectors are a form of critique, aren't they? How is it possible to cash in on *that* response while feeling queasy about questions from students? Questions are the only currency some students have to spend or to invest. Turning away from such transactions implies a kind of stinginess duded up as Zen-like insight.

It may be that creativity takes place *because* of the judgment of others, not in spite of it. Anyone who has even used a pyrometric cone trusts the judgment of its makers. (What is a cone, but a "law," or at least an elegant metaphor for a law?) One of Don Reitz's favorite workshop anecdotes concerns the onlooker who asked why he used such skinny brushes to paint on his large forms. The fact is, until then, Reitz hadn't thought about the relationship of brush width to the scale of his work, and the observation changed his approach from then on.

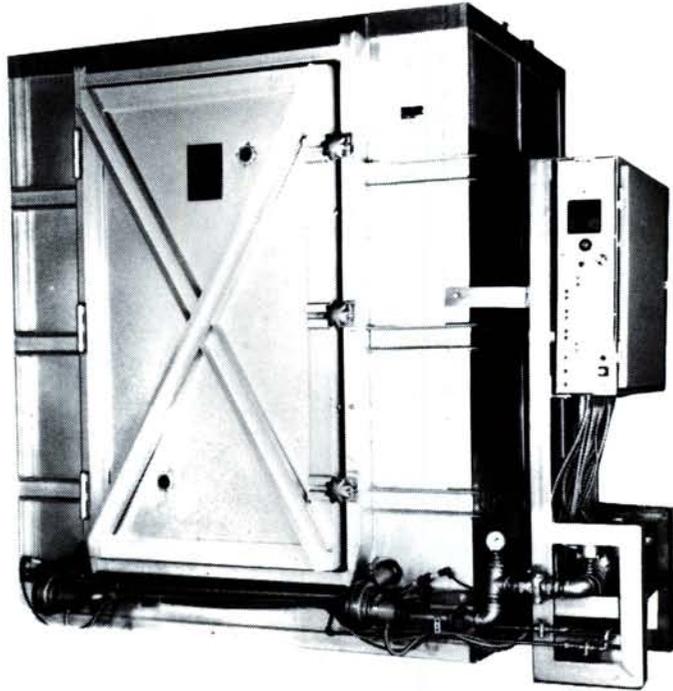
Practically every professional ceramist who has written or spoken about working methods, and the translation of ideas into clay, credits input from others as being vital to artistic growth. To close the door on dialogue, the possible exchange of ideas, no matter what the likelihood of its taking place, is cause for the heebie-jeebies in all learners—be they students or teachers. (It's amazing that Soldner doesn't even mention how much teachers learn, tuition free, from their students in critiques. Instead, he discredits students by categorizing them as sycophants, hungry for crumbs from the master's hand, or career mongers on the make.)

"What difference should it make?" he asks, referring to his personal response to student work. One difference is that, ultimately, our work involves other people, and the chemistry of idea-exchange can be memorable for any of the participants in a critique. Critiques often bridge the space between the private studio and the world at large, where the work will take its place. Responses from others often quicken related

Please turn to page 69

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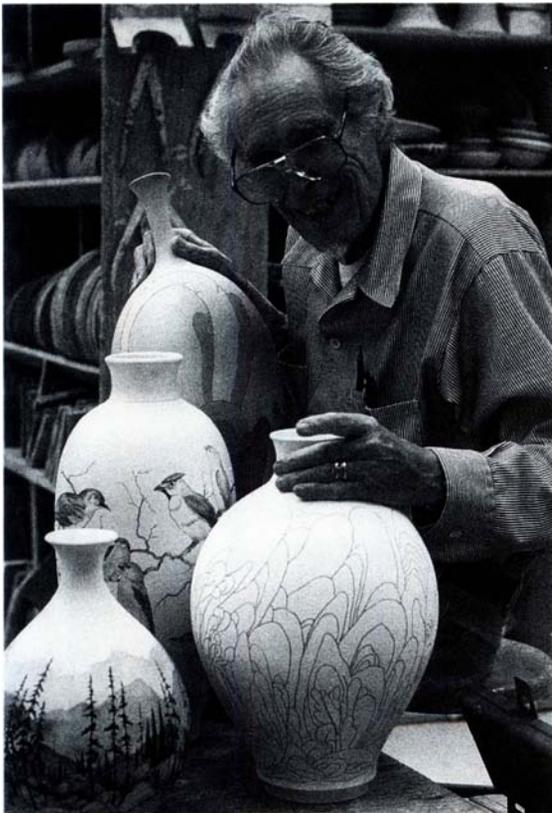
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Up Front

F. Carlton Ball, 1911-1992

A pioneer of the studio pottery movement, potter/teacher/author F. Carlton Ball died in June at the age of 81. Ball took little credit for his prodigious knowledge, saying simply that he was often “in a number of places when things were happening.” (See his two-part autobiography in the March and April 1981 issues of CM.) What will long be remembered is that he willingly shared this knowldege through teaching and writing.

As a frequent contributor to *Ceramics Monthly*, Ball sometimes stirred up controversy. Perhaps the most memorable of his



F. Carlton Ball.

diverse topics was a series on stoneware in the 1950s that turned many potters away from oxidized earthenware and led to many others becoming disgruntled with low-fire limitations. His collaboration with painter Aaron Bohrod also created a furor among ceramic purists who, at the time, felt it improper for two artists to work on a single piece.

Undoubtedly, Ball influenced tens of thousands of potters with his instructional articles on wheel throwing and glazing techniques, as well as his two classic books *Making Pottery without a Wheel* (Reinhold, 1965) and *Decorating Pottery* (Professional Publications, 1967).

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

Ball was introduced to ceramics in 1935 at the University of Southern California (U.S.C.). Having graduated with a masters degree in fresco painting when no jobs were available in that area, he decided to take the two art courses that were open—jewelry and pottery with Glen Lukens. At the end of the year, Lukens was impressed with Ball and recommended him for a multidisciplinary position at the California College of Arts and Crafts (C.C.A.C.) in Oakland.

Prior to teaching at C.C.A.C. Ball had never fired a kiln, but with the help of some glaze recipes from Lukens and a strong desire to experiment, he soon built a viable pottery program—a feat he was to repeat several times in his career.

A few years later, Ball initiated a ceramics course at Mills College, where he helped organize the Mills College Ceramic Guild; he was also a founding member of the San Francisco Potters Association (since renamed the Association of California Ceramic Artists).

From Mills College, he went to the University of Wisconsin, but stayed only a year before accepting a position at Southern Illinois University for five years. Then, in 1956, Ball moved back to the West Coast to teach at U.S.C. During the next 12 years, “we doubled our space and bought new kilns. We had big student sales...to purchase new equipment, including a 45-cubic-foot kiln and a salt kiln.”

By 1968, a position at the University of Puget Sound had brought him to the Northwest. “He was the most inspiring teacher you could imagine,” said Ken Stevens, current chairman of the U.P.S. arts department. “He could really turn a class on.”

In fact, in his later years, teaching won out over producing work. In 1981, Ball readily admitted, “I’ve kind of given in to it. I seem to let what I’m doing go...to help a student...I like to see people achieve.”

Lucy Lewis, 189?-1992

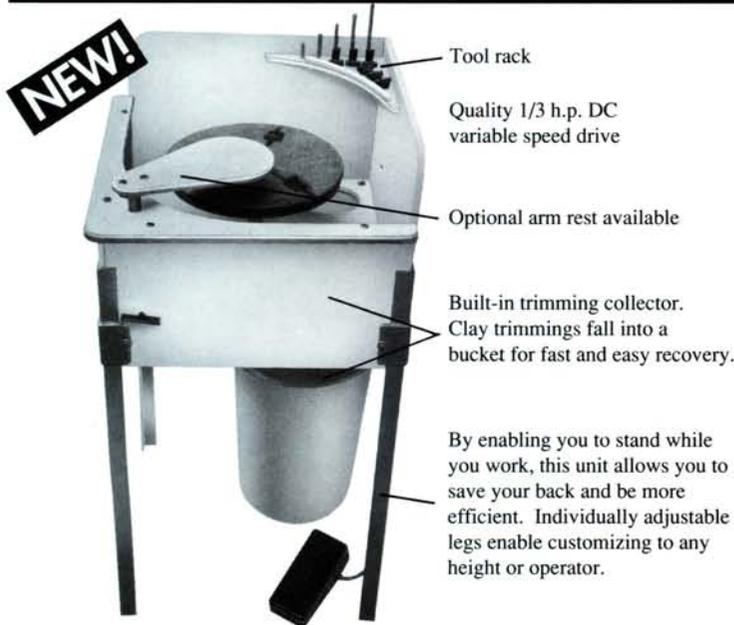
Word reached CM just after the deadline for the summer issue that Native American potter Lucy Lewis had died in March. Though her birth date was never recorded (the Acoma people weren’t concerned about such things), she is believed to have



Lucy Lewis (Acoma Pueblo, New Mexico) in 1985.

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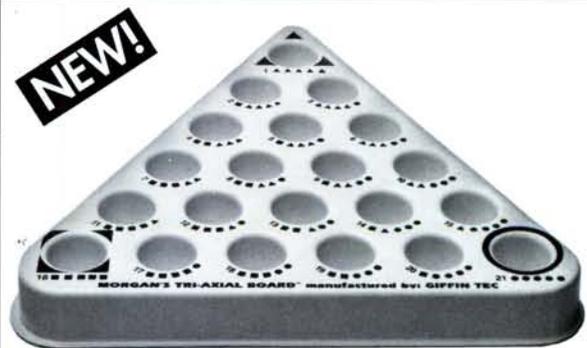
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Up Front

been about 95. The matriarch of what became a large pottery family, Lewis was mostly self-taught. She didn't attend school, instead being educated simply by the experiences of growing up in her mesa community. Even as a child she was fascinated by the shards found around her pueblo home. But, as Susan Peterson noted in a 1984 biography, "she invested the work of her ancestors with her own voice and, in turn, influenced her people."

At first Lewis sold small pots (from a basket balanced on her head) to tourists on the train; then, as a young mother, she set up a roadside stand on U.S. Route 66. This early ware was signed simply "Acoma, N. Mex." or "Sky City, N. Mex." It wasn't until 1950, when she won an award for one of her fine-line vessels at the Inter-Tribal Indian Ceremonial in Gallup, New Mexico, that her reputation was firmly established. Thereafter, collectors sought her work, and she began to sign her name. Over the years, other top prizes followed, and her work eventually was shown in exhibitions around the world.

In addition to passing on hard-won knowledge of the craft to her own children, grandchildren and great-grandchildren, Lucy Lewis demonstrated her techniques for other potters attending workshops she conducted (with daughters Emma and Dolores) in California. Participants were often deeply impressed by her devotion to the craft and, as one noted, it was through Lewis' shared experiences that "many gained a deeper insight into our own creative searches."

It must be said that in many respects her career was somewhat eclipsed by the better known Maria Martinez of nearby San Ildefonso Pueblo; yet Lucy Lewis should be remembered as a potter of equal brilliance and style.

Art Nelson, 1942-1992

California artist/teacher Arthur (Art) Nelson died in April at age 50 from pancreatic cancer brought on by the AIDS virus. After earning a B.F.A. degree in art, mathematics and music at the University of Colorado, Nelson focused on daywork at the California College of Arts and Crafts, graduating with an M.E.A.



Art Nelson, in 1981, with his low-fired, Egyptian-paste-on-steel-mesh sculpture.

in ceramics in 1969. That same year, he began a 23-year career as a faculty artist at C.C. AC.

Over the years, Nelson explored several styles, trying numerous techniques, some both complex and challenging. His most widely exhibited works were the brightly glazed, double-walled pots of the 1970s and what were then considered quite avant-garde Egyptian-paste-on-steel-mesh sculptures of the 1980s. (See "Art Nelson" in the Summer 1981 issue of *Ceramics Monthly*)

As art historian Charles Fiske noted about Nelson's emphasis, "Rhythm, repetition and development of movement [remained] dominant in Art's work. These elements brighten the somber geometry of the vessel...by making the surface a light-catching, shadow-casting activity within the structure of the vessel itself."

Potters Hit by California Lead Law

by Rick Sherman

Last June, California began enforcing Section 25899 of the states Health & Safety Code, which requires studio potters who make tableware for sale in California to register with the Department of Health Services (DHS) and pay an annual fee of \$150 if gross sales are under \$30,000 or \$500 if they exceed that figure. The fee finances testing for lead or cadmium release from tableware sold by retailers throughout the state.

Retailers, labeled "distributors," and importers are also required to pay the fee, register their shops/galleries with the state, and provide names and addresses of artists whose work they stock. Artists from other states are not affected unless they travel to California for retail shows, in which case they must register and pay the fee.

Studio artists fall under the rubric of "manufacturer," along with large companies such as Lenox, Wedgwood and Mikasa. Owners of small shops or galleries are subject to the same fee structure as name-brand retail outlets and importers, even though the gross sales of these large firms could be in the tens of millions of dollars.

Under the California law, tableware is defined as "any glazed ceramic, enamel, metalware or pewter article, container or utensil, which may be used in the preparation, serving or storage of food and drink." It is the province of the DHS to decide if the piece is or is not tableware, according to staff toxicologist Alfredo Quattrone. For example, a vase is a vase unless it has a lid; then it is a container.

Glass is not specifically included in the law, but Dr. Quattrone indicates that it may be subject to testing if there is probable cause to believe it contains dangerous levels of lead.

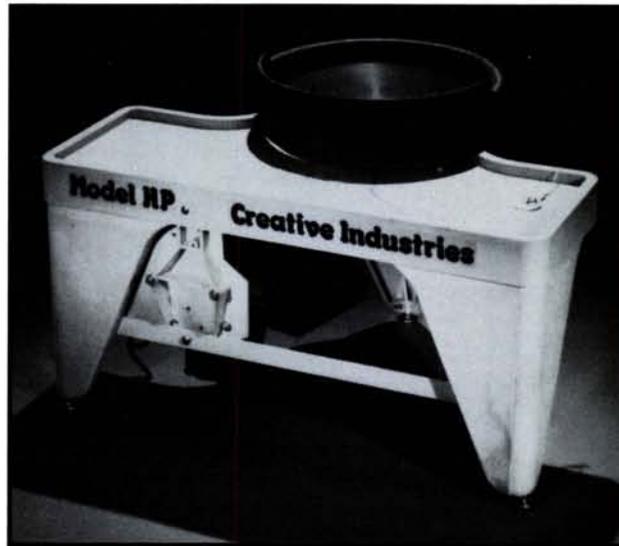
Under the new law, all ware must be permanently and indelibly marked with the "manufacturer's" or importer's name or registered trademark. A decorative piece containing lead that might be construed as tableware must have a hole drilled in its bottom or be indelibly marked on the *interior* surface as unsafe and not to be used for food.

Most studio artists and shop/gallery owners knew nothing of this law until April, when a notice of workshops offered by the DHS on the Health and Safety Code was circulated. Initial shock led to comments such as: "Why me? I don't even have lead or cadmium in my studio." "This is a tax of over 5% of my net income." "I studied ceramics and have made pottery for years and never use toxic materials." "They are using my fees to get at the importers and major manufacturers who make millions." "It is fine to protect us from lead and cadmium, but they're picking on the wrong guys." "They used a shotgun approach and hit us pigeons sitting on the sidelines."

There is concern and anger from potters who make their

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Up Front

living producing tableware. Many want to go *sub rosa* and not pay the fee. Some don't even want the bureaucracy to know they exist, worrying that "If they have my name on the books, what will they do next?" A few fear the DHS will pick one or two artists and "make an example of them" with threatened fines of \$1000-\$5000 or even a prison term.

Although most agree with the law's intent, artists/craftspeople feel it places an unfair burden on studio producers. Many have suggested a one-time fee to register and certify that no lead or cadmium is used in their product. Some think that those who use no lead or cadmium and fire to high temperatures should not be required to register at all.

They wonder why California law is much more exacting on permitted levels of lead than national standards. Where's the proof that the state level of 0.01 ppm (parts per million) will make a significant difference in blood lead levels as compared to the U.S. standard of 1.0 ppm?

How valid is the testing process? A cobalt overglaze on a stoneware piece that had been fired to 2300°F tested "soft positive" in a San Jose DHS demonstration. The glaze tested negative. The overglaze consisted of cobalt, rutile and Gerstley borate. Is the test specific enough to select out only lead or will other heavy metals also test positive?

Quattrone claims there are "trace levels" of lead in all heavy metals such as cobalt, copper or zinc, and that even potters who make high-fired ware have "unintentional contaminants in their product." He encourages artists to consider the law a benefit, because, by registering their names and trademarks, they protect themselves from "knock-off's" or "fraudulent use of a name." He considers registration an investment in quality control.

Under the California lead law, ware that tests positive on site may be immediately impounded for retesting in the Sacramento laboratories. If this test proves the ware meets the state's standard of safety, it will then be returned to the artist or shop from which it was taken. In the meantime, the artist and/or shop has lost a potential sale.

The law has been on the books since July 1991 and required registration by June 1, 1992, but there was no prior testimony from studio artists who make tableware. Their income, philosophy and manner of working were not taken into account. When the law went to the Assembly Committee for Environmental Safety & Toxic Materials and the Senate Committee on Health and Human Services, the Joint Committee on the Arts was "out of the loop." Studio work was simply considered a manufactured product. Even now there are artists who don't know the law exists. To inform potters, Quattrone published an article, "The Regulation of Tableware in California," in the January 1992 issue of *Ceramic Industry* (a ceramic engineering trade magazine), and he seemed surprised that many artists had not even heard of that publication.

Admittedly, the DHS mostly intends to go after major manufacturers and distributors with this law. It would be impossible for agents to test for lead and cadmium content at all the craft fairs, exhibitions, galleries, auctions and other events where handmade tableware is sold. Quattrone says there are about 100 agents in Northern California and another 100 in Southern California; he estimates that agents would be spending about 2% of their time on enforcing this law.

We potters can easily be enveloped by misinformation and unnecessary hysteria about lead and cadmium. In a recent TV

show, Doogie Howser attributed lead poisoning to the patients departed mother's antique china. The June issue of *Sunset* magazine warns about lead in china and lists sources for lead-testing kits. Macy's California posts signs in its kitchen and china departments warning, "Using ceramic tableware exposes you to lead, a chemical known to the State of California to cause birth defects or other reproductive harm"; it then offers a list of companies that have "represented that this notice does not apply to their products."

Action is now being taken to control unreasonable consumer reaction to the law and to play a role in the decision-making process affecting safe tableware in California. Studio artists and organizations are uniting to offer legislative alternatives in registration procedures, fee structure and labeling requirements that will be fair to artists and to owners of small shops and galleries that sell their work. But change can only come through a legislative amendment, a very laborious process.

Talc Removed from Asbestos Rule

After 20 years of debate, the Occupational Safety and Health Administration (OSHA) has finally ruled on the regulation of the nonfibrous forms of tremolite, anthophyllite and actinolite that are often found in ceramic talc. Talc is widely used as a major ingredient in low-fire and midrange clay bodies, as well as a small addition to stoneware bodies; for example:

Art Pottery Casting Body (Cone 06)

Talc.....	64%
Whiting.....	4
Ball Clay.....	32
	100%
Add: Water.....	44%
Darvon #7.....	1%

Specific gravity 1.8, shrinkage 6.2, absorption 18.7.

White Clay Body (Cone 6, oxidation or reduction)

Talc.....	10%
Nepheline Syenite.....	15
Ball Clay.....	15
Grolleg Kaolin.....	50
Flint.....	10
	100%

Kaplan Variation Stoneware (Cone 10, reduction)

Talc.....	4%
Wollastonite.....	2
Cedar Heights Goldart.....	12
Kentucky Ball Clay (OM 4).....	20
Pine Lake Fireclay (50 mesh).....	50
Valentine PBX Clay (screened).....	8
Fine Grog.....	2
Medium Grog.....	2
	100%

Crucible Clay Body (Cone 8-12)

Talc.....	18%
Spodumene.....	10
Edgar Plastic Kaolin.....	55
Grog.....	17
	100%

The following whiteware casting body (a standard throughout the ceramic hobby field) is one of the easiest clay recipes to mix and fire:

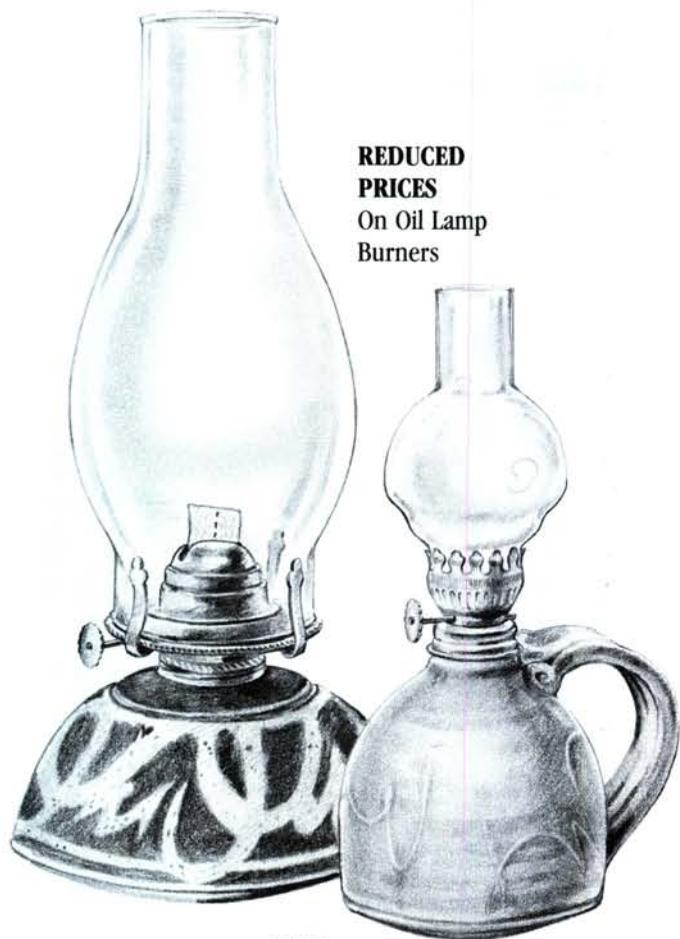
Whiteware Casting Body (Cone 06)

Talc.....	50%
Ball Clay (any).....	50
	100%

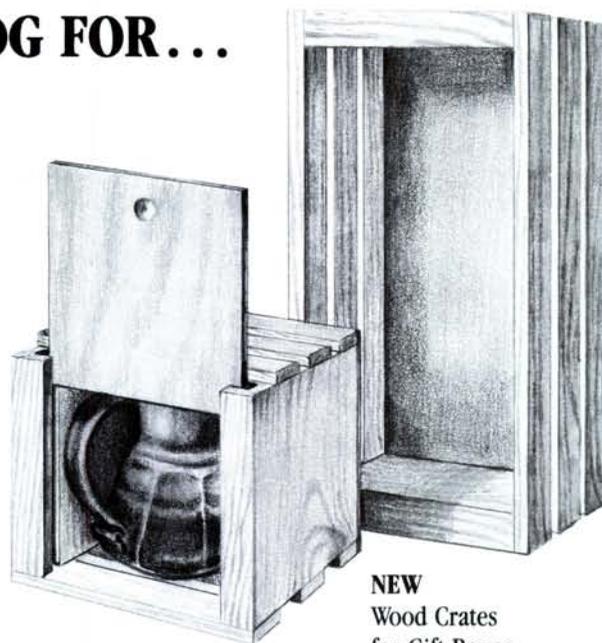
Add deflocculant as needed.

Continued

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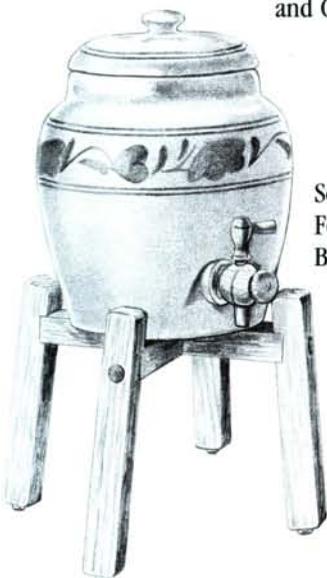


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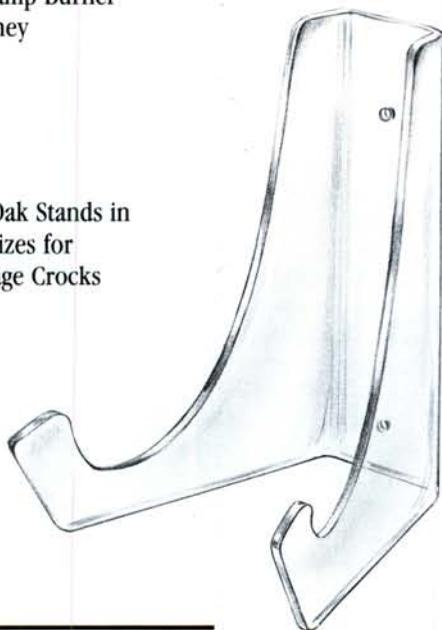


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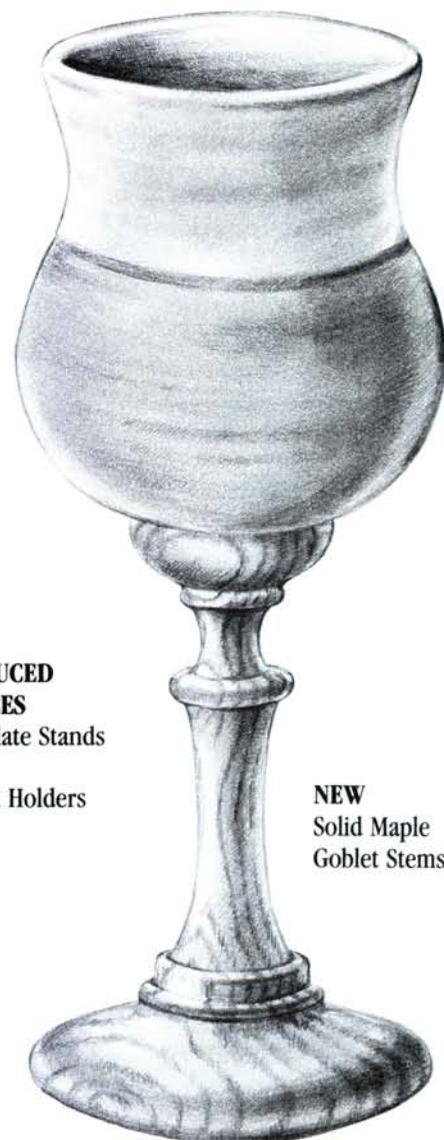
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Up Front

Talc also is used in a variety of glaze recipes covering the full ceramic firing spectrum.

Controversy erupted when the Asbestos Standard issued in 1972 included the nonfibrous forms of tremolite, anthophyllite and actinolite, naming them as carcinogens. Companies such as R.T. Vanderbilt (a major talc supplier) contested the decision, arguing that these minerals were not the same as asbestos, that there was no mineralogical or biological support for the inclusion of these minerals in the Asbestos Standard.

Since then, a number of studies have raised questions about potential health hazards from occupational exposures to non-asbestiform tremolite, anthophyllite and actinolite, but OSHA concluded there is not sufficient evidence that “these mineral types pose a health risk similar in magnitude or type to asbestos.

“The agency believes, however, that evidence suggests the existence of a possible carcinogenic hazard and other impairing noncarcinogenic adverse health effects.” This means that talc with nonfibrous forms of tremolite, anthophyllite and actinolite will not be subject to regulation under the Asbestos Standard. However, the Occupational Safety and Health Administration will regulate these three minerals as “particulates not otherwise regulated” under the Air Contaminants Standard which is 15 milligrams per cubic meter total dust and 5 milligrams per cubic meter respirable dust.

Women’s Visions

by Kevin Hluch

Historically, women have played a crucial role in the complex web of influences and contributions that characterizes ceramic artistic expression. From the traditional potters of Africa to contemporary international ceramic celebrities like Lucie Rie, the impact of these artists is profound.

In the United States, women were vital to the resurrection of interest in the art of clay. At the turn of the 20th century, Mary Louis McLaughlin, Adelaide Alsop Robineau, Mary Chase Perry and others reestablished ceramics as an important medium for artistic expression. Between the wars and after, Maija Grotell



Donna Polseno figure vessel, approximately 30 inches in height, coil-built earthenware with slips and stains.

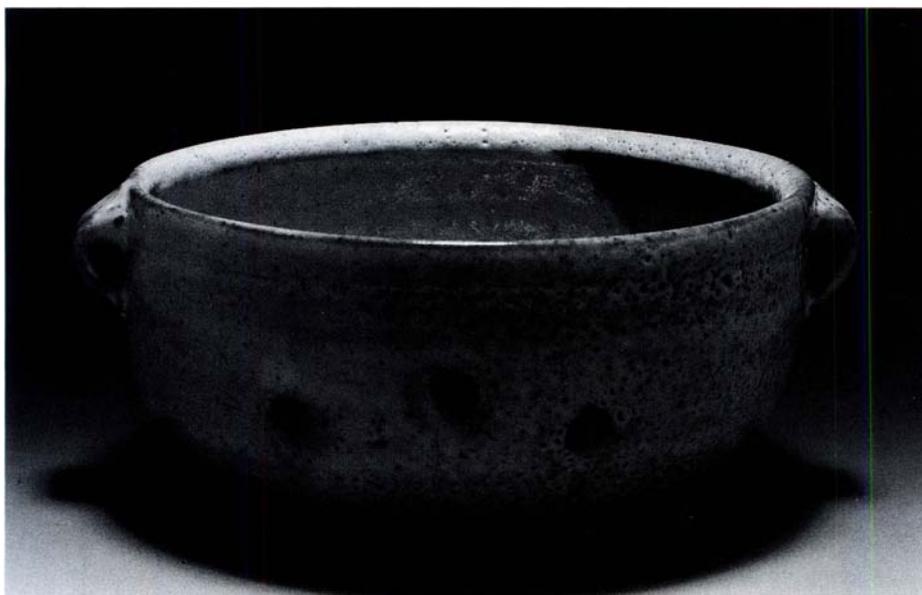
and Marguerite Wildenhain were important in sustaining interest in ceramic art.

Following World War II, Karen Karnes, Toshiko Takaezu and Betty Woodman made significant contributions to the preservation of a pottery aesthetic. However, during this time, men

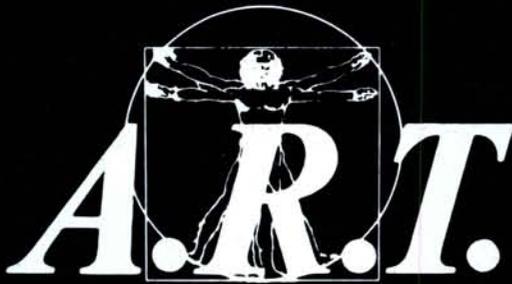
dominated ceramic sculpture (as well as other forms of artistic expression). It wasn't until the late sixties and early seventies that women were able to meaningfully enter this arena. Since then, Mary Frank, Viola Frey, Patti Warashina and others have made major inroads in the field of ceramic sculpture.

Today, many of the most innovative ceramic artists, whether working in pottery, vessels or sculpture, are women. One needs only to open any craft periodical or text to discern the impact women continue to have throughout the field.

The Mid-Atlantic region has no shortage of women artists who are making unique aesthetic statements or breathing new life into ceramic traditions. The



Sheila Hoffman's baker/server, 4 inches in height, stoneware with Shino-type glaze, reduction fired; shown in "Women's Visions..." at Montgomery College, Rockville, Maryland.



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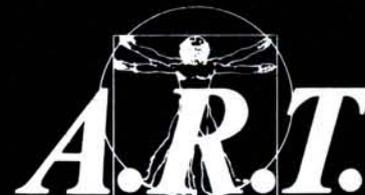
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STUDIO CLAY COMPANY

Up Front

exhibition “Womens’ Visions: Mid-Atlantic Ceramics Invitational” at Montgomery College in Rockville, Maryland, featured work by ten artists.

Among these, functional potter Sheila Hoffman, Washington, D.C., coaxes the clay into shapes that grace the table in an elegant and subtle fashion. Her austere, yet paradoxically lush, stoneware pots spring directly from the Leach/Hamada tradition. An astute student of Warren MacKenzie, she allows the sensuous plasticity of the clay to speak. These sensitive pots bring to the ongoing processes of everyday life rich and enduring aesthetic values.

Another form of expression is found in the sculptural vessels of Donna Polseno, Floyd, Virginia. They are simultaneously images of female form and pottery. This relationship brings to mind the connections between the fecundity of the earth, as a whole, and the fertile nature of the female of the human species. In conjunction with this, animated, modulated surfaces punctuate the reference to textures found in natural objects.

In the work of all ten of these ceramic artists, one can find expressions of contemporary American life that are singularly unique and simultaneously universal. This observation points to both the endless creative ability of individual women artists, and to the capability of ceramics to record for posterity these efforts and that potential.

Lynn Whitehead

A series of sculpture, examining “the structures and organization of everyday life, both the physical and the psychological,” by faculty artist Lynn Whitehead, was exhibited recently at Slocum



Lynn Whitehead's "UPC Disc," 26 inches in height; at Slocum Galleries of East Tennessee State University, Johnson City.

Galleries of East Tennessee State University in Johnson City. Characteristic of the works on view, “UPC Disc” is representative of “the universal product code and its relationship to current cultural identities.”

Larry Halvorsen

Coil-built stoneware vessels by self-taught potter Larry Halvorsen were exhibited at Foster/White Gallery in Seattle



Larry Halvorsen's "Knot," 2 feet in height, coil-built stoneware; at Foster/White Gallery in Seattle.

through August 30. Interest in the natural world and his training as a biologist have influenced the forms and surfaces of this current work.

Halvorsen says, I “grew up around my grandfather’s farm [in Washington], observing and enjoying the animals and eventually working the land. My father introduced me to the wonders of the ocean and forest, explaining the life cycles of both flora and fauna.”

Although educated as a biologist, he “was intrigued by watching my wife and her art department classmates, and was drawn to learn to throw on the potter’s wheel. As Peace Corps volunteers in Central America, my wife and I had the opportunity to examine remarkable collections of pre-Columbian pottery. The beautiful surfaces achieved through the use of clay slips and burnishing made a lasting impression on me. We worked in a pottery village and traveled to as many others as were accessible. A memorable village, Guatajiagua, situated in a remote part of Eastern El Salvador, produced the most elegant and simple burnished black pottery cooperatively.”

After years of working as a production potter, Halvorsen says he “began carving and reshaping wheel-thrown pots, later changing to handbuilding using the coil technique. This allowed me to move and torque the shapes, developing more organic forms inspired by my studies in natural sciences and my ongoing search for form. The most recent developed after a winter vacation to Joshua Tree National Monument [in Southern California].”

Kaname Takada

“What is this?” asked Kaname Takada’s 75-year-old grandmother, who had come from Japan to attend his graduation from the University of Notre Dame’s M.F.A. program. She didn’t understand his thesis work on view at the university’s Snite Museum of Art. Nor was she the only one puzzled.

“Many people thought that the installation was an antiwar statement because of the obvious reference to damaged and

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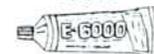
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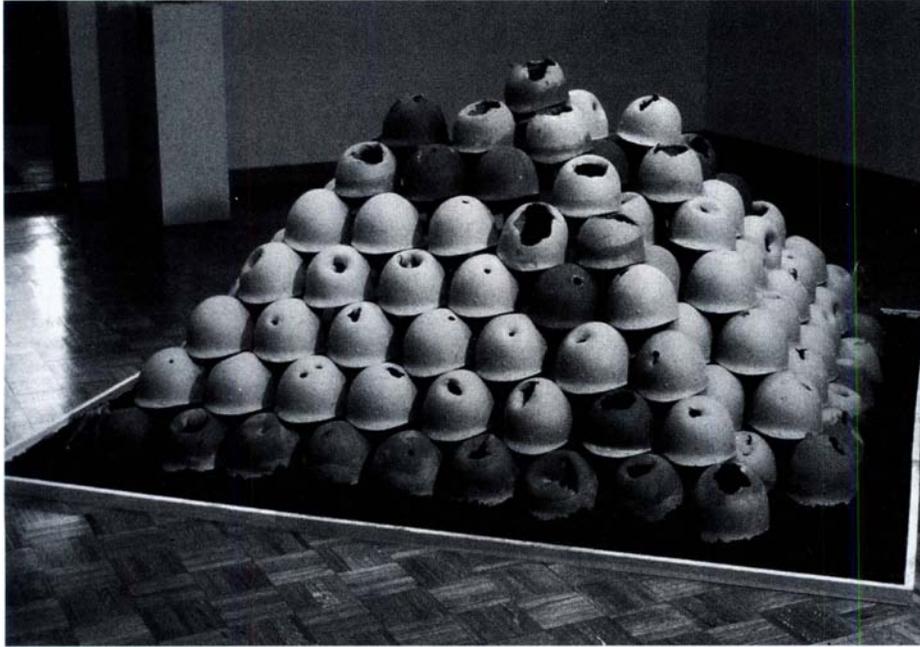
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Up Front

abandoned helmets,” Takada commented. “However, the installation was not just a vehicle for political statements.

“The title, ‘Them,’ is rather ambiguous, I admit. I used the pronoun because it can be changed depending on the view. If



Kaname Takada's "Them," 4 feet in height; at the University of Notre Dame's Snite Museum of Art.

one sees them as people, then they can be heroes, victims or villains. I would like people to find their own visions through the installation. [The ceramic helmets] do not have to be soldiers or even people. They can be things or abstract ideas lost or gained. I am comfortable with this open-endedness. If necessary, I would say about the installation that ‘It represents nothing, but it represents everything.’”



Detail of "Them," press molded and altered earthenware.

The helmets were press molded, altered and fired; some were then left outside to weather for months. Takada said, “Some mold and scum grew on the earthenware helmets. Also moisture from the soil used as the installations base stained helmets on the bottom row. I am interested in combining organic materials with fired clay as a mixed-media/process type of work.”

Residency Enables Career Change

by Betsy Wolfston

A solo exhibition at the Contemporary Crafts Gallery in Portland, Oregon, marked the end of my yearlong residency and the

beginning of a new career. Through the residency, I enjoyed creative research, supported by a monthly stipend. In return, I was to work 30-35 hours per month at various jobs for Contemporary Crafts.

My primary responsibility was to thoroughly document the permanent collection at the gallery—some 500 pieces spanning 50 years. It was a joy for an emerging artist to be exposed to so much great work.

The route I followed to a residency as a ceramic artist is a little different from that of the typical artist making a transition from graduate school. Five years ago, I had a full-time career in a totally unrelated field. Then I decided to learn how to make ceramic tiles. After a couple of classes, my interest spread like fire. I knew the majority of what I wanted to know I could teach myself through books. I also spent (and still do) my summer vacations going to workshops (as far away as West Africa) or apprenticing for a couple of weeks. I could pick up enough information from these summer sessions to keep me busy in the studio for a year.

In 1990, I asked a former workshop teacher, Debra Norby, if I could apprentice with her for a couple of days every other week. At that time I was working only 20 to 30 hours a week at my rapidly fading career job. The commute to Norby's studio was about 200 miles. Ceramics was surely winning over my life.

Norby really helped me understand the workings of a full-time career in clay. She also encouraged me to apply for the residency at Contemporary Crafts, having been a resident there herself in 1982. When I was awarded the residency, I terminated my previous job altogether and have been doing daywork full time ever since.

I considered the residency an opportunity to flirt anew with



Betsy Wolfston at work in her Contemporary Crafts studio, Portland, Oregon.

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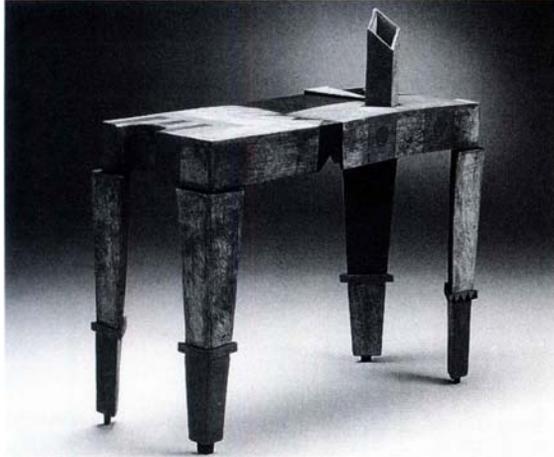
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Up Front



Betsy Wolfston's "Very Vasie," 27 inches in height, stoneware with slips; at Contemporary Crafts Gallery.

clay. Before then I had worked with low-fire bodies and brightly colored, gloss glazes, which I still love. However, I decided to use the year to try new techniques, temperatures, colors and surfaces. Of course, that meant I had new problems as well.

I'm intrigued with opposites. When cultures, classes, ideas or approaches intercept one another, dynamic elements are created. Some of us are leery of this. But with it comes the possibility of new ways of seeing or doing. What I enjoyed most this past year was combining the age-old organic quality of clay with modern shapes and decoration, combining old and new, shadow and light, emotional and intellectual design.

Which leads me to two favorite quotes from one of my teachers during that first year I fell in love with clay: "The best teacher will teach you how to teach yourself." And "Happiness is the shortest distance between work and play."

Established in 1937, Contemporary Crafts is one of the oldest nonprofit galleries in the United States. The artist-in-residence program was begun 26 years ago; it is open to one clay artist per year. Anyone interested in applying should contact Contemporary Crafts Gallery, A.I.R. Program, 3436 Southwest Corbett Avenue, Portland, Oregon 97201.

Video Source

A bilingual catalog of international films and videos on ceramics has been compiled by the German potters' association Kalkspatz. Drawing from contacts worldwide, the catalogers came up with 888 titles of new and "classic" pottery films/videos, as well as TV productions and nonprofessional videos from Africa, America, Asia and Europe. Topics include archaeology, architecture, brickwork, clay mining, decoration, firing, handbuilding, history, kilnbuilding, maiolica, music, porcelain, raku, restoration, sculpture, stoneware, throwing and training.

Printed in German and English, each listing provides a synopsis, rental or sales conditions, length and format, and the distributor's address; some also include summaries in Danish, French or Spanish. Because availability depends primarily on the distributor's location (it is sometimes impossible and usually much more expensive to rent films/videos from abroad), listings are sorted by country of distributor (not country of origin).

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Jeremy Jernegan

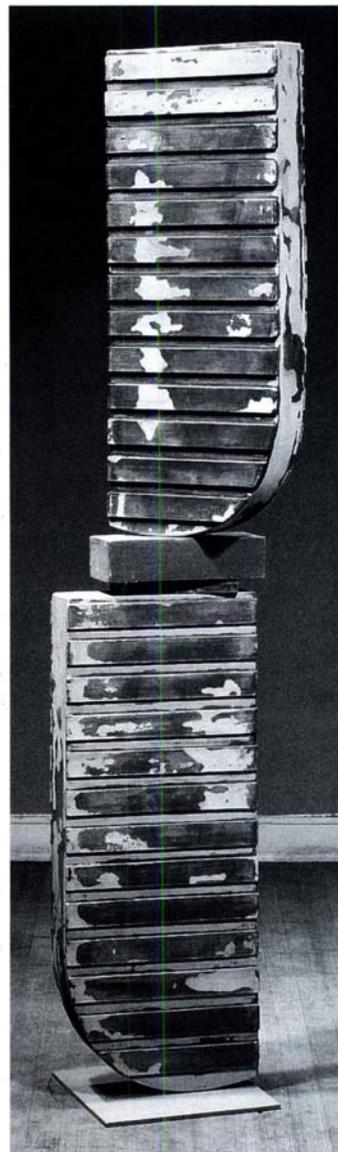
"Stays and Markers," a solo exhibition of sculpture by Jeremy Jernegan (faculty artist at Tulane University) was on view recently at Carol Robinson Gallery in New Orleans. "The shows title refers to the identity of these pieces as symbols for a yearning to erect effective support or stays, to buttress and stabilize a life," Jernegan explained.

"Markers are indicators of places, events or deeds," he continued. "They are an attempt to fix in memory the fleeting and transitory. Our lives are led in a rapid series of actions and experiences, difficult to summate. The awareness of mortality sparks a desire to solidify an event or mark our existence.

"In the last two years, my work has moved from semi-enclosed crate pieces to more skeletal towers. The desire has been to reduce sculpture to some essential assembled elements

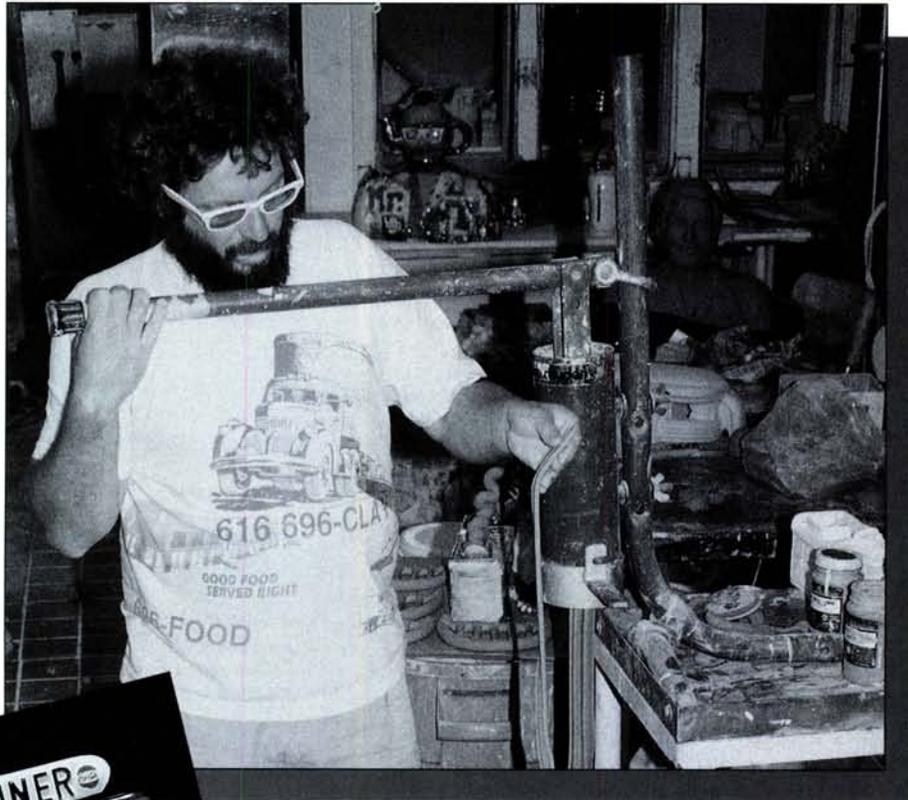
that will stand erect and maintain a kind of precarious balance. I see this as a metaphor for the way individuals attempt to build a successful life.

"The assumption of logic is an important aspect of this work. Western culture emphasizes a linear progress, a predictable, additive march toward achieving objectives. The stacked, ordered and assembled characteristics of my sculpture allude to this familiar strategy for success. The underlying belief in logic as a way of defeating entropy is called into question, however, by the precarious nature of the pieces. The desire to establish emotional and economic stability is often undermined by uncertainties and dissatisfactions of real experience. Similarly, the apparent frailty and balance of pieces that purport to be stanchions or supports is somewhat disquieting."



Jeremy Jernegan's "Course II," 78 inches in height, slip-cast earthenware with low-fire glaze, steel armature support; at Carol Robinson Gallery, New Orleans.

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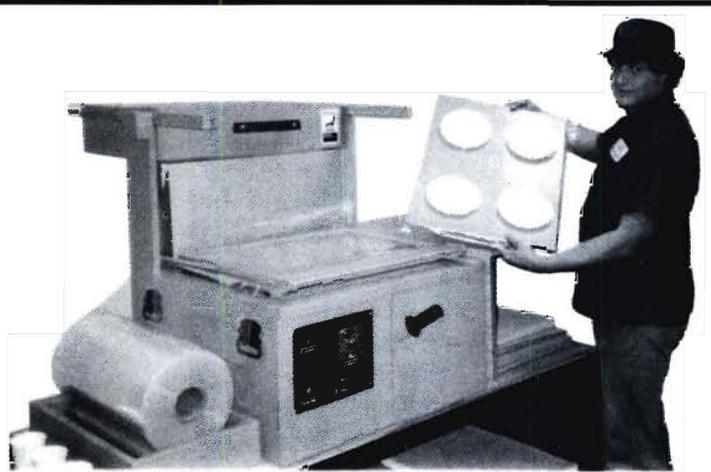


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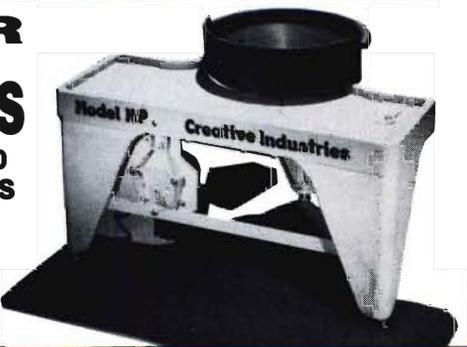
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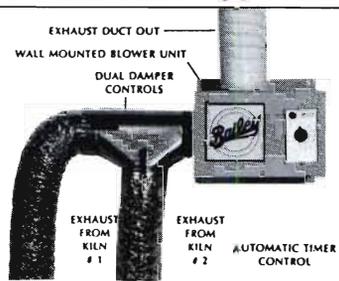
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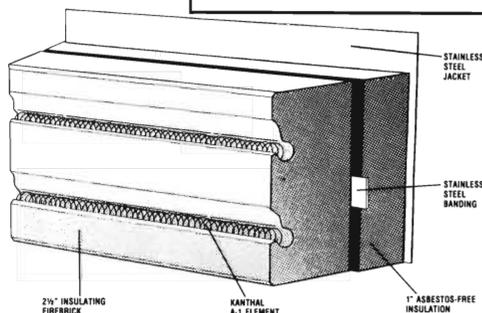
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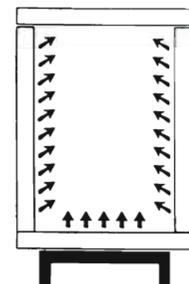
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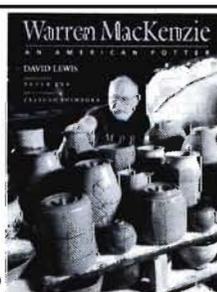
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Furnace Metaphors

by Pete Burris

Abandoned objects that have become obsolete as a result of changing technological needs interest me a great deal. Isolated, these objects become an enigma, severed from their original context. What was once a whole has become a mere part. I frequently see and experience these “parts” in my environment. Northeast Ohio seems to have a

generous supply of domestic and industrial ruins, which I like to investigate, speculating on their histories. For example, when finding large steel cylinders, I may ask myself: “Was this a furnace or a boiler?” “Did it hold oil?” “Was there a pipe attached to the opening?” “Why was this large hole dug?” “What was this drain for?”

Remains of past technologies evoke strong feelings. The objects I have constructed in response to this visual stimulation represent archaic symbols of our culture, a look at the past and a prophecy for the future. My furnaces and pits are metaphors for reality.

The furnace design itself is very basic, a cylinder within a cylinder, with



*“Gold Bell Furnace,”
62 inches in height,
coil-built stoneware,
with Gold Slip, fired
to Cone 4; installed
on mounded earthy
shown with fire
burning inside.*



Burris built the series of large furnaces in stages, then accented the completed forms with bronze, gold and copper slips to suggest metal surfaces.

Recipes

Furnace Body

(Cone 4-9, oxidation or reduction)

Fredericksburg Fireclay*.....	34%
Kentucky Ball Clay (OM 4).....	33
Edgar Plastic Kaolin.....	33
	100%
Add: Kyanite.....	20%
Grog (40 mesh).....	10%

^Fredericksburg Fireclay is an iron-speckled clay from Fredericksburg, Ohio.

Bronze Slip

(Cone 3-4)

Gerstley Borate.....	25 parts
Manganese Dioxide.....	75
Kentucky Ball Clay (OM 4)..	25
Edgar Plastic Kaolin.....	25
Flint.....	25
	175 parts

Rust Red Slip

(Cone 3-4)

Gerstley Borate.....	25 parts
Red Iron Oxide.....	10
Kentucky Ball Clay (OM 4).	25
Edgar Plastic Kaolin.....	25
Flint.....	25
	110 parts

Gold Slip

(Cone 3-7)

Cobalt Carbonate.....	5 parts
Copper Carbonate.....	5
Manganese Dioxide.....	45
Kentucky Ball Clay (OM 4).	5
Cedar Heights Redart.....	60
Flint.....	5
	125 parts

Results differ depending on the thick-

ness of the slip and firing temperature.

Avery Salt Slip

(Cone 10, reduction)

Nepheline Syenite.....	35%
Avery Kaolin.....	65
	100%

Add 2-3 handfuls of soda ash per 5000-gram batch.

Green Glaze

(Cone 04)

Bone Ash.....	9.09%
Borax.....	45.45
Gerstley Borate.....	45.46
	100.00%
Add: Copper Carbonate.....	4.54%

This glaze was applied to one furnace after it had been fired to Cone 2.



"Gold Furnace on a Mound," 62-inch-high, coil-built furnace, with Gold Slip, fired to Cone 6; on a 10-foot-diameter mound of local earth.



"Wood-Fired Furnace," 6 feet in height.



"Furnace with a Fire," 67 inches in height.



"Square Pit with a Grate," 23-inch-square, slab-built grate; excavated earth.

openings at the base of each cylinder. The multiple pipes at the top help draw air through the furnace. When a fire is burning within, the draft makes an incredible "whooshing" sound.

A series of these forms was constructed primarily from coils, although I used slabs to establish the bases and to construct the grates. The furnaces were fired between Cone 4 and 9 in oxidation and reduction to provide many variations with the same slips. Bronze, gold and copper slips were used to suggest different types of metals.

As a result of the large openings, one

furnace slumped during the Cone 9 firing, giving it a gestural or figurative quality. Avery Salt Slip accents yielded colors ranging from dark brown to a bright orange-red, and showed how the flame traveled during the firing as evidenced by the markings around the small openings where the flame either entered or exited the piece. It was exciting to know that the piece actually functioned.

The furnaces were displayed on large mounds of earth in a wooded area. The mounds were 10 feet in diameter and 7 feet in height, all shoveled up by hand from the surrounding soil. The adjacent

pits were dug 10 feet square at the surface and 6 feet deep.

While digging one particular pit, I was fortunate enough to discover a clay deposit. It was grayish with rusty veins running through it. I processed some by removing only the rocks and roots. When mixed, the color became an intense yellow ocher. Once fired, it yielded a beautiful rich orange. So I decided to make a grate with this clay and returned it to the pit from which it came.

The author *Currently, Pete Burris maintains a sculpture studio in Cleveland.*

Collecting Teapots

by Leslie Ferrin



*"Toot Sweet
Teapot #12" 9 inches
in length assembled
from wheel-thrown
porcelain slabs, \$500,
by Barbara Frey,
Commerce, Texas.*

For many, the joy of collecting is in the pursuit, seeing shows, meeting artists, reading and learning about the field, developing, assembling and displaying their point of view. The resulting satisfaction of living with a carefully chosen collection is further heightened by knowing that living artists have been encouraged and supported by the collectors involvement in the process.

The enthusiastic response to Pinch Pottery's first group exhibition of teapots, teasetts and theme-related pieces has turned this show into an annual event. Sustained interest gave it momen-

tum to travel to other galleries in New York; Boston; Las Vegas; Springfield, Illinois; and Kingston, Jamaica.

Why teapots? Why not other standard ceramic forms—vases, platters, pitchers or bowls? In part its because teapots are multidimensional objects steeped in world culture and ceramic history. Also, the form makes its stand at the intersection of the art versus craft debate, probing limits in both directions, at times simultaneously.

For the potter, making a teapot provides complex challenges that are often cited as the most difficult to overcome.

As the various parts (body, lid, handle, spout and foot) are assembled, each maker must solve technical difficulties while deciding on design, proportion and decoration. Teapots are likely to be the objects with which both potters and clay sculptors demonstrate the heights of their creative and technical skills.

Collectors have responded in kind. As they have purchased and assembled collections unified by one idea, ceramists have been encouraged to produce even finer examples. But it has taken more than just the physical teapot to encourage this specialized direction in



Teapot from the “Teapot Pocketbook Series” 15 inches in height, slab-built whiteware, with underglaze imagery brushed through a handmade stencil \$500, by Sara Wein, Hadley, Massachusetts.

collecting. Many are drawn to the form first by the philosophy embodied by the cultural concept of tea.

In Japan, ceramic vessels necessary for the tea ceremony are among the most highly revered cultural objects.

In England, tea has had an important role from international trade to daily social patterns of all classes. The first teapots were made as imitations of imported Chinese porcelains and expressed the interweaving of Western and Eastern aesthetics. At the British Empire's zenith, afternoon tea was appropriated across the world into the cultures of British colonies.

America's singular relationship with tea is often traced back to the Boston Tea Party. Equally irreverent to authority is the relationship of many of today's ceramic artists with the formal teapot.

Currently, tea drinking is making a comeback in the U.S.—some say Americans are switching from “happy hour” to “tea time.” Excessive social drinking

is increasingly frowned upon and, with executives facing shrinking expense accounts, the “power lunch” is being replaced by the “power tea.” Herbal teas popularized during the sixties are also gaining acceptance as more people try to avoid caffeine.

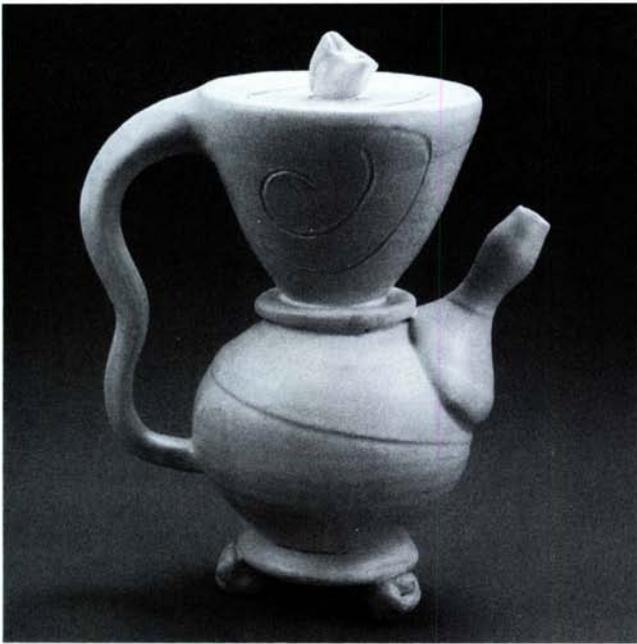
Concurrently, collecting ceramics has gained legitimacy and the concept of investment buying has been fostered (by galleries and more recently at auction houses). Interior design has also been a positive influence on the assembly of collections, as decorating with ceramics has proved to be a trend. National magazines regularly feature personalities with interesting collections, and focus on homes that incorporate handmade objects and commissioned art/craft works. This attention has helped make “handmade” an important part of contemporary lifestyle and interior planning for both home and office.

Teapot collections vary in content and can include antique, folk art and

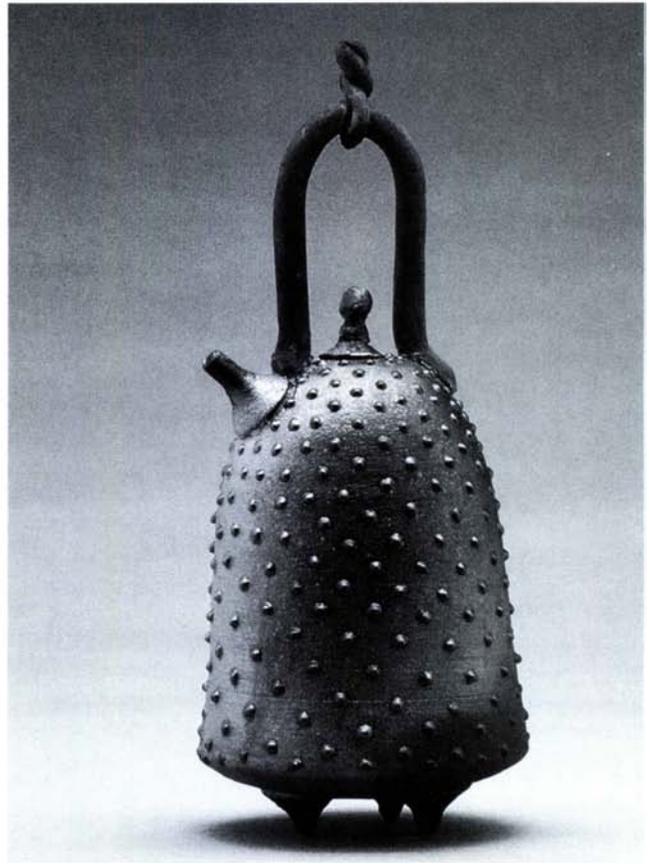
commercially produced ware, as well as studio work. Limitations, such as price or size, may serve to eliminate some objects from consideration, yet focus the collection in meaningful ways. Some collectors choose only a few artists to collect in depth, acquiring a spectrum of an individual's pots over the years, documenting his/her growth and changes. Others respond to painted/decorated content or subject matter—humor, narration and color. There are those who are only interested in artists whose work is considered more sculptural than functional, and vice versa.

The art of collecting is by nature subjective, and the subjectiveness of the teapot is endless. The ultimate teapot may be sought but never found.

The author *Leslie Ferrin is cofounder of Pinch Pottery and Ferrin Gallery in Northampton, Massachusetts. Since its debut in 1979, the annual “Tea Party” show has included works by over 500 ceramists.*

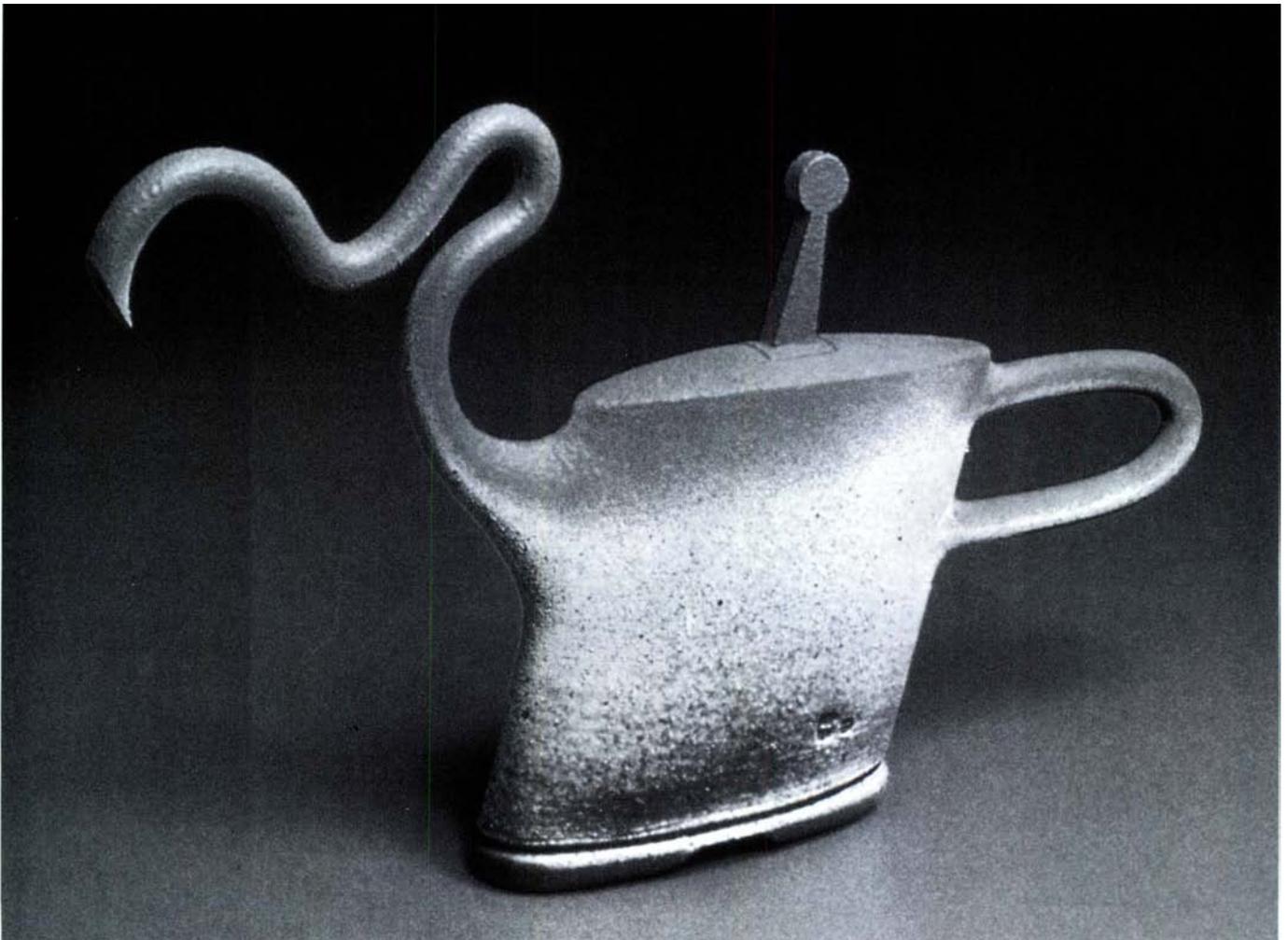


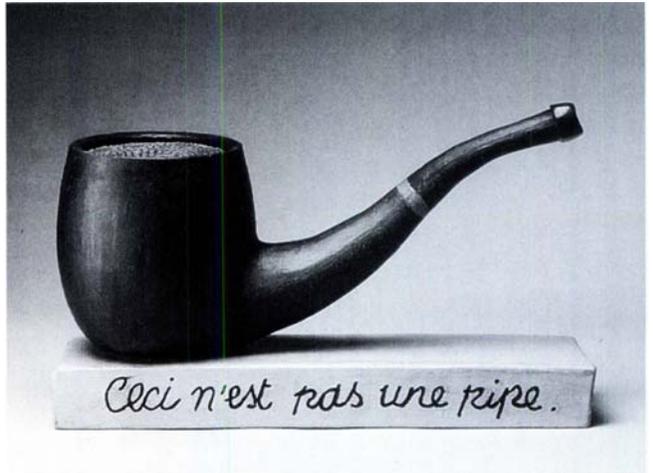
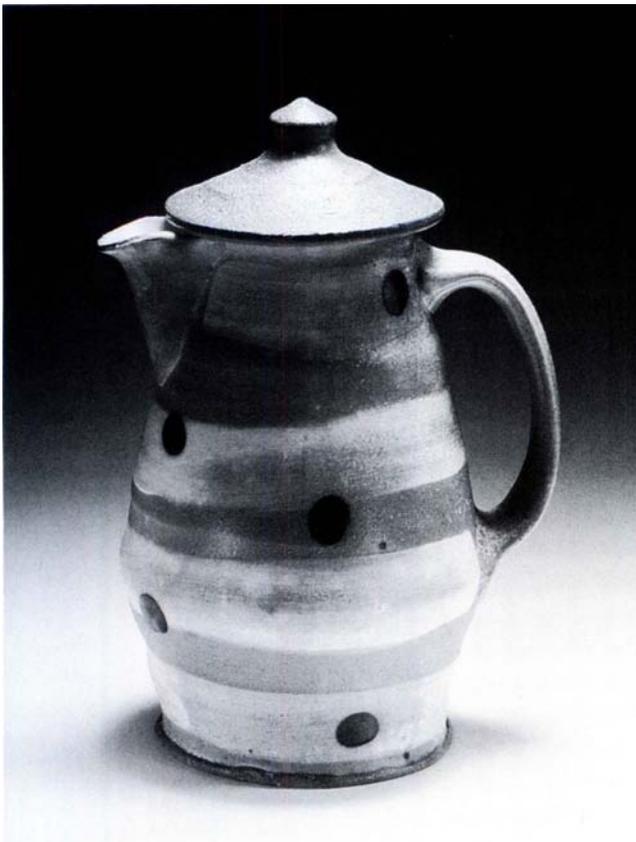
White stoneware teapot, wheel thrown, 12 inches in height, \$200, by Erica Wurtz, Northampton, Massachusetts.



Right: Thrown, raku "Mini Teapot," approximately 6 inches in height, \$100, by Minako Lee, Del Mar, California.

Below: "T-Pot," 20 inches long, matt-glazed stoneware, \$500, by Patrick Horsley, Portland, Oregon.





"Ceci n'est pas une pipe" nonfunctional teapot, handbuilt stoneware, 12 inches in length, \$600, by Michael Cohen, Amherst, Massachusetts.

Top: "Water Tower Teapot," approximately 10 inches in length, wheel-thrown, handbuilt and assembled stoneware, salt glazed and sand blasted, \$800, by Daniel Anderson, Edwardsville, Illinois.

Left: Coffeepot, approximately 8 inches in height, thrown, wood-fired stoneware, with slip bands and dots, \$80, by Will Ruggles and Douglass Rankin, Bakersville, North Carolina; shown at Ferrin Gallery in Northampton, Massachusetts.

No Food, Just Art

by Madeline Kaczmarczyk

A restored diner was adapted as a showroom for Michigan artists Jeny Berta and Madeline Kaczmarczyk.



A Ceramics Monthly Portfolio

“It won’t fit up the driveway,” I said to Jerry as he gazed longingly at an abandoned diner along the New Jersey turnpike. Little did I imagine that ten years later we would be exhibiting our work in the cool glow of stainless steel. We bought and relocated a 1947 diner. What was its kitchen is now a studio, the walk-in cooler is the kiln room and the diner proper is our showroom.

Jerry Berta and I met at Pewabic Pottery in Detroit in 1974 and fell in love at a National Council on Education for the Ceramic Arts (NCECA) conference in Madison, Wisconsin. He had a gas kiln and I knew how to fire it. He monopolized the slab roller; I, the electric wheel.

We left Pewabic and our very fine teacher, Jim Powell, in 1975 to start our own studio. The first was in a rented building in a small tourist area north of Grand Rapids, then we built a pole barn behind our house on 18 oak-shaded acres in Rockford, Michigan. For over ten years we made our living out of this studio, establishing regular trade with galleries and doing a number of art fairs in the Midwest, East and South.

Jerry’s work traveled a scenic route, from small cars and little “room box” vignettes to 1940s cafes, gas stations and diner sculptures. He went from stoneware to porcelain to low-fire clay accented with lusters and neon. Now his subject matter varies from abstract forms to Godzillas doing the dishes.

“Diners are one of my favorite subjects,” says Jerry. “They are streamlined, functional buildings with lots of texture. After photographing several, I became more interested in the friendly community atmosphere that occurs in a diner. Everyone feels welcome there. Diners are unpretentious.”

Jerry starts many of his pieces from sketches based on, but not duplicating, diners, theaters, and other interesting buildings he has photographed. He spends a lot of time on detail and texture, then makes a mold for future production. Dry pieces are airbrushed with underglazes and fired to Cone 05. A clear glaze is applied by brushing or dipping prior to the second firing. Decals or gold and silver luster require a third firing.

My wheel-thrown functional stone-

ware soon became influenced by Jerry’s nontraditional ceramic approach. It wasn’t long before I found myself experimenting with lusters, decals and colored porcelain clays, too; but I have since settled on low-fire clay.

The old studio, right behind our house, continues to be my work space. The majority of my pieces begin on the slab roller. After cutting two cardboard templates of the design, I roll each onto a slab. The cardboard (a thin chipboard) sticks to the clay. I cut around the templates, bevel the edges with a cheese cutter, then slip and score before joining the two pieces. The cardboard is left attached until the clay is nearly leather hard and can support itself. This slab-building technique, which I learned from Jerry, allows me to make large pieces that still retain a “fluid” quality, unlike what’s usually achieved with the traditional method of waiting for slabs to stiffen before construction.

I now refer to myself as a “potter gone bad,” as all my glazes are commercially prepared. I denied my mother’s influence for many years (she was a ceramic hob-

Looking through a window into the Diner Store: work is displayed on counters and in glass food cases.





Above: A self-described "potter gone bad," Kaczmarczyk uses commercial glazes on slab-built functional abstractions.

Below: Diners are his favorite, but other vintage forms are also subjects of Berta's luster- and neon-accented work.





Berta works in what was the diner's kitchen; a walk-in cooler (seen through the windows at the rear) is the electric kiln room.

biyst who took pleasure in decorating slip-cast Christmas trees, fruit bowls and porcelain figurines), but now realize how much I enjoy bright, low-fire color and decorative surfaces.

The teapot is a favorite form because the rules of its composition (handle, spout and lid) are comfortable to relate to without veering toward abstract sculpture. After years of making and selling functional teapots that customers would say were “too good to use,” I decided to have fun with the form.

Water has also been an important influence on my work. I am happiest on Lake Michigan or in the Florida Keys. I try to express the fluid motion of the waves, as well as the underwater world of coral reefs where the rules of gravity no longer apply.

As Jerry’s work began to grow into larger and more detailed diners and lunch counters, the dream of actually owning a real diner stayed with him. In 1986, he heard that Uncle Bobs Diner in Flint, Michigan, was soon to meet the wrecking ball. He quickly contacted the owner and was able

to buy Uncle Bobs for \$2000. Flint was only 100 miles from Rockford, but it took two weeks to move the diner—in four sections, each separately loaded onto a trailer. Uncle Bobs had gone through numerous remodeling adventures, none of which, thankfully, were permanent.

Nearly a year later, we opened the

finished as a traditional “gallery,” furnished with pedestals and long tables. With the large picture windows of the diner as a backdrop, my nontraditional clay forms can comfortably coexist with neon and silver luster.

In its first year, the Diner Store was featured on CNN television, National Public Radio, and in regional news stories. It has since proved a success with many of our customers. Where else could you enjoy the comfort of a seat at the counter when considering a purchase?

Even though visitors to the Diner Store are greeted by a “No Food, Just Art” neon sign in the window, many people stopped in looking for something to eat, so Jerry thought another diner next door would be a great addition. After taking photos of one of his inspirations (Rosies Diner, made

famous in television advertisements for paper towels), he ended up buying and moving it to Michigan on flatbed trucks. Diner #2 is now serving food. Is this life imitating art or art imitating life? (Truckers welcome.) ▲



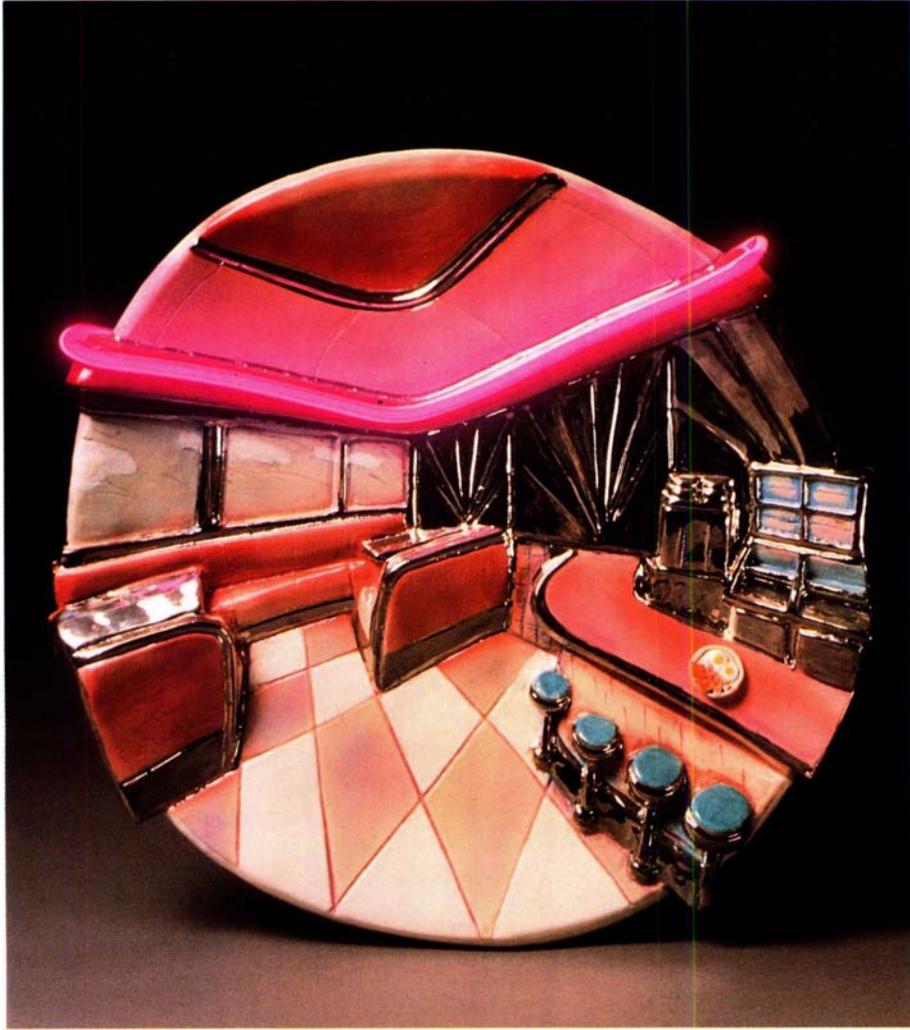
Kaczmarezyk continues to work in the old studio, a pole barn by their house.

Diner Store. Jerry had created a perfect environment for his work. His neon diners, movie theaters and 1950s-inspired butter dishes and cookie jars are displayed on the counters and in the glass pie cases.

The north end of Uncle Bobs was



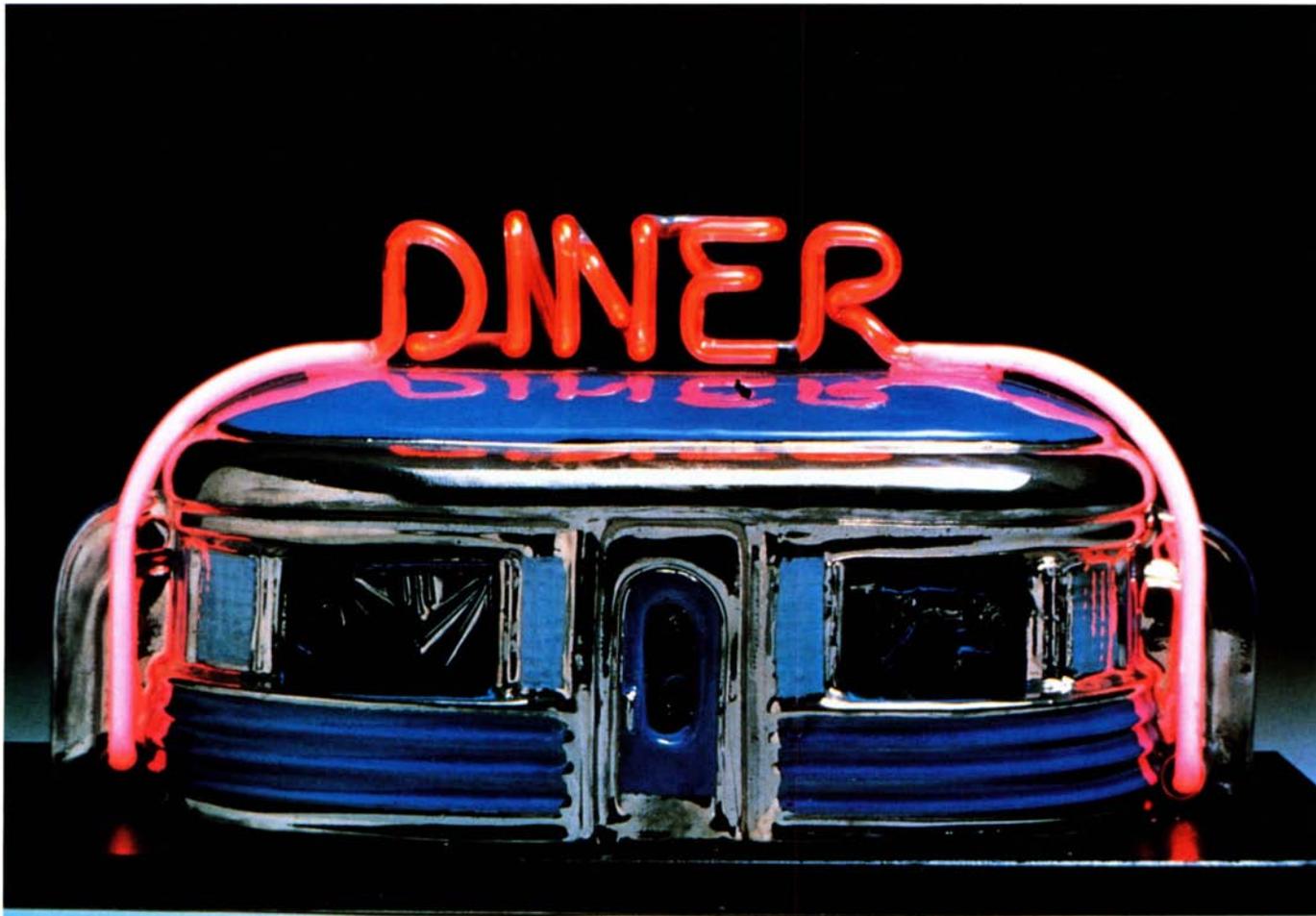
"Red Zinger Tea," 28 inches in height, whiteware, constructed from slabs supported by cardboard templates, brushed and air brushed with commercial glazes, with neon tubing and painted wood stand, by Madeline Kaczmarzyk.



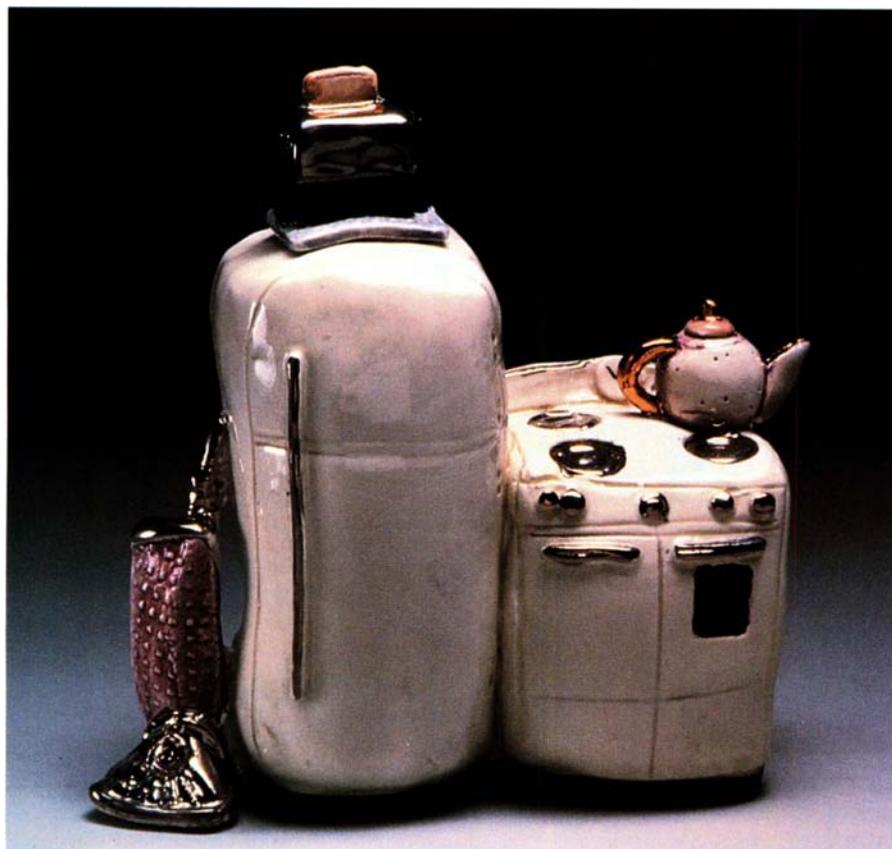
Above: "Diner Plate with Neon," 21 inches in diameter, whiteware relief, with commercial glazes and luster, by Jerry Berta.

Right: "DinerPlatter," 21 inches in diameter, glazed and lustered whiteware, by Jerry Berta.





Above: "Diner with Neon," 19 inches in length, slip-cast whiteware, with brushed commercial glazes and lusters, by Jerry Berta.



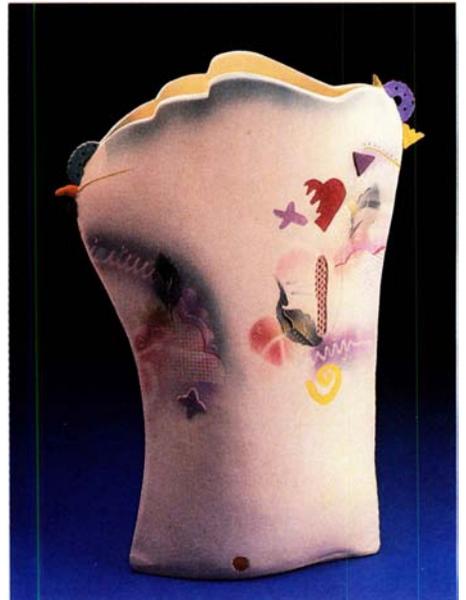
Left: "Kitchen Teapot," whiteware with low-fire glazes and lusters, 10 inches in height, by Jerry Berta, Rockford, Michigan.



"T-Pot" 18 inches in height, whiteware with brushed and airbrushed glazes, neon tubing and painted wood, by Madeline Kaczmarczyk.



"Ico-Ico-Iconography," 24 inches in height, slab-built/glazed whiteware, on painted wood stand, by Madeline Kaczmarczyk, Rockford, Michigan.



Whiteware vase with commercial glazes, 20 inches high, by Madeline Kaczmarczyk.

Johan van Loon

by Gert Staal

“Words,” muses Johan van Loon, “are so relative. What I say today may no longer apply tomorrow.” But one constant is easy to name: freedom, the word that appears in practically every discussion of his work and that he brings up after only a few minutes.

“Personal freedom is important, the possibility of continually choosing another path. When you first begin, you want to belong everywhere; it has cost me a big chunk of my life to get away from that idea. I don’t want to have to live on my work, because I don’t want to place any limitations on myself I want to work intuitively, even if the spirit of the moment inclines toward so-called context.’ With me it’s form, material and color; these sum up everything, but fix nothing.”

The paintings van Loon has done recently and the ceramic paintings that followed may serve as an example of this. He has made a conscious and deliberate break with the spatiality of the vase or bowl. Earlier he had already freed vases from their functionality by, for example, leaving cylindrical vases open—what looks at first like a solid vase, turns out when seen from above to be an open spiral incapable of holding a single drop of water.

He seeks the flat surface in order to indulge in the use of color. Only then does he feel that he can speed up, that his character does the work. The skin, which he had up to then drawn up around an enclosed space, is here stretched out like the hide of an animal, and the texture has become color and movement. Impulsiveness and impatience are fundamental traits in his work.

These canvases/panels are the umpteenth outlet van Loon has created for himself. He never stays too long in one

place. He made autonomous objects (1970), wove with clay (“Keramische weefsels,” Stedelijk Museum, 1973) and let thin porcelain flap around a vase like a lace collar (1978). Remnants of many of the themes he touched on during that period remain visible in his later work—his whole style seems above all to refer to and be inspired by itself

In his paintings, autonomy has popped up, although he also continues to make useful objects in ceramics. Meanwhile, the weavings have recurred time and again, and can still be seen in his recent one-of-a-kind pieces. And porcelain of exceptional thinness has been

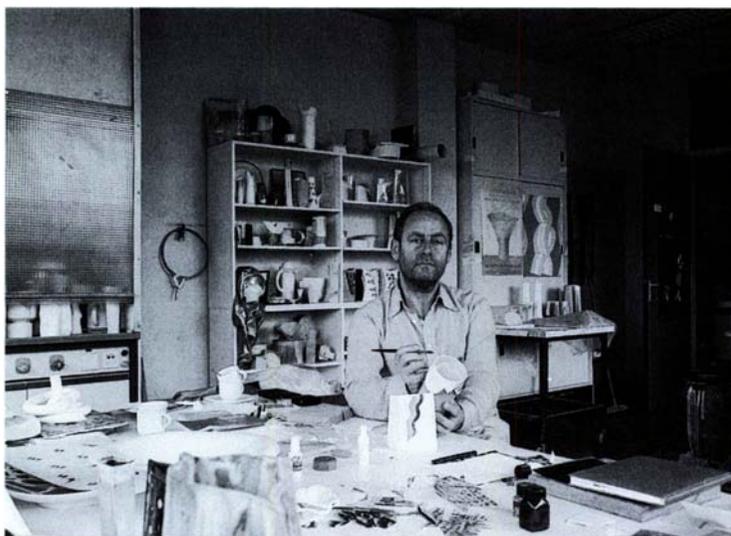
the fruits of that period were promising enough for them to ask van Loon to work with that same hard-paste porcelain in their factory at Selb.

His introduction to the firm proved highly satisfactory: “I became tremendously fascinated by the massive scale of such a factory and the vitality it emanated. Via Philip Rosenthal, I was...allowed without hindrance to make cupboards full of the most splendid experiments. It was also Philip’s lobbying that ensured I was able to design a series of open bowls between 1980 and 1984.

“But the more often you walked through the factory, the more you saw the limitations. Ultimately, of course, it’s the clients who determine what a factory can make, and in my free work I had never taken that sort of consideration seriously. There you reconnoiter a field for yourself, you have no function, no fixed numbers. I still see it as the difference between day and night. Here at home I direct everything myself, every decision is mine, while at Rosenthal my voice is only one among many. You’re just a cog in a process of all sorts of other factors. I go along with

this, but I shall never acquiesce to it. I call it ‘heteronomy,’ which contrasts sharply with the autonomy of my free work. It has nothing to do with art.”

That van Loon was nonetheless given free rein to develop his experimental “Pergament Porzellan” further—almost independently of any selling argument—probably has at least as much to do with his pronounced obstinacy as with the confidence of the firm. “I was also a strong asset for Rosenthal as regards promotion,” is something he well knows. The work looked good in the catalog and the extremely thin porcelain met with an enthusiastic reception among a



Since 1979, Dutch artist Johan van Loon has enjoyed a mutually beneficial relationship with the German firm Rosenthal AG.

exploited chiefly in his industrial work for the German firm Rosenthal AG.

Van Loon’s contact with this porcelain factory dates from 1979, when he was the first Dutch artist to be asked to contribute to the company’s collection of services and gift articles on which artists of great renown had worked. In the years before that, he had been allowed by Royal Copenhagen to experiment with their porcelain and production methods, which had been cultivated for two centuries. “Autonomous work with industrial materials” (as he now calls it), was created in absolute economic freedom. To Rosenthal,



“Object,” approximately 20 inches in height, glazed stoneware, 1991; in his studio work, van Loon “seeks the flat surface in order to indulge in the use of color”

small circle. The refinement and stillness of the objects gave a new dimension to Rosenthal’s extensive output. It was work for connoisseurs, the ultimate in tactility and fragility.

Recently van Loon has noticed a switch in the manufacturers’ preference. There is a need for bright colors—red, gold, etc. Although he does not shun the use of either glaze in his autonomous work, he feels less affinity with industrial designing. After 12 years, there will perhaps now come a period in which his own studio gains the upper hand again. This will probably not result in a

harmonious compromise. His temperament is not cut out for that. “It’s very much a question of periods, as far as I’m concerned. Once I fell under the spell of industry, I constantly nosed around the factory like a dog looking for a bone. An incredible time, an important influence on my development. It was then that I learnt, for example, to go along with technical adjustments to a design, but when it comes to aesthetic decisions, I want to have the last word. That’s impossible in industry, as I well know, but I want to be able to say: ‘It will be like this and that’s that.’”

Among van Loon’s most recent contributions to the Rosenthal collection is the service “Blue Hour,” a dark blue design inspired by art deco that came on the market in 1990 after about six years of preparation. To many designers in ceramic industry, it would be the dream of a lifetime to be able just once to bring a complete family into the world: cups, plates, tea- and coffee pots, egg cups, dishes, pitchers. Van Loon regards it more as an obligation. Before a factory makes that service, you have to put it to the test yourself, after all. This he found distinctly burdensome, if only

because the enforced coherence of such a service reduced room for maneuvering still further than in his industrial vases and bowls.

All the same, he tried to maintain as much brinkmanship as possible. "My aim was to combine the required functionality with my predilection for objects with an obvious skin. I also dislike the straight lines that are normally so dominant in [dinner] services."

The result is a complex and, partly as a result of this, expensive service, which also requires quite a lot of gold for the decoration. The softly colored lines on the dark blue ground are like an echo of the carved relief that undulates along it. This is not a decoration applied to the service as an afterthought, but an integral part of the idea that took shape in the working out of the cup, the first piece van Loon designed.

The difficulty of such a commission probably lies primarily in his impatience: "I'm like a child with toys. I soon get bored and then its on to the next thing." So the problem became worse and worse as the cup had to be followed by a plate, then a teapot, which also had to pour properly.

Van Loon calls it "laziness" that pre-

vents him from more often translating an idea for a single cup—like an appealing recent model with an arabesque handle—into a complete set. "But then I don't regard myself as an industrial designer. That profession demands a monomania in thinking that doesn't suit me. Its dawned on me that in industry I can't allow my intuition a completely free rein. Then my head must be empty and, after an exchange of ideas with professionals from the firm, I must try to arrive at a producible design. What's required in a factory is not only intuition, but also brainstorming. That's why I say that there's no clear relationship between my heteronomous and autonomous work. I know that at Rosenthal I mustn't want to make vases on feet that are too narrow, but somewhere inside me there's a little voice that continually tries to make me attempt the impossible."

Certainly at the present it is the unpredictability of working in his own studio that drives van Loon on. Nothing is routine there. Every idea can be worked out in a thousand and one different ways. What he wants to do is think with his hands, make structures like those on the tall triangular vases

with heavy relief on two of their sides. Then he can bring out the desired contrast between sheen and granularity, which, according to him, is dictated by the work itself. Such vases are created in a period of short, explosive concentration, in which he feels that the rapidity of the handling is in agreement with the plasticity of the clay.

His passion for the material has never left him, even when at set times he permits himself a foray into his old textile field, or becomes involved in teaching. He has now "a slight contact" at Halle in what was East Germany. What attracts him *so* much to this academy of industrial design is the nascent state of the situation.

"It is pioneering and that suits me," van Loon explains. "I also have that feeling about my own work: sometimes I'm an inventor, although I mustn't exaggerate here. But the consequence definitely is that it doesn't matter much to me what happens to the work in the end. My interest is confined to what could lie before me. In principle, it's a voyage of discovery without a destination. The journeying itself is the essence. What drives me on is a never-ending curiosity." ▲



Slab-built stoneware vase form, approximately 16 inches in height; shown recently at Stedelijk Museum, Amsterdam, and the Provinciale Museum voor Moderne Kunst, Oostende.

Clay Carpentry

by Peter King

During the 1920s, southern Florida experienced explosive growth. Made accessible by the completion of Henry Flagler's railroad and billed by promoters as the American Mediterranean, it drew northerners by the thousands. Many of these tourists built houses, either as permanent residences or winter homes. In keeping with the Mediterranean or Spanish theme popularized by architects such as Addison Mizner, these homes often incorporated terra-cotta roofs, stucco walls and decorative tile.

With the current rebirth of Spanish-revival architecture, many of those 1920s-era houses are being renovated and upgraded, often on a scale that would raise the eyebrows of the original builders or owners. Such was the case for a recent remodeling/expansion I participated in—a circa-1920, Spanish-revival home in Fort Lauderdale.

Having been a carpenter before I became a potter, I have always approached clay from a fundamentally architectural perspective. Because of this construction background, I take exception when people refer to ceramic work as architectural just because it's big. Artists who execute large bronzes refer to their work as sculpture or even monumental sculpture, but I have never



Florida artist Peter King combines construction and pottery skills in his commissioned architectural ceramics.

known the work of Henry Moore to be referred to as “architectural bronze.” The same applies to murals. Diego Rivera, considered by many to be the finest muralist of the 20th century, never referred to his large works as “architectural painting.”

To my mind, a work is architectural if it is designed as a part of a particular building and makes a statement about that building, or if it is structured and

utilized in such a way that it becomes an integral part of a building's architectural motif. By this measure, some ceramic wall murals are architectural, while others (i.e., many of the low-relief “clay paintings” that now constitute much of what is labeled architectural ceramics) are not. I hope this definition will be debated. It is intended to be thought provoking; after all, this is the newest field in studio ceramics, and a lively and thorough discussion of the nature and limits of what constitutes studio architectural ceramics could only help. The project described here is one I consider to be quintessentially architectural.

I was first introduced to the architect, Mario Carataya, by my representative, Nancy Hayes. He immediately suggested several exterior areas of the house where terra cotta could be

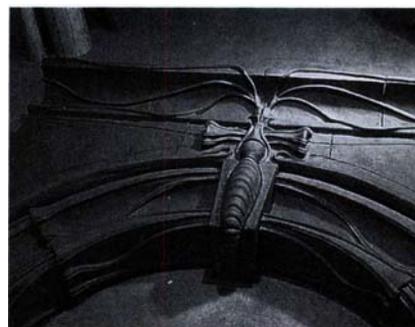
used. His primary interest was to upgrade while adhering to the original design. The owner, an avid buyer of contemporary art, wanted “something a little different.” Resolving the discrepancy between their individual expectations presented me with a design challenge.

Given that this residence was built around 1920 and the work had to be both traditional and original, I chose to



Left: The first stage in remodeling a Spanish-revival home in Fort Lauderdale involved constructing a terra-cotta doorway.

Below: The shape of the doorway was laid out on the shop floor, then covered with 1-inch-thick slabs with mitered edges. This foundation formed the backside of the doorframe. Next, mitered 1x8-inch slabs were joined to the foundation's mitered perimeter. Then interior bracing walls were placed between the upright slabs, keeping in mind how the completed doorframe would be sectioned. Additional reinforcement was placed on either side of each potential section cut wherever necessary. After the braces were cut down to accommodate the surface contour of the finished frame, the superstructure was covered with 1-inch-thick slabs; these were then smoothed and decoration added. The dragonfly wings at the top of the arch were built up in the same manner—walls overlaid with a 1-inch-thick slab, which was then pierced to reveal the hollow space behind it. Altogether, the doorway took a month to build; it was then allowed to dry two months before firing and installation.



draw on the avant-garde style of Catalan architect Antonio Gaudí, as well as ideas from the American arts and crafts movement. As these styles either predated or were contemporary with the house, I felt I could use them as a starting point to create original work free from glaring anachronisms. This approach allowed substantial latitude when designing the individual pieces for this house. These included a large door surround, two fireplace facades, a wall fountain, a quatrefoil window, sinks and tile. The entire project took over 2 ½ years and required some of the most involved ceramic constructions I had ever attempted.

This situation made the job a vast learning experience in executing studio architectural ceramics. I use the “studio” designation to differentiate the work created by artists in their studios from that made by factories or by artists in a factory setting. This application of a distinction made by John Ruskin and William Morris is important for the future of architectural art and artists.

I think it's ironic that many consider this type of art to be somehow “commercial.” Actually, my income was reduced when I went from making pottery to producing architectural work full time. The work is much less commercial than most studio pots in that there is no established venue for art of this nature, so it is (at present) much more difficult to sell. But our visions often divert us from the reality of making a living and, for me, the challenge of this work overpowers every other consideration.

Because each piece in the commission entailed particular design and technical problems, the construction of each deserves to be discussed individually:

Entryway

The front door of the house fills an opening that is 4 feet 6 inches wide by 12 feet 4 inches high. It is a false mission-style door within a door, made of tongue-and-groove mahogany on a 3x3-inch, mortised mahogany frame. The large “door” is a fixed panel that contains a 3¹/₂x8-foot actual door. This opens into a small atrium.

While the door itself is impressive, the exterior surround was left unadorned on the original house. This provided both opportunity and a formidable challenge. The door was inset 4 inches from the exterior wall to accentuate the “mission” look. I chose to make an arched terra-cotta entry that would span the opening, leaving space between the door and the arch. This required building a true structural arch composed of hollow clay sections, whose average size was 10x10x24 inches.

The entire doorway arch was made as a single piece, which was cut into sections after the clay work was finished. The major decorative element of the doorway is a high-relief dragonfly, whose body forms the keystone and whose

Having been a carpenter before I became a potter, I have always approached clay from a fundamentally architectural perspective.

wings define the space between the arch and the entablature.

Construction was begun by laying out the overall shape of the doorway on the shop floor. This shape was covered with 1-inch-thick slabs whose edges were then mitered. The foundation slab formed the backside of the doorframe; next, 1x8-inch slabs, mitered on one side, were joined to the foundations mitered perimeter.

Interior bracing walls were placed between the upright slabs to tie these exterior walls together. The braces had to be positioned with consideration for how the completed doorframe was to be sectioned. Braces were placed on either side of each potential cut with additional reinforcing placed wherever necessary. Once in place, the braces were cut down to create the surface contours of the finished piece. This entire superstructure was then covered with 1-inch-thick slabs, which were smoothed together before decoration was added.

Most of the decoration involved applying strips of clay to the surface, then shaping to the desired form. For higher relief, the dragonfly wings were built up with more slab walls, which were overlaid with a 1-inch-thick slab. This was then pierced to reveal the hollow space behind it.

After a month of handbuilding, the entire doorway was cut between each set of braces; it was then allowed to dry two months before firing.

Living Room Fireplace

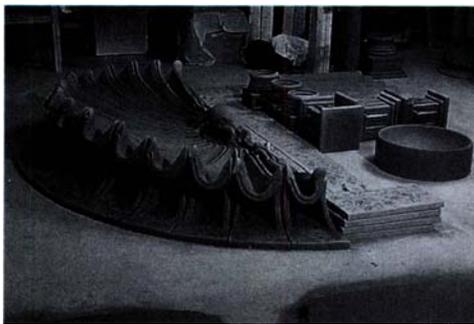
The living room fireplace presented a challenge because the existing concrete mantel was to be retained and had to be incorporated into a much more elaborate facade. This was achieved by using an Italianate-shell motif, which was later carried to other parts of the house. I was aided in the design and construction of this piece, as well as the fireplace and window frame mentioned later, by Kathryn Allen.

The living room wall and ceiling form a barrel arch (much like a sprung-arch kiln), with the fireplace on one of the arch-bearing walls. At about 8 feet above the floor, the walls begin their spring across the room to form the ceiling. Because the front

door is on the “bearing wall” together with the fireplace, the energy of this arch is immediately felt upon entering the house. I took advantage of this pre-existing feature by designing a shell to curve into the room at a slightly smaller radius, thereby creating a situation in which shell and ceiling form concentric curves, each springing into the room.

Construction of the shell started with a 1-inch-thick semicircular foundation slab 7½ feet in diameter. Slabs were added perpendicular to this surface. These ribs were placed in pairs in a radial pattern and their upper edges were cut with a concave curve that rose from ½ inch at the center of the circle to 5½ inches at the outside edge. This outer edge rose from 5 ½ inches at the mantel to 8½ inches at the top center of the shell. This gradual change in interior curvature makes the shell form a more dynamic design. A single slab was placed over the semicircle and concaved into the space between the ribs. Once smoothed and decorated, the shell was cut (between the paired ribs) into approximately 3-foot-long sections. This best integrated the necessary grout joints into the design.

The concrete mantel looked as though it was meant to receive tile so it was no problem to design and make



A surround for the living room fireplace had to incorporate an existing concrete mantel into the Italianate-shell motif. Construction of the shell began with a 1-inch-thick semicircular foundation slab 7½ feet in width. Onto this, pairs of perpendicular ribs were attached in a radial pattern. The ribs were then cut down to form a concave curve that rose 5 inches from the center of the semicircle to the outside edge. In turn, the outer

edge rose 3 inches from the mantel to the top of the shell. Over this superstructure was placed a single slab; pressing between the ribs concaved the slab into the spaces. When surfacing was complete, the shell was cut with a large kitchen knife (between the paired ribs) into manageable sections. Finally, relief tile panels were made to fit the mantel, and the hearth was resurfaced with a single slab cut radially to mirror the shell shape.

tile panels to fit. The original tile hearth was resurfaced with a new hearth made from a single slab cut radially to mirror the shape of the shell. These features aided in pulling the old concrete and new ceramic components together into an architecturally sensible facade.

Master Suite Fireplace

The maid's quarters of the original house formed the starting point for the new master suite. The unadorned original fireplace was housed within three walls, which are all at different angles. To make a monolithic clay panel that, when finished, would conform to this unusually shaped wall, I built a plywood mock-up of the wall 10% larger than its actual size. (This was to allow for the wet-to-fired shrinkage of the clay, a calculation that must be made for all custom-fitted ceramic pieces.)

The wooden form was overlaid with 1-inch-thick slabs, which were then cut to the desired outline. Flamingos were drawn onto the wet clay, then built up with additional slabs. In areas where high relief was desired, such as the birds' bodies and wings, it was necessary to allow the clay to stiffen sufficiently, then carve away from the back of each piece to reduce thickness to a maximum of 2 to 3 inches.

The raised hearth was keyed to the facade by making a semicircular plywood form with the wall shape cut away. The form was covered with clay slabs that were smoothed together, then sectioned, with an eye toward the design of the flamingo facade.

Quatrefoil Window Frame

The new addition juts from the main house in such a way that the side wall is placed prominently in the yard. Because of this, the architect included a glass-block window on the ground floor and suggested a terra-cotta surround in the shape of a quatrefoil.

The glass block was to form a cross, inset 4 inches from the exterior wall. The terra-cotta frame had to wrap around this cross-shaped inset to the edge of the glass block. This required building a wooden form that accounted for the aforementioned 10% shrinkage, including the thickness of the clay in three dimensions.

Glass block sizing and installation leave little room for error. To achieve the correct finished size, 10% was added to the dimensions of the masonry substrate. The thickness of the clay was then factored into the size of the window opening.

Next, a plywood form built to these dimensions was covered with clay. The quatrefoil shape was created by swinging arcs off the two center lines that bisected the window at right angles. This established the overall shape to which sculptural relief was applied.

The shell motif used on the living room fireplace was repeated fourfold on the window frame. These shells were made using the same technique as the fireplace, but they were small enough (26 inches long) to be handled and fired as units. The wrap into the window was cut away from the main body of the piece to allow all the parts to be fired flat on their backs to minimize warping. This also permitted some ad-

The moral of this story is get actual measurements whenever possible.

justment between the exterior wall and the glass block upon installation.

Because it was part of the new addition, this was the only piece built from plans rather than on-site measurements. Imagine our surprise when we arrived on the job to install the window frame and found that the contractor had built a rectangular window instead of the cross. We had to compensate for this upon installation. The moral of this story is get *actual* measurements whenever possible.

Fountain

What had been a covered patio in the original house was enclosed and finished in the renovation. The exterior wall of the old house, now the interior wall of the family room, had a tile fountain that was too damaged to be saved. As the plans specified a fountain, this was added to my commission midway through the project. During that period Kathryn Allen moved away, and I was assisted on the remaining design and construction by Marni Jaime and my brother John King.

Bearing little relation to the old fountain, the new fountain was designed to be consistent with the new architectural ceramics already created for the house. The pipe-organ-like design was chosen because of the way it could exploit flowing water. A Gothic arch defines the top of the piece. This is flanked by two columns that frame either side and project from the main body of the fountain. The face is composed of half columns that stairstep from 18 inches at the center to 5 feet at either side to frame a half bowl mounted in the center. This is contained within the side columns, which rise to 6½ feet, with the peak of the centered arch 7½ feet from the floor.

The original fountain had a concrete and tile sunken pool, which was retained, and the new concrete floor was poured around it. Though inadequate for my fountain, the pool could be incorporated into its design. This was done by creating two levels—a shallow pool above floor level with the smaller, deeper original housed within it. The new pool was hand-built starting with a clay slab on the shop floor; it was cut to shape and included a hole cut to accommodate the original pool. In this instance, the hole was cut the exact size of the existing pool so that when it shrank 10% the new pool would lip over the original. The old pool could then be retiled, and the upper edge of this new tile would be concealed.

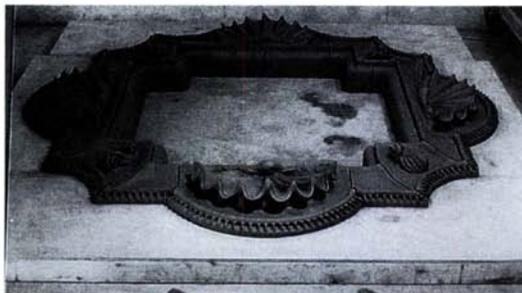
The perimeter of the new pool was built up by erecting 3x5-inch, round-topped bracing slabs at 6-inch intervals around the circumference of the semicircular foundation slab. Once thoroughly joined, these were overlaid with 1-inch-thick slabs, which were formed into a rounded wall.

The main body of the fountain was begun with the usual foundation slab. Half columns were formed by shaping slabs over 3-inch-diameter PVC pipe. When stiff enough to handle, these were removed from the pipe and joined to the base slab in rows that stairstep to the center of the fountain. These were refined using a plywood draw, which shaped two columns at a time. The top of each of these columns was then cut away at an angle. A small slab was added



Left: The architect suggested a terra-cotta frame in the shape of a quatrefoil for a glass-block window.

Below: A plywoodform (based on the window's dimensions plus 10% for clay shrinkage) was covered with slabs. The quatrefoil design was established by swinging arcs off the two center lines bisecting the window at right angles. Four shells, like that above the living room fireplace, were added to the frame. Their construction was the same as for the larger one, but they were small enough (26 inches long) to be handled and fired as units. During installation, the top sections were braced in place until the cement had set.

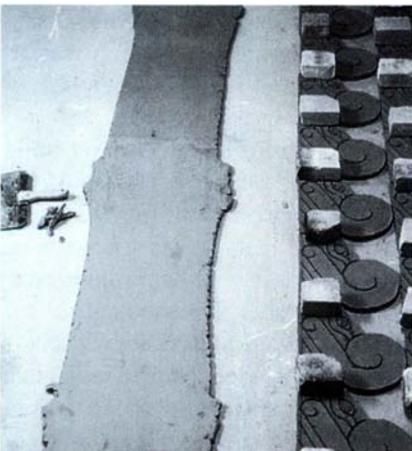


Right: The master bedroom was accented with floor and baseboard tiles in stylized Mayan patterns.

Below: Long slabs were rolled out for the baseboard tile. Finished work (on the right) was weighted with firebrick to prevent warping.

Below Center: Grooves, incised with a chopstick, kept the glazes separate during firing; after installation, they were filled with grout to add complexity to the overall design.

Below Right: The size of the project precluded making all the tile. Inset among undecorated floor tiles from Mexico were relief tiles cut out from stamped slabs.



to the inside top of each and shaped to form reservoirs for water, which enters the fountain from either side. Water cascades down the series of bowls to enter the pool at the center.

A second tier of cascades is formed by water that enters from the peak of the Gothic arch, flowing into a large wheel-thrown and decorated half bowl. The water then overflows from either side of the back edge of the bowl into a series of troughs, which also staircase down either side of the fountain to the pool below.

Because the fountain was constructed on the floor but was to be installed on the wall, it was important to visualize how the horizontally built water channels would behave when turned vertically. Although every possible allowance had been made for the behavior of water, once the fountain was turned on, gravity overwhelmed our initial attempts to contain it. By grinding some of the channels deeper, building up certain areas with small additions of grout, and adjusting the volume of water, a balanced flow was finally achieved. The completed fountains numerous tiny cascades make a pleasant yet unobtrusive background sound.

Tile Work

In the two and a half years from the start to the completion of this project, numerous changes in plans were made. Some, such as the fountain, resulted in additions to our contract. Another addition was a custom floor for the master bedroom and adjoining deck. The size of the area to be tiled precluded making all the tile ourselves. We worked out a design inspired by the Malibu Tile Company, a firm that had produced specialty tile for Spanish-revival architecture on the West Coast; it flourished during the same period in which this house was built, going out of business in the 1930s. [See "Malibu Tile" in the April 1981 CM.]

For our project, unglazed Mexican tiles were used as field tile; we made the inserts, border and ceramic baseboard. Our client had seen a book on the Malibu Tile Company and was taken with a Mayan-motif border the firm

had produced. He wanted something like this for the terrace adjoining the master bedroom. He also suggested ceramic baseboard in a Moorish design, but I proposed an original design for the bedroom floor and baseboard.

Instead of switching cultures in the middle of a floor, we developed a graphic interpretation of certain Mayan design elements. Abstract plumage on a Mayan deity became a continuous pattern for the baseboard. A stylized feathered serpent forms a tile border that frames the entire floor. Its head and tail feathers come together on the adjoining terrace to form a ceramic entry mat.

The 12-inch-high baseboard tiles were made by laying out 3/4-inch-thick slabs in 10- to 12-foot lengths roughly 14 inches wide. On one side, excess clay was cut away, leaving a long slab

The central challenge for any architectural artist is to meet the decorative needs of myriad building designs while retaining a strong sense of personal style.

that was straight on one side. To execute the design for the baseboard, which was a repeating pattern, a 1/2-inch-thick template was made in the shape of one unit. In addition to defining a unit of the pattern, the template had slots cut into its edge to mark the position of lines that were grooved out on the face. The grooves, measuring 3/46 inches wide by 3/46 inches deep, served a dual function: Initially, they kept the various glazes separated during firing. Then, after the baseboard tile was installed, they were filled with grout; the false joint lines added crispness and complexity to the overall design.

The feathered serpent border tile used the same false joint/grout technique, but the complexity of the surface design necessitated the use of a press mold. This was accomplished by making a paper pattern that was transferred to a slab with a tracing wheel, then grooved into the wet clay with a pointed stick. Once this master tile was refined, it was positioned in a wooden mold box and sprayed with vegetable oil. Plaster of paris was mixed and poured into the mold.

After the plaster set, the mold box was dismantled and the master tile re-

moved. Then the mold was cleaned and filled to make additional master tile. This process was repeated until we had ten molds, enough to make the needed tile fairly quickly.

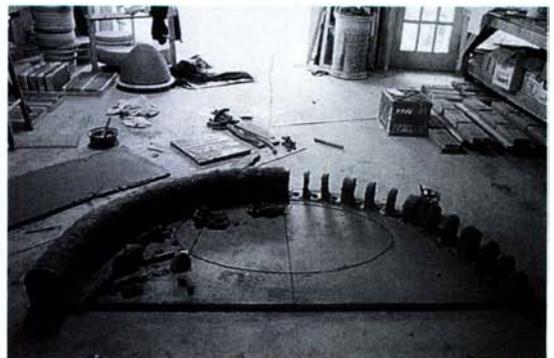
This same approach was used to make the 4 1/2-inch-square Mayan tile for the terrace border. The field tile insets were small enough to be made with a plaster stamp. This involved the same mold-making process, but rather than pressing clay into the mold, the mold was repeatedly pressed onto a sheet of clay, which was then cut into tiles. The serpent head and tail were hand drawn on clay slabs, which were then cut into tile sections whose shapes conform to the design.

All the bedroom tile was sprayed with a single base glaze. Details were overglazed by hand, using an ear syringe to deliver colored glazes to the tile surface, then a brush to spread the glaze evenly.

Overall, the bedroom and terrace involved producing 1400 2 1/4-inch insets, 500 4 1/2-inch Mayans, 180 feet of 6x12-inch serpent tile and 140 feet of baseboard tile. Installation required a variety of tile-setting, masonry and carpentry skills. The architectural ceramics fit into the house so that often only certain subtleties of design reveal them to be recent additions. Yet this work is not reproduction. While traditional design elements are employed as references, each piece is original.

The central challenge for any architectural artist is to meet the decorative needs of myriad building designs while retaining a strong sense of personal style. If the artist pays close attention to the architecture of a building, and designs work accordingly, it will gain strength from its surroundings and lend meaning to its context.

Architecture has evolved by building on its past. Each successive style has drawn on elements of previous styles. Artists and craftspeople today should not deny, imitate or be intimidated by the past. Rather, they should do as artisans and architects have always done—draw from it, add their own insight and inspiration, and lay the foundation for a new tradition. **A**



A pipe-organ-like design was chosen for a wall fountain because of the way it could exploit flowing water. The main body of the fountain was constructed on the usual foundation slab. Half columns were formed by shaping slabs over PVC pipe, then joined to the base slab in rows that stairstep down to the center of the fountain. The top of each column was cut away at an angle,

and a small slab was added to form reservoirs for water, which enters from the sides and cascades downward. A second tier of cascades is formed by water that enters from the peak of a Gothic arch, flowing into a wheel-thrown and decorated half bowl. The water then overflows from either side of the back edge of the bowl into a series of troughs down to the semicircular pool below.

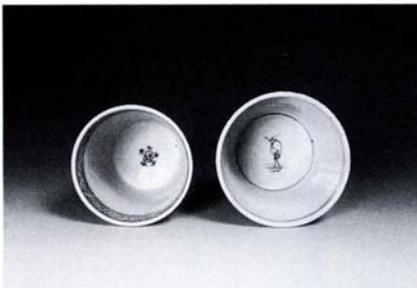
Soba-Choko

by Karen Beall and Dale Haworth

In the late 20th century, when many potters are searching for new modes and forms of expression with clay, it is rewarding to reflect on simple, charming examples of functional ware, whose shapes and surfaces are part of a centuries-long tradition.

Japanese *soba-choko* (buckwheat noodle sauce cups) form a bridge between folk pottery and the usually elegant and ornamental porcelains produced at Arita on the island of Kyushu. They were/are made in prodigious numbers for everyday use by ordinary people.

An important foodstuff for more than 1200 years, buckwheat can be grown in drought conditions as well as wet. It is considered lucky (and hence traditionally eaten on New Years). Buckwheat noodles were/are commonly served in soup or heaped on a split bamboo tray with sauce for dipping in a cup to the



Decoration on the interior of a soba cup is always a single, small image.

side. Soba sauce cups, made before the modern era, reveal part of the Japanese potter's long history of sensitivity to form and decoration.

The discovery of kaolin near Arita in the early 17th century had a major impact on Japanese porcelain production. Previously, porcelain had been produced with materials brought from China. Within a few years many potteries on Kyushu had converted to porcelain. Af-

ter the fall of the Ming dynasty in China in 1644, Japan became a major producer and exporter of porcelain to Europe, with the Dutch controlling most of the trade. The term Imari for Arita porcelains derives from the name of the port city from which it was shipped. (Within Japan it has always been known as Arita, for the place of manufacture.)

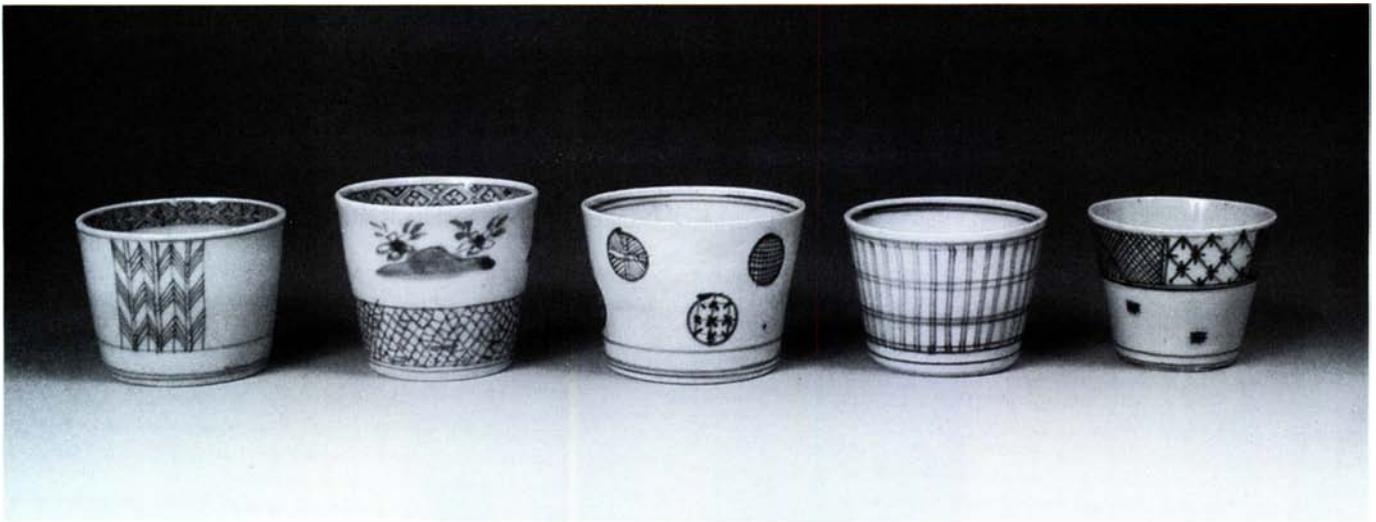
Although the Korean Yi-dynasty style was preferred by Arita potters, market pressure induced them to emulate Chinese porcelains, and soon the Japanese ware surpassed the Chinese models. Originally made in sets of five, soba cups come in several shapes. Most are straight-sided and slightly conical (this is the oldest shape as well as the most common), and are made in two sizes for nesting. Other profiles include a bowl form, a cylindrical footed form, one with a flared rim and another with a scalloped rim. Typically, they are approxi-



Japanese soba-choko set, porcelain with cobalt willow tree decoration.



Buckwheat noodle sauce cups with traditional brushed underglaze patterns—bamboo, chrysanthemum, pine tree and landscape with pines.



Most *soba* cups are straight-sided, slightly conical cylinders, but some are bowl shaped; other variations include flared or scalloped rims.

mately 3 inches in height and 3 inches in diameter at the mouth.

Although some are decorated in polychrome enamel designs, the majority have cobalt underglaze decoration. There may be a repeating pattern on the inner rim and/or a *mikomi* (small image) on the inside bottom.

Among the most popular designs for the exterior are subjects from nature: pine, willow and bamboo trees; plum blossoms, irises and wisteria; bundles of grain; feathers (from arrow shafts). Fewer are of animals (such as rabbits, birds, dragons, octopi). Occasionally, one finds human figures. Sometimes the theme is a combination of these favorite subjects in a full-fledged landscape, including cottages, pagodas and boats. Wave, fishnet, fan, lattice and circular stamp designs are common as well.

Interior decoration may depict a bird

or flower, a symbol for Genji incense or an eggplant, but it will always be a small image.

Occasionally the place of manufacture is stamped in blue on the outside bottom. Also, in the late 18th and 19th centuries *soba* shops ordered hundreds of these cups with the shop name marked on them.

The term *soba-choko* came into use during the Meiji period (1868-1912). Just as the pottery of western Japan (including Arita) was strongly influenced by Korean Yi-dynasty ware, the term *choko* comes from the Korean *chongku*, referring to a *sake* cup with a slightly conical shape. *Soba* cups were, in fact, sometimes used for *sake*, green tea or sauces for *sashimi* and other things, just as Westerners might find them suitable for juice, cocktails or sherbet cups.

The Edo (1615-1867) and Meiji pe-

riods saw enormous production of Arita (and other) *soba* cups. While they are still made today, contemporary cups have thicker, more uniform walls, and the designs seem rather static and perfunctory in comparison to older cups; the more spontaneous character of the designs and the more tactile quality of the cup have vanished. Today one only occasionally finds sets of five intact, and many individual cups found in antique shops and flea markets are cracked or chipped. Such is the fate of ordinary, yet charmingly simple ware intended for regular household use.

The authors Karen Beall is an independent curator and a research associate in art history at Carleton College in Northfield, Minnesota; Dale Haworth is a professor of art history and director of exhibitions at Carleton College.

Richard Zane Smith

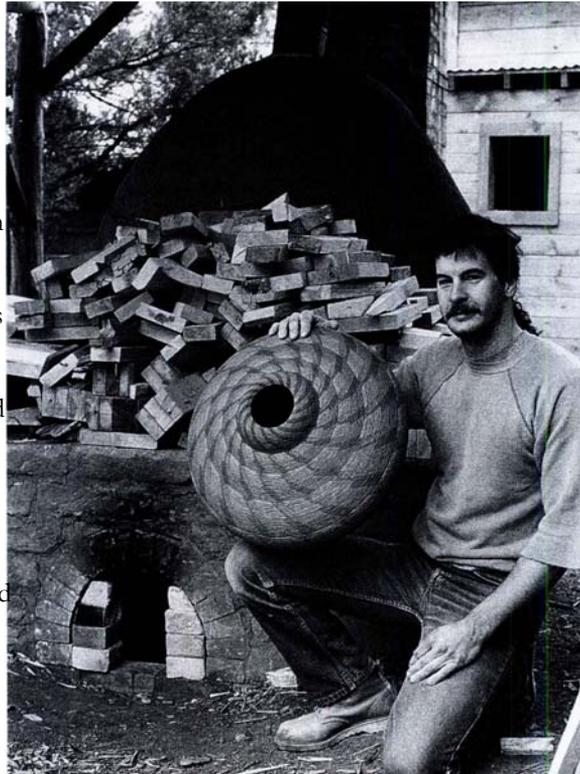
by Roberta Burnett

The trail has led through many years and many self-taught lessons, from an encampment south of Phoenix to a small adobe-style house on 2½ pine-covered acres in one of the most beautiful parts of New Mexico, but the years have paid off in works that give Richard Zane Smith personal and aesthetic satisfaction.

“My Wyandotte ancestry has always been very important to me,” he explained as I sat across the table from him in his studio 20 miles east of Santa Fe. “I could never find full expression in the European and Asian pottery [traditions]. Native American design and form continually show up in my work, though they will not be found in every piece.”

Smith has assiduously traced his heritage through the “Citizen Wyandottes,” who settled in the vicinity of Kansas City; they established homes there, having been uprooted from tribal lands in Ohio. Both of his great-grandparents are on the “Olive Roll” of 1896; they were “still in their teens when they were removed from the Ohio lands,” said Smith.

“I feel uncomfortable being labeled an Indian artist because of the stereotypical restraints that seem to result, and also because several of my Wyandotte ancestors were not Indian, but were captured or adopted into the tribe. That was a common practice of the Wyandottes, making them more of a cultural people than a racially distinct people. However, as with all Eastern tribes, they were removed from their homelands by force. They were promised lands where Kansas City stands today. The land was not given to them, but instead was purchased by them from their old Ohio neighbors, the Delawares.



New Mexico potter Richard Zane Smith wood fires his meticulously coil-built, “corrugated” ware in an adobe-and-mud kiln lined with ceramic fiber insulation.

Some Wyandottes moved to Oklahoma and to this day remain a federally recognized tribe. The other group, referred to as ‘Citizen Wyandottes,’ gave up their tribal status and became assimilated into mainstream America.”

Although Smith’s Indian heritage prompted his abiding interest in Native American art, folkways and religion, the historic Wyandottes of Ohio were not a people committed to pottery as a utilitarian or ornamental medium. When he traveled further west, his exposure to the art of the Southwestern tribes became a major source of his art. Yet he hopes “people are not buying my work because they’re Native American. There’s so much more to life than a person’s roots.”

After two years at a junior college and a year of study at the Kansas City Art Institute, Smith began teaching art at a Navajo mission school in Arizona. Scar-

city of supplies led to a search for materials in the surrounding desert. “Scouting for clays, I often came across many Anasazi ruins with scatterings of shards.”

Exposure to the hand-coiled, “corrugated ware” of the ancients came to have a striking significance for Smith. (In college, he had studied pottery, but had done no serious handbuilding.) “Its texture, its thinness and, best of all, the clear marks of timeworn thumbprints embedded in the exposed coils were fascinating to me. I quickly began to study the shards to understand the technique. I imitated the forming process using very small coils, and the pots themselves were [at first] shaped Anasazi style.”

But it is essential to experiment, to push an artistic idea to its limit. As Smith understands

it, “the corrugation technique is there in my work to set boundaries and to see how far I can go within them. I need limitations. Where can you go if the door is completely open? Having too much freedom is baffling”

The materials Smith uses were discovered during explorations of the Anasazi ruins on the Navajo reservation. He still goes to Ganado and also near the town of Abiquiu to dig clay.

“What I needed was a clay that would hold up to all kinds of abuse, such as rolling long, thin coils without cracking. What I use is not possible to throw pots with. It’s full of temper (crushed shale) that I dig out of the side of a hill and sieve to get to the right screen size and fire separately. This clay is real sticky—the opposite of porcelain, which is like window putty—and that’s the secret of corrugation.”

The clay is ball-milled for about eight hours, using 100 egg-size river rocks in a large “jar” that he and a Navajo friend made from a water heater. After milling, a 60-mesh screen is used to sieve the clay. Next, there is a slaking period, then the clay is poured out to air dry.

A two-tiered sieve is used for making the temper, resulting in two usable particle sizes; both are fired to Cone 09 in a small, commercially made electric kiln. “Without the right kind of temper, my clay would crack in firing. The pots would build well, but they wouldn’t hold up—not even through the drying process.”

Smith makes up a year’s supply of clay in advance, mixing “24 pounds of wet clay to 6 pounds of dry temper. I’ve found that commercial clays won’t work for corrugated pottery; they are all-purpose clays that are too doughy and don’t have much strength.”

With the temper added, the clay is gritty, “very difficult to polish,” said Smith, referring to the technique of burnishing with a stone practiced by many Southwestern Indians.

On the finished jar, the coils appear to be about ½ inch in diameter. It is painstaking work, taking Smith from two to six days to build a jar. “The coils are built up from a base and are shingle-lapped, not stacked one on top of another. Each one is positioned onto the front high side of the preceding coil. As I move the coil around, it is flattened and stretched upward and fixed into place by being pinched to the supporting coil. In this

way, no one ever sees a joint on the inside, because of the stretching of the clay. Built this way, the pot holds its form easily, and the thinness of the walls is easy to control.”

The designs “are built right into the pot, just as they are with a basket. I put the design into the ware while the clay is still damp,” said Smith. Because of the corrugations, “all the forming has to be done from the inside out, without marring the texture on the outside. The shaping of the jar is accomplished inside the piece with a flexible rubber rib. The design determines the shape of the pot. For example, if the design lines rise from the bottom of a pot, and if I want to repeat that at the top of the pot, the design can go up and over the rim and point back inside the pot again.”

The color designs on the corrugated surfaces are accomplished with slips made from the clay body passed through a 200-mesh screen, then mixed with oxides or stains. Smith flows slips on with a fine-tipped brush, making sure corrugations are filled.

Asked how long he could persist in such detail-oriented work, he quickly replied, “About two days’ worth of this.” On the studio floor lay sets of weights, the benchpress sort you see in gyms. A blessed balance to rigorous days with the sable brush.

“Color is a constant battle,” he continued. “I use earth-colored, natural slips but then add commercial stains to them to get certain colors, such as purples and

blues. Then I have to add something to tone them down—black stains or red iron oxide. When they get to looking like mud again, they seem to be about the right intensity. When dry, they always brighten up.”

To decide on colors, Smith uses trial and error “to see what feels better. Sometimes I paint right over other colors. I also use test tiles to examine colors next to each other. So far, I haven’t found any limits, but there are colors I still have trouble with, like the mustardy yellows. I’m doing some experimenting now on dark yellow and greens. I still need to play with colors like that.”

He paused and said casually, “I never have thought of myself as a painter.” He worked on methodically, using a range of ten shades of one color so he could create convincingly the illusionistic space that his more complex design elements require. In fact, many of the colors he uses graduate in shades to black.

For example, the red slip (50% base slip and 50% red iron oxide) would be mixed with the black slip (50% base slip and 50% black stain) in 50-gram batches as follows:

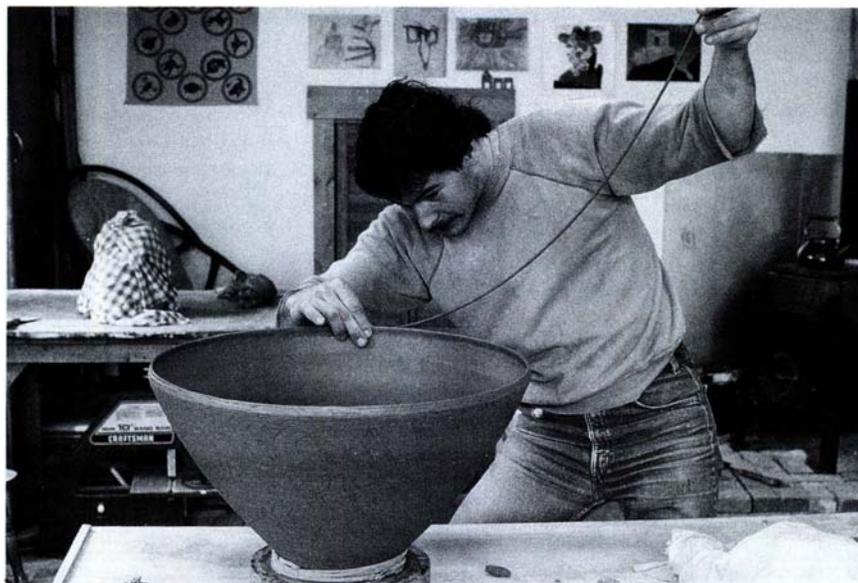
Red Slip	50	45	40	35	30	25	20	15	10	5
Black Slip	0	5	10	15	20	25	30	35	40	45

The design that Smith was working on while I visited was a series of reddish brown cubes that expanded and diminished in size, just as the jar became smaller at the neck and base and wider at the broadest part of the shoulders. Floating

Local clay is ball-milled, screened, then spread out to dry partially.



Extremely thin coils are built up from a base by shingle-lapping (positioning on “the front high side of the preceding coil”), pinching and smoothing only the inside.





Colored slips are made from the base clay passed through a 200-mesh screen, then mixed with oxides and stains.



Intricate slip designs are applied with a fine-tipped brush so that the corrugated surfaces are covered/filled completely.

in spirals from the neck were ribbons of random lengths, floating in nearly equidistant “rows” around the jar. These were depicted in sculptural relief, adding a coil on the outside of the jar just where the end of a piece of ribbon curled up. To increase the relief, he pushed the now slightly raised area higher from the interior of the jar. His fingerprints, like the Anasazi potters’ before him, were there inside the jar.

“The idea of the curling ribbon with a series of solid forms in the background is a lot like who I want to become,” Smith explained. “I work on having underlying stability and at the same time having freedom of expression. My emotional, more flexible side has to balance a personal need for structure. Combining them in life and in my work is what it’s all about.”

“At first I didn’t want to do anything with any sporadic design. I perceived it as a fad, a style that’s happening.” Until I started looking at nature. And then I realized that there were a lot of patterns that blended into colors. Everything’s sporadic.”

Somewhere along the line, Smith began to look at seashells. We pored over a book called *The Shell: 500 Million Years of Inspired Design*. The swirling-ribbons-and-cubes design of the jar he was working on seemed a close cousin to the Glory of India shell found on the east coast of Africa. In this rare shell, irregular white triangles overlap each other while floating over rust-brown, spiraling bands.

Two other books Smith considers important sources are *Columbia before Co-*

lumbus: The People, Culture, and Ceramic Art of Prehispanic Columbia, and *Hans Coper*. He is quick to point out that he gets “more inspiration from the past than the present. With the Anasazi corrugated ware, there’s an innocence to it. It’s not created to impress someone.”

Smith’s notebook is full of preliminary sketches for intricate, geometric designs—ideas that deal with the illusion of perspective and depth. “When I was small, my dad taught me one-point and two-point perspective, and foreshortening. He noticed that I did it naturally, but he wanted me to understand it. I see the design mentally when I build it in. These are ideas that spring into my mind. Because the design is two-dimensional, I can, like M. C. Escher, play with the perspective, and illusionistically make it do things that normally can’t occur.”

Similarity in designs by Escher and Smith lies in the “use of several perspectives but one vantage point. Then logic and your eyes fight.”

Not all of Smith’s designs are mind teasers. He frequently experiments with nontraditional forms and new techniques for coiling. Some forms consist of overall corrugated waves, which can be a challenge to build. With wave pattern designing, says Smith, “I never know completely how it will come out.” In- tended to lie on its side, a wave jar is often built rim first toward the base.

Smith fires his work in an adobe-and-mud kiln that he designed and built. “It looks very much like a Spanish bread oven or an ancient Greek kiln,” he explained. It is just one of the series of six

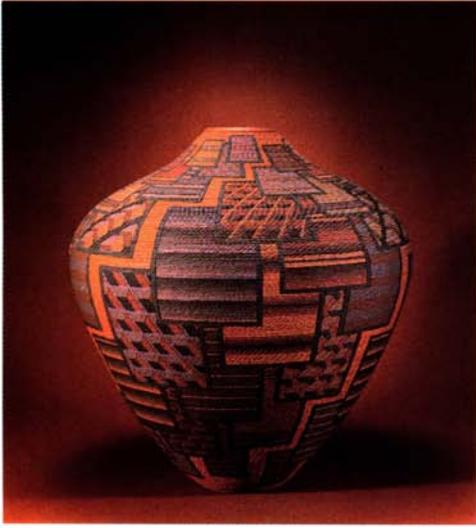
Idlms that he has tried. “Each time I build one and use it for a while, I discover another improvement that can be made. This one is rain protected and the door is wider so I can make larger vessels. The door is also placed so I don’t have to bend over to put jars inside.”

The kiln has been lined with ceramic fiber insulation, and a baffle of fiber boards protects ware from flames coming from below. It is fired with “pine and cedar scraps that I find in dumpsters on construction sites in Santa Fe. I like to use the wood that otherwise would be thrown away.”

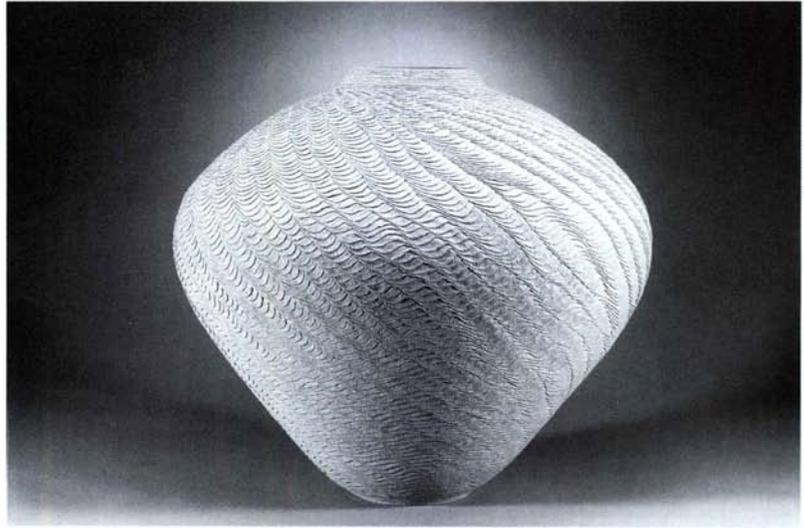
“The firing normally lasts from 2½ to 3 hours; temperatures probably reach Cone 08, though I don’t always use cones. I’ve learned to recognize the right temperature by firing at night, and firing until the stovepipe [between the crown and the brick chimney] is completely red hot. I enjoy the more natural process using wood and feeding the fire myself. Maybe it’s romance and the lack of complete predictability that attract me, though I seldom lose pots in firing.”

“The way I work, their walls are pretty consistently thin, and the clay body is open. With these low-fire vessels, you’re not fusing the [clay] particles together, yet these pots are fired harder than with most pit firing.”

Because of the complexity of the work, “it takes more and more time to make each jar, but I’m happy with the results,” Smith said. “The Anasazi would never have put all this work into one piece. The handmade things in this time have risen above mundane usefulness.” ▲



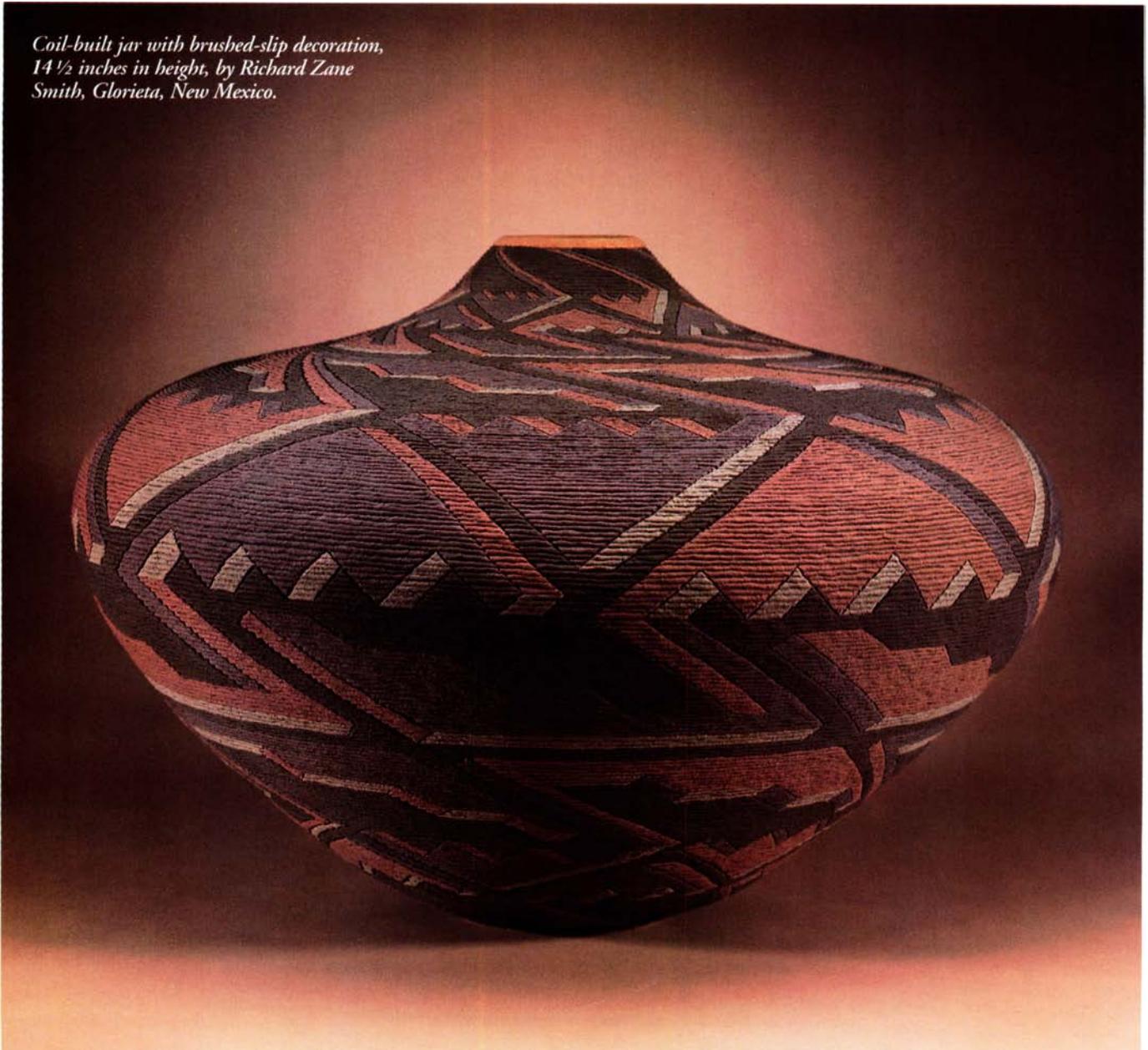
Storage jar, 20 inches in height, coil built from local clay, brushed with slips.



Contemporary corrugated jar with scalloped coils, 16 inches in height, wood fired to approximately Cone 08.

PHOTOS: COURTESY OF GALLERY 10

Coil-built jar with brushed-slip decoration, 14½ inches in height, by Richard Zane Smith, Glorieta, New Mexico.





Tatsusuke Kuriki

The Invisible Mirror

by Richard L. Wilson

A series of Tatsusuke Kuriki's asymmetrical vases on display last year at Akasaka Green Gallery in Tokyo.

“The myth of Japanese ceramics centers around a material formed through a process of surrendering. The potter bends to the will of clay, glaze and lain; the result is a divine gift. But I cannot abide by this notion. As the son of a functional potter, I grew up surrounded by this gooey stuff, and it was always a chore making something out of it. Under those conditions, I could hardly embrace that mythic idea.”

Tatsusuke Kuriki was holding forth on a favorite subject: his discomfort with the conventional wisdom of Japanese ceramics, nurtured in the naturalistic canons of Shinto, Japan's indigenous religion, and in the quietism of the tea ceremony. Those conventions—harmony with materials, submission to pro-

cesses—also provide the traditional aesthetic for today's huge and prosperous Japanese studio ceramics establishment. It is not uncommon to hear that nations younger potters rail against those hegemonic forces. But few can speak of the kind of personal success that Kuriki has enjoyed.

At 49, he has won and re-won every major ceramics competition in his country, including the Asahi Craft Grand Prize and the Chunichi International Exhibition Grand Prize. He has held one-person shows at prestigious galleries, and his work has been purchased by museums at home and abroad. And yet, at the peak of his career, Kuriki is taking a break from competitions and exhibitions to take stock of things. Shocked to

find himself reflected only in the mirror of public acclaim, he is looking elsewhere—for the invisible mirror.

This turn of events was the subject of a conversation I had with Kuriki in his studio at Kyoto Municipal University of Fine Arts, where he is a professor in the ceramics department. I had met Kuriki during my own spell of work at the university in the mid-1980s. Originally suspicious of his stream of successes, I rarely sought him out. But as time passed, his incessant, rather haunting presence in the university studios was impossible to neglect. Here was someone totally dedicated to his work, a person who apparently managed to keep a respectable distance from the political intricacies of the Japanese ceramics

world. In the seven years that I have known him, his hair has grayed and his figure has become hunched and almost wizened—the sense of energy transferring from person to pot is obvious and poignant.

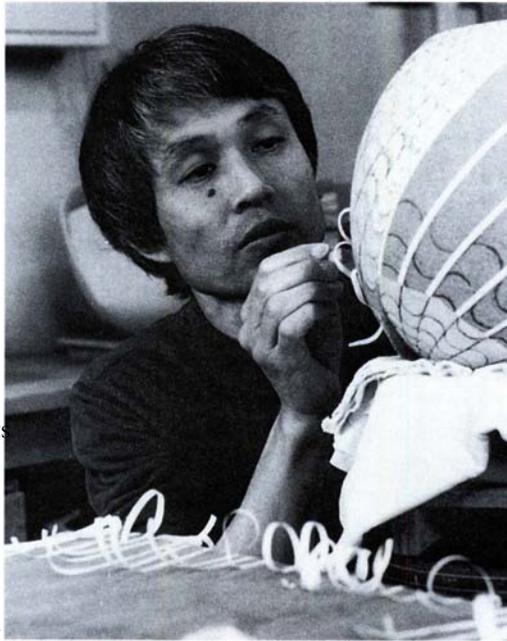
Kuriki grew up in Seto, then and now a center for ceramics production. As the eldest son of a potter, it seemed to the young Kuriki that a lifetime of work in clay was an unhappy inevitability. Ironically, his father's willingness to let his son choose his own career made the boy feel all the more obligated.

At the close of his high school years, Kuriki sat for the highly selective Kyoto University of Fine Arts examination; his idea was that he would be rejected, and thus would have satisfied familial expectations. He could then go on to follow an interest in architecture. But surprisingly, he passed the exam and found himself a member of the last class to study under the celebrated pot-

ter Kenkichi Tomimoto, who, together with Shoji Hamada, Kanjiro Kawai, Bernard Leach and Soetsu Yanagi, founded

the *mingei* (folk craft) movement in Japan. Tomimoto had long since moved away from the folk craft formula, and urged his students to find their own way as artists-potters.

Tomimoto's exhortations seemed to echo in Kuriki's postgraduate quest for a place in the clay world. Attracted by the cool, faceted surfaces of crystal, he sought out a job at a glass workshop. Then he rejoined his father in the family pottery, making functional wares. Subsequently, he took a job as a ceramics designer for the mass market. Becoming disillusioned with the seeming impossibility of making cheap, well-conceived functional objects, he abandoned business altogether and began to search for a voice of his own. To test himself, he began to enter his work—then large, abstract forms reminiscent of Western sculptors Jean Arp and Henry Moore—in national competitions, and from 1974 he began to win.



Kuriki adhering tape-resist patterns to a sculpture in his studio at Kyoto City University of Fine Arts.

"White and Silver Form," approximately 17 inches in height, stoneware with matt glaze and silver enamel, 1974.



After several years of these successes Kuriki got a letter from the critic Atsuo Imaizumi, warning him of the dangers of pursuing success solely in the form of competition prizes. This struck a responsive chord. Kuriki had begun to feel something that many critics have observed about these large, grand prix events—that they are controlled by an orthodox “exhibition aesthetic,” with little creative latitude. In 1980, he dropped out of entering the big shows and began to make objects based on vessel forms, now in thematically linked series. When a series reached a meaningful stage of expression, he would exhibit the pieces in a one-person show.

There are two basic themes from this period. His so-called “Silver and Red” work formally derives from variations on the cylinder. The coil-built cylinders

swell, change direction, or taper to points. Ever present is the hint of the kinds of deformations that nature introduces into its own forms. Surfaces were decorated with sponged-on patterns in a silver enamel, with a little red enamel lightly sponged on top of the silver coat. The body surrounding the patterns was resisted with adhesive-backed cutouts of *washi*, Japanese handmade paper. Typically, one edge of a pattern element was hard, and its opposite side diffused. Placement of the patterns was never random, but rather conceived to accentuate the contours of the vessel itself.

A second theme, “Silver and Green,” explored three kinds of formal distortion: tilting, swelling and sinking. These movements are given further emphasis by belts of silver enamel sponged over a base of green (copper oxide-tinted)

enamel. Recently, Kuriki has begun to work with yellow and silver in the same manner, especially over petal-like forms.

Both series were initially fired for 48 hours in a gas kiln to 2280°F (1250°C). Reduction was maintained both in heating and in cooling, resulting in a tightly fused surface. The enamel decoration required an additional firing to 1380°F (750°C). Asked why he chooses to work in silver, Kuriki offers the opinion that silver is light and mirrorlike, and gives a certain hardness that he’s always admired in glass and metalware. Gold, he says, is too heavy in feeling for his work.

For all its modernity, it is impossible not to see something of the great traditions of Japanese pattern making in Kuriki’s work. But Kuriki smiles at such observations: “It’s surprising to hear what people see in these motifs. For some



“Square Dish,” approximately 18 inches square, stoneware with black glaze, fired to 2280°F in reduction, patterned with silver enamel sponged over green enamel then fired to 1380°F in oxidation, 1980.



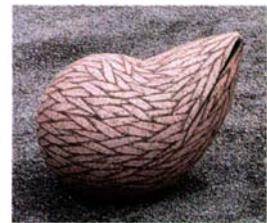
"Monument to Spiral Space," 6½ feet in height, black-glazed stoneware with green and silver enamels, 1982.



"Bend," 31½ inches high, stoneware with silver and red enamels, 1984.



"Wind Image," 33 inches high, stoneware with red and silver enamels, 1988.



Detail of "Creeping Forms: Primal Voices," 16 inches high, 1989.

they recall the traditional fireman's coat; some see the old-fashioned coins of the Tokugawa period; others see patterns from textiles of the Ainu (aboriginal inhabitants of Japan). None of this was my intention. While I don't deny the possibility that some of these influences may seep into my pieces, these patterns really emerge out of the work at hand. They are my response to the formal questions that emerge in each step of the process."

Kuriki protests the notion of accidental naturalism as the only proper direction for Japanese pottery. "I was

brought up in a production pottery family, and clay was this dirty stuff that we made a living from. It seemed that our constant struggle was to make this material bend to our will, which of course it wouldn't. Many people make an asset out of this, saying that warped and distorted effects are beautiful, but if that's the case, where's the presence, the core of the maker? I thought that leaving things up to nature was irresponsible for an artist. But there are two sides to this flaccid, limp stuff called clay. It resists, but it is also malleable. The unending fascination of ceramics is seeing how far

the material will yield to my will. To put it in traditional terms, there is the near-grotesque naturalness of the Japanese tea ceremony wares on one hand, and the cool, rather strict sensibility of Chinese celadons on the other. At this stage, I prefer the latter."

In response, I suggested that perhaps Kuriki's wares are a little too cool and minimalist, reminiscent more of contemporary Japanese industrial design. To my surprise, he took this as a compliment, but insisted that his forms and designs say much more about the kinds of distortion and responses to distortion

that one finds in nature. "No two of them are ever alike, each one reflecting basic discoveries rather than application of fixed principles of design." Indeed, rather than the ergonomic sense of Japanese industrial design that finds pattern through accommodation to physical function, Kuriki likes to willfully introduce stress to regular forms. His silver-and-red patterns in particular reflect this stress modality, suggesting in graphic form the disturbed structural state of the clay underneath.

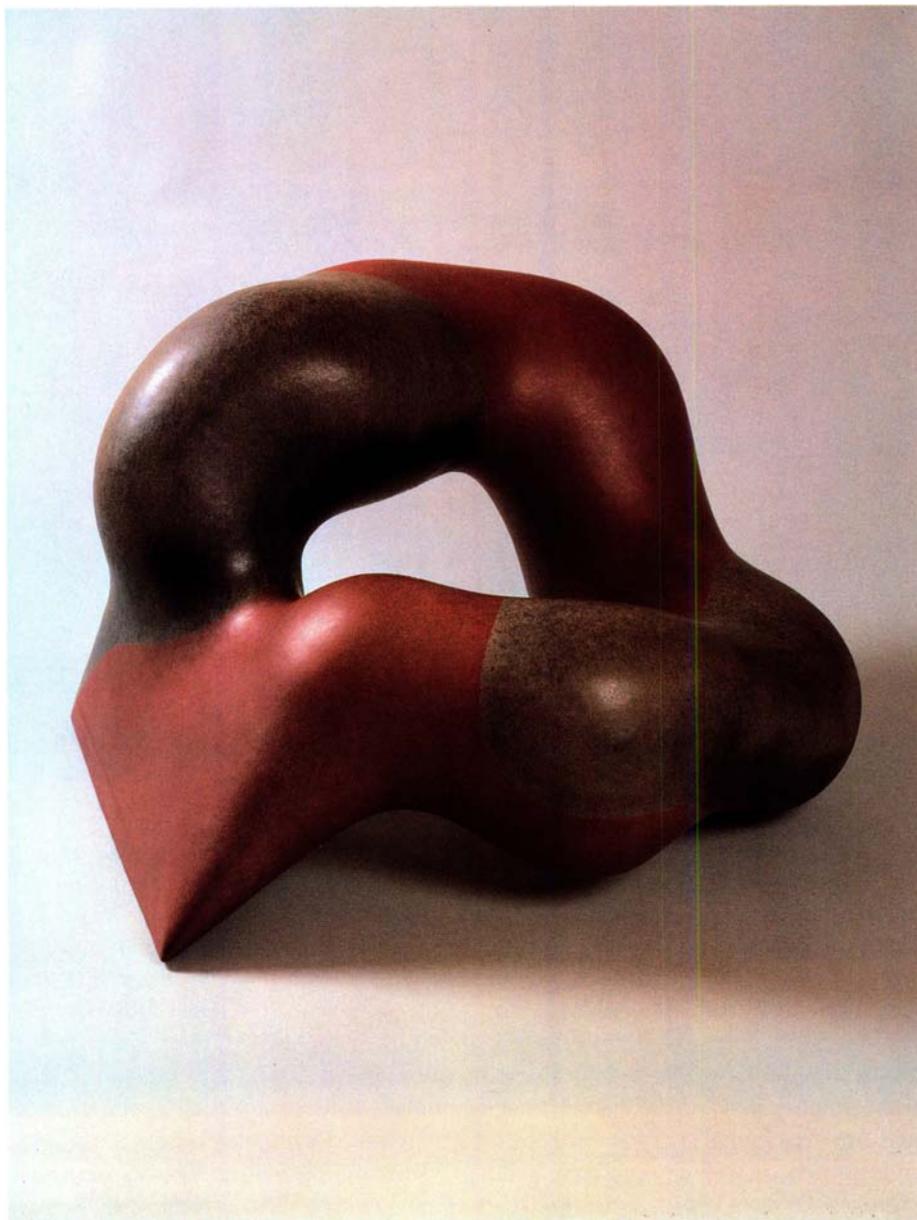
Now, Kuriki says, he is interested in more of what he calls "basic discoveries." When asked about what specific direc-

tion this might take, he smiled, suggesting that this is not a matter for idle conversation. "You'll see in a few years. My manner of working is not a negative one; I don't proceed from the point of vaguely wanting to reject something. I feel that now I want to rethink ceramics, move toward its foundations." For Kuriki, these foundations are encountered outside the studio as well. His taking up the cello is one search for a basic building block that might reflect back on ceramics. "Sometimes to understand something you have to do something else. My cello playing sounds horrible, but it has led me to entirely

new and basic questions about form. What made the cello take the shape that it has? My mind gains clarity from these activities."

At this, Kuriki sheepishly pointed to his cello, bundled up in a corner of the studio. The room is clean and rather barren, confirming the intention to take a break from daywork. But Tatsusuke Kuriki seems in no danger of slumping. He appears to have found a personal reflection—in an invisible mirror.

The author *Richard Wilson* is an associate professor of art at Rice University in Houston, Texas.



"Creeping Ring Form," approximately 23 inches in width, coil-built stoneware, high fired in reduction, with red and silver enamels low fired in oxidation, 1976, by Tatsusuke Kuriki.



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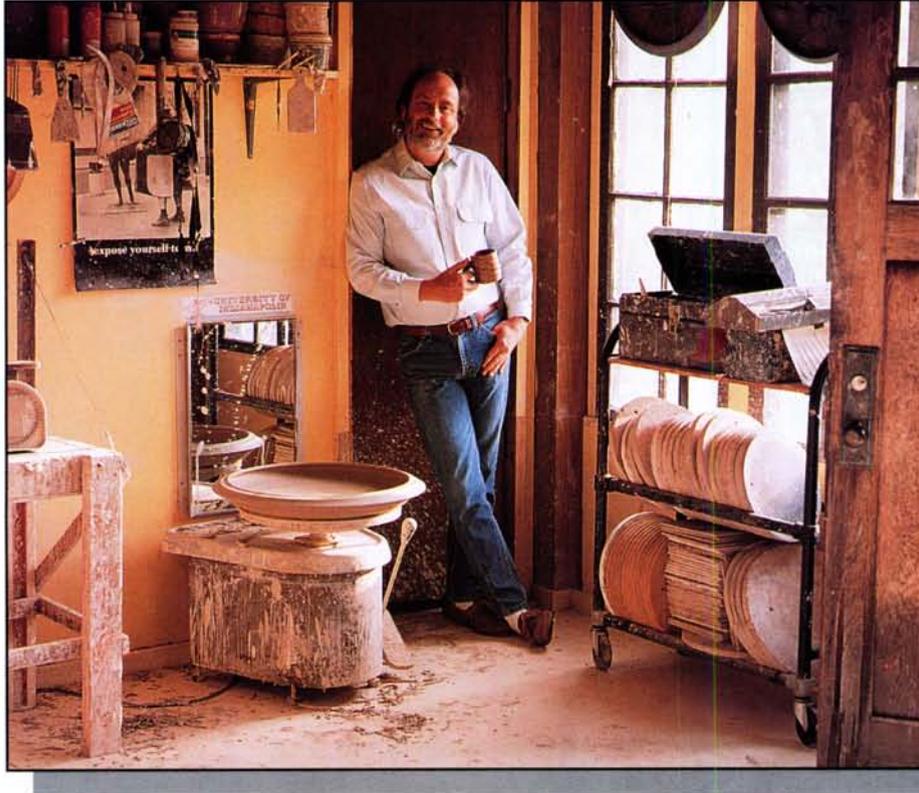
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Letters

Continued from page 12

references to be shared, play off the objects at hand to everyone's advantage.

How can anyone who has juried exhibitions put stock in the vapid phrase, "What difference should it make?" What is jurying except making judgments by fiat; a pass-fail, shoot-from-the-hip critique while watching slides in a darkened room?

A student was once asked during a critique why she had chosen to solve a particular problem as she had. She said simply, "I did it that way because I was in a temporary state of ignorance." Had her critique not been held because of "What difference should it make?" that succinct revelation of self-awareness, the wistful look that accompanied it, and the memory of the encounter would have been lost.

There's a thin line between "What difference should it make?" and "Don't bother me." It's easy to painlessly disarm the occasional student victimized by shaky confidence, seeking affirmation from a respected and perhaps inspirational person. Even more necessary is extending the invitation every committed student deserves: the challenge of making our best work is the *same* for us all, no matter what our level of experience. Anybody ought to be welcome to participate, ceramics being something we do together, in different places.

There's more than enough clay to go around. How can there be too much interaction? Or controversy about teaching?

Jack Troy, Huntingdon, Pa.

Is Paul Soldner's article (May 1992) not a contradiction in terms? Is he not critiquing critiquing? Was his response to the mentioned student not a critique in itself? And did not Peter Voukos practice critiquing in his own style, paring down to just the essential in the way he smoked his cigarette? Did student Soldner not grasp for every educational critiquing moment with Voukos to the point that the teacher's words are still fresh on his mind today? I feel that a critique—when both have a grasp of the English language, when the work is viewed seriously, and when we are sharply aware of our aesthetic sense—is a most valuable educational tool. When we are earnestly trying to help students communicate *exactly* that which they wish to communicate, we are educating. How unfortunate [are] the thoughts of the fools who feel they did anything by themselves.

Mr. Soldner, with your indulgence, allow me to have a go at it. Would the turning, boiling, twisting of the fire be better realized and enjoyed on a single curved surface?

I would much enjoy the continuation of this matter over coffee in a dusty old class-

room studio. I do sincerely remain in your classroom.

Aaron Benson, Rome, Ga.

Rock Bottom

In reference to your recent (May 1992 issue) article entitled "American Wood Fire" by George Lowe: Come on! A silly pile of rocks? Although what else could have been more fitting on the heels of "hair sculpture"? No one asked, but I believe CM has hit "rock bottom" with this selection of pieces shown in the magazine.

If this is the future of ceramics, I'm gonna go to my nearest garden-supply store and

purchase about 200 pounds worth of art!
Michael Kolb, San Mateo, Calif.

Lively Opposition

Keep opposing views alive. One purpose of the scientist is to keep the romantic honest, while one purpose of the romantic is to keep the scientist human.

Bill Bell, Plymouth, Mass.

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Laurie Sylvester, Tuolumne, Calif.

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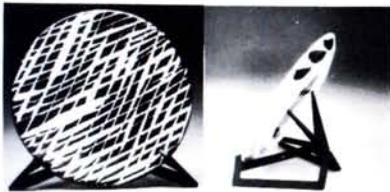
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International Exhibitions

October 16 entry deadline

Warrensburg, Missouri "Greater Midwest International VHI" (January 25-February 19, 1993). Juried from slides; up to 2 slides per entry. Fee: \$25 for up to 3 entries. Awards: four totaling \$ 1500, plus exhibition contracts. For prospectus, send SASE by October 9 to Billi R. S. Rothove, Gallery Director, Central Missouri State University, Art Center Gallery, Warrensburg 64093; or telephone (816) 543-4498.

October 23 entry deadline

Sacramento, California Two- to four-person exhibitions (1993-94). Juried from up to 10 slides. Fee: \$ 10. Awards: \$50 honorarium to each accepted artist. For prospectus, send SASE to Exhibition Screening, Matrix Gallery, 1725 I Street, Sacramento 95814; or telephone (916) 441-4818.

November 28 entry deadline

Faenza, Italy "48th International Ceramic Art Competition" (September-October 1993). Juried from 3 slides. Awards: Premio Faenza, purchase prize worth 20,000,000 lire (approximately US\$17,935); purchase prizes worth 5,000,000 lire (approximately US\$4485); and exclusively for artists under 35, purchase prizes worth 2,000,000 lire (approximately US\$1795); plus honorary awards. For further information contact the International Ceramic Art Competition, Via Risorgimento, 3, Faenza 48018; or telephone (546) 621 111 or fax (546) 621 554.

December 1 entry deadline

Auckland, New Zealand "Fletcher Challenge Ceramics Award" (May 28-June 26, 1993). Juried from up to 3 slides. Awards: Premier Award, NZ\$10,000 (approximately US\$5450); plus 5 Awards of Merit, NZ\$2000 each (approximately US\$1090). No entry fee. Contact Fletcher Challenge Ceramics Award, Box 33-1425 Takapuna, Auckland; or telephone (64) 96 30 65 81 or (64) 945 45 88 31.

National Exhibitions

September 15 entry deadline

Corvallis, Oregon "Featured Artist Space" (1993). Juried from 5-10 slides and resume or statement. Chosen artists are featured on a rotating basis in 10x10-foot space. For further information send SASE to the Corvallis Arts Center, 700 Southwest Madison, Corvallis 97333; or telephone (503) 754-1551.

Stephenville, Texas "Issues of Color and Gender" (January 14-February 12, 1993). Juried from slides. Entry fee: \$5 per slide (no limit). For prospectus, send legal-size SASE to Mixed Media, doTartleton State University Fine Arts and Speech Department, Box T-39, Stephenville 76402; or telephone (817) 968-9245.

Send announcements of juried exhibitions, fairs, festivals and sales at least four months before the event's entry deadline (add one month for listings in July and two months for those in August) to Call for Entries, Ceramics Monthly, Box 12448, Columbus, Ohio 43212; or telephone (614) 488-8236. Fax announcements to (614) 488-4561. Regional exhibitions must be open to more than one state.

September 18 entry deadline

Guilford, Connecticut "Holiday Festival of Crafts" (November 7-December 24). Juried from slides. For application, send SASE to Holiday Festival of Crafts, Guilford Handcrafts, Box 589, Guilford 06437; or telephone (203) 453-5947.

September 28 entry deadline

Sacramento, California "Women Artists '92" (November 25-December 24), open to female artists. Juried from slides. Entry fee: \$8 per work, limit 3. Jurors: Mary Maughelli and Regina Mouton. Awards: \$50 honorarium to each accepted artist plus other cash awards. For prospectus, send SASE to Matrix Gallery, 1725I Street, Sacramento 95814; or telephone (916) 441-4818.

September 30 entry deadline

Dexter, Michigan "Out of Clay" (November 8-December 30). Juried from slides. Juror: Ruth Butler, associate editor, *Ceramics Monthly*. Entry fee: \$ 10, first work; \$5 for each additional entry up to 5. Commission: 30%. Awards: \$1000 plus purchase awards. Send SASE to Out of Clay, Farrington-Keith Creative Arts Center, 8099 Main Street, Dexter 48830; or telephone (313) 426-0236.

October 2 entry deadline

Tempe, Arizona "Face to Face: Traditional and Contemporary Masks" (December 11-January 31, 1993). Juried from slides. Entry fee: \$15 for up to 5 works; maximum of 15 slides. Awards: minimum of \$500-\$ 1000. For prospectus, contact Tempe Arts Center, Box 549, Tempe 85280; or telephone (602) 968-0888.

San Diego, California "NCECA Clay National" (February 20-April 4, 1993). Juried from slides.

Jurors: Janet Mansfield, editor, *Ceramics, Art and Perception*, Sydney, Australia; Akio Takamori, sculptor, Vashon Island, Washington; and Mary Stoffet, curator, contemporary art, San Diego Museum of Art. Fee: nonmembers, \$20. Free to members (prospectus should automatically be sent to current members). Contact Regina Brown, Executive Secretary, NCECA, Box 1677, Bandon, Oregon 97411; or telephone (503) 347-4394, Pacific Coast Time.

October 5 entry deadline

Little Rock, Arkansas "20th Annual Toys Designed by Artists Exhibition" (December). Juried from slides. Entry fee: \$ 10 per entry; up to 3 entries. Purchase awards. For prospectus, contact the Arkansas Arts Center, Decorative Arts Museum, Attention: Toys, Box 2137, Little Rock 72203; or telephone (501) 372-4000.

October 15 entry deadline

Nashville, Tennessee "Reverent/Irreverent" (January 7-31, 1993), open to works in all media that interpret/incorporate mystical symbols and religious icons. Juried from up to 2 slides per work; up to 3 Chosen artists are featured on a rotating basis in 10x10-foot space. For further information send SASE to the Corvallis Arts Center, 700 Southwest Madison, Corvallis 97333; or telephone (503) 754-1551.

October 16 entry deadline

Mesa, Arizona "15th Annual Vahki Exhibition" (January 5-February 6, 1993). Juried from slides. Jurors: Mary Chuduk, Carol Eckert and Kurt Weiser. For prospectus, contact "Vahki," Galeria Mesa, 155 North Center, Mesa 85211; or telephone (602) 644-2242.

October 30 entry deadline

Norman, Oklahoma "Annual Firehouse Christmas Fair and Gift Gallery" (November 28-December 31, fair December 5-6). Juried from 4 slides or photos, resume and artist's statement. Booth fee: \$50 for an 8x10-foot space. Send SASE to Firehouse Art Center Christmas Committee, 444 South Flood, Norman 73069; or telephone (405) 329-4523.

November 1 entry deadline

La Grange, Illinois "Artisans Yule Love" (November 20-December 24). Juried from slides or photos. No entry fee. Send SASE for prospectus to Aardvark Gallery, 6 S. Sixth Ave., La Grange 60525; or telephone (708) 579-1989.

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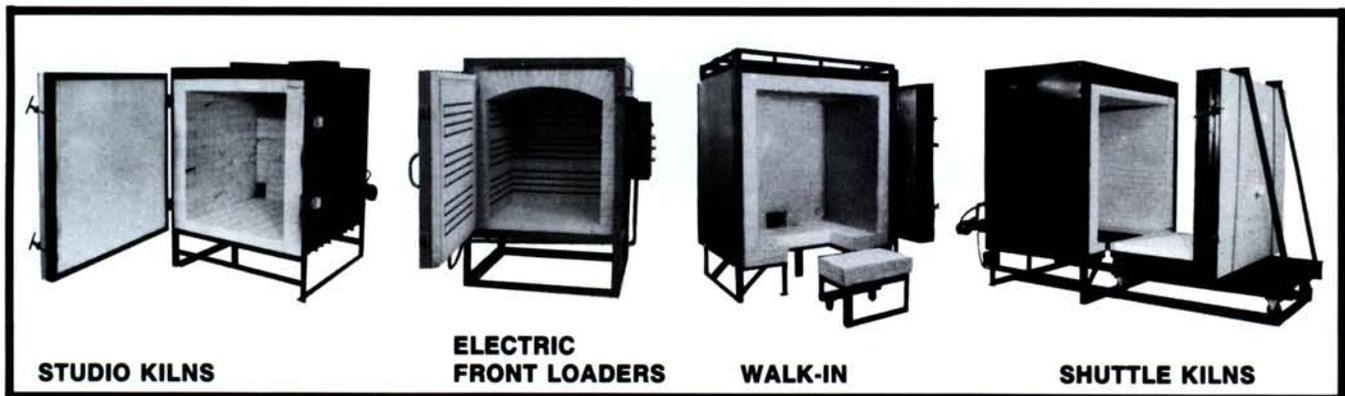
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November 10 entry deadline

University Park, Pennsylvania "Holiday Ornament Juried Sale and Exhibition" (November-December). Juried from actual work. Fee: \$10 for up to 5 ornaments. Award: one commission to create "Special Limited Edition Ornament." For entry form, send SASE to Catherine H. Zangrilli, Friends of the Palmer Museum of Art, Penn State, University Park 16802; or telephone (814) 865-7672.

December 1 entry deadline

Minot, North Dakota "16th Annual National Juried Exhibition" (March 7-April 18, 1993). Juried from slides. Fee: \$7 per slide; minimum of 2, maximum of 6. Merit and/or purchase awards. Contact Judith Allen, Minot Art Association, Box 325, Minot 58702; or telephone (701) 838-4445.

January 2, 1993 entry deadline

Ames, Iowa "Year of the Craft: Octagon's Clay and Fiber Exhibition" (March 7-April 25, 1993). Juried from slides. Entry fee: \$35 for 1-3 entries. Clay juror: Paul Dresang, professor of ceramics, Southern Illinois University, Edwardsville. Cash awards. For prospectus, send #10 SASE to Year of the Craft Exhibition, Octagon Center for the Arts, 422 Douglas Avenue, Ames 50010.

January 4, 1993 entry deadline

Gallatinburg, Tennessee "Pattern: New Form, Function" (February 26-May 15, 1993). Juried from slides. Entry fee: \$18 for up to 3 works. Juror: Clare Versteegen, surface designer/assistant professor, School of Art, Arizona State University, Tempe. For prospectus, contact Arrowmont School, Box 567, Gallatinburg 37738; or telephone (615) 436-5860.

January 11, 1993 entry deadline

New Haven, Connecticut "New Ceramics" (April 2-May 22, 1993). Juried from slides. Juror: Val Cushing, head of the Division of Ceramics, Alfred University. Entry fee: \$15 for up to 3 pieces; limited to 9 slides. Awards: \$1000. For prospectus, send SASE to Creative Arts Workshop, Gallery Director, 80 Audubon Street, New Haven 06510.

February 15, 1993 entry deadline

Lancaster, Pennsylvania "First Annual Strictly Functional Pottery National" (May 2-June 12, 1993). Juried from slides. Juror: Jack Troy. Fee: 1 entry, \$10; 2, \$15; 3, \$20. Cash and purchase awards. For prospectus, send #10 SASE to Market House Craft Center, Pennsylvania Guild of Craftsmen, Box 552, Lancaster 17603; or telephone (717) 295-1500.

Regional Exhibitions

September 21 entry deadline

Fort Wayne, Indiana "Architectonics" (October 23-November 20), open to artists-teachers residing in Illinois, Indiana, Kentucky, Michigan and Ohio. Juried from slides. Juror: Emily Kass. Fee: \$15/1-2 entries; \$10 for state Art Education Association members. Awards: \$1000. For prospectus, send SASE to Bonnie Zimmer, Art Education Association of Indiana Exhibition Coordinator, RR 4, Box 223, Rensselaer, Indiana 47978; or telephone (219) 866-8345.

September 26 entry deadline

New Rochelle, New York "New Rochelle Art Association's 78th Annual Open Juried Exhibition" (September 26-October 17). Juried from works hand delivered on September 26, 10 A.M.—2 P.M. Entry fee: \$25 for 1-2 entries; members, \$20. Award more than \$2500 in cash and art materials. For prospectus, send #10 SASE to Br. Andrew Lacombe, 148 Main Street, New Rochelle 10802; or telephone (914) 235-4554.

September 30 entry deadline

Columbus, Ohio "Tops and Bottoms: Tables and Chairs" (June 1993), open to artists residing in Illinois, Indiana, Michigan, Minnesota, New York, Ohio, Pennsylvania and Wisconsin. Juried from slides. For entry form, send SASE to "Tops and Bottoms: Tables and Chairs," Ohio Designer Craftsman, 2164 Riverside Drive, Columbus 43221; or telephone (614) 486-7119.

October 10 entry deadline

Haverford, Pennsylvania "Annual Open Juried Craft Exhibition" (October 25-November 12). Juried from original works delivered on October 9-10. Juror: Janet Kardon, director, American Craft Museum. Cash awards. For prospectus, send SASE to Main Line Center of the Arts, Old Buck Road and Lancaster Avenue, Haverford 19041.

November 1 entry deadline

Wallingford, Pennsylvania "Soup's On!" (January 10-February 12, 1993), open to craftspeople residing in Delaware, Maryland, New Jersey, New York and Pennsylvania. Juried from up to 3 slides. Juror: Ruth Snyderman, Works Gallery, Philadelphia. Entry fee: \$20. Cash awards. For prospectus, Clay juror: Paul Dresang, professor of ceramics, Southern Illinois University, Edwardsville. Cash awards. For entry form, send #10 SASE to Year of the Craft Exhibition, 422 Douglas Avenue, Ames 50010.

November 10 entry deadline

Indianapolis, Indiana "Fireworks" (January 10-28, 1993), open to ceramists currently or formerly residing in Indiana. Juried from up to 3 slides. Entry fee: \$10; students, \$5. Juror: Virginia Cartwright. Location: Leah Ransburg Gallery, University of Indianapolis. For prospectus, send SASE to Potters Guild of Indiana, Jane Hadley, 2800 Holly Hill Drive, Lafayette, Indiana 47904.

Fairs, Festivals and Sales

September 8 entry deadline

White Plains, New York "10th Westchester Art Workshop Fine Art and Craft Fair" (October 31-November 1). Juried from 5 slides or photographs. Booth fee: \$200 for an 8x10-foot space or \$240 for a 10x10-foot space. Contact Westchester Art Workshop/Craft Fair, Westchester County Center, White Plains 10606; or telephone (914) 684-0094.

September 15 entry deadline

Miami, Florida "Coconut Grove Arts Festival" (February 13-15, 1993). Juried from 4 slides of work plus 1 of booth. Entry fee: \$20. Booth fee: \$300 for a 12x10-foot space. Awards: \$17,250 in cash and approximately \$60,000 in purchase awards. For further information contact Coconut Grove Arts Festival, Box 330757, Coconut Grove 33233; or telephone (305) 447-0401.

October 1 entry deadline

San Francisco, California "1993 ACC Craft Fair" (August 11-15, 1993), wholesale/retail. Juried from 5 slides. Entry fee: \$15. Booth fees vary. Contact American Craft Enterprises, 21 South Eltings Corner Road, Highland, New York 12528; or telephone (800) 836-3470 or (914) 883-6100.

October 5 entry deadline

Brookfield, Connecticut "Holiday Craft Sale and Exhibition" (November 20-December 24). Juried from 5-10 slides. Commission: 40%. Contact Holiday Craft Sale and Exhibition, Brookfield Craft Center, Box 122, Brookfield 06804; or telephone (203) 775-4526.

October 15 entry deadline

Atlanta, Georgia "1993 ACC Craft Fair" (April 2-4, 1993), retail. Juried from 5 slides. Entry fee: \$15. Booth fees vary. Contact American Craft Enterprises, 21 South Eltings Corner Road, Highland, New York 12528; or telephone (800) 836-3470 or (914) 883-6100.

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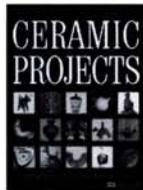
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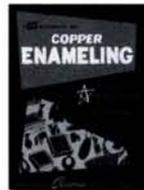
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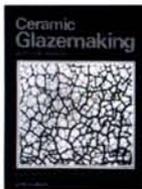
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West Springfield, Massachusetts "1993 ACC Craft Fair" (June 22-27, 1993), wholesale/retail. Juried from 5 slides. Entry fee: \$15. Booth fees vary. Contact American Craft Enterprises, 21 South Eltings Corner Road, Highland, New York 12528; or telephone (800) 836-3470 or (914) 883-6100.

Saint Paul, Minnesota "1993 ACC Craft Fair" (April 15-18, 1993), wholesale/retail. Juried from 5 slides. Entry fee: \$15. Booth fees vary. Contact American Craft Enterprises, 21 South Eltings Corner Road, Highland, New York 12528; or telephone (800) 836-3470 or (914) 883-6100.

October 17 entry deadline
Washington, D.C. "Washington Craft Show" (April 15-18, 1993). Juried from 5 slides. Jurors: Jeremy Adamson, associate curator, Renwick Gallery at the National Museum of American Art, Smithsonian Institution; Carol Sedestrom Ross, senior vice president, American Craft Council; and Mary Lee Hu, professor of art, University of Washington, Seattle. Entry fee: \$25. Send a self-addressed mailing label to the Smithsonian Women's Committee, Arts and Industries Building, Room 1465, Smithsonian Institution, Washington, D.C. 20560; or telephone (202) 357-4000.

October 26 entry deadline
Tinton Falls, New Jersey "23rd Annual Monmouth Festival of the Arts" (March 20-24, 1993). Juried from slides, photographs or actual works. No entry fee. Commission: 1/2. Send SASE and phone number to Monmouth Festival of the Arts, Attention: Art Selection Chair, 332 Hance Avenue, Tinton Falls 07724; or telephone (908) 747-9366.

November 1 entry deadline
Scottsdale, Arizona "Third Annual Scottsdale Celebration of Fine Art" (January 30-March 28, 1993). Juried from 6 slides. Booth fee: \$1750 for a 10x24-foot space. Contact E. Thomas Morrow, Scottsdale Celebration of Fine Art, 8602 East Cortez, Scottsdale 85260; or telephone (602) 443-7695.

January 15, 1993 entry deadline
Gaithersburg, Maryland "Spring Arts and Crafts Fair" (April 16-18, 1993), "Autumn Crafts Festival" (November 19-21, 1993) and/or "Winter Crafts Festival" (December 10-12, 1993). Juried from 5 slides, including 1 of booth display. Booth fees vary. No commissions. For application, send 3 (29<t) stamps to Deann Verdier, Director, Sugarloaf Mountain Works, 200 Orchard Ridge Drive, Suite 215, Gaithersburg 20878; or telephone (301) 990-1400.

Timonium, Maryland "Spring Crafts Festival" (April 30-May 2, 1993) and/or "Maryland Crafts Festival" (October 8-10, 1993). Juried from 5 slides, including 1 of booth display. Booth fee: \$375. No commissions. For application, send 3 (29<t) stamps to Deann Verdier, Director, Sugarloaf Mountain Works, 200 Orchard Ridge Drive, Suite 215, Gaithersburg 20878; or telephone (301) 990-1400.

Manassas, Virginia "Virginia Crafts Festival" (September 10-12, 1993). Juried from 5 slides, including 1 of booth display. Booth fee: \$250—\$350. No commissions. For application, send 3 (29<t) stamps to Deann Verdier, Director, Sugarloaf Mountain Works, 200 Orchard Ridge Drive, Suite 215, Gaithersburg 20878; or telephone (301) 990-1400.

March 6, 1993 entry deadline
Chicago, Illinois "19th Annual Wells Street Art Festival" (June 12-13, 1993). Juried from 5 slides plus 1 of display. Cash awards. Contact Joyce Saxon, Old Town Chamber of Commerce, 1543 North Wells Street, Chicago 60610; or telephone (312) 951-6106.

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Suggestions

From Readers

Simple Hydrometer for Glazes

A simple hydrometer can be made from an unsharpened pencil. Simply wind copper or brass wire around the eraser end of the pencil about ten times. Place this weighted eraser end in an appropriately mixed glaze batch and permanently mark the point at which the pencil emerges from the glaze. You can then use this measurement to check the specific gravity of your next glaze batch. If the glaze is too thick, the mark will be above the surface and you will need to add water until the hydrometer floats at the appropriate line again.—*Todd Osborne, Culloden, W.Va.*

Well-Mixed Trailing Slip

Put a few stainless-steel ball bearings inside your slip-trailing bottle to keep the slip well mixed—just give it a shake. This is especially valuable if you store slip inside the trailer.—*I lisa Slavin, Los Angeles*

Sponge Clip on a Stick

Instead of buying a “high-tech” sponge on a stick to remove excess water from the bottom of pots, try making your own from a dowel rod, a clothespin and various sponges.

Remove one side of the clothespin, keeping the half with the metal spring. Replace the



missing side with the dowel rod and clip on a sponge. Because the sponge is removable, you can change the size to suit the pot.—*Mona Arritt, Huntington, W.Va.*

Preventing Drag

To prevent blade drag from distorting a teapot spout or other applied element, spray your fettling knife with WD-40 or a silicone lubricant. You'll get a clean cut every time. Trimming/stamping tools work equally well with lubrication.—*Rick Elkin, Warner, N.H.*

Easy Fiber Additions

Instead of manually separating nylon fiber to add to your sculpture body, try stirring the fiber into your premeasured water; the fibers will disperse immediately, making it easy to mix a batch of clump-free clay.—*Adam Labe, New Bedford, Mass.*

Computer Design

Using three-dimensional design programs on the computer enables students and profes-

sional potters to visualize a form as it rotates in space. Designing with the computer also permits “trying out” surface decoration before committing oneself to the actual application, and thus is a good teaching aid for showing students the effects various techniques have on the same form. Visualizing in three dimensions is something the present generation of students appears to have great difficulty doing.

Computer 3-D programs are good for archaeological reconstructions, too.—*Don Booth, Davenport, N. Y.*

Seven-Strand Cut-Off Wire

I've been using seven-strand, stainless-steel, model airplane line (Sullivan Pylon Ident-a-Line, #136-018-70) as a cut-off wire for years. Cut to appropriate lengths, it makes the best cut-off wire, and you will have plenty to share with your friends.—*Bemie Sayers, Carpinteria, Calif.*

Good to the Last Slice

Having trouble digging clay out of your containers? Try piercing a hole in the bottom of several 5-gallon buckets, line them with plastic bags, then pack in freshly pugged clay or recycled scraps as tightly as you can. It's then a simple matter to turn the bucket upside down and lift off (the hole prevents suction from holding the clay in the bucket). You can then peel back the plastic, slice off an appropriate amount of clay from the bottom of the mass and return the bucket along with the bagged clay to an upright position.

With this system, you'll never have to dig clay off the bottom of a container again.—*David Root, Lawrence, Kans.*

Styrofoam Supports

Your local craft shop is a good source for inexpensive handbuilding tools. I particularly like using the various Styrofoam shapes as molds and supports. For example, progressively larger Styrofoam balls can be used as hump molds for nesting bowls; stacked wreaths can be used to support the weight of a pot to which a tall foot has been added. Place paper between the Styrofoam and the clay to prevent sticking or cracks while drying.—*Maryann Zagieboyllo, Franklin, Mass.*

Dollars for Your Ideas

Ceramics Monthly pays \$10 for each suggestion published; submissions are welcome individually or in quantity. Include an illustration or photo to accompany your suggestion and we will pay \$10 more if we use it. Mail ideas to *Suggestions, Ceramics Monthly, Box 12448, Columbus, Ohio 43212; or fax to (614) 488-*

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Stillwater, Minnesota



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Calendar

Conferences, Exhibitions, Fairs, Workshops and Other Events to Attend

Conferences

California, San Diego *March 24-27*, 7,293 NCECA annual conference. Contact Regina Brown, Box 1677, Bandon, Oregon 97411.

Florida, Saint Petersburg *January 15-17, 1993* "41st Florida Craftsmen Exhibition and Conference" will include workshops by Eddie Dominguez and Byron Temple. Keynote speaker/exhibition curator: Jane Kessler, director of *Curator's Forum*, Charlotte, North Carolina. Contact the Florida Craftsmen, 235 Third Street, South, Saint Petersburg 33701; or telephone (813) 821-7391.

Tennessee, Gatlinburg *September 11-12* "Utilitarian Clay: Celebrate the Object" will include presentations by Linda Arbuckle, Rob Barnard, Peter Beasecker, Cynthia Bringle, Larry Bush, Patrick Horsley, Clary Illian, Andy Martin, Jeff Oestreich, Pete Pinnell, Carol Roorbach, David Shaner, Michael Simon, Farley Tobin and Gerry Williams, plus

panel discussions on the dynamics of useful objects and how they affect people; the place of functional ceramics in the schools; and apprenticeships, residencies and survival opportunities. Preconference activities (September 9-10) will include hands-on presentations. Conference fee: \$ 185; students, \$ 105. Preconference fee: \$90 plus lab fee. Contact Arroyo Mont School of Arts and Crafts, Box 567, Gatlinburg 37738; or telephone (615) 436-5860.

Tennessee, Knoxville *October 31-November 1* "Onggi Symposium" will include demonstrations by Korean Onggi potter Yo-Sub Pai; a wood firing and lectures by Thanos Johnson, Bill Klock, Robert Sayers and others. Contact the Arts Council of Greater Knoxville, Box 2506, Knoxville 37901; or telephone (615) 523-7543.

Washington, Ellensburg *October 2-3* "Functional Pottery: Past, Present, Future." See the March issue, *September 1* Lillian Pitt, masks; at the Oregon School of Arts, 8245 Southwest Barnes Road. Pennsylvania, Philadelphia *through February 1993* Arnold Zimmerman, outdoor installation of 4 large-scale sculptures; in Arco Park, next to Haviland Hall, University of the Arts.

Washington, Seattle *February 4-6, 1993* "College Art Association Annual Conference." For further information contact CAA, 275 Seventh Avenue, New York, New York 10001; or telephone (212) 691-1051.

Solo Exhibitions

California, Bakersfield *October 2-23* Patrick Crabbs at the Bakersfield College Art Gallery, 1801 Panorama Drive.

California, Beverly Hills *September 18-October 2* Sculpture by Jerry Rothman; at Louis Newman Galleries, 322 North Beverly Drive.

California, Carmel *through September 15* Roberta Laidman, slab-built dogs; at Winfield Gallery, 22 Crossroads Boulevard.

California, Davis *October 24-November 22* Arthur Gonzalez, sculpture, paintings and works on paper at John Natsoulas Gallery, 140 F Street.

California, El Dorado Hills *through September 17*

Mary Mendlein-Schroeder; at New Beginnings Gallery, The Village, 899 Embarcadero Drive #2. California, Los Angeles *September 12-October 7* LidyaBuzio. *October 10-November 4* Anna Silver; at Garth Clark Gallery, 170 South La Brea Avenue. California, Sacramento *September 12-October 10* Joe Mariscal, sculpture; at Dean Moniz Gallery, 1825 Q Street.

California, San Francisco *September 3-26* Jamie Walker, sculpture. *October 1-31* Jun Kaneko; at Dorothy Weiss Gallery, 256 Sutter Street.

Connecticut, Brookfield *through September 20* Diane Peck, functional pottery; at Brookfield Craft Center, Route 25.

Indiana, Indianapolis *September 5-25* Dee Schaad; at Leah Ransburg Gallery, University of Indianapolis.

Michigan, Detroit *September 11-November 13* Ruth Duckworth, sculpture; at Pewabic Pottery, 10125 East Jefferson.

Michigan, Farmington Hills *September 12-October 3* Arnold Zimmerman, ceramic sculpture and cast-iron pieces; at Habatat/Shaw Gallery, 32255 Northwestern Highway, #25.

New Mexico, Santa Fe *October 9-November 1* Roberta Laidman, slab-built dogs; at Lightside Gallery, 225 Canyon Road.

New York, New York *through October 12* Kaj Franck, approximately 200 one-of-a-kind and mass-produced ceramics, glass and plastic items designed between the 1940s and 1980s; at the Museum of Modern Art, 11 West 53rd Street.

September 15-October 10 Phillip Maberry; at Garth Clark Gallery, 24 West 57th Street.

North Carolina, Cullowhee *September 28-October 30* Mark Hewitt, "Stuck in the Mud," wood-fired functional stoneware; at Western Carolina University Art Gallery.

North Dakota, Minot *September 13-October 11* Bruce Reiter; at Minot Art Gallery.

Oregon, Portland *through September 9* Brad Yazzolino, ceramic tiles, works on paper and oil paintings; at Center Gallery, Multnomah Art Center, 7688 Southwest Capitol Highway.

September 3-27 Don Sprague, vessels. *October 1-11* Lillian Pitt, masks; at the Oregon School of Arts, 8245 Southwest Barnes Road.

Pennsylvania, Philadelphia *through February 1993* Arnold Zimmerman, outdoor installation of 4 large-scale sculptures; in Arco Park, next to Haviland Hall, University of the Arts.

Pennsylvania, Pittsburgh *through September 9* Angelica Pozo, "TerraFlora"; at the Clay Place, 5416 Walnut Street, Shadyside.

through September 11 Jerry Caplan; at Reynolds Gallery, 6736 Reynolds Street.

October 2-30 George Kokis, "Songs of Clay"; at Manchester Craftsmen's Guild, 1815 Metropolitan Street.

Tennessee, Smithville *through September 30* Peter Metzler, ceramics! mixed media; at the Appalachian Center for Crafts, Route 3.

Texas, Lubbock *through October 23* Cecily Smith Maples, porcelain basketry! stoneware; at Grandma's Attic, 1641 Broadway.

Virginia, Richmond *through October 2* Allan Rosenbaum, ceramic sculpture! mixed-media drawings; at Hand Workshop, Virginia Center for the

Craft Arts, 1812 West Main Street.

Washington, Ellensburg *October 2-November 6* Richard Fairbanks, "American Potter"; at Sarah Spurgeon Gallery, Central Washington University.

Group Ceramics Exhibitions

Arizona, Tucson *October 4-November 22* "Creative Clays: American Art Pottery from the New Orleans Museum of Art"; at the Tucson Museum of Art, 140 North Main.

Send announcements of conferences, exhibitions, juried fairs, workshops and other events at least two months before the month of opening (add one month for listings in July and two months for those in August) to Calendar, Ceramics Monthly, Box 12448, Columbus, Ohio 43212; or telephone (614) 488-8236. Fax announcements to (614)488-4561.

California, La Jolla *through September 19* "Majolica"; at La Jolla Gallery Eight, 7464 Girard Ave. Illinois, Chicago *September 11-October 20* Sculpture by Anne Hirondelle and Robert Sperry. *October 23-December 1* Sculpture by Beth Changstrom and Peter Hayes; at Schneider-Bluhm-Loeb Gallery, 230 West Superior Street.

October 25-January 31, 1993 "Soviet Propaganda Plates from the Tuber Collection"; at the Art Institute of Chicago, Michigan Avenue at Adams Street. Illinois, Northfield *October 2-31* "Teapots—Pour and Proud of It"; at Northfield Pottery Works, 1741 Orchard Lane.

Massachusetts, Boston *September 1-October 31* Works by Steven and Susan Kemenyffy; at Signature, Dock Square, 24 North Street.

Massachusetts, Chestnut Hill *September 1-October 31* Works by Steven and Susan Kemenyffy; at Signature, the Mall at Chestnut Hill, Boylston Street.

Massachusetts, Ipswich *through September 30* "Studio Pottery," porcelain by Nancy Kemp-Soucy and Barbara King; at Ocmulgee Pottery and Gallery, 263 High Street, Route 1A.

Massachusetts, Northampton *through September 27* "Wood-fired Pottery"; at Ferrin Gallery, 179 Main Street.

Massachusetts, Worcester *September 1-30* "Explorations in Clay," with work by Sara Baker, Louise Chrysostom, Ginny Gillen, Tom Gothers, Vivian Nigro, Lisa Osborn and Mike Rossi; at Worcester Public Library, Salem Square.

Michigan, Midland *September 10-October 8* "First Annual Ceramics Invitational"; at Northwood Gallery, 144 East Main Street.

Michigan, Royal Oak *through September 26* Exhibition of works by Paul Kotula and Tony Marsh.

October 3-31 "Cashpot"; at Swidler Gallery, 308 West Fourth Street.

Minnesota, Saint Paul *through September 19* "The Edifice Complex: Structures in Clay"; at the Northern Clay Center, 2375 University Avenue, West.

New York, Alfred *October 14—November 8* "5x7: 1992," works chosen by 7 ceramists—Robert Arneson, Karen Karnes, Warren MacKenzie, Jim Melchert, Robert Turner, Peter Voukos and Betty Woodman. Each artist selected 5 contemporary or historical pieces of personal significance; at the Fosdick-Nelson Gallery, New York State College of Ceramics at Alfred University, Harder Hall.

New York, New York *October 13—November 7* "Contemporary Japanese Ceramics"; at Garth Clark Gallery, 24 West 57th Street.

New York, Rochester *through September 13* "Creative Clays: American Art Pottery from the New Orleans Museum of Art." *October 3-November 22* "Little People of the Earth: Ceramic Figures from Ancient America"; at Memorial Art Gallery, University of Rochester, 500 University Ave.

North Carolina, Charlotte *through February 28, 1993* "In Praise of Potts: A Tribute to Dorothy and Walter Auman"; at the Mint Museum of Art, 2730 Randolph Road.

North Carolina, Raleigh *September 3-November 15* "North Carolina Clay 1992," works by 75 artists; at Foundations Gallery, Visual Arts Center, North Carolina State University.

Ohio, Dayton *September 14-October 2* Exhibition of sculpture by Joe Mollen and Megan Sweeney; at John F. Kennedy Memorial Union Art Gallery, University of Dayton, 300 College Park.

Oregon, Bend *October 2-November 6* "1992 National Ceramic Invitational"; at Sunbird Gallery, 916 Northwest Wall Street.

Oregon, Portland *through October 2* "At Your Service! Dinnerware"; at Georgies, Made with Clay Gallery, 756 Northeast Lombard.

Texas, Houston *September 19-November 7* "Death of a Debate: Craft vs. Fine Art," local ceramists; at Foelber Gallery, 706 Richmond. *Continued*

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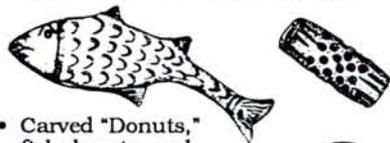
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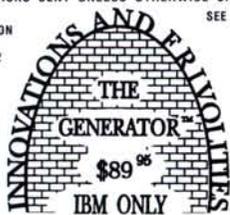
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Calendar

Texas, Lubbock through September 30 "Fire and Clay"; at the Museum at Texas Tech University. Washington, Seatle through February 1993 Works by Patty Detzer, John Downs, Margaret Ford, Laila Halvorsen, John Harris, Anne Hironelle, Jim Debra Norby, Geoffrey Pagen, David Shaner and Patti Warashina; at the Sea-Tac International Airport, Main Concourse.

Ceramics in Multimedia Exhibitions

Alabama, Huntsville through November 1 "The Red Clay Survey: Third Biennial Juried Exhibition of Contemporary Southern Art"; at the Huntsville Museum of Art, 700 Monroe Street, Southwest. Arizona, Mesa October 13—November 18 "Empty Bowls"; at Galeria Mesa, Mesa Arts Center, 155 North Center Street. Arizona, Scottsdale through September 8 "Gallery Artists: Group Show," works in clay, wood, glass, metal and fiber; at Joanne Rapp Gallery/The Haspel and the Spirit, 4222 North Marshall Way. Arkansas, Little Rock September 6—October 4 "Regional Craft Biennial." October 15—December 6 "Native American Tradition"; at the Arkansas Arts Center, Ninth and Commerce Streets. California, Davis through September 20 "All Creatures Great and Small"; at John Natsoulas Gallery, 140 F Street. California, Los Angeles through September 6 "America's Living Folk Traditions," including clayworks by Helen Cordero, Burlon Craig, Lanid Meaders and Margaret Tafoya. October 10—January 31, 1993 "Native America: Reflecting Contemporary Rare Realities"; at the Craft and Folk Art Museum, 6067 Wilshire Boulevard.

California, Los Angeles through September 12 Two-person exhibition with ceramics and mixed-media constructions by Betty Changstrom; at Kurland/Summers Gallery, 8742 Melrose Avenue. California, Los Angeles through September 27 "American Rococo, 1750-1775: Elegance in Ornament"; at the Los Angeles County Museum of Art, 5905 Wilshire Boulevard. California, Sacramento through September 1 "California Works," state fair fine arts competition; at California State Fairgrounds.

California, San Francisco through September 18 "Fine Crafts at Matrix '92"; at Matrix Gallery, 1725 I Street. California, San Francisco October 14—January 3, 1993 "Brushstrokes," 60 examples of ceramics, pinks and jades from China and Japan; at the Asian Art Museum, Golden Gate Park. California, Walnut Creek September 17—November 7 "Land Marks: Mixed-Media Explorations," works by 4 artists, including ceramic wall sculpture by Phyllis Pacin; at Regional Center for the Arts, 1601 Civic Drive. California, Whittier September 1-26 "Four Painters and a Potter," with ceramics by Mabel Enkoji; at Whittier Art Gallery, 8035 South Painter Avenue. Colorado, Pueblo through September 7 "Colorado State Fair Fine Art Exhibit"; at the Colorado State Fairgrounds.

Connecticut, Guilford September 6—19 Faculty exhibition. September 26—October 16 "New Views," featuring emerging craftspeople and artists; at Guilford Handcrafts, 411 Church Street. D.C., Washington through November 1 "Ancient Japan"; at Arthur M. Sackler Gallery, Smithsonian Institution. September 25—January 10, 1993 "American Craft: The Nation's Collection"; at the Renwick Gallery, Smithsonian Institution.

October 18—November 15 Two-person exhibition featuring ceramics by Val Cushing; at the Farrell

Collection, 2633 Connecticut Avenue, Northwest. Florida, Saint Petersburg September 25—October 31 "Table Manners"; at the Florida Craftsmen Gallery, 235 Third Street, South.

Georgia, Athens September 16—November 22 "Artists and Artisans of Florence: Works from the Home Museum"; at the Georgia Museum of Art, the University of Georgia.

Illinois, Chicago September 17-20 "Anticipation '92"; at the Chicago International New Art Forms Exposition, Navy Pier.

October 10—January 3, 1993 "The Ancient Americas: Art from Sacred Landscapes"; at the Art Institute of Chicago, Michigan Avenue at Adams Street. Illinois, Rockford through September 11 "Lilliputian Landscapes." September 25—October 30 "Menagerie"; at Gallery Ten, 514 East State Street.

Indiana, Indianapolis through March 14, 1993 "African, South Pacific and Pre-Columbian Art from Private Indianapolis Collections"; at the Indianapolis Museum of Art, 1200 W. 38th St.

Maine, Portland October 10—December 6 "Art that Works: The Decorative Arts of the Eighties, Made in America"; at Portland Museum of Art, 7 Congress Square.

Maryland, Bethesda October 4—November 1 "Set the Table"; at Appalachians 10400 Old Georgetown Road.

Massachusetts, Cambridge through January 31, 1993 "The Arts of Korea"; at Arthur M. Sackler Museum, 485 Broadway.

New Jersey, Madison through September 18 Two-person exhibition with ceramic sculpture by Marion Held; at Schering-Plough Executive Offices, 1 Giralda Farms.

New York, Brooklyn through December 13 "Biomorphicism and Organic Abstraction in 20th-Century Decorative Arts"; at the Brooklyn Museum, 200 Eastern Parkway.

New York, Buffalo September 19—November 29 "Craft Art: Western New York, 1992"; at the Burchfield Art Center, Rockwell Hall, State University College at Buffalo, 1300 Elmwood Avenue.

New York, New Rochelle September 26—October 17 "The New Rochelle Art Association's 78th Annual Open Juried Exhibition"; at the New Rochelle Public Library, Library Plaza.

New York, New York through November 8 "More than One: Contemporary Studio Production," with ceramics by Stanley Mace Andersen, Marek Cecula, Dorothy Hafner, Warren MacKenzie, James Makins and Byron Temple; at the American Craft Museum, 40 West 53rd Street.

North Carolina, Charlotte October 31—January 3, 1993 "Service in Style: Soup Tureens from the Campbell Museum Collection," exhibition of 18th-century soup tureens, plates, ladles and ecuelles; at the Mint Museum of Art, 2730 Randolph Road.

Ohio, Cincinnati through September 25 "Craft Guild Greater Cincinnati Annual Members Juried Craft Exhibition"; at Xavier University, Cohen Center, Harold Avenue.

through November 1 "Roots in the Mainland: The Impact of China on Japanese Art"; at the Cincinnati Art Museum, Eden Park.

Ohio, Cleveland through September 27 "Egypt's Dazzling Sun: Amenhotep III and His World." through November 8 "Gruener Collection of Pre-Columbian Art," includes West Mexican ceramic sculpture. September 22—January 3, 1993 "Asian Autumn: Later Korean Art"; at the Cleveland Museum of Art, 11150 East Boulevard.

Ohio, Columbus through October 12 "Just Naturally Splendid: Ohio Designer Craftsmen Celebrate Nature"; at AmeriFlora '92, Franklin Park Conservatory, Grand Foyer.

Pennsylvania, Bethlehem through September 20 "Stories: The Narrative Art in Contemporary Crafts." October 3—November 8 "Head to Toes: Hats, But-

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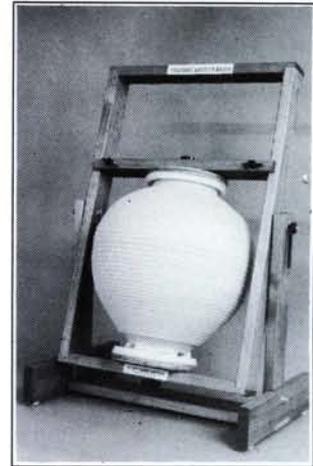
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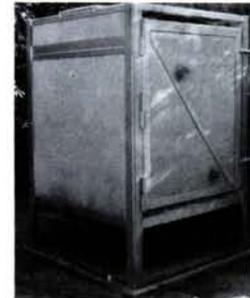
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Calendar

Danni Bangert, Boulder Potters' Guild Workshop Coordinator, 107 Deer Trail Road, Boulder 80302; or telephone (303) 444-0350.

Connecticut, Avon *September 20* "Raku Workshop" with Steve Branfman. Participants should bring bisqueware. Fee: \$55. Contact Barbara Glassman, Farmington Valley Arts Center, 25 Arts Center Ln., Avon 06001; or telephone (203) 678-1867. Connecticut, Brookfield *September 12-13* "Hand-building Clay" with Sarah Bernhardt. *September 26-27* "Color Clay Processes" with Penelope Fleming. *October 3-4* "Freedom of Form in Clay" with Jan Jacques. *November 14-15* "Large Scale/Small Modules for Ceramics" with Marylyn Dintenfass. Contact the Brookfield Craft Center, Box 122, Brookfield 06804; or telephone (203) 775-4526 or in Norwalk, (203) 853-6155.

Illinois, Northfield *October 3* Slide presentation and discussion of porcelain with Harris Deller. Fee: \$ 15. Preregistration required. Contact Katie Reed, Northfield Pottery, 1741 Orchard Lane, Northfield 60093; or telephone (708) 446-3470.

Illinois, Springfield *October 1* Workshop with Tim Mather, Fred Shephard and Tom Turner. For further information or advance registration, contact the Art Department, Sangamon State University, Shepard Road, Springfield 62708; or telephone Continuing Education (217) 768-6073.

Kentucky, Richmond *September 23-October 7* Demonstrations by potters of the Upper Amazon Basin region of Ecuador. Demonstrations will occur at several locations throughout the state. Contact Joe Molinaro, Eastern Kentucky University, Art Dept., Richmond 40475; or telephone (606) 622-1629.

Massachusetts, Williamsburg *October 10-12* "Tiles and Mosaics" with Siglinda Scarpa. All skill levels. Fee: \$195. Contact Horizons, the New England Craft Program, 374 Old Montague Road, Amherst, Massachusetts 01002; or telephone (413) 549-4841. New Mexico, Albuquerque *September 12-13* A session with Robin Hopper. Sponsored by the New Mexico Potters Association. Contact Porcelain Stoneware Supply Company, 5125 Edith, Northeast, Albuquerque 87107; or telephone Penne Roberts (505) 293-3107.

North Carolina, Brasstown *October 11-17* "Terra Sigillata" with Barbara Joiner. Contact John C. Campbell Folk School, Route 1, Box 14-A, Brasstown 28902; or telephone (800) 562-2440.

North Carolina, Penland *September 28-November 20* "Expanding the Vision" with George Lowe. Fee: \$ 1440. Contact Penland School, Penland 28765; or telephone (704) 765-2359 or fax (704) 765-7389.

Oklahoma, Norman *October 23-25* Slide lecture and workshop with Chris Arensdorf, throwing, joining, surface finishing and wood firing. Fee: slide lecture (October 23) free; workshop (24-25), \$30. Contact Firehouse Art Center, 444 South Flood, Norman 73069; or telephone (405) 329-4523.

Oregon, Portland *October 17* "Forms of Doing Business and Alternative Dispute Resolution" with Larry Reichman and Amy Estrin; and "Copyrights" with Kohel Haver. Feelworkshop: \$20. *October 18* "Contracts and Consignment Agreements" with Amy Richter; and "The Art of Selling Art" with Alan Zell. Fee/workshop: \$20. *October 24 and 31* "Mask Making" with Lillian Pitt. Fee: \$75. *November 14-15* "Pictorial Vessels" with Akio Takamori. Fee: \$90. Contact the Oregon School of Arts and Crafts, 8245 Southwest Barnes Road, Portland 97225; or telephone (503) 297-5544.

Pennsylvania, Pittsburgh *October 10-11* A session with George Kokis. Contact Manchester Craftsmen's Guild, 1815 Metropolitan St., Pittsburgh 15233; or telephone (412) 323-4000 or (412) 322-1773.

Texas, Houston *November 6-7* Slide lecture/demonstration with Tom Coleman. Fee: \$30, includes lunch. Preregistration required; limited space. Contact Roy Hanscom, Art Department, North Harris College, 2700 W. W. Thorne Drive, Houston 77073; or telephone (713) 443-5609.

Texas, San Antonio *October 14* "Searching for Clues" and/or "Claybody: Earth, Entropy and the Work of Stephen De Staebler," slide lectures with Graham Marks. Free. *October 17-18* "Practical Applications of Pottery" with David Nelson. Fee: \$100. For further information contact the Southwest Craft Center, 300 Augusta, San Antonio 78205; or telephone (512) 224-1848.

Virginia, Arlington *October 2-4* A session with Yo-Sub Pai, traditional Korean onggi potter. *October 17* A session with Val Cushing. Contact the Lee Arts Center, 5722 Lee Highway, Arlington 22207; or telephone (703) 358-5256.

Washington, Seattle *September 21-25* A session with Paul Soldner. Contact Pottery Northwest, 226 First Avenue, North, Seattle 98109; or telephone (206) 285-4421.

International Events

Belgium, Brussels *September 2—October 3* Exhibition of ceramics by Maggie Barnes. *October 7-31* Exhibition of ceramics by Gisele Buthod-Garcon; at Gallery Atelier 18, Rue du President, 18.

Canada, British Columbia, Vancouver *through September 7* "A Treasury of Canadian Craft"; at the Canadian Craft Museum, 639 Hornby Street.

Canada, Ontario, Don Mills *October 3* "Fusion at its Best," silent auction of clay and glass; at the Civic Garden Centre, Edwards Gardens, 777 Lawrence Avenue, East, at Leslie Street.

Canada, Ontario, Toronto *September 15-January 10, 1993* "Figures from Life: Porcelain Sculpture from the Metropolitan Museum of Art"; at George R. Gardiner Museum of Ceramic Art, 111 Queen's Park. *October 25* "It Figures: Ancient and Modern Clay Sculpture," discussions by Gina Barnes, Stephen De Staebler, Viola Frey and Patty Proctor. Fee: Can\$40 (approximately US\$34); members/seniors, Can\$37 (approximately US\$31); students, Can\$15 (approximately US\$13). *November 21* "Decoration Workshop" with John Glick. Fee: Can\$40; seniors or members of R.O.M., O.C.C. or Fusion, Can\$37; students, Can\$15. For further information contact Sue Jefferies, Programs Coordinator, George R. Gardiner Museum of Ceramic Art, 111 Queen's Park, Toronto M5S 2C7; or telephone (416) 586-5797 or 586-8080.

Canada, Quebec, Riviere-du-Loup *through September 7* Exhibition of works by Alain-Marie Tremblay, "L'architectonic comme accent"; at Musee du Bas-Saint-Laurent, 300, Rue Saint-Pierre.

Canada, Quebec, Trois-Rivieres *through September 73* "The Fifth National Biennial of Ceramics"; at the Manoir de Tonnancour, 864 rue des Ursulines.

Canada, Saskatchewan, Regina *October 16-18* "About Time" with John Floch. Fee: Can\$65 (approximately US\$55); Regina and Area Potters Guild members, Can\$50 (approximately US\$42). Contact the Regina and Area Potters Guild, c/o E. G. Kyle, 2350 Mahony Crescent, Regina S4V 1B6; or telephone Fran (306) 586-0793 or Germaine (306) 789-3402.

Denmark, Copenhagen *October 1* Exhibition of ceramics, including works by Jeroen Bechtold; at Gallery Ingrid Norby, 8, Vestergade.

England, London *through September 6* Joanna Veevers, ceramic wall pieces and jewelry. *October 6—November 1* Exhibition of works by Robert Cooper; at the Crafts Council Shop, Victoria and Albert Museum, South Kensington.

through September 26 "Summer Show Part II," includes clayworks. *September 11—October 3* "25th



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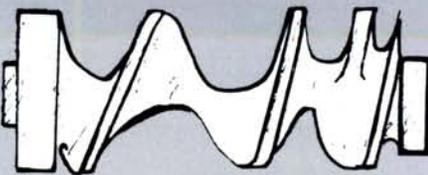
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Calendar

Anniversary Exhibition," including ceramics by Richard Batterham, Alison Britton, Walter Keeler, Kate Malone and Richard Slee. *October 2-31* Ceramics by Martin Smith; at Contemporary Applied Arts, Earlham Street, Covent Garden.

September 9-October 2 Exhibition of works by Gwyn Hanssen Pigott. *October 7-30* Exhibition of works by Jennifer Lee; at Galerie Besson, 15 Royal Arcade, 28 Old Bond Street.

October 9-21 "Tale of Tails," ceramics by Millie Wood Swanepoel; at the Orangery, Holland Park, Kensington High Street.

England, Oxford *September 28—October 28* Exhibition of sculpture by Michael Flynn; at Oxford Gallery, 23 High Street.

England, Stamford *through October 4* "Ten Years of Discoveries at Burghley"; at Burghley House.

France, Mulhouse *through September 7* Pompeo Pianezzola, "L'Ombra del Tempo." *through October 31* "L'Artere Essentielle"; at Maison de la Ceramique, 25, rue Josue Hofer.

France, Nancy *through October 4* Three-person exhibition featuring clayworks by Claude Varlan at Galerie Capazza, Grenier de Villatre.

France, Vallauris *through October 31* "13th International Biennial of Ceramic Arts"; at Chateau Museum.

Germany, Hohn-Grenzhausen *October 10-December <5* "Deutsche Keramik 92"; at Keramikmuseum Westerstwald, 5430 Montabaur.

Italy, Albissola *October 3—November 1* Exhibition of works by Gifford Myers, "Sculpture: Big World, Little Palaces and Remarks"; at the Contemporary Museum of Art.

Japan, Mino *October 25—November 3* "Third International Ceramics Competition '92 Mino"; at Tajimi Special Exhibition Hall.

Netherlands, Deventer *September 6-October 12* Three-person exhibition featuring clayworks by Vincent Beague and Ewa Mehl; at Kunst and Keramiek, Korte Assenstraat 15.

Netherlands, Eindhoven *October 4-November 15* Exhibition of ceramics by Yvette Lardinois; at de Krabbedans, Stratumseind 32.

Netherlands, Milsbeek *September 19-20* "Fifth International Potters Market/Pottery Fair"; at Milsbeek north of Limburg, 15 km south of Nijmegen.

Netherlands, Schellinkhout *September 13* Raku demonstration and exhibition of works by Bep Ate, Ine Bertens, Nettie Boom-Staleman, Lies Hogerzeil, Odile Kinart, Joke Limmen-Wester and Ine Pieck.

Netherlands, 's-Hertogenbosch *September 13—November 1* "A1 (1) ready Made," works by 14 artists if not made of clay, have something to do with ceramics; at Museum voor Hedendaagse Kunst, Kruithuis, Citadellaan 7.

Spain, Barcelona *through September 30* "Ceramica Habitat Holanda"; at the Museo de Ceramica, Phalanx de Pedralbes.

Spain, Gerona *September 14—18* "Primitive and Traditional Pottery" with Kees Hoogendam. *September 21—25* "Raku" with Kees Hoogendam. Fee per workshop: 400fl (approximately US\$215). Contact Kees Hoogendam, De Knolle 3A, 8431 RJ Oosterwolde (Fochteloo), Netherlands; or telephone (516) 08 82 38.

Switzerland, La Neuveville *through September 20* Exhibition of works by Bernard Dejonghe; at Galerie Noella, 14, rue Montagu.

Switzerland, Lausanne *September 10-October 10* Porcelain by Karen Muller; at Galerie Leonelli, Rue Vuillemeret 6.

Switzerland, Nyon *through November 1* "Triennale de la Porcelaine"; at the Historic and Porcelain Museum, Castle of Nyon.



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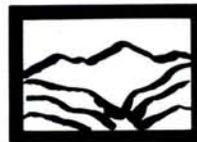
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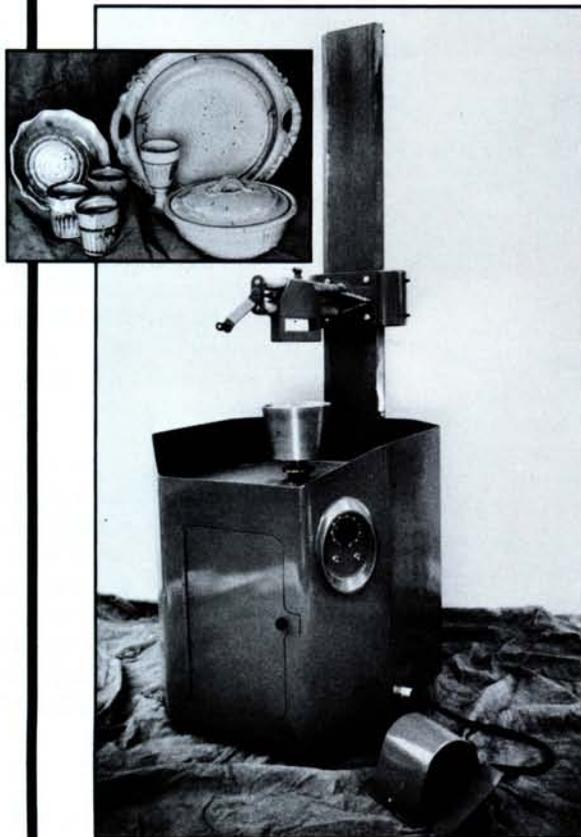
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In this important new book, Rick Dillingham traces the development of pottery making at Acoma and Laguna Pueblos through the splendid collection of historic Acoma and Laguna pottery at the School of American Research and interviews with potters, historians, and anthropologists. From the ancient traditions of pottery making at Acoma's "Sky City" to the more recent revival of fine ceramic work at Laguna, the book explores the role and meaning of pottery and potters in Pueblo life.

Rick Dillingham is a ceramic artist whose work is widely exhibited and collected. He has twice been awarded National Endowment for the Arts Craftsman's Fellowships, and he is a frequent lecturer and writer on the pottery of Acoma, Laguna, and other pueblos. He lives in Santa Fe, New Mexico.

256 pp., 8 1/2 x 10, 53 color plates, 70 b/w illus. Cloth, ISBN 0-933452-31-4, \$45.00. Paper, ISBN -32-2, \$24.95.

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New Books

Seto and Mino Ceramics

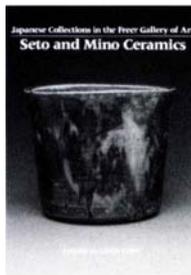
Japanese Collections in the
Freer Gallery of Art

by Louise Allison Cort

Of technical and aesthetic interest to potters as well as collectors, this catalog/book of works at the Freer Gallery in Washington, D.C., opens with maps identifying the Seto and Mino regions, followed by exemplary works illustrated in color. Thereafter, the black-and-white photos and text provide in-depth analyses (from nearly every angle of interest—process, history, archaeology, cultural anthropology, etc.).

The longest continuous tradition of high-fired glazed pottery in Japan is centered in these regions in central Honshu—Japan's main island. In the early years of production, up to the 16th century, most of the work emulated ceramics imported from China.

"As was the case with other efforts to produce local counterparts of prized Chinese ceramics outside China—specifically in Korea and Southeast Asia—Seto and Mino versions of green 'celadon' and black 'temmoku' were never exact replicas, but from the outset possessed a native flavor and style. Introduction of advanced kiln technology around 1500 and again a century later opened the way to improving standard glazes and inventing new ones. Especially from the 16th century, Japanese shapes, glazes and decoration responded



to the evolving aesthetic standards of formalized tea drinking and related cuisine. The inspired outpouring of colorfully glazed and eccentrically shaped ceramics from Mino was one of the glories of the Momoyama period (1568—1615), remembered as the golden age for all the arts in Japan. The Japanese have prized Black Seto, Yellow Seto, Shino and Oribe wares as the most 'essentially Japanese' of all their ceramic traditions."

Arranged in chronological order, each of the 126 examples (illustrated by at least two views—often the side and bottom) is accompanied by forming and glazing information, plus a few paragraphs placing the pot in technological and cultural context. The following information on a stoneware bottle shape indicates how extensively works are captioned

"Fine-grained, light gray clay with minute black flecks. Two small lugs on shoulder. Medallion motifs incised and impressed. Natural deposits of ash glaze on shoulder.

"The complex shape of this bottle required that it be constructed from several wheel-thrown components...Two hemispherical bowls were joined rim to rim to form a spherical body, to which the trumpet-shaped neck was subsequently attached. The two medallionlike motifs on the domed sides of the flask, unusual on sue-ware ceramics, resemble the central designs on Japanese bronze mirrors found in tombs dating to the sixth and seventh centuries.

"The standard archaeological term for a flask with paired lugs, a shape characteristic of the early sue-ware repertory, is *teibe*. The extremely long neck of the Freer flask anticipates the long-necked bottle with flat base known as *chokeitei*...which joined the repertory in the mid-sixth century and eventually replaced the *teibe* altogether. Although flat-sided flasks were common, round-bodied *teibe* were made only in the Tokai region, which encompasses Aichi and Gifu prefectures; the black-flecked clay body is characteristic of sue ware made more specifically in the area around the modern city of Nagoya."

Over the centuries, Seto and Mino pots were affected by "changing tastes and functions, and evolving economic and political influences....As they reflect the concerns of patrons and potters in their design and production, so they embody the attitudes of successive owners and users over many lifetimes, showing the imprint of loving care or careless hard use....Not all qualify as 'masterpieces' by any standard, and few were created with that aim. Yet each one rewards consideration and closer acquaintance." 254 pages, including table of glaze compositions as determined by electron microprobe analysis, bibliography, index and a list of Japanese language captions. 39 color plates; 318 black-and-white illustrations; and 3 maps. \$45, hardcover; \$25, softcover. *Freer Gallery of Art, Smithsonian Institution, Washington, D. C. Distributed by University of Hawaii Press, 2840 Kolowalu Street, Honolulu, Hawaii 96822.*

The Craftperson Speaks

Artists in Varied Media Discuss
Their Crafts

edited by Joan Jeffri

This collection of ten interviews with established craftspeople (including ceramists Carole Aoki, Wayne Higby, Lillian Pitt and Rudolf Staffel) was compiled as part of an oral history and survey project at the Research Center for Arts and Culture of Columbia University. The ten were selected through a

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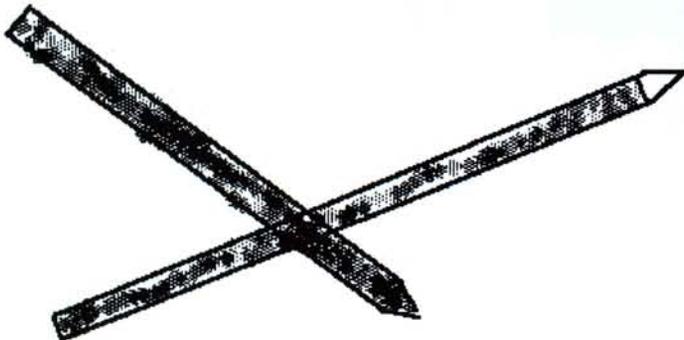
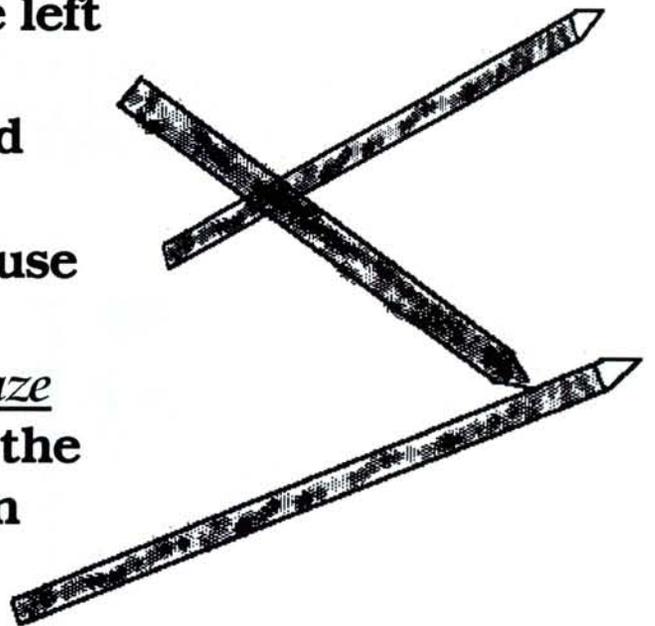
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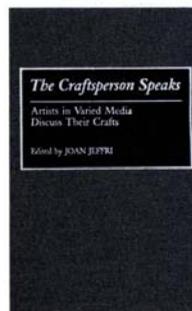
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New Books

random sampling of 4000 craftspeople nationwide. Through interviews and answers to a detailed questionnaire, they tell of the impact of personal influences, training and career choices on their work. They also address marketplace judgments, the importance of critical evaluation and public response, health hazards and job satisfaction. In conclusion, each draws from her/his experience to offer a few words of advice to young people entering the field.

To the question, "Is there anything that you wish someone had said to you when you were 21, that in hindsight would be important?" Philadelphia potter Rudolf Staffel replied, "Everyone I knew at that time was very



encouraging.... I'm largely self-taught. I would go out to a place that made, for instance, butter churns, near San Antonio, and I would get to be friendly with the owner, who would say, 'Hang around as much as you like. The throwers are coming

tomorrow.' In those days, itinerant throwers would come in, fill up a barn full of pots. [Later] the owner would fire them....Then people would come and pick up this fired pot. The itinerant potter would have moved on to another pottery, filling up another barn with thrown pots. I was intrigued with all that. I would say to students, be open. Don't try to be too professional too early....For instance, there was a time in art schools, not too long ago, when you would major in ceramics, so you would cut yourself off from drawing and painting. You wouldn't even bother to go to exhibitions of the other crafts and other arts because you were gung-ho on your own major. But I think that's shutting your mind off to all kinds of other potentials and possibilities and experiences. In other words, my only advice is to be persistent and open at the same time." 201 pages, including bibliography and index. 10 black-and-white photographs. \$45. Greenwood Press, Incorporated, 88 Post Road, West, Box 5007, Westport, Connecticut 06881.

English Earthenware Figures

1740-1840

by Pat Halfpenny

Written by the Keeper of Ceramics at the City Museum and Art Gallery, Stoke-on-Trent, this collector's guide refers to examples

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in the museum's extensive collection and archival documentation to provide new information, reassess attributions, and question previous conclusions about the production of decorative earthenware figures in England during the 18th and 19th centuries. "Once the sources have been assembled and studied an overall picture of the earthenware figure-making industry emerges."

Although individual figures were made on occasion by earlier potters, it wasn't until English porcelain makers started reproducing figures from the Orient and Europe to meet demands of wealthy clients that the earthenware potters seized the opportunity to produce "a range of cheaper wares to fill the gap at the lower end of the market. As techniques and skills improved, so the complexity of the figures increased.

"While the bases may be made from Staffordshire red clays, the bodies are usually of light color. White clays imported from Devon and Dorset were mixed with flint to produce a cream-colored earthenware, suitable for the production not only of the tablewares made famous by Josiah Wedgwood, but of the more humble images produced by the figure maker. The figures were made by a combination of hand modeling and press molding. After making, the component molded and hand-modeled parts were dried, then assembled using slip and left to dry again. The bodies and bases were molded separately, and one can often see the seam line down the sides of the head and torso where the two halves meet, but many of the limbs are solid and may have hand-modeled details.

After drying, colored slips were occasionally applied for decorative effect, perhaps brown to pick out the eyes or to ornament the costume....More usually the piece was fired to the biscuit [bisque] state and colored metal oxides were applied, in streaks of manganese brown, copper green, iron yellow or cobalt blue, before lead glazing and a second firing."

In addition to identifying various makers and their wares, the text also discusses fakes, forgeries and reproductions, and offers advice on what to look for to avoid paying top dollar for something that may not be "the real thing." 346 pages, including bibliography, list of museums and galleries with figure collections, and index. 89 color plates; 495 black-and-white illustrations. \$79.50. *Antique Collectors' Club, Ltd., Market Street Industrial Park, Wappingers Falls, New York 12590; (800) 252-5231.*



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Questions

Answered by the CM Technical Staff

Q *Could you appreciate any helpful references you might be able to cite regarding gas kiln emissions. I need to obtain kiln permits for a new installation from the Air Quality Control Board (Department of Environmental Quality).—A.B.*

There is no standard kiln emission: emissions may vary quite widely from firing to firing, depending on the composition of the kiln and its contents, heat work applied to ware, firing atmosphere, relative humidity, altitude, amount/kind of chamber contamination from previous firings, etc. If you so desire, you could contact the EPA or a local laboratory and have someone measure emissions during a firing (both quantitative and qualitative analyses); that would answer your question for that particular load and perhaps future loads exactly like it (under similar conditions). But the next firing may create substantially different emissions if its variables differ from the measured firing.

Broad variation is something ceramists learn to live with, even appreciate or, better yet, benefit from. Kiln emission variation is only one of many aspects of ceramics that keeps the number of fired results nearly infinite.

So while a pat answer to your question isn't possible, a safer path to clean emissions lies in oxidation firing (fewer hydrocarbons) when combined with selecting nontoxic materials for your clay (whiteware preferred) and glaze. Most firing emissions are fumes, but there may be a few particulates, too. Fumes occur only when elements or their compounds exceed their boiling range and become volatile. Particulates are blown free of ware by combustion gases or exit fuel-

Gail Barazani, in her handbook "Safe Practices in the Arts & Crafts" (College Art Association, 1978), mentions the following elements (and some of their compounds) as being a potential concern for ceramists: antimony, arsenic, barium, cadmium, chlorine, chromium, cobalt, copper, fluorine, ilmenite, iron, lead, lithium, magnesium, manganese, nickel, potassium (as pearl ash), rutile, selenium, silica (uncombined or free silica only), silver, strontium, sulfur, tin, uranium, vanadium, zinc and zirconium. While some of these do not pose a fume problem, avoiding materials on this list could offer an extremely clean starting point for emissions. Ask your supplier for real (rather than ideal) analyses of the materials you typically use, then avoid those with toxic potential.

To keep this discussion in perspective, it should be noted that even nature produces substantial emissions—the oily tree emissions of the Smoky Mountains, for example. Remember Mount Saint Helens? Methane from grazing animals of all kinds? All these emissions are potentially harmful to the environment. But it is possible to intelligently produce ceramics without causing environmental harm if wise materials and firing choices are made.

Q *Recently I experimented with a gas analyzer and my natural gas-fired kiln. I found that by reducing the amount of primary and secondary air (excess air entering through and around the burners), I could cause a very big drop in the amount of fuel burned. The difference seems, however, way out of proportion to what one would expect. Why does it take so much more natural gas to fire a kiln with excess primary and secondary air?—D.I.*

Folklore has it that admitting excess air simply admits extra oxygen, which is cooler, causing the need for more fuel to be burned in order to heat it. This is true in part, but the real culprit is nitrogen, an element that constitutes 78% of air. While oxygen will burn in the presence of carbon from natural gas, causing the production of more heat, nitrogen simply absorbs heat. Tons of nitrogen pass through a gas kiln during a typical firing and all of it must be heated (with no benefit to the ware) for the interior temperature to rise. As a result, it is important to keep the amount of primary and secondary air to the minimum required for efficient combustion (so that no extra nitrogen must be wastefully heated).

Q *I am particularly interested in red and green glazes in the Cone 9 to 11 range, fired in reduction. Would you be so kind as to publish some of the glazes attributed to Dave Shaner (Bigfork, Montana) and their variations?—M.A.*

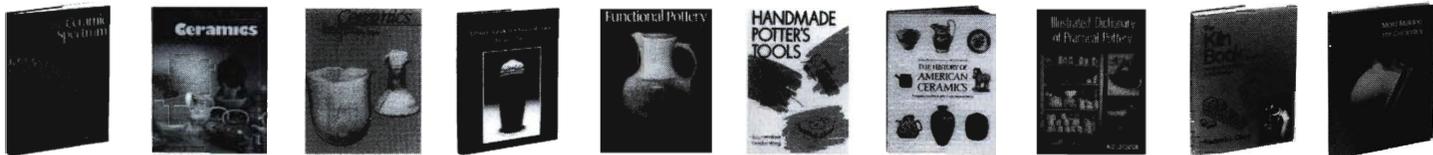
Dave Shaner's glazes have long been among the most popular high-temperature recipes, widely used "as is" and in adapted form. The following four iron-red glazes and one green matt glaze may be of interest. Be sure to compare one to the other for a sense of how potters have changed these recipes according to their own materials and needs.

Shaner Red Glaze Variation
 (Cone 9-11, reduction)

Bone Ash.....	8.9%
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Whiting.....	16.3
Custer Feldspar.....	41.5
Edgar Plastic Kaolin.....	24.4
	100.0%
Add: Red Iron Oxide.....	3.6%
Rutile.....	1.7%

When this glaze is applied thin, the result is a red-brown; when thick, it's medium green. Try decorating bisqueware with a brush and

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THE UNKNOWN CRAFTSMAN by Soetsu Yanagi. Without question, this has been one of the books most revered by potters for the last two decades. The text consists of selections from the extensive writings of Soetsu Yanagi (1889-1961), the father of the Japanese folk-craft movement. **\$22.95**

CERAMICS: Mastering the Craft by Richard Zakin. A comprehensive handbook for everyone interested in working in ceramics. The author offers, among other subjects, practical advice on buying and formulating clays, choosing and applying glazes, firing

clay bodies, and setting up a ceramics studio. He also discusses ceramic forms and several methods of decoration. **\$22.95**

THE KILN BOOK by Frederick Olsen. A heavily illustrated guide to the construction, maintenance and repair of electric and fuel-burning kilns. A complete, basic and usable text, it includes principles of design and specifics from refractories to fuels. For the fuel conscious, the author has revised construction methods for burners and firing systems in order to use gas and oil more efficiently. He has also included instructions for building fast-fire wood kilns. Complete plans and instructions are provided for building a kiln of any size, of any type, for any purpose. **\$30.00**

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CLAY BODIES by Robert Tichane. Primarily concerned with high-fire (Cone 8-10) bodies, this book offers, in nontechnical language, a very complete review of information on clay bodies. Includes a Bibliography, Glossary, Composition of Materials section and Index. **\$30.00**

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just water before applying a thick coating of glaze. If enough water is absorbed by the bisque and the glaze thickness is right, the result is decoration on a field of green using no additional colorants—just the glaze!

Cantrell's Shaner Red Glaze (Cone 9, reduction)

Bone Ash.....	8.45 %
Talc.....	15.20
Whiting.....	12.67
Custer Feldspar.....	43.16
Kentucky Ball Clay (OM 4).....	20.52
	100.00%
Add: Red Iron Oxide.....	3.58 %
Rutile.....	1.69%

Altered Shaner Red Glaze (Cone 10, reduction)

Bone Ash.....	3.68 %
Talc.....	3.93
Whiting.....	19.66
Custer Feldspar.....	48.16
Bentonite.....	1.97
6 Tile Clay.....	22.60
	100.00%
Add: Red Iron Oxide.....	5.32 %

Shaner Red Glaze

(Cone 9, oxidation or reduction)

Bone Ash.....	9.48 %
Talc.....	3.45
Whiting.....	17.24
Custer Feldspar.....	43.97
Edgar Plastic Kaolin.....	25.86
	100.00%
Add: Red Iron Oxide.....	3.45 %
Rutile (milled)	1.29%

Shaner Green Glaze

(Cone 9-11, reduction)

Bone Ash.....	9.1%
Talc.....	3.5
Whiting.....	18.8
Custer Feldspar.....	46.5
Kaolin.....	22.1
	100.0%
Add: Copper Carbonate.....	2.9 %

Q *I need a Cone 6 oxidation recipe for a clear glossy glaze that will craze over the grogged Cone 10 stoneware body that I use for making large sculpture. What do you suggest?—C. V*

It would be helpful to know something about the thermal expansion of your clay body during its glaze firing at Cone 6, but assuming that this is rather low, because of the bisque firing at Cone 10, you might be interested in

one of the following recipes. The first is the most likely to give you the desired result, but most midrange clear glazes will craze/crackle on a previously high-fired body. The recipes are:

Clear Crackle Glaze

(Cone 6-8, oxidation or reduction)

Borax.....	1%
Soda Ash.....	28
Whiting.....	10
Kona F-4 Feldspar.....	50
Flint.....	11
	100%

The preceding recipe was published in our February 1980 issue in an article by Harold J. McWhinnie.

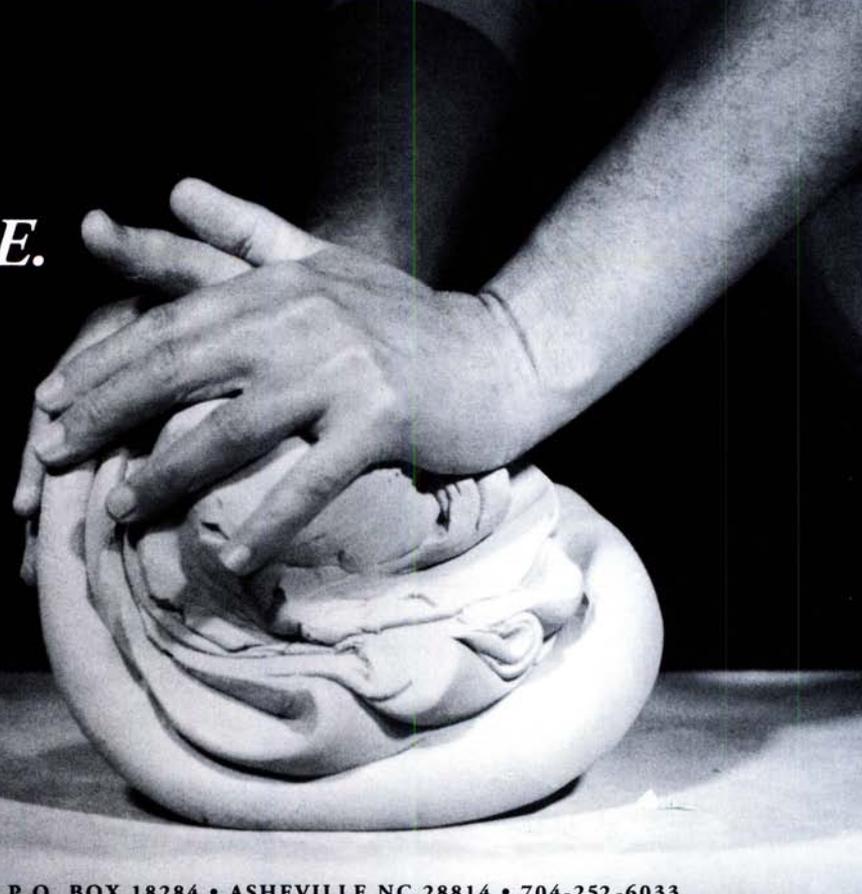
Clear Gloss Glaze

(Cone 6, reduction)

Barium Carbonate.....	7 %
Whiting.....	17
Nepheline Syenite.....	44
Flint.....	32
	100%
Add: Zinc Oxide.....	6 %

Decreasing the flint (silica) content of any clear glaze you currently use will also cause it to craze. Experimentally reduce the flint in 2% increments up to 15% of the total recipe in order to find the best range of silica decrease without causing too much glaze flow.

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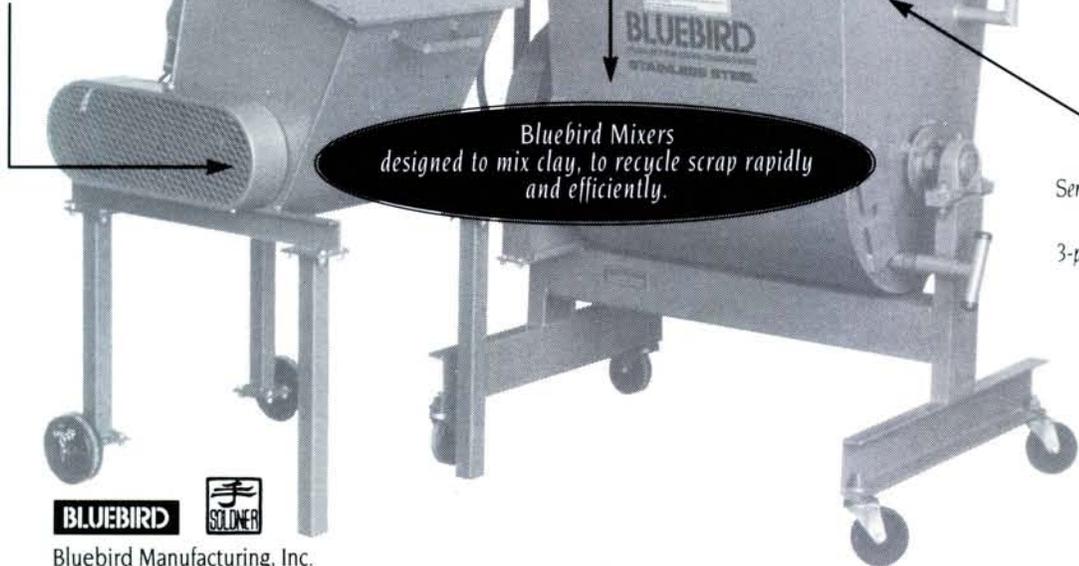


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From China to America

by Guangzhen “Poslin” Zhou

A 20-hour flight brought me from China to America to study ceramics at the University of Minnesota, Duluth (U.M.D.). Initially, I was very surprised by the freedom of students' imaginations, and by the variety of abstract works.

In China, abstract art emerged in the mid 1980s! Realism still dominates. At U.M.D., realism and abstract art clashed in my mind. I lost my way and didn't know what to do with clay.

Another problem was my English. I was like someone who is semideaf, semimute and semiblind. I spent most of my time picking up new words from the dictionary. First I needed to study basic “ceramic English,” then to understand how cultural concepts differ between China and the United States.

The Chinese people have experienced over 5000 years of civilized history. Every day, artifacts from the Stone Age, the Bronze Age and Iron Age are uncovered. Historic cultures still deeply influence people's thoughts and actions.

But China fell behind in modern times, both economically and artistically. The Chinese people apparently have too much pride in their traditions, which seems to hinder progress. A person can sometimes see things more clearly when looking from a distance.

When I first came to U.M.D., many people asked me, “Why did you choose Duluth?” I simply applied to four schools at random. The first response was from U.M.D. A letter of April 19, 1989, said, “The art faculty was very pleased with your work and ambition,” which helped me to quickly get a visa from the U.S. consulate.

I was not acquainted with anyone in Duluth before I came. My advisor met me at the airport, and found me a place to live.

As I learned about American culture, I looked back at Chinese culture from a Western viewpoint. Certain words seem to characterize aspects of American culture: iconoclastic, romantic, rough, bold, shocking, pioneering; and of Chinese

culture: heritage, dignified, exquisite, tricky, overcautious. In my work I hoped to be able to discard the dregs, selecting the best from Chinese culture to combine with American culture.

In China between 1957 and 1976, people were divided into “red” and “black” factions. The red was “revolutionist,” the black was “antirevolutionist.” I was born into a black family. Because of political persecution, my father committed suicide by throwing himself into a well.

While growing up, I suffered from hunger and cold. I also had asthma, but there was no money for hospital care. I often turned myself upside-down, hoping gravity would help clear the obstruction in my windpipe.

Most books were forbidden. The only reading encouraged was from a small red book filled with the quotations of Chairman Mao that everybody had to recite. That was the only textbook in my high school.

Because I was good at painting pictures, I did portraits of Chairman Mao, who was like a god in China at that time. I painted hundreds of Mao images, front and profile, bust and full-length. I was like a painting machine.

Though I stayed in high school for four years, I learned nothing except propaganda. Most of my classmates were sent to the countryside for a second education. Because of my asthma, I was allowed to stay in the city, but could not have a job. With nothing to do, I taught myself traditional Chinese painting, engraving and drawing. Three years later, I found employment screen-printing.

By the early 1970s, the “quick sketch from life” and the idea of “artists capturing vivid gestures of common people at work” had become very popular in China. I did many sketches of my mother, brothers and neighbors. But by the mid '70s, I was seriously ill, and stayed in bed for nearly two years. In that time, I read a lot about medicine, philosophy, literature and aesthetics.

After the death of Mao, things changed a lot. Examinations for admission to higher education were resumed. I entered a district university and majored in literature, while working as a designer in an arts and crafts factory. I was torn between fine art and literature. After graduation, I chose to develop my art, and throw my poetry, prose and fiction under the bed.

I then entered an art school to study formally. My emphasis there was on figure drawing in both the European and Chinese traditional styles.

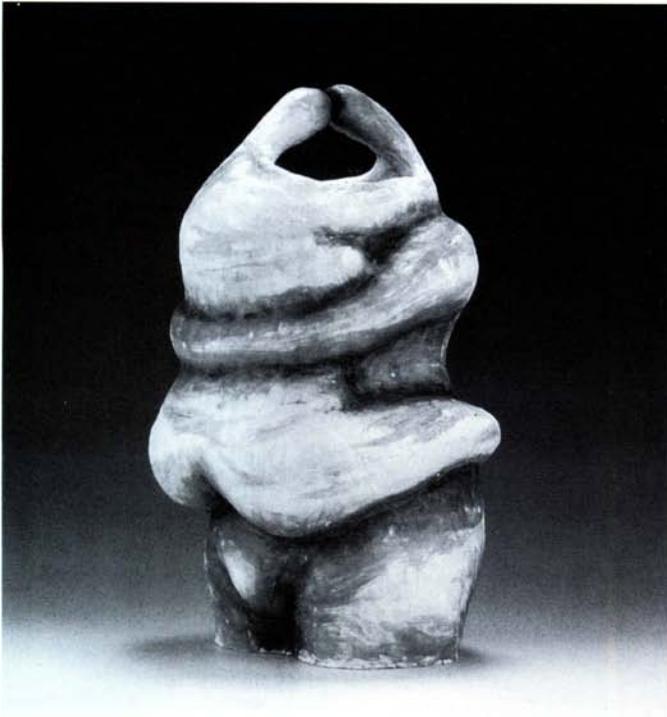
The arts and crafts factory was a good place to hone my art skills. I had a first solo exhibition in 1985; later, some of my works were exhibited in Beijing, Shanghai and Hong Kong.

I was nearly middle aged when I was admitted to the master's program at the University of Minnesota in 1989. At first, I tried to combine Chinese traditional culture with contemporary Western art in my work. At the quarter review, I felt all the resulting works were too small and lacked visual power. I needed to enlarge the scale, focus on one theme and build some series pieces.

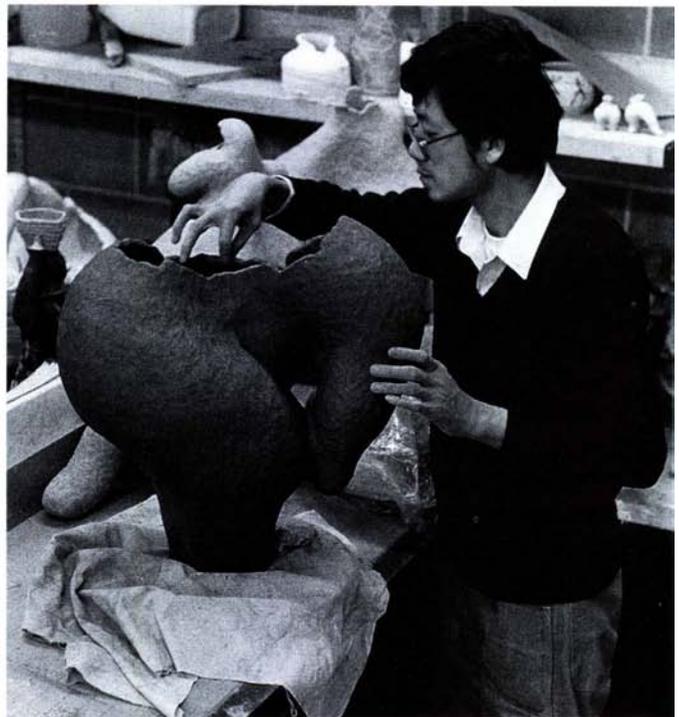
Unfortunately, the north wind was blowing too strongly. Snow covered the ground. My windpipe was obstructed again, and I had to leave Duluth in December.

During the months away from school, while living in California, I visited the San Francisco Art Institute, the University of California-Los Angeles, some museums and galleries, and browsed through many books and magazines in the public library. I didn't touch any clay during that time, but created many works in my head.

On returning to Duluth, I began to take upper level art history classes. It was a major challenge. There were many materials to read, much to remember. English was always an obstacle, creating difficulty taking notes in lectures and expressing myself on exams. So I borrowed notes from classmates, taped the



"Hug," 15 inches in height, brushed with gray, yellow and pink slips, then "wiped off a bit to let the clay color come through."



The figure vessel series was developed while Poslin Zhou was a graduate student at the University of Minnesota, Duluth.

lectures and got help with papers at the writing center. Nevertheless, the final grade was a "D" in art history.

I felt very sad, but told myself, "You have to continue sitting in the classroom. You have to study American art history. You have to overcome the language problem. This is why you came to the United States. There is no choice for you. Try again."

Under pressure, my English improved significantly in a few months; meanwhile, what I learned in art history class influenced my work.

My favorite sculptor is Henry Moore. The natural forms and surfaces of his work impress me a lot. I also try to get the power, energy and immortal spirit of nature into my pieces, while avoiding specific meanings. I try to create a kind of figure that is raceless, faceless, fingerless, footless and sometimes sexless, a figure that is just a symbol of a human being without any associated elements of civilization.

When designing a sculpture, I use a drawing to study the structure of the work, to study the relationship of each part of the form, to evaluate the integral effect of the piece. The type of drawing I do was inspired by the book *Design Drawing* (a textbook of the Swiss Bazer Design School, printed in China in 1985), which introduces a drawing technique

that uses lines to turn a complicated object into a multigeometrical form. It argues that designers need to view an object as transparent; then, through the imagination, look for the unseen, overlapping, structural lines.

The main construction technique I use is handbuilding—specifically, pinching. Forming small works isn't difficult, but pinching large-scale pieces requires careful attention to avoid cracking, sagging and collapse. Success depends on allowing for the effects of gravity and controlling the clay's moisture content. To combat gravity, I thicken the bottom wall and thin out the top.

When you look up at any huge object, the object appears smaller at the top, larger at the bottom, which gives a sense of dignity, stability and immobility. So, when I build a figure, I reduce the size of the head, bosom and arms, and enlarge the hips and thighs. I also separate the legs and cut off the lower legs to lower the center of gravity.

To control moisture, I try to keep the edge of the piece wet enough to be workable, and the rest of the work leather hard, so that the leather-hard part can support the weight of additions. If I need to continue working a second day on a large piece, I cover the pinching edge tightly with a piece of plastic, then wrap the whole form with a plastic bag.

One of the most important influences on my work was the studio critique. Instructors analyzed each student's work, discussing proportion, shape, texture, and the exterior and interior details. Sometimes, when building a form, I couldn't find a suitable ending or surface, so I just put it aside until it could be discussed with the instructors. Afterward, I didn't just obey, but often asked myself: Why do that? Understanding is more important than simply doing unquestioningly. Thus, I learned a lot.

Before long, I felt I had crossed a wide gap—no longer consciously combining elements of East and West. I did not insist on showing the Chinese aura in my works, and tried to break away from the confines of my traditions.

After earning a master's degree at U.M.D., I relocated to California, and from there will travel the United States to learn more about American culture.

Besides doing something with clay, I eventually want to write articles for Chinese magazines and newspapers. In this way I hope I can be a bridge for cultural exchange between the people of the West and East to help us understand more about each other.

I have a lot of things to express when I return to China, not only about my personal experiences, but American modern art and culture as well. ▲

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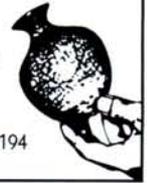
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A Letter of Appreciation by Jack Troy

Dear Henry Glazier:

Lots of people come up here to the cemetery to walk around, watch the sunsets, and make sure all the valleys and ridges are in the right places. When we look out to the west and south, then settle down from whatever we've been doing before we got here, a calm takes hold of us, and pretty soon we're thinking thoughts we never have anywhere else.

It takes an especially foolish person to want to wake up someone who's been asleep as long as you have, so don't go to any trouble replying. A good many of us would like to share a thing or two with you, though. Since I regularly have some clay under my fingernails, I decided to speak my piece.

As far as we know, there isn't a single picture of you, so we can only imagine what you looked like. The tiny stamp with which you marked some of your pots leads us to believe you were humble

enough to let your work speak more for itself than for its maker. And out of the thousands of pots you made, just a small percentage has survived; but it's through those pieces that we have come to respect and honor you. There's something about them that appeals to us. I suspect that what takes our eye is pretty much the same thing

that made you feel you had put in a good day—a nice crock or jug makes us reach out for it just the way your customers did. The fact is, you've never run out of customers, who by far outnumber your surviving pots.

Thanking you is almost as complicated as being grateful to a cloud for spring water arriving by way of rain that fell miles from the place where we drink. So, to thank you, Henry Glazier, we must first thank Dean Reynolds, who you certainly would have enjoyed knowing, for if

there is one person who has acted on your behalf in our town, it is Dean. Born 30 years after you died, he trusted the magnetism drawing him to handmade pottery in the 1940s and '50s, when he bought crocks and jugs by the dozen at farm sales, often for a dime or two, mostly because he thought they were beautiful. People watched, politely amused, as he carried them to his car for their journey into the future.

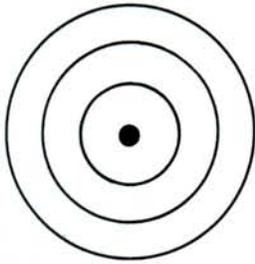
Until I stood among the hundreds of pieces Dean owned in the late 1960s, I never felt quite so grounded in what I do, never had the sense of carrying on something important that had almost been lost. I think of Dean's pottery love as bridging the distance between what you made and what I make. Dean helped a lot of us contract the infectious appreciation for pottery that has grown to zany proportions. We can only guess your response if you could learn that a single



Dean Reynolds (left) and Jack Troy at the grave of Henry Glazier (1806-1888) with one of Glazier's salt-glazed stoneware pots.

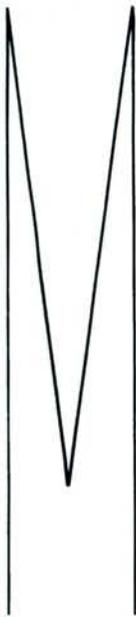
large pitcher bearing your stamp might one day command a price greater than the assessed value of your entire pottery-making business.

For me, the only truly sad aspect of being a potter at this moment in time is that I feel cheated from contacting potters like you, who, in the late decades of your century, almost certainly felt they were the last to practice their craft. When they clammed up their kilns after their final firings, then cooled and unloaded their last pots; when they, their children



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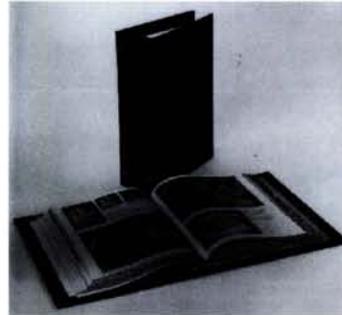
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or their widows saw the kilns dismantled—they had every reason to believe their clayworking skills had become outmoded. Human needs for containers continued as they always had and always will, but glassware and standardized ceramics spit out by the thousands from factories must have confused, angered and humiliated potters like you who learned your expertise from your parents and through your willingness to work hard at an honorable job.

There are still no shortcuts, no correspondence courses for learning the craft and art of pottery. The skills we make look easy come heavily mortgaged to the Bank of Constant Practice. Converting a ball of clay into a 5-gallon jug in the time it takes a skilled surgeon to remove an appendix accomplishes no less a miracle. Books can never explain how to fire a large wood-burning kiln, and the aptitude to learn is both a hunger as well as a source of frustration pointing toward satisfaction. The same goes for making handles on jugs appear so naturally “right” as to seem they had grown there because of jug-genetics rather than looking as if someone had stuck them on.

Some of the worlds best pots have been made by illiterates who were wonderfully articulate with clay, which has its own tactile vocabulary, its own three-dimensional syntax. Even if books had been available, they would have served no purpose. Eye, heart and hand, guided by curiosity and the capacity to learn by discovery, have always been the main assets in acquiring pottery knowledge, which, in the final analysis, may be nearly impossible to teach, but quite possible to learn.

Clearly, eyes, hearts and hands lead us to appreciate the work of earlier potters like you. It is as if values invested by the maker thrive in surviving crocks and jugs, even multiplying the way good investments should. It would seem that our level of appreciation for the work has enlarged with each generation of stewards who passed the pieces on to us knowingly, or by simply saving them from falling into the wrong hands. Some of the finest crocks and jugs were simply forgotten, and later discovered like booty in cellars or attics. Others have changed hands after spirited bidding, like the first

Glazier crock I ever bought. “Sold,” announced the auctioneer, “to the man in the back with the big smile and the yellow cap.”

Henry, so many things have changed. Neither eels nor shad run in the river any longer. Hardly anyone remembers the weekend street fights that were part of your time. It is even forbidden now to keep hogs in town. Sledding parties are rare. The last public hanging was in 1913, the year Dean Reynolds was born. In 1936 a flood took the town bridge. Every street, trolley tracks and all, has been paved over. Even the change has changed—the faces on our coins are different now.

But I'm happy to report that change is more than loss. About 80 years after your death I brought a potters wheel to Huntingdon County, built a kiln, and commenced making the first pots on a regular basis since Austin Hissong quit potting here in 1885. The Myton Pottery shut down in 1874, followed a couple of years later by the Thomas brothers. You, of course, closed up in 1854. One of the most difficult things for you to imagine, I am sure, is that I have taught hundreds of students to use a potter's wheel in my 24 years at the Brethren Normal College. (We both know what the founding fathers would have said about that!) While I have no idea how you felt about teaching others, its safe to say that nowadays many people have become curious enough about making pottery to want to give it a try. Strangely, now that pots are no longer required in our daily lives the way they were in your time, the more we need the making of them. Along with that have come new forms to make; new ways to enjoy them. Youll have to take my word for that; its truer than I can prove.

A couple of things probably haven't changed a bit. There's that feeling of satisfaction when you enter the shop in the morning and see the previous day's work, which you'd almost forgotten overnight. No matter how many years you've been at it, they always take you by surprise—the damp pots imparting that rich cave smell, that fragrance of freshly turned gardens. If dreams have aromas, it is that of pots drying just after they've been formed.

And then there is the matter of fire, that ancient living tool, changing everything with its gluttonous touch. When you fired your kiln at the corner of Third and Washington Streets, smoke rising on

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a south wind scudded over the ridge where you now lie; I hope you were too busy to give it a thought. But seeing the dawn in after stoking half the night can stretch a persons thought boundaries, which never snap back to their original dimensions. Maybe you had such a vision—of following your smoke to this place.

Then there are those pots of yours that bring us such pleasure. Many left town and have been brought back again. Living with some has made them as familiar as a favorite shirt or pocketknife. Reading their cool, stippled surfaces, our fingers trace ripples yours left in the making. Crocks that held sauerkraut, apple butter and cream. Crocks that African violets have lived in. Crocks that jostled one another in spring houses. Others, kept under the bed, must have served their owners well. Crock rims have honed many a knife; and, traced on rolled-out dough, made circles for many a piecrust.

Jugs. One by one you filled them with your breath while anchoring a fresh handle, your thumbprint's whorl echoing that cut-off mark on the base. We have nearly forgotten how to swig the clean stone taste of spring water from a jug cradled in the angle that forearm and biceps make, as haying hands so often

did. We've sniffed jugs' dark interiors, hinting of pickling vinegar, maple syrup, Northern Spy cider and whiskey. Those liquids all took the shape you stretched for their safekeeping. Once, in a widow's cellar, I squeaked a waxed corncob from a Glazier jug, poured 40-year-old blackberry wine into a glass and left her place with three gifts: the jug, its delicious contents and this memory.

Henry, if there was one thing I could share with you from my time, it would be a plastic gallon milk jug, and let me tell you why. It is the highest point so far in

*With a plastic gallon milk jug
in Huntingdon in the 1850s,
well, you could have
charged admission to see it*

the evolution of containers, and it would stop you in your tracks. Featherlight, nearly clear, flexible, well planned and well crafted, it is my century's solution to a design problem you tackled nearly every day in your shop—how to contain a gallon of liquid as efficiently as possible. With a plastic gallon milk jug in Huntingdon in the 1850s, well, you could have charged admission to see it. Somehow it doesn't compete with the work of

pottery, but that might take another letter to explain. (And still another one to tell about the consequences of making them.)

Of course, it's anybody's guess whether in a hundred years collectors will be hunting down vintage plastic jugs; after all, they're nearly as common as your own jugs used to be. People reading this today will laugh exactly the same laughs your acquaintances would have if you'd tried to tell them that somewhere down the line folks would bid against one another and put out good money just to own something so much taken for granted at the time it was made. But that seems to come with the territory. Each generation discovers for itself what to keep and care for, and what to toss out.

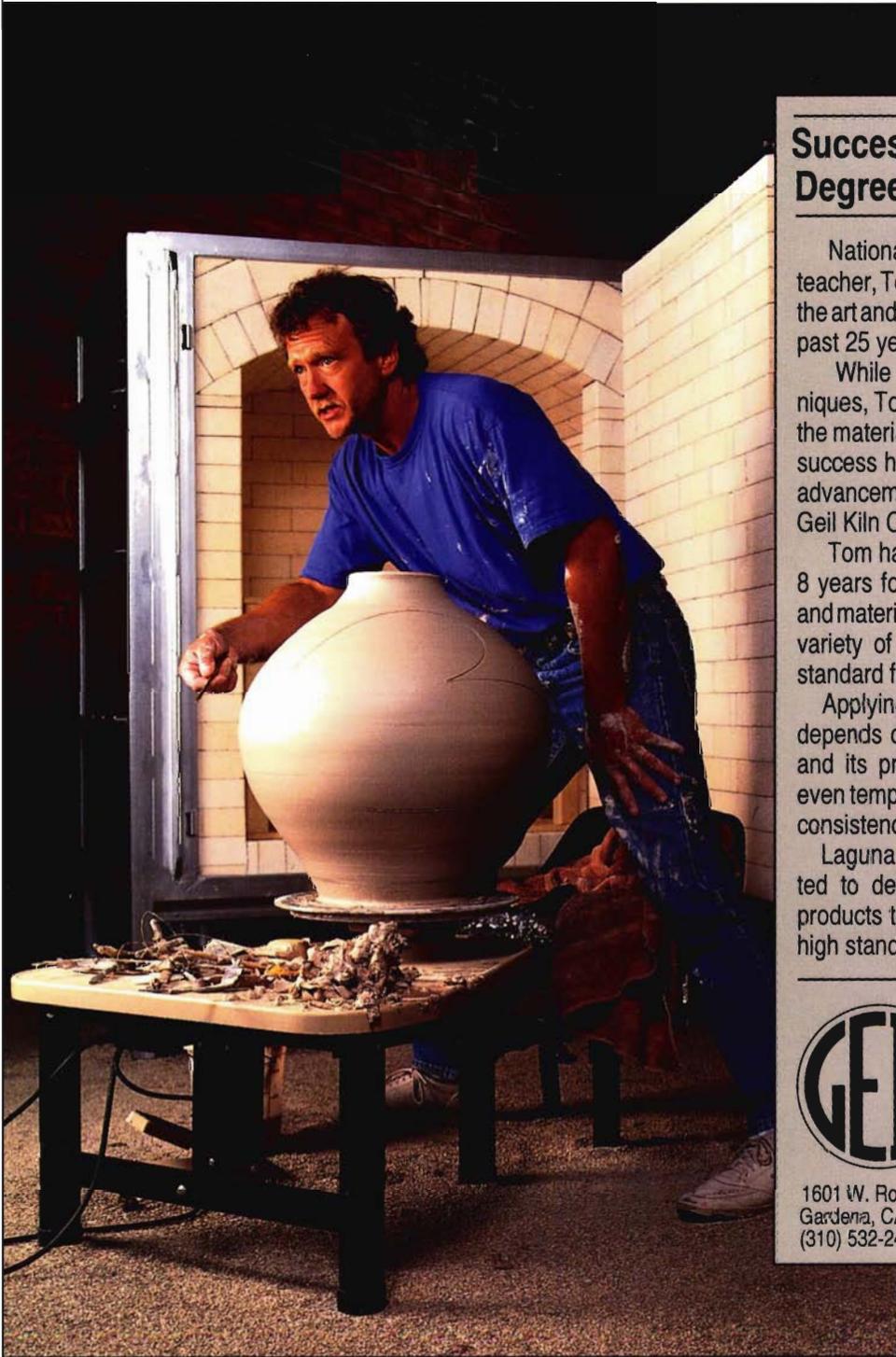
We're grateful to you for making the pots we've learned to care about so much, and for the chance to pass them along to others not even born yet, who will most likely feel the same. I'm just as thankful for that small but caring percentage of the population who make places in their lives for my own work. As you must have learned, a potter never completes a piece of pottery—that can only be done by those who take it away and use it, thereby completing it again and again. We both have people to thank for that.

Rest well. You've earned it.

Sincerely,
Jack Troy

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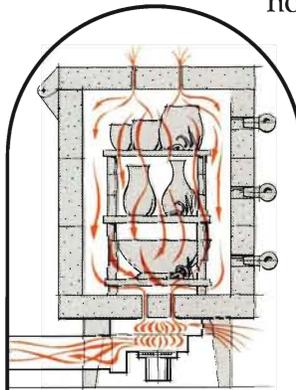
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