

Ceramics

MONTHLY



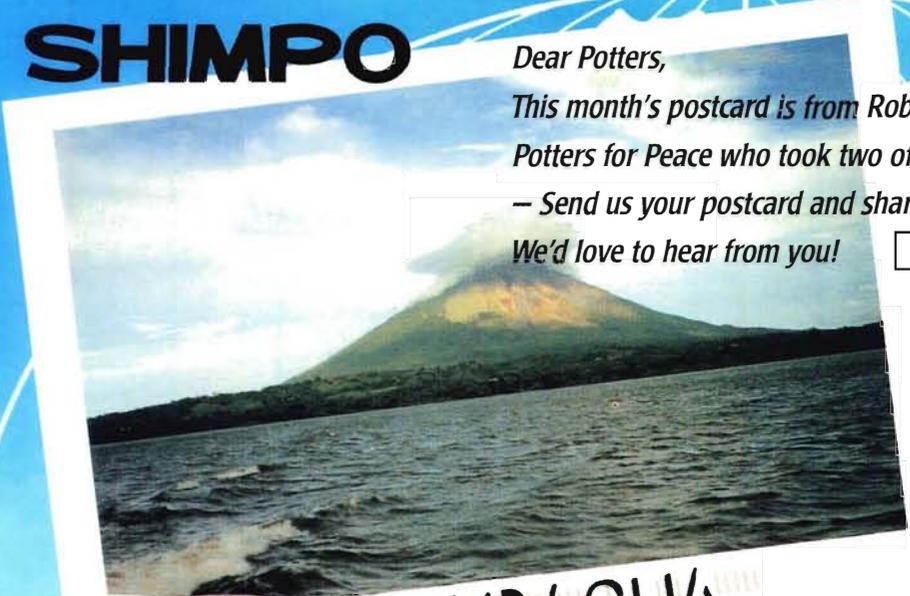
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This month's postcard is from Rob Tétu, a Canadian member of Potters for Peace who took two of our banding wheels to Nicaragua.

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NICARAGUA

Lago de Nicaragua con Isla de Ometepe y Volcan La Concepcion 1610 m. 1995.
 Feb 15/96.
 The Lake Nicaragua with the Island Ometepe and the vulcano La Concepcion 1610 m. 1995.

Hi Shimpo! I'm not sure when this card will reach you. We're on the island of Ometepe, a lovely, quiet spot in the middle of Lake Nicaragua. The banding wheels found homes with a traditional potter who uses geometric designs, and a guy who uses contemporary techniques with traditional techniques. Thanks! See you at WCEC! Rob.



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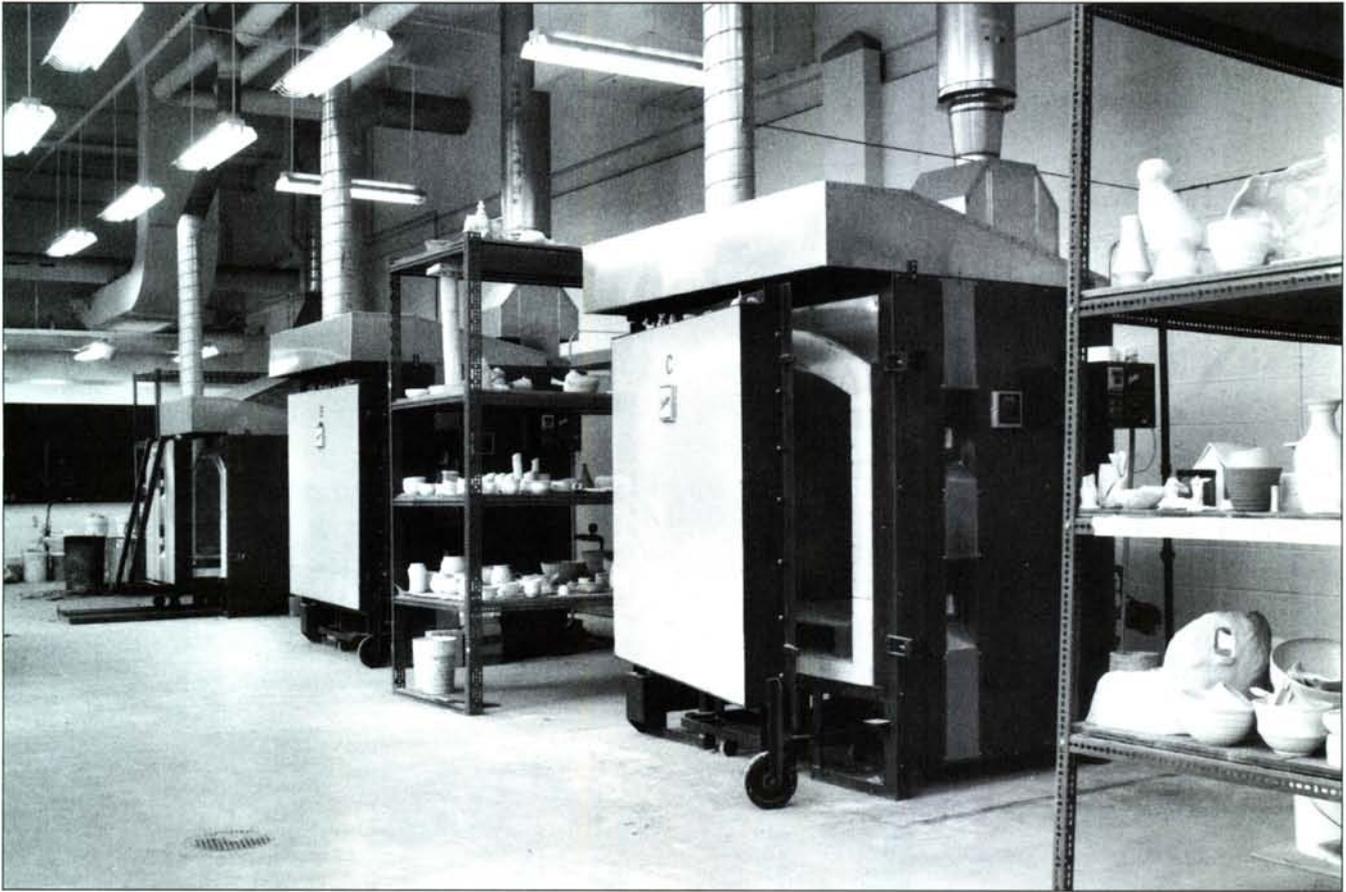
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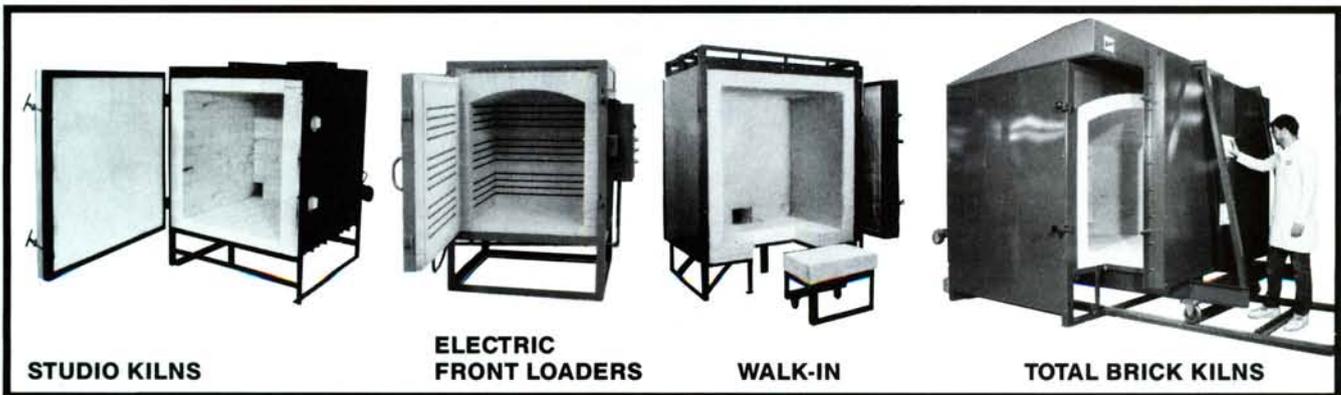


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Ceramics Monthly (ISSN 0009-0328) is published monthly, except July and August, by the American Ceramic Society, 735 Ceramic Place, Westerville, Ohio 43086. Periodicals postage paid at Columbus, Ohio.

Subscription Rates: One year \$24, two years \$44, three years \$60. Add \$ 10 per year for subscriptions outside the U.S.A. In Canada, add GST (registration number R123994618).

Change of Address: Please give us four weeks advance notice. Send the magazine address label as well as your new address to: *Ceramics Monthly*, Circulation Department, P. O. Box 6102, Westerville, Ohio 43086-6102.

Contributors: Manuscripts, announcements, news releases, photographs, color transparencies (including 35mm slides), graphic illustrations and digital TIFF or EPS images are welcome and will be considered for publication. Mail submissions to *Ceramics Monthly*, Post Office Box 6102, Westerville, Ohio 43086-6102. We also accept unillustrated materials faxed to (614) 891-8960.

Writing and Photographic Guidelines: Printed information on standards and procedures for submitting materials is available upon request.

Indexing: An index of each year's feature articles appears in the December issue. Additionally, *Ceramics Monthly* articles are indexed in the *Art Index*. Printed, on-line and CD-ROM (computer) indexing is available through Wilsonline, 950 University Avenue, Bronx, New York 10452; Information Access Company, 362 Lakeside Drive, Forest City, California 94404; and from daai (design and applied arts index), Design Documentation, Woodlands, Stone Cross, Mayfield, East Sussex, TN20 6EJ, England. These services are also available through your local library.

Copies and Reprints: Microfiche, 16mm and 35mm microfilm copies, and xerographic reprints are available to subscribers from University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106.

Back Issues: When available, back issues are \$5 each, postage paid. Write for a list.

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Ceramics

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VOLUME 44, NUMBER 7 • SEPTEMBER 1996

Feature Articles



Marsha McCarthy Connecticut artist Marsha McCarthy frames each handbuilt tile or vessel with an incised phrase, saying or poetry, then covers the remaining surface with complex drawings; see page 43.

Avoiding Common Problems A little knowledge can go a long way in preventing problems; turn to page 106 for 16 tips on materials, forming processes and firing.



Barry Bostwick: Student Potter For the past 6 years, actor Barry Bostwick has committed 25 hours a week to studying and producing pottery. While Hollywood provides him a living, pottery attracts him on many levels, including the fact that he maintains control over his creative efforts—in acting, his “best moment” could end up on a cutting-room floor; turn to page 46.

The cover Montana potter Michael Jenson decorating functional ware; four years ago, he decided to expand his business by opening his own gallery, viewing it as a chance to “ensure my family’s future as well as allow me to continue working in clay”; see page 53. *Photo: Michael Hartung*

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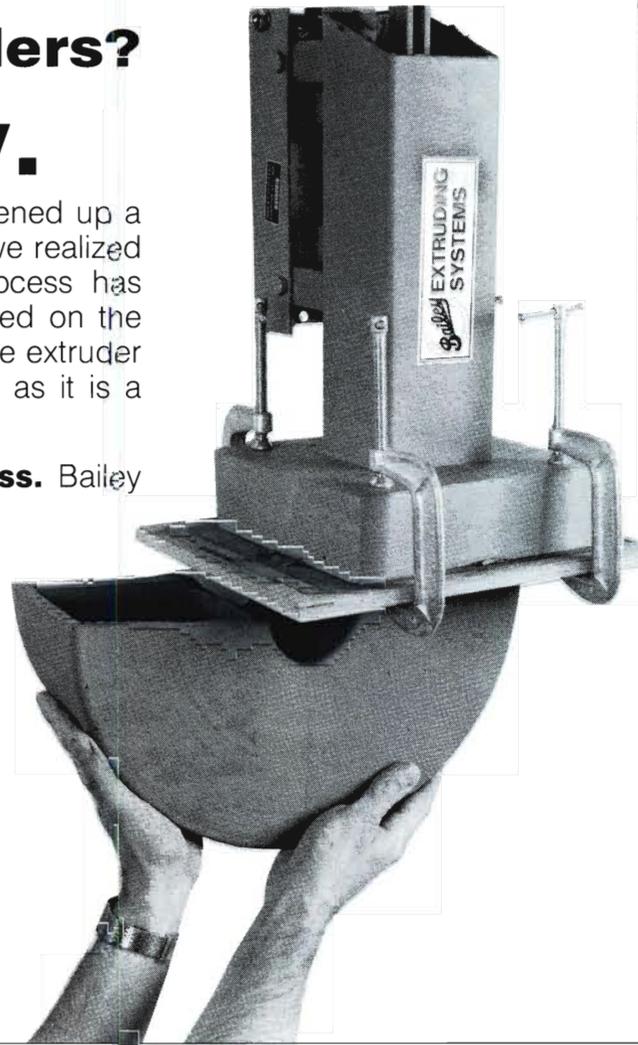
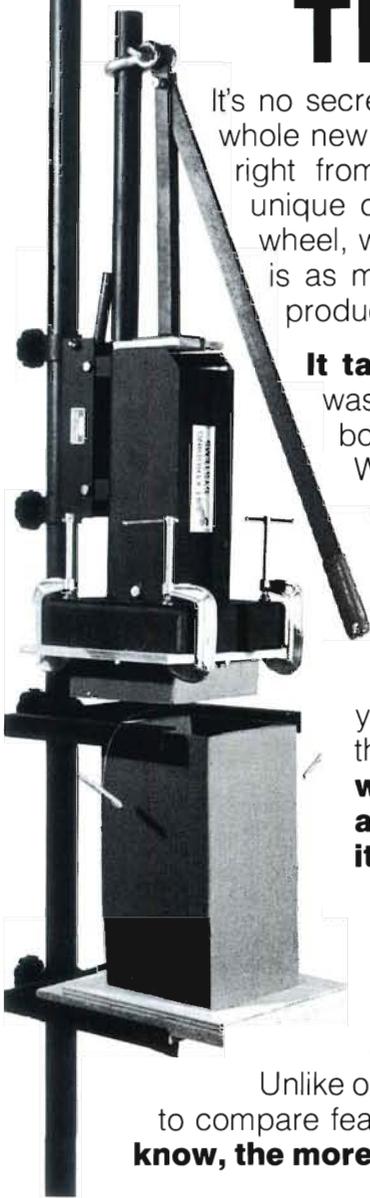
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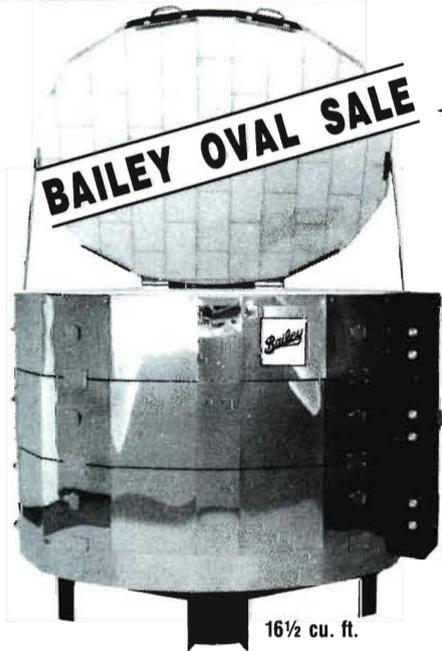
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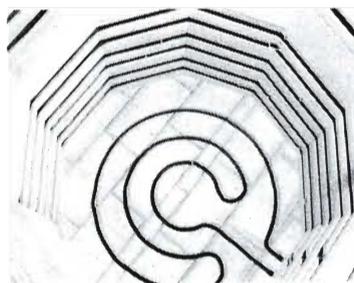
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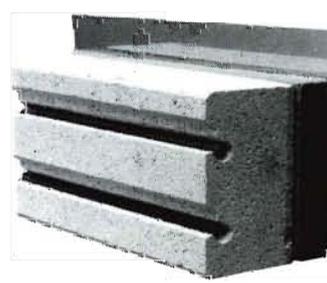
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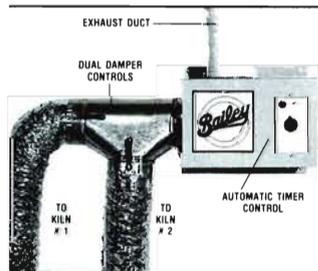
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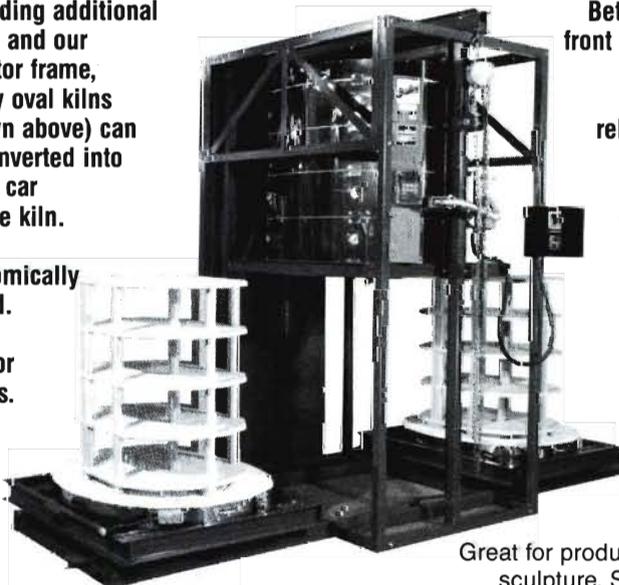
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Letters

Refusing to Give Up

I just finished reading Sara Baker's article in the May 1996 issue and had to respond.

Thanks, Sara! I believe I enjoyed your article so much because it all sounds so familiar. It is a pleasure to hear words of encouragement from another potter who has decided not to give up and has found that it is slowly, but surely, working out.

This spring I was at the "bookstore job" phase, but decided not to, and am now taking the steps to get into one of the national wholesale shows.

Without a doubt, the people around you who believe in you are your most valuable asset: family, spouse and fellow craftspeople. And the fine points of display and marketing are always worth the time and effort, and not necessarily less creative than the work you love to make.

But refusing to give up through the tough times is what it ultimately takes to be professional. I'm glad you didn't give up, Sara, and thanks for telling me I shouldn't, either.

Mark Rossier, Boulder, Colo.

Paid His Dues

It is possible to achieve goals in life. Many times starting on the bottom is the only way to make it to the top. Unfortunately, I have experienced rock bottom more than I want to remember. This is why I built my own art studio and house. To work for myself is something I have wanted to do since earning a B.F.A. in 1983. For the past 12 years, I had to eat crow in the American corporate world. I've paid my dues and now it's time to get serious in ceramics.

CM has encouraged me to go forward.

David Bradley, Hearne, Tex.

Wish List

Thanks for publishing such an informative and entertaining magazine. It's one of the few publications that I read everything from front to back—I even read all the new advertisements—and I would like to give some feedback.

I realize that color pages cost a little more in printing; however, it's very difficult to tell what color a glaze is when it is published in black and white. The black-and-white photos do work really well showing different procedures and it really helps to reveal what the artists' studios in the background look like.

Share your thoughts with other readers. All letters must be signed, but names will be withheld on request. Mail to The Editor, Ceramics Monthly, Post Office Box 6102, Westerville, Ohio 43086-6102; fax to (614) 891-8960; or e-mail editorial@ceramicsmonthly.org

I also really enjoy the articles about building your own equipment, even though they are few and far between. I would like to see more, please. Maybe such articles could be about extruders, wheels, wedging tables, slab rollers, spray booths, assorted hand tools, etc.

Last, but not least, it would be nice to have an e-mail address for CM.

Jim Stamper, Vancouver, B.C., Canada

E-mail messages may now be directed to the following addresses:

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Please note, CM also has a new postal address, and telephone and fax numbers. Announcements, submissions, subscription orders, etc., should be addressed to Ceramics Monthly, Post Office Box 6102, Westerville, Ohio 43086-6102. Telephone (614) 523-1660; or fax (614) 891-8960.—Ed

Ferguson Kudos

Regarding "Ken Ferguson's Legacy" in the June/July/August 1996 issue:

I was a 23-year-old struggling potter who had just been rejected by every graduate program that I had applied to. I needed guidance. I didn't know how to improve my pots. I got lucky and found my way to Ken Ferguson's classroom. He demanded his students be in the studio at 8:00 in the morning. Gosh, did we work! The energy and enthusiasm Ken shared were overwhelming.

His passion for life and teaching continues to influence me to this day.

Chris Staley, State College, Pa.

Uplifting and Informative

Regarding the June/July/August 1996 issue: The article on Ken Ferguson was especially uplifting for me.

Most of all, the Suggestions seemed to be much longer than usual. I found myself saying over and over again, "how clever" or "good show."

Sharing and communication—isn't that what we all strive for?

Connie McCarty, Eaton, Ohio

Radon Relief

After reading Lynn Hugo's letter in the April '96 CM, I had my basement tested for radon and was shocked at the 15.5 rating. Although I wear a mask while mixing glazes and sweeping, the dust is always there. Now I'm receiving estimates to have my house mitigated and I anticipate it will cost quite a bit. But the money will be well spent because my health will be preserved (I'm getting a full physical) and I'll be able to continue to work with clay. I'd like to thank Lynn for sharing her situation so that others could be alerted, and I wish her a full recovery.

Althea Vail, Blackwood, N.J.

Exciting Smoke Results

Thanks so much for the article in the April 1996 issue by Jane Perryman regarding her work and the smoke-firing process.

I was always intrigued by smoke firing and the use of primitive techniques and methods, especially those of the pre-Columbian period. My past experience with smoke firings, however, always involved a firing lasting over several days.

With the article as a guide, I fired some pieces in sawdust, newspaper, kindling and a little dried seaweed, using the slip and masking tape decorative techniques. I fired one piece over an 8-hour period, and the other over a 4-hour period in a Smokey Joe Weber barbecue grill with the lid on. I toyed with both the bottom and top vents to control the smoke during the process. The results were quite satisfying and exciting to me, especially the decorative patterns that the masking tape and slip had left on the pieces.

Please keep encouraging artists to share not only their work, but their techniques and processes.

Lisa Westheimer, New York City

Telling It Like It Is

In response to "A Potter's Statement" in the June/July/August issue Letters section....Go, Billy Bob. You're a national treasure in my book! Thanks for a good chuckle and telling it like it is.

Dale Lomas, Rowley, Mass.

Another Potter's Statement

Yeeh Haw! Billy Bob!

Vesta Romine, Ligonier, Ind.

More "How-To"

I have been receiving this fine magazine for two years and am enjoying it thoroughly—some months more than others, a phenomenon I am sure I share with many.

I particularly enjoyed and learned from the article "A Raku How-To: Gloss Crackle Glazing" by John Ramer Sherrill that appeared in CM's May 1996 issue. Couldn't we, pretty please, have more "how-to" articles?

Also, thanks for having put me on to the workshop I attended this summer with Pietro Maddelena in Certaldo, Italy.

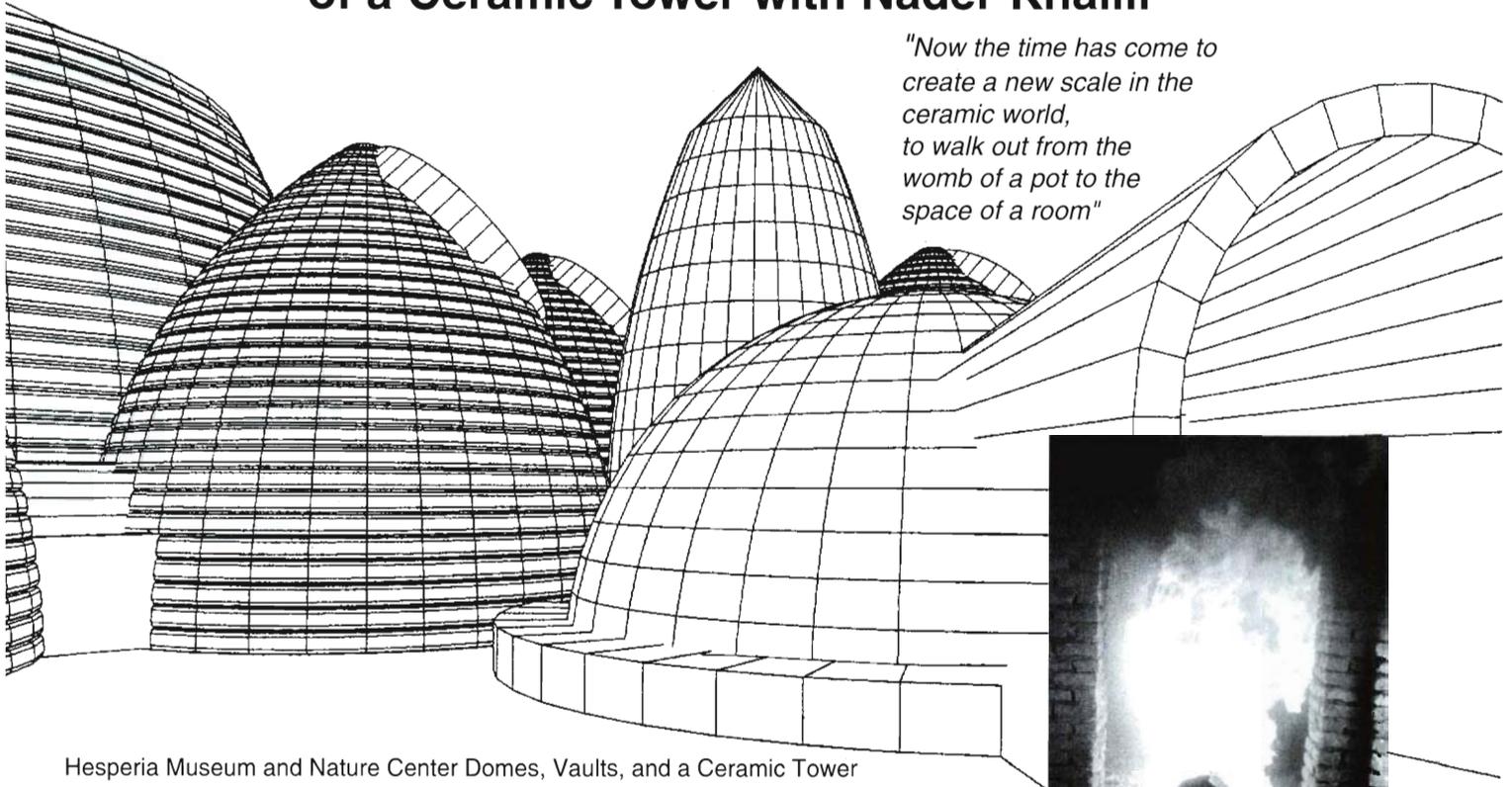
Irene Martinelli, Netherlands Antilles

Translation Dilution

I was intrigued by the letter from Bob Neher, Walla Walla, Washington (April '96), regarding press production. If it brings in an income, it's as legitimate as throwing 2000 stoppers or 300 planters a day. Perhaps the point should be made that processes that lead to multiple, then mass production, are at the far end of that creative spectrum of artist, designer, craftsperson and manufacturer. It is important to understand that in translation

Participate in the Construction, Firing and Glazing of a Ceramic Tower with Nader Khalili

"Now the time has come to create a new scale in the ceramic world, to walk out from the womb of a pot to the space of a room"



Hesperia Museum and Nature Center Domes, Vaults, and a Ceramic Tower



Hesperia Recreation and Park District Serving the City of Hesperia and High Desert Communities

in cooperation with



Cal-Earth (California Institute of Earth Art and Architecture)

is planning to construct, fire, and glaze a Ceramic Entry Tower in 1996/97, to be built as part of the 16 domes and vaults of the Hesperia Museum and Nature Center in Hesperia, California, which is officially permitted by the City of Hesperia Building and Safety Department. The project broke ground on Earth Day and is the first phase of the sustainable Desert Moon Village designed with earth and ceramic structures ("reptile scales" ceramic finishes, flooring, interiors) around a plaza with a community center, cafes, shops, cottages, and rodeo arena. It is part of Hesperia Recreation and Park District's vision for promoting education, commerce and entertainment in the Mojave desert.

Earth and Ceramic Art and Architecture:

The works and words of Nader Khalili, the architect of the project, have inspired many thousands of potters and ceramic artists. He has received your support in the U.S. and around the world since 1976 for his innovation in firing and glazing life size structures. In his newest design, in addition to Ceramic Structures, he uses earth-filled tubes, earth coils and barbed wire, called "SuperAdobe" to construct the museum. He has shared his experiences in teaching and books, Racing Alone, Ceramic Houses & Earth Architecture, Sidewalks on the Moon, and soon SuperAdobe.

Now Khalili is inviting you to participate with him in this history-making project to arrive at the 21st century with a new scale in clay and fire.

Send your request as an Individual, Organization, or Student in one of these four categories:

1. Workshops. 2. Apprenticeship. 3. Joint program for educational or commercial with Schools, Institutions and Industrial Enterprises - send proposals.

4. Relocate studio or set up a branch in Hesperia (A.S.A.P.) - send proposals.



Send your request for information or your proposal with a \$10 check or money order (non-refundable, tax deductible) made payable to:
Hesperia Area Recreation District Foundation
Attn: Nader Khalili
P. O. Box 401055
Hesperia CA 92340-1055
Fax:(619) 244-2513
Email: CalEarth @ AOL.com
Cal-Earth Tel:(619) 244-0614

Letters

from original concept to the myriad items that accumulate on shop shelves, there is a dilution that takes the concept from being an audacious prototype to becoming a mundane, even banal product.

Perhaps Bob Neher would provide clarification of the “usual 12 steps required to finish high-quality pottery.” Industrially, and I speak from experience of making precision grinding gear wheels, sintering magnets for computer memories and supervising the inspection of nuclear reactor shielding, quality seems to be defined as the absence of

defects, flaws and blemishes on one hand and conformity to industrially agreed standards established by international convention on the other, moderated by industrial and craft conventions and conformity to the parameters, limits and tolerances given by the original designer.

Ivor Lewis, Redhill, South Australia

A New Perspective

I really enjoy reading *Ceramics Monthly* each month (it is my partner's copy that I read) and I always look forward to the next issue. I have been quite amused reading the differing points of view in the Letters column concerning “what is” and “what is not” art,

or whether a piece of work should or should not be judged, etc. I would like to say that I have recently stumbled upon a very interesting book that addresses this very same topic. I say “interesting” because it is written by a potter. The book is *Earthbridge Crossing: A Sunny Approach to Philosophy, Quantum Physics, Spiritual Awareness and the Evolution of Human Consciousness: A Mythological Fantasy Tale*, by Sydne Heather Schinkel.

In Chapter 10, and again in Chapter 14, the author humorously portrays exactly the type of situation I have been following within the pages of *Ceramics Monthly*. (There is also an interesting description of throwing on pages 47 and 48.) The story is fun to read and contains many references to art, and some very interesting conversations by the book's characters, which may help to shed some light on what all these disagreements have been about. I found it very enlightening, as it gave me a new perspective about art, and why there are so many disagreements and differing points of view.

I found this book in the Phoenix Library, but my librarian told me you can order it through the interlibrary loan department of any library. It is worth reading, even if only to clear up this issue once and for all.

Cathy Long, Phoenix



The evolution of the Paragon TouchnFire kiln

Since 1988, Paragon TouchnFire kilns have gone through three generations of improvements.

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When you buy a Paragon TnF kiln, you are buying proven technology. Thousands of Paragon TnF kilns fire faithfully all over America.

Firing the Paragon TnF kiln is as simple as entering the pyrometric cone number, slow, medium or fast speed, and pressing Start. It is easier to use than a microwave oven.

The present DTC 800C controller can fire eight segments, each having a firing temperature, rate, and hold (soak). Segments can control both heating and cooling. Store up to six firing programs in memory.

Experiment with crystalline glazes without monitoring the kiln yourself. Gone are the tedious days of sitting in front of the kiln watching a pyrometer. Use the Fine Tuning feature to adjust your kiln to match the bending of a pyrometric shelf cone.

The newest thermocouple (temperature sensor) is hermetically sealed in a metal tube. This protects the thermocouple from the corrosive atmosphere inside the kiln for longer life

and greater accuracy. The thermocouple is now so sensitive that holding the tip in your fingers can raise the temperature read-out from room temperature.

Bisque for modern, lead-free glazes must be fired slowly and well-vented. With the Paragon TnF kiln, slow firing is no more work than fast firing, because you do not need to closely monitor the kiln. Set the audible temperature alarm to remind yourself to close the vented lid. The delay-fire feature helps studios squeeze firing into busy schedules.

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Traces of Spirit

Where does master end and pupil begin? Does he that taught me remain to teach those I teach? Like fingerprints, to everything we touch clings traces of our energy. After we part, how much of our spirit, also, remains? Recently, a profound event forced me to ponder.

In a ceramics class of 35 eighth-grade students nearing pandemonium, I heard Kerry call, “Miss Kresge.” She was perched at an electric wheel. “I want to throw on the wheel.”

Earthenware zipped past my ear, sticking to the wall.

“Oh, Kerry, I can't oversee your progress now. How about after school today?”

I mended a crack for another student as Kerry responded. “No, I want to make a bowl right now. You don't have to stand here.”

“Kerry, if you don't mind working without me, center and open it first. I'll be back when you're ready to pull.”

Circling the room, I guided students' handbuilt projects and tried to catch the culprits who were flinging clay.

“Miss Kresge, what do I do now?” cried Kerry.

I'd forgotten her. Regretfully, I glanced across the room. She had already thrown a nice 5-inch bowl. Despite protests from others waiting for help, I walked over to show her how to trim the bottom.

A class tool proved too short to follow the



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Come Explore....

discover the joy that awaits you as your creativity grows. You will learn to produce beautiful, finely crafted examples of those pieces that exist in your mind's eye. You will have breakfast with them— *mugs, plates, coffee pots & teapots...* your friends will share dinner with them — *pitchers, goblets platters, serving pieces, casseroles & baking dishes...* your environment will become more interesting, more exciting, more beautiful — *vases, lamps, tile, urns & wall sconces.* You can have and experience all this and much, much more. *(I certainly have for the past 30 years.)* It is a chance to meet new & interesting people, go to stimulating art gallery shows, make money at craft fairs, and *the very best part...* you can know the bliss of being lost to the moment as you lose all conception of time... as your potter's wheel spins and turns — not knowing whether it is Saturday or Monday, Tuesday or Sunday! *(I cannot fully describe the happiness that awaits you, but I'm trying!)*



What does one get for their tuition?

There will be demonstrations upon demonstration! Emphasis will be placed on developing rapport with the materials and improving one's technical abilities. Everyone will have their own work area, wheel storage area, personal clay storage, tools, *(bring your own hand tools if you like)*, and all the clay they need.

Where?

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When?

1 week sessions Oct. 7—11. Nov. 4—8. Dec. 16—20.
2 week sessions Oct. 14—25. Nov. 11—22.

Who is teaching?

Stephen Jepson and our drawing instructor.

Potential Extra-Curricular Activities:

Orlando has many fine restaurants, art museums, galleries, hiking, rollerblading, bicycling, boating, swimming, excellent fine art cinema... *There is more fun than you will have time for.*



What are Stephen Jepson's credentials?

Undergraduate work at Iowa Univ. Art Center. School of Design, Los Angeles. Marguerite Wildenhain's Pond Farm Pottery School. Northeast Missouri State Univ. MFA from Alfred Univ. Founded Ceramics Program at Univ. of Central FL. *(My students went on to major graduate programs throughout America.)* Jepson's work resides in the Smithsonian and in many other major collections. In 1995, he was in 5 major national juried shows including the Crafts National & the Wichita National. He gave workshops and seminars across America... taught sessions at Arrowmount School of Crafts, and sold his work in 26 national art & craft shows in 95-96. Jepson has taught thousands of students to become potters.

What sort of teaching collection does the institute have?

Hundreds of works by American potters and a fine selection of antique pieces... *wonderful examples of whatever you want to learn to make.*

What will be taught?

Beginners will learn to throw in the Marguerite Wildenhain tradition. Advanced students will be able to pursue their specific interests and work on individual projects... *(expect to learn many ways to improve your skills & techniques!)*

What is the class size?

10 students in the beginning class; 10 in the advanced.

When is the studio open?

7 AM to 11 PM daily..

What do former students say?

Twenty years ago, Stephen Jepson enthusiastically introduced me to ceramics. I've always appreciated the sound fundamentals and technical expertise he shared with me.

George Parker, Ceramic Instructor, Berea College

Stephen's classes have been a great benefit to my life and career. My graduate school advisor Robert Anderson stated that I was the best prepared student and knew more about the business than anyone he had admitted since teaching at West Virginia Univ. Your assistance and patience pushed me beyond that which I thought I was capable of achieving. John Moody, CA

...You said 'just because you are a potter doesn't mean you can't live like a doctor!'

Jim Rice, The Clay Place, Naples, FL

Stephen is an absolutely brilliant teacher who is capable of making any and all aspects of pottery making understandable even for the most novice potter.... I have found in Stephen's teaching a love for craftsmanship and beauty and what it takes to be a successful artisan in today's technological society. Not only did Stephen teach the process of pottery making but how to live a potter's life that is rewarding not only in financial sense but in a spiritual sense as well.

Paul Pittman, Potter and Co-owner of A Touch of Earth, Williamsburg, VA

Call or Fax to reserve your session...

Class size is very limited and sessions fill quickly.

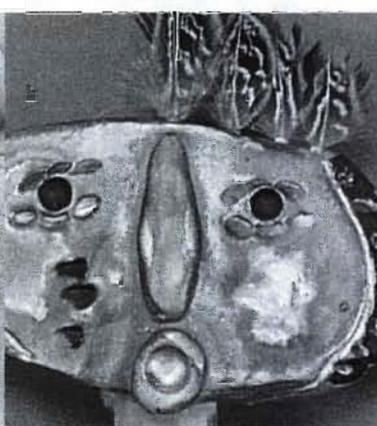
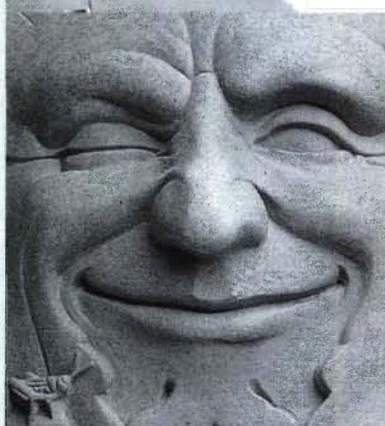
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Julie Morrison
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Stephan Roy
Cynthia Chuang
Cindy Gardner
Matthew Tell
Karin Reichert
Scottie Roberts Wiest
DeLana Hornbeck
Judith Stiles
Naomi Lindenfeld
Les Mitchell
Dennis & Joanne DeLomba
Ronald Larsen
Laura Ross
Vicki Russell Taylor
Doug Blum
Sara & Tom Post
Colleen Zufelt
I.B. Remsen
Claudia Zeber
Jude Holdsworth
Janet Albert
Donna Toohey-Stinson
Frank Fabens
Larry & Terry Brown
Deborah Dickinson
Leslie Kanter
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Liz Lawrence
Michael & Sue Ezzell
Sylvia Fugmann-Brongo
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Up Front

NEA's American Canvas

With the dwindling of federal financial support, the National Endowment for the Arts (NEA) is currently looking for ways in which communities can procure funding for local art programs. The privately funded American Canvas survey marks the start of this search.

The project was launched in Columbus, Ohio, last summer; subsequent meetings took place in Los Angeles; Salt Lake City; and Rock Hill, South Carolina/Charlotte, North Carolina. In each city, community and regional representatives from government, business and the arts were invited to participate in public forums discussing a particular topic, such as how the arts promote civic responsibility and the role of the arts in community economic development and growth. The final two stops are San Antonio, Texas, October 1-2; and Miami, October 17-18.

A national meeting of the American Canvas committee—100 leaders from all sectors of society—will convene in Washington, D.C., in January 1997. The group will analyze the information gathered at the community forums, identify what can work, then recommend strategies to their own organizations. An Action Plan of recommendations addressing the needs of various types of communities will then be published and distributed in the spring.

“Very little in contemporary life brings us together as a community—worship at church or temple, family gatherings, sports,” noted NEA chair Jane Alexander in her opening remarks at the Columbus forum. “Art has a way of bringing us together as a community and touching the emotional side of our lives....But we are at a crossroads....The public commitment to culture is being questioned at the federal level and in many states. We worry that artists and arts organizations will suffer as a consequence. The question before us all is: what is the value of artists and arts organizations to their communities? If they are valued, how does the community intend to sustain them, year in, year out, and into the next century?”

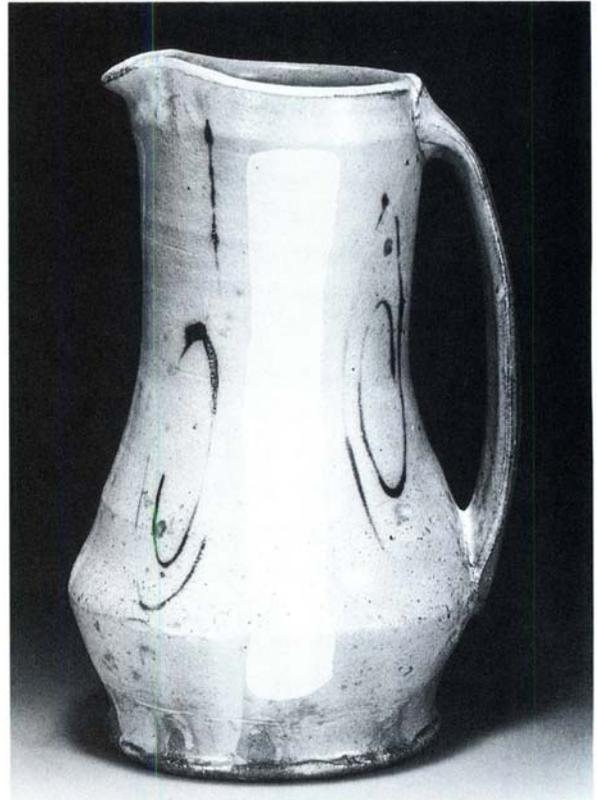
“The purpose of American Canvas is to bring together, first at the local level, and then at a national meeting, people from all sectors of society who understand how the arts transform communities and how communities can save the arts,” she continued. “From today's discussions, through the forums to the final report, we hope to inspire communities to get behind this national effort. We hope to bring together new voices, new partners, and new resources to do for the arts what the conservation movement has done for the natural beauty and amenities of our communities, and our country.”

Artists who are interested in sharing their ideas or suggestions can send them to American Canvas Advisory Committee, c/o NEA, Washington, D.C. 20506, or log on the NEA's World Wide Web site at arts.endow.gov

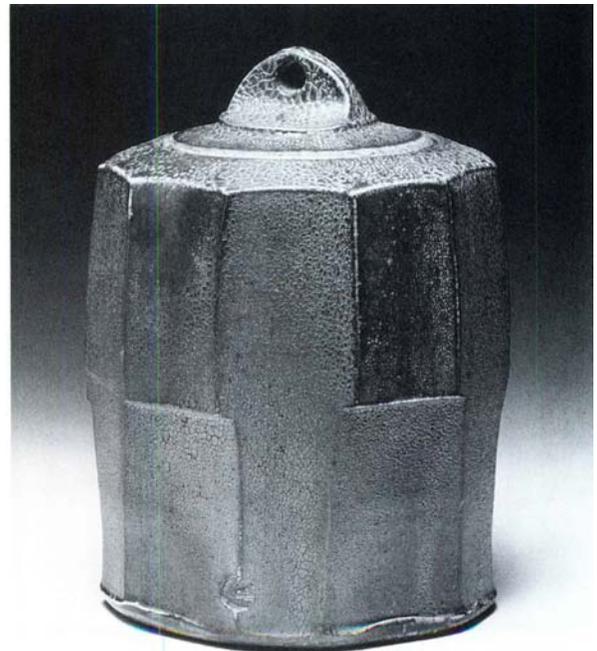
Wood-Fired Pottery Invitational

A “Wood-Fired Pottery Exhibition” was presented through June 9 at Target Gallery in Alexandria, Virginia. Curator Sheila

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, Post Office Box 6102, Westerville, Ohio 43086-6102.



Will Ruggles and Douglas Rankin wheel-thrown stoneware pitcher, approximately 10 inches in height, wood fired, \$60; at Target Gallery, Alexandria, Virginia.



Bill Van Gilder faceted stoneware jar, 7 inches in height, decorated with slips, wood fired, \$60.

Hoffman, a Washington, D.C., potter, teacher, critic and collector, selected works by Wayne Branum, Stillwater, Minnesota; Linda Christianson, Lindstrom, Minnesota; Randy Johnston, River Falls, Wisconsin; Mark Pharis, Roberts, Wisconsin; Will Ruggles and Douglass Rankin, Bakersville, North

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Up Front

Carolina; Byron Temple, Louisville, Kentucky; and Bill Van Gilder, Gapland, Maryland. All share similar artistic attitudes and trace their aesthetic roots to Bernard Leach and the wood-fired ware produced at his pottery in St. Ives, England.

New Visions in Clay

"New Visions in Clay," an invitational exhibition featuring artists selected for their experimental use of materials and firing methods, was on view recently at the Mendocino Art Center in California. Mark Boguski, Berkeley, California; Nikki Jackson,



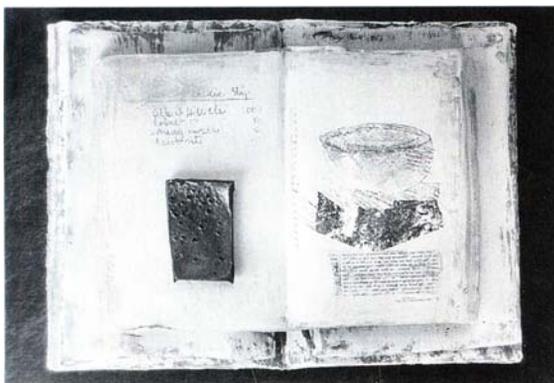
Mark Boguski's "Untitled," 26 inches in height, earthenware, fired to Cone 04; at Mendocino (California) Art Center.

New Orleans, Louisiana; Gina Lawson, Claremont, California; Paul Meyers, Ridgecrest, California; Brad Miller, Woody Creek, Colorado; Ben Parks, Tuscarora, Nevada; and Conrad Snider, Omaha, Nebraska, were selected by curator and art center ceramics director Kent Rothman.

Boguski's enclosed forms, such as the one shown above, represent a feeling of trapped volume. His pieces remain untitled to invite the viewers own interpretations.

Nancy Selvin

"Journals/Metamorphosis," an exhibition of ceramic and mixed-media constructions by Berkeley artist Nancy Selvin, was on view through May 20 at the Works Gallery in Sonoma, Califor-



Detail of Nancy Selvin's "From the Studio #2" construction, earthenware and slate, raku fired; at the Works Gallery, Sonoma, California.

nia. Entries from her journals, sketchbooks and glaze notebooks made during the past 25 years are reflected in this series of works.

"These recent still-life constructions reveal a long history of tests, glaze recipes and clay bodies, which comprise the physical act of making work," Selvin explained. "While I continue to explore the concept of form and function, the compositions now include bits and pieces of notes, reflections, sketches and external influences, which make up my life as a ceramics artist."

Potters' Directories

Two new directories, "Who's Who in Contemporary Ceramic Arts: A Comprehensive Bio-Bibliographical Guide to Austria-Germany-Switzerland" and "Contemporary Indian Potters/Ceramic Artists Directory 1996-97," were released last spring. Increasingly popular, such directories not only make contact information about artists-potters available to the public, but they also facilitate communication between artists.

The India directory features 1-page listings (in alphabetical order) for 65 potters; each listing includes an address, biographical information, an artist's statement and, for most, photographs of the potter and representative work(s). In addition, the guide contains information on galleries, schools and journals. For information on obtaining a copy, write Devi Prasad, 52 Godavari Apartments, Alaknanda, New Delhi 110019, India.

The more formal "Who's Who in Contemporary Ceramic Arts" has entries for over 2000 Austrian, German and Swiss artists. Each entry includes information on the artist's studies, type of work, memberships, exhibitions and bibliographical citations. To order a copy, send DM 398 (approximately US\$275) to Joachim Waldrich Verlag, Belgradstrasse 9, 80796 Miinchen, Germany.

Robin Johnson

Vessels, both decorative and functional, by Connecticut artist Robin Johnson were on view through July 14 at Gallery 12 in



Robin Johnson's "Inner Shell," 7 inches in height, anagama-fired stoneware; at Gallery 12, Guilford, Connecticut.

Guilford, Connecticut. Some were coated with ash glazes and fired in a gas kiln, while others were fired for eight days in an anagama. Maintaining "a close affinity to nature in form and surface" is important to her work, says Johnson.

Naomi Lindenfeld

"Color in Motion," an exhibition of handbuilt colored porcelain by New Hampshire artist Naomi Lindenfeld, was on view through June 30 at the Vermont Clay Studio in Montpelier. Inspired by her love of dance and the imagery that surrounds

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

INTRODUCTION TO THROWING

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

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

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

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

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

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



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

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

STEPHEN JEPSON'S ADVANCED THROWING PROJECTS AND TECHNIQUES

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INTRODUCTION TO HAND BUILDING BY STEPHEN JEPSON

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

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

HOW TO THROW LARGE POTS

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

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

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POTTERY DECORATION: TRADITIONAL TECHNIQUES BY TOM SHAFER

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

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

GLAZING AND FIRING

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

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Up Front



Naomi Lindenfeld's "Platter with Sculpted Edge,"
12 inches in diameter, handbuilt colored porcelain;
at the Vermont Clay Studio, Montpelier.

her in rural Vermont, Lindenfeld strives "to express the rhythms and textures of movement" through her work. For example, by "carving into layered colored clay, rings of color reminiscent of ripples of water or wood grain appear."

Lindenfeld begins with slabs of oxide-stained porcelain layered into a block. "A slice is taken from the block, carved into and rolled flat," she explains. "This results in a multi-dimensional effect. Other surface designs are achieved by manipulating the layered block with various tools."

The flattened slabs are used to construct various forms, which are rounded on all edges with a wooden paddle, softening their appearance. When dry, the unglazed pieces are single fired to 2400°F.

Soup 'N Bowl

by Tasha Olive

Take approximately 50 clay artists and the need for a new art education center, and you have the making of a highly successful fund-raising event. Held earlier this year at the Roswell Museum and Art Center in Roswell, New Mexico (population 45,000, almost 200 miles southeast of Albuquerque and Santa Fe), "Soup 'N Bowl" was the brainchild of members of the Pecos Valley Potter's Guild.

In all, over 1100 bowls were made specifically for the benefit by guild members. A pre-bowl party was held the weekend before the event to allow the public to watch bowls being thrown and trimmed, and even to decorate some bowls with underglaze. The finished bowls were then displayed alongside 72 silent-auction pieces, mostly large bowls, platters and soup tureens donated by guild members and notable clay artists from across the country.

Although Soup 'N Bowl was scheduled to begin at 11:30 A.M., a line had already formed at 10:30. When the doors opened, patrons studied the various bowls, making their choices carefully. For the price of \$20, each received not only a highly individualized bowl, but also a serving of gourmet soup, bread and tea.

By the end of the day, over \$26,000 was turned over to the art center's finance committee. The event was not only a success in helping to raise funds for a new wing of the museum, but also in bringing public attention to the Potter's Guild and the work of its members.

Yiannes

A retrospective exhibition of 45 clay and mixed-media sculptures by New York City artist Yiannes was presented recently at the Pierides Museum of Contemporary Art in Athens, Greece. Although he emigrated to the United States many years ago, Athens-born Yiannes "has never forgotten his roots, his cultural homeland," observes *American Ceramics* magazine editor Ronald Kuchta in the accompanying catalog. "His idiom may be thoroughly American...but the inevitable pull of his original identity never leaves him. It also marks his works. His sensibility, taste, social concerns and his nostalgic association with the earth of Greece are reflected in his clay and multimedia art over the past 25 years.

"Yiannes always makes us think, as well as feel and enjoy his superbly crafted art," Kuchta continues. "He makes us smile at



PHOTO: A. PAPASTEFANO

Yiannes with "Still Life with Amphora and Fish,"
19½ inches in height.

first, then frown, then think twice, often about the same work—a trait of his talent as an artist with an exceptional philosophical sensibility. Indeed, he is an artist who employs metaphors consistent with his humanistic concerns and indispensable cultural heritage."

Wood Firing from a Student's Perspective

by Diane A. Hartman

It's two days after the firing; the kiln is barely cool enough to consider dismantling the door, so we clean the yard waiting for a glimpse of our pots. Were the 33 hours of stoking worth it? Were the days of prep time (gathering wood, breaking pallets, hammering down nails) something we would do again? Was this a one-time experience or something to change our attitude toward clay? At the very least, we knew we would never look at a wood-fired pot and think "nice glaze." Our experience had taught us that wood-fired glazes are *earned*, not made.

It all started the first day of summer session when Linda Speranza, the instructor at Mesa (Arizona) Community College, said to the class, "I think I can rent the wood-fire kiln at Mesa Arts Center for a firing this summer. Are you interested?" I had read snatches about wood firing and had seen numerous illus-

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Up Front

trations of wood-fired pots with interesting variegated surfaces. I gave an enthusiastic “Terrific!” It was a commitment to an unbelievable experience.

Mesa Arts Center did not fire its kiln in the summer because it was too hot. Given Arizona’s soaring triple-digit thermometer readings (average July high: 105°F), this was not an unreasonable attitude. But we looked at the arts center’s bow to reason as our opportunity. The size of the summer-session class made it possible for each student to put about 10 pieces in the kiln—enough to give each a vested interest in the firing. We had 5½ weeks to produce our 10 offerings and prepare the other vital component—the wood.

We needed two cords of wood, which would come from pallets. The pallets had one overriding positive characteristic—they were free from sympathetic businesses. They were also “pre-split”—the small upper slats were perfect for converting wood to Btu’s and pushing the temperature higher.

The class met four days a week. In the beginning, one day was dedicated to pallet hunting/processing. We really appreciated the companies that would load our pickup with their forklifts. After all, it was an afternoon class and the temperature was always over 100°. Forget anything you have heard about “dry heat.” Just because your perspiration dries instantly doesn’t mean working in it is reasonable.

I am not athletic; my favorite sport in my youth was croquet. Olcay, I indulged in frisbee, but the sole purpose was accuracy. After an hour or two busting pallets, I experienced the thrill that I imagine people get pumping iron. Between the heat and the sweat was a sense of power, invincibility.

Pallet busting needs this kind of glorification, because it is repetitive, boring and hard work. The top and bottom slats had to be released from the upright 2x4s by prying, then the prized top pieces were piled separately from the 2x4s and the nails pounded down. The 2x4s were useful early in the firing when a steady, gradually warming fire was desirable.

In the meantime, there were pots to make. Most of us had not worked with porcelain before. We soon learned that it is a beast unto itself. It’s very seductive to the touch, smooth and supple, but then I discovered that resistance is its nature. When I pushed, it pushed back, thwarting the usual shaping pulls. So I coaxed and pulled and cursed, wheedling a shape out of it, then the second challenge began—drying.

One member of the class babied her pots with ten days of tenting, venting the air twice a day. Feeling safe, she removed the plastic and seven pieces rewarded her with cracks. Much to her consternation, the cracks were random, not in the expected stress points. On the other hand, everyone quickly learned that not tenting was certain doom, as thin tops dried much more rapidly than surface-contacting bottoms.

As we struggled with the clay, we also struggled with shapes that would be compatible with ash deposits. A series of slides showed wood-fired pots with wide shoulders and broad textures that seemed to catch the ash, holding it in place until the high temperatures late in the firing melded the ash and clay surface to form the glaze. The whiteness of the porcelain showed off the ash better than the other clays.

Mesa Arts Center also shared the recipes for Kurt Weiser’s Shino Slip, which was particularly amenable to attracting ash, as well as his Shino Glaze. The slip supplied darker, textured areas against the usual porcelain blush.

Kurt Weiser’s Shino Slip (Cone 10)

Soda Ash.....	3.36%
Spodumene.....	12.77
Kona F-4 Feldspar.....	9.08
Nepheline Syenite.....	37.81
Helmer Kaolin.....	24.37
Kentucky Ball Clay (OM 4).....	12.61
	100.00%

Kurt Weiser’s Carbon-Trap Shino Glaze (Cone 10)

Soda Ash.....	4%
Spodumene.....	15
Kona F-4 Feldspar.....	11
Nepheline Syenite.....	45
Edgar Plastic Kaolin.....	10
Kentucky Ball Clay (OM 4).....	15
	100%

Although we had been processing pallets for weeks, we were still short of the required two cords. During the last week, though, Linda made a terrific contact—a pallet-building company that actually threw away pallets in the broken condition we were laboring so intensively to produce. All we had to do was pound down the nails.

The week before the firing, we were also absorbed in getting the kiln clean and ready. The shelves needed to be scraped of their old protective coating of alumina/kaolin and any accumulated ash. I found the grinding more taxing than all the pounding and prying. The heat of the Arizona sun contributed to the nagging feeling that these pots better be worth all this effort.

The cleaning project gave us our first sustained look at the lain. The firebox was on the right, with the kiln proper located four cement-block steps above the patio. It seemed improbable that a continuous flame could start in the firebox, lick its way through the chamber and exit through the floor-level flue opposite the firebox/fire wall, then extend 5 feet above the top of the chimney.

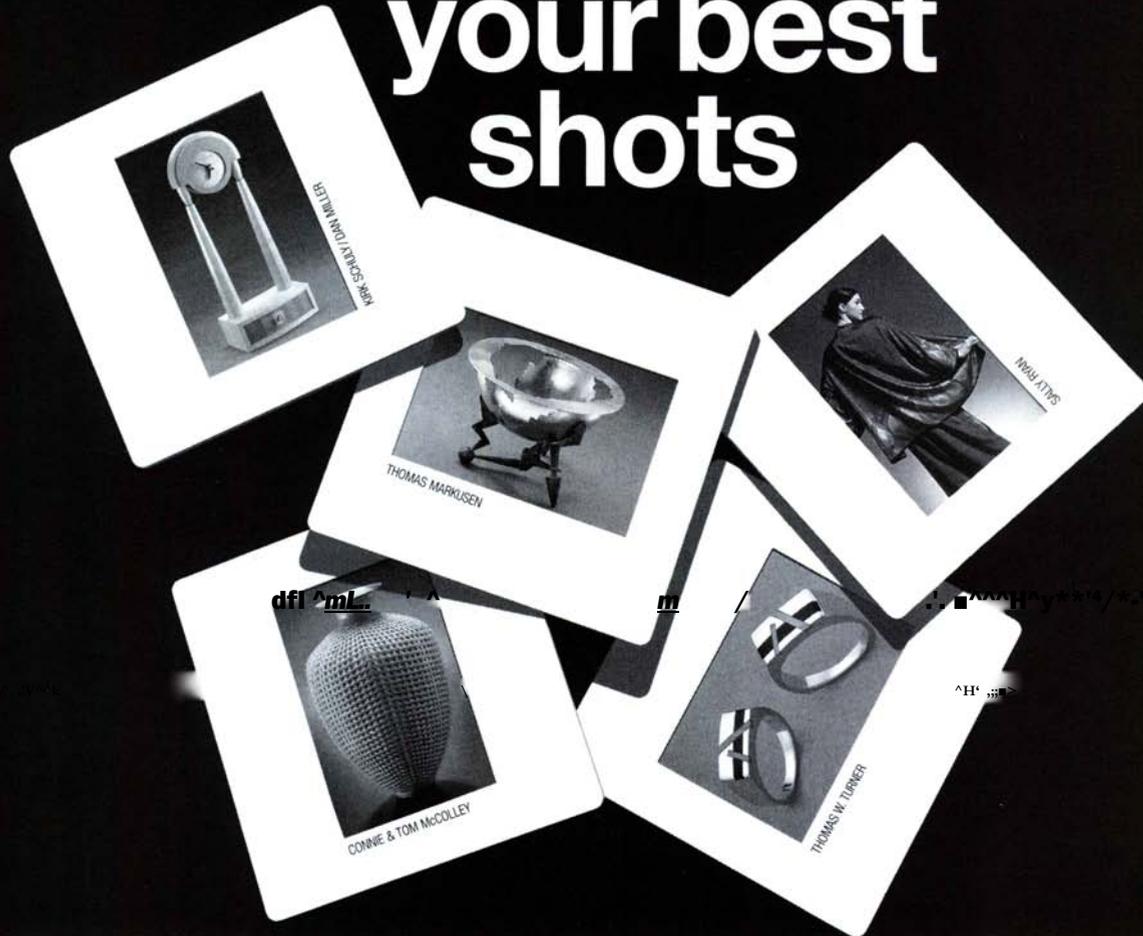
The time for loading the kiln had finally arrived. We were told this would take four hours. True to form, with our learning curve, it took seven. Each piece placed in the Idln had to be stilted on wads of alumina/kaolin, or risk the potential of being glazed to the shelf. All lids required similar treatment. Days later, we would learn a neat wad is a desirable wad, but in the heat—a wad was a wad.

The interior of a wood-fired kiln is like real estate. The key is location, location, location. Depending on where the pot is placed in the kiln, its chances of success (catching the right amount of ash and attaining melding temperature) are improved. Seasoned wood firers take advantage of the idiosyncrasies of their kilns to improve their success rates. Our ignorance of this particular kiln made divvying up space easy—each person’s pieces were scattered throughout the kiln to share the (hoped-for) wealth. A more experienced crew might not have been so agreeable. The final placement in the kiln was the cone packs. I have never seen so many cones soldiered beside each other—five cones per line, three lines deep.

Loading the kiln ended with the bricldng of the door; no simple swinging the door shut here. Transferring the bricks from the patterned stack on the floor to the doorway proved more difficult than expected, and should have been a clue as to just how tired we were after only seven hours.

Firing day finally dawned—cloudy! It would still reach 103°, but the clouds were an answer to everyone’s prayers. We all had

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CHARLOTTE* Retail	December 11-14	May 6, 1997

*Separate application for either or both Tampa Bay and Charlotte will be available February 1997.
Work shown here is representative of the quality of work exhibited at all ACC Craft Fairs.

Up Front

signed up for 2 to 3 shifts on our 30-hour schedule. The first day's shifts leisurely learned the basics—keeping an accurate log and tossing the wood into the firebox without hitting the back wall. We quickly learned to watch a chinked hole partway up the side for its regular breathing. The kiln was beginning to take on life. When I left at 7 P.M., the crew was into the routine of stoke, stir and record. We'd been at it for 11 hours and Cone 08 was down on the bottom set of cones.

When I returned at 4 A.M., the whole scene appeared different. The kiln was now a dragon, breathing fire from door to smokestack. I was met with soot-blackened students. I got the feeling I was looked at as fresh meat. It was my turn to tend the despot. I was taught to churn the wood by sticking a 30-inch iron through the air ports and jiggling. (The elbow-length raku gloves were an absolute necessity.) The idea was to keep exposing the unburned side of the wood so it would burn more quickly and release more heat. Cone 8 was bending on my arrival. Given the progress through the night, three cones seemed very doable in the next nine hours.

We were now stoking every two minutes. The flame from the smokestack dictated our activity. Of course, it did not send clear-cut orders. Smoke/no flame either meant, "I'm out of wood!" or "You've given me too much wood; I'm choking!" The learning curve to accurately interpret the message was about one hour per shift. Little did we know how those learning hours would add to the total firing time.

One job got everyone's vote as the nastiest: removing excess ash. About every half hour (later, more frequently), a student would suit up in borrowed sweat pants, shirt, shoes, elbow-length raku gloves and face shield. After removing the glowing bricks that plugged the ash-pit access, a 6-inch, angle-iron shovel with a 7-foot handle was used to rake the 2300°F coals into a waiting washtub. To reach the far end of the firebox, the student had to lean over intensely hot ashes.

We toiled on. During one three-hour shift, the morning class of beginning students supplemented our "experienced" efforts. Each job was broken down into smaller components as everyone contributed. The spirit of teamwork was everywhere.

Finally, hour 27 arrived; we began our last anticipated shift. We were back to our core of original students. A concerted effort would soon bring this to an end. We were "experienced," but we were also tired, hot and very dirty. We discovered those cones were tricky. We had about three wishful sightings of bent cones before it really became a fact. We learned not to trust our own reports—we had too much vested in ending the drudgery to be visually accurate.

Three hours later, Cone 9 was still being very stub-

born. The exhaustion extended not only to our muscles, but to our minds as well. Then, Jeff Reich from the arts center volunteered his help. Two and a half hours later, with Cone 9 down and Cone 10 softening, we called it quits. Were we successful? We would not know for two days. Frankly, we were too tired to care. Time seemed to stand still or even go backwards. It was the longest drive home I'd ever experienced.

A dunk—clothes, dirt and all—in the family pool did not relieve the exhaustion. I worked at each breath. When nausea hit me, I finally decided my body was incapable of providing its own relief. I would never be a marathon runner, but I had just hit "the wall." The local emergency care personnel informed me I had depleted my body of salt; I was "a quart low." One quart of saline later, time had returned to its usual sequencing. The feeling of stupidity would last a lot longer.

Two days later, I approached the kiln opening with mixed feelings. Were these pots really worth it? As each pot, kissed differently by the ash and fire, emerged on eager, gloved hands, the sense that this was an effect attainable no other way began to sink in. The glaze had become a perfect complement to the form. These pots were beautiful.

But were they worth the effort? Would I ever join a wood firing again? Well, the arts center does offer an eight-week course....

Eric Nelsen

by Peter Held

Vashon, Washington, clay artist Eric Nelsen recently exhibited his latest series of anagama-fired sculptures at Margo Jacobsen Gallery in Portland, Oregon. "Pyromancer: Divination by Fire" showcased 14 stoneware and porcelain slip-cast and assembled objects. The exhibition's title alludes to Nelsen's interest in the transformative potential of the work, on both the creator, the work and the audience.

In the past 20 years, Nelsen's passion for wood firing has remained undiminished. "Using this method to produce one's work requires a willingness to devote oneself to a rigorous process, and to work with the fire with a creative awareness of its power and magic," he explained. "This mania for process is on



Eric Nelsen's "Triptych with Heads and Gourds," 17 inches in height, handbuilt porcelain; at Margo Jacobsen Gallery in Portland, Oregon.



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Up Front

the level of a religious experience for me, an obsession eclipsed only by the studio time required to make the work.”

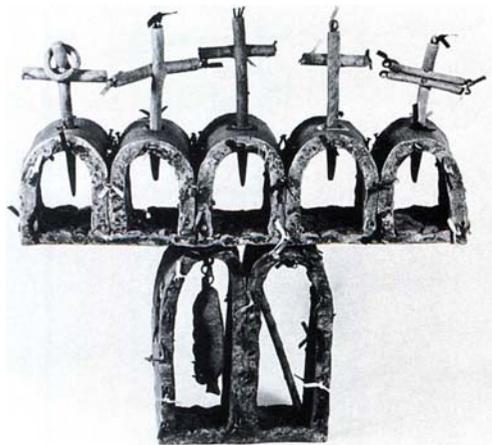
Nelsen became acquainted with this intensive process during the mid 1970s, while serving an apprenticeship in Bizen, Japan, with master potter Kaneshige Michiaki. His first attempts were modeled after the pots associated with the tea ceremony, but Nelsen was eventually forced to face the limitations of an American potter emulating the traditions of Asian ceramics. Gradually, his work retained a reflective composition, while becoming more autobiographical, finally encompassing his own iconography.

Nelsen's figurative arrangements synthesize his interests in the ancient cultures of Europe, the Near East and Asia. They are also informed by seemingly disparate influences like the Italian Metaphysical School of Carra and De Chirico. With his latest work, he continues to explore narration and personal symbolism appropriated from a wide spectrum of art historical references.

Shown on page 22, “Triptych with Heads and Gourds” is an arrangement of three busts. Open at the top, each piece is filled to the brim with archetypal objects; making “the mind as an open vessel” metaphor particularly meaningful. The hands are stretched heavenward, gesturing in supplication. Fusing activity with repose, the work incorporates metaphysical speculation with the language of contemporary modernist thought.

Pennsylvania Clay and the California Fire

An exhibition featuring sculpture and vessels by Pennsylvania and California ceramists was presented recently at Artzon Cooperative Art Gallery in Orefield, Pennsylvania. Among the



Johanna Hansen's "Memorial to the Neighborhood," 14 inches in height, handbuilt, accented with underglazes; at Artzon Cooperative Art Gallery, Orefield, Pennsylvania.

sculptures on view was “Memorial to the Neighborhood” by Johanna Hansen, Lakeside, California.

“I create art that deals with human condition,” Hansen commented. “I have chosen clay because clay takes form, records impression and accepts color with ease. In addition, clay is fragile. So is my subject matter.”

Ceramics in San Diego

A juried exhibition of works by members of Ceramic Artists of San Diego was on view recently at Gallery Alexander in La Jolla.



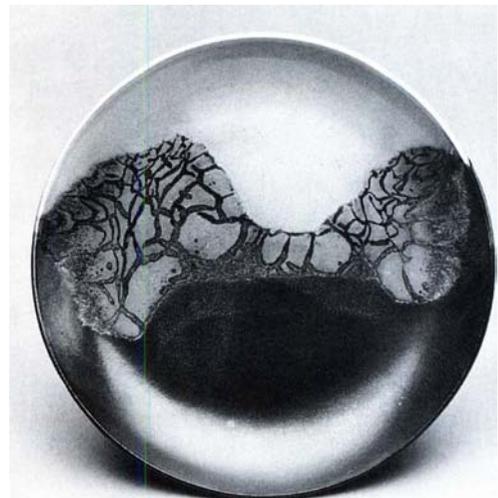
Keiko Doi's "Teapot 2," 5 inches in height; at Gallery Alexander, La Jolla, California.

Juror Byron Temple selected 34 pieces, 4 of which were miniature teapots made by Keiko Doi, who began working with clay in 1986 after moving to the United States from Japan.

Thrown from porcelain or stoneware, the teapots are tem-moku glazed and fired to Cone 6, then decorated with china paints and fired to Cone 018. Finally, luster is applied and the works are glaze fired a third time to Cone 019.

Dorothy Dunitz

Two ceramic pieces by Michigan artist Dorothy Dunitz were recently acquired by the Detroit Institute of Arts. All of Dunitz's



Dorothy Dunitz's "Plate," 9 inches in diameter, single-fired glazed porcelain; at the Detroit Institute of Arts.

works are inspired by the earth. Frequently, she creates glaze combinations that allude to landscape images, such as lava flowing over the earth or snow in Alpine crevices.

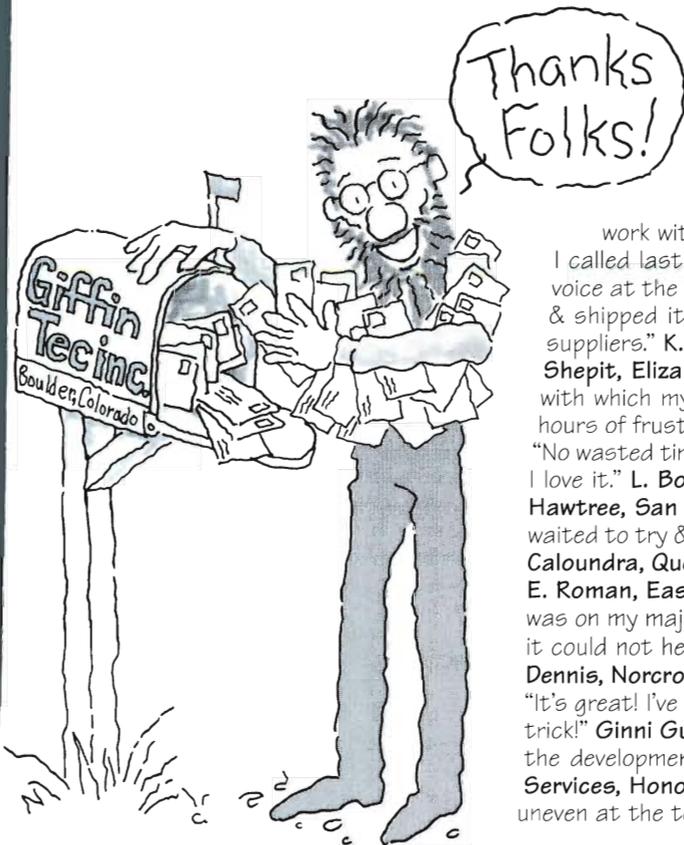
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This is a wonderful product. It is very well constructed and well worth the money. The time it saves a potter makes it a valuable piece of equipment." **W. N. Nunn, Valdosta, Georgia** • "This is one tool for the serious potter that is an absolute. No other tool can save so much production time and still ensure quality crafts." **Prof. F. H. Nye, Jr., Alfred, New York** • "I was very, very impressed with how easy it was to assemble and use." **A. Rigney, San Diego, CA** • "This will pay itself off after one firing and will save countless hours of pottery production. Which saves me a better paycheck. Thanks." **D. Brady, Hearne, Texas** • "This piece of equipment is a 'must have' for my studio - it was my first equipment purchase after my first show. ...once you use the Giffin Grip there is no going back." **K. Riggs, Studio One, Hesperia, CA** • "Your product is one of the best inventions I have ever come across. I had read and heard about it from a number of sources, but the way it performs and how well it is made is beyond my expectations." **E. Olson, Madison, Wisconsin** • "Worth its weight in gold." **J. Woodwarl, Clinton, N.Y.** • "Already I have found that it has cut my trimming time in half." **J. Anderson, Cottage Pottery, Chardon, Ohio** • "I appreciate the plain english, simple business approach you've taken with your product." **D. Baird, Irving, TX** • "I bought it because I was doing some unusual pieces & my husband suggested getting it; to make my work easier. Well it arrived yesterday. I set it up this morning and trimmed the long necked unwieldy piece - and what can I say, I'll now join the ranks of 'can't do without my Giffin Grip'. It's great!" **J. Davidson, Sicamous, British Columbia, Canada** • "I love this thing. Exceeds my expectations." **A. Selberg, Portland, OR** • "Now that I own a Giffin Grip, I can answer a frequently asked question differently. When asked, 'how do I have the time to teach full time at a public school, do all the ceramic work I do, be a father to three children and still have time to do oil painting as well, I will answer 'I have a Giffin Grip.'" **W. Perrine, Syracuse, NY** • "This product is a great tool for trimming pots, banding & waxing - it is a wonderful invention." **R. Decker, West Melbourne, Florida** • "Having destroyed numerous pieces trying to trim a decent foot, I tried a Giffin Grip without any instructions, and was producing professional looking pots from the first try! I couldn't live without it." **C. Stinson, Los Alamos, New Mexico** • "I used one at school 7-8 years ago. Since starting my pottery business 7 years ago, I've been too cheap to buy a Giffin Grip. I decided to treat myself to a Christmas present. My studio produces 4-500 pieces a year (functional, low-fire). I should have done this sooner! A truly ingenious invention - Thanks!" **L. Lee, Ft. Worth, Texas** • "I will now spend less time centering pots and have more time to be creative. Thanks!" **A. Benposath, Winkleigh Tasmania, Australia** • "Having just used the basic grip for 1 day I can't understand why I didn't buy one years ago. It's fantastic!" **I. Tongue, Surrey, British Columbia, Canada** • "Great! Can't see how anyone could get by without a 'Grip'. Great time saver." **R. Brady, Pleasanton, CA.** • "Excellent design - a truly 'value added' production tool. What a wonderful X-mas gift for a potter." **D. Brunson, Richland, WA** • "Saves me so much time! Much cleaner, more accurate - takes away guessing, trial & error etc. Now I can trim all sizes, shapes, even odd ones with so little effort. It's a '90's state-of-the-art' for an age-old craft. Thanks!" **J. Hubble, Lubbock, Texas** • "Giffin Grip - sexier than new luggage." **B. Newman, Lake Charles, Louisiana** • "I had 120 small bowls to do & finished 100 using a grip bat & losing about 5 bowls at 1:00 pm. I decided to get a Giffin Grip at the ceramic store the next morning. I finished the other 20 bowls in 15 min. & have only one thought, why I didn't get one years ago. Thanks for a great product I know I will enjoy it for years to come." **J. Broussard, Houston, TX** • "Giffin Grip has already proved what it claims: easy to work with. Enjoyable." **V. Hyppolito, Sao Paulo, SP, Brazil** • "I was surprised at ease of assembly - the thoughtfulness to packaging and clarity of instructions - wowed by guarantee!" **K. Auman, Brandon, Florida** • "I would someday like to become a full time potter and I feel as though I've taken the first step toward that goal having now set up my 'potting' room. Besides my wheel and kiln the Giffin Grip was the one thing I really wanted to add to my room." **L. G. Strickland, Douglasville, GA** • "It's fantastic. No more trying to center pottery by eyeballing it. It turned a chore into another pleasure in pottery. I love it!" **L. J. Proctor, Lander, WY** • "Wish I would have had it a year ago." **P. Doran, Oakland, CA** • "The instruction sheet was well written & the 'Grip' was

easy to put together." **J. Collins, Houston, Texas** • "It's a great aid for trimming & glazing." **S. Harris, Calabash, N.C.** • "Wonderful invention & tool for potters." **T. Havard, Lucedale, MS** • "When my partner & I received an 11 dozen mug order from a local coffee house, the Giffin Grip was purchased and we knew it would be paying for itself within the year. We recommend this product to any potter who does serious production." **L. Honeyman, Christiana, DE** • "Great tool. I just wished I bought one earlier. The only easy way to trim odd shaped pieces, ie. Bottles, teapots, etc." **M. Long, Silverton, OR** • "After using a friend's grip, I absolutely had to have my own! What a timesaver!" **D. Orton, Kelowna, B.C., Canada** • "Great Company to

work with. it's so nice to call a company & talk to the owner if there's a problem. When I called last year to request a replacement part, I asked for the service department. The voice at the other end laughed & said we do it all here and he immediately replaced the part & shipped it no questions asked! Truly remarkable when compared to dealing with giant suppliers." **K. Pomper, York, PA** • "This grip is an important to me as my wheel! (almost)" **L. Shepit, Elizabeth, CO** • "I am thoroughly pleased & impressed with the engineering & ease with which my new tool has adapted to my wheel." **R. Bules, Ft. Worth, TX** • "It has taken hours of frustrated centering time from my ceramic workload." **S. Hunt, Victoria, Australia** • "No wasted time trying to center your pots and they won't fly off the wheelhead. It's fantastic, I love it." **L. Boida, Leduc, Alberta, Canada** • "What did folks do before the Giffin Grip?!" **R. Hawtree, San Diego, CA** • "It's fantastic - invaluable." **S. Scoon, Victoria, Australia** • "I had wanted to try & acquire a Giffin 2nd hand. Nobody seems to part with them!" **Michael Durham, Caloundra, Queensland, Australia** • "Great piece of equipment. Brilliantly designed - I love it!" **E. Roman, East Calais, Vermont** • "I was so happy to finally purchase my own Griffin Grip. It was on my major equipment list, third after my kiln & wheel. Any serious potter who ever tries it could not help but fall in love with it. I also use the lid Master and love it, too! Thanks." **C. Dennis, Norcross, GA** • "No potters wheel is complete without one." **J. Danisch, Petrolia, CA** • "It's great! I've had a difficult time getting my students to center for trimming, this does the trick!" **Ginni Guzor, Orland Park, IL** • "I feel that it is the only true invention in ceramics since the development of the original wheel in pre-history." **Salvation Army Addiction Treatment Services, Honolulu, Hawaii** • "Very handy for production, or for 1 of a kind that are narrow or uneven at the top." **J. Cleveland, Austin, TX** • "I love this thing!" **M. Brann, Houston, TX**



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Video

Jatun Molino

A Pottery Village in the Upper Amazon Basin

Located in the Ecuadorian rain forest, Jatun Molino is home to the Quichua Indians, whose daily activities include hunting, fishing and making such traditional objects as baskets, dug-out canoes and pottery [see the May 1995 CM]. As is the custom, only the women of this isolated village make pottery. "The kind of objects produced by the Quichua range from a variety of animal and human forms in vessel and nonvessel configurations," the narrator of this nicely filmed video notes. While all make vessels for domestic use, several potters also work collectively to produce items for sale and trade.

The women begin the production process by hachdng a path through the undergrowth, then digging wet clay from a nearby creek bed with their hands. Stones and other debris are cleaned from the clay by squeezing it through their hands for hours. They then create thin-walled vessels and animal figures by coiling and pinching. Because of the high humidity, it is usually necessary to work on several forms at a time—allowing a few to set up while working on another.

When the pieces are dry, a red clay slip is applied overall with a scrap of cloth, then intricate designs are painted with fine brushes made from just one or two strands of human hair. "These brushes...enable them to paint...the intricate network of lines that visually describe forms and symbols in a purely abstract fashion. This work is extremely tedious and takes long hours to accomplish."

The painted patterns are inspired by the potters' surroundings—animals and insects are quite common. Their works "still reflect the commonness of their lives while maintaining the personal characteristics that make them unique."

Finished ware is fired individually over an open pit. Each piece is placed upside down in a large clay basin with a 6-inch-diameter hole in the bottom; the pot is then covered with wood ash for insulation, and a fire built up around it. After 35-40 minutes, the pot and basin are removed from the fire, and the basin turned upside down on the ground. The hot pot is then placed right side up on the basin and rubbed with a piece of hardened tree sap to seal the surface.

"There is no ego behind their work," the narrator points out. Their pottery "is a reflection of their own community, which is why it is common to see them share in the making

of each piece." Approximately 30 minutes. Available as VHS videocassette. \$39.95. *Joe Molinaro, Post Office Box 21883, Lexington, Kentucky 40502.*

Joyce Kozloff

Public Art Works

"Public work has been satisfying to me in that it's given me an opportunity to do things I could never have done in the studio, to think about problems I never could have thought about in the studio, and to reach a much larger audience," observes New York City artist Joyce Kozloff in this video guide to her work, which traces the production of a tile installation for the library at the State University of Mankato in Minnesota, while also looking at past public works.

The Mankato installation, "Around the World on the 44th Parallel," includes 12 murals depicting sections of maps from cities across the world, all on the 44th parallel. The process began with watercolor sketches of actual city maps; then, after bisquing and majolica glazing the tiles, Kozloff and her assistants used specially designed crayons and liquid resist to draw the streets. Each city map was then embellished, according to its own character, with low-fire glazes: "I wove images and motifs about the culture associated with that city," Kozloff explains.

Kozloff's first public art project was for the Harvard Square Subway Station in Massachusetts in 1979. Since then, she has worked on seven transit stations. Her ideas for each piece came from the site itself, as well as the people visiting it. "I try to think of a piece that will connect with the audience that uses that space on a daily basis," she states. 45 minutes. Available as VHS videocassette. \$50, individuals; \$125, institutions. *Hermine Freed Video Productions, 60 Gramercy Park, New York, New York 10010.*

Approaching Large-Scale Porcelain

In this primarily visual (i.e., nonverbal) video, New York artist Jolyon Hofsted demonstrates the throwing and altering of large-scale vessel forms. Slamming a 25-pound block of clay (fresh from the supplier's bag) down onto the wheel head, he comments, "You don't really wedge this—just bang it into a lump."

When throwing, Hofsted strives for a loose, spontaneous quality. "I want fluidity—I want it almost like there's somebody in there trying to get out," he explains. After completing several forms on the wheel, Hofsted joins and alters them further to create his large-scale pieces. Approximately 30 minutes. Available as VHS videocassette. \$20, includes postage in United States. *Jolyon Hofsted, Post Office Box 66, Shady, New York 12409.*

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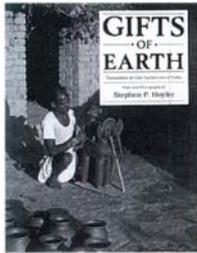
New Books

Gifts of Earth

Terracottas and Clay Sculptures of India

by Stephen P. Huyler

"More potters live and work in India than in any other country or land mass of comparable size in the world," observes the author of this nicely illustrated survey. "Unique as a separate, endogamous group of vessel makers



and sculptors, these craftsmen still produce traditional products whose forms and functions are virtually indistinguishable from those of their predecessors."

An ethnologist who has studied Indian folk art for the past 23 years, Huyler compares the lifestyles and craft techniques of potters in 23 Indian states, focusing on their functions as creators of sacred vessels and sculptures. Yet it is "the production of household pottery [that] is the principal source of a potter's income.

"This earthenware, considered pure in its newly fired state, is regarded as easily and readily polluted," Huyler explains. "Much as Westerners think that 'germs' adhere to dirty tableware, Indians think that a single use contaminates the clay vessels from which they eat. For them, this pollution cannot be washed off; once used, terra-cotta bowls, cups and plates are discarded."

Only men are allowed to throw on the potter's wheel; it is considered taboo for a woman to even touch it. Generally, though, it is the women who decorate the pots with slip—glazes are not indigenous to India. "Whether applied before or after firing, simple colors (white, red, yellow and black) are used..., although some women substitute bright and sometimes even gaudy commercial paints.

"At least once a year, each pottery family worships its tools in a special celebration." The ceremony begins with the family gathering all the tools in one place, then "the women in the potter's family, often his daughters, decorate every implement with designs hand-painted with rice-flour paste."

Terra-cotta pottery and sculpture are used in most ceremonies and rituals, mainly as gifts for the gods. "For example, in the fields outside a small village in the Gangetic Plain, abstract votive terra cottas are given to the local god Di-Baba, who is worshiped by farmers at each seasonal phase....The god's

blessing is required to ensure that the crop will be healthy."

Three final chapters detail the production of such sculptures in three specific areas of the country. 232 pages, including bibliography and glossary. 203 color and 4 black-and-white photographs. \$75. Distributed by University of Washington Press, Post Office Box 50096, Seattle, Washington 98145-5096.

The Bethel Pike Pottery

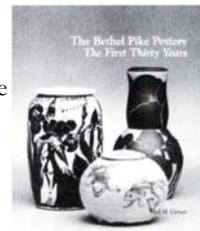
The First Thirty Years

by Ned H. Griner

Published in conjunction with the exhibition of the same name, this book/catalog traces the history of Indiana's Bethel Pike Pottery, established in 1966 by potters David Cayton, Alan Patrick and John Peterson. With little money, the three set up in Cayton's basement with one old wooden potter's wheel, a couple tons of clay, some chemicals for glazes and a kiln they built from scratch.

When it was determined that a second wheel was needed, "one was improvised from an old manhole cover (for the fly wheel), a sprocket of a discarded bicycle, some universal joints, and 25 or 30 feet of 2x4 lumber," recalls Griner, a colleague and former professor of the three. "The manhole cover was screwed to a block of cherry wood on one end, and on the other the bicycle sprocket was attached as the throwing head. It was makeshift, but it worked."

Less than a year into the operation, Cayton left the business and the remaining two partners moved to a new location. In 1971, they began selling their work at wholesale shows, and sales began to increase. "Life at the pottery was hard work, hard work that they enjoyed," Griner notes. "After all, they were their own bosses, and that was important....



At the pottery, they determined their own schedules and were not confined to hours established by someone else."

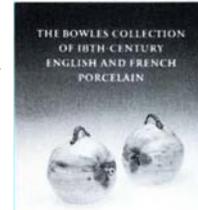
In 1974, Peterson left to start his own pottery. Today, only Patrick continues working at Bethel Pike Pottery. "During these 30 years, potting has been his sole livelihood. It would be easy to attribute the success to hard work and some luck, but more important, [it] stems from the fact that the potters had the ability to create pottery that is functional and at the same time aesthetically a work of art." 108 pages, including an appendix on techniques, methods and materials; clay bodies; and glaze recipes. 22 color and 47 black-and-white photographs; 5 sketches of potters' marlts. \$21.95, softcover.

Minnetrista Cultural Foundation, Inc., 1200 North Minnetrista Parkway, P. O. Box 1527, Muncie, Indiana 47308-1527.

The Bowles Collection of 18th-Century English and French Porcelain

by Simon Spero

Well-illustrated, this book/catalog is an overview of the Constance and Henry Bowles Collection of 18th-century porcelain (concentrating on the period 1740 to 1775), which is now in the permanent collection of the California Palace of the Legion of Honor. An introduction by Constance Bowles Peabody explains the couple's collecting habits, and her hopes for this new gallery at the Legion: "Over the years, I have come to feel that porcelain collecting is my subject," she says. "I only wish that in every way the pleasure that has been mine in spending hours, days and years in the presence of this



craftsmanship and artistry can be felt by others. Our hope is that in this new gallery we can create, and communicate, something of what thrilled us from the start of our collecting."

Accompanying each photo is a brief description of the piece—its design/decoration and any marks—and other examples of such work. The author also provides historical information on each of the makers represented in the collection—Chelsea, Bow, Longton Hall, Worcester and Chantilly.

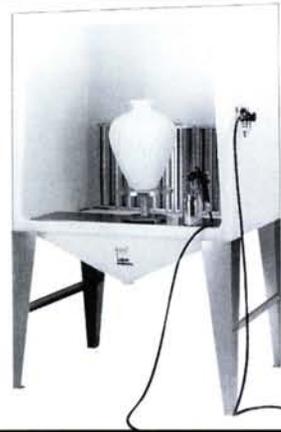
Founded in 1745 by Nicholas Sprimont, a silversmith, many of the Chelsea porcelain forms were inspired by his work in silver. "The asymmetrical curves of the marine and shell motifs of much of his earliest porcelain echo the silver dishes, saltcellars and sauceboats conceived during the same period," notes Spero. "Indeed, even those porcelain shapes that have no obvious silver counterpart convey in their linear vitality a sense of caprice and overall sophistication that is quite alien to the functional associations of domestic porcelain."

Founded in 1751, Worcester is the only porcelain factory—of more than a dozen—established in the first years of the industry that is still operating today. According to Spero, three factors contributing to its success were the fairly low cost, the resistance of its clay body and glaze to hot liquids, and the concentration on useful domestic pottery. "To these commercial virtues should be added an acute awareness and understanding of changing fashions and styles, augmented by an unmatched ability to assimilate and absorb designs from Oriental and Continental

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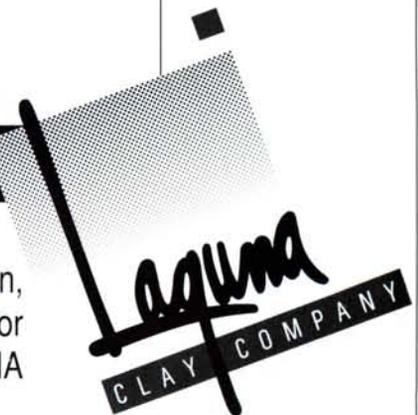


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The Business of Being an Artist

by Daniel Grant

"This book aims to describe the art market and the possible approaches that artists may take for success," but it "is not a how-to

book," explains the author. "It is unrealistic to claim that a certain set of steps—or any one method, for that matter—will work for everyone....Instead, this book examines different ways that artists have used to bring their work before potential buyers; individual readers may pick the methods that make sense for them."

In addition to discussing the exhibiting and selling of work—types of exhibition spaces, slide quality, marketing plans, etc.—Grant also looks at contracts with dealers, selling art directly to corporations, and pursuing a career "in the sticks. Few artists living in outlying areas find that they can simply

retire to their studios in order to create without a thought of where to show and sell their art," he says. "Some discover that teaching art itself brings them local attention, which may eventually be translated into a sale at some point in the future." An artist in Colorado, for instance, holds demonstrations at area libraries and clubs.

"What you're doing is advertising yourself," she said. "You can't be a hermit out here."

Self-promotion—through slide registries, business cards, mailing lists, catalogs—is covered in the following chapter.

Grant also argues against the necessity for entry fees in juried competitions: "No one would expect a dancer or actor to pay in order to audition for a part; nor would a writer be asked to send a publisher a check along with the manuscript. The visual arts, however, are different...."

"Artists can be effective in eliminating these fees by discussing their objections to them with show sponsors and, failing to find success there, organizing others to protest the policy," he believes.

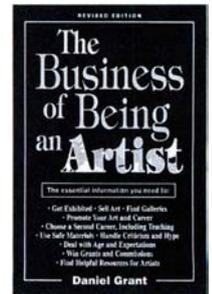
The next few chapters describe careers related to the arts, the benefits of art school and materials used in the studio. Handling the pressures of a career in the arts is examined, along with how artists are perceived.

Grants and commissions (including public percent-for-art projects) are covered in the final chapter. "In general, four main points need to be made in an application, whether it be for a foundation or governmental agency," he explains. "The first is to clearly define the nature of the art project and its importance, as well as indicate that it is doable. Documentary material, such as a drawing of the project or a maquette, helps reveal what the artwork will actually look like.

"The second is noting the experience and qualifications of the person, team or organization planning to accomplish the project. Reviews or other notices of past work of this type are useful.

"Third, it is important to note that other factors (such as facilities in which to produce the project, the support of colleagues or an institution, the availability of materials...), which ensure the project will be successfully realized, are in place.

"Finally, the project should be of the sort that the foundation or arts agency to which one is applying has shown a decided preference. That final point needs to be discovered through research....Potential sponsors who have clearly indicated an interest in projects



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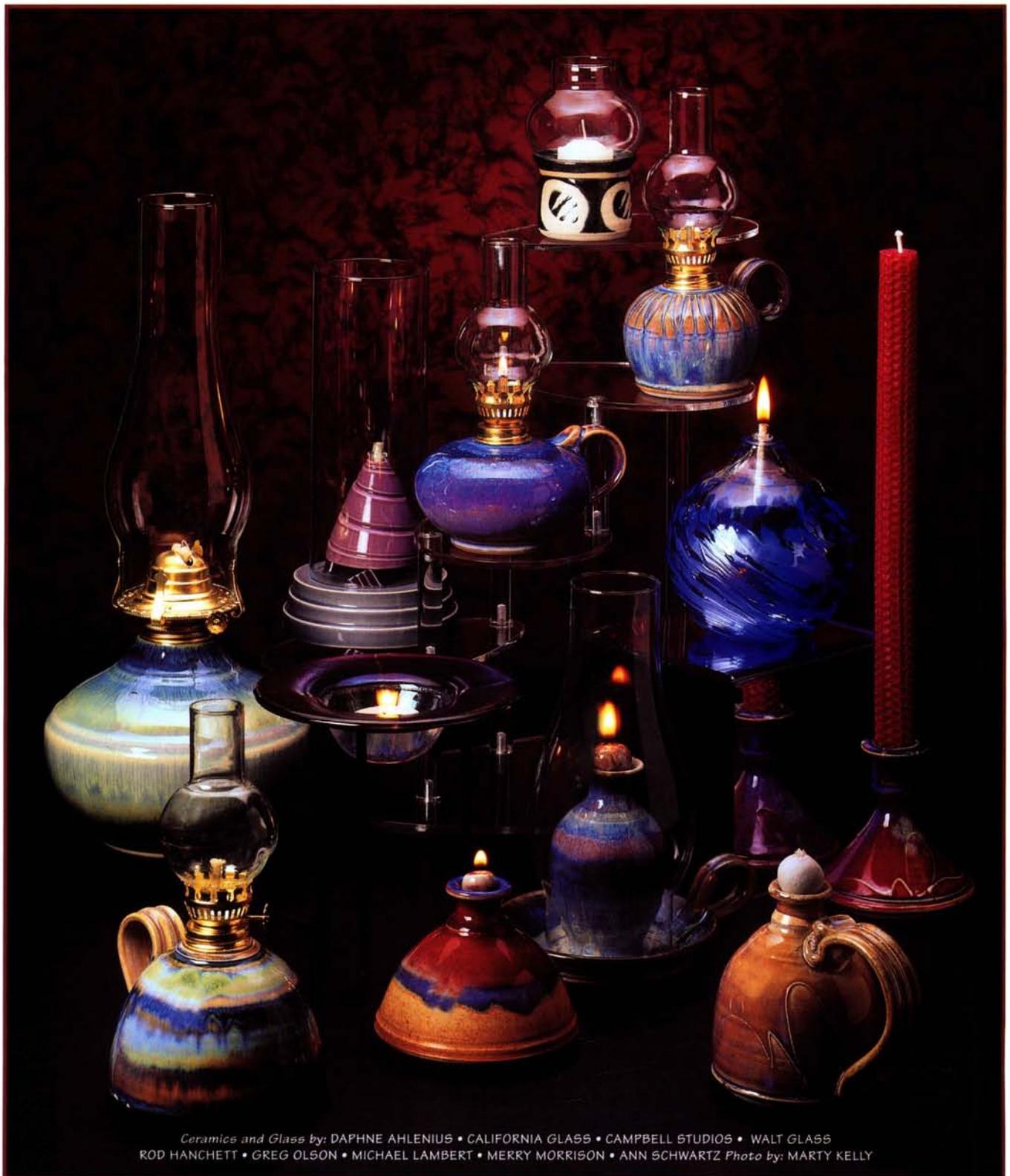
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Art Deco Ceramics

by Jane Hay

Of interest to collectors, this guide from the Christie's Collectibles series presents examples of work by artists and factories from the art deco period, including designs by Clarice Cliff, Moorcroft, Poole Pottery and Louis Wain. Prevalent from the 1925 Paris Exhibition until the beginning of World War II, art deco "was a new look that swept the world, taking many forms and subject to many influences," notes Hay.

"Since art deco ceramics are relatively inexpensive and reflect the tremendous vari-

ety of the age—ranging from cheap and cheerful to the height of luxury—it is possible to build a varied collection, even on a limited budget," she comments, though advising collectors to "always buy the best you can afford."

Each listing provides a brief description of the artist or factory and the work, plus an estimated price for the piece. 80 pages, including glossary and index. 124 color and 16 black-and-white photographs. \$12.95. *Little, Brown and Company, 1271 Avenue of the Americas, New York, New York 10020.*

Teapots

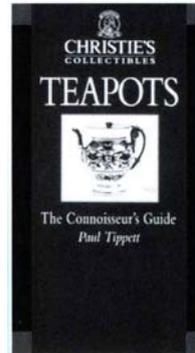
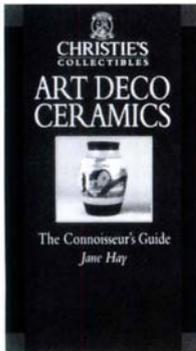
by Paul Tippett

Also from the Christie's Collectibles series, this guide provides examples of teapots made in China, Japan, France, Germany and England. Although tea drinking originated in China, "an obsession developed in Europe with all things Chinese, and from the end of the 17th century, tea was shipped from China," notes Tippett. "The ships that brought the tea also carried the porcelain teapots, teabowls, and saucers that were deemed to be essential to the sophisticated enjoyment of tea drinking."

When European potters began making tea wares, "they looked to Chinese and Japanese porcelain models for the source of inspi-

ration for their own designs," Tippett observes. Building on these traditions, European potters "developed their own idea of what constituted a good teapot and how it should be decorated."

In addition to a price estimate, each listing contains a brief description of the teapot's physical features and its historical context. For example, the entry for a Chinese porcelain teapot that dates from approximately 1750, notes that "it appears quite European. Indeed, the round shape probably derives from a European silver original, and the teapot is decorated with a coat of arms....The noble family to which this teapot belonged would have sent a sketch of their coat of arms to China—probably to Canton—where Chinese decorators would have copied it carefully onto a tea service or, possibly, an entire dinner service." 80 pages, including glossary and index. 96 color and 6 black-and-white photographs. \$12.95. *Little, Brown and Company, 1271 Avenue of the Americas, New York, New York 10020.*



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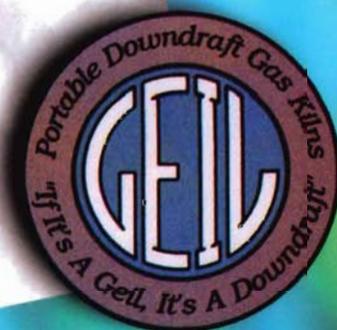
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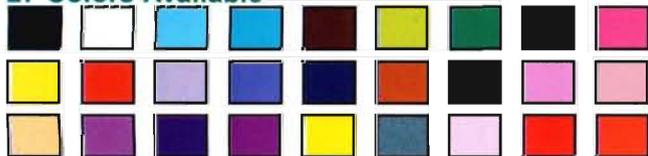
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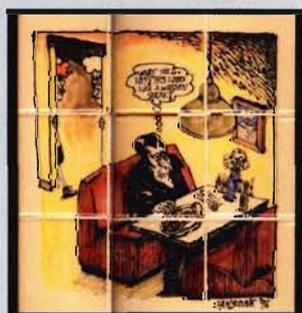
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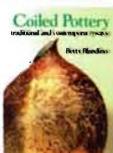
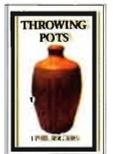
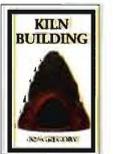
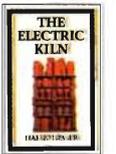
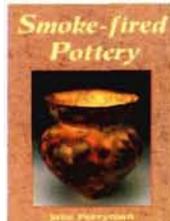
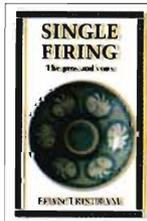
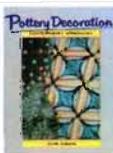
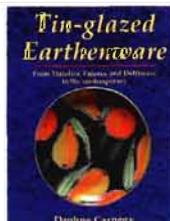
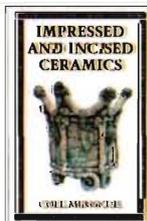
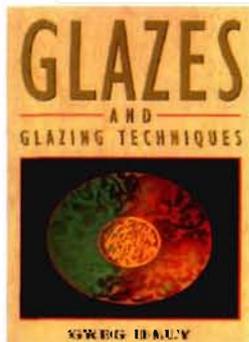
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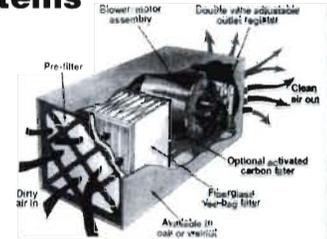
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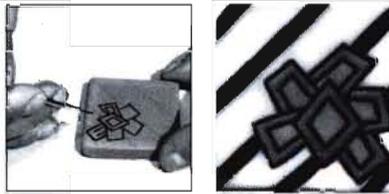
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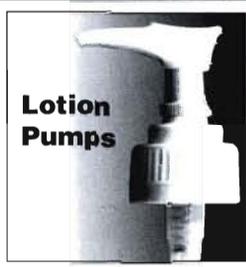


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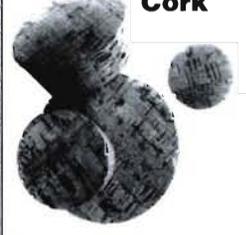
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"Life Drawing," 10 inches in height, earthenware, with oxides, slips and wax, by Martin Hearne, Bradford, Great Britain.

Martin Hearne

"Inside Out," an exhibition featuring ceramic sculpture by British artist Martin Hearne, was presented recently at Hardware Gallery in London. Over the past ten years, Hearne's work has evolved from highly decorative vessels to human figures. He usually starts by making "a quick sketch of a figure directly

observed or occasionally drawn from memory. I think of these figures as characters in a story or actors in a home movie who express their stories through body language.

"Initially, I draw the main volumes and forms of the figure in a simplified way, similar in manner to those life-

drawing exercises where the figure is reduced to cylinders and blocks in a basic balance of shapes that show the volumetric order. Through drawing the individual volumes in this way, my experience of the figure is resolved in as direct a style as possible, one that animates the figure with energy and is all

the more dynamic for not being anatomically correct.”

Hearne describes these sculptures as “anatomical equivalences for figures,” which have “all the more storytelling conviction if proportion and perspective are not rendered with measured accuracy.”

While he does not use his drawings “as blueprints, the discipline of seeing the volumetric order through the drawings is essential to the evolution of my work and informs the shaping of the clay.

“How a drawing or two-dimensional image can be translated into the round is a constant problem, as any direct adherence to the outline is sure to be the visual equivalent of a bad literary translation,” Hearne observes. “To help overcome this transition, I use my own body as a reference by adopting the same posture (or as near as possible) to that of the figure in the drawing.

“The sculpture is then built up of tubes formed by thin slabs of clay. Once the work is started, I try to do without reference to the drawing, relying on my memory to select the essentials and concentrate on the expressive qualities of my adopted pose and how the clay feels. Constantly referring to my own body as a guide gives me a sense of being within’ the figure. By taking part in this way and imagining myself in the work, I can convey the feeling that each component volume contains an inner life, a life held in check by a skin of clay. The thin slabs form a series of jointed vessels



Icarus,” approximately 30 inches in height, handbuilt earthenware.

where the inside is no longer accessible, but where this inner life is represented by the tension of the outer skin.

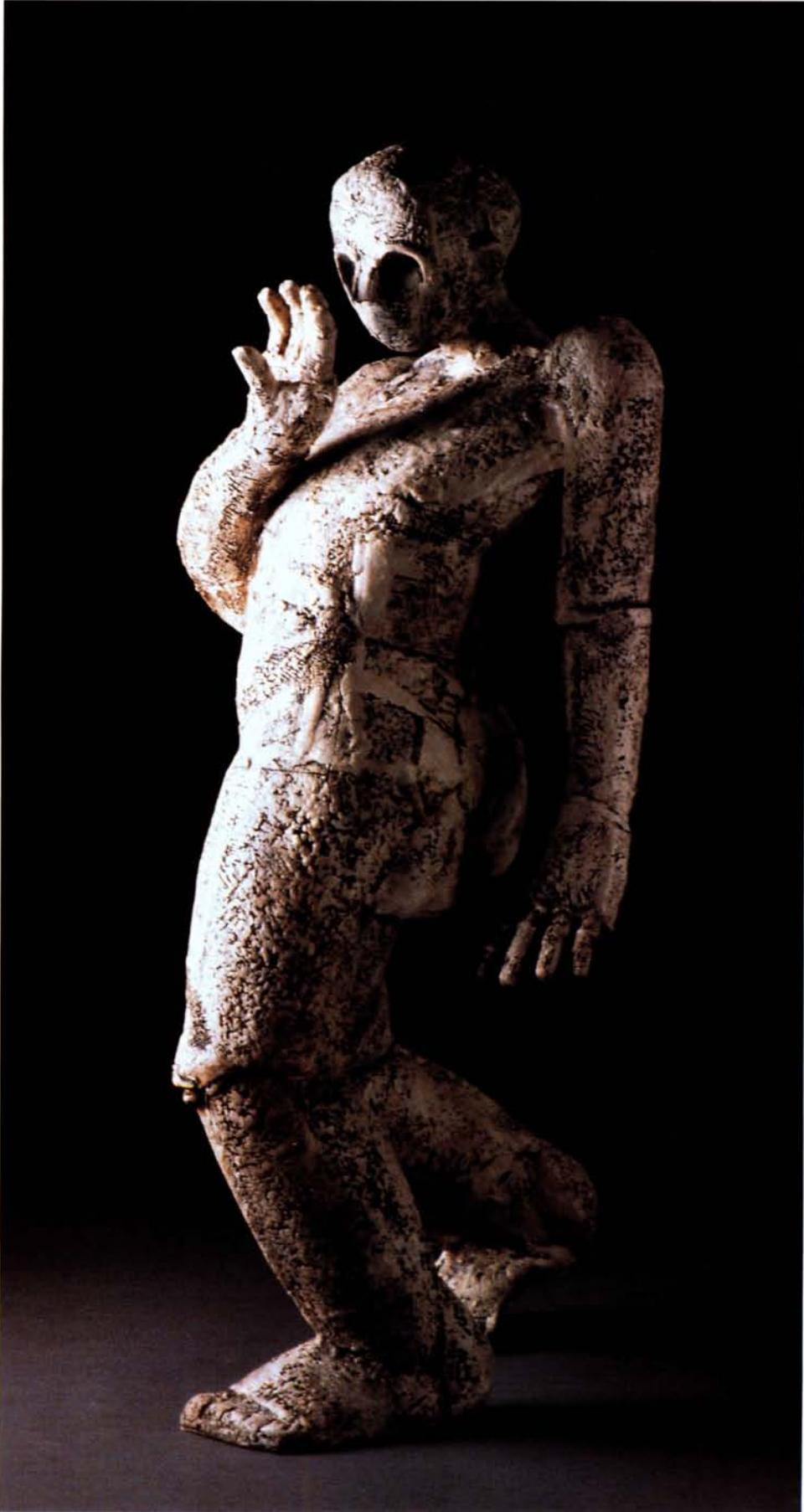
“There can be no outside skin without the inside volume: they are one and the same. As the main volumes are added together and the figure is built up, I regularly check each profile by rotating the figure on a stand; these profiles are the outer evidence of the sculptures interior mass. Any point of the surface of the clay is, in effect, the extremity of the volume; it is a point more or less large that projects toward the viewer, and hol-

lows in this volume are not indentations but just lesser projections.

“The technique of using soft slabs allows the material qualities of the clay to incorporate this idea of projecting an inner volume. As when the clay is folded into a vessel form or cylinder to represent a part of the body (e.g., the torso), tools or fingers can be inserted to project this outward thrust of muscle, bone and energy. These volumes are then added together by gluing with slip to create an articulated figure.

“I do not deny the evidence of this build-up, leaving the joints and surface markings visible. The clay must have a life of its own if it is to convey life in a figure and not just ape the illusion of flesh and muscle. Leaving the signs of construction not only helps to animate the surface, it also is important in maintaining a forward momentum in the making of each sculpture. Trying to get things right the first time is desirable, although this is

not always possible, as often there are revisions and in some extreme cases complete rebuilds of an almost finished figure. What I think of as the most successful works are invariably the ones that have in them the energy and rhythm of sure-handed progression; the successful sculptures are made all in one go. I try to be as open as possible with my techniques and if it doesn’t distract from the form I leave this working of the clay exposed. My figures may be actors in a story, but just as importantly they tell the story of their own making.” ▲



"Young Contender," approximately 30 inches in height, built from tubes formed by earthenware slabs, by Martin Hearne.

Independent Makers

“Independent Makers,” an exhibition featuring ten women ceramists who are not affiliated with an institution or university, was presented recently at Ohio University’s Seigfred Gallery in Athens. Organized by associate professor Chuck McWeeny, the show included vessels and sculpture by Tre Arenz, Austin, Texas; Gail Busch, Corpus Christi, Texas; Linda Christianson, Lindstrom,

Minnesota; Marian Haigh, Austin, Texas; Susan Harris, Logan, Utah; Anne Hironelle, Port Townsend, Washington; Sarah Jaeger, Helena, Montana; Linda Lighton, Kansas City, Missouri; Donna Polseno, Floyd, Virginia; and Angelica Pozo, Cleveland.

“Professional women artists experience difficulties through their multiple, often divergent, roles and face pressures

that men seldom encounter,” notes participant Susan Harris in the accompanying catalog. “For instance, the decision to enter motherhood can be agonizing for women artists for whom art making is more than a full-time occupation. But artists who make this choice describe the experience as both a source of enrichment with positive effect on their work and a catalyst for change.”



PHOTOS: CHUCK MCWEENY

“Gastropod Ding,” approximately 14 inches in height, black stoneware with gold leaf, by Susan Harris, Logan, Utah.

Most of the participants in “Independent Makers” also made the conscious decision to work outside academia. “With one exception,” Harris writes, “all chose to be makers rather than teachers. However, several do teach from time to time in some limited capacity, either presenting workshops or acting as part-time or guest instructors.

“The predominant effect of working



outside academia for these artists is freedom; creating without the time demands associated with academia seems to support greater spontaneity.”

Those who have had experience teaching recognize “the struggle required

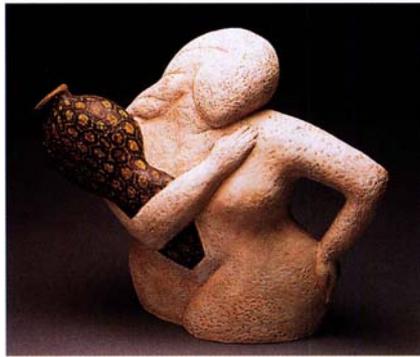
Left: “Striped Vase,” 8 inches in height, stoneware, by Linda Christianson, Lindstrom, Minnesota.



“Neptune Teapot,” approximately 7 inches in height, low-fire whiteware, by Marian Haigh, Austin, Texas.

to find enough studio time to produce quality work. They believe this active participation in the making of art is necessary to be an effective teacher, but is exasperatingly difficult to achieve under the time constraints involved in teaching, committee assignments, research and paperwork.”

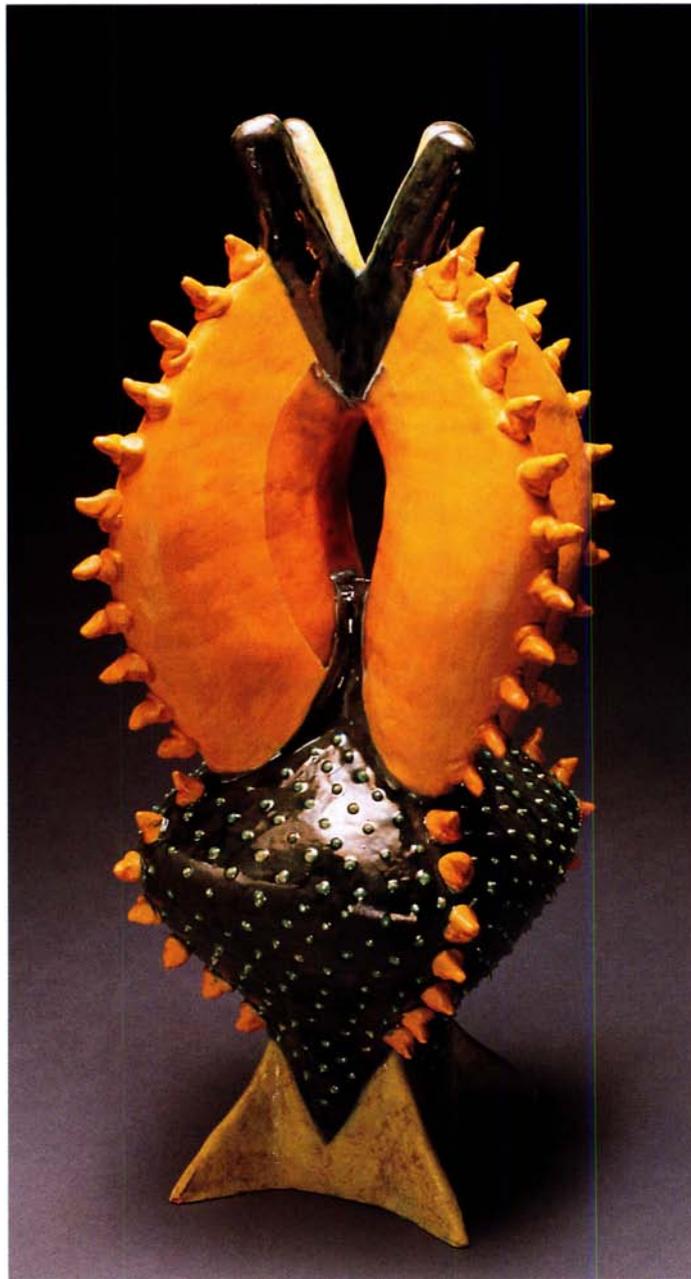
On the down side, “the vital stimulation from the exchange of ideas that



“Woman Holding Vase,” approximately 26 inches high, earthenware, by Donna Polseno, Floyd, Virginia.

occurs in an academic setting is either missing or, at best, difficult to sustain when one works alone.

“Without exception, the artists in ‘Independent Makers’ are constantly aware of the gradual metamorphosis taking place in their work. The general consensus is,” Harris reports, “that evolution rather than revolution characterizes this change.” ▲



“Prickly Seed Reliquary,” approximately 26 inches in height, handbuilt earthenware with low-fire glazes, by Angelica Pozo, Cleveland, Ohio.

Marsha McCarthy

Drawings on Clay

by Jocelyn Frechette



PHOTOS: CHANCELLOR MCCARTHY, DEAN POWELL

Handbuilt earthenware plaque, 13½ inches in height, incised when bone dry, accented with underglaze, by Marsha McCarthy, Weston, Massachusetts.

“I don’t know how I’ll make this a career, but this is what I’m going to be doing,” Marsha McCarthy declared in 1991. Almost everyone who has experienced the rush of creating a tangible object from a conceived idea (and having it actually come out as planned) has had the same thought: to make a living at doing what is so completely and intensely satisfying.

McCarthy’s studio is in her Connecticut mountaintop home, in a room

that’s more like a living room than a workspace. The floor is covered by an old Oriental rug and a wall’s-length of orchids and scented houseplants. Books on the earth, on mythology, on gods and goddesses, and animals are neatly stacked and within easy reach. There is no drawing table because McCarthy never sketches; she goes directly to the clay with the drawings already firmly in mind. There is a desk, but she never uses it, except as a foundation for a

small city of listing skyscrapers of ignored paperwork.

Her work area is a batik-covered overstuffed chair. Its back and hers are to the window so the light shines in over her shoulder. One of five cats is usually on her lap. (The others are stalking the contents of two fish tanks—one for the “vicious fish,” the other holds the “good, pretty little fish.”) A large ottoman, on top of which is a piece of thick foam, serves as a worktable.



"Totem Pole," 40 inches in height, handbuilt earthenware, incised when bone dry, bisqued, underglazed, low fired, dyed and waxed.

Hunched over a bone-dry vessel or tile, McCarthy uses an engraver's stylus to etch the surface. She's been doing this since seven this morning. It's ten now and she is so engrossed in her work, she hasn't even showered yet. At one point, she did wander down to the kitchen for a cup of coffee, but then promptly forgot about it, so now it's stone cold and completely undrinkable.

Her work is going well, so there's a good chance she will stay in this hunched-over position until at least eight tonight. There's an equally good chance she won't work tomorrow. Having exhausted herself physically and creatively, she'll refresh herself by planting some new perennials in her garden or by mucking out her horse's stall.

Clay is canvas for McCarthy. She prepares her canvas by handbuilding tiles or vessels in shapes that are round and full. "I decided early on to hand-build pieces because I like the irregularity—the flaws."

She finds handbuilding more meditative than working on the wheel, but it is also very time consuming and she is always impatient to get to the drawing. "These days," she says, "my work is less about technique and more about ideas: ideas about our individual and collective experiences along the road, ideas from the past and the present, from folklore and contemporary philosophy."

Each work starts with a phrase, a saying or some poetry that has elicited an emotion in her—which usually means it will have the same effect on a potential customer. She etches the phrase in as a border and fills in the rest of the surface with complex drawings of plants, animals, figures and patterns that whirl and intertwine. The drawings have energy and movement, yet remain serene and distinct.

People often have emotional, sometimes surprisingly strong, responses to McCarthy's work. She recalls, "In Baltimore, one woman had to sit down. A tile she had read had made her think of her father who, at the time, was very ill. I was very touched by her."

The combination of images and words was a natural progression. McCarthy graduated from the Museum School of Boston's Museum of Fine Arts as a painter. Unable to support herself by painting, she applied to advertising agencies for graphics designer positions. She was good. She liked words as much as images and created concepts that worked. So a major Boston agency hired her to a position previously held by men: art director. And she had the quite dubious distinction, she remembers, of being introduced to her staff as the agency's "first art director with breasts." Over the years, she won lots of awards, but eventually burned out.

McCarthy then moved to Connecticut and, looking for a new and better creative outlet, signed up for a course at Wesleyan Pottery. "Maybe because of my earlier career in advertising it seemed perfectly natural to draw images and words on my pots before firing. The results were truly exciting to me—at least in part because the drawing process stressed the unfired clay and my pots were literally blowing up in the kiln. Talk about irregularities and flaws," she jokes. She consulted with anyone who might have answers about her process, until she got it right.

Satisfied with her technique and technological understanding, she decided to make a living from her claywork. She invested her savings, supplemented that with family "loans," and began the daunting and frequently dispiriting task of getting into shows.

The successes she met just about broke her business. Overwhelmed with orders, frustrated by the monotony of constantly reproducing the same piece and longing to have more time to create new work, she took a vacation with friends to regroup.

Any one of her phrases about fate would prove true because one of the friends who joined McCarthy was Rebecca Raibley, who had just left a computer position. Says Raibley, "McCarthy was about ready to self-destruct, just like her early pieces in the



Incised earthenware plate, 18 inches in diameter, with underglaze, natural dyes and bowling alley paste wax.



McCarthy's worktable is an overstuffed ottoman—frequently shared by one of her five cats.

kiln." Fortunately, Raibley saw the work's potential and offered to be McCarthy's "manager."

Raibley talked her into—and this took a lot of talking—producing some limited editions. (Once the piece is finished, a mold is made of the original. After the slip-cast edition is sold, the mold is destroyed.) McCarthy reluc-

tantly agreed, only because she knew that limited editions would give her the time—a platter takes two weeks to incise, a jug takes ten—and financial resources to work on one-of-a-kind pieces and new designs.

Now, she has stopped doing many other associated mundane tasks. She no longer takes time to do the paperwork, the correspondence, the billing and the selling. These are performed by a staff of six who work in her basement (also known as, fondly, "The Dungeon"). As a matter of fact, she's stopped going to the basement. "It's hard for me to let any piece go. When I'm down there, I immediately start irrationally picking on people. So they tell me to stay upstairs."

And stay she does! Happily. Forming clay, patting the cats, incising drawings, feeding the fish. "What I do...it's all about the joy of working with clay. What could be more wonderful?"

The author *Jocelyn Frechette is a New Hampshire—based writer who put her "hands in clay just once and made a mess."*

Barry Bostwick: Student Potter

by Glenn Daly



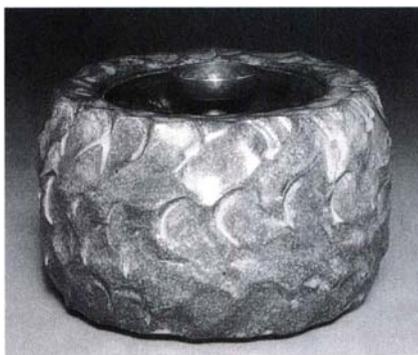
PHOTOS: BARRY BOSTWICK, JEFF HOUSEK, CHRIS STILLIANS

Barry Bostwick throwing a teabowl at the wheel in his Beverly Hills studio,

^Extricating himself from the cramped cab of a battered '59 El Camino, he waves to the other students displaying their ware in the MOA parking lot on Melrose in West Hollywood. He is wearing a Panama hat cocked low over one eye, a tan and khaki polo, olive-drab shorts and scuffed leather sandals. He looks like someone just back from a "guys only" weekend of bass fishing, or a beach bum scanning the shore for driftwood. He doesn't look anything like the father of his country, a role he played in the Peabody Award-winning mini-series, "George Washington"; nor, even, young punk Danny Zuko, a part he created in the original Broadway production of *Grease*; and surely not middle-American dork Brad Majors, Susan Sarandon's boyfriend in the cult classic

Rocky Horror Picture Show. When Barry Bostwick dresses down, he doesn't even look like Barry Bostwick.

He also doesn't seem the type to commit 25 hours a week to learning and



Water jar with brass lid, 4 3/4 inches in height, Cone 10 reduction fired.

practicing the art of pottery. Yet, for the last six years, that's what he's done, and how he came to it is as poignant a story as any he's acted.

"I was at N.Y.U. [New York University] School of the Arts working on my master's, and this agent came by and saw me in a student production...actually, a circus project where I was doing trapeze work and clowning and juggling routines. His name was Bob LeMonde and he became my first agent in New York, right out of college; later, he became my personal manager. He was the person who ushered me into show business and kept me in it for the first 20-something years.

"Bob contracted AIDS about eight years ago. In the last year of his life, he got involved in ceramics, because he

wanted to do something that was creative and something that he could do at home. He bought a wheel and had a private teacher come over to his house. He made wonderful little pots. When he passed away, he left me one of his favorite pots, his wheel and all his tools.

“He knew that I was taking sculpting classes at that time, and in fact had been considering an art major in high school before catching the acting bug. So, with his passing the mantle to me, if you will, I went into pottery full force.

Whenever I sit down at the wheel, I’m always reminded of him, and I honor him and his gift to me.”

Bostwick began by taking classes at MOA, a school that is part of the MOA Foundation, which, through its many centers around the world, promotes appreciation of the Japanese arts. “My first teacher, Keikichi Sato, ...started my exploration into, and my passion for, the traditional Japanese shapes and colors. When Sato returned to Japan a year and a half later, he was replaced by

another Japanese teacher, Yumi Kiyoshi, from the Otis College of Art and Design. She’s brought to the job a blend of the traditional Japanese aesthetics and a graduate student’s risk-taking abandon.

“The ceramics training at this school is very free-form,” Bostwick says. “People are allowed to go in the direction that inspires them, so long as they’re grounded in the proper techniques. They don’t try to push you in any specific creative direction, but totally support you in finding your own style.



Waste-water bowl with crackle glaze,
3½ inches high, raku fired.

“Many schools charge firing fees by the square inch, so a student isn’t encouraged to work large, or make multiple pieces. This school is not the cheapest in town, but you can make an unlimited number of pieces, with no limits on size, either. It just totally frees you up. Yumi says, ‘If you want to make a teabowl, make 50 teabowls. If you want to make a cup, make 100 cups, and throw 80 of them away; it doesn’t make any difference.’ It’s been the best training for me to sit and throw a hundred of something.”

Whenever he’s not rehearsing or on location, Bostwick can usually be found working in his home studio or, at his second home, the MOA studio. Last semester he threw a ton of clay.

“Each semester I try to throw only one type of clay. I try to explore its boundaries, with all the glazes and slips that we use, and I try to push its limits. I’m enjoying this time of exploration and discovery.

“I’m drawn to the glazes that are particularly Japanese in name and color—the Shinos, hagi, temmoku, Oribes and assorted ash glazes that I’ve either formulated or stolen from articles in *Ceramics Monthly*. I prefer quiet colors and textures, and I avoid the spectacular. The struggle for me is keeping my work simple, straightforward and elegant,” Bostwick notes.

“In the last few years, I’ve focused on researching and reinterpreting the classic tea-ceremony vessels: water jars, tea caddies, waste-water bowls and both summer and winter teabowls.” Using the studio’s large gas kilns, firing at Cone 10 reduction, and his own electric and raku kilns at his home, he tries to recreate the traditional colors and textures.

“I subscribe to the notion of the Japanese aesthetic of *wabi sabi*,” he says. “It’s a definition of beauty, or what is beautiful in the mind and eye of Japanese and, particularly, of Buddhist culture. I copied something out of a book that I’ve put over my wheel, and whenever I get too fussy or too careful or I’m going down an avenue that just doesn’t feel right, it’s usually because I’m not following one of these seven precepts:”

The Zen Spirit in Pottery

Asymmetry
Simplicity
Sense of Age
Naturalness
Subtle Depth
Freedom from Convention
or Attachment
Tranquility

Bostwick uses this Zen spirit as an artistic guidepost. “When I started out, I bought all these books and I’d copy the greats: Leach, Hamada, and many

early Japanese raku potters. I would try to reproduce their shapes and glazes, but I found myself going in my own direction after about a year. Every time I tried to throw something perfectly round, I’d end up hitting it to make it asymmetrical. I have this inner demon that coaxes me to throw off center.

“I probably take too many risks as a student. About one out of every five pieces looks the way I envisioned it. The other ones cave in, are too heavy or, like most students, I mess them up in the glazing.



Tea caddy with brass lid, 3½ inches in height, wheel-thrown stoneware with Cone 10 reduction glaze.



His Cone 10 reduction pots are fired in the gas kilns at the MOA studio, but Bostwick does raku firing in his backyard.

“My personal style has definitely been influenced by the Japanese aesthetic—the simplicity, ritual, shape, color, naturalness. I also think it speaks to a certain spiritual path that I walk and the eastern religions that I study. I’ve meditated every day for about 20 years now.”

Barry designed and helped build the Japanese-influenced home he and his wife, Sherri Ellen, live in. They were married in a tea house in the Bay Area, with a Japanese tea ceremony as part of the wedding celebration. He and Sherri Ellen, a student potter also, made all the teabowls that were used in their tea ceremony, then presented them as keepsakes to each of their 50 wedding guests.

Pottery’s allure is deep and attracts him on many levels. “I’m a very curious person,” Bostwick says. “I need to know all my options at all times, and the options are endless when it comes to ceramics. I’m also a detail person, so as uncomfortable as it is for me to deal with the spontaneity of clay, I see it as a necessity to bring balance in my life—a yin to my yang.”

Beyond that is a concern endemic to most acting professionals, a concern that

elicits a passionate response. “I work in a business that I don’t have any control over,” he says. “Acting is one of those jobs that you’re not really sure how you got it, but you do it, then somebody else messes with your work. Somebody cuts out that moment (your best moment, of course), or in the end, the film’s never released. What attracts me to pottery is: what I make is what I see. I have complete and total control over it...up to the point the kiln gods take over,” he says, with a chuckle. “But I still feel like it’s my work. What I do for a living, that’s not my work.”

There are, of course, some benefits to being an actor, too. Paid travel, and the cultural opportunities it affords, is one of them. “I was in London recently,” Bostwick says, “and all I could think about was going to the Victoria and Albert Museum; it has an incredible pottery collection. There was a special exhibit on Japanese studio crafts and I spent hours in there. Wherever in the world I go, the first questions I ask are: Are there any potters? ‘What’s at the museums here?’”

He is also an avid attendee of arts

and crafts fairs, taking in as many as ten a year. “I see what other potters are doing. I see what’s selling, the imagery, the use of materials. It’s interesting to go from a jeweler to a potter, or from a sculptor to a potter. You see a wash of creativity, of materials and themes.

“I find art shows stimulating in terms of what other materials I can use with my pottery. I always think collage.’ My style gravitates toward adding something beyond the pot, nonceramic. In the past, I used found items for knobs on the lids of my covered jars. Now, I’m constructing lids from brass and bronze pieces that I discovered in a Japanese antique warehouse, combining glazed elements with metal to form tops on water jars and tea caddies.”

He donates a number of his better pieces to celebrity auctions for various charities, but, at present, only sells his ware to fund his daywork. With two student sales a year at MOA, and two Japanese specialty antique stores that carry his tea-ceremony utensils, he has a hard time keeping up with the demand.

Asked if he draws buyers because he’s an actor, he says, “Oh, I probably do...some of them. But as I progress, I find more and more are attracted just to the style and tone of the work.” However, the celebrity-chaser syndrome concerned him enough to consider not signing his ware. He says, “You read and hear about the tradition of potters who don’t sign their work—the fact that it’s being used is the real sense of achievement for them. But I’m afraid I’m not that selfless, yet. This is the only thing that I have that I can put my signature on and say, ‘This is totally mine.’”

It’s unlikely that you’ll find Bostwick competing for booth space at art shows, though. “I’m a student potter,” he says, “and will be for at least the next 15 years. Then I might be good enough and confident enough to have established an unshakable personal style.”

Asked if he might eventually forsake grease paint for glaze, he says, “Are you saying that you see the end of my acting career soon?” He feigns indignation, then adds with a chuckle, “Actors never retire. They just die on stage.” **A**

Reproduction of a Goddess

A Study of Late Bronze Age Ceramics

by Ted Saupe

Recent excavations at Vronda near Kavousi in East Crete, Greece, have uncovered a Minoan settlement (12th century B.C.) with a shrine belonging to the cult of the goddess with upraised hands. This goddess, a deity of nature whose power covers the sky, earth and underworld, is regularly represented by a clay statue. Such statues vary in size from approximately 4 to 32 inches.

Many of them wear tiaras displaying their cult symbols—horns of consecration, snakes, birds, poppy bulbs, palettes. A few have snakes twining around their arms and bodies.

The shrine at Vronda is located at the edge of the settlement near a potter's kiln. In the shrine itself were the torsos of two goddesses and five nearly complete snake tubes, a particular type of stand for holding *kalathoi* (offering bowls) and plaques. Scattered to the south and southwest of the shrine was an extensive deposit of over 4000 broken fragments of these cult artifacts.

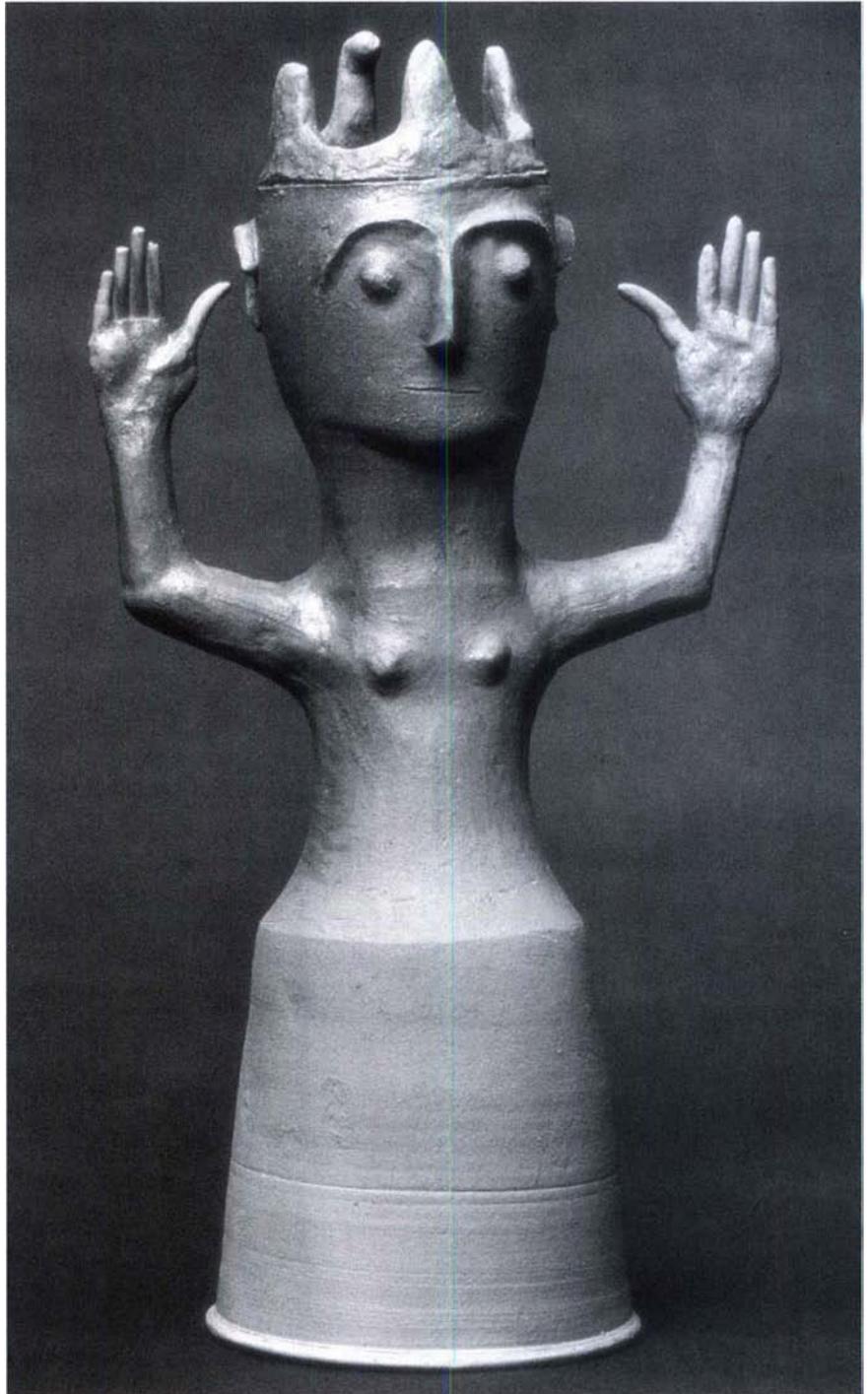
The fragmentary condition of the Vronda goddesses provided a great opportunity to observe the construction details on the interior as well as the exterior of the statues. A study of the fragments begun in the summer of 1991 was completed by making a statue to test the conclusions.

Although there is some variety in the details, notably the hair, ears and the clay itself, the construction technique was essentially the same for all the goddesses. Basically, they were assembled from two pots thrown on the wheel.

The larger pot was shaped into the cylindrical skirt and the torso, while the smaller became the neck and the head.

Arms, breasts, noses, eyebrows, ears and tiaras were made separately and added.

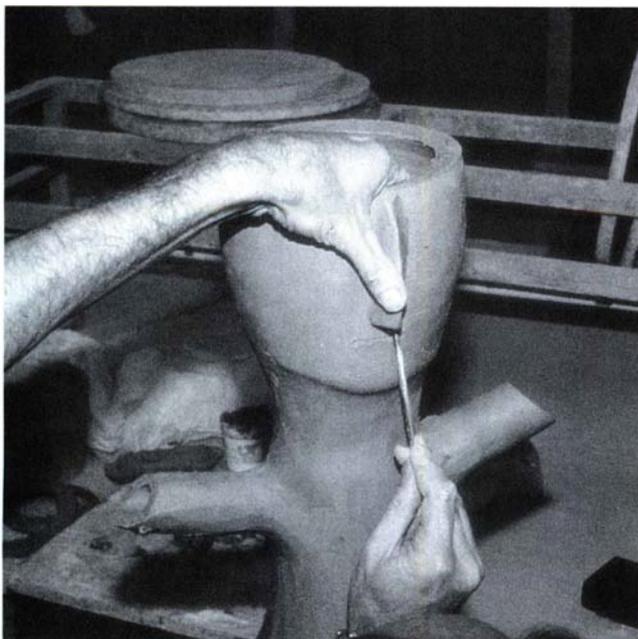
Both the body and the head sections were thrown on the slow wheel. Where the evidence survives, it shows that the body was pulled all the way to the shoulders in one throw. Rings formed by the



Modern reproduction of a Minoan goddess, 26 inches in height,



The torso and head were thrown as open cylinders, then joined.



A triangular piece of clay was attached to form the nose of the goddess.

potter's fingers during the throwing process are clear on the interior surfaces of the statues, particularly on the cylindrical skirts, but the exterior surfaces have been smoothed with a rib. The rib could have been a suitably shaped stone or a flat piece of wood. The edge was held against the statue as it was turned on the slow wheel until the desired surface was obtained. This not only smoothed but compressed the clay, removing the excess water and strengthening the wall of the statue. Marks made by the rib appear on some of the statues.

Most of the goddesses have a beveled base, which increases the stability of the statue. The torso was thrown as an open cylinder, then compressed into an elliptical shape while the clay was semisoft. The waist was compressed into an oval with its longest measurement running from back to front; the chest and back were flattened as the top of the pot was pulled together on each side to form the shoulders. The neck area was left open. Breasts made from small conical pellets of clay were added. Some statues have a bridging strip of clay between the front and back torso, which was slotted on each side to strengthen the join. A triangular piece of clay filled the space between the strip, torso and neck.

The upper rim of the torso was squeezed to form a support for the upper arm. The forearm was attached to the end of this at a right angle, forming the elbow. A number of broken arms and hands, providing interior evidence for their construction, have been found. Both upper and lower sections of arms were rolled over wooden sticks or twigs. Upper arms were fitted over the squeezed ends of the torso. Lower arms were fitted over ends of upper arms perpendicularly to form an elbow.

The hand was modeled like a pocket with an opening for the fingers and thumb. The fingers were solid cylinders rolled and placed side by side in a row

in the pocket; the thumb was separated the width of a finger. The opposite side of the pocket was wrapped around the end of the arm, forming the wrist. It is often possible to tell whether a hand is right or left because the palm is flatter.

The neck and head were thrown together upside down with the top of the head as the base. The upper part of the cylinder was compressed to form the neck. Compression marks are visible on the interior surface of every neck. The details of the face were formed either by pushing outward from the inside of the cylinder, or adding extra clay. The chin was shaped from the inside (pushed out) with the addition of extra clay, but the mouth was a simple slit incised by a wooden chisel-like tool. The nose was a triangular piece of added clay, sometimes with nostrils incised with a flat, blunt-ended tool, but the eyes were pushed out from behind. In no case was clay added to form the eyes. On the other hand, the eyebrows and ears were always modeled and attached. The eyebrows were formed by adding an arched coil of clay and smoothing it down. Most of the ears were shaped simply with a coil of clay around a pierced hole; sometimes, however, there was more shaping and the coil continued far enough to indicate the lobe.

The neck was applied to the top of the torso covering the hole at the center and smoothed down all sides. Hair was added by attaching coils of clay from the top of the head to the waist, forming long tresses. These tresses were sometimes incised to look like braids, sometimes impressed like pie-crust decoration with thumb or pinched with fingers, and sometimes flattened and left plain.

The top of the head was left open. Most of the heads were strengthened by adding a coil of clay around the interior of the rim. On top of this was fitted a tiara. Although no tiara is totally pre-



The eyes were made by pushing outward from the inside.



Back view of the replica, showing tresses incised to look like braids.

served, details from several provided the evidence needed for reconstruction: Strips of clay were laid side by side across the open head. These were usually pierced along each edge with a semicircular hole, which matched a similar hole in the next strip. Their purpose is uncertain. A bird sits at the back of the center strip of the tiara on two examples. Palettes arise from the middle of each side and the front of existing tiaras.

The goddesses were probably made in the summer, as the weather is consistently hot and dry then. The sections could have been thrown in the morning, then assembled in the early afternoon. There was quite a bit of modeling and carving after the clay had begun to set. The arms of goddesses were propped up for the final drying; marks from the props can still be seen under the elbows. Final drying would take two to three days, depending on the weather.

The firing would start in the morning, using kindling for three to four hours of slow low heat with the temperature rising to 400°-500°F. This would drive out all the moisture so that it would be safe to raise the heat more quickly by moving up the stoking pace and increasing the size and weight of the wood pieces. There would be four to five hours during which temperature would go up 200°F an hour to 1500°F. Then the firing chamber and flue would be sealed and the kiln would be allowed to cool at least 24 hours.

Variations in color and size would depend on how even the heat was during firing. On the reproduction goddess, one arm shrank a bit and the color was darker at the top, which was closer to the heat. This would explain some of the differences in color on the Bronze Age figures, which has caused some surprises in matching the shards.

The author *Clay artist Ted Saupe teaches at the University of Georgia, Athens.*



Michael Jenson

by Thomas Harding

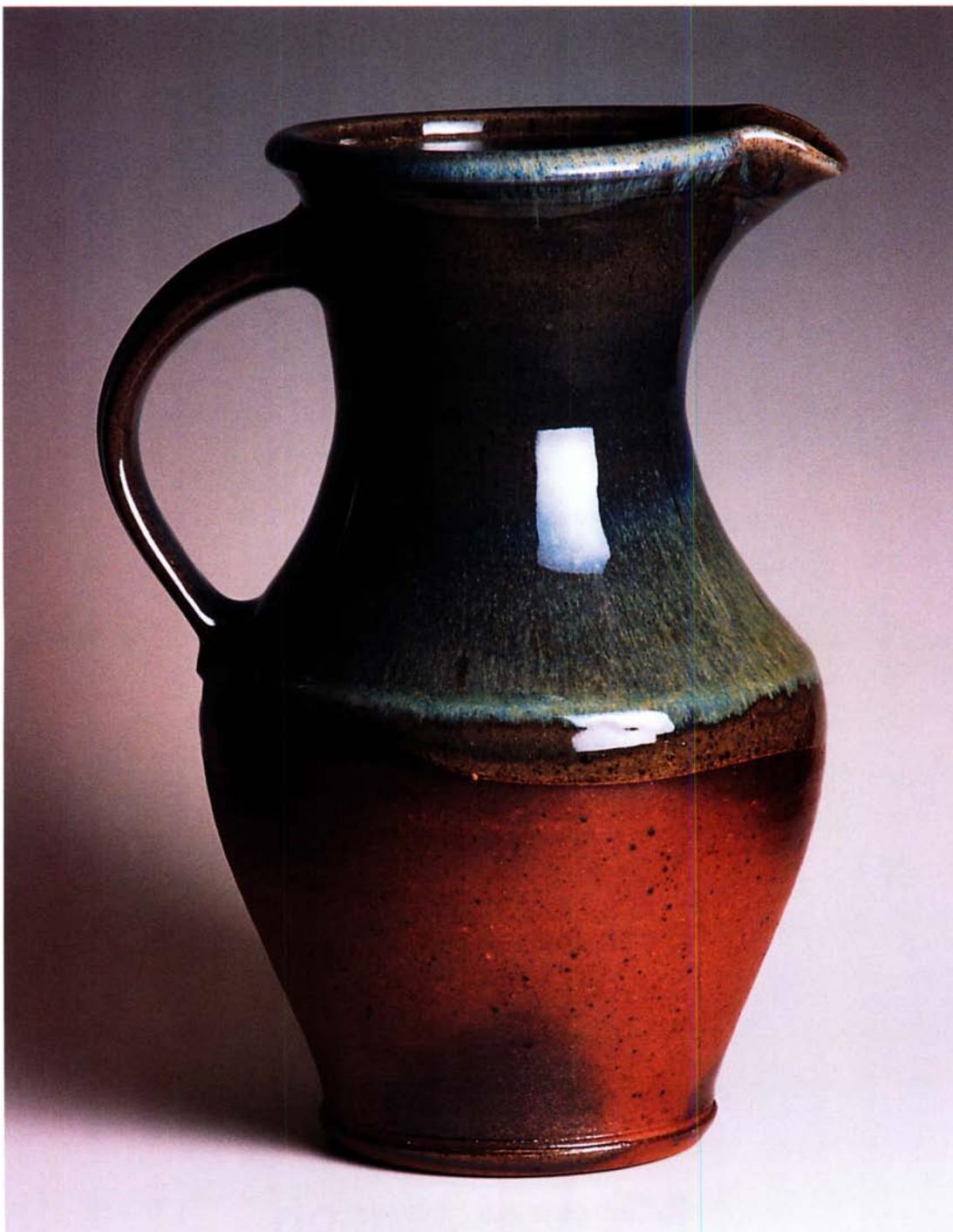
Montana potter Michael Jenson often treats visitors to his gallery to a tour of his studio. He usually points to some aspect of the view out the studio window, which faces north across Whitefish River. Flowing just a hundred feet below the flat of the rear yard, the river separates his property from the once larger Burlington Northern rail yard. Next to the tracks stands the still-operating engine roundhouse, a large brick

structure typical of a 1900 railroad. In the distance, above the roundhouse roof line, rise the slopes of Big Mountain—Northwest Montana's destination ski area. His studio window also offers a view of seasonal moods, beautiful in all

Above: Plate, 7 inches in diameter, wheel-thrown porcelain, with rutile crystalline glaze, salt fired, NFS, by Michael Jenson, Whitefish, Montana,

the forms, from leaden clouds blanketing winter snowslopes to cerulean blue skies doming the summer verdure.

Entering Jenson's studio, one quickly gathers that this is a working potters room—clean (as such places go), but strewn with tools of the trade, plastic-wrapped clay, maybe some greenware fresh off the wheel or bisqueware ready to be glazed. High shelves hold favorite pots, both his and other artists'.



Stoneware pitcher with celadon glaze, 11 inches in height, wheel thrown, wood fired, \$90.

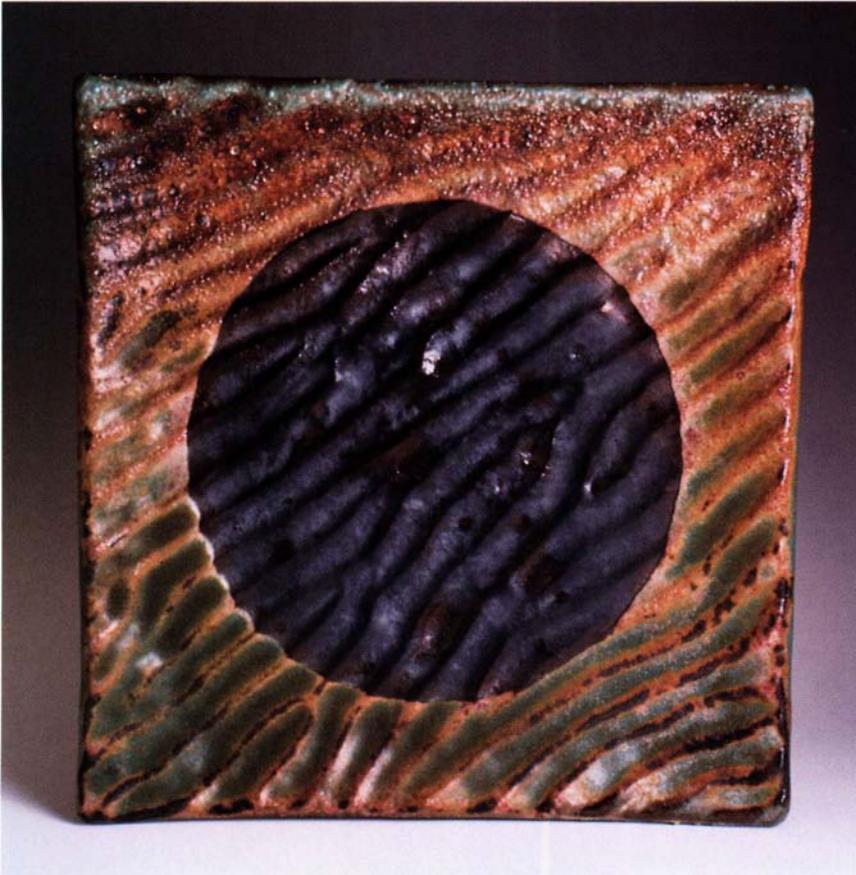
Jenson mixes his own clays, but keeps the dust of that operation at a separate location, outside his home across town. His slab roller and pug mill are in the basement of the studio-gallery. The shop seems spacious, but the windows deliver much of the effect—the studio area is only a few hundred square feet.

Whitefish Gallery & Jenson Studios is the latest step in a progression of

workspaces that began in a gravel-floored garage over 20 years ago. Jenson completed a bachelor's degree in psychology at the University of Montana in 1972; while there, he was introduced to clay in a pottery class taught by Rudy Autio. After graduation and a short officer-training stint in the Army, he returned to Whitefish and supported himself as a railway switchman. But clay had cap-

tured his interest. He practiced throwing in his spare hours away from railway work; then, during an economic slowdown while he was laid off, Jenson took up clay full time.

In 1975, a local art center invited him to build a studio in their basement and offer ceramics classes. Working with a minute budget, he constructed this first studio and an exterior kiln from



"River Rock Plate," 16 inches square, commercial black clay pressed in mold taken from mud-rippled sedimentary rock in Glacier National Park, salt fired, \$120.

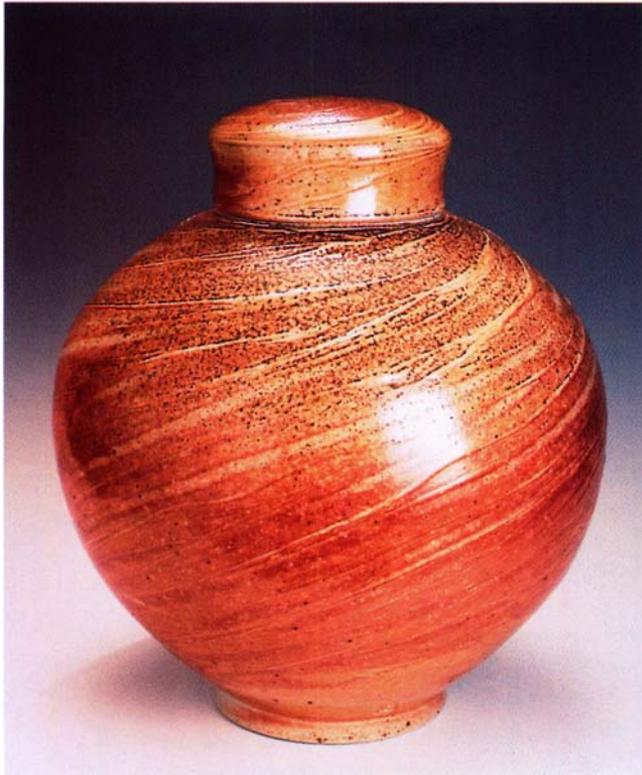
scratch. He continued as the center's resident potter until 1978, when he left to build his first personal, professional studio. Over the years, he has redefined the workspace, as his skills and ability matured. Change is something he accepts and encourages.

He met David Shaner in the 1970s and a deep friendship soon developed between the two: Shaner the mentor, the guide to a younger, but kindred, soul. The two constructed a wood-burning kiln near Shaner's studio and fired it together for nearly 14 years, until a grass wildfire destroyed it. Today, they are building a replacement kiln with some modifications, planning to wood fire again this year.

Mike Jenson would be a success if only his ceramics career were considered. But it should also be mentioned that he once ran a spice business, which

Below: Jenson's studio seems spacious thanks to floor-to-ceiling windows, which face north across Whitefish River to the ski slopes of Big Mountain.

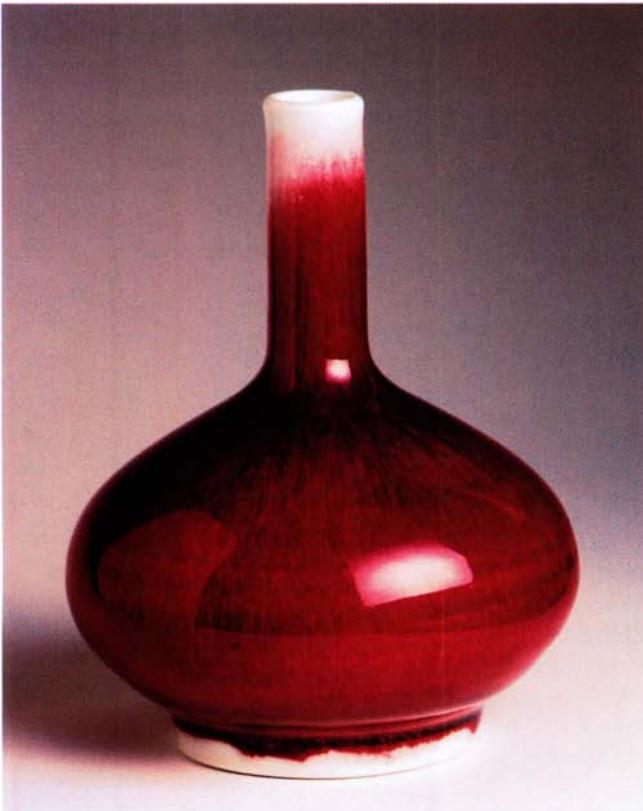




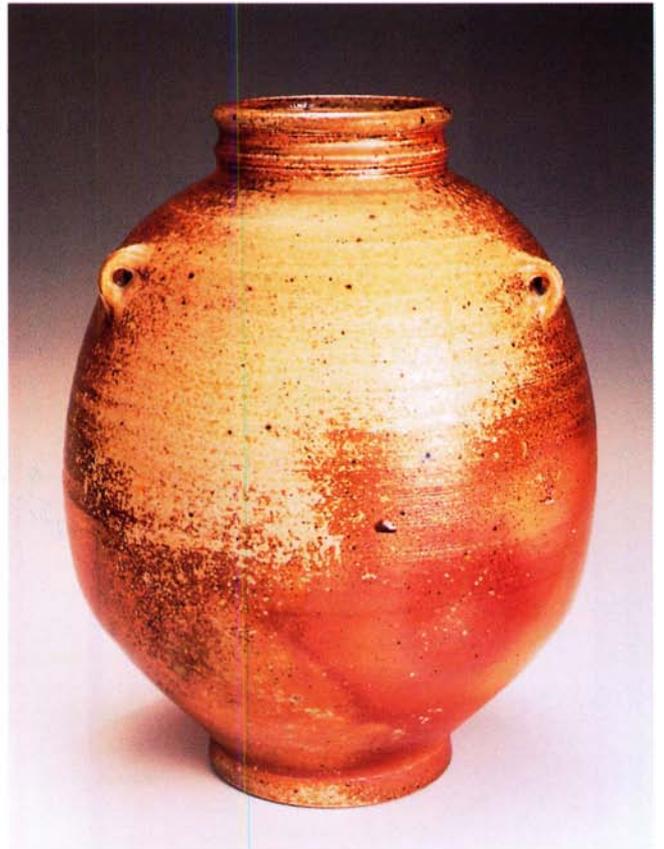
"Capped Jar," 17 inches in height, Helmer-based clay body, with hand-applied Shino slip, wood fired, \$850.



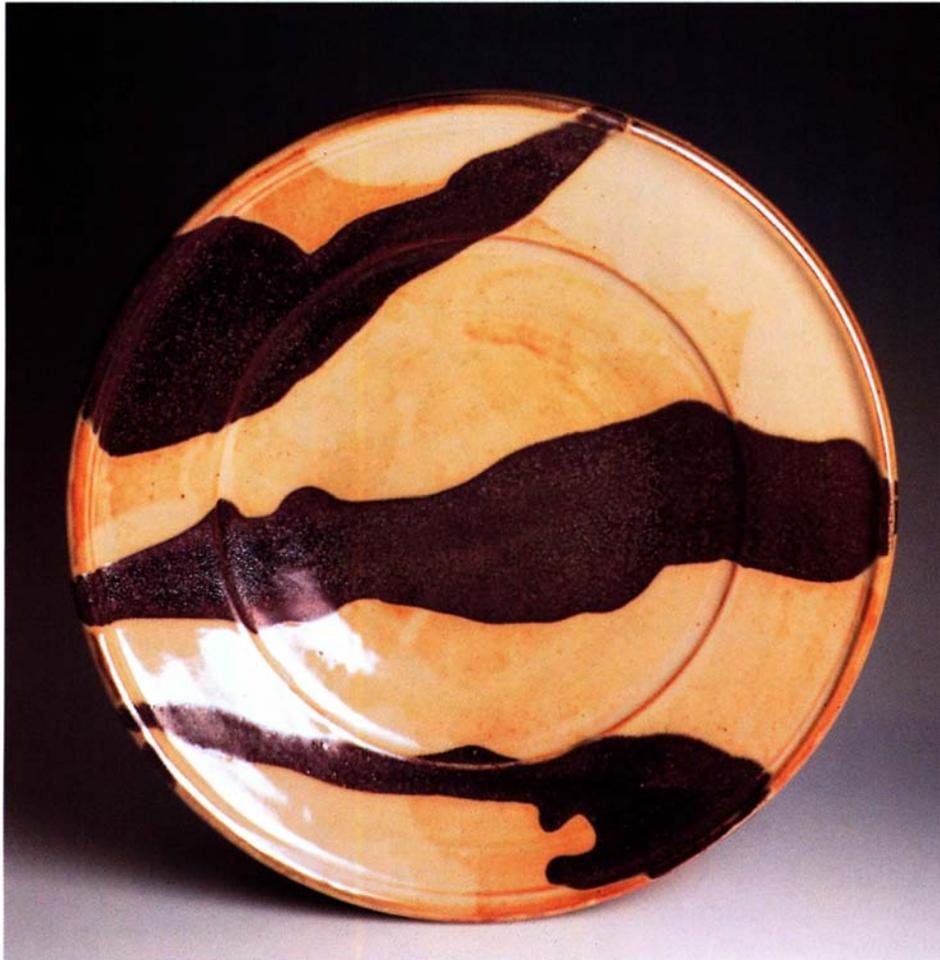
Dinner plate, 11 inches in diameter, porcelain, with wax-resisted glaze pattern, \$50.



Bud vase, 5 inches in height, porcelain with copper red glaze, high fired in reduction. \$20.



"Jar with Lugs," 15 inches in height, wheel-thrown Helmer stoneware, with wood ash deposits, \$450.



"Two Shino Plate," 16 inches in diameter, wheel-thrown white stoneware, with reduction-fired Shino and purple Shino glazes, NFS.

he successfully expanded and sold; has acquired and managed several rental properties; has acted as construction coordinator for a high-end Whitefish development and subdivision; has served three terms as an elected trustee for Flathead Valley Community College; and has served on the local community theater board and the local planning board. Currently, he is on the board of directors for the Winter Sports Corporation—the company that operates the Big Mountain Ski Resort he sees out his studio window.

The dream of operating a studio-gallery was realized four years ago, after Jenson served as a resident artist at Arizona State University in Tempe. When the 1920s house was put on the market, he immediately recognized its potential as a gallery and studio. "There were several motivations," he explains. "A shortage of galleries in our area was one. Second, I was tired of the difficulties

experienced dealing with galleries at a distance; i.e., shipping, losses, getting paid. Third, and probably most important, my generation of working clay artists has begun to realize we have very little in the way of retirement. Most of us probably do not intend to stop working; however, few are going to produce the volume of work they did in their younger years, nor are we going to be among the one-half of one percent that



Recognizing the sales potential of its location, Jenson remodeled a 1920s house as a studio/gallery.

achieve financial success solely on the appreciation of prices for their work.

"Not willing to leave the outcome to chance, I am trying to take steps to ensure my family's future as well as allow me to continue working in clay. I am not sure it is enough or that it will be successful, but for me I have no doubt that it is a step in the right direction. I intend to be making pots for a long time to come, and the new business (the gallery) and the real estate involved will help me achieve that goal."

Today, the gallery shows the works of 25 artists in various media, but remains focused on clay.

"Those who work with clay understand its captivating spell and the personal growth associated with it," acknowledges Jenson. "There is probably no greater preparation and guide for life than making pots, for it is a process of continuous challenge and constant change." ▲

Cathy Kiffney

Decorative platters, jars and shoes by North Carolina clay artist Cathy Kiffney were on view through May 30 at Craven Allen Gallery in Durham, North Carolina. Slab and/or coil built from a red earthenware body, the forms were carved, then brushed with colored slips when leather hard. After the bisque firing, commercial glazes were applied and the works fired to 1944°F.

“My work is a continuing investigation, using such forms as vase, urn, platter and animal in ways that inquire into the assumptions of our perception of pottery concepts and function,” Kiffney commented.

The fanciful shoes, which are sometimes mounted on clay “rocks” or “pillows,” were inspired by the 19th-century practice of exchanging ceramic shoes as gifts. “My challenge is to raise new questions to the old answers within the decorative ceramic tradition by using an old form and exaggerating aspects of its design or using the unexpected surface color or texture,” Kiffney explained. A



“Night Blossom,” 17 inches in height, slab- and coil-built earthenware, with colored slips and commercial low-fire glazes, by Cathy Kiffney, Chapel Hill, North Carolina.



“Platter with Carved Animal Vase,” 18 inches in diameter, earthenware, with brushed slips and glazes.



“Little Buster Black,” 12 inches long, handbuilt earthenware, with low-fire slips and glazes.



Bridge sculpture, 12 feet in length, high-fired stoneware by Ah Leon, Taipei, Taiwan.

Bridging Reality

by David Wible

In the main room of Garth Clark Gallery in New York City stands what appears to be a wooden bridge. Twelve feet long and roughly waist high, weathered and dilapidated perhaps beyond repair, it gives pause to anyone who knows this to be a ceramic arts gallery.

The bridge's details hint at a time long ago when the now aged wood was fresh cut: the hatchet marks on the hand-hewn posts and crossbeams, the crescent dents left by the hammer that nailed the planks down. Years of wear show, however. One of the bridge's main posts

is completely gone, presumably rotted and swept away by the same current that eroded the bottom portions of some of the remaining posts.

As for the planks that form the walking surface of the bridge, weather and time have treated each of them differ-

ently. Some of them are missing, with bent and fractured remnants the only traces left. The surviving planks, varying in size and type of wood, line up in rough parallel to form a coherent but undulating walkway.

Some of these boards sag, tired of resisting gravity. Others have warped and rebelled against the nails that barely hold them in place. Each reflects subtle variations of hue, from muted oranges and siennas to hints of purple and green, residues from an alchemy of weather and wood.

Ironies emerge. On the one hand, looking at this bridge evokes *so* much that is physically absent here: the stream of water that has eroded the posts below, the carpenter's tools that have left their marks, the last unhappy footstep that snapped the missing planks, the dangerous act itself of crossing over. But the same gaze that elicits all this will not reveal what actually is here: clay. The entire bridge, down to the rusted protruding nails, is made of high-fired stoneware. So, what first appears to be the competent but routine work of a carpenter diffident about details is, in fact, the virtuoso work of a clay artist obsessed with them.

The artist is Ah Leon. In the West, he is best known for his playful teapot variations inspired by the Yixing tradition. One of these, a trompe l'oeil branch teapot, is now in the permanent collection of New York's Metropolitan Museum of Art.

In Taiwan, where an Ah Leon signature on a modestly sized functional teapot can put the price over US\$3000, his pieces are sought after and used by collectors and tea connoisseurs alike. With his ingenious innovations in material and design, he has influenced the face of Taiwan's institution of Chinese tea drinking probably more than any single contemporary artist.

While the bridge marks a departure for Ah Leon, his characteristic playfulness remains. It somehow makes sense in retrospect that the hand that earlier gave us a teapot in the form of a railroad tie would create a wooden bridge of clay. Both trompe l'oeil works gently flummox the viewer into a double take. But the bridge is more than sheer play, and as trompe l'oeil is, does more than simply "trick the eye."

The bridge subject itself resonates. In a gallery often devoted to vessels, a bridge in a sense turns the container inside out. Vessels impose boundaries; bridges cross them. And in the world outside of galleries, bridges are not neutral things. We know them by their purpose. Bridges bridge. They span bounded space and make it possible to cross over. It's hard to resist the visual metaphor for all sorts of bridging that span human experience.

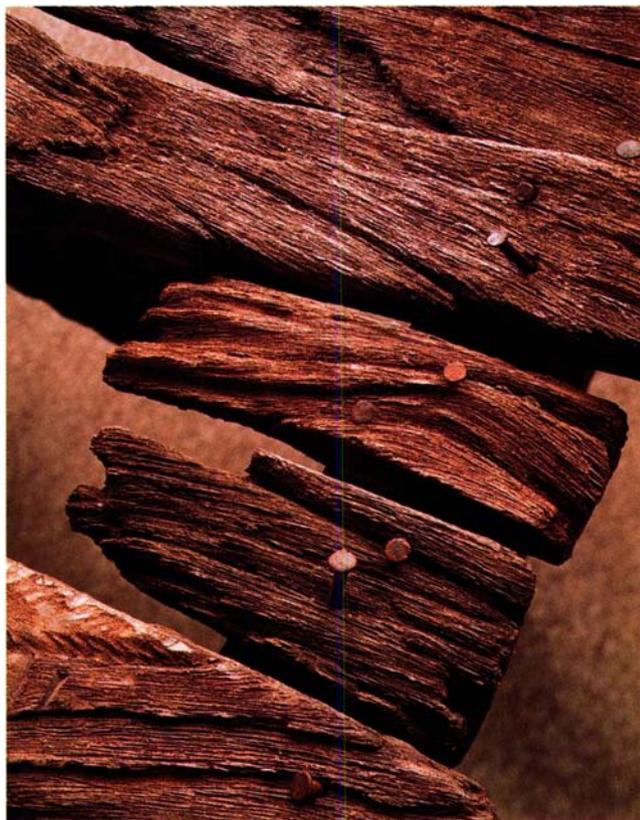
Despite the familiarity and resonance of the image of a bridge, Ah Leon has created such an idiosyncratic and compelling instance that we have to rearrange our stereotypes to make mental elbow-room for it. A sterile prototype this is not. For one thing, Ah Leon's bridge is broken. Nearly a fifth of it is gone, and he has lavished on the rest of it such neglect and disrepair that it resists any easy fit with a metaphor and refuses to serve as a mere symbol.

America has seen other variations on trompe l'oeil that are not so resistant to

the role of emblem. Andy Warhol's Brillo boxes, for example, act simply as an abbreviation for an idea—say, the fatuity of the whole notion of "originals" in the age of mass production. Warhol would have been the first to admit that a face-to-face look at his boxes is beside the point. What Ah Leon has done, on the other hand, can't be distilled. In fact, he has created a quiet, compelling argument for the value of the original: his physical piece demands a physical encounter.

"No ideas but in things," wrote William Carlos Williams. And while, in the territories of art and craft, disembodied ideas still clutter the border debates, Ah Leon has built something incarnate, a bridge that, by some trick of its incarnation, both makes the crossing seem treacherous and the border obsolete.

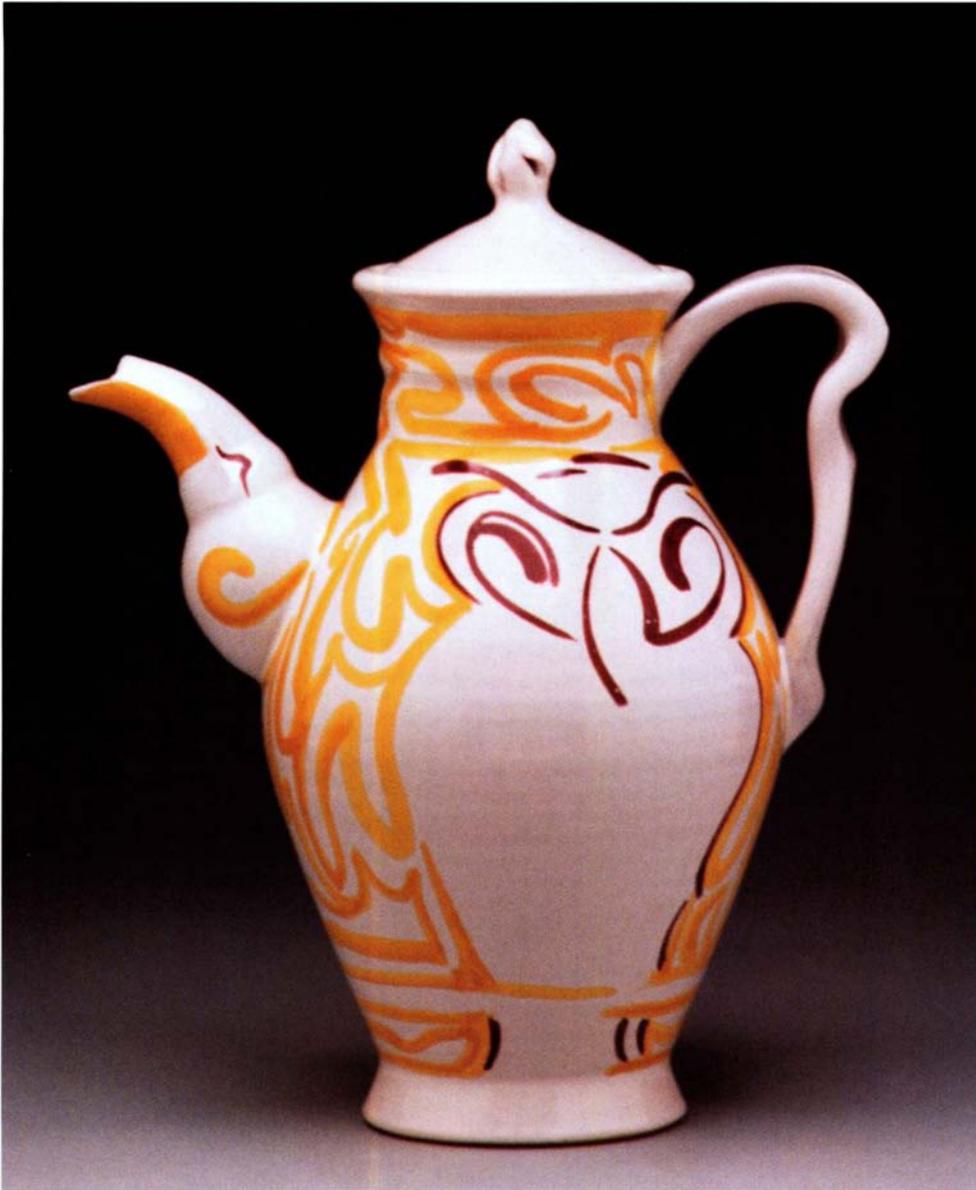
The author *An avocational potter, David Wible teaches undergraduate- and graduate-level classes in linguistics at Providence University in Taiwan.*



Even the rusted nails of Ah Leon's trompe l'oeil sculpture are made of high-fired stoneware.

Invisible Gesture

by Paul Rozman



Majolica-glazed coffeepot, 10 inches in height, 1996,
by Paul Rozman, Calgary, Alberta, Canada.

Along with the expressive nature of the material and ideas of form and utility, there is an overwhelming presence in the pots I admire most. This presence speaks of human experience, regardless of time and space. I call it invisible gesture because it is not manifested in a physical way but speaks directly to our guts, regardless of cultural barriers.

Contemporary pottery production

is not strictly inspired by market demand or by a dominant aesthetic. But this new-found freedom can be a disadvantage in the absence of mainstream criticism.

The challenge for me is to develop criteria that are not necessarily universal but dare to be individual and relevant to my own experiences. My intent is to understand and to find meaning in what I do. This is why I

choose to think of criticism as ceramics appreciation.

Functional pottery involves ideas and concepts, including form painting and/or form decoration, but it also deals with an aesthetic of use, a unique opportunity to experience art in the most intimate way. When the user takes hold of a coffeepot's handle, the mundane becomes a sensual engagement, protecting the user against



Shallow bowl, 15 inches in diameter, wheel thrown, with majolica glaze, fired to Cone 2 in oxidation, 1995.

indifference. I introduce subtle hints of the forming process on knobs for the same reason. This interaction between the user and the pot, through sensual awareness, constitutes but one aspect of the potters art.

Another aspect of functional pottery is its potential to offer process, form and function as an idea of beauty. The universal reaction to a natural splendor is to gaze in awe. The results

of ceramic processes are beautiful because of fidelity to natural phenomena. Through study of historical examples, I see variety and cultural differences in this relationship with nature. In my majolica work, I use images of familiar animals (moose, cow, chicken, fish, white owls and frogs) integrated with stylized background patterns of water, trees, leaves or simple color fields. The majolica

technique lends itself readily to this kind of approach to surface. It is possible to have a full range of depth from the white glaze to transparent washes of color to opaque saturated colors. Regardless of color saturation, the painted surface melts into the glaze and therefore takes on its character. This makes it possible to have rich surfaces without interfering with the utilitarian purpose of the forms.



Wheel-thrown platter, 14 inches in diameter, majolica glazed, fired to Cone 2, 1996.

Slip-cast cups, 3 inches in height, with brushed pigments over Rozman Majolica Base Glaze, 1996.



Recipes

Rozman Majolica Base Glaze

(Cone 2-4)

Whiting.....	5%
Frit 3124 (Ferro).....	40
Kona F-4 Feldspar.....	15
Nepheline Syenite.....	15
Edgar Plastic Kaolin.....	12
Flint.....	13
	100%
Add: Superpax.....	12%
CMC Gum Solution...	10 %

The gum solution is a mixture of 15 grams CMC gum in 1 liter water.

Rozman Stony Matt Base Glaze

(Cone 2-4)

Whiting.....	20%
Frit 3124 (Ferro).....	20
Nepheline Syenite.....	30
Edgar Plastic Kaolin.....	15
Flint.....	15
	100%

For a yellow variation, add 5% rutile; for blue-green, add 0.3% cobalt carbonate and 2% copper carbonate.

Rozman Throwing Body

(Cone 2-4)

Wollastonite.....	3%
Nepheline Syenite.....	14
Ball Clay.....	25
Hawthorne Fire or Cedar Heights Goldart.....	25
Cedar Heights Redart.....	25
Flint.....	8
	100%

Rozman White Casting Slip

(Cone 2-4)

Talc.....	5.00%
Nepheline Syenite.....	30.00
Edgar Plastic Kaolin.....	23.00
Kentucky Ball Clay (OM 4).....	22.00
Flint.....	20.00
	100.00%
Add: Barium Carbonate.....	0.03%
Soda Ash.....	0.03%
Sodium Silicate.....	0.25%

Start by adding 38% water, then add more if required.



Matt-glazed bowl with iron brushwork, 12 inches in diameter, by Paul Rozman, 1996.

The notion that functional pottery is too limiting for expressive needs is a strange one to me. Unfortunately, our culture has adopted the belief that function is synonymous with convenience. This notion is so prevalent in modern design that often we confuse the two. A Styrofoam cup is perfectly satisfactory when the concern is convenience alone. This solution, though, is so one-dimensional that the only pleasure I get out of using it is when I throw it in the garbage. It is nevertheless an aesthetic of convenience, simple-minded and restrictive.

An important component of the human experience is the opposite pull of intellect and emotion. One of the major attractions I have to functional

pottery is that this apparent conflict is welcomed. In fact, I will go further to say, not only are these opposites fused in pottery, but I see this as an integral part common to the pots I admire most.

It is a given that art pottery involves ability, intellect and emotion. Functional pottery, by its nature, requires a level of ability (process and technique) to fulfill concept and subject matter (which are solidly rooted in life experiences). The soul comes from our traditions and first-hand experiences. The degree to which all these human qualities are involved and expressed in an individual manner makes the difference between utensil and art object. ▲

Art, Influence and Culture

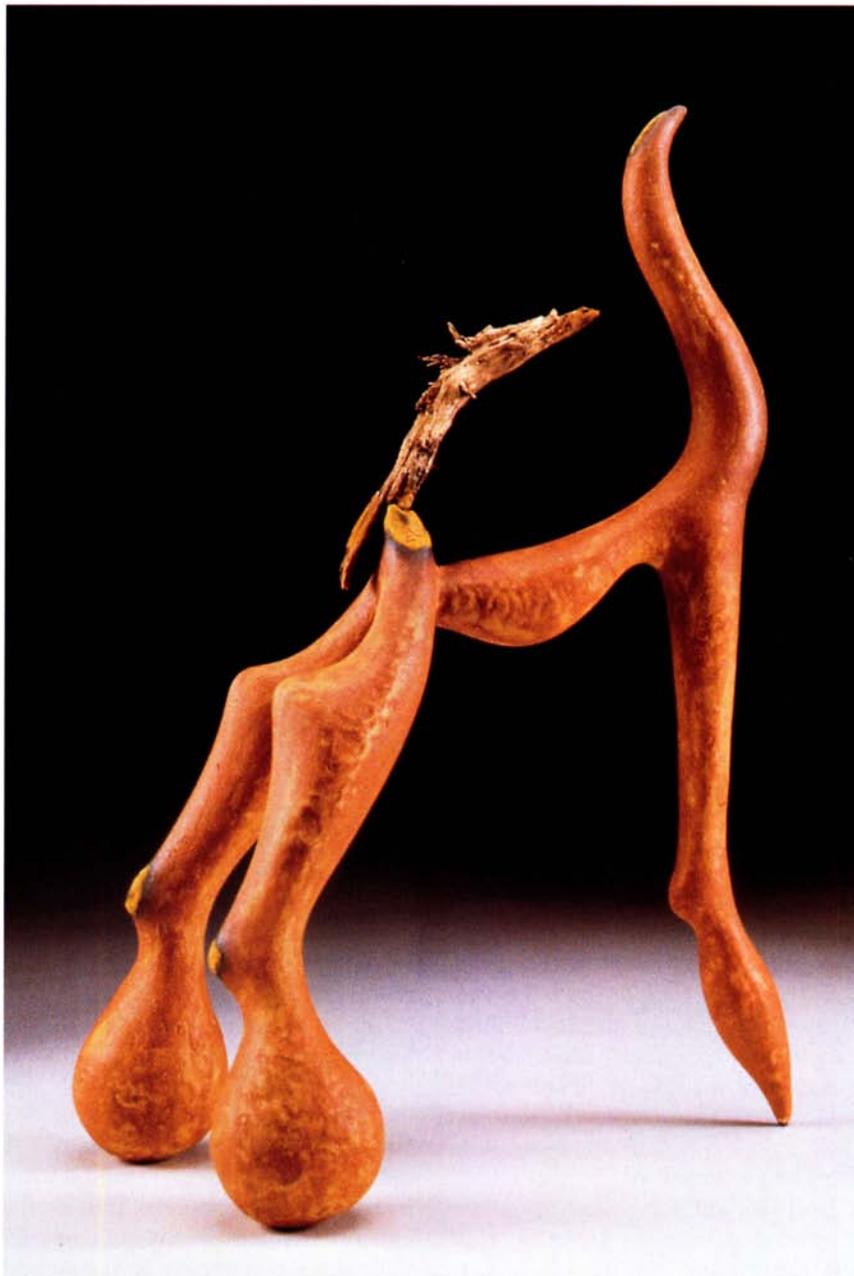
by Marvin Sweet

Yu can tell a lot about people by the choices they make. For an artist, there are no more important choices than those of the art and artists one chooses to be influenced by, and in particular, the mentor toward whom one gravitates. Sometimes these choices are conscience; sometimes they are intuitive; and sometimes we are imposed upon.

When I suggest being imposed upon, I am thinking about living environment, family and points in time. I grew up in Newark, New Jersey, during the 1950s. At that time, Newark was composed of friendly neighborhoods. These were generally racial or ethnic enclaves of hardworking families, in well-maintained two-, three- or four-family homes. I was raised by parents whose values were forged in the Great Depression, then tempered by World War II. My grandparents, who lived in the same house with us, retold tearful, painful accounts of the Holocaust. My older cousins were part of the Beat Generation and were Freedom Riders.

When I was 10 years old, the innocence ended. I was confronted with and impacted by the assassinations of President Kennedy, then Martin Luther King and Bobby Kennedy. There were race riots and lootings in Newark in 1967. There were student strikes and protests against our government's action in Vietnam. Young people were questioning our national leaders. That was unheard of, unthinkable.

In 1970, I left my urban New Jersey home to attend college in rural New Hampshire. I graduated, thinking that I would become a school teacher. But in 1975, after moving to Boston, I was "found by clay." I spent the next five years as a "self-taught" potter, making functional ware. By 1980, believing my daywork would benefit from formal training, I made the decision to enroll in the Master of Fine Arts program at the Program in Artisanry, Boston University. That is where I had the good fortune to study with Rick Hirsch (now a faculty artist at the Rochester Institute of Technology School for American Craftsmen), and I got to know fellow student Toshio Ohi. These two have



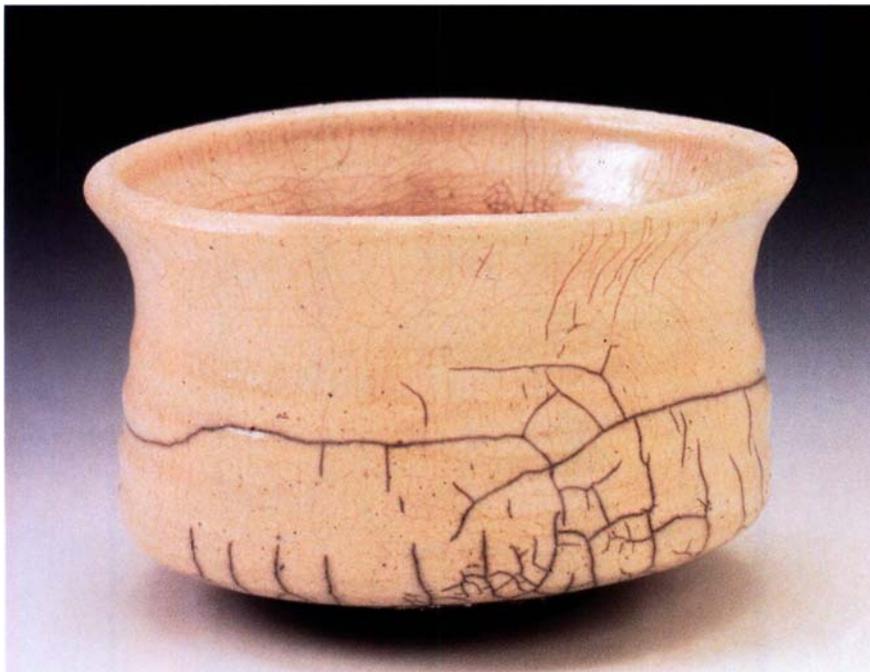
"Guardian of Memory," 26 inches in height, handbuilt, surfaced with low-fire glazes, accented with wood addition.

been the driving forces behind my aesthetic appreciation and artistic attitudes.

Rick Hirsch's knowledge of art, artists and techniques spans all periods and cultures, historic to contemporary, and is reflected in the level of his artistic and professional achievements. He disseminates this knowledge with enthusiasm, insight, humor and aesthetic

sensibility. His work and work ethic have always served me well as a model.

Toshio was also a graduate student, arriving a year after me. I had come to study with Rick because I simply needed all the help I could get. Toshio, on the other hand, was looking to bring fresh ideas and attitudes to traditional Japan. He is the eleventh generation of the



"Tea Bowl," 3 inches in height, wheel thrown, raku fired, by Marvin Sweet, Merrimac, Massachusetts.

Ohi family of Kanazawa to make utensils for the tea ceremony. His family is directly linked to the 400-year-old tradition of the Urasenke Tea Society and the Raku family—the first generation of the Ohi family was an apprentice to the fourth generation Raku. Leaving Kyoto for Kanazawa, under the guidance of the tea master Sen-so (great-grandson of Sen-Rikyu), the Ohi potters signed their work Raku for the next four generations. The Raku and Ohi families are considered "brother kilns."

In 1986, with these two as my guides, I traveled throughout Japan to study the Zen gardens and temples, the tea houses and their gardens. We practiced the tea ceremony in Tokyo and Kyoto, visited the Raku family, and made pots combining American and traditional raku firing techniques. The ideals of simplicity, rusticity and humility are a part of the tea aesthetic. I learned that when I make a teabowl I should attempt to bring those feelings to the simple bowl shape. If I can do that, then perhaps I have a chance to transfer that sensibility to the other forms I make.

After my return, I began to incorporate my formal training and this em-

pirical research into my work. I began to make vessels that reflected the Japanese affinity with nature, along with the use of chance, inherent in the raku firing process. Zen tenets of frugality and economy of means suggest trying to do more with less.

In America, the general belief is that bigger is better. The sweeping panorama is what gets our attention. Because of the unbounded magnificence of our landscape, we have come to marvel at the vastness of nature: the Hudson River Valley, Yosemite National Park or the Grand Canyon. In Japan, an island nation, there is a greater intimacy and awareness of the details of nature. Perhaps that is why the Japanese have such a deep understanding, love and appreciation for ceramic art.

Art creates culture, even as it is a product of its culture. My vessels are informed by the Japanese aesthetic sensibility, but there are references from many diverse sources. Among those that I have felt a particularly strong kinship with are Cycladic art and Hans Coper, African sculpture and Constantin Brancusi, Chinese ceramics (especially neolithic and Yixing), Isamu Noguchi,

Jean Arp and Mark Rothko. Art has its own language, composed of a visual vocabulary. Those who cannot understand or appreciate abstract concepts in art lack the ability of really seeing and reading it. When understood, forms begin to make sense, become clear, become real. One's work becomes a personal dialogue between one's thoughts and the clay. The idea is not to make art from art, but to use the visual vocabulary of the language of art, with an eye toward nature. Brancusi, for example, devoted himself to the distillation of nature into its essences, pure form of primal origins.

In 1993, I moved from Boston to a rural Massachusetts setting. It is much easier to make the transition from urban to rural, I believe, than the other way around. The new environment has affected my work. I had been intertwining the vessel with the human form, but now the reference is to animal. Either way, they are analogous to the vessel form, by way of their compositional components; i.e., foot, body, shoulder, neck, lip.

The visual suggestion of my vessel forms is one of ritual. Religion and art, both with their spiritual and ritualistic aspects, are two areas where humankind have always applied their imagination. The spiritual need seems to be a search for the meaning of existence. It is a way of bringing order to chaos, meaning where there was none. Ritual perpetuates it.

For me, it is a visual investigation of forms, in conjunction with the things around me. That is why I find raku firing so appealing. Raku is about fragility and danger. There is personal danger from the intense heat and flame. And there is danger in the elemental forces of heat, fire and water conspiring to crack the clay. Each time a piece is removed from the kiln, it can be lost. Like life itself, it is here, then gone. But this firing technique is in total harmony with my forms, my ideals, my appreciation of the ephemeral in nature.

The author Marvin Sweet teaches at Bradford College in Bradford Massachusetts.



“Wa” is installed on the west wall of the Joseph V. Canzani Center at the Columbus College of Art and Design in Columbus, Ohio.

CCAD’s Mural Wa

by Kaname Takada

“Wa,” a 672-square-foot ceramic mural I produced with the help of student assistants, was installed on the west wall of the Joseph V. Canzani Center at the Columbus College of Art and Design (CCAD). Opened in 1993, the building is the focal point of the campus in Columbus, Ohio. It houses an 8000-square-foot exhibition hall, a library and a 400-seat auditorium. The idea of embellishing the facade with a mural was initiated by then-president Joseph Canzani and vice president Mary Kinney. They worked with the architects to designate space on the blueprints.

I had several aesthetic concerns in mind when designing the mural. Firstly,

I wanted the design to have a strong aesthetic and visual presence, but, at the same time, the building and the mural had to complement each other. I also wanted the design to present different impressions, depending on where the viewer stood. I chose 16x9-inch tiles as the basic design element because 15 tiles would make up a 4-foot square.

The mural consists of 42 squares or 630 tiles. Their thicknesses range from about $\frac{3}{4}$ inch to about 2 inches. Juxtaposing different thicknesses yielded a fragmentation effect. The closer the viewer stands to the building, the greater the fragmentation and three dimensionality of the mural’s surface. On the other

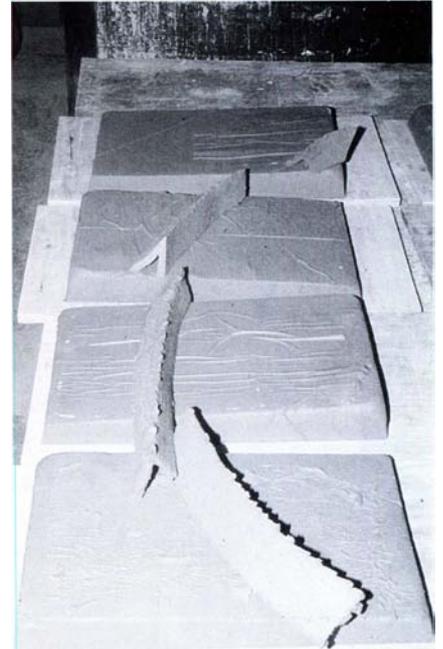
hand, the farther away the viewer stands, the flatter the mural appears.

Because of their uneven thicknesses and the added rings, the tiles cast changing shadows depending on the time of day, years and, of course, the weather. The effect is more three dimensional when the sun is high, around noon. In the morning, when the whole west side of the building is in shadow, or in the late afternoon, when the sun shines from the west, the mural looks more or less two dimensional.

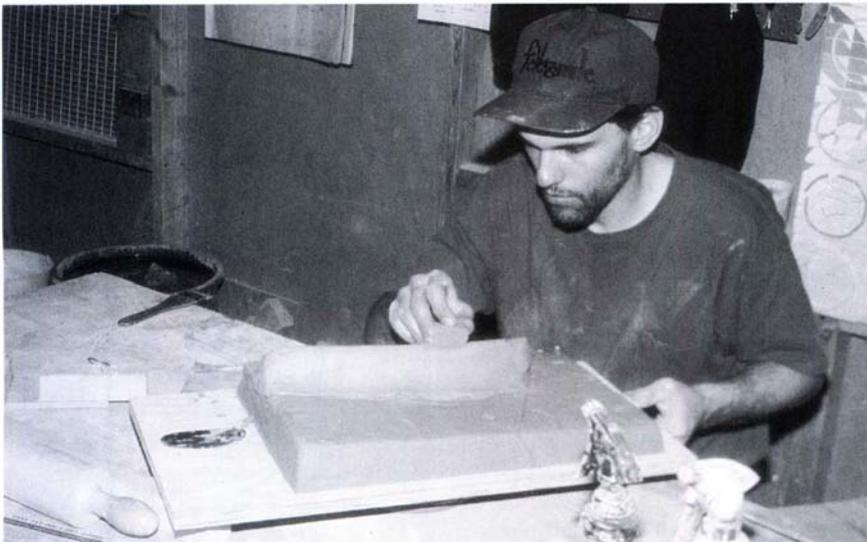
Working with modules solved several problems. My studio measures only 27x13 feet, and I had no access to any other space large enough to accommo-



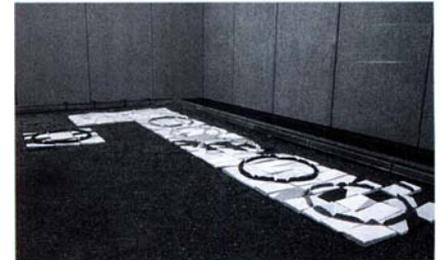
Space was limited, so only 15 tiles could be hand pressed at a time; the clay was left inside the molds but under plastic to set up overnight.



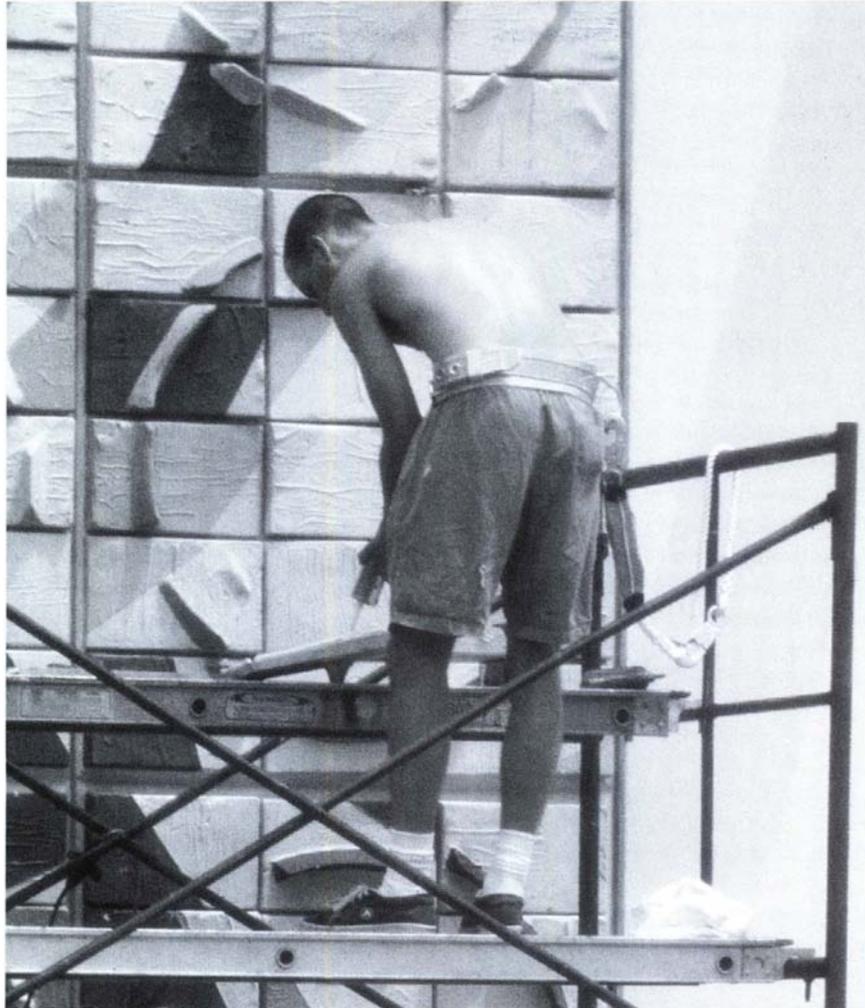
L-shaped, extruded elements were attached to some of the tile surfaces to form sections of rings.



When dry, the tiles were brushed with slips (here, by student assistant Tom Miller) and single fired to Cone 6.



The only available space to lay out the fired tiles prior to installation was on the roof.



Each tile was secured in place by a metal bracket, which had been anchored with screws to the concrete blocks. Construction adhesive (applied here by student assistant David Holiday) and caulking were used for additional security.

date the whole mural at the same time. Though two more assistants were added later, I had only a part-time assistant when the project was started. With limited work space and personnel, the production period had to be lengthy—with about 30–45 tiles made each week. Working with modules, which lasted eight months, made the production process smoother. Also, choosing a simple geometric shape made it easier for us to produce large numbers of tiles that were consistent in size and quality.

After the clay shrinkage was calculated, the two original tiles (mirror images of one another) were produced in plaster. Then eight press molds were

made from each plaster original. A sheet of newspaper was placed on top of the originals before pouring the plaster. Water from the mold plaster made the paper wrinkle, thus adding texture to the press molds. It took about a week for the molds to dry—inside the glass-blowing studio where the air is consistently hot, but not hot enough to damage the plaster.

Fifteen tiles were pressed at a time. The clay was left inside the molds but under plastic overnight. Before the tiles were removed the next morning, grooves were excised from the back of each to reduce the weight. Also, a slot for a metal bracket was cut into the back of

each tile before removal from the mold. Then, L-shaped slabs (extruded through a custom-made die) were attached to some of the tile surfaces to form sections of rings.

My studio would accommodate only 75 tiles at a time, so whenever the tiles took longer to dry, production had to stop. Once the tiles became bone dry, colored slips were applied with brushes. The tiles were then single fired to Cone 6 in an updraft gas kiln. About 35 tiles were fired in each firing. The size of the tiles (16x9 inches) made them easy to load on our 12x24-inch shelves. After the firing, the tiles were taken to the roof of the ceramics studio, since we

did not have any other place to store them. Some were left outside for more than a year.

The installation process lasted a month and a half. Each tile was secured in place by a metal bracket, which was screwed into the concrete blocks. By securing the tiles individually, the weight of the mural could be spread equally over the wall.

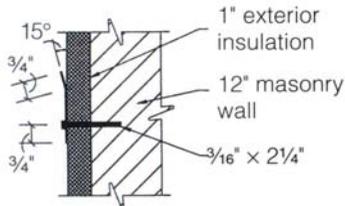
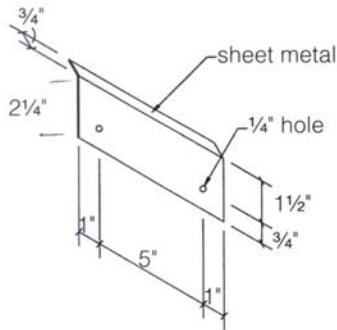
The title evolved as we worked on the project. There are two different meanings. Because Japanese is a phonetically simple language, there are many words that have the same sounds but different meanings. "Wa" is not an exception. Among the many Chinese char-

acters that can be used to pronounce it, there are two that can be translated as "Rings" or "Circles," with obvious reference to the repeated design. If I were to use the Japanese character, the meaning would be "Peace" and/or "Unity." At the initial design stage, though, the title for the mural was the Chinese character for circles. The more the work progressed, the more obvious it became that the mural could not have been successfully completed without the help and cooperation of many people.

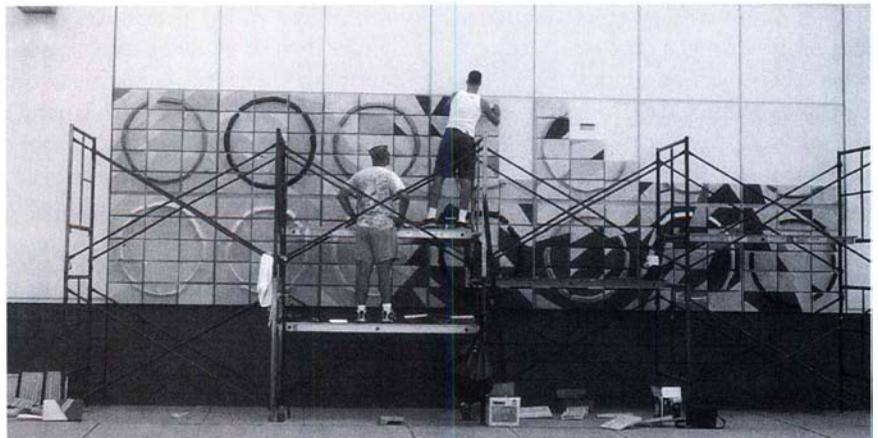
The author *Kaname Takada* has been a ceramics instructor at the Columbus College of Art and Design since 1992.



Student assistant Davis Trusewicz hanging the tiles from brackets.



The brackets were made from 18-gauge galvanized sheet metal.



The mural consists of 630 tiles and took a month and a half to install.

Ceramics Kentucky

“Ceramics Kentucky,” an exhibition of works by 20 invited artists, opened at Clara M. Eagle Art Gallery at Murray State University, then traveled to Western Kentucky University in Bowling Green, the Kentucky Art and Craft Gallery in Louisville, and Doris Ulmann Galleries of Berea College. “The long tradition of ceramic production in Kentucky’s history, due to the abundance of natural clays, river access and westward movement, has nurtured the growth and variety of artists,” noted curator Albert Sperath, director of the University Art Galleries at Murray State University, in the accompanying catalog. “It was that very abundance of artists that made the selection process difficult.

“About halfway through the studio visits I realized I was going to have to decide whether to include many individuals with only one piece each, or fewer artists with more pieces by each one,” he continued. “I opted for the latter approach, but wished for the space to show more.”

When selecting artists, Sperath asked himself two questions: “Does the work add something new (challenging tradition) and/or does it capture the essence of the tradition (seeking perfection)?”

He declared the state of ceramics art in Kentucky to be “healthy and vibrant. Recently, I thought the national interest in craft was beginning to wane, especially after the Year of American Craft (1993) ended. My investigation showed that not to be true. From the smallest craft gallery to the production potter, all report that there is still an active interest in buying the handmade item, and competition is fierce. Most of the production potters scramble to meet the expectations of the general public in areas such as color, form and price. A few who have established national reputations can replicate their ‘line’ with minimal regard for trends and do some speculative work. Those with other means of income can do speculative work with little regard for sales potential. The show is about equally represented with art from all camps.” A



“Cup Form,” 14 inches in height, glazed porcelain, thrown and assembled, fired to Cone 8, by Joseph Molinaro, Richmond.



“Seeing Both Sides,” 6 inches in height, slab-built porcelain, with underglazes, lustres and acrylic paint, by Diane Kruer, Fort Thomas.



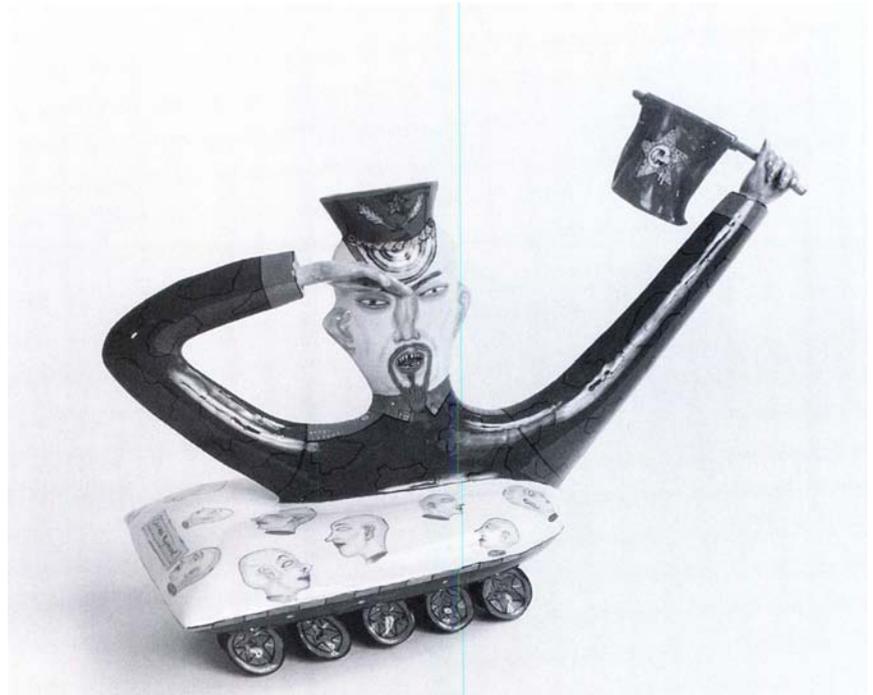
“Leather Lined Box,” 5 inches in height, handbuilt terra cotta, with leather, by Gordon Andrus, Hardin.



"Empire vase," 22 inches in height, glazed stoneware, thrown and assembled, by Michelle Coakes, Bowling Green.



"Teapot with Tubal Ligation," 12 inches wide, wood-fired, salt-glazed stoneware, by Stephen Michael Driver, Owensboro.



"Chechnya" teapot, 15 inches wide, porcelain with stains and 22K gold, by Sergei Isupov, Louisville.

Anthropomorphic Attitudes

by Marilyn Stiles

W[^]y favorite place to be is the “back room” studio of our converted chicken barn home. Its located down a mile of dirt road in a stand of eucalyptus trees. The studio windows look out over a valley within the Golden Gate National Recreational Area. When there’s fog along the northern California coast, the valley is shrouded in mist for most of the day.

My husband and I moved here after we were married in 1965. I had just returned from two years in Ayacucho, Peru, for the Peace Corps. Our assignment was to work with local craftspeople to develop co-ops to revitalize the economic viability of their work. It was an exhilarating, challenging, mind-expanding experience that meant absorbing a new culture, a new language and new aesthetics. Some critics were afraid we’d impose our tastes on the native craftspeople. Impossible! We were the ones changed forever.

One of my first opportunities to work with clay was at the studio of a fellow volunteer who was attempting to design a wood-burning kiln that would operate efficiently at 9000 feet altitude. He eventually discovered the potters were doing the best they could possibly do with the materials they had. Technology is relative.

On returning to the U.S., I found that my teaching degree in elementary-school art didn’t apply in California. After months of searching, I stumbled onto a job at the Open Studio at the University of California in Berkeley, where my love affair with clay really began. I was only a step ahead of most of the students. It was a very stimulating environment, relaxed with lots of experimentation. I worked there until our son was born.

It had always been our goal to work at home and raise our children in the country. With a new baby and the experience gained at U.C., Berkeley, the time had come to establish my own studio. The arrival of our second son completed our family. I feel very fortunate to have been able to work at home during their childhood years, to be able



“Take Out Lizard,” 10 inches in height, handbuilt white stoneware, by Marilyn Stiles, Mill Valley, California.

to leave the work, to think about it while taking care of my family and to return to it whenever possible.

Some of my anthropomorphic sculptures simply reflect what is happening in daily life. An encounter with an unwelcome rodent resident resulted in a “Pack Rat” sculpture. For the past few years, gray foxes have been coming to our back deck. I would love to capture a suggestion of their delicacy and beauty in clay. Just like nature, this involvement is varied, ever-changing and never boring. I particularly enjoy putting ani-

mals, mostly frogs and lizards, in unexpected situations that express human attitudes. My favorite response to this work is laughter, especially from children, because I know it’s spontaneous and genuine.

When asked “Why lizards and frogs?” I recall the thumbnail-sized toads that we saw on forest trails while camping in the Adirondacks, and of watching frogs and lizards in their secret hiding places near the creek behind my uncle’s house. One day, I saw a giant Pacific salamander slowly struggling up the road in the



"Dancing Pigs," 16 inches in height, white stoneware, pinched, coiled and slab built, with Cone 6 semimatt glaze.

dust. I guessed it was trying to make it to the creek because they are usually found in damp areas (like our spring box). I decided to assist, and rolled the salamander onto a paper bag. It looked at me with large dark eyes, waved its short limbs and opened its pink mouth. I was immediately struck by how much it resembled a developing human fetus and thought perhaps that was a clue to our fascination with them, having to do with our own evolutionary development and mythology. Frogs, I'm told, are the guardians of the underworld, even possibly our subconscious.

Each of my sculptures is handbuilt, using the tried-and-true pinch, coil and slab techniques. I use anything at hand for texture, from a rock I picked up on the beach 30 years ago that is perfect for the bumpy texture on the frog's back, to eucalyptus bark gathered outside our back door. I started with a rolling pin and a cloth-covered board, but now use a slab roller daily.

Years ago, I hit upon a Cone 6 semi-matt glaze that works very well with the white stoneware clay I use. It has a luminous quality that puts the animals into another, subtler dimension—more metaphor than portrait. I add copper, cobalt and iron oxides for color variation and often use colored slips underneath. The glaze is applied by dipping or spraying, sometimes with an overspray of underglaze or commercial stain.

Certain pieces I do as limited editions; they are the most commercially successful and have become my "bread



Even limited editions are handbuilt individually.



For uniformity, the amount of clay used Lizards and frogs are among



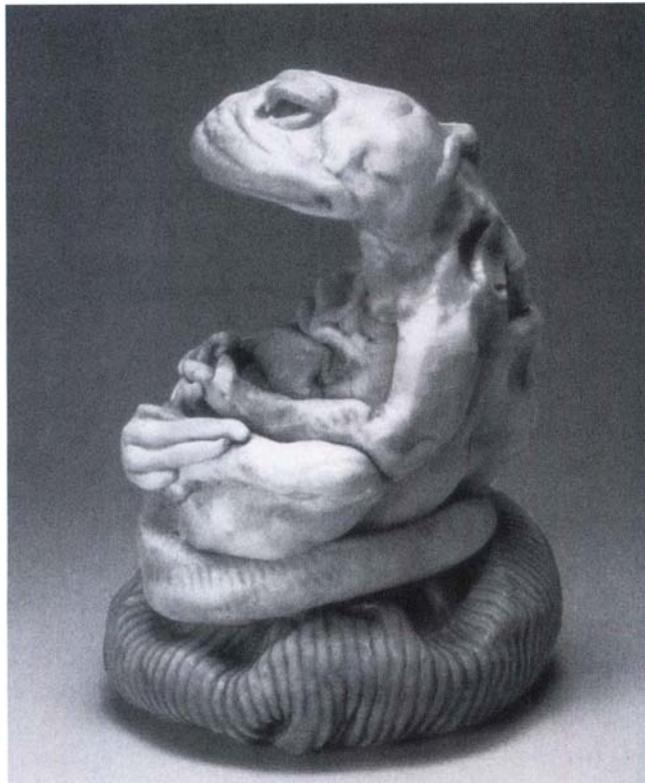
Stiles' favorite subjects.



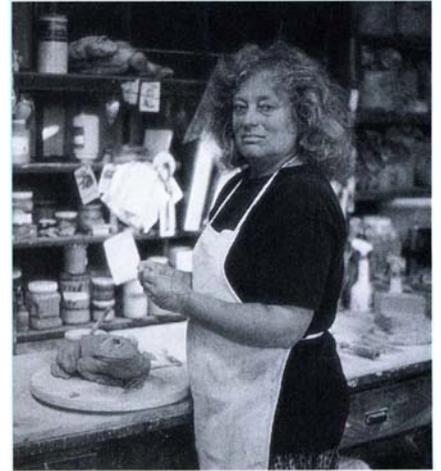
"Frogs Frolic," 24 inches in height, white stoneware fountain, with semimatt glaze, fired to Cone 6.



"Saturday Nite Bath," 12 inches in height, handbuilt stoneware with semimatt glaze.



"Zen Lizard," 10 inches in height, white stoneware, with Cone 6 glaze.



Stiles enjoys creating animal sculptures that express human attitudes.

and butter" items. Each piece is individually made, but I weigh the basic parts so that the size can be somewhat uniform for wholesale orders going to galleries.

It's a struggle to balance earning an income with maintaining artistic interest and excitement. Ideally, I suppose we would only respond to what inspires us at the moment, but realistically, I'm not inspired every moment, and I also enjoy the discipline of producing multiples for wholesale. It's important to take time to try new techniques and invent new methods. Clay is a wonderfully plastic material that responds differently in every person's hands, close to thought and emotion in its immediacy.

For the past 18 years, we've divided our time between Mill Valley, California, and Friday Harbor, Washington, on San Juan Island. My husband built a house in the style of our California chicken barn mostly from recycled wood and windows but larger in every dimension. Consequently, my studio there is also larger and lighter.

Each summer, I try to take time to experiment with some new techniques, mostly raku. My subject matter also changes in response to the wonderful bird and marine life there.

Working with clay is a marvelous creative dance that's never boring. I can't imagine ever wanting to sit it out. A

Nordic Ode

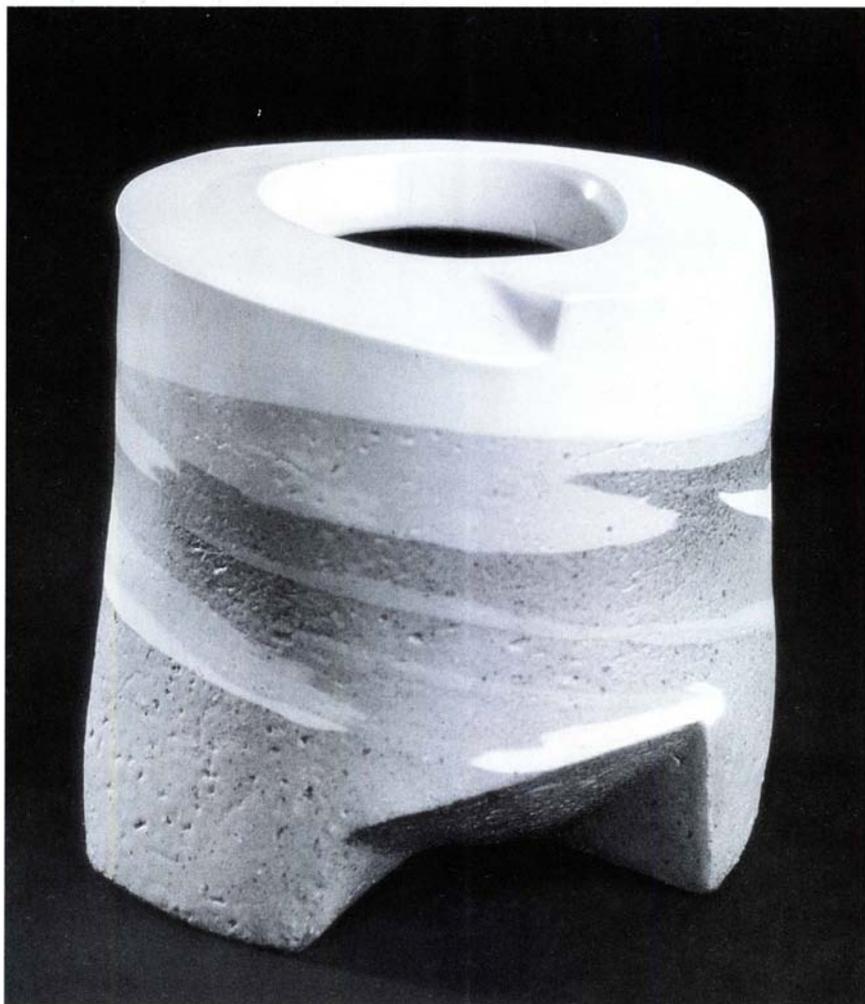
New Works by Les Manning

by Allan J. Koester

Les Mannings physical and spiritual grounding in the mountainscape was clearly reflected in an exhibition sponsored by the Walter Phillips Gallery of Banff, Alberta, at an off-site exhibition in Calgary as part of the annual "Art-walk" festival. On display were 22 pieces (20 bowls and vessels up to 12 inches in height and 2 plates approximately 14 inches wide). Each incorporated at least three types of clay as well as porcelain layered, then thrown on a potter's wheel, manipulated and finally glazed with a traditional celadon.

A former artist-in-residence at the Banff School for the Arts, Manning headed the schools ceramics department from 1974 to 1994. Now residing in Ontario, he was born and raised in rural central Alberta, and lived and worked in the Rocky Mountains throughout his tenure at the Banff Centre. He describes himself as a winter person, who grew up with snow and came to know the mountains not only as vast breathtaking expanses and rock but also as spiritual monoliths. Through his claywork, Manning has captured the essence, the spirit of this landscape. Under the spell of his reductionism, the Rocky Mountains (the "Stonehenge of the gods") are brought to the viewer, not as mythologized antagonists, but as spiritual brethren.

Using traditional form (plate or vessel) as an anchor or foundation, Manning constructed his "clayscapes" almost as involuntary expressions, as extensions of self and mountain, the distinction between the two blurring. The foreground is made of coarser, dark clays layered intuitively in a diagonal orientation invariably topped with porcelain, finely finished to indicate snowy atmospherics. The forms are quite literally bent out of shape. Portions are cut away to suggest mountain mass, or moved out of symmetry as metaphors of wind-blown snowscapes. As a result, shadow moves in and out of the form, changing with the direction of the lighting and the position of the viewer.



PHOTOS: DONALD LEE

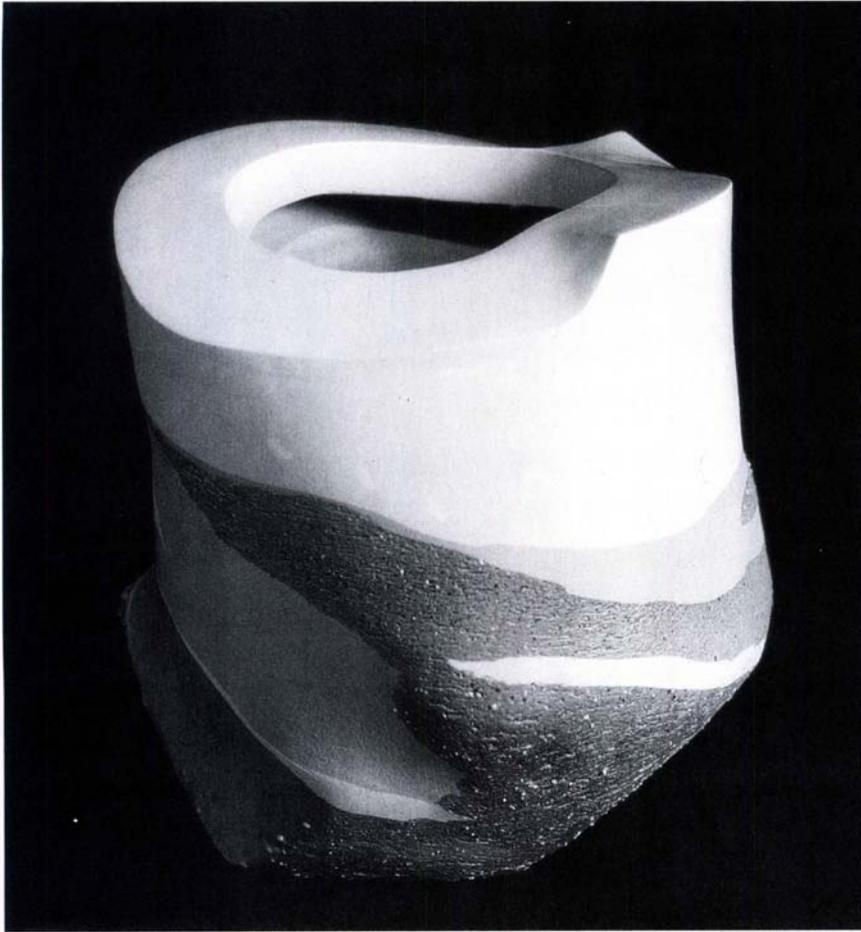
"Grotto," approximately 8 inches in height, laminated stoneware and porcelain, thrown and altered, sandblasted postfire, by Les Manning, Ontario, Canada.

Glazed in celadon to hint at the gray-ing blues and greens reminiscent of mountain vistas, they do not portray the mountains' angularity and rigidity, but are strangely organic, undulating shapes. One is reminded of the lifelike Inuit "Inukshuk" figures standing on Canada's northern shores as directional markers or perhaps messengers from the spirit world. Inukshuk (pronounced in-ook-shook and meaning "in the image of man") are lifelike rock piles, suggestive of the ancient dolmens of Europe.

Within the technical and aesthetic confines of ceramic tradition, Manning's works are clearly "ugly pots." But he did not set out to make pots. His intent was

to move beyond technique to a kinship with the clay. He had three goals in mind when setting out to produce these works: 1. to create a body of work that was uniquely personal; 2. to express a kind of "Canadianism"; and 3. to move beyond traditional ceramic forms to a new level of aesthetic expression.

Manning achieved a distinct personal style technically through a reduction in the influence of the potter's wheel and aesthetically by presenting the mountain range (one of the most popular images in Canadian artistic expression) in the round. The massiveness of the mountain landscape has been sliced in space and time. Through a kind of chi-



"Ice Cold," approximately 10 inches in height, laminated stoneware and porcelain, thrown and altered, celadon glazed, sandblasted postfire.



"Winter Delight," approximately 9 inches high, stoneware and porcelain, celadon glazed, sandblasted, by Les Manning.

merical alchemy, Manning delivers the essence of the place, a flash of the high country, sliced into the clay and intimately manipulated into its final shape. The mountains truth emanates from all sides and is never constant. Vistas change as shadows lighten and new ones

appear. Manning does not deliver a literal reading but an open-ended one that will surely resonate with any "Nordic" viewer.

It is clear that Manning sees "Canadianism" as rooted in the vastness and geographic awesomeness of Canadas

physical space. The Canadian landscape is very often portrayed as antagonist in Canadian artist expression, as a willful, untamed, icy snowscape. There is much about this view that captures the imagination of Canadians. To be Canadian is to know snow and freezing temperatures, to know winter's contrariness and to act accordingly. Surely, snowcapped mountains, a kind of permanent winter, represent this view most vividly.

Canadian mythology contains many stories of winter's upper hand in the battle to possess the land. Man has learned to respect its willfulness or perish. Canadians see the land as a free spirit. It can be measured, territorialized, but not possessed. Unpossessed, it is unknowable. Manning chooses not to present us with this archaic view, suggesting instead that the land need not be possessed to be understood, that it need not be tamed to be befriended. He has learned to drink in the spirit of his mountainous surroundings and is not haunted by the natural world. Rather than a sense of foreboding, he offers a sense of kinship.

Finally, Manning has taken his craft to a new plane of personal expression. Form does not follow function. In fact, function is no more than reminiscent and "vessel" has become "figure" in his work. It should be noted, though, that Manning has not abandoned his craft, and continues to see himself as a vessel maker. He is simply using his traditional and well-honed potter sensibilities in new ways that suit his artistic search for personal expression. At the same time, Manning is conscious of not allowing the potter's wheel to dominate the art making. For him, the artist and the wheel must work together in an aesthetic as well as a technical synergy. The result is a more intuitive, visceral container—not in the traditional sense, but as containers of spiritual vistas, points of contact between our everyday, perhaps less than satisfactory, conscious reality and the world of the spirit; the "other" side. ▲

Using Soluble Colorants at Stoneware Temperatures

by Kurt Wild

I have been working with soluble colorants, or soluble salts as chemists call them, off and on for years, but have not found many other potters familiar with their use. I originally learned about soluble colorants from Karl Martz's column "The Lively Art of Earthenware" in *Ceramics Monthly*. The specific column that caught my attention appeared in the January 1960 issue and was subtitled "Soluble Colorants: Quick, Versatile..."

Martz noted that "soluble colorants make it surprisingly easy to use many colors—all with the same jar of glaze slip." When I read that, I knew at once I had to try them. I wanted to make pots decorated in a number of carefully defined color areas without the problems involved in meticulously brushing on one or more glazes next to each other. I had tried decorating by brushing oxides and carbonates on the unfired glaze coating, but they did not provide results that pleased me. Since the soluble colorants (copper sulfate, cobalt sulfate, etc.) are simply another form of common high-temperature glaze colorants, such as copper carbonate, cobalt oxide, etc., I reasoned that Martz's suggestions for earthenware might be equally suitable for stoneware. Subsequent experiments with soluble colorants on stoneware glazes resulted in more uniform colors, and they seemed easier to apply than oxides or carbonates.

One problem with using salt solutions was that they bled upon application, much like painting with ink on a blotter. Martz had suggested "sgraffito



"Olive Green Cylinder," 6 inches in height, stoneware with the Speckled Weak Pea Soup variation of UNWW Glaze, \$40.

lines" and to "precisely outline a definite color area." Therein was the perfect solution. I found I could control designs by first sgraffitoing outlines of precise shapes into the base glaze. I originally did this freehand, but later began using flexible drafting templates as guides.

I begin by pouring glaze on the insides and spraying the outsides of the pots. Occasionally, I'll dip small pieces. Next, I secure the pot to the potter's wheel. While the wheel revolves, I sgraf-

fito horizontal lines. A dental tool or single-edge razor blade works best for me. (I always smooth down or burr-nish the surface after trimming the pot so that the blade doesn't hit grog and bounce around at this stage.)

Following the horizontal banding, I place the pot in the center of a banding wheel that has been marked off, pie fashion, into sixths and eighths. This allows me to mark equal divisions on the unfired glaze surface with a fine-tipped felt marker. Using those marks as guides, I sgraffito the outlines of various ellipses, circles or shapes selected intuitively from my collection of templates. After the design elements are outlined, some areas are scraped free of glaze with dental tools. I like the play of colored glaze areas against the toasty brown of unglazed iron-rich stoneware.

The next step is to stain the outlined areas with soluble salts. I rarely brush on the salt, but merely touch the glaze with a loaded brush. The color bleeds evenly within the outlined area. The beauty of this is that the soluble colorant will bleed only as far as there is glaze.

This produces a specifically defined color area. By using different salt solutions on different areas of the surface, a multi-colored design is achieved. Some of the solutions seem to disappear into the glaze upon application, so I have added different shades of food coloring to each of the solutions in order to tell them apart as well as to see where they've been applied.

My favorite base glazes are semimatt when fired to Cone 10 in reduction:



PHOTOS: PETER LEE

"Blue/Green Bowl," 10 inches in diameter, with the Blue-Green variation of FBGN Glaze, \$60, by Kurt Wild, River Falls, Wisconsin

Glaze FBGN

(Cone 10, reduction)

Dolomite.....	20	grams
Cornwall Stone.....	60	
Edgar Plastic Kaolin.....	20	
	100	grams

UNWW Glaze

(Cone 10, reduction)

Talc.....	11	grams
Whiting.....	12	
Wollastonite.....	8	
Cornwall Stone.....	49	
Edgar Plastic Kaolin.....	24	
Flint.....	7	
	111	grams

Color variations of either of the preceding glazes are mixed with the following additions:

Pale Green:

Mason Stain 6219	1.50	grams
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Blue-Green:

From a mixture of 3 parts
(by weight) Cobalt
Carbonate plus 2 parts
Chromium Oxide.....

.....	0.45	gram
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Soft Blue:

From a mixture of 2 parts
(by weight) Cobalt
Carbonate plus 1 part
Chromium Oxide.....

.....	0.45	gram
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Pastel Blue:

From a mixture of 2 parts
(by weight) Cobalt
Carbonate plus 1 part
Chromium Oxide.....

0.45	gram	
Wollastonite.....	5.00	grams

Cerulean:

Mason Stain 6379	5.00	grams
------------------------	------	-------

Speckled Weak Pea Soup:

Red Iron Oxide.....	1.50	grams
Granular Manganese Dioxide.....	0.50	gram

Soluble salt solutions are prepared by simply adding the sulfate to water. Warm water seems to work best. I stir the mixture well, then let it sit overnight. The next day, it is poured through a 250-mesh sieve or an old T-shirt. Any undissolved particles that remain are thrown away, as these sulfate mixtures produce a nearly saturated solution anyway. Keep in mind that colors resulting from any soluble salt solution will vary, depending on the nature of the glaze upon which it is applied.

Martzs article suggests a number of specific soluble salt solutions, suggestions for developing intermediate colors and other thoughts on their use, but here are the solutions I use most; each is mixed with 100 milliliters warm water:

Strong Blue

Cobalt Sulfate.....	50	grams
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Brown

Copper Sulfate.....	15	grams
Iron Sulfate.....	25	grams

Gray

Cobalt Sulfate.....	6	grams
Copper Sulfate.....	30	grams

For the following colorants, chromium salts are added as a liquid, which is measured in milliliters:

Blue

Chromium Trichloride.....	17	mis.
Cobalt Sulfate.....	25	grams

Soft Blue

Chromium Trichloride.....	6	mis.
Cobalt Sulfate.....	16	grams
Manganese Sulfate.....	50	grams

Green

Chromium Trichloride.....	33	mis.
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Basic safety precautions should be taken whenever using soluble materials. I never spray, and always avoid skin contact when mixing and brushing.

The author Kurt Wild recently retired after teaching 33 years for the University of Wisconsin, and now maintains a studio in River Falls, Wisconsin.

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CU-305 Primitive	1.70	11.00	70.40
CU-306 Lemon Chiffon	1.70	11.00	70.40
CU-307 Buttercup	1.70	11.00	70.40
CU-308 Canary	1.70	11.00	70.40
CU-309 Almond	1.70	11.00	70.40
CU-310 Ginger Brown	1.70	11.00	70.40
CU-311 Caramel	1.70	11.00	70.40
CU-312 Peat Brown	1.70	11.00	70.40
CU-313 Blush Pink	1.80	11.50	73.60
CU-314 Valentine Pink	1.80	11.50	73.60
CU-315 Terra Rose	1.80	11.50	73.60
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CU-318 Violet	2.50	16.00	102.50
CU-319 Deep Purple	2.50	16.00	102.50
CU-320 Wisp Blue	1.70	11.00	70.40

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CU-324 Peacock	2.50	16.00	102.50
CU-325 Wedgewood	2.50	16.00	102.50
CU-326 Yacht Blue	2.50	16.00	102.50
CU-327 Celery	2.50	16.00	102.50
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Call for Entries

Application Deadline for Exhibitions,
Fairs, Festivals and Sales

International Exhibitions

September 20 entry deadline

Las Vegas, Nevada "1997 NCECA Clay National" (February 21-April 11, 1997). Juried from up to 2 slides per entry; up to 2 entries. Jurors: Robin Hopper, Mark Masuoka and Donna Nicholas. Entry fee: \$20; no charge for NCECA members. Prospectus automatically sent to members. Contact Regina Brown, NCECA Executive Secretary, Post Office Box 158, Bandon, Oregon 97411; or telephone (800) 99-NCECA (Pacific Coast time).

October 15 entry deadline

Warrensburg, Missouri "Greater Midwest International XII" (January 27-February 23, 1997). Juried from up to 2 slides per entry. Juror: Dana Self, associate curator, Kemper Museum of Contemporary Art and Design, Kansas City, Missouri. Fee: \$20 for up to 3 entries; \$25 for 4-5. Awards: \$1600. For prospectus, send #10 SASE by October 5 to Morgan Dean Gallatin, Gallery Director, Central Missouri State University, Art Center Gallery, Warrensburg 64093; or telephone (816) 543-4498.

December 1 entry deadline

Auckland, New Zealand "Fletcher Challenge Ceramics Award 1997" (May 1997). Juried from slides. For application, contact Fletcher Challenge, P.O. Box 33-1425, Takapuna, Auckland; or fax 64-9-4458831.

United States Exhibitions

September 13 entry deadline

Tempe, Arizona "In Other Words" (November 8-January 12, 1997), open to works that include some form of type, language and/or words. (Works must be able to fit through a standard 30-inch door.) Juried from up to 3 slides per entry. Fee: \$20 for up to 5 entries. Awards: \$1000. For prospectus, send self-addressed mailing label and 32¢ stamp to Tempe Arts Center, P. O. Box 549, Tempe 85280-0549; telephone (602) 968-0888.

September 15 entry deadline

Portland, Oregon "Candlesticks and Candelabras" (November 7-30) and/or "Mosaic Objects" (December 5-28). Juried from slides and resume/years. For further information, send SASE to BonaKeane Decorative Arts, 205 Southwest Pine Street, Portland 97204; or telephone (503) 224-1161.

September 27 entry deadline

Eugene, Oregon "Le Petit IV Small Format Competition" (November-December). Juried from slides. Entry fee: \$6. Awards: \$2200. For prospectus, send SASE to Alder Gallery, 55W Broadway, Eugene 97401; or telephone (541) 342-6411.

September 30 entry deadline

Philadelphia, Pennsylvania "Salt & Pepper: Shake & Grind" (February 1997, then traveling to NCECA). Juried from slides. No entry fee. For application, send SASE to the Clay Studio, 139

Regional exhibitions must be open to more than one state. Send announcements of juried exhibitions, fairs, festivals and sales at least four months before the event's entry deadline (add one month for listings in July and two months for those in August) to Call for Entries, Ceramics Monthly, P. O. Box 6102, Westerville, Ohio 43086-6102. Fax (614) 891-8960; e-mail editorial@ceramicsmonthly.org

North Second Street, Philadelphia 19106; or, for information only, telephone (215) 925-3453.

October 1 entry deadline

Pensacola, Florida "Woman 2 Woman 2" (December 2-January 4, 1997), open to female artists working in any medium. Juried from slides. Fee: \$30 for 3 entries. Juror: Kay Canipe, painter/best of show winner in first "Woman 2 Woman" exhibition. Send two SASEs to SOHO Gallery, 23 Palafox Place, Pensacola 32501; or telephone (904) 435-7646.

Chicago, Illinois "Miniature Furniture Competition" (October 31—November 1, at SOFA 1996), open to works no larger than 12x12x12 inches. Juried from actual works. Entry fee: \$20. For prospectus, send SASE to CFDA, do Tom Robinson, 742 W. Buena, Chicago 60613.

October 8 entry deadline

Mesa, Arizona "19th Annual Vahki" (January 14-February 8, 1997), open to crafts. Juried from up to 4 slides. Entry fee: \$20. Contact Galeria Mesa, 155 North Center, Post Office Box 1466, Mesa 85211-1466; or telephone (602) 644-2056.

October 17 entry deadline

Wayne, Pennsylvania "Craft Forms '96" (December 6-January 10, 1997), open to artists working in clay, fiber, glass, metal, wood or mixed media. Juried from up to 3 slides per work; up to 3 works. Jurors: Sharon Church and Lizbeth Stewart, associate professors, University of the Arts. Fee: \$20 for up to 3 entries. Awards: over \$2000. For application, send SASE to Wayne Art Center, 413 Maplewood Avenue, Wayne 19087; or telephone (610) 688-3553.

October 21 entry deadline

San Diego, California Artwork for the San Diego International Airport Lindbergh Field (permanent), open to artists' proposals for both exterior and interior works. For application procedures, contact Port of San Diego, Public Art Program, Box 488, San Diego 92112; or telephone (619) 686-6465, e-mail <http://www.san.org>.

October 31 entry deadline

Montpelier, Vermont "Emerging Artists Exhibition" (February 1-28, 1997), open to clay artists who have exhibited work less than 6 times in galleries and/or educational settings. Juried from 6 slides with SASE. Entry fee: \$10. Contact the Vermont Clay Studio, 24 Main Street, Montpelier 05602; or telephone (802) 223-4220.

November 4 entry deadline

Lawrence, Kansas "A Centennial Celebration" (January 19-February 7, 1997, then traveling 2 years), open to artists using ceramic materials, including glass and enamel. Juried from slides. Jurors: William Carlson, Anna Calluori Holcomb

John Neely. Fee: \$20 for up to 3 entries. Purchase awards plus inclusion in Ross C. Purdy Museum Competition" (November 18-December 31), open to artists residing in Arizona, Arkansas, Colorado, Louisiana, New Mexico, Oklahoma or Texas. Juried from slides. Entry fee: \$15 for 3 works; \$5 each additional entry. Juror: Frances Colpitt, arts critic/associate professor, University of Texas, San Antonio. For prospectus, send SASE to Attention: DEC Competition, Lubbock Fine Arts Center, 2600 Avenue P, Lubbock 79405; telephone (806) 767-2686 or fax (806) 767-0732.

Lubbock, Texas "Metals, Etc.: National Jewelry and Metals Competition" (March 3-April 18, 1997, then traveling). Juried from slides.

Jurors: Jamie Bennett, professor of art, State University of New York, New Paltz; and Joanne Rapp, owner, Joanne Rapp Gallery/The Hand and the Spirit, Scottsdale, Arizona. Fee: \$20 for up to 3 entries; \$5 extra for 4th and 5th entries. Awards: \$1500 cash. For prospectus, send SASE to Attn: Metals, Etc., Lubbock Fine Arts Center, 2600 Avenue P, Lubbock 79405; or telephone (806) 767-2686, fax (806) 767-0732.

January 1, 1997, entry deadline

Lubbock, Texas "Clay on the Wall" (March 7—

28, 1997), open to works no larger than 36 inches in any direction and weighing no more than 30 pounds. Juried from up to 5 slides of 5 works. Jurors: Juan Granados and Sara Waters, Texas Tech faculty. Entry fee: \$20. For prospectus, contact the Department of Art, Texas Tech University, Box 42081, Lubbock 79409-2081; or telephone (806) 742-3825, or fax (806) 742-1971. Or contact Kathy Whiteside, gallery director, (806) 742-1947.

January 10, 1997, entry deadline

Cambridge, Massachusetts "Off the Floor: The Art of the Tile" (May 1-June 15, 1997). Juried from 1 actual piece and 5 slides or photos. For prospectus, send SASE to Cambridge Artists Cooperative, Attention: Tile Show, 59A Church Street, Cambridge 02138; or telephone (617) 868-4434.

January 15, 1997, entry deadline

Guilford, Connecticut "CERAMICS '97" (mid May-June 1997), open to functional or nonfunctional work. Juried from slides (with SASE) of up to 3 works. Jurors: William Daley and Wayne Higby. Entry fee: \$20. Contact CERAMICS '97, Guilford Handcraft Center, Box 589, Guilford 06437; or telephone (203) 453-5947.

January 17, 1997, entry deadline

Galesburg, Illinois "31st GALEX National Exhibition/Competition" (March 15-April 5, 1997). Juried from slides. Juror: Stephen Doherty, editor, *American Artist*. Entry fee: \$20 for up to 4 works. Awards: \$2000. For prospectus, send SASE to Galesburg Civic Art Center, 114 East Main, Galesburg 61401; or telephone (309) 342-7415.

January 18, 1997, entry deadline

Chicago, Illinois, and Oconomowoc, Wisconsin "Eighth Annual Teapots, Fun, Funky and Functional" (February 23-May 10, 1997). Juried from slides. For prospectus, send business-size SASE to A. Houberbocken, Inc., Post Office Box 196, Cudahy, Wisconsin 53110.

January 21, 1997, entry deadline

Mesa, Arizona "Vaguely Familiar" (April 29-May 31, 1997), open to abstract art in all media. Juried from up to 4 slides. Entry fee: \$20. Contact Galeria Mesa, 155 N. Center, P. O. Box 1466, Mesa 85211-1466; or telephone (602) 644-2056.

February 11, 1997, entry deadline

Mesa, Arizona "Global Warning" (June 10-July 12, 1997), open to works in any media addressing environmental issues. Juried from up to 4 slides. Entry fee: \$20. Contact Galeria Mesa, 155 North Center, Post Office Box 1466, Mesa 85211-1466; or telephone (602) 644-2056.

Regional Exhibitions

September 13 entry deadline

Lubbock, Texas "11th Annual December Competition" (November 18-December 31), open to artists residing in Arizona, Arkansas, Colorado, Louisiana, New Mexico, Oklahoma or Texas. Juried from slides. Entry fee: \$15 for 3 works; \$5 each additional entry. Juror: Frances Colpitt, arts critic/associate professor, University of Texas, San Antonio. For prospectus, send SASE to Attention: DEC Competition, Lubbock Fine Arts Center, 2600 Avenue P, Lubbock 79405; telephone (806) 767-2686 or fax (806) 767-0732.

September 28 entry deadline

Saint Louis, Missouri "New Works: Four Artists" (December 2-January 5, 1997), open to artists residing in Arkansas, Illinois, Iowa, Kansas, Missouri or Oklahoma. Juried from up to 10 slides. Juror: Dean Sobel, curator of contemporary art, Milwaukee Art Museum. Entry fee: \$25; Art Saint Louis members, \$20. For entry form, send #10 SASE to New Works: Four Artists, Art Saint Louis, 917 Locust Street, #300, Saint Louis 63101-1413; or telephone (314) 241-4810.

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Call for Entries

January 6, 1997, entry deadline

Lexington, Massachusetts "The State of Clay" (March 2—29, 1997), open to current and former residents of Massachusetts. Juried from a maximum of 3 slides. Entry fee: \$20. Juror: Chris Bertoni, artist/design instructor, Rhode Island School of Design. For prospectus, send SASE to Ceramics Guild, Lexington Arts and Crafts Society, 130 Waltham Street, Lexington 02173; or telephone (617) 862-9696.

Fairs, Festivals and Sales

September 7 entry deadline

Setauket, New York "Gallery North's 31st Annual Outdoor Art Show" (September 21-22). Juried from photos or slides. Booth fee: \$65 for a 5x12-foot space; \$75 for a 10x10. Contact Gallery North, 90 North Country Road, Setauket 11733; or telephone (516) 751-2676.

September 13 entry deadline

San Francisco, California "Contemporary Crafts Market" (March 14-16, 1997). Juried from 5 slides or photos. Entry fee: \$15 (includes entry to one other spring fair). Booth fee: \$310-\$777. Send SASE to Roy Helms & C Associates, 1142 Auahi St., Ste. 2820, Honolulu, Hawaii 96814; or telephone (808) 422-7362, fax (808) 423-1688.

Santa Monica, California "Contemporary Crafts Market" (May 3-5, 1997). Juried from 5 slides or photos. Entry fee: \$15 (includes entry to one other spring fair). Booth fee: \$310-\$915. Send SASE to Roy Helms & C Associates, 1142 Auahi St., Ste. 2820, Honolulu, Hawaii 96814; or telephone (808) 422-7362, fax (808) 423-1688.

September 15 entry deadline

San Francisco, California "ACC Craft Fair" (August 6—10, 1997, wholesale/retail). Juried from 5 slides. Entry fee: \$20. For application, contact American Craft Enterprises, 21 South Eltings Corner Road, Highland, New York 12528; or telephone (800) 836-3470, fax (914) 883-6130.

Atlanta, Georgia "ACC Craft Fair" (March 14-16, 1997, retail). Juried from 5 slides. Entry fee: \$20. Contact American Craft Enterprises, 21 South Eltings Corner Rd., Highland, New York 12528; or telephone (800) 836-3470, fax (914) 883-6130.

Baltimore, Maryland "ACC Craft Fair" (February 18-23, 1997, wholesale/retail). Juried from 5 slides. Entry fee: \$20. For application, contact American Craft Enterprises, 21 South Eltings Corner Road, Highland, New York 12528; or telephone (800) 836-3470, fax (914) 883-6130.

West Springfield, Massachusetts "ACC Craft Fair" (June 19-22, 1997, retail). Juried from 5 slides. Entry fee: \$20. For application, contact American Craft Enterprises, 21 South Eltings Corner Road, Highland, New York 12528; or telephone (800) 836-3470, fax (914) 883-6130.

Saint Paul, Minnesota "ACC Craft Fair" (April 10-13, 1997, wholesale/retail). Juried from 5 slides. Entry fee: \$20. For application, contact American Craft Enterprises, 21 South Eltings Corner Road, Highland, New York 12528; or telephone (800) 836-3470, fax (914) 883-6130.

Columbus, Ohio "ACC Craft Fair" (June 29-July 1, 1997, wholesale). Juried from 5 slides. Entry fee: \$20. Contact American Craft Enterprises, 21 South Eltings Corner Road, Highland, New York 12528; or telephone (800) 836-3470, fax (914) 883-6130.

September 20 entry deadline

Forest Hills, New York "Fourth Annual Central Queens Y Holiday Craft Fair" (December 1-

Juried from slides or photos. Send SASE to Central Queens Y, 67-09 108 St., Forest Hills 11375; or telephone (718) 268-5011, ext. 233. September 30 entry deadline

Gaithersburg, Maryland "Sugarloaf Art Fair" (April 11-13, 1997). Juried from 5 slides, including 1 of booth. Booth fee: \$350-\$450; no commission. For application, send 3 loose first-class stamps to Sugarloaf Mountain Works, 200 Orchard Ridge Drive, Suite 215, Gaithersburg 20878; or telephone (800) 210-9900.

Timonium, Maryland "Sugarloaf Art Fair" (April 25-27, 1997). Juried from 5 slides, including 1 of booth. Booth fee: \$425; no commission. For application, send 3 loose first-class stamps to Sugarloaf Mountain Works, 200 Orchard Ridge Drive, Suite 215, Gaithersburg, Maryland 20878; or telephone (800) 210-9900.

Novi, Michigan "Sugarloaf Art Fair" (April 18-20, 1997). Juried from 5 slides, including 1 of booth. Booth fee: \$400; no commission. For application, send 3 loose first-class stamps to Sugarloaf Mountain Works, 200 Orchard Ridge Drive, Suite 215, Gaithersburg, Maryland 20878; or telephone (800) 210-9900.

Somerset, New Jersey "Sugarloaf Art Fair" (May 16-18, 1997). Juried from 5 slides, including 1 of booth. Booth fee: \$375; no commission. For application, send 3 loose first-class stamps to Sugarloaf Mountain Works, 200 Orchard Ridge Drive, Suite 215, Gaithersburg, Maryland 20878; or telephone (800) 210-9900.

Fort Washington, Pennsylvania "Sugarloaf Art Fair" (March 21-23, 1997). Juried from 5 slides, including 1 of booth. Booth fee: \$425; no commission. For application, send 3 loose first-class stamps to Sugarloaf Mountain Works, 200 Orchard Ridge Drive, Suite 215, Gaithersburg, Maryland 20878; or telephone (800) 210-9900.

Manassas, Virginia "Sugarloaf Art Fair" (May 2-4, 1997). Juried from 5 slides, including 1 of booth. Booth fee: \$325-400; no commission. For application, send 3 loose first-class stamps to Sugarloaf Mountain Works, 200 Orchard Ridge Drive, Suite 215, Gaithersburg, Maryland 20878; or telephone (800) 210-9900.

October 15 entry deadline

Washington, D.C. "Smithsonian Craft Show" (April 24-27, 1997). Juried from slides of 5 works. Entry fee: \$25. Contact the Smithsonian Women's Committee, (202) 357-4000.

November 1 entry deadline

University Park, Pennsylvania "Holiday Ornament Juried Sale and Exhibition" (November 22-24), open to works less than 1/2 pound. Juried from actual works. Entry fee: \$10 for up to 10 ornaments. 40% commission. Award: commission to create the "Special Limited Edition Ornament" for 1997. For entry form, send SASE to True Fisher, Friends of the Palmer Museum of Art, Penn State University, University Park 16802-2507; or telephone (814) 865-7672.

November 11 entry deadline

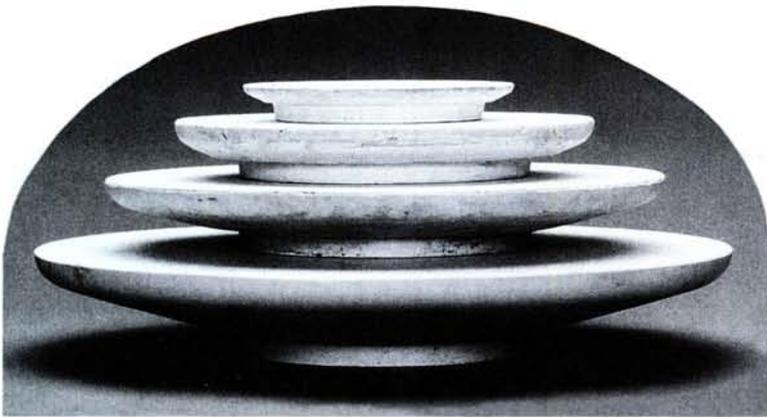
Indio, California "11th Annual Southwest Arts Festival" (February 1-2, 1997). Juried from slides or photos. Entry fee: \$15. Booth fee: \$135, includes city permit/license and insurance liability. Contact the Indio Chamber of Commerce, 82-503 Highway 111, Indio 92201; or telephone (619) 347-0676.

December 15 entry deadline

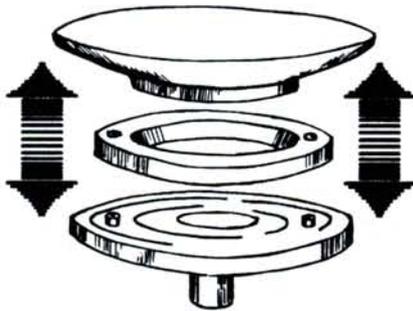
Blacksburg, Virginia "26th Annual Brush Mountain Arts and Crafts Fair" (April 4-6, 1997). Juried from slides or photos. For application, send SASE to Brush Mountain Arts and Crafts Fair, Voluntary Action Center, Post Office Box 565, Blacksburg 24063-0565.

January 10, 1997, entry deadline

San Mateo, California "Sugarloaf Art Fair"



WHY PLASTER BATS?



I learned to throw on plaster bats at the University of Iowa in 1965. In the summer of 1966, I spent nine weeks at Marguerite Wildenhain's Pond Farm School, where I threw about 2500 pieces on a kick wheel with a wooden head. I learned to cut and lift off the pots immediately after throwing. I used this system until I went to Alfred in 1969, where I rediscovered the advantages of plaster bats, which fit into a special wheel head. Some pots cannot be lifted off the wheel head wet without unacceptable distortion, i.e. very thin, very large or very flat pieces.

Over the last 30 years I have tried many other bat materials: masonite, particle board, wood and plastic, but none of these has all the advantages of plaster. Clay sticks readily and releases easily from plaster. Plaster absorbs water from the clay so pots can be left on the bats longer — until ideal trimming stiffness without danger of bottom cracks. Pots can be put back on the wheel (on their self-centering bats) for refining, trimming, faceting or fluting. This system is also good for large pots thrown in sections. Several pots can be in progress at one time as they are easily shunted on and off the wheel.

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

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

UNUSUAL TOOLS

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

B. STAINLESS STEEL RIBS

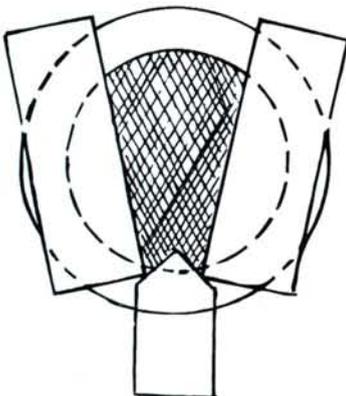
I made three of these 20 years ago and have used them more than any others ever since. I am now producing them from stiff 18-gauge stainless steel, finely finished and so durable, they are guaranteed for as long as you own them. Three sizes: 3", 3½", 4½" — \$13.95 each or all 3 for \$34.95.

C. TRIMMING TOOL

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

D. EDGE TOOLS

Smooth, durable, water resistant, these mahogany tools make a beautifully finished beaded edge or band on any pot, but are especially useful and effective on hand-built pieces. It's surprising how much this detail can add. Four different bead sizes on two 6-inch long tools: Small (1/4" and 3/8"), Large (7/16" and 9/16") — \$5.80 each or both for \$9.90.

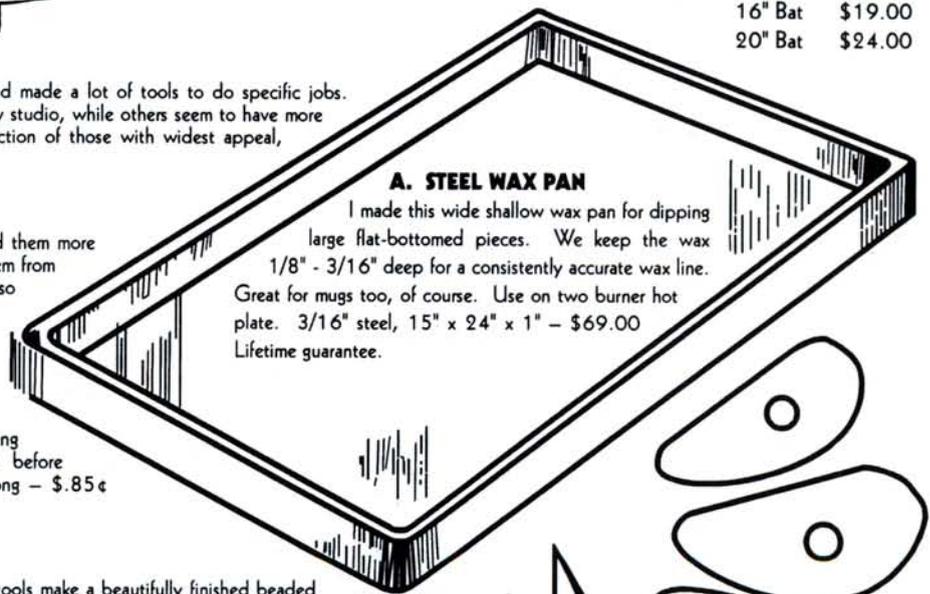


E. 3 PIECE DIE SET

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

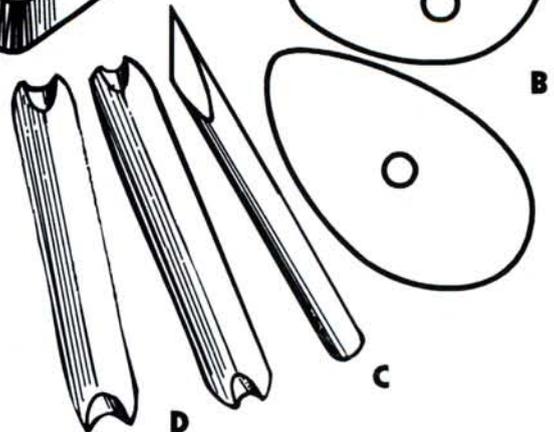
PLASTIC DOMES (NOT PICTURED)

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



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Call for Entries

(November 7-9, 1997). Juried from 5 slides, including 1 of booth. Booth fee: \$375; no commission. For application, send 3 loose first-class stamps to Sugarloaf Mountain Works, 200 Orchard Ridge Drive, Suite 215, Gaithersburg, Maryland 20878; or telephone (800) 210-9900.

Atlanta, Georgia "Sugarloaf Art Fair" (November 28-30, 1997). Juried from 5 slides, including 1 of booth. Booth fee: \$400; no commission. For application, send 3 loose first-class stamps to Sugarloaf Mountain Works, 200 Orchard Ridge Drive, Suite 215, Gaithersburg, Maryland 20878; or telephone (800) 210-9900.

Gaithersburg, Maryland "Sugarloaf Art Fair" (November 20-23, 1997, or December 12-14, 1997). Juried from 5 slides, including 1 of booth. Booth fees vary; no commission. For application, send 3 loose first-class stamps to Sugarloaf Mountain Works, 200 Orchard Ridge Drive, Suite 215, Gaithersburg, Maryland 20878; telephone (800) 210-9900.

Timonium, Maryland "Sugarloaf Art Fair" (October 3-5, 1997). Juried from 5 slides, including 1 of booth. Booth fee: \$450; no commission. For application, send 3 loose first-class stamps to Sugarloaf Mountain Works, 200 Orchard Ridge Drive, Suite 215, Gaithersburg, Maryland 20878; or telephone (800) 210-9900.

Novi, Michigan "Sugarloaf Art Fair" (October 24-26, 1997). Juried from 5 slides, including 1 of booth. Booth fee: \$425; no commission. Send 3 first-class stamps to Sugarloaf Mountain Works, 200 Orchard Ridge Dr., Ste. 215, Gaithersburg, Maryland 20878; or telephone (800) 210-9900.

Somerset, New Jersey "Sugarloaf Art Fair" (September 26-28, 1997). Juried from 5 slides, including 1 of booth. Booth fee: \$375; no commission. For application, send 3 loose first-class stamps to Sugarloaf Mountain Works, 200 Orchard Ridge Drive, Suite 215, Gaithersburg, Maryland 20878; or telephone (800) 210-9900.

Fort Washington, Pennsylvania "Sugarloaf Art Fair" (October 31-November 2, 1997). Juried from 5 slides, including 1 of booth. Booth fee: \$425; no commission. For application, send 3 first-class stamps to Sugarloaf Mountain Works, 200 Orchard Ridge Dr., Ste. 215, Gaithersburg, Maryland 20878; or telephone (800) 210-9900.

Manassas, Virginia "Sugarloaf Art Fair" (September 5-7, 1997). Juried from 5 slides, including 1 of booth. Booth fee: \$350-\$450; no commission. For application, send 3 loose first-class stamps to Sugarloaf Mountain Works, 200 Orchard Ridge Drive, Suite 215, Gaithersburg, Maryland 20878; or telephone (800) 210-9900. January 14, 1997, entry deadline

Columbus, Ohio "Columbus Arts Festival" (June 5-8, 1997). Juried from slides. For prospectus, contact Columbus Arts Festival, 55 E. State St., Columbus 43215; telephone (614) 224-2606. February 1, 1997, entry deadline

Frederick, Maryland "23rd Annual Frederick Craft Fair" (May 16-18, 1997). Juried from 5 slides of work and 1 of booth (plus resume for new exhibitors). Entry fee: \$10. Booth fee: \$320-\$400. No commission. Contact National Crafts Ltd., 4845 Rumler Rd., Chambersburg, Pennsylvania 17201; or telephone (717) 369-4810.

Gaithersburg, Maryland "22nd Annual National Craft Fair" (October 17-19, 1997). Juried from 5 slides of work and 1 of booth (plus resume for new exhibitors). Entry fee: \$10. Booth fee: \$350-\$450. No commission. Contact National Crafts Ltd., 4845 Rumler Rd., Chambersburg, Pennsylvania 17201; telephone (717) 369-4810.



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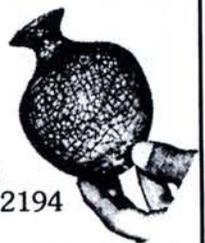
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Suggestions

From Readers

Diehard Extrusion Dies

Polycarbonate glass, commonly known as bulletproof glass, is the best material I have found for extrusion dies. Available at most hardware stores, it is incredibly strong and much easier to work than metal or Plexiglas.—*Todd Wahlstronjy Shrewsbury, Mass.*

Avoiding Borax Clumps

To keep borax from clumping in your glaze (you know those little rocks that will never go through a sieve), pass the borax through a 100-mesh screen before you weigh it. Then dry mix it with the rest of the ingredients before adding the water.—*David Hooker, Kent, Ohio*

Rim-Cutting Templates

Cardboard from the back of yellow legal pads works well for variously shaped templates (octagonal, hexagonal, pentagonal, etc.) to follow when cutting the rims of plates. Start off by delineating the desired shape (with the aid of a protractor), then cut out the template. Also cut a hole in the middle of the

template large enough for your finger to fit through; this will make it easy to lower and raise the template without marring the plate.

With the template lowered to the rim surface, the points of the shape can be quickly marked. Then use a metal-edged ruler lined up point to point and cut away excess clay with a harp (an old cheese cutter works well). The cut edges can then be smoothed with a sponge and/or chamois.—*Dwain Naragon, Wes fold, III.*

Glue Botde Slip Trailers

Wood-glue bottles make great slip trailers. Not only is the container a nice shape to hold, but the tip is elongated and flat, making for nice slip application.—*Mona Arritt, Huntington, W.Va.*

Custom Bowl Chuck

Potters who produce nesting bowls may want to throw a chuck with stairstepping inner flanges matching the diameters of the various bowl sizes. Then it's a simple matter to center the chuck once and drop in a bowl so that the rim rests on the corresponding flange.—*Andrew Francis, Kent, Ohio*

Soft Raku Landings

Line the container you use to quench raku ware with upholstery foam. It will keep those

delicate pots from breaking against the sides of the container.—*Earline Allen, Huntington, W.Va.*

Studio Sink Spray Attachment

A spray nozzle is a convenient feature to have on your studio sink. If you have a utility sink with pipe threading on the end of the faucet, it is possible to add a sprayer hose and nozzle at little cost.

Simply purchase a garden hose "Y" fitting at your local garden center, then attach it to the end of the faucet. Next, screw a washing machine hose onto one end of the Y fitting. Then, screw a trigger-type nozzle onto the end of the hose. The shut-off valves on the Y fitting will allow the faucet to be used as either a sprayer or a conventional tap.—*Paul Koch, Morris, N. Y.*

Bagged Clay Storage

After a new bag of clay is open, throw the tie away. To store, twist the top of the bag closed, then turn it upside down. Worlds especially well in low-humidity areas.—*Glen Blakley, Saint George, Utah*

Resist Additive

Add liquid hand soap (Jergens works well) to thin old wax resist. Smells good, too.—*Diane Heart, Brewster, Mass.*

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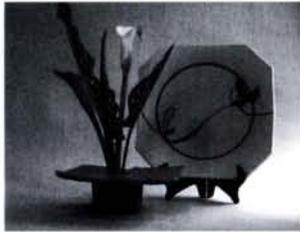
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Calendar

Events to Attend—Conferences,
Exhibitions, Workshops, Fairs

Conferences

California, Santa Barbara **October 16-19** "Tiles of Santa Barbara: Exploring a Mediterranean Faience" will include slide lectures by Richard Keith Connors, Shel Neymark and Sue Werschky; at the tile-making workshops (see Workshops listing) and demonstrations; tile auction/sale; plus tours of Santa Barbara. For registration form, contact Tile Heritage, P.O. Box 1850, Healdsburg, California 95448; or telephone (707) 431-8453, fax (707) 431-8455.

Florida, Boca Raton **January 17-19** "Florida Craftsmen Annual Statewide Conference" will include keynote speech by Michael Monroe, curator-in-chief, Peter Joseph Gallery, New York City; plus workshops by Adrian Arleo, "Coil Building and Figurative Sculpture in Clay"; Val Cushing, "Wheel-Thrown, Altered and Constructed Forms"; Charley Freiberg, "Photographing Your Work"; and Helen Lawrence, "Surfing the Internet." Also includes lectures and exhibitions. Registration deadline: December 19. For brochure, send large SASE to Florida Craftsmen, 501 Central Ave., St. Petersburg, Florida 33701.

Maryland, Baltimore **September 20-22** "Craft Business Institute: How to Design Your Career Path" will include presentations on product development, wholesaling/retailing, effective display design, etc. Contact the Rosen Group, 3000 Chestnut Avenue, Suite 300, Baltimore 21211; or telephone (800) 43-CRAFT, fax (410) 889-1320.

Nevada, Las Vegas **April 2-5, 1997** "Guilty Pleasures," National Council on Education for the Ceramic Arts annual conference. Contact Regina Brown, Executive Secretary, NCECA, Post Office Box 1677, Bandon, Oregon 97411; or telephone (800) 99-NCECA.

Tennessee, Gatlinburg **September 18-21** "Utilitarian Clay II: Celebrate the Object" will include keynote speech by Henry Glassie, author, *The Spirit of Folk Art*; demonstrations and lectures by 16 functional clay artists; and exhibitions. Fee: \$235; students, \$215. On-campus housing available: \$40-\$168. Limited registration. Contact Arrowmont, P. O. Box 567, Gatlinburg 37738; or telephone (423) 436-5860, Monday-Saturday.

Vermont, Bennington **February 5-9, 1997** "North Country Studio Conference 1997" will include workshops with Akio Takamori and Randy Johnston. For registration, contact NCSC, Post Office Box 875, Hanover, New Hampshire 03755.

Solo Exhibitions

Arizona, Scottsdale **October 1-31** Gary Erickson; at Joanne Rapp Gallery/The Hand and the Spirit, 4222 North Marshall Way.

Arizona, Sun City **October 29-November 24** Jeff Schmuki, monoprint transfer work; at Sun Cities Art Museum, 17425 North 115th Avenue.

Arkansas, Little Rock **October 6-November 17** Bennett Bean, "Leaning into the Wind"; at the Decorative Arts Museum, Seventh and Rock.

Send announcements of conferences, exhibitions, juried fairs, workshops and other events at least two months before the month of opening (add one month for listings in July; two months for those in August) to *Calendar, Ceramics Monthly*, P. O. Box 6102, Westerville, Ohio 43086-6102. Fax (614) 891-8960; e-mail editorial@ceramicsmonthly.org

California, Los Angeles **through September 21** Richard McColl, "Ephemeral Control"; at Artissimo, 7378 Beverly Boulevard.

California, Rancho Palos Verdes **through September 28** Darlene Nguyen-Ely, multimedia sculpture; at Palos Verdes Art Center, 5504 West Crestridge Road.

California, San Francisco **October 1-31** Robert Brady; at Braunstein/Quay Gallery, 250 Sutter St.

Colorado, Greeley **October 15-30** Matt West, "The Lively Teapot"; at Mariani Gallery, Guggenheim Hall, University of Northern Colorado.

Connecticut, New London **September 27-January 23, 1997** Mark Einhorn, raku vessels; at the New London Art Society Gallery, 147 State Street.

D.C., Washington **September 15-January 1, 1997** Magdalene Odundo, "Ceramic Gestures"; at the National Museum of African Art, Smithsonian Institution, 950 Independence Ave., SW.

Maryland, Baltimore **October 4-26** Doug Baldwin, "Duck Art History Revisited"; at Baltimore Clayworks, 5706 Smith Avenue.

Massachusetts, Worcester **through September 14** Julia Vera, sculpture; at the Atrium Gallery, Worcester Center for Crafts, 25 Sagamore Road.

Michigan, Ferndale **September 12-October 19** Jean-Pierre Larocque sculpture; at Revolution, 23257 Woodward Avenue.

Michigan, Pontiac **September 6-28** Tom Phardel, clay and metal sculpture. **October 4-26** John Chalke, clay sculpture; at Shaw Guido Gallery, 7 North Saginaw Street.

New Mexico, Albuquerque **October 27** Mia Blocker, stoneware vessels; at Merriman Gallery, 2011-C Mountain Road, Northwest.

New York, New York **through September 30** Delia Robinson, "Wonderful Whistles"; at the Cathedral of Saint John the Divine, 1047 Amsterdam Avenue.

September 10-28 Koie Ryoji; at Gallery Dai Ichi Arts, the New York Gallery Building, 24 West 57th Street.

New York, Port Chester **October 5-29** Priscilla Hollingsworth; at Clay Art Center, 40 Beech St. North Carolina, Charlotte **October 1-31** Mark Shapiro wood-fired ceramics; Michael Jones, "Sensuous Fun/Frivolous Notation in Functional Stoneware"; at Gallery W. D. O., Suite 610 at Atherton Mill, 2000 South Boulevard.

North Carolina, Wilson **October 6-30** Lynn Smiser Bowers functional porcelain, "The Secret Life of Pots"; at the North Star/Anderson Gallery, 307 West Green Street.

Ohio, Cincinnati **through October 4** Brenda Richardson, "Picasso, Fauve and Folk Tiles"; at the YWCA Women's Art Gallery, 898 Walnut St.

Oregon, Ashland **October 5-31** Jim Romberg, raku; at Hanson Howard Gallery, 82 N. Main St.

Oregon, Portland **October 3-November 27** Thomas Orr; at BonaKeane, 205 Southwest Pine Street.

Pennsylvania, Philadelphia **October 4-27** Anita Belew. Judy Moonelis; at the Clay Studio, 139 North Second Street.

Pennsylvania, Pittsburgh **through September 25** Cindi Morrison, "Transgression/Evolution." **September 6-October 30** Rimas VisGirda, new works. **September 27-October 30** Frances Riecken, "Exploring Form and Function: Pottery"; at the Clay Place, 5416 Walnut Street.

South Carolina, Hartsville **through September 27** Leah Hardy, clay relief sculptures; at Cecelia Coker Bell Gallery, Coker College.

Texas, Houston **September 1-30** Aletha Rector animal sculptures; at Urban Artifacts Gallery, 5507-d FM 1960 West.

Wisconsin, La Crosse **September 6-October 31** Thomas Kerrigan, "Clay and Constructions"; at the Nordstrom Art Gallery, 107 N. Fourth St. Wisconsin, West Bend **through September 15**

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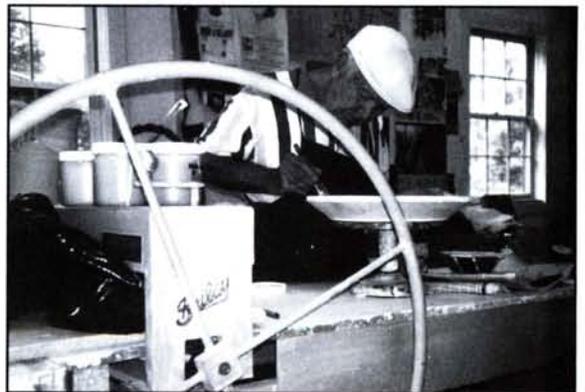
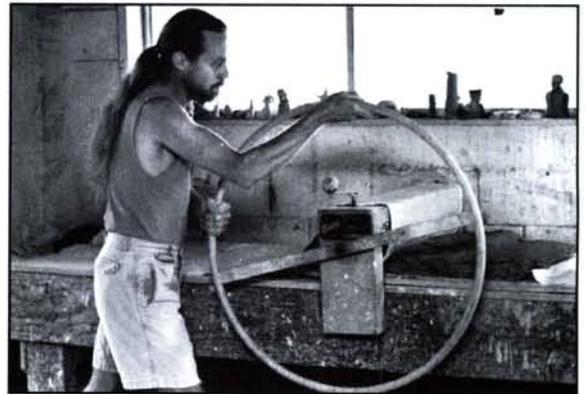
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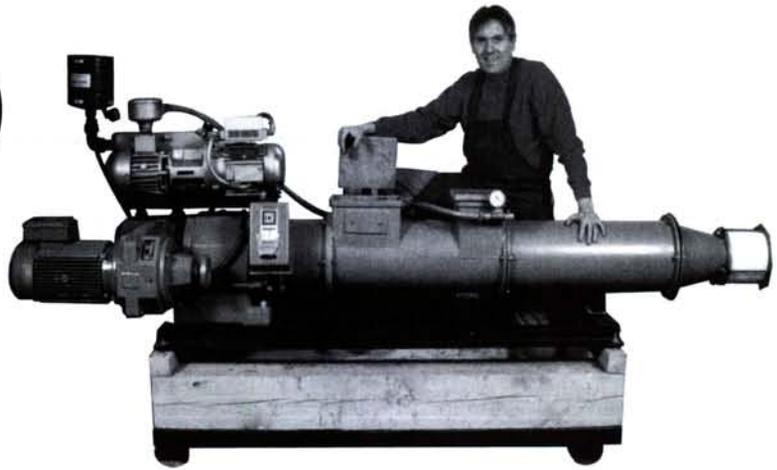
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Calendar

through March 2, 1997 "Vietnamese Ceramics: A Separate Tradition"; at Seattle Asian Art Museum, 1400 East Prospect, Volunteer Park. Wisconsin, Fish Creek through October 26 "Ceramic Sounds Exhibit," clay drums, flutes, speakers, enclosures, etc.; at Potters Wheel Gallery, 3906 Gibraltar Road. World Wide Web through December 31 "Fourth Annual Strictly Functional Pottery National"; at <http://www.art-craftpa.com>

Ceramics in Multimedia Exhibitions

Alabama, Birmingham through September 12 Two-person exhibition with architectural ceramics by Michael Magato; at Maralyn Wilson Gallery, 2010 Cahaba Road. Alabama, Huntsville September 8—November 17 "The Red Clay Survey"; at the Huntsville Museum of Art, 700 Monroe Street, Southwest. Arizona, Tucson September 14—November 2 "Annual Dia de los Muertos (Day of the Dead)," with clayworks by Michael Corney, Johanna Hansen and Susie Ketchum; at Obsidian Gallery, St. Phillips Plaza, 4340 N. Campbell Ave., Ste. 90. California, Burbank September 8-26 "21st Annual Multimedia Show"; at Creative Arts Center Gallery, 1100 West Clark Avenue. California, Downey September 12-October 27 "All California-All Media"; at the Downey Museum of Art, 10419 Rives Avenue. California, La Jolla September 12-November 2 "An Exploration of Textures and Form"; at Gallery Eight, 7464 Girard Avenue. California, Los Angeles through September 22 "Design Is Not Just a Surface Thing," two-person exhibition with ceramics by Don Davis. October 5-January 5, 1997 "National Bead Exhibit"; at the Folk Art Center, Blue Ridge Parkway, Milepost 382. California, San Diego through December 29 "American Expressions of Liberty—Art of the People, by the People, for the People"; at Mingei International Museum of World Folk Art, University Towne Centre, 4405 La Jolla Village Drive. California, San Francisco October 14-December 8 "Splendors of Imperial China: Treasures from the National Palace Museum, Taipei"; at Asian Art Museum of San Francisco, Golden Gate Park. D.C., Washington through October 20 "Olmec Art of Ancient Mexico"; at the National Gallery of Art. through 1997 "Vijx. Expressions of Hindu Devotion," 125 works, including terra cotta; at Arthur M. Sackler Gallery, Smithsonian Institution, 1050 Independence Ave., SW. Florida, Pensacola October 1—November 2 "Body Language"; at SOHO Gallery, 23 Palafox Place. Georgia, Atlanta through January 5, 1997 "Highlights from the Collection"; at the High Museum of Art, 1280 Peachtree Street, Northeast. Indiana, Indianapolis through September 29 "The American Discovery of Ancient Egypt"; at the Indianapolis Museum of Art, 1200 West 38th Street. Kentucky, Berea October 1-November 16 "Beadwork: Beyond Boundaries"; at Contemporary Artifacts Gallery, 128 North Broadway. Massachusetts, Duxbury through September 8 "Kindred Spirits: The Eloquence of Function in American Shaker and Japanese Arts of Daily Life"; at the Art Complex Museum, 189 Alden Street. Michigan, Detroit September 6—October 6 "The Heart and Soul of the City." October 11—November 10 "Fantasy and Fiction"; at Swann Gallery, 1250 Library Street.

Minnesota, Bloomington through October 5 Two-person exhibition with ceramic sculpture by Charles Johnson; at Bloomington Art Center, 10206 Penn Avenue, South. Missouri, Saint Louis September 20—November 2 "Viewpoints: Art as Message"; at Craft Alliance, 6640 Delmar Boulevard. Montana, Browning through September 30 "13th Annual Summer Sales Exhibit"; at the Museum of the Plains Indian. Montana, Helena through October 27 "ANA 25"; at Holter Museum of Art, 12 E. Lawrence St. New Jersey, Trenton October 5-January 5, 1997 "New Jersey Arts Annual: Crafts"; at the New Jersey State Museum, 205 West State Street. New York, Albany through September 6 "Ways We Collect: From the Collections," includes early New York ceramics; at the New York State Museum, Madison Avenue. New York, New York through October 13 "Breaking Barriers: Recent American Craft," with ceramics by Ke Francis, Viola Frey, Michael Lucero and James Tanner; at the American Craft Museum, 40 W. 53rd St. New York, Port Chester September 7—29 Two-person exhibition with clay sculpture by Liz Surbeck Biddle; at Clay Art Center, 40 Beech St. New York, Rochester through November 3 "55th Rochester-Finger Lakes Exhibition"; at the Memorial Art Gallery, 500 University Avenue. North Carolina, Asheville through September 14 "Loving the Land: Exploring Southern Regionalism." September 20-November 70 "Fall Color VI"; at Blue Sprial 1, 38 Biltmore Avenue. through September 29 "Tennessee Association of Craft Artists Biennial Exhibit." through October 2 "Design Is Not Just a Surface Thing," two-person exhibition with ceramics by Don Davis. October 5-January 5, 1997 "National Bead Exhibit"; at the Folk Art Center, Blue Ridge Parkway, Milepost 382. North Carolina, Charlotte through September 29 "Southern Arts and Crafts 1890-1940"; at the Mint Museum of Art, 2730 Randolph Road. North Carolina, Creedmoor through September 15 "Cedar Creek Gallery National Teapot Show III"; at Cedar Creek Gallery, 1150 Fleming Road. North Carolina, Winston-Salem September 20—December 7 "Beta-Israel: The Jews of Ethiopia"; at Digges Gallery, Winston-Salem State University. Ohio, Bowling Green through September 18 "The Best of 1996"; at Dorothy Uber Bryan Gallery, Bowling Green State University Fine Arts Center. Ohio, Massillon through September 29 Two-person exhibition with monolith sculptures by Brinsley Tyrrell; at Massillon Museum, 121 Lincoln Way, East. Ohio, New Concord September 29-November 1 "Within and Without, the Intimate Moment"; at Louis O. Palmer Gallery, Johnson Hall, Muskingum College. Ohio, Toledo through September 8 "Toledo Area Artists 78th Annual Exhibition"; at the Toledo Museum of Art, 2445 Monroe Street. Pennsylvania, New Castle October 6-November 2 "1996 Hoyt National Juried Art Show"; at the Hayt Institute of Fine Arts, 124 E. Leisure Ave. Pennsylvania, Pittsburgh through September 22 "Made in America: Ten Centuries of American Art"; at the Carnegie Museum of Art, 4400 Forbes Avenue. Texas, Dallas September 26-October 13 "Celebrating Our Sacred Traditions," exhibition of contemporary Judaica and Christian art; at Carlyn Galerie, 6137 Luther Lane. Texas, Lubbock September 15-November 3 "Clay and Canvas," two-person exhibition with stoneware containers by Cecily Smith Maples; at the ARTary, Upstairs Gallery, 4509 Clovis Highway.

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A featured article in Ceramics Monthly (April '94) led the Hawaiian Craftsmen Organization to Robert Sunday for an invitational annual workshop this past May, called Raku Ho'Olaulea (celebration). A slide lecture, wet clay workshop and glazing demo culminated with a 3 day firing event on the beaches of Hawaii.



Bob Sunday with Warren Andrade, chairperson of Raku Ho'Olaulea, at the University of Hawaii.

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Vermont, Manchester *September 13-October 31* "Ancient Origins"; at the Vermont State Craft Center, Frog Hollow, Historic Route 7-A.
Vermont, Middlebury *September 20-November 4* "In the Adirondack and Rustic Tradition"; at Vermont State Craft Center, Frog Hollow, 1 Mill Street.
Vermont, Shelburne *September 28-October 20* "Envisioned in a Pastoral Setting"; at Shelburne Farms, 102 Harbor Road.
Washington, Bellevue *through September 5* "Fifth Pacific Northwest Annual"; at Bellevue Art Museum, 301 Bellevue Square.
Washington, Kirkland *through September 8* "Fire Arts Show"; at Anderson Glover Gallery, 303 Kirkland Avenue.
September 12-October 6 Two-person exhibition with clayworks by Katherine Mclean; at Fosterl White Gallery, 126 Central Way.
Wisconsin, Sheboygan *September 29-January 5, 1997* "Casts of Character: The Factory and Beyond"; at John Michael Kohler Arts Center, 608 New York Avenue.

Fairs, Festivals and Sales

California, San Diego *September 28-29* "Thirteenth Annual California American Indian Days Celebration"; at Balboa Park, corner of Park Boulevard and Presidents Way.
California, San Francisco *September 28-29* "Contemporary Crafts Market"; at the Concourse at Showplace Square, Eighth and Brannan.
Florida, Jacksonville *September 7-8* "25th Annual Riverside Arts and Music Festival"; at Riverside Park, Park and King streets.
Georgia, Atlanta *September 21-29* "1996 Arts Festival of Atlanta"; at Piedmont Park.
Illinois, Chicago *October 31-November 3* "SOFA Chicago 1996"; at Navy Pier.
Indiana, Columbus *September 21-22* "Chautauqua of the Arts"; at Mill Race Park.
Maryland, Timonium *October 11-13* "Sugarloaf's 20th Annual Fall Timonium Crafts Festival"; at the Maryland State Fairgrounds.
Massachusetts, Northampton *October 12-14* "Paradise City Arts Festival"; at Tri-County Fairgrounds.
Michigan, near Mount Holly *weekends, through September 25* "Michigan Renaissance Festival"; at Hollygrove, 1 mile north of Mount Holly on Dixie Highway, between Pontiac and Flint.
Michigan, Rochester *September 28-29* "New Art at Meadowbrook"; on the campus of Oakland University, Walton Boulevard and Adams Road.
Missouri, Saint Louis *October 12-13* "Fourth Annual Historic Shaw Art Fair"; along Flora Place.
New Jersey, Morristown *October 25-27* "Morristown Craft Market"; at National Guard Armory, Western Avenue.
New Jersey, Somerset *September 27-29* "Sugarloaf's Third Annual Fall Somerset Crafts Festival"; at the Garden State Exhibit Center.
New Mexico, El Rito *October 5-6* "El Rito Studio Tour"; along Route 554.
New Mexico, Los Alamos *September 28-29* "Los Alamos Artist Studio Tour"; for information, telephone (505) 662-0705.
New York, Greenwich *September 13-15* "The 20th Annual Adirondack Mountain Craft Fair"; at Washington County Fairgrounds.
New York, Mount Kisco *October 18-20* "Eighth Annual NWCA Crafts Fair"; at Northern Westchester Center for the Arts, 272 N. Bedford Rd.
New York, New York *September 7-8* "Washing-

ton Square Outdoor Art Exhibit"; in Greenwich Village.

September 14-15 and 21-22 "Eleventh Annual Autumn Crafts Festival"; at Lincoln Center for the Performing Arts.

New York, Setauket *September 21-22* "31st Annual Gallery North Outdoor Art Show"; at Gallery North, 90 North Country Road.

New York, Staten Island *October 4-6* "Sixth Annual Snug Harbor Crafts Fair"; at Snug Harbor Cultural Center, 1000 Richmond Terrace.

New York, Tuxedo *through September 15, weekends* "19th Annual New York Renaissance Festival"; at Sterling Forest.

New York, White Plains *September 27-29* "Westchester Craft Show"; at the Westchester County Center, intersection of routes 119 and 100 at the Bronx River Parkway.

North Carolina, Asheville *October 7-20* "Craft Fair of the Southern Highlands"; at the Asheville Civic Center, Haywood Street, downtown.

Ohio, Archbold *September 21* "Arts and Crafts Festival," featuring pottery demonstrations by Mark Nafziger and Jane Graber-Davis; at Sauder Farm and Craft Village, Route 2.

Ohio, Athens *September 15* "Barn Raising"; at the Dairy Barn, Southeastern Ohio Cultural Arts Center.

Ohio, Bowling Green *September 6-8* "Black Swamp Arts Festival"; downtown.

Ohio, Canal Fulton *September 7-8, 14-15 and 21-22* "Yankee Peddler Festival"; at Clay's Park Resort.

Ohio, Groveport *September 21-22* "Groveport Festival of the Arts"; along Main Street.

Ohio, Lima *September 29* "Once Upon a Sunday"; on the Ohio State University/Lima Technical College campus.

Pennsylvania, Fort Washington *November 1-3* "Sugarloaf's Second Annual Fall Fort Washington Crafts Festival"; at the Fort Washington Expo Center.

Pennsylvania, King of Prussia *October 19-20* "A Craft Extravaganza"; at Valley Forge Convention Center.

Vermont, Manchester *October 4-6* "The Fifth Annual Hildene Foliage Craft Festival"; at Hildene Meadows.

Vermont, Stratton Mountain *September 21-October 20* "Stratton Arts Festival"; at the Stratton Mountain Resort.

Virginia, Manassas *September 6-8* "Sugarloaf's 16th Annual Fall Manassas Crafts Festival"; at the Prince William County Fairgrounds.

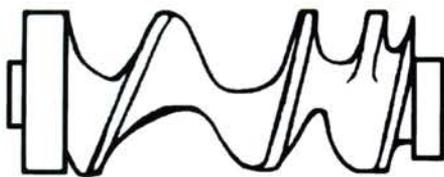
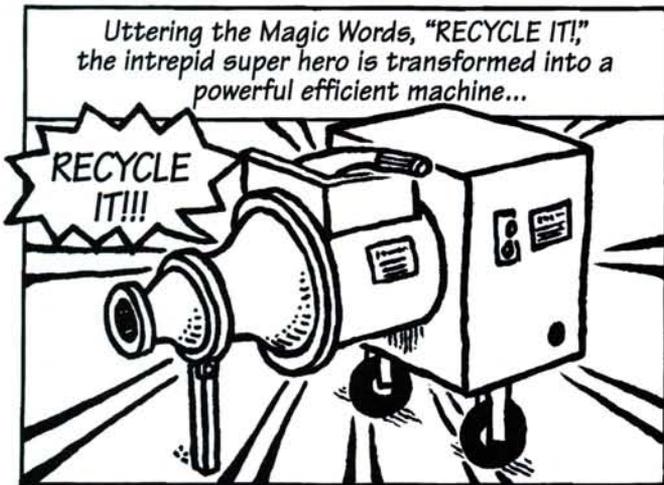
Virginia, Williamsburg *October 6* "An Occasion for the Arts"; at Merchant's Square.

Workshops

Arizona, Mesa *October 19-20* "Architectural Ceramics Workshop" with Peter King. Fee: \$45; members, \$40; students, \$20. Contact Arizona Clay, 2233 N. 56th Ave., Phoenix, Arizona 85035; or telephone David Bradley (602) 269-1244.

California, San Francisco *September 7, 18 and 19* "Booth Display, Promotion and Publicity" with Judy Stone. Sponsored by the Women's Building, Women's Initiative for Self-Employment and Alumnae Resources. Preregistration recommended. For further information or to register, telephone (415) 821-6480.

California, Santa Barbara *October 15* Two tile-making workshops in conjunction with "Tiles of Santa Barbara" conference (see Conferences listing): a demonstration with Michelle Griffoul on techniques for creating custom-cut, multidimensional ceramic surfaces; and a session with Blair Looker on the role of public art in the community plus hands-on tile making and porcelain glaze



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Calendar

painting. Limited space. Contact Tile Heritage, P. O. Box 1850, Healdsburg, California 95448; telephone (707) 431-8453, fax (707) 431-8455. California, Santa Cruz *September 9-14* "Traditional Acoma Pottery Workshop" with Dolores Lewis Garcia and Emma Lewis Mitchell. Instruction in English and Keresan (Native American). Fee: \$325, includes materials and firing. Contact Marc Destout, University of California Santa Cruz Extension, 740 Front Street, Santa Cruz 95060; or telephone (408) 427-6620. California, Torrance *September 7-8* A demonstration with Jeff Oestreich. Fee: \$35. Contact Neil Moss, El Camino College, (310) 390-0941. Colorado, Boulder *October 4-5* "Innovative

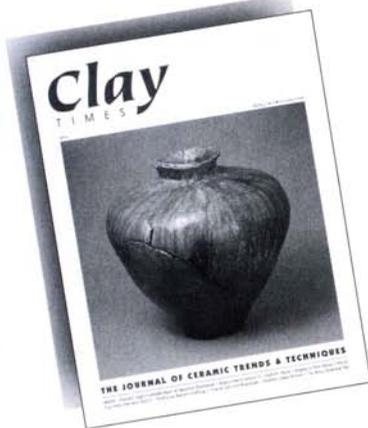
Handbuilding" with Lana Wilson. Fee: \$50. Contact Caroline Douglas, Boulder Potters Guild, 1527 North Street, Boulder 80304; or telephone (303) 447-0110. Colorado, Snowmass Village *September 2-20* "Making Pots: Studio Intensive" with Doug Casebeer. All skill levels. Fee: \$595. Contact Doug Casebeer, Anderson Ranch Arts Center, Post Office Box 5598, Snowmass Village 81615; or telephone (970) 923-3181. Connecticut, Brookfield *September 14-15* "Raw Materials for Clay" with Jeff Zamek. *September 21-22* "Painterly Pottery" with Lynn Peters. *September 28-29* "Surface Design for Salt Firing" with Michael Kline. *October 18-20* "Clay Monoprints" with Mitch Lyons. *October 26-27* "Raku" with Penny Fleming. Contact Brookfield Craft Center, Post Office Box 122, Route 25, Brookfield 06804; or telephone (203) 775-4526.

Georgia, Roswell *September 21A* session on making "big pots" with Leon Nichols. *September 29* Raku workshop with Rick Beran. *October 5-6A* session with Warren MacKenzie. Fee: \$75, two days/\$50, one day. Contact the Potters Guild, (770) 641-1663. Illinois, Carpenterville *September 28-29* "Raku Workshop" with Robert Piepenburg. Participants must bring one bisqued piece. Fee: \$90; 1 day, \$50, includes lunch and refreshments. Limited space. Contact Great Lakes Clay and Supply Company, 120 South Lincoln Avenue, Carpentersville 60110; or telephone Tim or Martin (800) 258-8796 or (847) 551-1070, fax (847) 551-1083. Illinois, Elk Grove (near Chicago) *September 13-14* Demonstration on large-scale assembled vessels with Don Reitz. Fee: \$105 for two days; \$60 for one day only; includes lunch. *October 11-12* Demonstration on thrown and handbuilt forms with Curtis Hoard. Fee: \$85; \$50 for one day only; includes lunch. *November 2, morning* Kiln loading and firing seminar with Jim Skutt and Siegy Riesenweber. Fee: \$25, includes continental breakfast. Visa and MasterCard accepted. Limited registration. Contact Ann Ciangi, A.R.T., 1555 Louis Avenue, Elk Grove 60007-2313; or telephone (847) 593-6060, fax (847) 593-0785. Illinois, Springfield *September 14* "Master Potters Workshop II: Women's Perspective" with Cynthia Bringle and Jane Peiser. Fee: \$65, includes lunch and refreshments. Contact Julie Slack, Continuing Education, University of Illinois at Springfield, Springfield 62794-9243; telephone (217) 786-7464, or e-mail slack.julie@uis.edu. Kentucky, Berea *September 23-29* "BCA Workshop," building and firing a wood-burning climbing kiln with Rand Heazlitt and Byron Temple. Location: John Martin studio. Fee: \$60; or \$20 per day. Contact the Berea Craftspersons' Association, c/o John and Sue Martin, 311 Wolf Gap Rd., Berea 40403; or telephone (606) 986-9205. Maryland, Baltimore *September 7-8* Porcelain workshop with Silvie Granatelli. Fee: \$140; members, \$130. Contact Baltimore Clayworks, 5706 Smith Avenue, Baltimore 21209; or telephone (410) 578-1919. Massachusetts, Plimoth Plantation *September 27-29* "17th-Century Slipware Techniques" with Irma Starr, marbling, feathering, combing and slip trailing. For technical questions, contact Debbie Mason (617) 837-5125; to register, telephone Plimoth Plantation (508) 746-1622, extension 358. Massachusetts, Williamsburg *October 12-14* "Get Hot! Alternative Firing and Decorating Techniques" with Bob Parrott. Contact Horizons, 108 North Main Street, Sunderland, Massachusetts 01375; or telephone (413) 665-0300. Michigan, Detroit *September 21-26* "The Art of Yixing Tea Ware" with Pan Chunfang and Xu Chen Quan. *September 28* Teacher's workshop at the Detroit Institute of Arts. *September 29* Lecture with Pan Chunfang and Xu Chen Quan at the DIA. Contact Pewabic Pottery, 10125 E. Jefferson, Detroit 48214; or telephone (313) 822-0954. Montana, Helena *September 28-29* "Tile and Architectural Terra Cotta" with Cary Esser. Fee: \$80. Contact Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Avenue, Helena 59601; or telephone (406) 443-3502, fax (406) 443-0934, e-mail archie_bray@desktop.org. New Jersey, Loveladies *September 7, 14, 21 or 28* "Clay as Sculpture," one-day sessions with Mark Davies. Fee: \$95; members, \$80; includes materials. Contact Meg Mathews or Tracey Lehman, Long Beach Island Foundation of the Arts and Sciences, 120 Long Beach Boulevard, Loveladies 08008; or telephone (609) 494-1241. New Mexico, from Albuquerque to Santa Fe *October 6-13* "Clay into Spirit" with Anita Griffith.

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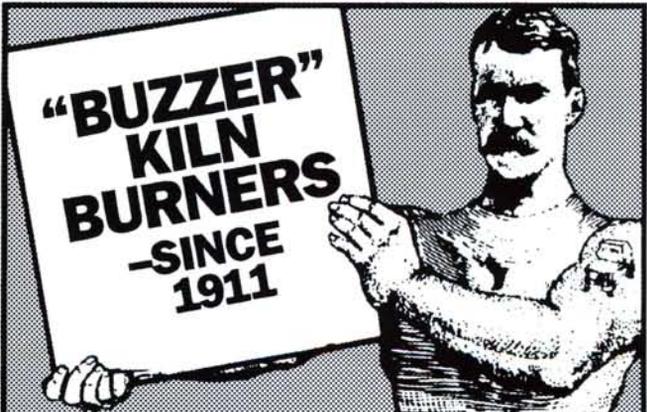
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Calendar

Contact Horizons, 108 N. Main St., Sunderland, Massachusetts 01375; telephone (413) 665-0300. New Mexico, Ranchos de Taos *September 9-13* "Pueblo Mask Making" with Bernadette Track. *September 16-20* "Traditional Pueblo Pottery" with Soje Track. *October 7-11* "Traditional Pueblo Pottery" with Sharon Dryflower. For further information, contact Taos Art School, Box 2245, Ranchos de Taos 87557; telephone/fax (505) 758-0350 or e-mail artschol@laplaza.taos.nm.us New Mexico, Taos *September 8-14 or 15-21* "Traditional Pottery" with Sharon Dryflower Reyna. Fee: \$375, includes materials and firing. Contact Judith Krull, Taos Institute of Arts, 5280 NDCBU, Taos 87571; or telephone (505) 758-2793, e-mail tia@taosnet.com New York, New York *September 25, November 4 and 9* "Raku Workshop" with Bobbie Hodges. *October 7-9* "Clay Assemblage" with Barbara Diddle. *November 9* "Japanese Tool Making" with Keiko Ashida and Bill Gundling. Contact Craft Students League, YWCA, 610 Lexington Avenue, New York 10022; or telephone (212) 735-9731. New York, Rhinecliff *September 6-8* "Primitive Firing Intensives," raku, saggar and pit firing with Bob Green and Nancee Meeker. All skill levels. Fee: \$250, includes materials and firing. Contacting Nancee Meeker, 169 Kelly Street at Russell Avenue, Rhinecliff 12574; telephone (914) 876-3119 or fax (914) 876-3118. North Carolina, Bailey *November 1-3* Slide presentation and demonstrations of advanced raku techniques with Steven Branfman. Participants should bring 2-3 bisqued pieces. Fee: \$75; \$5 for slide presentation only. Camping available. Contact Jackie Allen (919) 859-6847 or (919) 387-5750, or Dan Finch (919) 235-4664. North Carolina, Brasstown *September 15-21* "Raku Pottery" with Harry Hearne. *September 22-28* "Smoke, Fire and Glowing Pots—Raku" with Obie Clark. *October 6-12* "Pottery Decoration" with Barbara Joiner. *October 25-27* "Wheel Throwing" with Jan Davis; fee: \$130. *October 27-November 2* "Narrative Clay" with Margaret des Jardins. *November 10-16* "Terra-Cotta Pottery" with Hazel Mae Rotimi. Fee (unless noted above) \$232. Contact John C. Campbell Folk School, Route 1, Box 14A, Brasstown 28902; (800) 365-5724. North Carolina, Penland *September 29-November 22* "Building Form and Surface" with Mary Barringer or "Pots, Fire and Use" with Mark Shapiro. Sessions will share lectures, demonstrations, guest artists and firings. To apply, send several slides plus a statement telling what you hope to get out of the class. Fees vary. Contact Penland School of Crafts, Penland 28765; or telephone (704) 765-2359. North Carolina, Winston-Salem *October 5-6* Slide presentation and demonstration with Gary Schlappal. Fee: \$30; Piedmont Craftsmen or SECCA members, \$25. Contact the Southeastern Center for Contemporary Art, (910) 725-1904. Pennsylvania, Richboro *September 7-8* "Plaster Mold Making for Fine Ceramics" with Peter Mastroianni. Location: Tyler Craft Center. Contact Pennsylvania Guild of Craftsmen, Post Office Box 108, State College, Pennsylvania 16804-0108; or telephone (814) 231-0565. Texas, Dawson *September 27-29* Handmade tile workshop with Chula Ross Sanchez. Fee: \$205. Contact Camille Pendleton, Post Office Box 458, Dawson 76639; telephone (800) 720-2974 or fax (817) 578-3098. Texas, Gainesville *October 12-13* "Raku in the

Woods" with Earl and Sylvia Deaver. Participants should bring bisqueware and tent. Fee: \$110, includes materials and meals. Contact Earl Deaver, Gainesville Ceramic Center, 407 N. Commerce, Gainesville 76240; or telephone (817) 665-7826. Texas, Houston *November 1-2* A session with Sandy Simon. Fee: \$30. Contact Roy Hanscom, Art Dept., North Harris College, 2700 W. W. Thorne Dr., Houston 77073; or telephone (713) 443-5609. Texas, Lubbock *September 21* "Raku on the Llano Estacado," history of raku, kilnbuilding, glazing and firing. Fee: \$40. Contact Raku Workshop, 5214 68th Street, Suite 306, Lubbock 79424; or telephone (806) 798-7722. Vermont, Bristol *September 13-16* "Experiencing the Fire" with Robert Compton, firing a salt; raku; sawdust; pit; and multichambered, climbing wood kiln. Intermediate. Fee: \$450, includes materials, firing and meals. Contact Robert Compton Pottery, RD 3, Box 3600, Bristol 05443; or telephone (802) 453-3778. Vermont, Middlebury *September 6-8* "Useful Pots" with Ron Meyers. Fee: \$195. Contact Vermont State Craft Center, Frog Hollow, 1 Mill Street, Middlebury 05753; or telephone (802) 388-3177. Virginia, Arlington *September 27-28* "Color Variations in Sawdust Firing" with Alejandra Jones. Fee: \$95. *October 19-20* "Tile Making, Tile Painting, Tile Marketing" with Paul Lewing. Fee: \$85. For further information, contact Lee Arts Center, 5722 Lee Highway, Arlington 22207; or telephone (703) 358-5256. Washington, Seattle *September 11-15* "Wood-fire Workshop" with Michael McCullough and Ken Turner. Contact Wood-fire Workshop, 1411 Fourth Avenue, Suite 1120, Seattle 98101; telephone (206) 933-0701 or fax (206) 447-2625. Wisconsin, Milwaukee *September 2-3* "Roundtable '96," artists' seminar, will include discussions on self-promotion, understanding the market, entering competitions, bookkeeping, etc. Participants include moderator Gwendolyn Gillen, sculptor/teacher/attress/art consultant; and panelists Mary Bock, Mary Ellen Kennedy and Joan Houlehen, art consultants from A. Houbertbocken; with guest speaker James Auer, art critic for the *Milwaukee Journal-Sentinel* *intw's* *CT*. Fee: \$50; lunch: \$6. Location: Saint John's Home Health Care Center. Contact A. Houbertbocken, Inc., Post Office Box 196, Cudahy, Wisconsin 53110; or telephone/fax (414) 481-4000.

International Events

Australia, Surfers Paradise *September 27-October 27* "The 15th National Gold Coast Ceramic Art Award"; at the Gold Coast City Art Gallery, 135 Bundall Road. Belgium, Bilzen-Rijkhoven *through November 3* "The Work Place: Five Years EKWC (European Ceramics Work Center)." *September 20-November 3* Exhibition of Korean ceramics; at Landcommanderij Alden Biesen, Kasteellaan 6. Belgium, Torhout *October 26-27* "Third International Pottery Event"; at Groenhove, Bosdreef 5. Canada, B.C., Cortes Island *September 2-7* "Liberating the Creative Self Through Clay and Movement" with M. C. Richards and Carolyn Bilderback. Fee: Can\$395 (approximately US\$280). Contact Hollyhock, Box 127, Manson's Landing, Cortes Island V0P 1K0; telephone (800) 933-6339 or (604) 935-6533, fax (604) 935-6424, e-mail hollyhock@oberon.ark.com Canada, B.C., Victoria *October 12-13* Porcelain workshop with Catharine Hiersoux. Fee: Can\$90 (approximately US\$64). Contact Meira Mathison, Pearson College, RR#1, Victoria V9B 5T7; or

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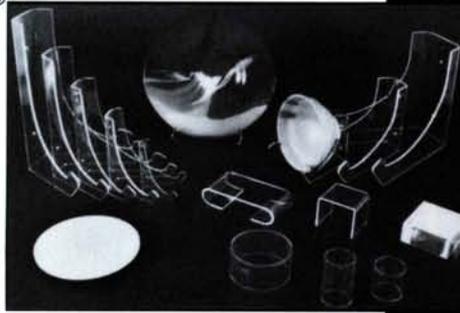
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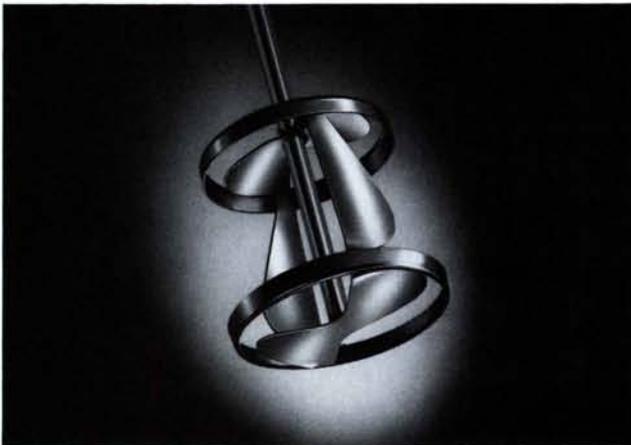
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Calendar

telephone (604) 391-2420, fax (604) 391-2412. Canada, Nova Scotia, Halifax *through January 19, 1997* "Potters of the Past"; at the Art Gallery of Nova Scotia, 1741 Hollis at Cheapside.

Canada, Ontario, Don Mills *November 2* "Fusion at Its Best," silent auction; at the Civic Garden Centre, Edwards Gardens, 777 Lawrence Ave., E, at Leslie St. Tickets: Can\$10 (approximately US\$7) before October 25; telephone (416) 438-8946; Can\$15 (approximately US\$11) at door.

Canada, Ontario, Toronto *through September 8* "White Gold: The Discovery of Meissen Porcelain"; at the George R. Gardiner Museum of Ceramic Art, 100 Queen's Park.

Canada, Ontario, Waterloo *September 10-December 30* Peter Powning, "Elemental Clay and Glass"; at Canadian Clay and Glass Gallery, 25 Caroline Street, North.

September 27-29 "Workshop '96," throwing and assembling large functional stoneware vessels with Takeshi Yasuda. Fee: Can\$125 (approximately US\$88). Contact Canadian Clay and Glass Gallery, 25 Caroline St., N, Waterloo N2L 2Y5; or telephone (519) 746-1882, fax (519) 746-6396.

Canada, Quebec, Trois Rivieres *through September 15* "Terre en Transit," Canadian biennial ceramics exhibition; at Galerie d'Art du Parc, Manoir de Tonnancour, 864, rue des Ursulines.

Czech Republic, Cesky Krumlov *through October 31* "International Exhibition of Ceramic Art-Cesky Krumlov 1996"; at Cesky Krumlov Castle.

England, Chichester *September 20-22* "Pottery for Beginners" with Alison Sandeman. *October 13-18* "Pottery—Handbuilding and Throwing" with Alison Sandeman. *October 27-31* "Sculptural Ceramics" with Tessa Fuchs. *November 15-77* "Pottery," throwing and turning plus handle making with Alison Sandeman. Contact the College Office, West Dean College, West Dean, Chichester, West Sussex PO18 0QZ; or telephone (24) 381-1301, fax (24) 381-1343.

England, Ipswich *September 28-November 3* "Hot off the Press: Ceramics and Print"; at Christchurch Mansion and Wolsey Art Gallery, Christchurch Park.

England, London *through September 8* "Shore Lines," exhibition of ceramics, glass and textiles inspired by the seashore; at the Crafts Council Gallery Shop, 44a Pentonville Road.

through September 12 Exhibition of studio pottery. *September 18-October 10* "Pictures and Pots." *October 16-November 22* Exhibition of teabowls by Claudi Casanovas; at Galerie Besson, 15 Royal Arcade, 28 Old Bond Street.

September 10-October 13 Exhibition of ceramics, wood, metal and glass by Beverly Beeland; at Crafts Council Shop at the Victoria & Albert Museum, South Kensington.

France, Bruges *through November 17* "La Ceramique Fauve Andre Metthey et les Peintres"; at Fondation Saint Jean.

France, Dunkerque *through September 30* Exhibition of ceramics by Michel Wohlfahrt; at Musee d'Art Contemporain, Avenue des Bains.

France, Mulhouse *through September 15* Exhibition of works by Jean-Pierre Viot; at Maison de la Ceramique, 25, rue Josue Hofer.

France, Vallauris *through September 29* "Dix-Huit Ceramistes"; at Musee Magnelli, Musee de la Ceramique, Place de la Liberation.

Germany, Munich *through September 21* "Dutch Ceramics"; at Kunstverein Munich.

Italy, Faenza *September 14-December 1* "Green and Brown: from Kairouan to Avignon; Pottery from the 10th to 15th Centuries." *September 27-*

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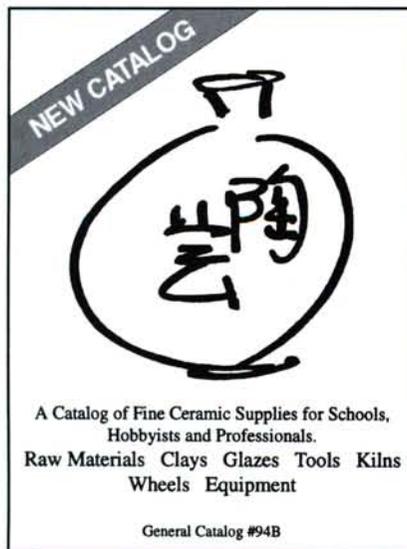
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Calendar

December 1 "Faenza-Faience: White Faenza Pottery." *September 27-January 30, 1977* "Naturalistic Floral Decoration in European Pottery in the 18th Century" plus terra cottas, works on paper by Louise Nevelson, 1900-1988; at Museo Internazionale delle Ceramiche, Via Baccarini, 19. *September 27-October 6* "The Antique and Modern Pottery Market/Exhibition"; at Palazzo delle Esposizioni, Corso Mazzini, 92. Japan, Mashiko *October 20-December 1* "The First Mashiko Ceramics Competition '96"; at the Toge Messe Mashiko Gallery, 321-42 Tochigiken Haga-gun Mashiko-machi. Japan, Saga *September 26-October 13* Exhibition of works by 150 members of the International Academy of Ceramics; at the Saga Prefectural Art Museum, 1-15-23 Jonai. Mexico, Oaxaca *October 27-November 4* "From the Zapotec Tradition and Beyond" with Bob Green. Contact Horizons, 108-P North Main Street, Sunderland, Massachusetts 01375; or telephone (413) 665-0300, fax (413) 665-4141. Netherlands, Amsterdam *September 7-October 9* Exhibition of ceramics by Ad van Aart. *October 12-November 13* Ceramics by Bernard Dejonghe; at Galerie de Witte Voet, Annemie Boissevain, Kerkstraat 135. Netherlands, Arnhem *through October 20* Exhibition of ceramics by Piet Stockmans; at the Museum of Modern Art. Netherlands, Delft *through October 12* Exhibition of ceramics by Jan Kamphuis. *October 19-November 30* Raku by Susanne Silvertant; at Terra Keramiek, Nieuwstraat 7. Netherlands, Deventer *September 1-28* Decorated earthenware by Nick Chapman. *October 13-November 9* Two-person exhibition with ceramics by Pierre Bayle; at Loes and Reinier, Korte Assenstraat 15. Netherlands, Oosterbeek *September 15-October 13* Porcelain and stoneware by Antje Bruggemann and Leen Quist. *October 20-November 17* Clayworks by Noor Camstra; at Galerie Amphora, Van Oudenallenstraat 3. Netherlands, Rotterdam *October 26-January 2, 1997* Exhibition of ceramics by Martin Smith; at Museum Boymans-van Beuningen. Netherlands, Vlaardingen *through September 29* "The Garden of Delight '96," includes ceramic sculpture by Frank Asnes, Jan Goossen, Vilma Henkelman, Xavier Toubes, Kiran Subbaiah and Norman Trapman; at the Garden of Delight, Zuidbuurt 30. New Zealand, Tauranga *September 6-15* "Debbie O'Neill-Harveys Award 1996," juried exhibition of New Zealand pottery; at Baycourt, Durham St. Scotland, Aberdeen *September 21-October 19* "Fired with Enthusiasm," consisting of 5 exhibitions: "Elements of Nature," large-scale wall installation by David Cohen; "The Passage of Time," ceramic sculpture by Ewen Henderson; "Celebration," works by Jill Crowley, Gabriele Koch and Rosa Nguyen; new work by Ken Eastman; and "Conversation Pieces," tableware by 16 British potters; at Aberdeen Art Gallery, Schoolhill. Scotland, Glasgow *through September 14* "Prints and Clay." *September 28-October 30* "Here and Now II: Contemporary Ceramics in Scotland"; at t.Garner Gallery, 4 Parnie Street. *through September 14* "Hot off the Press: Ceramics and Print"; at Collins Gallery, 22 Richmond St. Spain, Leon *through September 29* Ceramics by Arcadio Blasco, Michael Casson, Sheila Casson, David Leach, John Leach, Simon Leach and Jose Antonio Sarmiento; at Azul, San Cibrían de Ardon.

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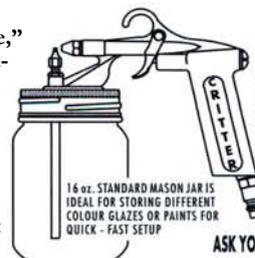
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Avoiding Common Problems

by Jeff Zamek

If you work with clay long enough, something will eventually go wrong. It's not a question of if, but when. A little knowledge about what you're up against can go a long way in preventing problems. The raw materials in clay bodies and glazes can subtly shift over time or change instantly. Forming techniques and kiln firing cycles also have the potential to produce countless variables. Given the scope of unpredictable results, it's amazing that anything in ceramics works on a regular basis. Yet, over the centuries, many potters have been able to produce consistent work. Why? Because of the master potter/apprentice tradition. The master potter was a wellspring of practical first-hand knowledge of materials, techniques and firing secrets. With this system in place, most of the unproductive results were weeded out and the productive information was passed on to each new generation of potters.

Some problems cannot be reduced to a know-and-avoid situation, but many can be prevented just by learning from the past. Why repeat somebody else's mistake? This is not to imply that all problems faced in ceramics have simple, clear solutions, but many of the following common problems can be avoided:

1. Saving money can be false economy. Do not try to cut expenses by buying old or inefficient equipment/tools. Their lack of durability or difficulty in use will cost time and effort in turning out good pots. The profit margin in producing pottery or sculpture is very small. The real challenge is choosing the most effective cost-cutting options. The most expensive commodity is your time. Raw materials (except tin or cobalt), kilns, shelves, tools, equipment, etc., are not as expensive as your time.

2. Choose the correct clay body. As in building a solid house, the foundation is critical; the same can be said for choosing the correct clay body for a ceramics project. The first and most important criterion for choosing any clay body is temperature. Most clay bodies have a two to three cone range at which they will be reasonably mature. If the clay body is not dense enough at temperature, the physical strength of the fired

piece can be compromised. An immature clay body can also cause glaze crazing. If the clay body is too dense, thermal cracking, excessive warping, bloating and melting can take place. Place samples of the clay, unglazed and glazed, in several different locations in the kiln. This should give an indication of how it will react under slightly different temperatures (since no kiln fires exactly evenly throughout). Keep in mind that the clay body can change the color, texture and fit of a glaze.

3. Forget the "masterpiece" approach to making. Every pot or sculpture has a learning curve. Do not put all your time and energy into making just one piece. It is unrealistic to assume a perfect piece will be made the first time. Work in series to expand your knowledge, then choose the best out of the series.

4. Dry everything evenly. The piece should change color (indication of drying) not just from the top down but over the entire surface area of the object. When water evaporates from clay it causes shrinkage. The larger the piece, the greater the stress upon drying. Stress caused by shrinkage has to be evenly dissipated through the entire piece; otherwise, cracking can take place. It is not

Don't fire too fast.... As a guide for glaze firing, try to maintain a 60°F to 65 °F increase per hour after reaching 1830°F; a Cone 9 glaze firing should take eight hours from Cone 06 to reach Cone 9.

uncommon for large sculptural pieces to take weeks to dry properly. When in doubt, go slow.

5. Monitor the overall defect rate (pots lost in drying, forming, bisque/glaze firing or any other defect). Having to make a new pot to replace a defective one eats up time and labor. Not having to remake pots to fill an order or meet a show date will reduce production costs and save time. Do everything possible to keep the defect rate low. Remember, the more you touch the pot, the more it costs to produce.

6. Before testing new glaze and clay body recipes, check the availability of raw materials with your supplier to make

sure all are still being mined. Also, when ordering raw materials, be specific. The raw materials required in a glaze or clay body can come in different mesh sizes or grinds, and the chemical composition can vary, depending on the mine or manufacturer. They can also contain other impurities not listed on the bag label. All can occur without your knowledge. For example, whiting (calcium carbonate) is produced in different mesh sizes, all of which look the same; but a coarser mesh whiting can cause the glaze to settle, and a larger particle size generally does not melt as readily as a smaller particle size. In some clear recipes, a coarser whiting can cause opacity in the fired glaze.

7. Stay away from soluble raw materials, such as Gerstley borate, colemanite, borax, soda ash and sodium carbonate, in glazes. Whenever possible, try to find a nonsoluble substitute. For example, Gerstley borate, a soluble and variable quality calcium-boron material, does give mottled or varied results in many glazes, but it can also cause pinholes, blistering and dry fired surfaces. A frit can offer a good alternative.

8. Choose the correct kiln size. Most potters have a kiln that is too small for their present or future needs. The total cost of a larger kiln (including shelves, posts, fuel) will not be significant compared to the freedom of the increased firing space. The size of the kiln should be determined by how long it takes to fill. If it takes too long to fill

the kiln, it's hard to keep a flow of completed work moving through your studio. Judge your work schedule, then buy a larger kiln than you think you'll need.

9. To avoid the "Chernobyl effect," never assume the electric kiln shut-off device will work every time. This persistent assumption often results in kiln meltdowns. It is amazing how many potters go home, depending on the bar to come down on that cone and shut off the kiln. The cone can be installed or melt incorrectly, or the shut-off mechanism can malfunction, causing the kiln to remain on long after the correct shut-off temperature. Always monitor your kiln until the sitter turns it off.

10. Don't fire too fast. Firing the bisque kiln too fast can result in a very dramatic effect called "instant shards." The average bisque firing of functional pottery in an electric kiln should take about ten hours, not counting pre-heating time. Sculpture, tiles or ceramic objects that are very large and/or have cross sections over 1/2 inch thick require much more time to fire. Firing the glaze kiln too fast can also result in a whole series of defects (pinholes, crawling, glaze opacity) caused by an immature glaze. A fast glaze firing can lead to a less dense, underfired clay body lacking in strength and durability as well. As a guide for glaze firing, try to maintain a 60°F to 65°F increase per hour after reaching 1830°F; a Cone 9 glaze firing should take eight hours from Cone 06 to reach Cone 9.

11. It looked good in the test kiln. What went wrong? Often a potter will fire a glaze in a small test kiln. The results look good, so a large batch of glaze is mixed. The "test" glaze is then applied to a whole series of pots, which are then loaded into a larger production kiln. Many times the resulting glaze will look quite different from the same glaze fired in the small test kiln. By now you might have guessed that kiln size can play a critical role in the fired glaze results. Small test kilns are useful in that they can give the potter some extra knowledge of how a glaze or clay body will react under temperature. At some point, though, it is always necessary to place some test glazes into a large production kiln for accurate results.

12. Another factor that can throw off a test result is the shape and size of the test piece. Some glazes, when applied to horizontal test tiles, settle very well when molten. The same glaze on a vertical test surface might run significantly, pooling on the kiln shelf. A similar problem occurs when a small test piece is glazed. A glaze might do very well under this condition, but when applied to a larger surface area might move under its own weight when molten, causing sheets of glaze to slide off the pot. The amount of surface area to be glazed and its relative position to the kiln shelf can affect fired glaze results.

13. Differently sized and shaped surface areas on green- or bisqueware can change the drying characteristics of a glaze. The thickness of a test tile or pot plays an important role in how it absorbs a glaze application. A thin-walled pot will take on water from the glaze differently than a thick-walled pot. The

water in the glaze penetrates the thin wall, causing the opposite unglazed surface to become saturated with water. A glaze application on this surface is not possible until it dries. A thin-walled pot might also become saturated with water faster, preventing a sufficient glaze buildup.

14. The application method can also play a part in how the glaze fits a pot. Spraying or brushing the glaze might produce a different effect than dipping. All testing must duplicate whatever glaze application methods will be used in large-scale production of pots. By the same token, if the production pots are to be once fired, the test tiles should be once fired to get an accurate test result.

15. The atmosphere inside the kiln during a firing can play a large part in changing glaze color, surface texture, opacity and molten viscosity. Electric kilns produce the most consistent results in glaze and clay body colors and textures. Electric kilns fire in an oxidation atmosphere. Gas, wood, oil, coal and other fossil fuels can produce a wider range of glaze and clay body colors, because the kiln atmosphere can be changed during the firing. A reduction, neutral or oxidation atmosphere can be introduced at any point in the firing, causing a reaction with the clay body and glaze. Monitor kiln atmosphere for consistent results.

16. Two different glazes placed next to each other can be affected by fuming. This can most often be observed when glazes containing chrome oxide are placed next to glazes containing tin oxide. A pink blush can develop on the fired glaze surface. Several other raw material combinations can cause color shifts. The best advice is to recognize the color defect when it happens and avoid placing the two glazes next to one another in the next kiln load.

When trying to solve technical problems in ceramics, it is most important to have a flexible approach to gathering any and all information that might be of help. In the final analysis, the tool most needed is the ability to utilize all forms of information wherever they are found. Experts are always good at telling people what can go wrong, but don't let anyone discourage your experimenting. While many clay and glaze combinations can turn out different from what was expected, the results can be very informative for future projects.

The author Ceramics consultant Jeff Zamek resides in Southampton, Massachusetts.

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Questions

Answered by the CM Technical Staff

Q How much Epsom salts should I add to a glaze, and what should I do if I put in too much?—K.F.

Found in any grocery or drugstore, Epsom salts is added to the glaze batch to keep it in suspension and to improve application. It does this by flocculating the clay content of the glaze; i.e., causing the clay particles to flock together into an open mass that helps keep nonplastic materials (feldspar, frit, flint) from settling out. Some materials are more prone to settling, and it may be necessary to use more flocculant when they are present. These problem ingredients may include feldspars, nepheline syenite, frits, lithium carbonate and wood ash.

Before adding a flocculant to a glaze, you should first look at the recipe to make sure there is clay upon which the flocculant can act. As a general rule, if there is less than 10% clay, then you should add up to 2% bentonite. If there is over 10% clay, you should add less bentonite, or none at all. An exception to this rule is the presence of Gerstley borate. It can be flocculated and will act much like clay to prevent settling, even if there is little or no clay present.

Normally, only about 0.1% Epsom salts is needed, but for problem glazes you may need to add up to 0.25%. In rare circumstances, as much as 0.5% may be necessary. If the glaze is particularly problematic (e.g., if it contains a great deal of lithium carbonate and nepheline syenite), it may be necessary to use a different deflocculant. A good alternative is calcium chloride. It is used in the same amounts as Epsom salts. You can find it in cold climates as an ice-melting compound (check the bag to make sure this is what you are buying). And in areas with heavy clay soils, you can find calcium chloride in garden stores (as a soil additive to open it up—much the same job it does in glazes). Otherwise, you may have to buy it from a chemical supplier.

How much is too much? That depends on the glaze and on the firing situation. Epsom salts is a hydrous magnesium sulfate. That means you are adding both a little magnesium and a little sulfur to the glaze. Most glazes will not be affected by either, as long as the amount remains small; however, some glazes change color with added magnesium and some will experience pinholing with added sulfur. Occasionally, a matt glaze will seem a bit drier. Watch for these symptoms to see if you are using too much.

If a glaze already has a large amount of clay or more than 2% bentonite, then a flocculant may cause it to gel, becoming almost solid. Always

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

check the plastics content in a glaze first; if it is high, begin by adding only a very small amount of flocculant.

Peter Pinnell
University of Nebraska
Lincoln, Nebraska

Q I have a ceramics program with over 100 students at the high-school level. Needless to say, we do a significant number of firings, but we are having some difficulty with our kilns, and I need some advice. We have two electricians that are shorting out behind the kiln sitters where the power splits off to the elements. I have had four shorts in three school years. One possible reason is our power source. This community often receives spikes and blackouts. Power outages are not uncommon and the last short occurred on a "blackout" day. Can electrical surges cause these problems in 208-volt kilns? If so, how can I protect them?—D.H.

Shorting out, or arcing, in electric kilns where there are wire connections is indeed a dangerous situation and needs to be corrected. While voltage spikes or surges could be the cause, I would suggest that you check out some or all of the following possibilities (if you don't have basic electrical experience, call a qualified electrician):

If the problem is in the sitter itself, the contact points on the switch mechanism could be the culprit. Also, check the wiring from the sitter switch, the two-part porcelain encased mechanism, to the elements. Electric kilns draw huge amperage, and it may be the case that the contacts (because they are moving parts) have worn down over time and are arcing. Check all the wiring that has screw-type or bayonet-type connectors for tightness. Frayed wires also could be to blame. The more power these units consume, the more the wiring and contacts wear out and could pose significant problems. You can easily see where any arcing has happened. This would be the part or wire to replace.

You may need to periodically clear or replace worn parts in the sitters. The sensing rods do oxidize over time and the travel of the rod relative to the counterweight needs to be adjusted. Sometimes the timer motors fail, or the contact points wear out. Instructions for rod adjustment or parts replacement are usually furnished by the manufacturer and are included with the kiln.

Another point to consider is if the kilns are hard wired to the service box or if you use a plug. These plugs are not designed for long-term usage and the bayonet-type spring-loaded contacts wear out both from the movement of electrons (the electricity that powers your kilns), as well as from connecting and disconnecting repeatedly. If this is the case, these units do fail and can cause a fire. Have a qualified electrician hard wire these cords to the service box.

In any event, make sure you disconnect the circuit breaker before attempting any maintenance whatsoever on an electric kiln.

Jonathan Kaplan
Ceramic Design Group
Steamboat Springs, Colorado



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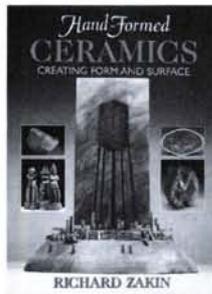
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Letters

Continued from page 12

nored or deemed less important with contemporary ceramics.

Creation versus production is where she places emphasis, initially. Each student is taught with the same grace found evident in her work. The United States is fortunate to have an artist/teacher of this caliber and devotion in residence.

Thanks again for recognizing this.
D. Witschorke, Wayland, Mass.

Positive Response System

It seems that a great deal of the Comment column authors are bashing other artists and ideas. Perhaps we (artists) could try a more positive response system, because what works for some may not work for all. This information should not be thrown away, but "filed" away for reference.

G. K Van Dixborn, Madison, Wis.

True Insight

It is fascinating to read the remarks of people upset at the apparent preference for Japanese aesthetics and modes voiced by some commentators. Leach was impressed by Hamada, Picasso and Matisse by African mask makers, Miles Davis by Indian and Indonesian harmonics.

The true insight could be that it should be required of potters to absorb and distill a variety of influences before foisting one-of-a-kind pieces on the public.

Paul Weinberg, Oakland, Calif.

Tired of Psychobabble

I read *Ceramics Monthly* from front to back every month. I am tired of the psychobabble from artists who need to explain their work. An aesthetically pleasing piece does not need mile-long words to "explain" it. If the piece is beautiful, we as the viewers will feel its beauty. If it is meant to challenge, then we will accept the challenge. Artists' statements need to allow all viewers to understand and appreciate their work and words.

Carol Jackaway, Parkside, Pa.

Hints Wanted

When certain processes are described (at times), there is insufficient detail and an absence of specifics. Ditto with some glaze recipes. Just giving percentages is sometimes not enough. It would be helpful to have all the "hints" in making processes/glazes better.

Aaron Garvin, Paramus, N.J.

True Joy

I enjoy simple, functional ware because it speaks to my heart and my hands, not to my mind. True joy is to hold a comfortable teapot in my hands or to drink from a well-

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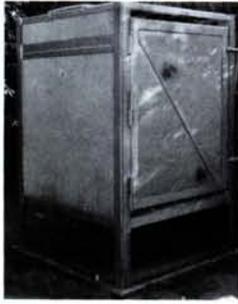
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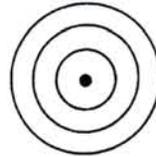
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Letters

formed mug. I don't know or care what art is, but I know what makes my soul sing.

Roger Steinbrueck, Marshall, Wis.

Consistently Intriguing

CM is consistently intriguing, no matter what the angle. I look forward to my issue out here in the lonely north woods. It's my breath of what's beyond.

Sarah Jane Johnson, Lake Leelanau, Mich.

Never Too Old

I was given a lot of CM back issues by a friend's mother; in fact, I have one from 1953 when I was 5 years old. I have really loved looking through these, and can't throw any of them away. I even love the ones where the advertisements make me laugh.

Georgia Lantton, Corpus Christi, Texas

Spontaneous Perfection

My interest is in single utilitarian forms, vessels particularly, that retain a strong sense of the movement and spirit of the wheel. I am far less moved by seemingly overworked static pieces. It's the freely applied, "spontaneous" motif of, say, the Japanese teabowl that very warmly freezes the interaction of the human hand on plastic clay in a way that spells for me—perfection.

Susanne Roberts, Santa Monica, Calif.

Broader Spectrum

I appreciate the broad spectrum *Ceramics Monthly* offers. I would be even more pleased if CM would give more information about ceramics events and people outside America.

Keep up the good work, but why not WCM: World Ceramics Monthly?

Patrick Picarelle, Boom, Belgium

Accessible Data

Over the years, *Ceramics Monthly* has published information about clay bodies and glaze recipes of wide diversity. This information could be made more accessible if it were put into a data base. Why not develop such a data base and sell it to subscribers?

Alan Ankeny, Philadelphia

Cover to Cover

My mailbox is packed every day, but *Ceramics Monthly* is the only thing I'd miss if it all were to stop coming. I read it from cover to cover. Thanks!

Jay Landis, Scottsdale, Ariz.

Correction

The orientation of two images appearing in "Modular Inquiries" in the May 1996 issue was incorrect. "Fields" was printed upside down and backwards, and "Cleveland" was printed upside down.

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Comment

The Art of Critique by Rick Malmgren

Years ago, I sat in on a college ceramics class given by Jackie Chalkley, a potter who later became a Washington, D.C., gallery owner. After describing what the class would cover, she explained how she would grade the students' pots. It was such a painfully hideous notion to me. The words "grading students' pots" kept reverberating in my mind throughout the evening. It would be like grading a dream. Nobody's pots are awful on purpose.

Now, more than 20 years later, I teach ceramics. Working with students and watching their skills grow brings me endless satisfaction.

One of the most important and delicate parts of my job is offering a critique. That process of critiquing work goes to the very heart of what it is to be a teacher.

During those 20 years, I have also had my own work judged in the marketplace as a full-time potter and in competitive shows. It is not an easy or comfortable process for me nor probably for anyone. In most instances, I think that the juror, gallery owner, teacher or customer says much more about him- or herself than about the work.

With that in mind, I have developed an assignment and an approach to teaching that may be useful to others in offering a critique and even in thinking about their own work.

A week before I am going to do the first critique of the semester, I turn the tables and make the students the judges. They are asked to take an issue of *Ceramics Monthly* or any book full of photographs of ceramic pieces. They are to imagine that the photos are of pieces submitted for an exhibition. I ask them to go through the magazine and to pick the best and the worst. I want them to observe the process and ask themselves a series of questions to see how they make their choices. What are their criteria? Are those criteria objective or subjective? Are their choices based on knowledge or ex-

perience? Do they think they would make the same selection at the end of the semester? Would they want to own and live with the work they selected?

The choices that are made and the discussion that unfolds always surprise and delight me. With the beginning classes, the selections are frequently very personal, and we share a friendly laugh as I point out how painful it could be if I graded them based on *my* personal preferences. Feeling the weight of making the "right" or "fair" choice shifts their perspective and, for many, opens their thinking about evaluating work.

I am always surprised by how little is not intuitive, and by how common the few intuitive errors are. I don't so much teach as take away the stumbling blocks.

The lesson of this assignment then generally goes on to two more stages. First, we

talk about what some objective criteria might be. We try to define them clearly. The discussions range from the purely technical aspects of the piece, to more formal aspects of design and, finally, on to the content or expression of the work. We could stop here with the discussion, and for many that would be enough.

The next step, though, takes us deeper into understanding how important personal projection can be in directing our own work. It is this projection that tells us who we are and what we need to make. I first saw this most clearly a couple of years ago when several students misunderstood the assignment and, rather than picking simply the "best" work, decided to set up a theme for their shows.

The themes they chose were actually the directions they wanted their own work to go. This was a striking revelation, since nothing else would have told me of their desire. One woman wanted a whimsical show, but there had been absolutely nothing whimsical or playful in her severe and precise bowls. I gave a nudge toward whimsy, and the work that emerged was simply magnificent. Her pieces suddenly came to life as she added playful characters and creatures to her otherwise rather stiff and austere work. *Continued*

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Over the past several years, I have noticed how my feelings about the role of teacher have changed. It seems to me that my job is to present materials and techniques, and to introduce and clarify ideas. It is not to interfere with what students know intuitively. It is largely to stay out of the way and to assist only when intuition misses the mark. Students have vast knowledge about the world. They know all sorts of things—how clay moves, when a work is balanced and all about pleasing proportions. My role is not to mess with any of that but to catch the few minor misconceptions about the nature of clay and visual design. I am always surprised by how little is *not* intuitive, and by how common the few intuitive errors are. I don't so much teach as take away the stumbling blocks.

My job is certainly not to dictate taste, though that is sadly the role that many very good teachers fall or are pushed into. Students can be so unsure of themselves and their personal responses that they put enormous pressure on teachers to just give them the answers and the techniques to make "beautiful" pieces. The results of falling into that trap are clear. The work of students who come from such programs, while often good, is clearly connected to the school and the teacher. Some students go on to develop their own direction after they leave, but many don't. While in school, they didn't learn anything but technique and rules. Art education at its best is about adaptability and change, and learning what to do when you don't know what to do.

I remember a comment on my students' work made some time ago by a good friend and potter of some 35-years experience (who also happens to be my mother). "It is so varied. It is all, or mostly all, good work, but it is so different." It was a tremendous compliment. I had not realized it at the time, but that was my goal. There was no sense of who was teaching the class, or what that person liked or thought was good. The students weren't leaving with my stamp. They were developing their own voices, their own images, their own forms.

While I want a feeling of open expression, it is important not to leave my students in a vacuum. In directing their

work, I intentionally make the path narrow enough to allow for forward progress, so that they won't flounder in the vastness of the world of ceramics and art, but have some area that they can focus on and master, or come to understand.

Our work in clay at this point in human history is purely for self-expression and self-exploration. It is not a craft of necessity in the West anymore. Now we work with clay to make our marks on the world, and to come to know ourselves in that world.

That mark of self-expression is not something we can plan or know before we begin. It is something that emerges and is reflected back to us as we work. A teacher looking at our work can amplify that expression so we can hear ourselves more clearly amongst all the clutter about art and beauty, and a teacher can point toward doors that are not immediately obvious to us.

A critique can also tell us what we are missing in our communication to others. These points can be as simple as technical information about clay or glazes, or as definable as a design concept such as balance, or the relationship between figure and background. Or a critique can be as elusive and subtle as finding our own nature in a very personal and perhaps spiritual way.

As we move from the purely technical or the quasi-scientific design concepts, the relationship in the critique becomes much more intimate. It requires greater quietness from the teacher. It is a realm where often more damage than good is done. I recall the medical physician's responsibility is to "first, do no harm."

Overlaying or squashing a student's signature, spirit or ideas with our own is to miss the point. In many ways, I think we are too quick to act. Just keep them working and let them know you care deeply about them and their work.

When I work with students, I often find myself talking about the simplest aspects of their work—edges, feet and the glaze application. It is not for any lack of interest or concern about deeper issues. It is a way to keep the dialogue open until those issues can emerge.

Students' personal signatures or natures seem to appear early and remain surprisingly consistent. I certainly notice and will comment generally about how I see a body of work evolving, but there is a

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Mural created and installed during a workshop at the University of Costa Rica School of Fine Arts, San José, 1995.

Comment

great deal to be lost in the early or excessive categorization of a student. Growing expression is important. It needs space to unfold. I step in quickly, though, when I see students beginning to feel guilty about the nature of their work, or seeming to fight it. That is the time when I point out their own recent history. Works in the same vein done by highly regarded artists are particularly helpful in assuring them that it's okay to follow who they are.

As we begin in clay, those first few times when we feel the power of self-expression can be marvelous—"my own thumbprint in clay!" Most of us, though, need to go further, to have this expression felt by someone else, to communicate with another.

Clay lends itself to that intimate connection. It can be seen and held. For vessels, it may even include touching our lips, carrying or warming food before we eat it. There is a built-in closeness.

A critique gives voice to that relationship. It responds to the work and echoes where the visual statement is clear and strong, or points out the dissonance where it is weak and clouded. It is to be fully

present with the work. It is important not to leave the maker in a vacuum, nor to take up the space of the work with our own projections and aspirations. The sense of presence is achieved and conveyed through observation, not through directives. The simple process of looking intently and seriously for a long time, without words, needs to be honored as part of the response to the work, not simply as preparation for "the critique."

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At some point, and it may be very early on, we begin to do this process ourselves, to listen openly and freely without expectation to our own work. For some, it is the toughest time. We find ourselves asking, "What do I make when I can make almost anything?"

This is now how I work with advanced students. It begins with observing all sorts of ceramic work in shows, magazines and books. Key to that is watching how we respond to what we see. We isolate the essence of what drew us to the work. Looking at many examples clari-

fies what tugs us to the work. The next step is to see that quality or essence and how it is manifest in our own work; how it might be embodied in what we do.

At times, it is enormously valuable to simply copy the work of another artist directly, to devour it. In taking the same steps, we see what the other person saw. We see the problems and we see the solutions. Then we can make the piece again, but make it as our own.

This can be a tough time, because it is very difficult to stay with our work when we feel that it is "not quite right." It is a very uncomfortable time for most of us to continue to observe our work closely. We so easily drift away or become unconscious and fall into ruts that have brought rewards before. Or we find the process so painful that we stop working entirely. I know. I've taken both paths.

In this way, I work with my students as I work with myself, and I wish for them what I wish for myself: to allow insight to shed enough light to see where to move forward, to savor the joy in the process and, most of all, to be gentle.

The author *A full-time potter for 20 years, Rick Malmgren teaches part time at St. Johns College in Annapolis, Maryland.*

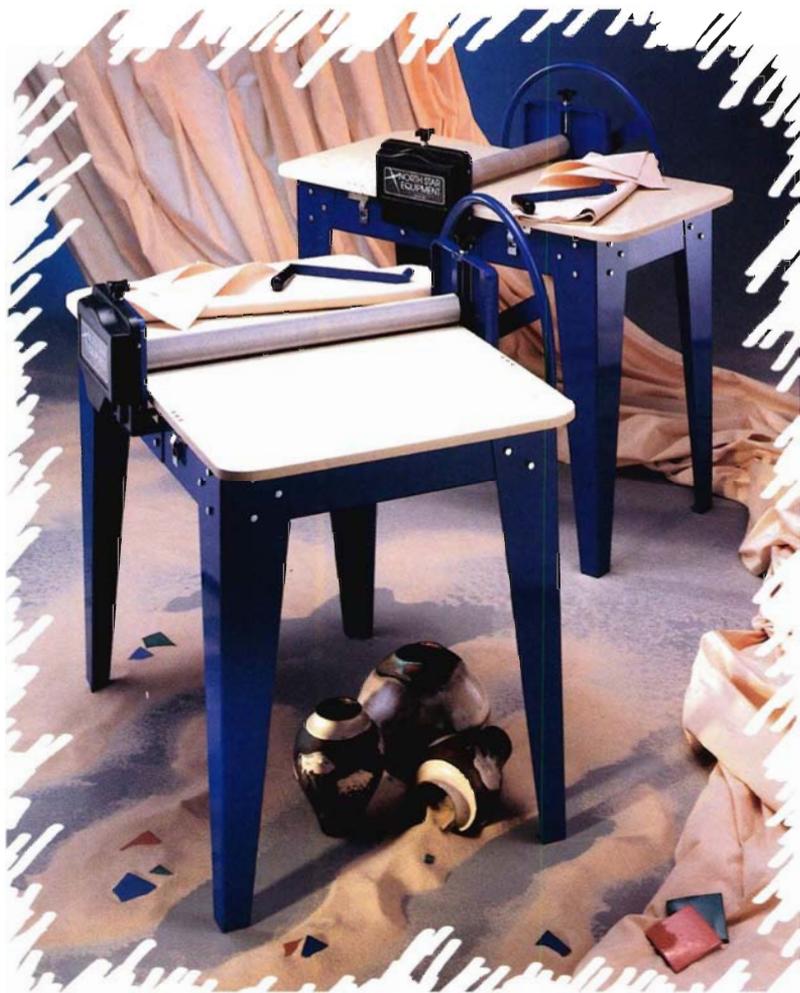
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